

# Project Journal Archive

Julia Korpacka

Interiors  
Buildings  
Cities  
MSc4 2022/2023





a project  
a journal  
an archive

project	journal
project	archive
journal	archive
journal	project
archive	project
archive	journal



## *table of contents*

introduction	7
categories	8
index	11
project journal	12
conclusion	203



## introduction

Over the course of the year, the digital working document of my project journal has been a container for information, superseded ideas and images, and a record of my design process. It became a file for the soft and the analogue tissue of sketches and notes I have made, books I have borrowed and people I have spoken with.

Ursula K. Le Guin would call it a carrier bag (p.16). Bart de Baere would classify it as the 'current records':

*'First there is the "dynamic phase" - in English: "current records"- in which the records are not yet archives, but where the records manager organises them with this aim in mind.'* (p.178)

The role of the records manager becomes especially difficult if you are at the same time the producer and the recipient. Moreover, the significance of the journal as an archive only became apparent over the course of the development of my research and design into an inquiry about the role and relevance of an archive in the process of making. Making art, making museums, making architecture.

The treatment of the material, digital and analogue has, too, evolved from a concern with their content, to a concern with archiving also their characteristic as objects.

Although originally, the journal has been developed chronologically, and is presented as such, the **journal archive** reconfigures and organises its content into categories:

1. perspectives
2. methodologies
3. references
4. practice

and proposes an index of themes, modes of research and design process methods as a more fitting, although still not exhaustive method of rendering this archive more accessible. Thus, the journal can be explored through multiple narratives and themes, other than chronological order, that open up other, more nuanced ways of knowing about, through and of the project.

## categories

### ● Perspectives:

Staging the museum: Mark Pimlott, Grayson Perry	14
Reflections: Richard Sennett, Ursula K. Le Guin, Ila Bêka & Louise Lemoine	22
Museum as a scaffolding	28
Hans Ulrich Obrist, Suzanne Macleod	36
Reflections: Darby English and Charlotte Barat, ContraPoints	44
Politics of Art: Hito Steyert, The Square	48
Political agonism: Chantal Mouffe	86
Institutional attitudes: De Baere, Mouffe, Gielen	94
Interview with Diogo Passarinho	96
Institutions as sites of agonistic interventions: Mouffe, Matta-Clark	116
Material Cultures: Material Reform	128
The book stacks between home and studio	162
Drawing Matters: JDVIV on drawings	166
Interview with Catherine Ince	174
Crafting History, Curating Capitalism: Yaneva, Guillet de Monthoux	182
Interarchive: Feldman, De Baere, Colomina, Grzinic	194

### ■ Methodologies:

Looking carefully	16; 42; 46
Spatial Ensembles	50
Communications	74; 172
Formation of a museum	88
Interrogation of the brief: programme area comparison	98
Materials Matters	126
Form and Façades	130
Studio walls and services of an institution	146
Return to the collection	176
Animation: making of and keeping track	190
Visualising an archive	198
Archiving as an artistic practice	200

## ▲ References:

Material Poetry: documenta and beyond	26
Tilburg, Eindhoven: De Pont and Van Abbe museums visits	30
Stockholm: Moderna Museet visit	38
Archiving performance	76
Antwerp, Brussels:site visit	90
Bart de Baere presentation notes, Wiels Brussels	92
Office Baroque by Gordon Matta-Clark	104
Art of display: retail vs. exhibition design	110
Façade studies: transparency	132
The industrial façade	138
A shelf is a shelf, a façade is a façade: JDVIV and Bruther	140
Antwerp: courthouse visit	148
Found in the M HKA	164

## ◆ Practice:

IDEALLY LAURE WOULD HAVE DESIGNED THIS SPACE	72; 78-85
Museum as a public archive	106
Museum as an intelligent building	108; 124
Dissecting the layers	112
In with the old, in with the new: plans at P2	118
Museum as a landmark	122
Façade studies: the corner vs. the crown	134; 142
Storytelling through image: study spaces	144
Developing the archive: plans at P3	168
The archive in relation to the museum collection	178
The contemporary journal and preparation for the forum animation	184





# *index*

- Architecture: 14-17, 22, 24, 27, 28-32, 36-39, 48, 68, 76-79, 86, 94, 100, 104-107, 110-113, 116-145, 146-159, 166-169, 176-179
- Archive: 74-83, 105, 113, 118, 142, 162, 166-169, 170-173, 176-179, 180, 190, 192-199
- Art: 12, 18, 24, 27, 38, 42, 48-71, 74, 80, 84, 88, 93, 102, 114, 162, 172, 174, 178, 181, 198
- Briefs: 48, 86-87, 124-125, 128-129
- Collage: 12-13, 42, 58, 68-69, 70-71, 85, 130-131, 134-135
- Communication: 72, 170
- Courthouse: 104-105, 116-119, 146-159
- Curating: 12, 24, 26, 28-32, 34, 36-39, 43, 46, 48, 52, 60, 66, 74, 88, 92, 94, 108, 144, 160-161, 166-167, 170-173, 174, 176-179, 181, 199
- Drawing: 17, 29, 30, 32, 36, 60, 64, 76-79, 88, 91, 105-107, 110-113, 116-123, 132, 134, 137, 140-143, 16-, 167-169, 174, 176-179, 183-187
- Exhibitions: 14-15, 26-29, 30-34, 38-41, 54-55, 62-63, 70-71, 90, 93, 96-97, 110-111
- Film & video: 24-25, 45, 49, 52-53, 60, 64-65, 68-69, 82-83, 84, 190-193
- Literature: 14-15, 22-23, 28-29, 36, 44, 38, 87, 94, 117, 128-129, 138-139, 162-163, 166-167, 182-183, 194-201
- Modelmaking: 16-21, 42-43, 46-47, 82-83, 132, 190-193
- Photography: 16-19, 26-27, 29, 30, 39-41, 42-43, 46-47, 82-83, 86, 95, 104-105, 108-109, 110-111, 116, 125, 129, 133, 140-141, 147, 148-161, 200-201
- Writing: 7, 14-15, 16-17, 22-23, 25, 28-29, 31, 33, 34, 38, 41, 44-45, 50, 74-75, 76, 84-85, 92, 107, 128, 141, 148-149, 164-165, 166, 168, 172-173, 176, 182-183, 184-188, 194, 203, 207
- Visiting: 30-34, 38-41, 90-93, 148-161



project

project

journal

journal

archive

archive

journal

archive

archive

project

project

journal

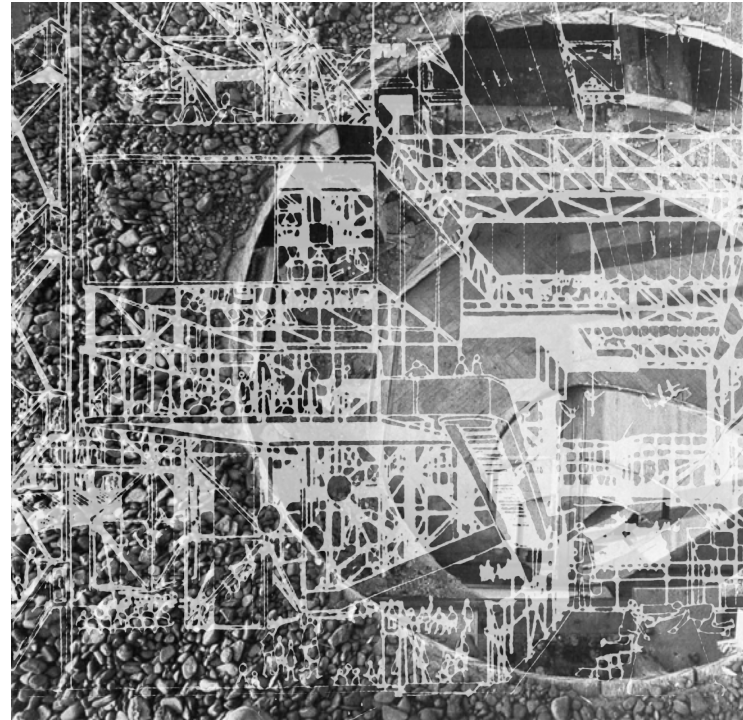
The museum has always been staged. Very much like the palace, its front and displays has served as scaffolding for the projection of ideas, ideologies

10.09.2022 What interests me is the parallel trajectory of art and architecture becoming commodified as means of capital investment or, indeed, rent-seeking – whether it concerns actual rent or an entrance fee to see a particular collection.

Perhaps, therefore, what I seek in art is socio-political commentary, a reflection of and reportage-like attention to reality. Art for the sake of décor and value has more in common with beautifully designed furniture or a pair of shoes. Art-object vs art-activism, but what about everything in between? In *Visibility spectacle theatricality*, Mark describes the relationship between the art and the viewer as ‘inscribed in a larger set of conditions—cultural, economic and political—implicating the viewer, the work of art and the institution alike’ (2022, 1).

Grayson Perry, whose lecture on art boundaries we discussed in class, works, just like Damien Hirst, under the patronage of Charles Saatchi whose early work includes an advertising campaign for the conservative party. While not many artists also position themselves as observers of the conditions of the art world itself, Perry’s seat seems quite a comfy one.

A particular fragment of that text reminded me of the context in which I decided to pursue this choice of studio. The mention of a rejected 1971 proposal of Hans Haacke to investigate New York Guggenheim’s implications within the city’s real estate holdings bears an ironic resemblance to my failed attempt at joining the explore lab graduation studio earlier this year with an idea to conduct an investigation into the Faculty itself as a space of production of architects. A project examining how political agendas are translated into architectural education and the institutional mechanisms defining the ways in which students are taught was not considered architectural enough, similarly to Haacke’s proposal which the institution in question did not recognise as art.



**Gordon Matta Clark meets Cedric Price near Centre Pompidou in Conical Intersect of a Fun Palace**



framework of rooms  
ologies and values.

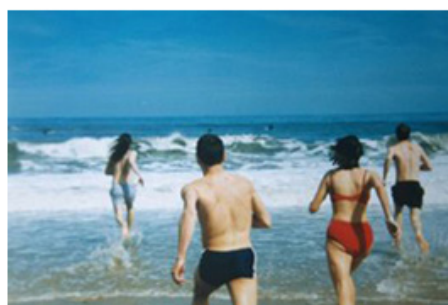
### Leeds 13's John Crossley: I survived a national media frenzy

As an art student in the UK a decade ago, I survived a media frenzy. I was one of thirteen Leeds art students who decided that, instead of staging a conventional end of year show, we would pretend to go on holiday. This is an account of a faked holiday to Spain and how the national media became part of our artwork, entitled *Going Places* (1998).



Leeds 13. One of several photos documenting *Going Places* (1998). Here the artist group presented documentation of a holiday to Spain as an art performance, when the photos were in fact taken in northern England.

The sequence of events began with a proposal for funding to the University Union, who gave us over £1000 to put on an exhibition. Although an exhibition space was booked, no conventional artworks were produced. Instead, we collaborated in producing evidence of a holiday in Malaga. This included photos of us in a Leeds outdoor pool, the North Sea and in Spanish-looking bars; fake tickets and boarding passes and Spanish souvenirs and tans from a hired sun-bed.



through architectural frameworks. The public institutions among them were sustained by combinations of public funding, entrance fees and the donations of benefactors. In the burgeoning neoliberal economic environment of the 1980s in the United States and the United Kingdom in particular, the makeup of that funding changed: governments reduced their subsidies, forcing museums to look for other sources of money, transforming themselves into commercial operations, courting corporate sponsorships and endowments from private benefactors.

12.09.2022 **Brief 1 - Looking carefully**

*in collaboration with Misha Nesty, Nico Bueno and Frank van Zelderer*

Recreating a photograph with a model. The scale of 1:25 was defined by the smallest manifold object - the Superflex chair. Before a physical model, comes a 'digital twin'. An interstep between the real thing and the simulacrum forces a careful inspection of photos, films and drawings to understand the relations between elements. Pictures around are equally important as the picture of.

The particularity of the FRAC Dunkerque is seemingly dual identity -- half white cube, half 'found space'. The inverted commas remind us that it is still constructed and controlled. Instead of inserting a white cube into the old hall, constructing a new one, fitted with UV filters and ETFE cushions allows for *appropriate* conditions for art.





**‘La conception du projet été de sortir de l’idée de l’espace uniforme et de graduer, de varier de transparences - claires, filtrées, de vues directes, de vues indirectes...’**

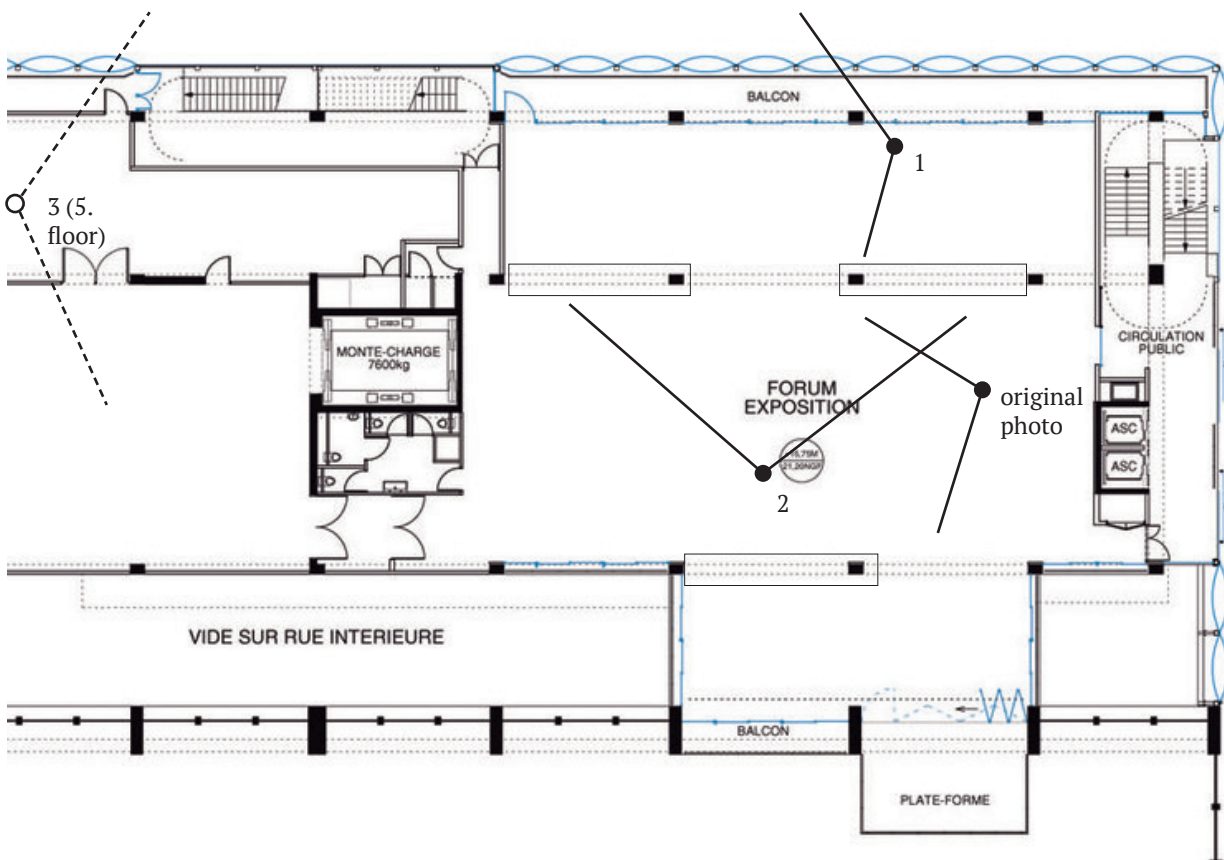
The design of the project was to get out of the idea of uniform space and to graduate, to vary transparencies - clear, filtered, direct views, indirect views...

Anne Lacaton in *FRAC Grand Large* (2018) by Théo Ménivard











FRAC de Dunkerque par Lacaton & Vassal, un film de Philippe Ruault - Théo Ménévard (thesmenivard.com)

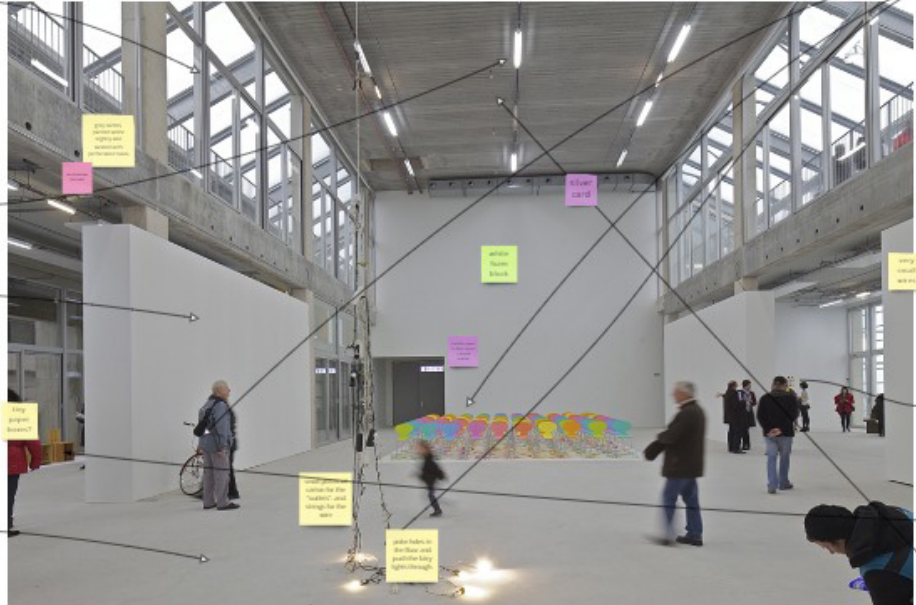
1 beams/ window frames /mullions/  
balustrades laser cut + grey paint

cut-outs in ceiling?

printed foam

grey card with thin  
watered-down layer  
of white paint?

we can  
sponge on  
the white  
paint.



is that also a tiny artwork



**Gavin TURK**  
1967, Guildford (Royaume-Uni)

**Les Bikes de Bois Rond (red, black, white)**  
2010

Bicyclette hommage à l'oeuvre de André Cadere "Barre de bois rond"  
bois et peinture émaillée sur un vélo  
90 x 110 cm

Achat à Gavin Turk en 2010  
Inv. : 10.025.001

© droits réservés  
Crédit photographique : VISUEL FOURNI PAR LA GALERIE

Expositions



**Antonia LOW (Antonia Patricia LOW, dit)**  
1972, Liverpool (Royaume-Uni)

**Jugend forscht II**  
2005

Installation avec de la lumière  
Divers médias  
240 x 150 x 150 cm

Achat à la Klara Wallner Galerie en 2007  
Inv. : 07.3.1

© Adago, Paris  
Crédit photographique : VISUEL FOURNI PAR LA GALERIE

Expositions

The collection of the FRAC. source: Navigart.fr



artworks

exposition: LE FUTUR COMMENCE ICI [the future starts here] , nov 2013

superflex, 'Copy Right' 2007



[Navigart](#) - link to artwork on FRAC collection website  
[COPY RIGHT - SUPERFLEX](#)

modelmaking brainstorm:

laser cut, painted seats and offcuts  
metal wire legs  
white card base

Antonia LOW, 'Jugend forsch! II', 2005



[Navigart](#) - link to artwork on FRAC collection website

modelmaking brainstorm:

fairy lights through cuts in the floor, thread, metal wire

Gavin Turk, 'Les Bikes de Bois Rond (red, black, white)' 2010



[Navigart](#) - link to artwork on FRAC collection website

modelmaking brainstorm:

3D print +paint

Donald JUDD, B-vB 84/85 Chair, 1991



[Navigart](#)

modelmaking brainstorm:

card/paper

Gabriel SIERRA, Hang it all, 2006



[Navigart](#)

modelmaking brainstorm:  
wire + painted foam/card bits?

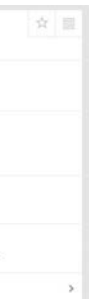


what?!, the bike is also an artwork

If you pay attention to the ceiling, you will notice a specificity of the building that is particularly visible on the fourth floor but present throughout the building, the prominence of the electrical installations and other ventilation ducts necessary for the operation of the Frac. Previously mentioned in the presentation of the administration, these series of metal wires and installations naturally and visibly integrate the space and accentuate the industrial aesthetics of the building desired by the architects."

Sunlight and works of art do not always go well together. Works on paper and photographs are photosensitive to this type of exposure and can be seriously damaged in the long term. To avoid this, you can see on the bay windows, sea side, anti-UV filters that absorb most of the harmful rays for the works. An original way to combine natural lighting and security."

translated from page 20 of [frac\\_arshj\\_cdf\\_ok2.pdf](#) ([fracrandlarge-hdf.fr](#))



**SUPERFLEX**

Collaborateurs du groupe :

- Rasmus Nielsen
- Bjornestjerne Christiansen
- Jakob Fenger

Site Internet des artistes

---

**Copy Right (Colored version)**  
2007  
Oeuvre réalisée en collaboration avec Jacob Breinholt Schou

---

Installation  
Installation composée de 80 chaises présentées sur une plateforme en medium  
Bois, copeaux de bois, sciure  
85 x 600 x 700 cm  
Chaise : 80 x (85 x 45 x 57 cm)  
Tirage : Oeuvre unique dans la version multicolore

---

Achat à Nils Staerk Contemporary Art en 2007  
Inv.: 07.1. (1880)

---

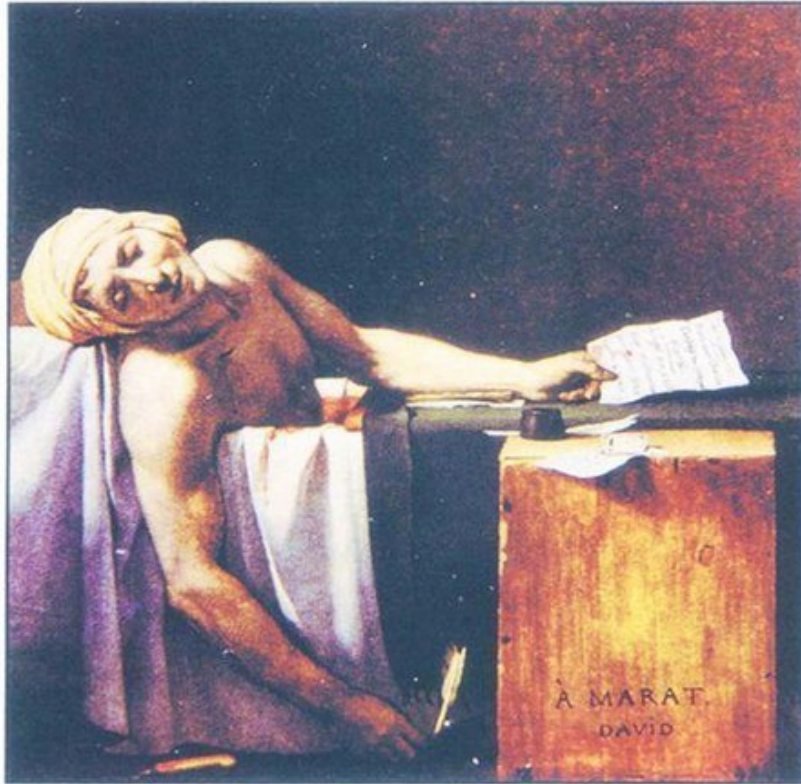
© Adagg, Paris  
Crédit photographique : VISUEL FOURNI PAR LA GALERIE

---

Expositions



# RICHARD SENNETT



## THE FALL OF PUBLIC MAN

Richard Sennett (1979) *'The Fall of Public Man'*

15.09.22 Reading 'The Fall of Public Man' by Richard Sennett. Compared to 'Building and Dwelling', it seems that he developed a much more accessible language with time. Sennett appears to me to be an important studio reference, although fairly implicit. Mark's lecture, at least the first part, felt somehow inspired by the historical narratives Sennett uses in his

writings to introduce the relations between public life and the built environment, Hausmann's Paris the most memorable example.

While it is enjoyable to notice these parallels and use them as a vehicle to build on the knowledge I have gathered on other occasions, 'The Fall of Public Man' marks the start of my inquiry into the relations

URSULA K. LE GUIN

**The Carrier Bag Theory of Fiction**

■ ■ ■

In the temperate and tropical regions where it appears that hominids evolved into human beings, the principal food of the species was vegetable. Sixty-five to eighty percent of what human beings ate in those regions in Paleolithic, Neolithic, and prehistoric times was gathered; only in the extreme Arctic was meat the staple food. The mammoth hunters spectacularly occupy the cave wall and the mind, but what we actually did to stay alive and fat was gather seeds, roots, sprouts, shoots, leaves, nuts, berries, fruits, and grains, adding bugs and mollusks and netting or snaring birds, fish, rats, rabbits, and other tuskless small fry to up the protein. And we didn't even work hard at it—much less hard than peasants slaving in somebody else's field after agriculture was invented, much less hard than paid workers since civilization was invented. The average prehistoric person could make a nice living in about a fifteen-hour work week.

Fifteen hours a week for subsistence leaves a lot of time for other things. So much time that maybe the restless ones who didn't have a baby around to enliven their life, or skill in making or cooking or singing, or very interesting thoughts to think, decided to slope off and hunt mammoths. The skillful hunters then would come staggering back with a load of meat, a lot of ivory, and a story. It wasn't the meat that made the difference. It was the story.

It is hard to tell a really gripping tale of how I wrested a wild-oat seed from its husk, and then another, and then another, and then another, and then another, and then I scratched my gnat bites, and Ool said something funny, and we went to the creek and got a drink and watched newts for a while, and then I found another patch of oats. . . . No, it does not compare, it cannot compete with how I thrust my spear deep into the titanic hairy flank while Oob, impaled on one huge sweeping tusk, writhed screaming,

149

Ursula K. Le Guin (1988) '*The Carrier Bag Theory of Fiction*'

between art, politics and economy, as well as art and society.

In the meantime, for *tables* discussion group meeting, I read Le Guin's 'Carrier Bag Theory of Fiction' which interrogates the artefacts of (pre)history and hero narratives from a gender perspective. The historical superiority of action stories over novels, of hunters over

gatherers, of tools and weapons over containers and bottles runs parallel to distinguishing art from craft.





Ila Bêka & Louise Lemoine (2013) *still from Gehry's Vertigo*

16.09.22 During the tutorial, Daniel talked about the layers of dust in a music hall they were renovating, which accumulated over the years providing impeccable acoustics that were lost once the dust was cleared away. In combination with the Guggenheim Bilbao podcast, this reminded me of how I formed my position about that building. It was not during a visit but by watching Ila Bêka and Louise Lemoine's *Living Architectures* series. Their documentary, *Gehry's Vertigo*, shows the building from the perspective of its window cleaners. Equipped with head-mounted cameras, harnesses and cleaning equipment, they climb the roof and descend into the interior suspended on ropes to clean the skylights. A mundane maintenance task becomes an acrobatic effort through which the building's architecture (and its responsibilities) is interrogated.

## references

Crossley, J. (2009) *Leeds 13's John Crossley: I survived a national media frenzy*. artdesigncafe. Retrieved on 04.10.2022 from [www.artdesigncafe.com/leeds-13-art-2009](http://www.artdesigncafe.com/leeds-13-art-2009)

Le Guin, U. (1988) *The Carrier Bag Theory of Fiction*. Ignota Books.

Ménivard, T. (2018) *FRAC Grand Large*.

[Navigart.fr](http://Navigart.fr)

Perry, G. (2013) *Beating the Bounds*, BBC Reith Lecture. Retrieved on 10.10.2022 from [www.bbc.co.uk/programmes/b03dsk4d](http://www.bbc.co.uk/programmes/b03dsk4d)

Petitjean, M. (1975) *Gordon Matta-Clark's Conical Intersect*. Retrieved on 04.10.2022 from [www.publicdelivery.org/matta-clark-conical-intersect/](http://www.publicdelivery.org/matta-clark-conical-intersect/)

Pimlott, M. (2022) *Visibility, spectacle, theatricality. Oase 111*.

Sennett, R. (1979) *The fall of public man*. W. W. Norton & Company.



documenta Archiv (1955) *Documenta 1*, Kassel, Germany – view of room 17



documenta Archiv (1955) *Documenta 1*, Installation view of works by Gustav H Wolff and Giorgio Morandi





Jan Vranovský (2015) *Ghost building, Higashi Shinjuku, Tokyo*



Franco Mazzucchelli (1978) *Riappropriazioni: Villa Reale di Monza*

but 130,000 people visited the first exhibition (instead of the 50,000 that had been expected).

The Museum Fridericianum, a neo-classical eighteenth-century building in the centre of town, had not been fully renovated when the first *Documenta* opened on 16 July 1955. The unplastered brick walls were whitewashed while the gutted interior was divided by partitions and hung with milky white plastic curtains that both covered the windows and provided a backdrop for the paintings and sculptures. The sense of flowing lightness was enhanced by mounting the paintings on free-standing slender metal frames that hovered in front of the brick walls (pl. 7). The way in which the show was installed appeared so fresh and new, combining the old museum ruin with very recent interior decoration materials, that contemporary critics greeted the display as a new style in its own right, one that captured the *Zeitgeist* just as much if not more than the work on display.<sup>12</sup>

18.09.22 Mingling the metaphorical with the literal, the idea of the museum as a scaffolding takes a physical shape in the tectonics of many (con)temporary exhibitions. Partitions and backdrops are mounted as a scenography on timber studs or metal frames to facilitate flexibility and transport. Being used to the plasterboard finish of the white box, Bode's plastic curtains at *documenta 1* reminded me of some images I collected over the summer as an inspiration for the studio (shown on the previous pages). Scaffolding, fabric, foil and translucencies enter into a dialogue of senses, interrogating the neutrality of the white box without rejecting it.

Textile plays an important role in artist installations transforming gallery spaces into a *phantasmagoric* experience. Just like light and sound, it engages the senses. It is not neutral.

I thought that immersive art installations were a means of escape from reality. Now I think of them more of as having two sides - one being the phantasmagoric experience itself, the other being the scaffolding, the scenography, the lie (or reality?) that seeps through the cracks. Klonk's descriptions of Kabakov's *House of Dreams* and Eliasson's *Weather Project* (2009, 194) acknowledged their artificial nature. Perhaps, to react to Walter Benjamin, what distinguishes art installations from retail displays is precisely the conscious and willful decision to participate in the lie that is produced.



Such artist-determined spaces do not, however, lead to new conceptions of gallery spectatorship as did the curator-created gallery interiors of the past. Each totally absorbing, they vie for attention with one another as they appear side by side in the museum – much like the different stores in a shopping mall. Despite their creators' intentions, they do not challenge established consumer modes of viewing.

For Benjamin, phantasmagoric experience is characteristic of a culture dominated by mass consumption: it is a form of experience that, while it promises fulfilment, remains essentially empty. According to Benjamin, the contrast to the phantasmagoria of the consumer culture lay in a collectively anchored form of experience within which 'certain contents of the individual past combine with material of the collective past'.<sup>29</sup> The Museum of



Ilya & Emilia Kabakov (2005) House of Dreams. Sepentine Gallery, London.



Kulesza & Pik (2022) Chylak bag advertisement.

20.09.22 Is the white box the culmination of the act of total (lifestyle) curation, where we, the public, are also on display? Following an unwritten code of conduct, or dressing in a particular way as per an Instagram trend to match one of the artworks in the museum?

Richard Sennett reminds us that human feelings of exclusion and indifference are not only tied to the march of capitalism and its processes but to the physical built forms capitalism produces (Sennett, R. as cited in MacLeod et al., 2018, 2). The white cube, through the processes of commodification of contemporary art, its physical characteristics and the semiotics it embodies, is the ultimate exclusive experience. Dressing in a particular way, you could either stand out within that space or even become a part of it, all while looking at art.

As much as I enjoyed visiting Stockholm's Fotografiska earlier this year, the whole experience is designed as a luxury – from a prosecco cart at the entrance to the gallery to the top-floor restaurant with a view of the waterfront. The tickets are priced differently depending on the day and time. One thing that comes to mind is crowd management – an attempt to avoid overcrowding at peak times – but what it might also mean is that different types of crowd come at different time slots, segregating the public into varying levels of exclusiveness of physically the same experience.

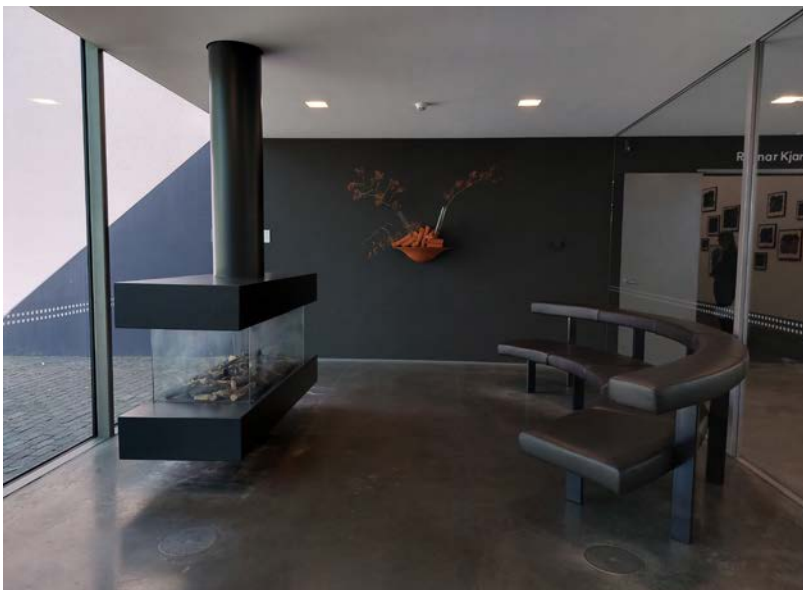




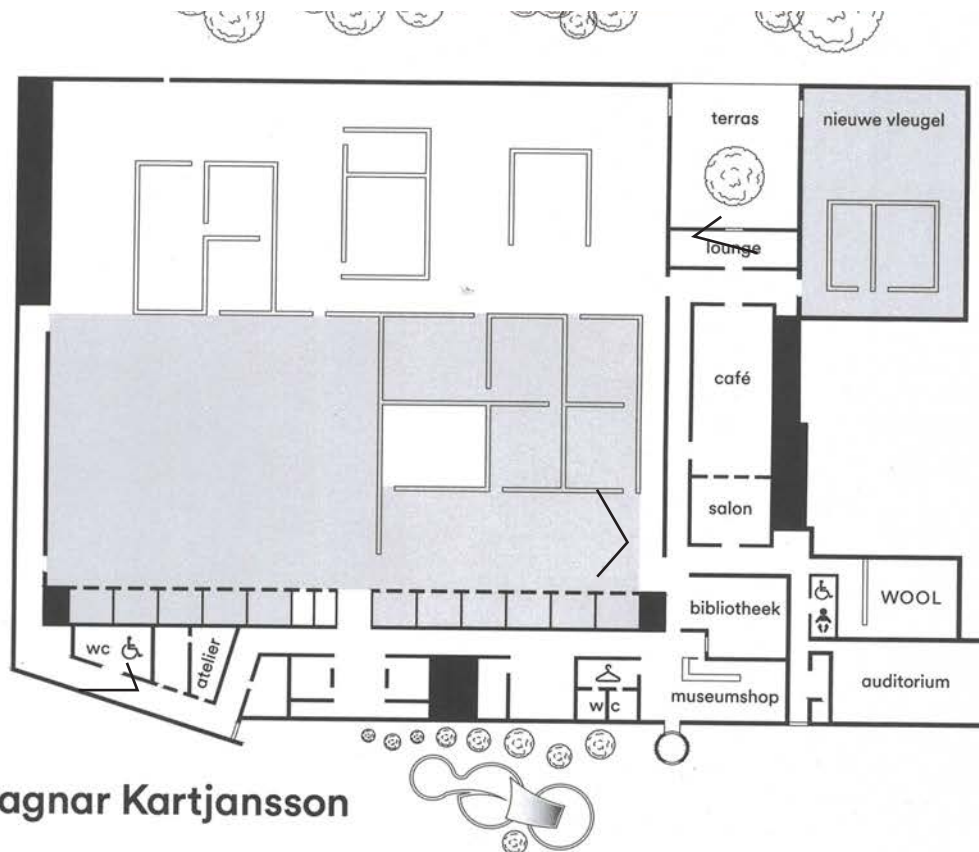
main gallery in De Pont museum



‘invisible’ museum work being performed in the side gallery



a ‘living room’ in the new part



visitor map of De Pont museum, lines mark the location of the photos (left)

2.09.22 **Studio excursion**

*De Pont museum, Tilburg and Van Abbe museum, Eindhoven*

morning – De Pont Museum

The visit to the two museums was especially interesting as an attempt to juxtapose two different approaches to curatorship, display and relationship to the public. As we did not get the opportunity to visit the back-of-house spaces of the museums, the experience and the majority of the conclusions drawn are based on the publicly accessible areas.

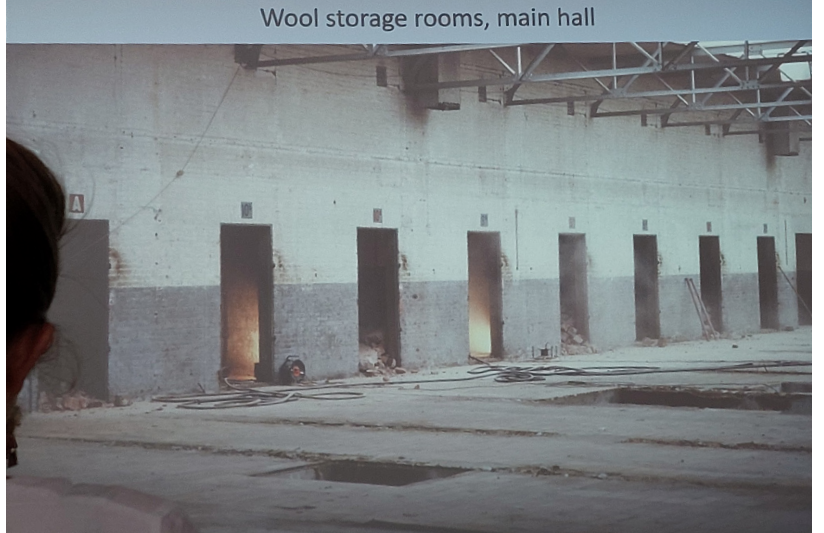
The day started with a visit to De Pont museum in Tilburg, a private institution located in a former wool spinning mill converted into a naturally top-lit, horizontal white cube. The main gallery is partitioned into rectangles of different sizes and similar proportions to subtly define and curate the temporary and permanent displays. A characteristic feature of that space is the adjacent rooms, or rather cells – former wool storage – lined alongside each other providing a more intimate experience.

The extensions to the original ex-industrial volume house art storage and offices, public programme (café, library, lounge) and new media display respectively. Interestingly, what was lost in the process of expanding the ancillary offer was a studio space in one of the original adjacent buildings, used for artist residencies. This, in a way, illustrates a broader tendency towards expanding the visitor experience. However, while many institutions continue to work closely with artists and commission interactive, site-specific works to attract visitors in parallel to an extensive gastro-café-gift-shop offer, this seems to be somewhat of a missed opportunity now.

Our host was a tour guide and educator working at De Pont. What I enjoyed the most about her presentation was how she naturally combined a lot of very useful and interesting information about the museum, its collection and architecture with a no-nonsense approach to the type of art that De Pont collects and the hierarchal structures defining how and what art is bought and displayed. Still, she asserted that it is the front-of-house staff that to her are the most important people in the museum, as they are the ones who interact with the public. It made me wonder what



Wool storage rooms, main hall



Thomas de Beer/De Pont, during renovation, ca. 1991



De Pont, plattegrond/plan 2016: extention café, new wing





a museum designed for its staff would look like. This builds on the reflections on the Guggenheim Bilbao climber-cleaners but also these uncomfortable plastic chairs with a water bottle and a crossword placed on the ground beside them.

When it comes to the art that was displayed in the museum, what caught my attention was the involvement of senses other than sight. The works by Ragnar Kartjansson, *Woman in E* and *A lot of Sorrow* worked with the relationship between sound and emotions, while Wolfgang Laib's *Wachsraum* (Wax room) does the same through smell.

afternoon – Van Abbe

While the visit to De Pont was universally agreeable and comfortable to the whole studio, the Van Abbe museum proved more challenging. As only the new part was open to the visitors, we visited the new permanent exhibition titled *Delinking and Relinking*. Very much in contrast to De Pont, the architecture of the building arranged the spaces vertically and the galleries were full of colour, patterned wallpapers and carpets, constructed passages and openings. Conceived as a means to open up to broader audiences and perspectives, including children and people with disabilities, the exhibition attempts to de-fetishize art, improve its accessibility and offer a multi-sensory experience.

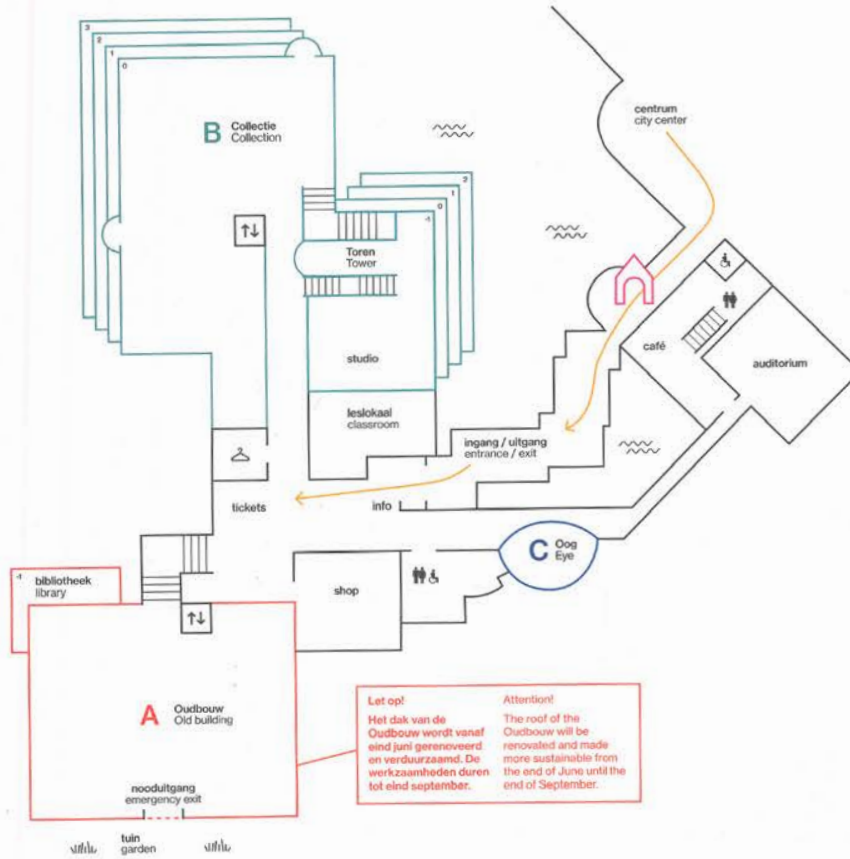
The general impression of the cohort, tutors included (or indeed as the leading voices in this discussion) was that it was overcurated, overcomplicated and overall obstructive to the art itself, making the snobbish academic crowd uncomfortable. What was the most difficult in forming my own position towards this exhibition was the conflict between the need to address art in an institutional context from decolonial, feminist and anti-ableist perspectives, and the fact that this attempt was indeed not a great art experience – I admit that while being curious and open to other ways of displaying art, the codes in which I was educated and the resulting perspective prevented me from enjoying this visit. After all, what I found missing was a more intersectional perspective on curating particular works of art, while the imposing architecture (of the building and the exhibition alike) prevented the art from speaking for itself. While I very much appreciate how the accessibility and anti-ableist solutions were implemented, they seemed to drown in the sea of stuff that constituted the exhibition but was not art. What I did find amusing, however, was to try and interrogate my position by disagreeing with the tutors who, ultimately, embody the context that has shaped my perception.



### VOELOBJECTEN / TOUCH OBJECTS

Zie je een groen handje, dan kun je dit voelobject gerust aanraken. Daar is het speciaal voor gemaakt. De kunstwerken mogen niet aangeraakt worden. / If you see a green hand, then feel free to touch this tactile object. It is specially made for that. The artworks can't be touched.

interiors buildings cities



### bezoek / visit

**Gratis rondleidingen / Free tours**  
Je kunt dagelijks aansluiten bij gratis rondleidingen van onze museumgidsen. Meld je aan bij de informatiebalie. Join our daily free guided tours from our museum guides. Sign up at the information desk.

**Café**  
In het Karel 1 Museumcafé geniet je van een drankje en allerhande lekkers. Bij goed weer kan dat ook buiten op het terras aan de Dommel. Het café is ook toegankelijk zonder museumticket. You can enjoy a drink and an assortment of tasty treats in the Karel 1 Museum café. When the weather is good, you can also enjoy a drink outside on the terrace at the Dommel river.

**Shop**  
Onze museumshop heeft veel moois te bieden op het gebied van kunst en design. Je vindt er boeken, tijdschriften, ansichtkaarten en originele cadeaus. Online bestellen via de webshop kan natuurlijk ook. Our museum shop has plenty to offer when it comes to art and design. You can find books, magazines, postcards as well as unique gifts. Of course, you can also order online via the webshop.

**Bibliotheek / Library**  
De bibliotheek is voor veel mensen een inspirerende plek door het grote aanbod aan literatuur op het gebied van moderne en hedendaagse beeldende kunst. Werkplekken graag vooraf online reserveren. The library is an inspiring place for many visitors thanks to the vast range of literature it offers in the field of modern and contemporary visual arts.

**Tuin / Garden**  
Tuin ontworpen door Piet Oudolf. Zelf spreekt de tuinarchitect over 'een levend schilderij'. Garden designed by Piet Oudolf. In his own words a 'living painting'.

**Gratis wifi / Free wifi**  
In het hele gebouw. Throughout the building.

visitor map of Van Abbe museum and information on the accessibility of the museum

What, at first, I found a missed opportunity and later on actually some sort of an inspiration, or food for thought, was that we did not get a chance to see a museum that does both things well – displaying art and providing an accessible, intersectional and egalitarian experience. I felt, however that the exhibition in the Van Abbe museum, and the harsh opinions that followed, could be discouraging in the pursuit of unconventional forms of displaying and consuming art, or addressing ability and accessibility in museum systems.



## references

Beka, I., Lemoine, L. (2013) Gehry's Vertigo. Retrieved from [www.bekalemoine.com/gehrys\\_vertigo.php](http://www.bekalemoine.com/gehrys_vertigo.php) on 11.10.2022

fDi (2021) The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general discusses the city's world renowned transformation.

Klonk, C. (2009) Spaces of Experience: Art Gallery Interiors from 1800 to 2000. Yale University Press.

MacLeod, S. et al. (ed.) (2018) The Future of Museum and Gallery Design. Routledge.

Obrist, H. U. (2014) Ways of Curating. Farrar, Straus and Giroux.

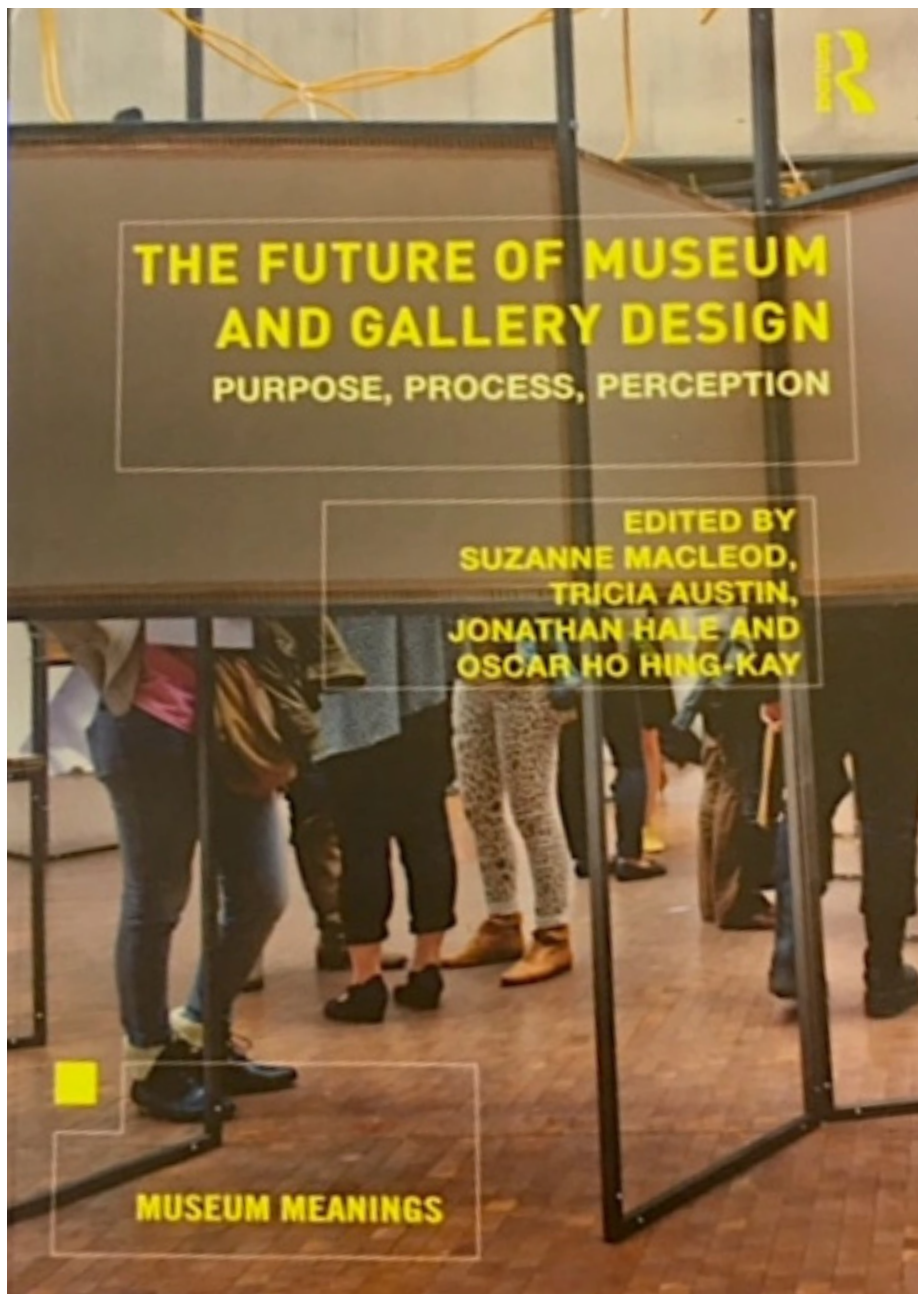
documenta Archiv Retrieved on 10.10.2022 from [www.grupaok.tumblr.com/post/109315109589/documenta-1-kassel-germany-1955-view-of-room](http://www.grupaok.tumblr.com/post/109315109589/documenta-1-kassel-germany-1955-view-of-room)  
<https://i.pinimg.com/originals/e6/0c/0b/e60c0b334ec48c45b91660d43c72f5f1.jpg>

Vranovský, J. (2015) Ghost building, Higashi Shinjuku, Tokyo-  
<https://janvranovsky.tumblr.com/post/134520601848/ghost-building-higashi-shinjuku-tokyo-jan>

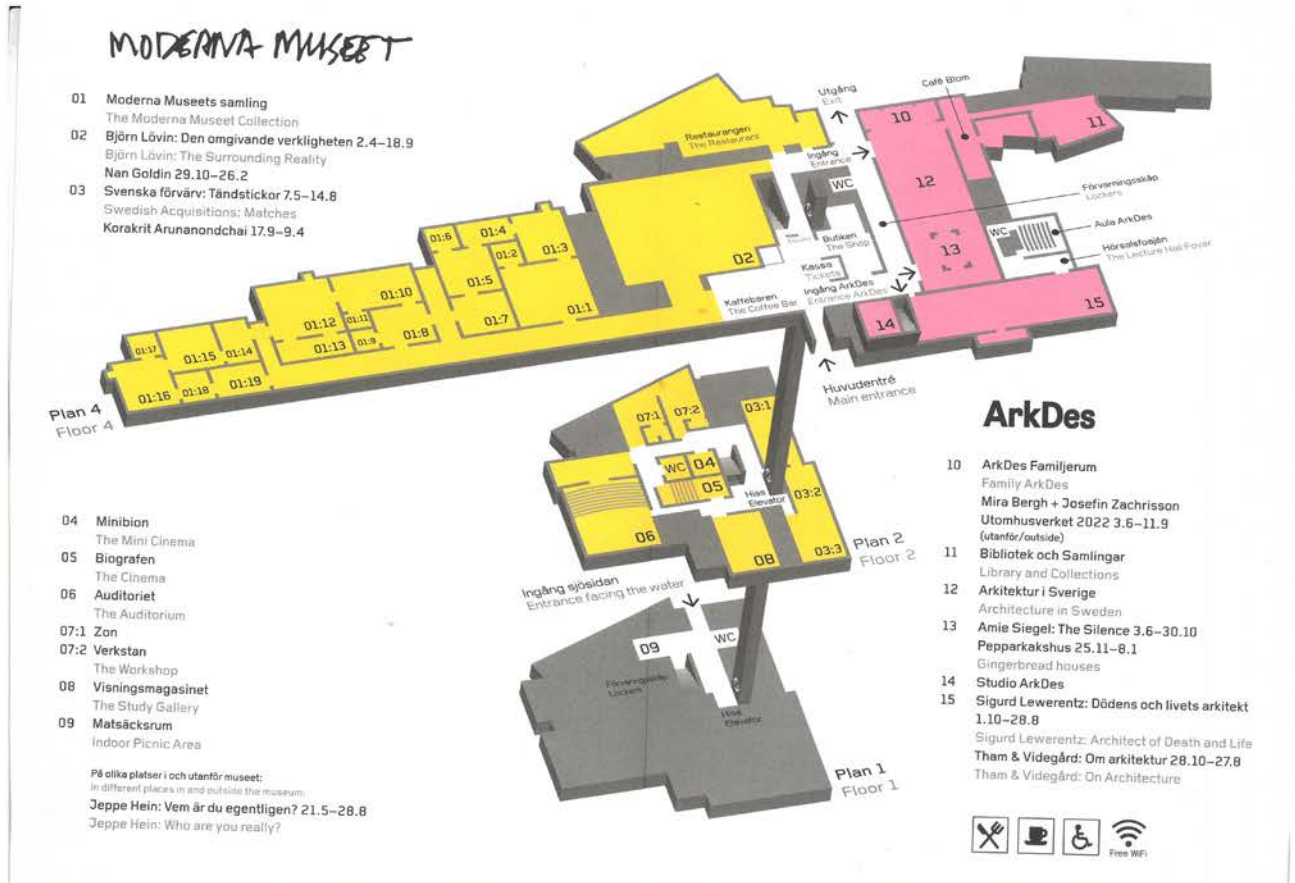
# Ways of Curating Hans Ulrich Obrist



Hans Ulrich Obrist (2014) *Ways of Curating*



Suzanne MacLeod et al. (ed.) (2018) *The Future of Museum and Gallery Design*



visitor map of Moderna Museet

23.09.22 As I happened to be in Stockholm for the weekend, I could not help but revisit the Moderna Museet, this time paying more attention to curatorship and the museum systems. The permanent collection is arranged chronologically but the visitor can decide from which side to enter the galleries. The works are grouped not only by decades but each room or a series of spaces has a broad theme, such as ‘Society of a spectacle’ or ‘Strangely familiar’ that clusters the works into loose ensembles related to their social, political or philosophical positioning.

I think Moderna is particularly interesting when it comes to its systems. The galleries can be lit either naturally or artificially but during my visit all the rooms had their skylights covered. The air comes through grills at the bottom of the walls. The ceiling seems minimal, but the rails for hanging and suspending art are hidden in the shadow gaps or behind the track lights. The wooden panelling bears traces of artworks removed, or still plays an active role as the carrier of the screws used to secure

one of the museum’s galleries







Keith Sonnier's *Flocked* (fragment)  
made in situ out of latex



Albero di 12 metri (12 Meters Tree)  
by Giuseppe Penone (fragment). The wooden  
laths and metal bracket are not part of the  
artwork.



Study Gallery with an automatic display archive system.

them in place. The in-situ latex artwork has shrunk over the years leaving marks of its original size and drippings on the walls.

A new system I discovered during this visit was an automated 'display-archive' which was developed by a former museum director together with Renzo Piano around 2005. With the assistance of a museum staff, the visitor can pick an artwork from the storage which is lowered down from the storage to the eye level as a 'prototype for a customised museum experience in the future'. The system was unfortunately broken when I was there (and from what I understood from the staff, it was not the first time this has happened).

The temporary exhibition presented a retrospective of Hilma af Klint, a Swedish painter whose abstract works are considered to be among the first in Western art history. Although Moderna declined the donation of af Klint's body of work back in the 1970s, it was not acknowledged in the exhibition. Working at the turn of the 20th century, long before

Mondrian or Malevich, she wished for her work not to be displayed until 20 years after her death. Painting under spiritual guidance, she created a whole vocabulary of symbols and shapes which she documented thoroughly throughout her life. Her diaries and notebooks containing the key to understanding the mystical symbolism in her paintings were published but the exhibition was concerned mainly with the aesthetic qualities of her geometric abstract works. How to display symbolism and process without being too didactic or literal?



model progress







**And We Begin to Let Go** 2013

Acrylic, pastel, charcoal, collage, Xerox transfers, and marble dust on paper  
6 ft. 11 1/2 in. x 8 ft. 8 3/4 in. (212.1 x 266.1 cm)  
Promised gift of Jerry L. Speyer and Katherine Farley. 2013

Screenshot of page 117 from *Among Others: Blackness at MoMA* by Darby English and Charlotte Barat.

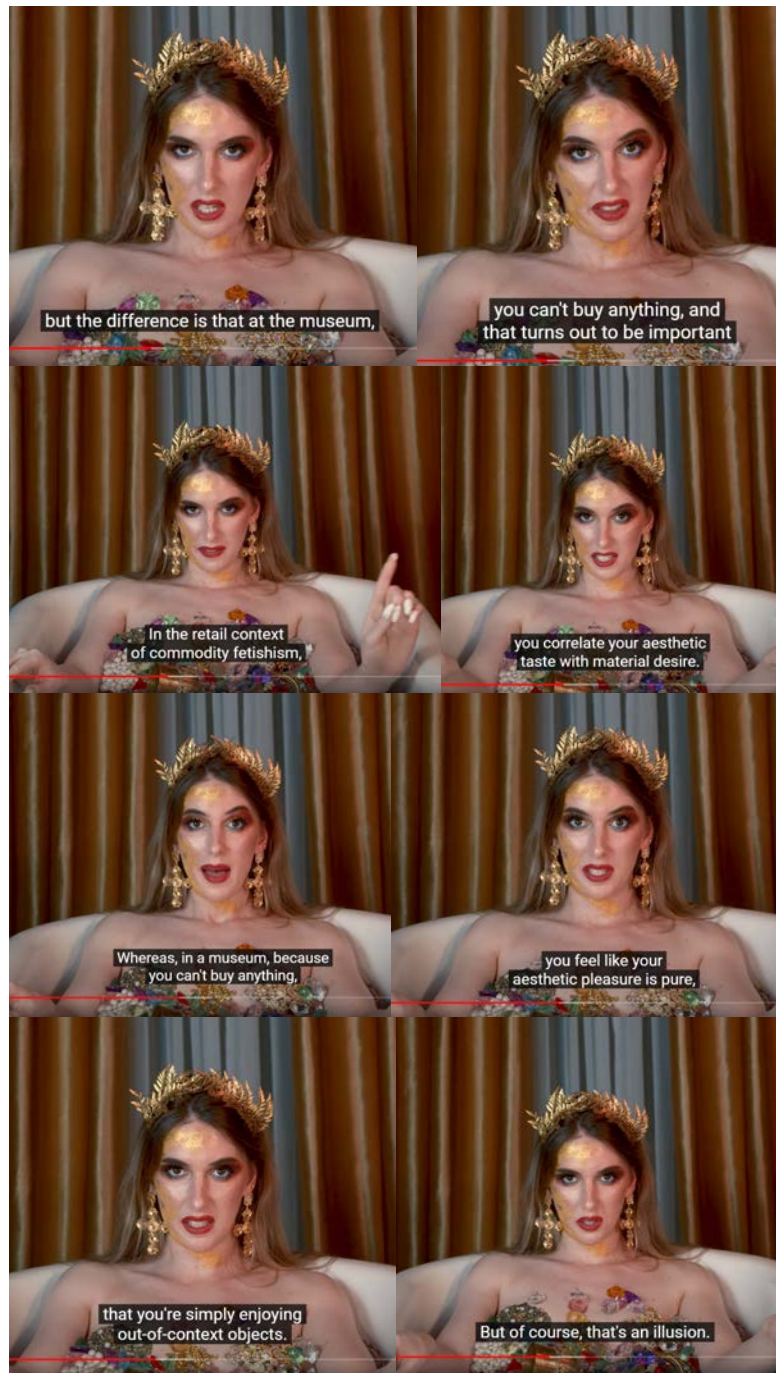
29.09.22 Njideka Akunyili Crosby's *And We Begin to Let Go*. Intersectional. Spatial. Ambiguous. An intrusion into a private sphere, not only that of a couple's life but into the woman's head. The use of colour and shape. The 'back home' and 'here home' juxtaposition.

## references

Barat, C., English, D. (2019) *Among Others: Blackness at MoMA*. MoMA.

BBC (2021) *Thinking Allowed: Culture and Privilege*. BBC.





Screenshots from video essay *Opulence* (2019) by ContraPoints

30.09.22 How taste (in art) is created? In her video essay on opulence, ContraPoints positions aesthetic taste in strong relation to material desires. I have a problem with treating things people like to hang on their apartment/office walls as art. I can hardly qualify Instagrammers selling their paintings on Etsy as artists. Am I also a snob? It seems to come

back to Grayson Perry's boundary marker placing art in an art context. Items which bring nothing more than aesthetic pleasure are difficult to categorise. Where do design and craft end, and art begins?



final model photo



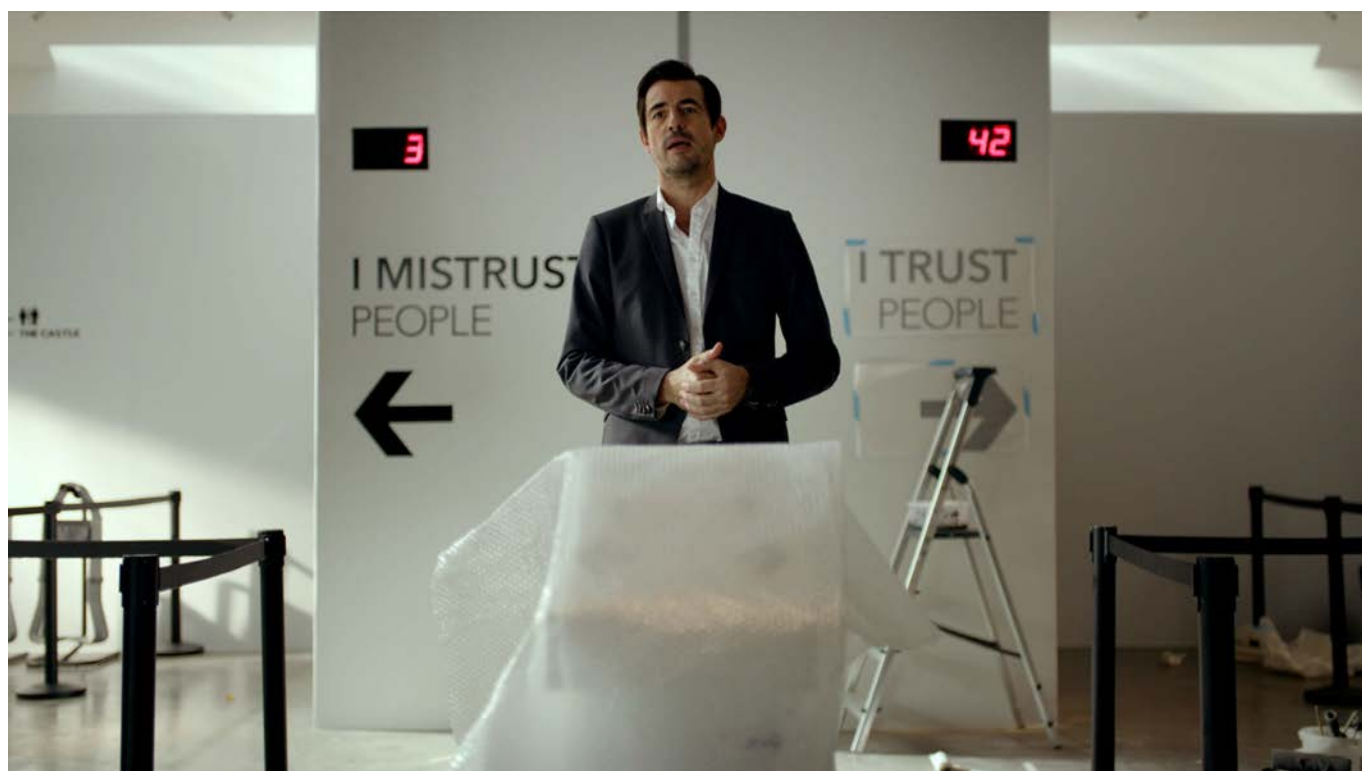




Hito Steyerl  
**Politics of Art:  
Contemporary  
Art and the  
Transition to  
Post-  
Democracy**

e-flux journal #21 — december 2010 Hito Steyerl  
Politics of Art: Contemporary Art and the Transition to Post-Democracy

Hito Steyerl (2010) *Politics of Art: Contemporary Art and the Transition to Post-Democracy*



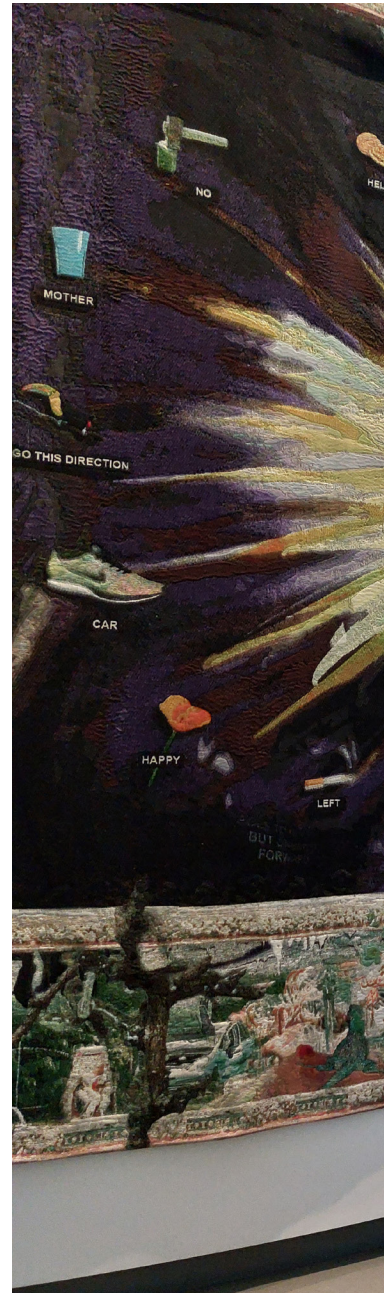
Still from *The Square*, 2017, dir. Ruben Ostlund.

## Spatial Ensembles

Design Studio: weeks 4-8

The second period of the design studio will involve the study of a series of ensembles of work, by various artists held in the collection of M HKA. Having chosen an ensemble, researched it and situated it in relation to the themes and concerns already raised in the Research Seminar and through the reference projects, you will individually design a spatial ensemble — a space or small series of spaces in which the artefacts of each ensemble collection become curated. Through this introductory design project, which will be presented primarily through a detailed model, supported by drawings and photographs, you can begin to consider how works of art, of different scales and types might be presented in response to one another and in dialogue with the viewer. Questions of scale, light and material, view and spatial sequence will be explored, while the technical questions that underpin the success of such a space will also be introduced. This intense, introductory design project will offer you opportunities to consider yourself as; at once: archivist, curator, architect and audience, drawing together reflections and observations and developing understanding through a first act of proposition.

Laure Prouvost's *This means Tableau*  
at Van Abbe Museum (+ Nico)



03.10.22 For the Spatial Ensembles assignment I picked Laure Prouvost without knowing much about her. What I did know was that she is a woman artist (which I admittedly had a bias towards after discussing representation and otherness in art institutions) and that she was making video art and tapestries which sounded like an interesting challenge. It only took me a day to find out that there is so much more to that. She works primarily with site-specific commissions to create immersive installations into which art,

architecture and curation blend together. In this case, it only made sense to try to reach out to the artist herself, to discuss the project together and invite her to contribute, as I believe that the curator's role is to enable artists to realise their ideas - especially in this case.



LAURE PROUVOST - AM-BIG-YOU<sup>WHAT</sup>US<sup>PEE</sup>THE<sup>S</sup>SSICON  
8 Feb - 19 May 2019

M HKA

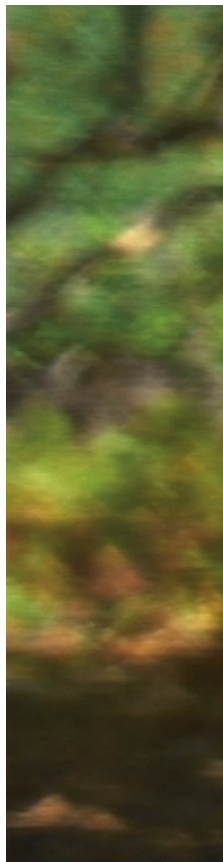


references

ContraPoints (2019) Opulence. YouTube. Retrieved from [www.youtube.com/watch?v=jD-PbF3ywGo&t=21s](https://www.youtube.com/watch?v=jD-PbF3ywGo&t=21s) on 03.10.2022

*The Square* (2017) dir. Ruben Ostlund.

Hito Steyerl (2010) *Politics of Art: Contemporary Art and the Transition to Post-Democracy*



Researching by listening: Laure Prouvost's talk at the Hirshhorn Museum, video and installation *Swallow*.







Researching by looking: Laure Prouvost's work in the French Pavilion at the 58th Venice Biennale







Researching by looking: Prouvost's works in the M HKA collection



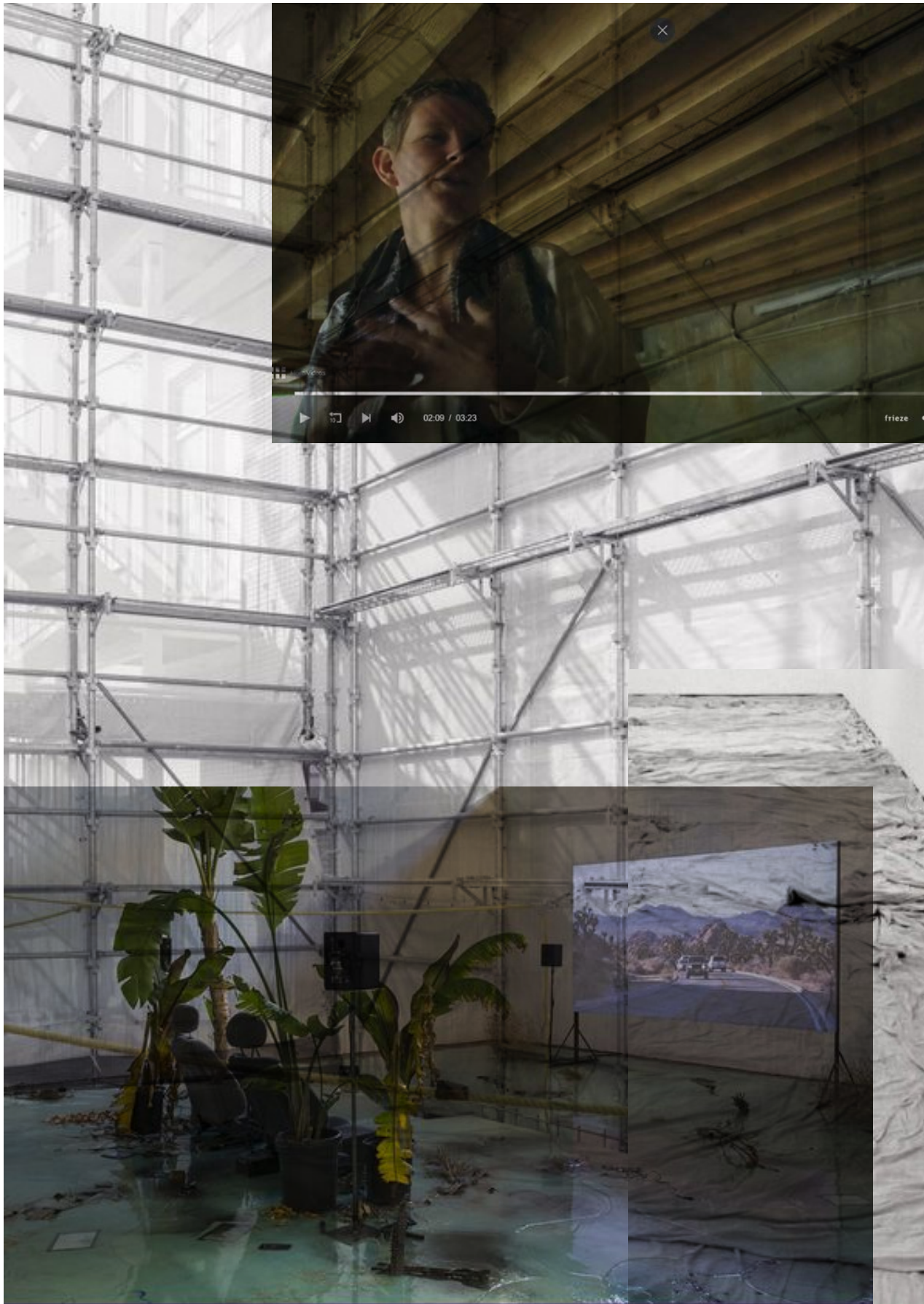




Researching by looking: Prouvost's works in the M HKA collection





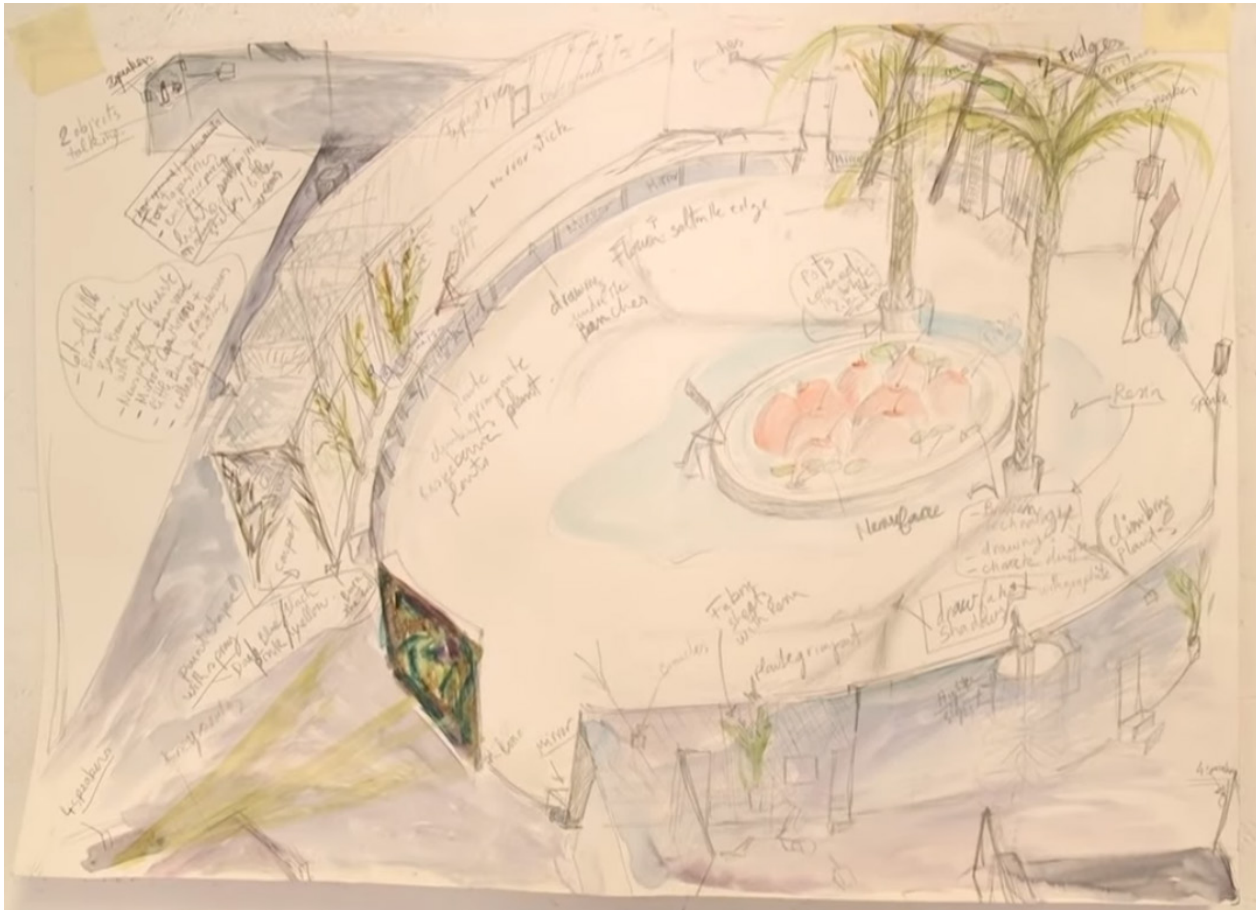


Researching by collage: first ideas



**‘Laure Prouvost constructs an immersive environment in which her works become central ploys in a scenario that explores the boundaries of fantastic and urban escapism.’**





















‘Prouvost is investigating the museum on lots of different levels: architecturally, ideologically but aslo in a very imaginative, futuristic v





way'



strategy: reuse





IDEA  
LAURE  
HAVE DE  
THIS S



**ALLY  
WOULD  
ESIGNED  
SPACE**



**Julia Korpacka**

**From:** Julia Korpacka  
**Sent:** 30 September 2022 16:14  
**To:** 'studioprouvost@gmail.com'  
**Subject:** a request for some thoughts on curating (your work)

Dear Ms Prouvost,

I am a Master student of the Faculty of Architecture at TU Delft. As part of my graduation design studio concerned with the development of the M HKA in Antwerp, one of the preliminary exercises is to design a space for a curated ensemble of works (to be provided by the M HKA) of one of the artists in their collection. I chose you as I found your art strangely familiar in the images, sounds, and life it translates, as well as because of the choice of media that challenge the typical spatial arrangements of a museum or gallery. I already know some of your pieces, such as *Swallow, This means Tableau* and others, so it is a thrilling opportunity to design a space to display and complement some of your work.

I felt it necessary to contact you to ask about your thoughts on curating and displaying your work. As I was asked to act as a curator-architect, it seems to me natural to try to get in touch with you to establish in what type of space(s) you would imagine or want to display your work. As this is a theoretical exercise, there is no budget or space limitations, so I would be honoured to invite you to contribute to it with your input, ideas and, perhaps, dreams. I think that spaces for art can only be successful if designed closely with artists.

The philosophy of the studio (or my position within it) emerges from institutional critique, the understanding of a museum as a complicit mirror of reality and a writer of history. This is the very beginning of the process in which I want to question and challenge the ideas of the white cube, commodification of art and the politics of art display.

I would be extremely grateful for your response and look forward to hearing from you.

Kind regards,

Julia Korpacka

1

**Julia Korpacka**

**From:** Julia Korpacka  
**Sent:** 10 October 2022 11:37  
**To:** 'maud.studioprouvost@gmail.com'  
**Subject:** a request for thoughts on curating

Dear Ms Gysseis,

I found your e-mail address through Instagram and was hoping you could help me pass the below request on to Laure Prouvost.

Thank you and best regards,  
Julia Korpacka

Dear Ms Prouvost,

*I am a Master student of the Faculty of Architecture at TU Delft. As part of my graduation design studio concerned with the development of the M HKA in Antwerp, one of the preliminary exercises is to design a space for a curated ensemble of works of one of the artists in their collection. I chose you as I found your art strangely familiar in the images, sounds, and life it translates, as well as because of the choice of media that challenge the typical spatial arrangements of a museum or gallery. I already know some of your pieces, have been watching plenty of videos and your exhibition designs, so it is a thrilling opportunity to design a space to display and complement some of your work.*

*I felt it necessary to contact you to ask about your thoughts on curating and displaying your work. As I was asked to act as a curator-architect, it seems to me natural to try to get in touch with you to establish in what type of space(s) you would imagine or want to display your work, especially because of the site-specificity and Gesamtkunstwerk nature of your work. As this is a theoretical exercise, there is no budget or space limitations, so I would be honoured to invite you to contribute to it with your input, ideas and, perhaps, dreams. I think that spaces for art can only be successful if designed closely with artists.*

*The philosophy of the studio (or my position within it) emerges from institutional critique, the understanding of a museum as a complicit mirror of reality and a writer of history. This is the very beginning of the process in which I want to question and challenge the ideas of the white cube, commodification of art and the politics of art display.*

*I would be extremely grateful for your response and look forward to hearing from you.*

Kind regards,

Julia Korpacka

1

**j.a.c.korpacka@gmail.com**

**From:** j.a.c.korpacka@gmail.com  
**Sent:** 06 October 2022 15:45  
**To:** 'Mona'  
**Cc:** studioprouvost@gmail.com  
**Subject:** RE: Passwords for videos

Dear Mona,

Thank you so much for the password. I was hoping I could ask if you could be so kind to forward the request below to Laure if that is possible:

Dear Ms Prouvost,

*I am a Master student of the Faculty of Architecture at TU Delft. As part of my graduation design studio concerned with the development of the M HKA in Antwerp, one of the preliminary exercises is to design a space for a curated ensemble of works (to be provided by the M HKA) of one of the artists in their collection. I chose you as I found your art strangely familiar in the images, sounds, and life it translates, as well as because of the choice of media that challenge the typical spatial arrangements of a museum or gallery. I already know some of your pieces, such as *Swallow, This means Tableau* and others, so it is a thrilling opportunity to design a space to display and complement some of your work.*

*I felt it necessary to contact you to ask about your thoughts on curating and displaying your work. As I was asked to act as a curator-architect, it seems to me natural to try to get in touch with you to establish in what type of space(s) you would imagine or want to display your work. As this is a theoretical exercise, there is no budget or space limitations, so I would be honoured to invite you to contribute to it with your input, ideas and, perhaps, dreams. I think that spaces for art can only be successful if designed closely with artists.*

*The philosophy of the studio (or my position within it) emerges from institutional critique, the understanding of a museum as a complicit mirror of reality and a writer of history. This is the very beginning of the process in which I want to question and challenge the ideas of the white cube, commodification of art and the politics of art display.*

*I would be extremely grateful for your response and look forward to hearing from you.*

Kind regards,  
Julia Korpacka

Many thanks,

Julia

**From:** Mona <grandma.studioprouvost@gmail.com>  
**Sent:** 06 October 2022 15:20  
**To:** j.a.c.korpacka@gmail.com  
**Cc:** studioprouvost@gmail.com  
**Subject:** Re: Passwords for videos

Hello,  
the password is lp100

Best regards,  
Mona

1

**j.a.c.korpacka@gmail.com**

**From:** Julia Korpacka <j.a.c.korpacka@gmail.com>  
**Sent:** 11 October 2022 14:23  
**To:** mail@diogopassarinho.com  
**Subject:** Laure Prouvost exhibitions - a few questions

Dear Diogo Passarinho Team,

I am a Master student of the Faculty of Architecture at TU Delft. As part of my graduation design studio concerned with the development of the M HKA in Antwerp, one of the preliminary exercises is to design a space for a curated ensemble of works of one of the artists in their collection – in my case Laure Prouvost.

Given your longstanding collaboration, I thought it would be extremely interesting to ask you about your relationship with the artist. How do you work together in the artist-curator-architect trio? Where does architecture end and art begin? Are there any universal ingredients present in every exhibition? In case of a theoretical exercise like mine, with no budget or space limitations, are there any thoughts or ideas that you would like to try out?

I think that spaces for art can only be successful if designed closely with artists, so was wondering if you could help me reach Laure Prouvost, as I have so far been unable to get a reply from her team.

I would be extremely grateful for your response and look forward to hearing from you.

Kind regards,

Julia Korpacka

1

Researching by writing: contact attempts via e-mail channels, including gallery and the architecture studio designing her exhibitions.

**Julia Korpacka**

**From:** Julia Korpacka  
**Sent:** 10 October 2022 11:28  
**To:** 'laure.studioprouvost@gmail.com'  
**Subject:** a request for some thoughts on curating (your work)

Dear Ms Prouvost,

I am a Master student of the Faculty of Architecture at TU Delft. As part of my graduation design studio concerned with the development of the M HKA in Antwerp, one of the preliminary exercises is to design a space for a curated ensemble of works of one of the artists in their collection. I chose you as I found your art strangely familiar in the images, sounds, and life it translates, as well as because of the choice of media that challenge the typical spatial arrangements of a museum or gallery. I already know some of your pieces, have been watching plenty of videos and your exhibition designs, so it is a thrilling opportunity to design a space to display and complement some of your work.

I felt it necessary to contact you to ask about your thoughts on curating and displaying your work. As I was asked to act as a curator-architect, it seems to me natural to try to get in touch with you to establish in what type of space(s) you would imagine or want to display your work, especially because of the site-specificity and *Gesamtkunstwerk* nature of your work. As this is a theoretical exercise, there is no budget or space limitations, so I would be honoured to invite you to contribute to it with your input, ideas and, perhaps, dreams. I think that spaces for art can only be successful if designed closely with artists.

The philosophy of the studio (or my position within it) emerges from institutional critique, the understanding of a museum as a complicit mirror of reality and a writer of history. This is the very beginning of the process in which I want to question and challenge the ideas of the white cube, commodification of art and the politics of art display.

I would be extremely grateful for your response and look forward to hearing from you.

Kind regards,

Julia Korpacka

1

**j.a.c.korpacka@gmail.com**

**From:** Maimiti Cazalis <Maimiti@nathalieobadia.com>  
**Sent:** 14 October 2022 13:42  
**To:** j.a.c.korpacka@gmail.com  
**Subject:** Re: Galerie Nathalie Obadia | Contact form | Julia Korpacka

Dear Julia,

Many thanks for your email,  
 I am transferring to Laure Prouvost's studio :  
 They'll be in touch if they can manage availabilities from Laure !

All best,  
 Maimiti

Maimiti Cazalis  
 Executive Director  
 -----

**Galerie Nathalie Obadia**  
 3, rue du Cloître Saint-Merri  
 75004 Paris  
 Tel: +33(0)1 42 74 47 40  
 Fax: +33(0)1 42 74 68 66  
[www.nathalieobadia.com](http://www.nathalieobadia.com)

Début du message réexpédié :

**De:** [notifications@artlogic.net](mailto:notifications@artlogic.net)  
**Objet:** Galerie Nathalie Obadia | Contact form | Julia Korpacka  
**Date:** 11 octobre 2022 à 14:32:38 UTC+2  
**A:** [info@nathalieobadia.com](mailto:info@nathalieobadia.com)  
**Répondre à:** [j.a.c.korpacka@gmail.com](mailto:j.a.c.korpacka@gmail.com)

**Galerie Nathalie Obadia**

**Contact form**

Date **October 11, 2022 12:32**

Name **Julia Korpacka**

Email **j.a.c.korpacka@gmail.com**

1

**Julia Korpacka**

**From:** Mail Delivery System <MAILER-DAEMON@mx3.tudelft.nl>  
**To:** laure.studioprouvost@gmail.com  
**Sent:** 10 October 2022 11:28  
**Subject:** Undeliverable: a request for some thoughts on curating (your work)

**Delivery has failed to these recipients or groups:**

[laure.studioprouvost@gmail.com](mailto:laure.studioprouvost@gmail.com)

The email address you entered couldn't be found. Please check the recipient's email address and try to resend the message. If the problem continues, please contact your email admin.

The following organization rejected your message: gmail-smtp-in.l.google.com.

**Diagnostic information for administrators:**

Generating server: mx3.tudelft.nl

laure.studioprouvost@gmail.com  
 gmail-smtp-in.l.google.com  
 Remote Server returned '554 5.1.1 <gmail-smtp-in.l.google.com #5.1.1 smtp; 550-5.1.1 The email account that you tried to reach does not exist. Please try 550-5.1.1 double-checking the recipient's email address for typos or 550-5.1.1 unnecessary spaces. Learn more at 550 5.1.1 https://support.google.com/mail/?p=NoSuchUser b4-20020a0564021f0400b00458ebf5aee0si10117048edb.344 - smtp>'

**Original message headers:**

Return-Path: <J.A.Korpacka@student.tudelft.nl>  
 Received: from localhost (localhost [127.0.0.1])  
 by amavis (Postfix) with ESMTP id 653D1CC0093  
 for <laure.studioprouvost@gmail.com>; Mon, 10 Oct 2022 11:27:35 +0200 (CEST)  
 DKIM-Filter: OpenDKIM Filter v2.11.0 amavis 653D1CC0093  
 DKIM-Signature: v=1; a=rsa-sha256; c=relaxed/relaxed; d=tudelft.nl;  
 s=20220510; t=1665394055;  
 bh=407x4DQbEHLt8S8dmm0v7K527D0ymfjhgly2nBaXQk\*;  
 h=From:To:Subject:Date:From:  
 b=V8AXL+8owDL+Oex0gTeywqFcVclsmayjkQsPloQt/7bONL4Vnb3Q5M2Oaln3566Z  
 Xo0xcW4zedJXJjuuybi+KDOGKp3775srJrjshKfkb5SbirgD1CC7PpmJN3dkalUqx  
 +HR8Zct/cTdTm87G4YgHQBFcZNPkRqt8/Wdh9CTXqLwQ054GTHVOCcPY66RZU39  
 S240A9bxaEa206g05hrvJkDco0IgmLR3m7G78SPL3V8vL6g2GzMNK4QrTwbmpJ  
 wF2G1K2tg6LNs66eb6JRW51BYNC72FUZ6VKFXOT87opFW2h61chd11Bg6tMzP11  
 GoA38pQMMhp/A==  
 X-Virus-Scanned: amavisd-new at tudelft.nl  
 X-Spam-Flag: NO  
 X-Spam-Score: -0.195  
 X-Spam-Level:  
 X-Spam-Status: No, score=-0.195 tagged\_above=-99 required=5  
 tests=[ALL\_TRUSTED=-1, BASW\_FROM=0.01, HTML\_MESSAGE=0.001,  
 RDNS\_NONE=0.793, SPF\_HELO\_NONE=0.001] autolearn=no autolearn\_force=no  
 Received: from mailserver.tudelft.nl ([130.161.131.74])  
 by localhost (tudelft.nl [127.0.0.1]) (amavisd-new, port 10026)  
 with ESMTP id NwuyzdaBMwa2 for <laure.studioprouvost@gmail.com>;

1

Telephone **+48887535253**

Message **Dear Sir or Madam,**

I am a Master student of the Faculty of Architecture at TU Delft. As part of my graduation studio concerned with the development of the M HKA in Antwerp, one of the preliminary e is to design a space for a curated ensemble of works of one of the artists in their collector case Laure Prouvost.

I think that spaces for art can only be successful if designed closely with artists, so was w if you could help me reach Laure Prouvost, or who else could I contact to talk about the w exhibitions are curated and designed.

I would be extremely grateful for your response and look forward to hearing from you.

Kind regards,

Julia Korpacka

Tracking info **Landing page:** <https://www.nathalieobadia.com/artists/54-laure-prouvost/overview/>  
**Referrer:** <https://www.google.com/>

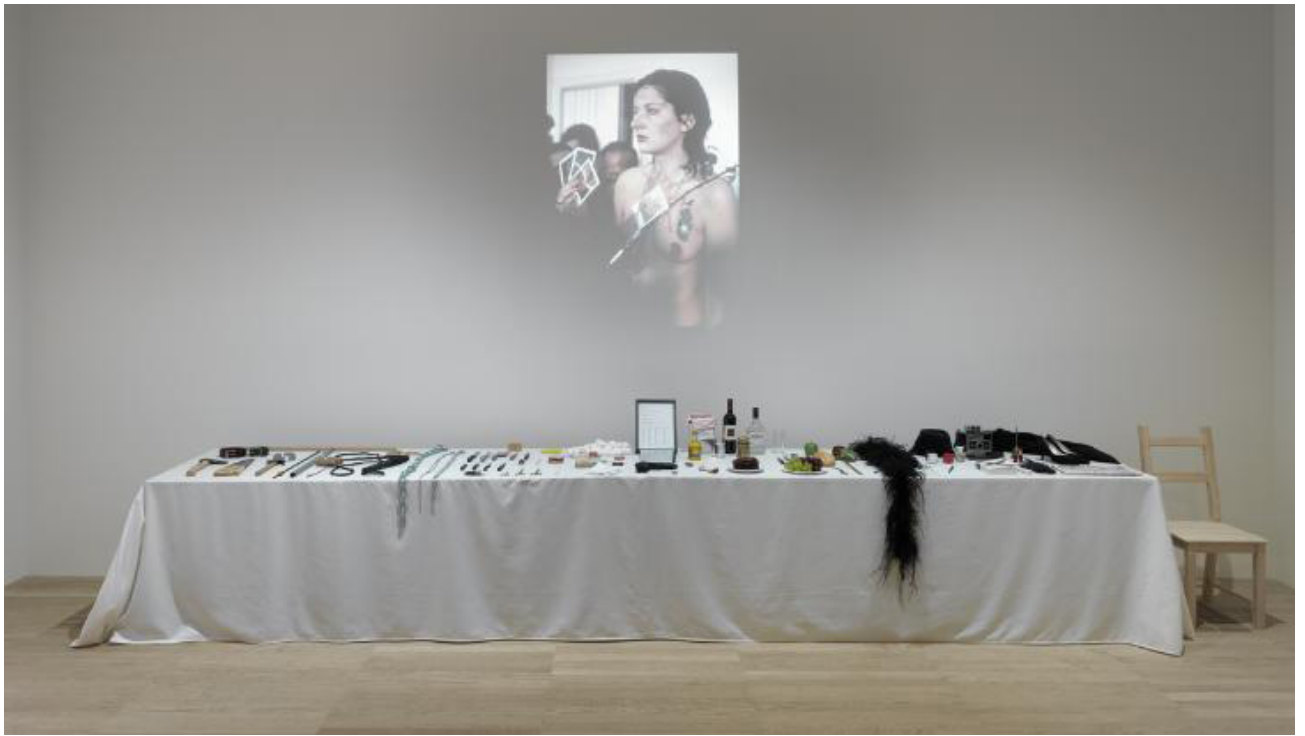
Sent from **/contact/**

IP Address **145.94.206.108**

Advanced **Mozilla/5.0 (Windows NT 10.0; Win64; x64) AppleWebKit/537.36 (KHTML, like Gecko) Chrome/106.0.0.0 Safari/537.36 Edo/106.0.1370.37**

SENT FROM WWW.NATHALIEOBADIA.COM





Marina Abramovic, 'Archiving performance'. London, Tate Modern.

10.10.22 As my attempts to get in touch with Laure Prouvost remained unsuccessful, I decided to take on a different approach. I thought of attempting to display her art in a non-contextual space. This would allow to look at her work from a different perspective - stripped of the scenography and mystification she usually surrounds her pieces with. Out of this interest, the idea for a piece of archive of contemporary art came about.

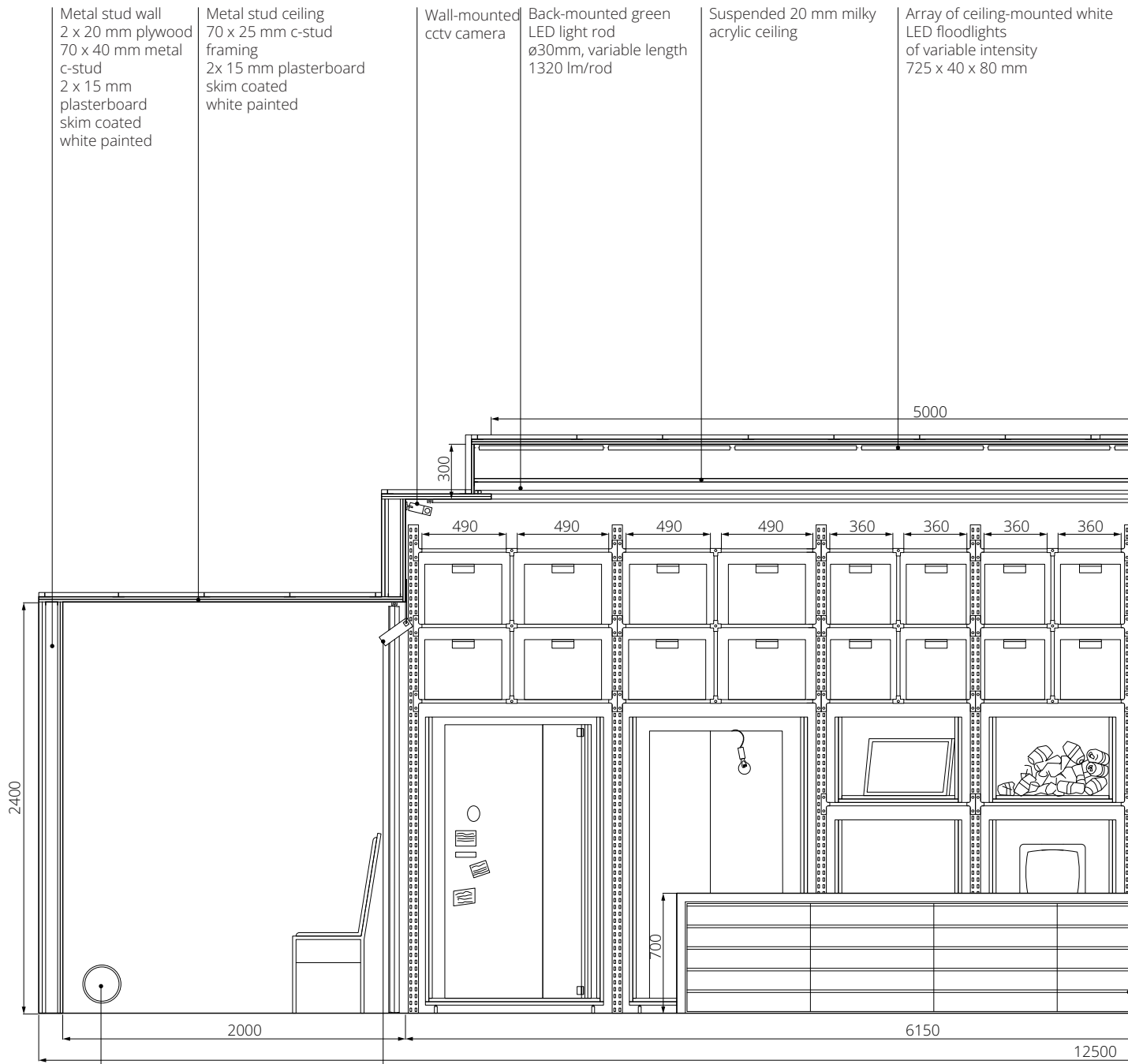
How can contemporary art be archived and indexed in a way which would maintain its depth and relevance?

What to keep, what can become valuable from a historical perspective?

What are the architectural and technical requirements of such a space?

What are the rituals and procedures surrounding a visit to a public archive?





Metal stud wall  
 2 x 20 mm plywood  
 70 x 40 mm metal  
 c-stud  
 2 x 15 mm  
 plasterboard  
 skim coated  
 white painted

Metal stud ceiling  
 70 x 25 mm c-stud  
 framing  
 2x 15 mm plasterboard  
 skim coated  
 white painted

Wall-mounted  
 cctv camera

Back-mounted green  
 LED light rod  
 ø30mm, variable length  
 1320 lm/rod

Suspended 20 mm milky  
 acrylic ceiling

Array of ceiling-mounted white  
 LED floodlights  
 of variable intensity  
 725 x 40 x 80 mm

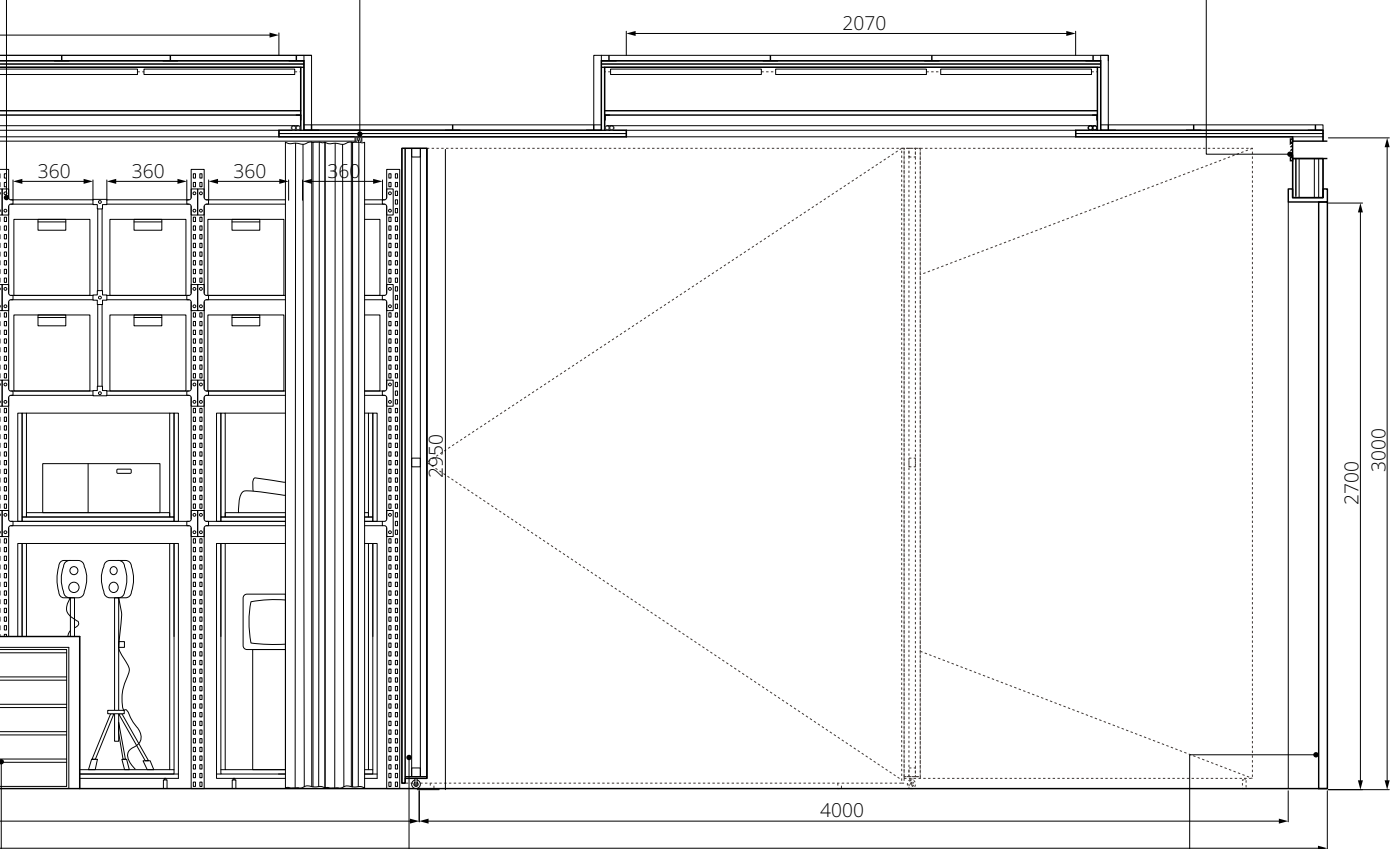
Wall-mounted recessed  
 surround speakers

Worktable with brushed  
 steel tabletop finish and  
 stained plywood drawers  
 3000 x 700 x 600 mm

Adjustable metal shelving unit  
with plywood storage boxes  
6000 x 2850 x 800 mm  
70 kg load

Aluminium curtain track  
20 x 30 mm  
sheer white curtains, linen  
2950 mm length, variable  
width

Wall-mounted air  
inlet grille, brushed  
steel finish  
100 mm  
4 ac/h



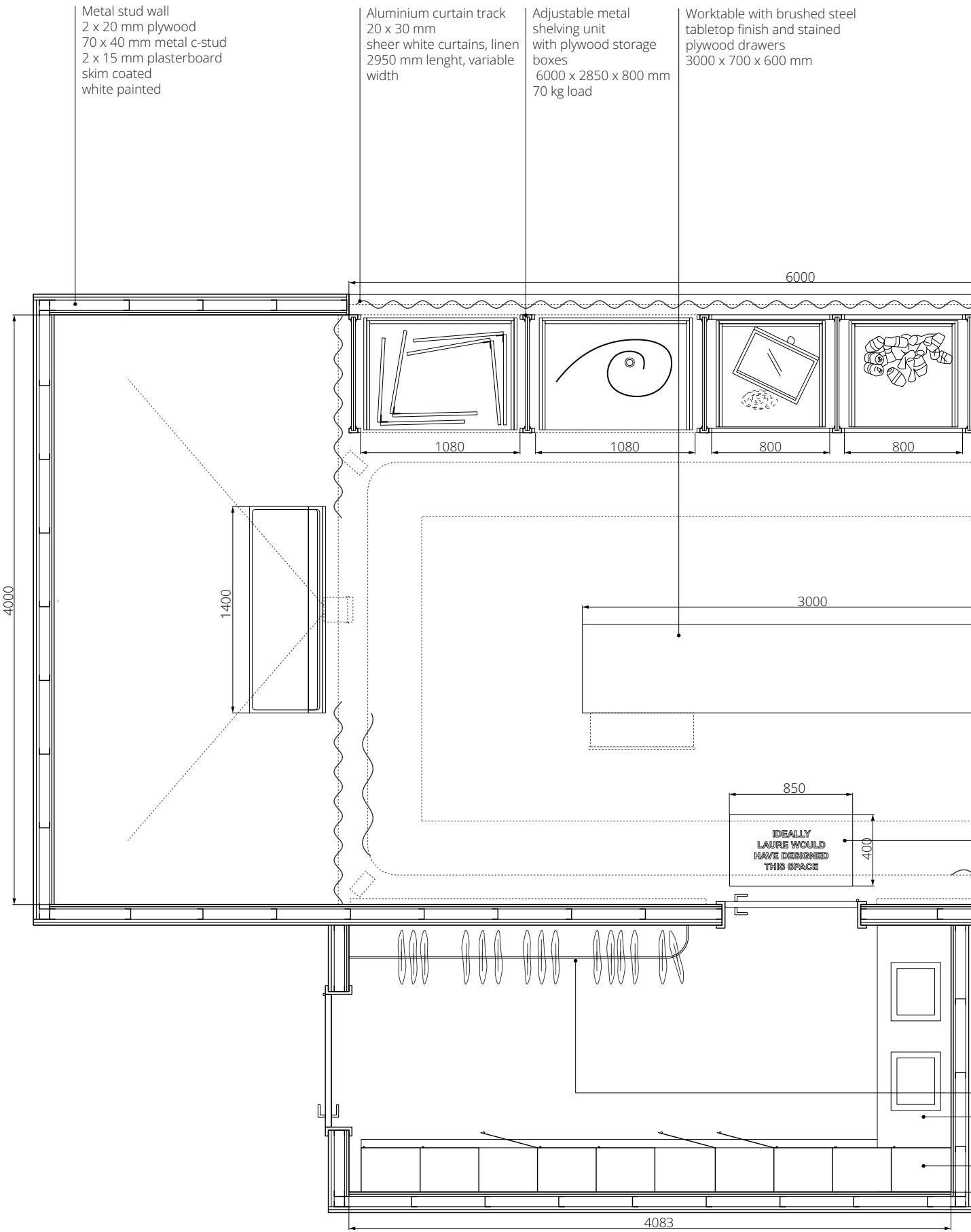
project journal archive

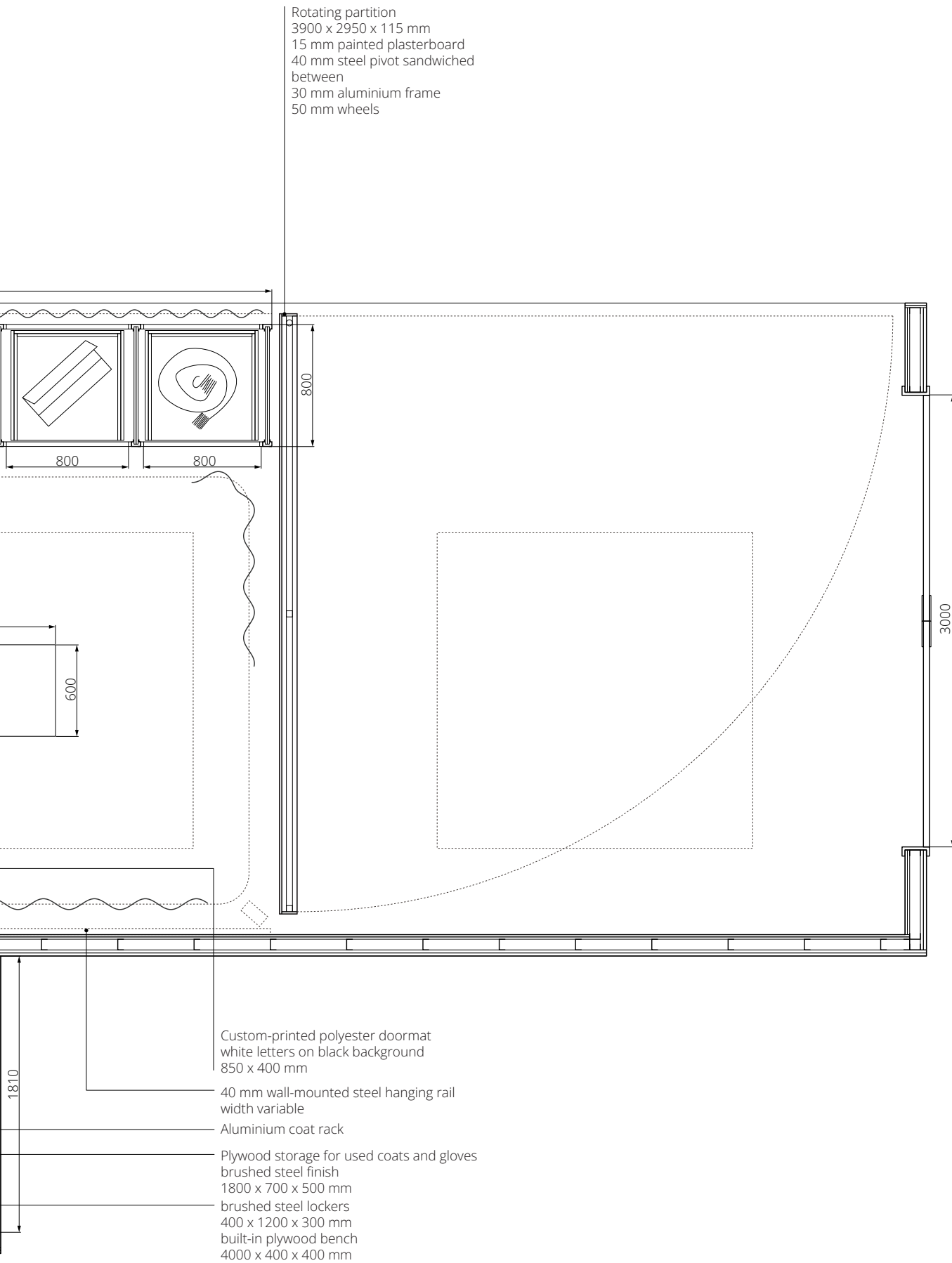
Worktable with brushed  
steel tabletop finish and  
stained plywood drawers  
3000 x 700 x 600 mm

Rotating partition  
3900 x 2950 x 115 mm  
15 mm painted plasterboard  
40 mm steel pivot sandwiched  
between  
30 mm aluminium frame  
50 mm wheels

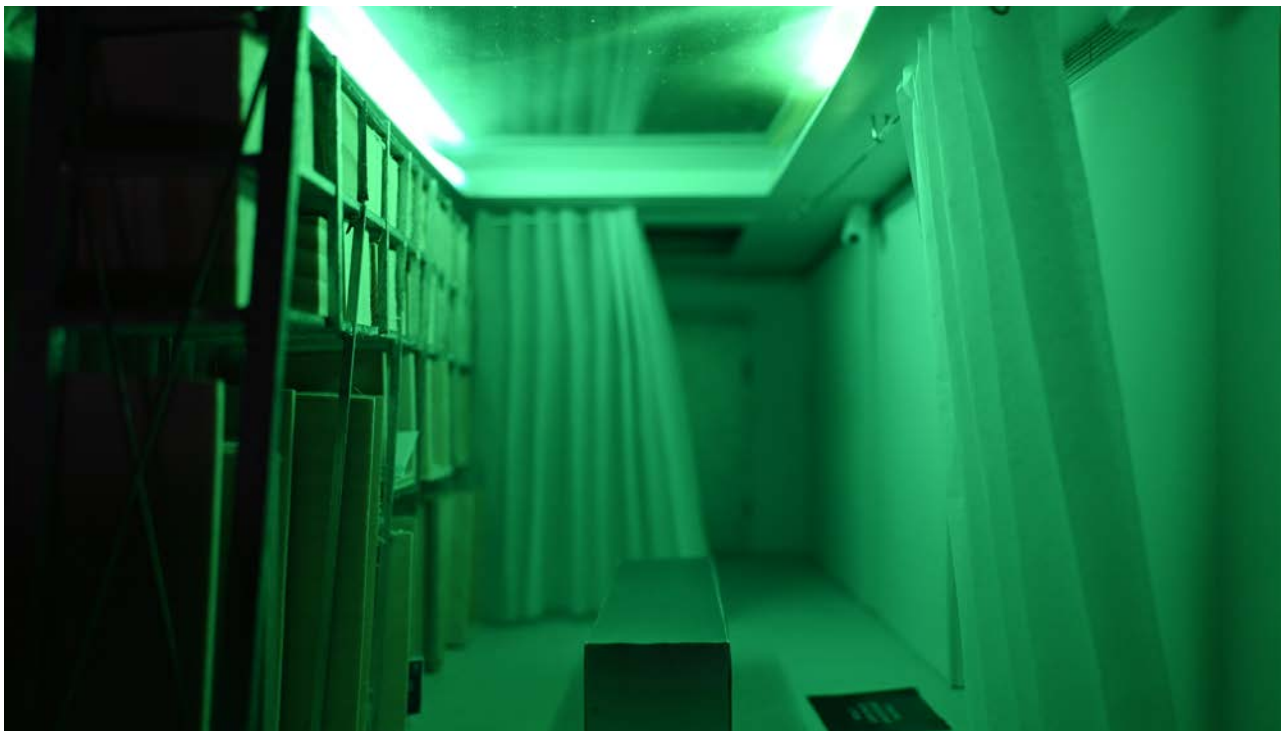
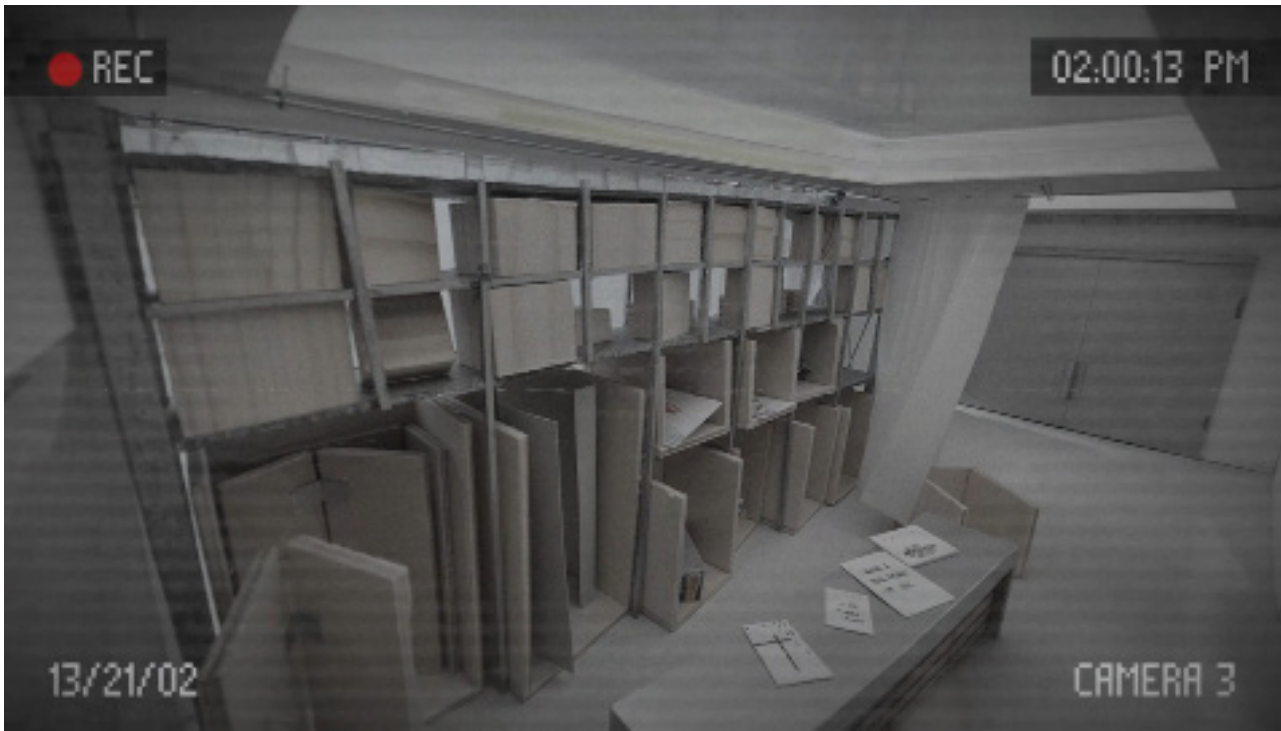
Art transport steel door  
3000 x 2700 x 40 mm













SPATIAL ENSEMBLES - BRIEF 2

IDEALLY

P1 Interiors Buildings Cities

November 2022

title: IDEALLY (LAURE WOULD HAVE DESIGNED THIS SPACE)

duration: 00:04:27:00

draft: 2

date: 02/11/2022

author: Julia Korpicka (j.a.korpicka@student.tudelft.nl)

institution: TU Delft

**1. TITLE.**

White letters appear on black background reading:

<typewriter sound>

spatial ensembles  
brief 2

Julia Korpicka

(Words disappear.)

<typewriter sound>

Or

<metal drum hit>

IDEALLY  
LAURE WOULD  
HAVE DESIGNED  
THIS SPACE

**2. WAIVER/VISITOR REGISTRATION FORM.**

Hand with a blue pen goes through the empty Visitor Registration Form, ticks the agreement clause and signs the form.

03.11.22 - P1 statement

IDEALLY  
LAURE WOULD  
HAVE DESIGNED  
THIS SPACE

Within the spatial ensembles brief, I designed a space for Laure Prouvost's work. Her video art, site-specific installations and performance create immersive environments that try to 'compete with life itself' (Prouvost, 2019). As she works closely with curators and the same exhibition design team, it only made sense to contact her to get her input on the task. My attempts remained unsuccessful at that time, which produced a different, more reflective approach.

My decision to display Prouvost's work in a non-contextual space resulted in an archive. The room responds to the challenges of what a repository of performance and installation art might look like, questioning the politics of public access to such spaces through detailed design of the room itself and a short film illustrating the ritual of visiting the archive and its possibilities. The archive juxtaposes the mundane and the clinical in its architecture; industrial metal racks meet a carefully crafted and controlled interior, playing with parallels to luxury retail displays. Although the archive seems like it could be part of a larger building, the video also suggests it may constitute an installation on its own, displayed in a found space. After all, the room's construction is based on a typical exhibition metal stud wall.

Ultimately, I created a representation of an archive to question the practices and discourses of art collection and display. I do it by appropriating Prouvost's tools – an installation-maquette, a video and a collection of artefacts used to realise the video. Using the faculty's basement to film parts of the video hints at my desire to reflect on the institutional in a broader sense. This way, the presentation also becomes a record (or indeed an archive) of my design process.



*politics as ‘the reproduction, or the deconstruction of a hegemony, one that is always in relation to a potentially counter-hegemonic order’*

Chantal Mouffe, 2001, *Every Form of Art has a Political Dimension*



Andreas Angelidakis (2016) *Demos*, installation view: documenta 14 public program, photo: Stathis Mamalakis.



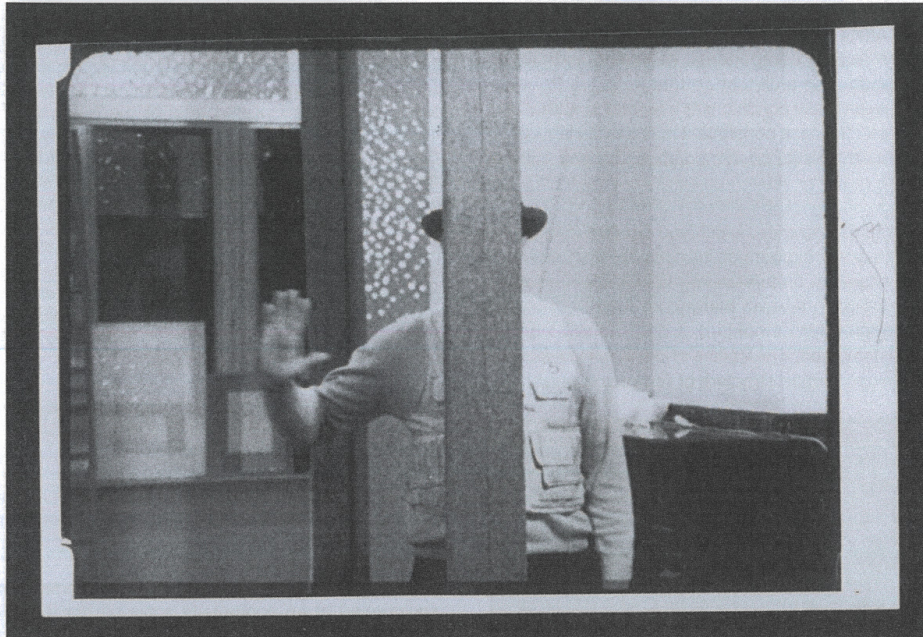


The cover of *Politics and Passions* by Chantal Mouffe and Anna Ostoya



# An Architecture For Art

Graduation Project 2022-23



Joseph Beuys & Henning Christiansen, Eurasienstab, 1968 | film still | Courtesy Wide White Space Archive

## Formation of a Museum

From its roots in the anti-museum of the ICC, via the 'kunsthalle with a collection' that is M HKA, this year's project addresses the programme for a new national museum for contemporary art in Antwerp. Proposed on a site that will recast it as a significant urban figure in Antwerp's ongoing development, the gallery is intended to become part of a museum ensemble in the South of the city that includes both the Photo Museum (FOMU) and the recently transformed and reopened Museum of Fine Arts (KMSKA); establishing a new cultural focus for both Antwerp and Flanders, while also speaking to a network of regional museums and seeking to take its place within a global context.

The layers of critique inherent in this trajectory are evident in the counterpoints established in the clients brief for the proposed museum: questions of material, abstraction, scale and scenography underpin an oscillation between what it describes as anti-museum fascinations and technical museum requirements. Underpinning this are fundamental questions about contemporary art's history and its relation to wider questions of culture, society and the world of art and artistic practice, embodied in its attitude to the very idea of the museum.

*(The) art which emerged in the 1950s or 1960s, which might be regarded as the beginnings of what is framed as contemporary art, was concerned with its effects, settings, relations with environments, audiences, and*

*viewers' experience. Rather than being made for the context of either the collector's home (a private matter, concerning ownership, connoisseurship, private pleasure, power) or the museum (removed from the world), both minimal and conceptual art took art to be in, of and about the world, incorporating criticality. It either engaged with or commented upon the conditions of its own visibility, or moved out of the enclosed environment entirely to address and engage with society, the city, and its territories.*

Mark Pimlott, *Museum, image and agency, Oase 111 Staging the Museum*

How then does one think about the setting of a contemporary art museum in a way that respects this critical history? More immediately, how does one register the foundations of this museum in the work of the American artist, Gordon Matta-Clarke, whose artistic position expressed a deep antagonism to both architecture and the museum as a construct, and whose practice was built upon the radical reimagining of existing structures, exemplified in his project for Antwerp, *Office Baroque*?

As a response to their own reflections on such questions, M HKA propose a future museum whose collection is ordered through four themes: image, action, society and praxis and

Interiors  
Buildings  
Cities

## Palace



## An Architecture For Art

which they imagine to be physically organised through four potentially overlapping components: collection, exhibition, archive and forum. The architecture that emerges from the interaction between these conditions is intended to attract and foster a diverse audience; a constituent museum that draws all components into a holistic, contemporary social and cultural dialogue.

This offers frame of reference, which you are free to critique. Alongside this we will expect you to consider the project in relation to its situation, understanding how it might address a site with a complex, layered history; an existing building currently scheduled for demolition; a river frontage in the process of transformation; a new piece of city in the making and the highly developed urban structure of Antwerp as a whole.



Archival photographs of the site context, before and after the infilling of the dock

### Collectively

As a starting point for your individual projects you will undertake two parallel pieces of work over the next three weeks.

Working collectively as a studio you will begin to situate the new M HKA within its complex, layered history and as a key component of an urban context in a state of ongoing transformation. Across a series of scales you will both create

and collate models and model photographs, drawings, debates, texts and photographic imagery. At the scale of the city, we would like you to research and document the urban history, present context, and future plans of the city of Antwerp, focusing in particular on the area of the Nieuw Zuid, in the immediate context of the site. At the building scale, you should document and analyse the current M HKA building, and its sister art museums, placing them into the wider context of your research into reference museums and galleries, already undertaken. In terms of the institutional context, you should explore the particular history of M HKA and its forebears, as a setting for contemporary art practice and its documentation and exhibition; understanding it within the developing context of such practices and in relation to its equally auspicious but very different neighbouring institutions, FOMU and KMSKA. The outcome of these exercises should be:

- a shared archive of research material, from which you will construct a series of relevant chapters or section for your collective research documentation;
- a set of clarified architectural drawings of the existing building, the proposed site, its urban situation and its historical development;
- a durable and adaptable working site model or models, constructed at an appropriate scale so that parts can be added or removed.

As a studio, you should work together to structure, organise and undertake this work in a comprehensive and effective way.

### Individually

Alongside the research you undertake with your colleagues you should each, individually carefully read and analyse the project brief provided by the client, which is issued alongside this overview. There is nothing to stop you organising and sharing tasks within this process if you wish to. From this process of analysis, you should produce analytical drawings, annotated diagrams, models and texts that together will allow you to begin to translate the brief spatially and in terms of built volume. Alongside this you should begin researching ideas and references that will help you answer, for yourself, the questions that you see emerging, and which can offer you direction in terms of the forms, spaces, materials, function, position and atmospheres of your resulting design.

### Towards P2

Through this process of research and analysis, you will each begin to develop a proposal that establishes an appropriate spatial structure within a thoughtfully composed urban volume.

At the P2 you will be able to present, as a minimum outline plans, sections and a model of your initial proposals, in sufficient detail to allow them to be developed to an appropriate level of resolution in MSc 4. These should be presented as part of a design research context that allows you to situate your design in social, political, cultural, functional and artistic terms.





## Museum in beweging

## Museum in Motion

## Musée en mouvement

Etel Adnan, Marcel Broodthaers, Lili Dujourie, Marlene Dumas, Jimmie Durham, Andrea Fraser, Yang Fudong, Shilpa Gupta, Dorothy Iannone, Ilya & Emilia Kabakov, Nikita Kadan, Yayoi Kusama, Taus Makhacheva, Gordon Matta-Clark, Hana Miletić, Laure Prouvost, Walter Swennen, Jos de Gruyter & Harald Thys, Otobong Nkanga, Nicola L., Anne-Mie Van Kerckhoven, Allan Sekula, Nicolás Uriburu, Haegue Yang.

**NL**  
Terwijl de collectie oude en moderne kunst van Vlaanderen terugkeert naar het gerenoveerde KMSKA (Koninklijk Museum voor Schone Kunsten Antwerpen), maakt de Vlaamse Gemeenschap zich op voor een tweede infrastructurele sprong voorwaarts die het museumlandschap verder naar een internationaal niveau tilt. Het regeerakkoord voorziet een nieuw gebouw voor het M HKA, waar ook de collectie hedendaagse kunst permanent zichtbaar zal worden binnen een consistent verhaal.

Parallel aan dit infrastructuurtraject begint het M HKA met de voorbereiding van een inhoudelijke sprong. We nemen de feestelijke opening van onze zusterinstelling als symbolisch startpunt voor onze toekomstige uitdagingen. De artistieke- en collectieteams van het M HKA selecteerden samen twee dozijn kunstenaars die volgens hen deel zouden kunnen uitmaken van onze referentiekaders. Sommigen zijn al kernkunstenaars binnen de collectie, anderen zijn kunstenaars die het museum graag in de collectie wil opnemen. Veel van de met het M HKA verbonden namen komen hier niet aan bod, omdat ze al een wezenlijk deel uitmaken van het referentiekader. De presentatie biedt zo 24 mogelijke stukken van een toekomstige puzzel, 24 internationale sleutelkunstenaars die later in het nieuwe hedendaagse kunstmuseum gepresenteerd kunnen worden, en de ambities op langere termijn weerspiegelen.

*Museum in beweging* kondigt hiermee een nieuw hoofdstuk aan voor de toekomst. De presentatie is vernoemd naar het gelijknamige boek dat handelt over de praktijk van musea voor hedendaagse kunst, dat is immers de specifieke uitdaging die zich nu stelt. Het M HKA zal zijn historiografie parallel aan het bouwproces verder onderzoeken. Gepresenteerd over twee verdiepingen, pakt het M HKA uit met een eerste indicatieve aanzet, een oefening tot reflectie die zal verdergroeien met de vorm van het museum, gebouw en de toekomst van zijn collectie.

**EN**  
As the Flemish fine arts collection finally regains its place in the extensively renovated KMSKA (Royal Museum of Fine Arts), the Flemish Community is also getting ready for the next infrastructural leap further raising the Flemish museum landscape to an international level. The coalition agreement of the government provides a new building for M HKA, that will enhance the visibility of the international collection of contemporary art and its location within a consistent narrative.

An infrastructure trajectory of this nature has to be accompanied by the preparation of the leap in terms of content. With this in mind, M HKA is complementing the grand reopening of its sister institution with a preview of what is to come, thus symbolically starting up this trajectory. The opening of this conversation consists of M HKA's artistic and collection teams collectively making a concise selection of two dozen artists, which they believe should become part of our frame of reference. Some of them are already strongholds within the collection, others are artists the museum is seeking to include in the years to come. Most of the usual suspects are absent precisely because they are already an acknowledged part of the reference frame. This major presentation thus offers 24 pieces of a future puzzle – 24 key international artistic figures – that may be presented later in the new Flemish contemporary art museum. Focusing on an expanded image of the museum's collection, the exhibition seeks to reflect its longer-term aspirations.

In this way, the presentation, titled *Museum in Motion*, signals the beginning of a new trajectory. It is named *Museum in Motion* after a key book on the particular praxis of contemporary art museums, as this is the specific reflection that will have to be undertaken. The museum will develop its historiography alongside this building process. Presented across both main floors of the museum, this first indicative prefiguration opens up a reflection that will continue as the new building takes shape.

**FR**  
Alors que la collection d'art ancien et moderne de la Flandre peut enfin retrouver le KMSKA (le Musée royal des Beaux-Arts d'Anvers) entièrement rénové, la Communauté flamande amorce le second bond infrastructurel en avant qui élèvera le paysage muséal flamand à un niveau international. L'accord de gouvernement prévoit la construction d'un nouveau bâtiment pour le M HKA, ce qui augmentera la visibilité de la collection internationale d'art contemporain dans le cadre d'un récit cohérent.

Une telle trajectoire infrastructurelle s'effectue en parallèle d'une évolution du contenu. Comme point de départ symbolique pour ce parcours, le M HKA se joint à présent à l'inauguration festive de son institution sœur par une évocation de ce défi qui l'attend. Les équipes artistiques et les responsables des collections du M HKA ont conjointement sélectionné deux douzaines d'artistes qui, selon ces personnes, pourraient faire partie de nos cadres de référence artistique. Certains sont déjà des figures majeures de la collection, d'autres sont des artistes dont le musée aimerait intégrer des œuvres dans sa collection. Bon nombre de noms rattachés au M HKA en sont absents, puisqu'ils et elles font déjà partie par essence du cadre de référence. La présentation offre ainsi 24 pièces d'un futur puzzle – 24 éminentes figures artistiques qui pourraient être exposées dans le nouvel édifice du musée d'art contemporain. En mettant l'accent sur l'image étendue de la collection du musée et sa cohérence, cette exposition reflète ses ambitions à long terme.

La présentation *Musée en mouvement* annonce ainsi une nouvelle trajectoire et l'amorce d'une discussion sur l'avenir. Le titre fait référence à l'ouvrage éponyme qui traite de la pratique très en vue de musées d'art contemporain, ce qui constitue le défi spécifique qui se pose à présent. Le musée développera son historiographie en parallèle du processus de construction. Présentée aux deux premiers étages du musée actuel, on pourra d'ores et déjà y voir une préfiguration indicative de cette réflexion qui se poursuivra à mesure que le nouveau bâtiment prendra forme.

**Activiteitenprogramma:** Informatie over onze activiteiten en evenementen naast ons filmprogramma in De Cinema, vind je terug op onze website [www.muhka.be](http://www.muhka.be). Op [ensembles.org](http://ensembles.org) vind je een schat aan informatie over de tentoongestelde werken.

**Avant-gardewandeling:** Stadswandeling door de buurt en M HKA's rijke (ontstaans-) geschiedenis terwijl we richting het nieuwe gebouw gaan. Deelname mits inschrijving via [reservatie@muha.be](mailto:reservatie@muha.be).

**Activity program:** Information about our activities and events, as well as our film programme at De Cinema can be found on our website [www.muhka.be](http://www.muhka.be). On [ensembles.org](http://ensembles.org) you can find a wealth of information about the exhibited works.

**Avant-garde tour:** City walk through the area and M HKA's history as we walk towards the future museum. Participation subject to registration via [reservatie@muha.be](mailto:reservatie@muha.be).

**Le programme d'activités:** Des informations sur le programme d'activités et notre programme cinématographique dans De Cinema peuvent être trouvées sur notre site Web [www.muhka.be](http://www.muhka.be). Sur [ensembles.org](http://ensembles.org), vous trouverez des trésors d'informations sur les œuvres exposées.

**Promenade dans le quartier à travers l'histoire du M HKA vers le futur du musée.** Participation sous réserve d'inscription via [reservatie@muha.be](mailto:reservatie@muha.be).

interiors buildings cities



**M HKA**

Museum van Hedendaagse Kunst Antwerpen  
Leuvenstraat 32, 2000 Antwerpen  
[www.muha.be](http://www.muha.be) @muhkamuseum

Flanders  
State of the Art

SA

De Standaard

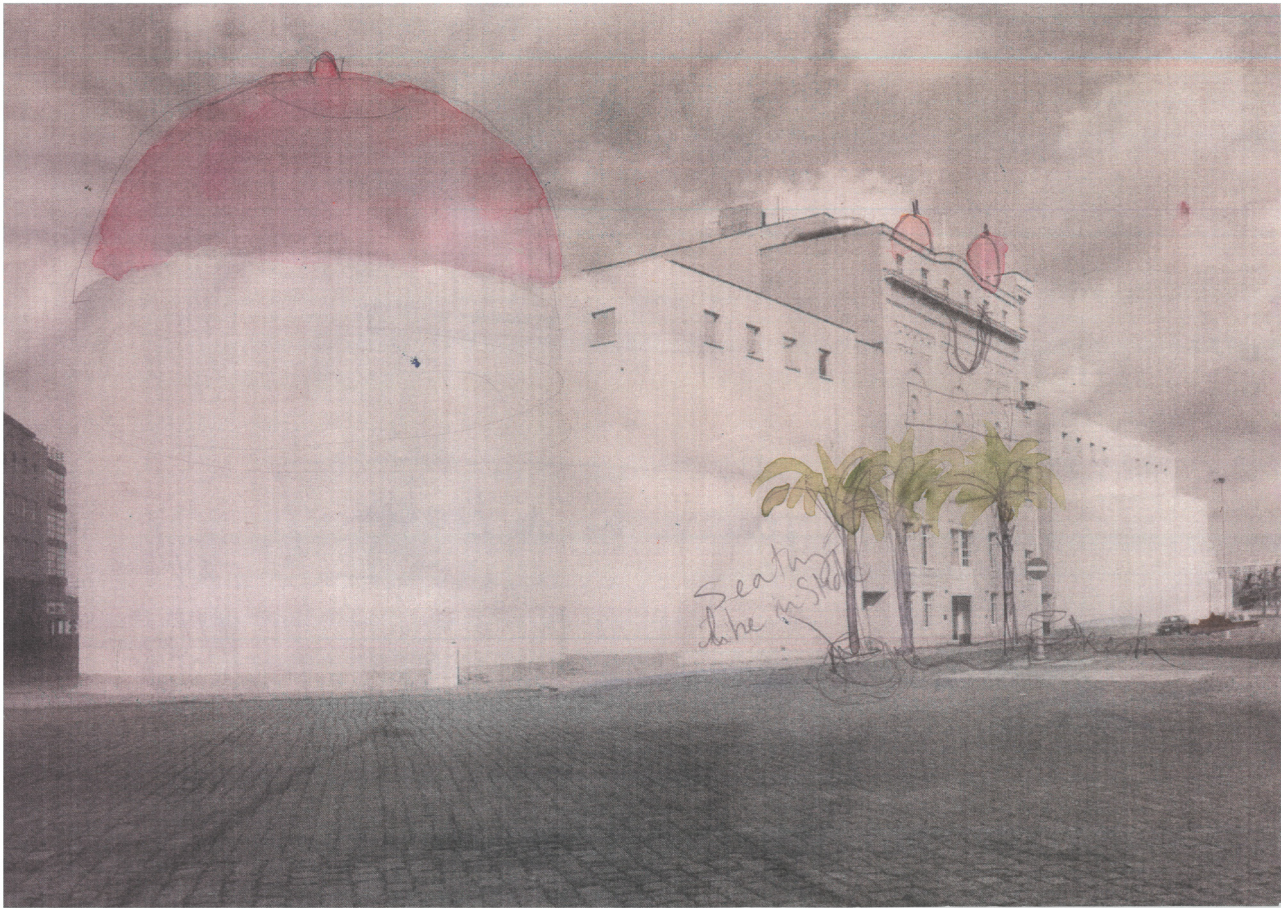
De olifant  
VERVEN EN PLEISTERS

ALLEN & OVERY

Beeld / Image: Laure Prouvost, Preparatory  
Drawing for M HKA, 2018.  
Courtesy of kunstenaar / the artist / l'artista.







04.11.22 - Antwerp/Brussels trip

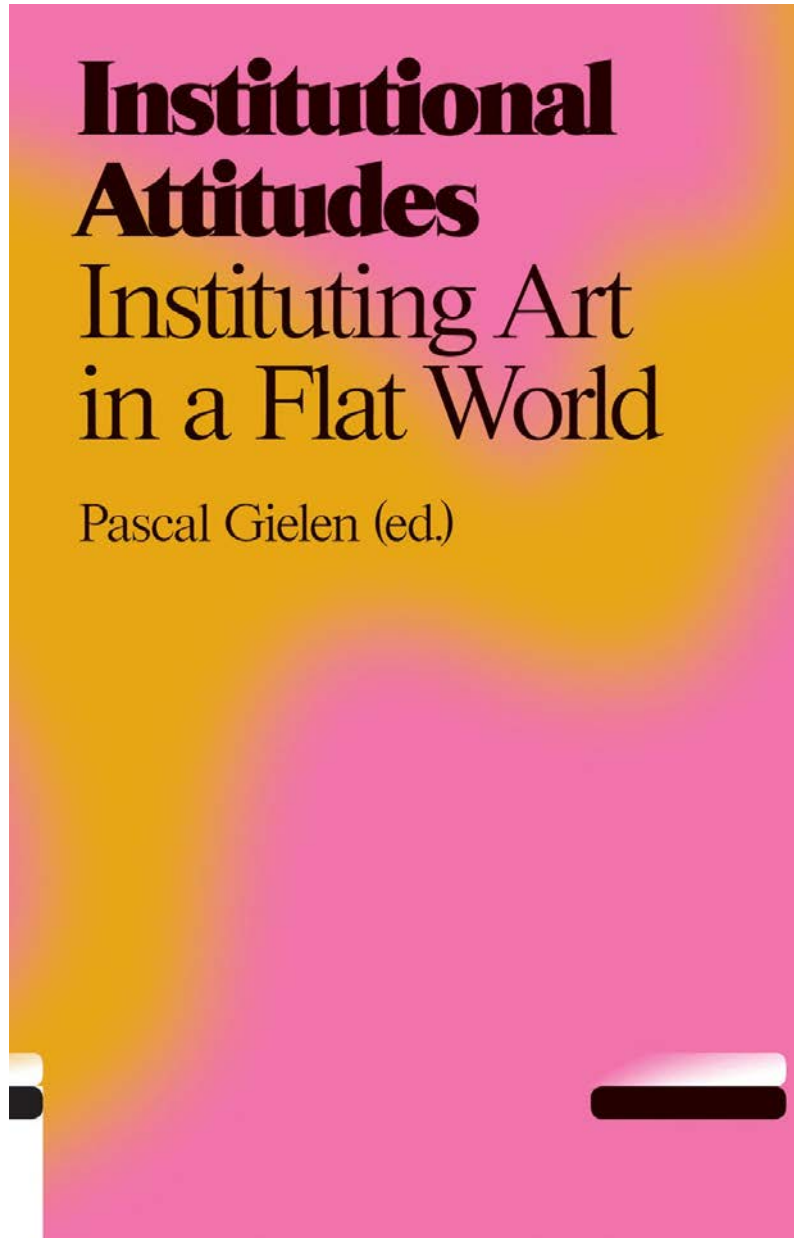




## Bart De Baere notes/mkha visit:

- Fine arts museums failing to accommodate/cope with what was going on - contemporary art museums as a response
- Ancient regime – part of a broader societal context – is it really different now?
- Museums as a way of giving (back) out to the people
- Avant-garde to art is parallel to modernism to architecture – art for the future society
- Both success and failure – success in changing the world, failure at getting caught up in WWII
- humility of post-WWII art - start of the notion of a contemporary art museum
- always problematic, too much an event
- aspiration for sustainability
- build memory/cultural heritage of today vs. looking into the future, witnessing art
- it's better to buy 30 picassos of today than 1 picasso of 30 years ago
- the Berlin Olympic Stadium piece
- 'a museum sense of temporality (long-term) – that's what makes it different from a shopping mall'
- Gordon Matta-Clark as foundation of the institution – setting stone by cutting through concrete
- '68 – power afraid of revolution, artists going into the fine arts museum
- '69 palace demand
- '71 contemporary art museum in a palace
- Collection based on '70s conceptual movement
- Art deco granary + naïve postmodernism – circle, square
- Flashy, whitest museum
- 'catatonic state' since after the fall of Berlin wall. West isn't the centre of the world anymore
- Biggest Western European art collection of: Central Asia, Ukraine, ex-USSR/Russian Federation
- Buying the then cheap artists who are now expensive
- Building a collection of Latin American art
- 'the encyclopaedic is over'
- 'meaningful commitments' with artists, deep relations
- Small and big work, not just market hits
- Art for an artist
- One of the capacities of contemporary art (museum) in this part of the world is going for the low bid, small things – temporality
- 'what is there now is hopefully less radical than the future collection'
- Art is not only about the visual work – it's also about activity – process, access into art
- Works + narrative
- Think of curating in terms of moving bodies – moving and behaving in different, unexpected ways
- Finding purpose for lost, abandoned spaces – shoebox in MHKA – realising the dreams of artists
- An autonomous eye
- 3.8 m height is impossible to accommodate many big works ('we should leave this museum') but still intimate space is good
- International (temporary exhibitions) vs national museum (collection)
- Need for a space where things can happen
- Serious back office – a thinking museum
- A collection- tell a story in such a convincing way that everyone believes it – museum needs a capacity of storytelling – memorable spaces
- Classically proportioned enfilade spaces 'a narrative always has a sequence' – permanence. 2800m<sup>2</sup> (GF 2000m<sup>2</sup>)
- Exhibition – capacity to change. Production – mhka is very proud of that
- Efficiency – technical infrastructure like a theatre hall. Climatic demands are not healthy for humans – benchmarks and regulations
- Challenge is to let the building work
- Capacity of doing different things at the same time:
  - o Exhibitions for everyone (wide angle)
  - o Exhibitions making a particular pint (narrow angle)
- For 100 years now art has not been about exhibiting anymore – processes, methods, audiences, performance
- Toilets are the most important function
- Reception infrastructure
- Apparatus – new socio-commercial functions
- Capacity for value generation – loaning, sponsorship, medium-sized conferences, film and AV focus
- Infrastructural capacity for value generation – also provides independence
- Third space – public forum
- ICOM- head for museums like UEFA for football. They now focus on the social responsibility of a museum
- Museum made by society – what is it
- Made in ways we haven't thought of
- Infrastructural capacity to accommodate societal 'desires'
- Research – the real stuff, archive, library, literacy – also public space, open archive, Visible part of the museum
- Dialogue between the architect and museum people
- 'beyond the front door – people chatting'
- Everything is economic, everything is cultural, everything is political and contemporary museums often forget that





Pascal Gielen (ed.) (2013) *Institutional Attitudes: Instituting Art in a Flat World*.





*Architect Nick Newman chained to a modular plywood tower at XR protest in London.*  
Credit: Natasa Leoni



Rachel Whiteread (2001) *Monument*, Trafalgar Square, London. Credit: Michael Crimmin



## 11.11.22 - Interview with Diogo Passarinho

1. How did your collaboration with Laure Prouvost begin and how would you describe your professional relationship?
2. How do you usually work together in the artist-curator-architect trio?
3. Where does architecture end and art begin? Are there any universal ingredients present in every exhibition?
4. In case of a theoretical exercise like mine, with no budget or space limitations, are there any thoughts or ideas that you would like to try out?
5. I saw one of your exhibition designs not so long ago – the Delinking and Relinking at Van Abbe museum. It was nothing like what we saw or were used to – in fact, earlier that day we visited a very minimal

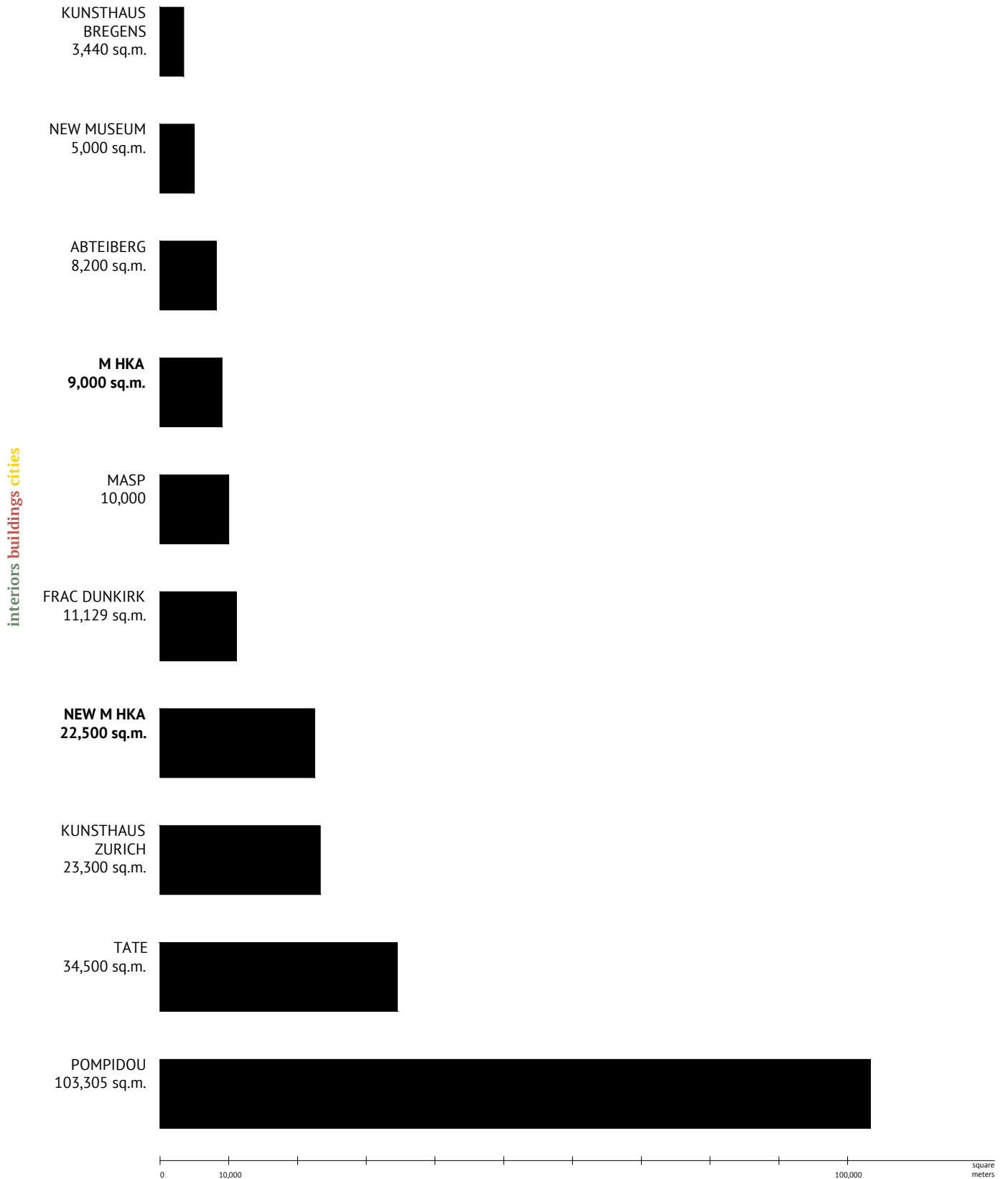
white cube space in a former factory, so it was a big contrast. Can you tell me more about how you approached the exhibition design in this case? How much of your designs are curatorial decisions and how much is there of your creative initiative?

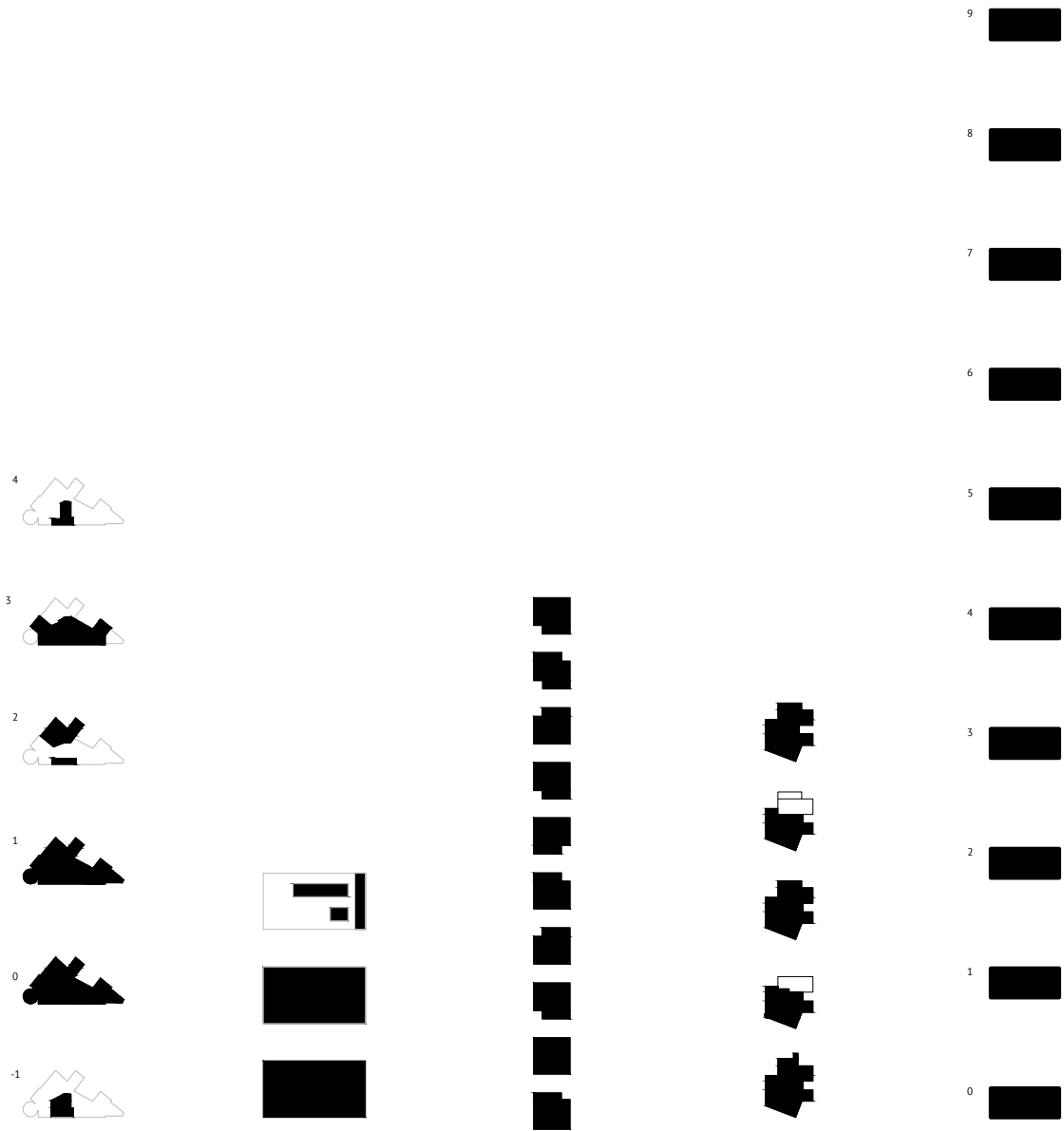
6. What are the limits of social responsibility of an institution of a museum? I'm thinking of Tempelhof in Berlin which is not so far from the studio. When I was living in Berlin I went to a couple exhibitions there but not so long ago it served as a refugee shelter – as someone who deals a lot with museum spaces and their flexibility, how do you think architecture can accommodate that?
7. What are, in your view, the biggest challenges contemporary museums are now facing?





*programme area comparison  
with studied museums*





**M HKA**  
9,000 sq.m.

**KMSKA**  
21,000 sq.m.  
Publci  
13,000

**MASS**  
20,000 sq.m.  
Publci  
5,700  
2010

**FOMU**  
10,100 sq.m.  
Publci  
5,700  
2010

**NEW M HKA**  
22,500 sq.m.

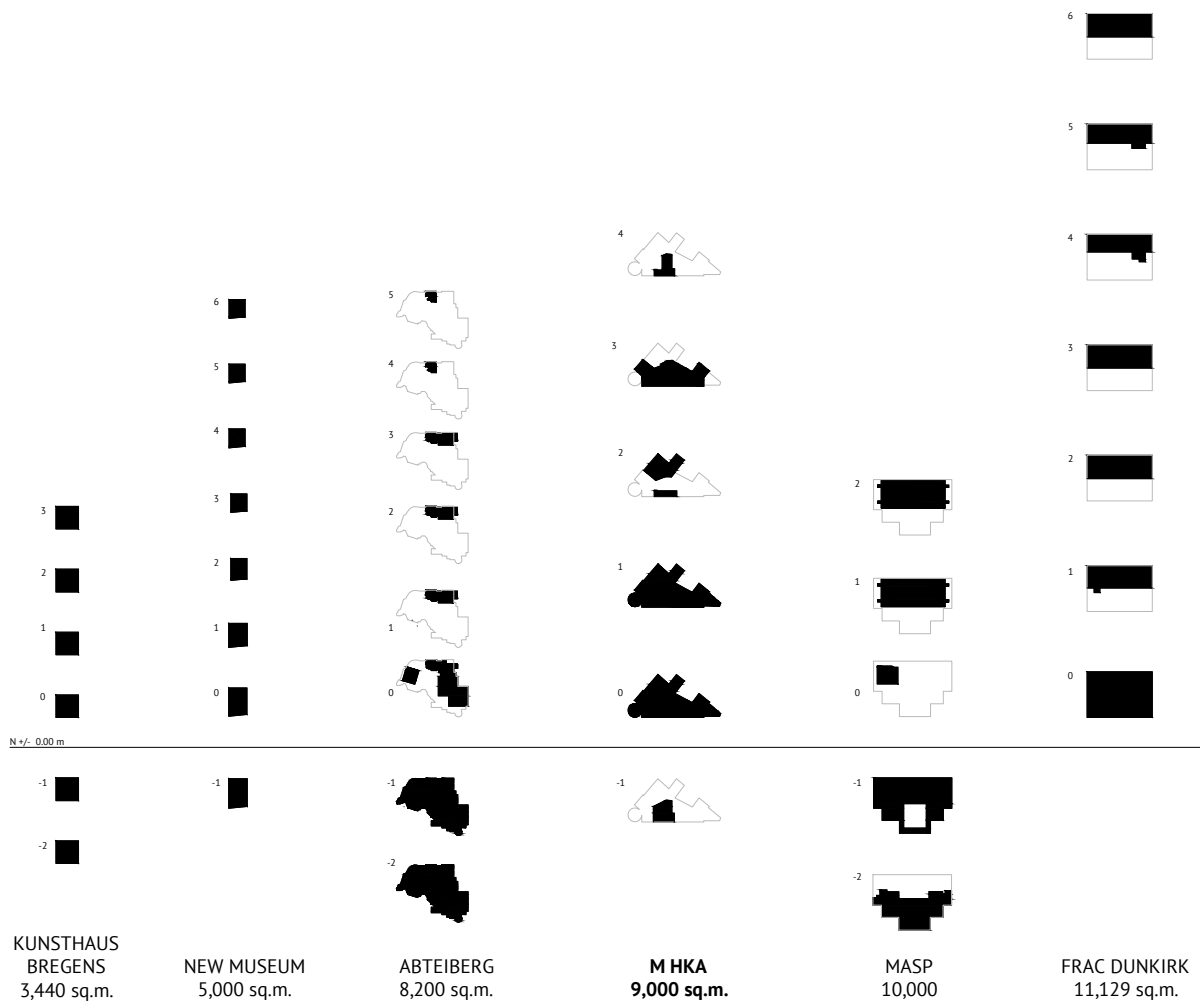
Number of floors for the new M HKA is calculated by dividing the required program by the size of the proposed plot.



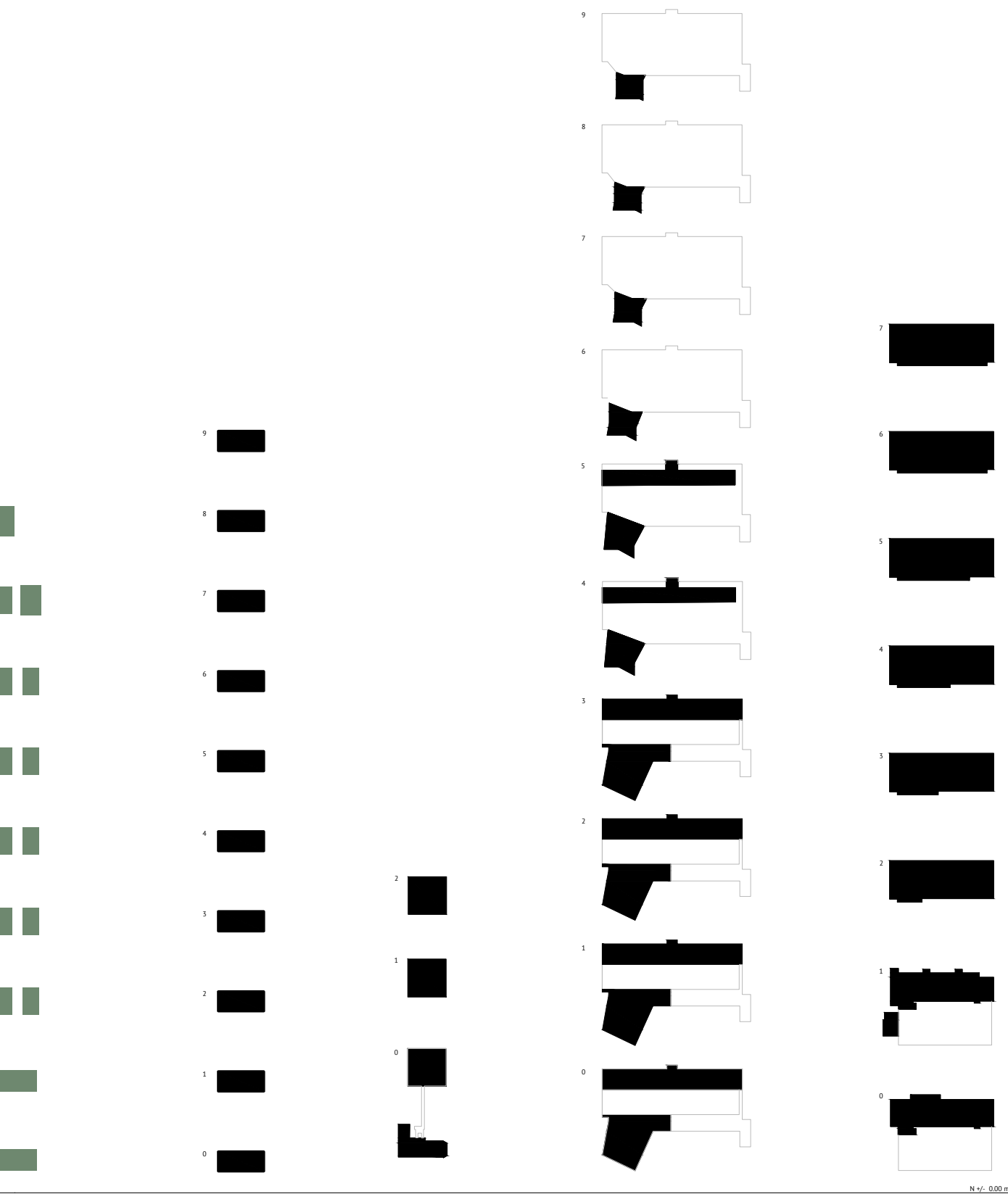


*programme area comparison  
with studied museums*

interiors buildings cities

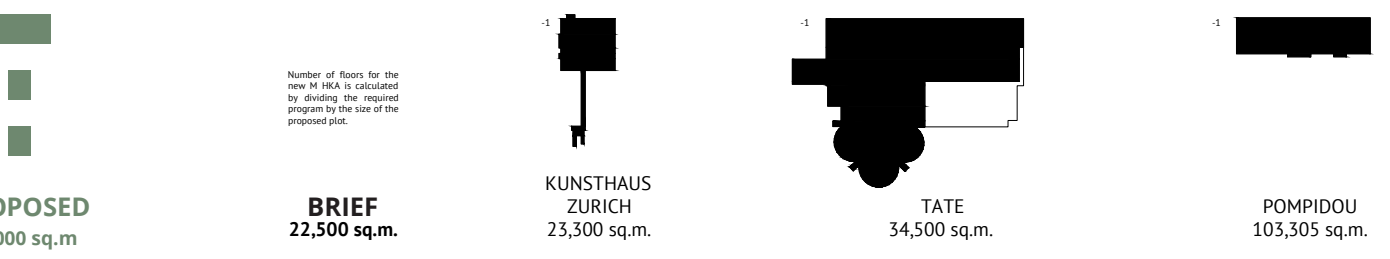






project journal archive

N +/- 0.00 m



Number of floors for the new M HKA is calculated by dividing the required program by the size of the proposed plot.

**PROPOSED**  
1000 sq.m

**BRIEF**  
22,500 sq.m.

**KUNSTHAUS ZURICH**  
23,300 sq.m.

**TATE**  
34,500 sq.m.

**POMPIDOU**  
103,305 sq.m.

sphere	position in	name	room	number	width [m]	length [m]	min. height [m]	net area [m <sup>2</sup> ]	net volume [m <sup>3</sup> ]	total area	gross factor	total gross area [m <sup>2</sup> ]	adjacencies	daylight	filtered/north/direct	blackout	public access	office	other
			main room type 2	4	8	13	5	104	520			135		y	f		public		
				5	8	13	5	104	520			135		y	f		public		
				6	8	13	5	104	520			135		y	f		public		
				7	8	13	5	104	520			135		y	f		public		
				8	8	13	5	104	520			135		y	f		public		
				9	8	13	5	104	520			135		y	f		public		
				10	8	13	5	104	520	1040		1352		y	f		public		
			round room	1	15	15	4	175	175			260		y	f		public		
								<b>total area circuit 2</b>	<b>1215</b>			<b>3942</b>							
								<b>total area collection</b>	<b>3007</b>										
4.3				1									visitor's reception				public		Main circuit with three or four main exhibition areas with their own accessibility and, if it must be possible to exhibit exceptionally large works that cannot be brought in via the logistics passage without major additional costs. A solution must be provided whereby these works can be brought directly from outside into the exhibition areas. The connecting doors of the rooms must be constructed in such a way (possibly with removable parts) that works with maximum ceiling height can be placed anywhere.
	exhibition	main circuit	main exhibition space	2			5			1800	15		At least three of these exhibitions must be directly accessible (without passing any other exhibition) transport & handling zone, work shops accessible via wide logistical passage.				public		
		secondary circuit 1	exhibition room	1			8	450	3600	450		675	directly connected to main exhibition space				public		
		secondary circuit 2	exhibition room	1			5	450	2250			1350	at least one alternative entrance directly to outdoor is desirable in direct communication with each other				public		
			exhibition room	2			5	450	2250	900		4725	connection to collection circuit 2 + 1				public		
								<b>total area exhibition</b>	<b>3150</b>										
4.4.1		reading					3.5	222	777				forum, documentation centre, sanitary facilities	y	d	y	public	y	50-80 visitors, 3 workplaces (6.5m <sup>2</sup> /workplace)
4.4.2		documental					3.5	700	2450				back office of reading room, study area, sanitary facilities	n			appointmen		
4.4.3		study room					3.5	40	140				documentation centre, reading room, sanitary	y	d	y	appointmen	y	10 workplaces (3m <sup>2</sup> /workplace)
4.4.4		management					3.5	39	136.5				sanitary facilities, kitchenette	y	d	y	supervision	y	6 workplaces (6.5m <sup>2</sup> /workplace)
4.4.5		support facilities	sanitary				3.5	70	70		15		office archive ops	y	d	y	supervision	y	8 workplaces (6.5m <sup>2</sup> /workplace)
4.4.6		archive ops	kitchenette				3.5	20	0				goods lit/logistics passage processing area	n			no access	y	1 workplace (store)
4.4.7		technical	ops archive				4.5	550	2475				office archive ops, quarantine room	n			no access	y	separate climate control circuit
			archive					150					large elevator, art handling back office, reception, other forum functions, sanitary, transitional space to reception, cash registers, cloakrooms & lockers, exhibition spaces, sanitary, shop, group reception, plumbing, outside, main forum	n			no access	n	variety of events simultaneously, good acoustics, accessible outside museum opening hours
								<b>total area library &amp; archive</b>	<b>1901</b>										
4.5.1		main forum					9	1556	14004				lobby, sanitary,	y			public	n	separate entrance or included in forum that remains open for longer (preferred)
4.5.2		reception	shop				3	570					lobby and/or forum, reception storage	y			public	n	250 seats, 500 standing capacity
			reception				3	incl. incl.					multi-functional event space	y			public	n	1 room 40 ppl capacity, 2 rooms 20 ppl capacity
4.5.3		forum-related	shop				4	180			1.7		back office, sanitary, main forum, lockable entrance	y	direct	y			
			shop				3	370					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				7	incl. forum					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40					projection room, sanitary, catering, cinema, lockable entrance area	y					
			shop				3	40											

code	description	rooms	area	notes	access	direction	supervision	notes	
4.7.1	transport & handling	audio-video technical	30						
		lockers	6.8	123			supervision	fixed and lifting platform, parking spaces for museum vans	
		unloading zone	6.8	120	816				
		transshipment area		280					
		registration	incl.						
		packing area	incl.	30					
		packing storage		20					
		material storage		20					
		quarantine room		27					hermetically sealed, separate air treatment
		workshop		234					separate climate control circuit, 4 workplaces
4.7.3	management	photo studio	4.5	38	162			technical installations attached to ceiling, painted black or grey	
		depot	7	679				not against outside walls	
		building management	3.5	9					
		server room	3.5	20					
		kitchens	3.5	6					
		sanitary staff	3.5	16					
		changing rooms	3.5	30	32				
		cleaning storage		30	60				
		logistics storage		100					
		Biogit storage		280					
4.8	logistics	technical rooms	6.8	40				88 - bikes, chargers, indoor, 1.5m2bike	
		lockers	6.8	40				boiler rooms, utility room, high-voltage room, ALSB room, room for emergency power/UPS, rooms with technical installations based on data, electricity, sanitary	
		unloading zone		41				large delivery van, fixed + lifting platform	
		workstations		429				partitions and raised floors, accessible outside opening hours, 58 fixed workplaces + 27 at other locations	
		meeting rooms		12					
		staff lockers		14	36				
		copy storage		15					
		room		15					
		admin archive		75					
		refectory		100					
4.9	administratio n	refectory	incl.						
		kitchen	incl.						
		kitchen storage		50					
		outdoor space							
		offices							
		offices, outdoor space, sanitary, waste collection							
		refectory							
		kitchen							
		refectory, offices							
<b>back office total area</b>				<b>3337</b>					

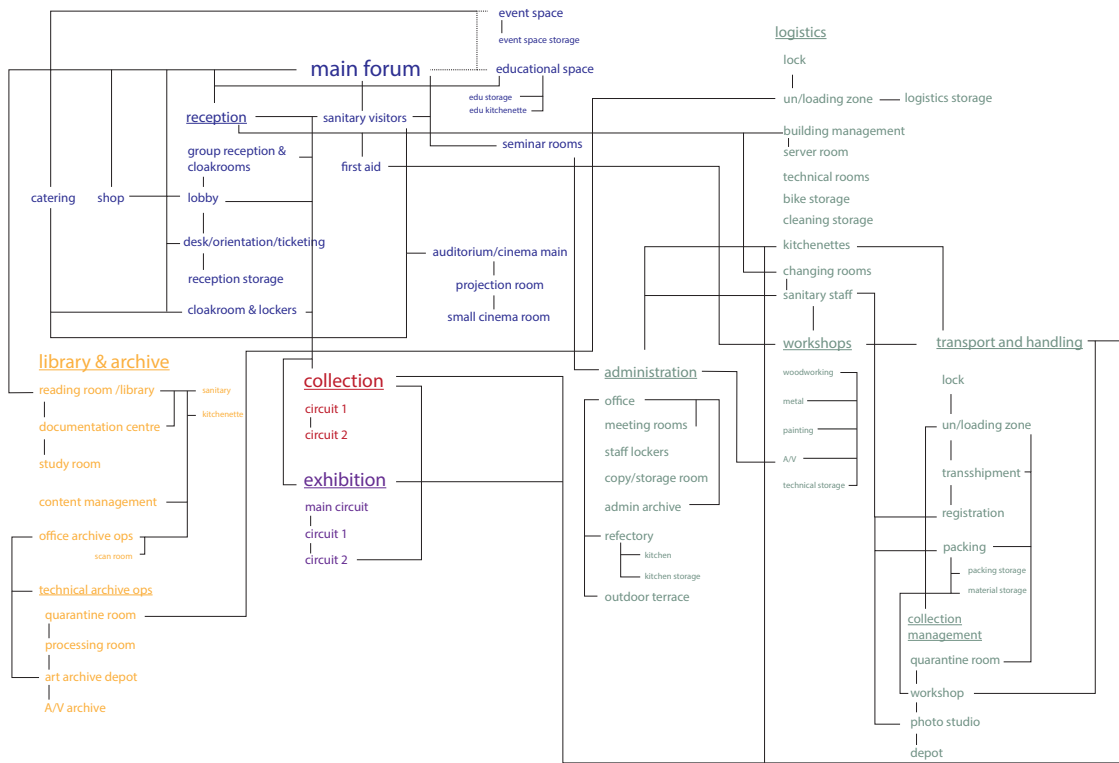




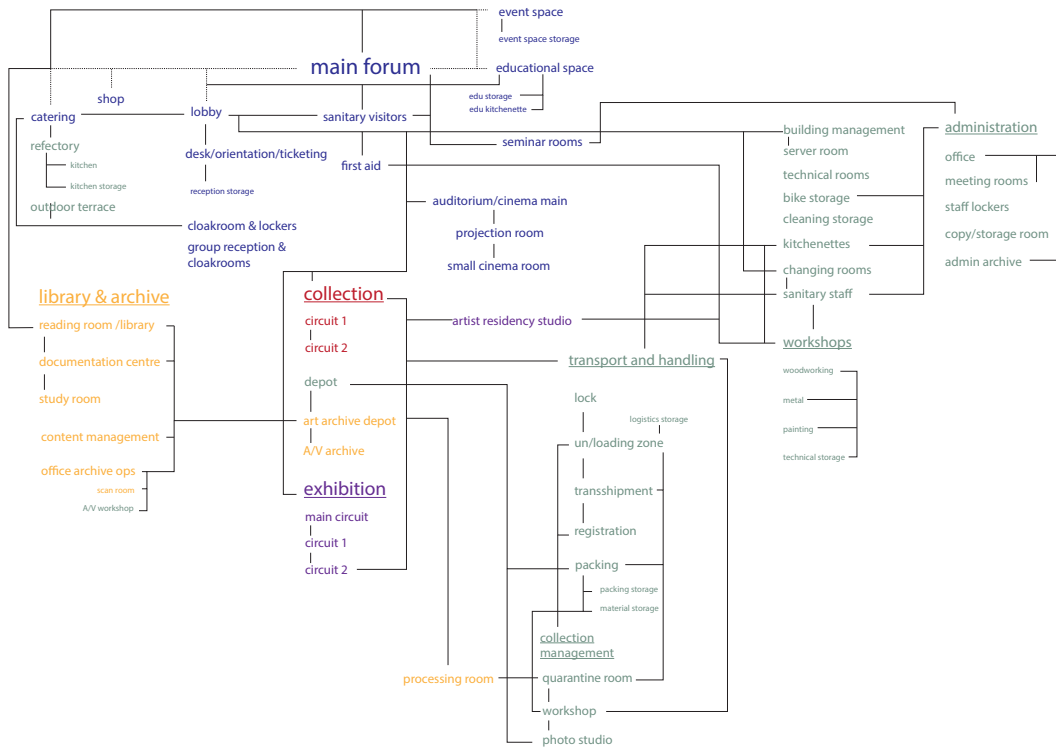
*Gordon Matta-Clark makes Office Baroque at the Ernest Van Dijckkaai 1, Antwerp. Credit: M HKA*



Gordon Matta-Clark (1977) *Office Baroque*. Photo: 30 x 20 in. Credit: Museum of Contemporary Art, New York

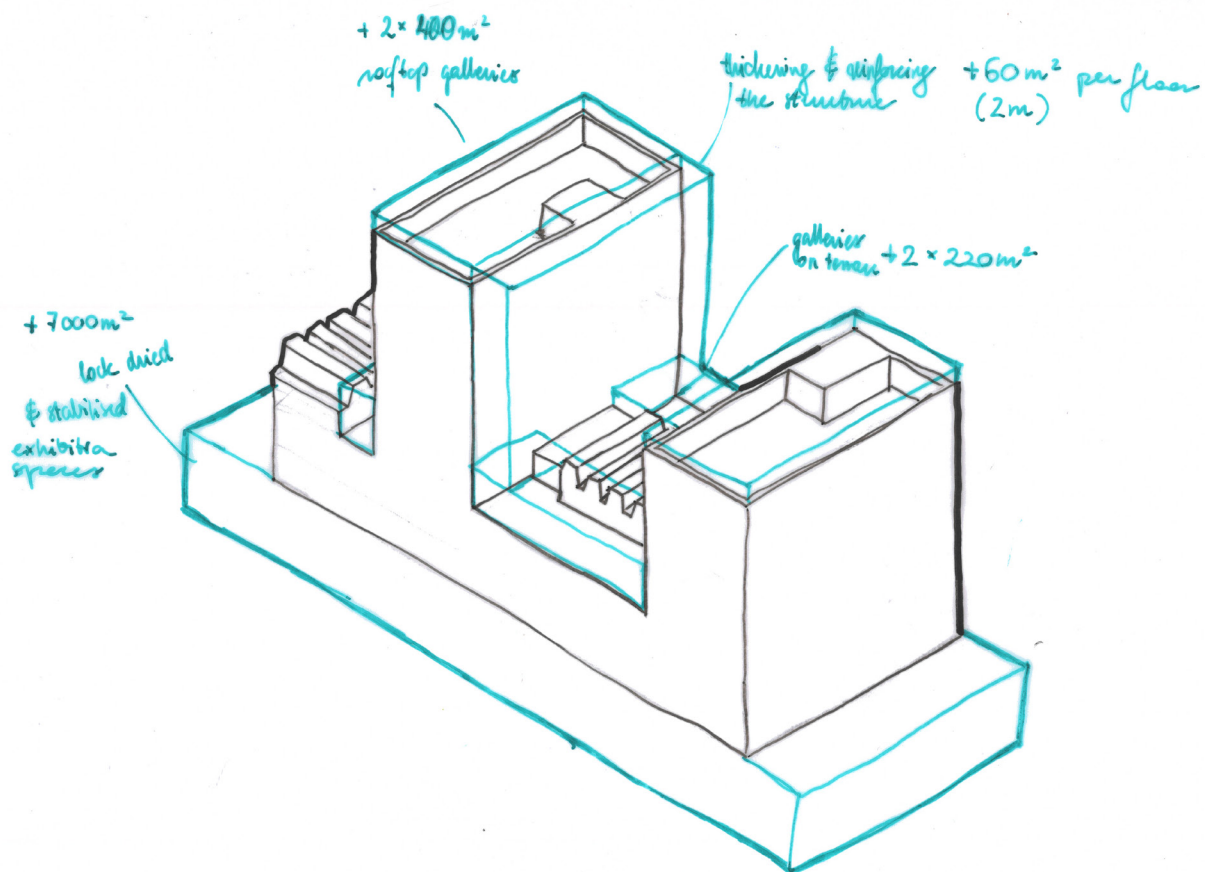


brief adjacency diagram



proposed adjacency diagram

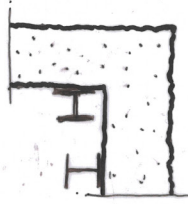




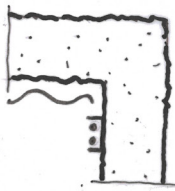
If a typical art museum is mainly concerned with curating the display of a particular (singular) narrative, a public archive allows and encourages multiple narratives to exist simultaneously.

- looking at the budget, too small for ambitions
- looking at the brief, trying to shrink it, adjust, optimise
- looking at the existing building - bottom line is my position but it has certain qualities and embodied mass which would be interesting to reuse
- where can I find extra space and different types of spatial qualities to offer

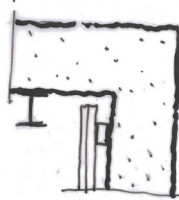




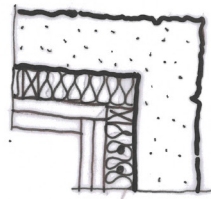
uncontrolled  
(reinforced)



adapted



transitional



clinical

publicness  
flexibility  
adaptability



control  
cost

REFERENCES

Palais des Expo  
gavin & sghm



Palais de Tokyo  
Lescaz Nassal



N/A Gallery  
Uuvel



an archive for  
Louise Provest  
me



spaces:

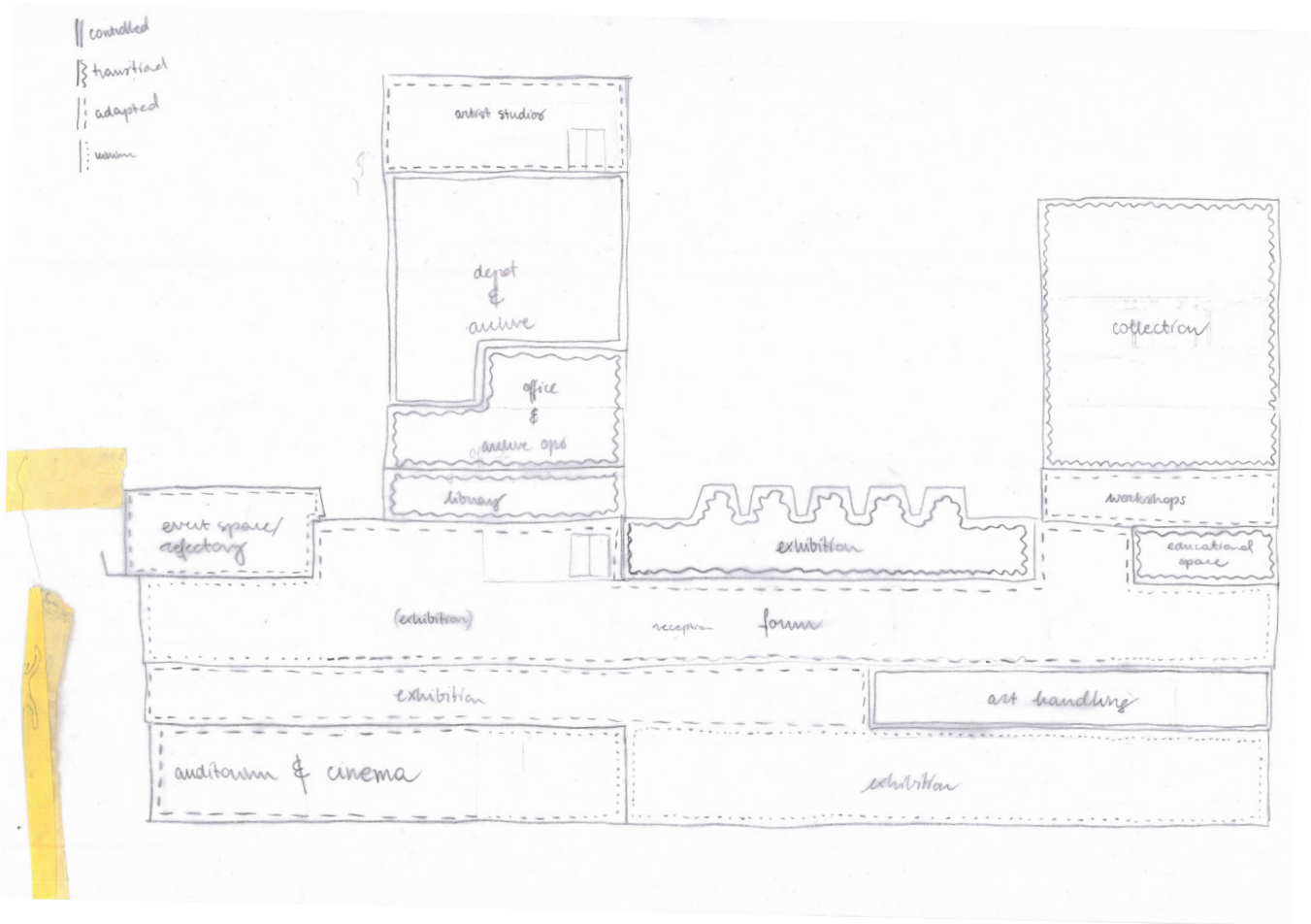
- forum
- outdoor
- exhibition

- forum
- exhibition
- workshops
- art handling
- auditorium
- storage

- offices
- workshops
- collection
- library
- cinema

- archive
- depot
- art handling
- offices





project journal archive



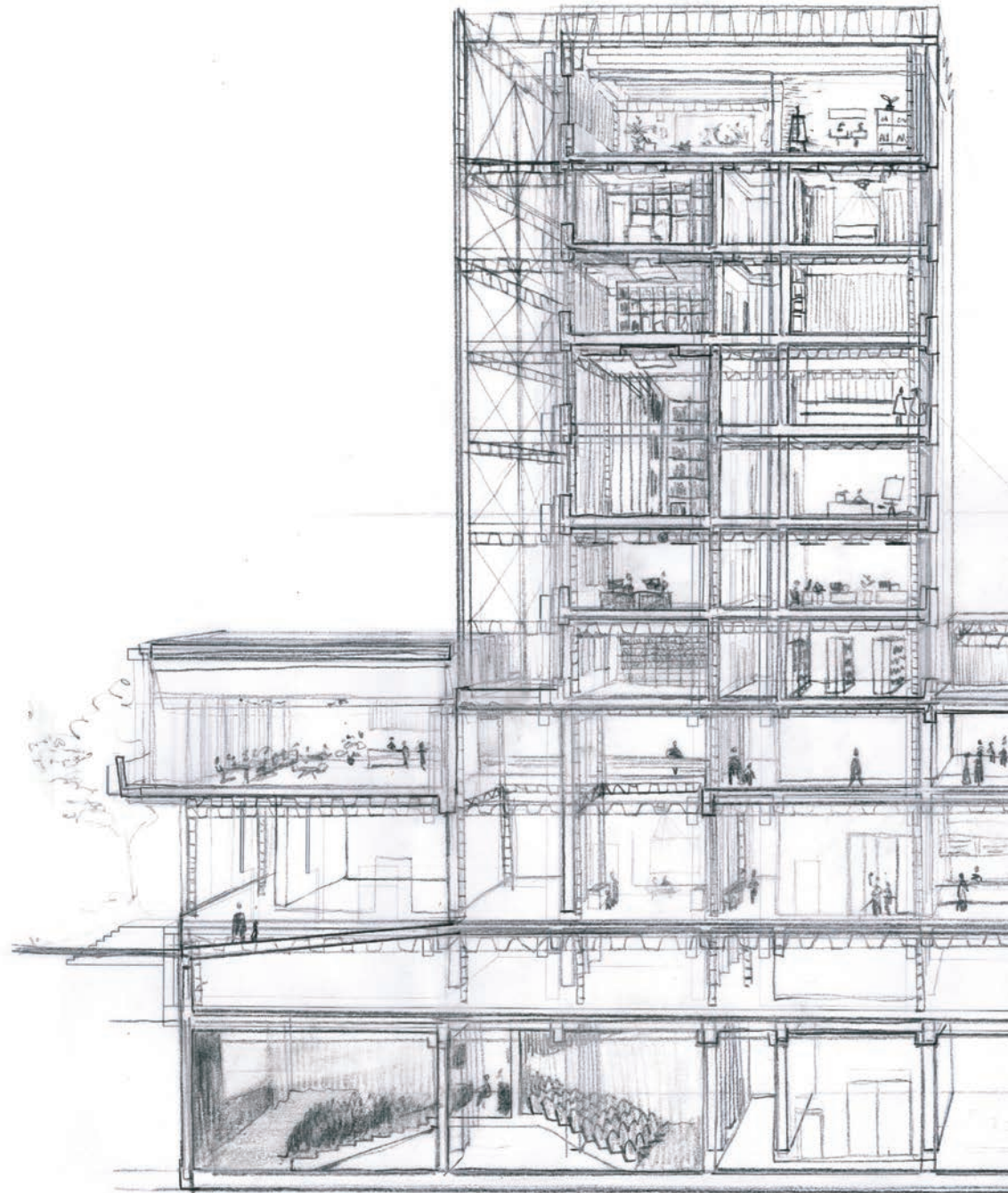
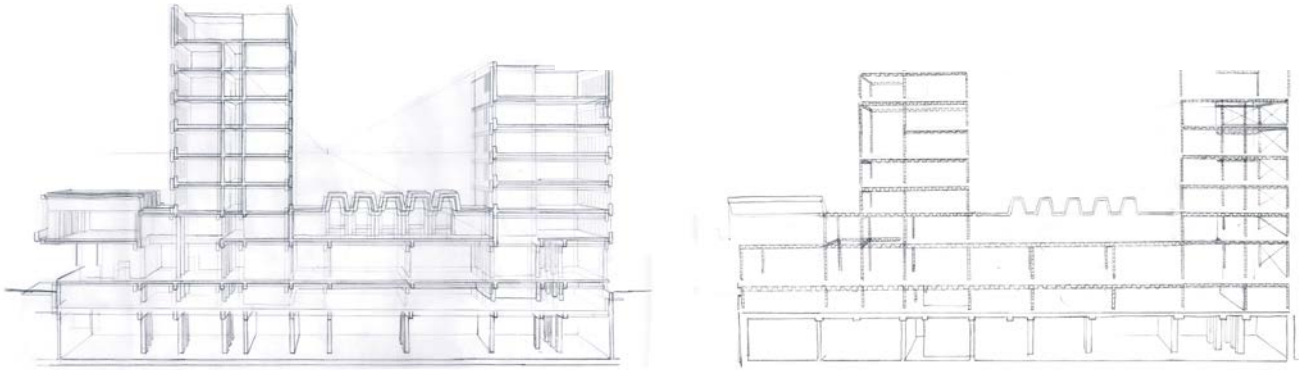


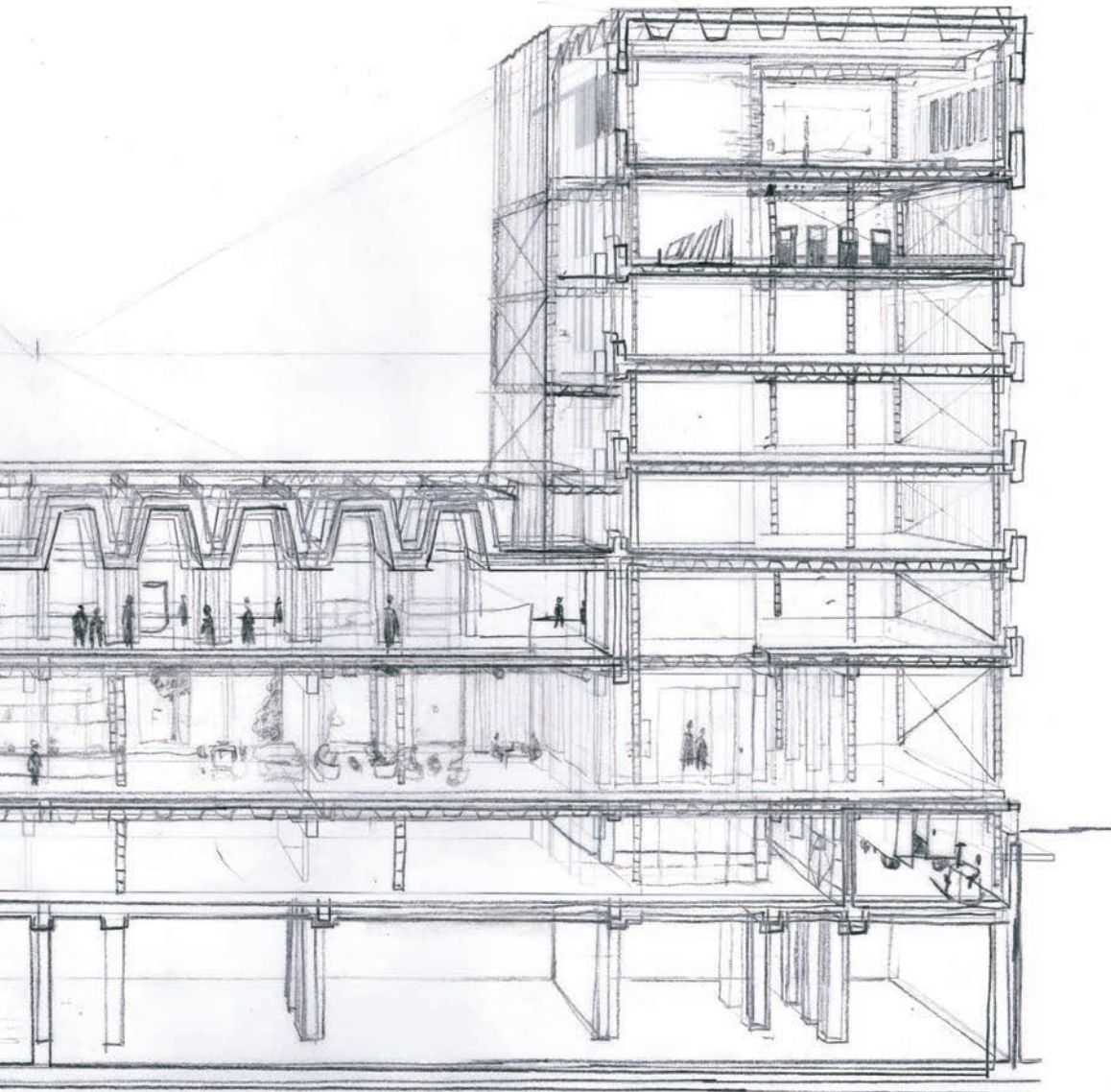
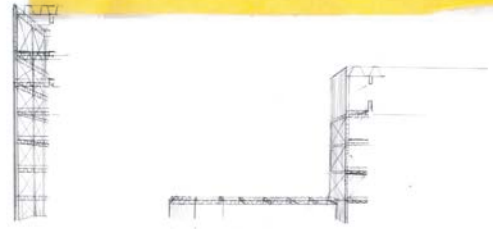
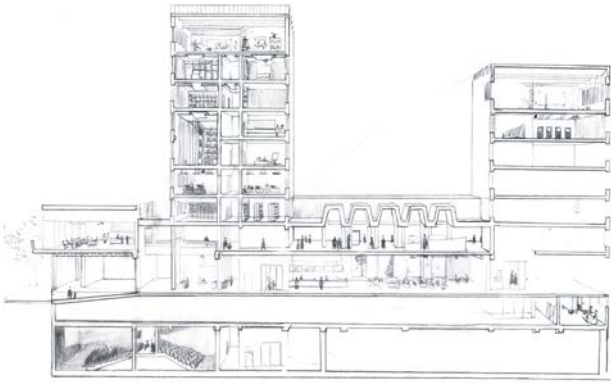




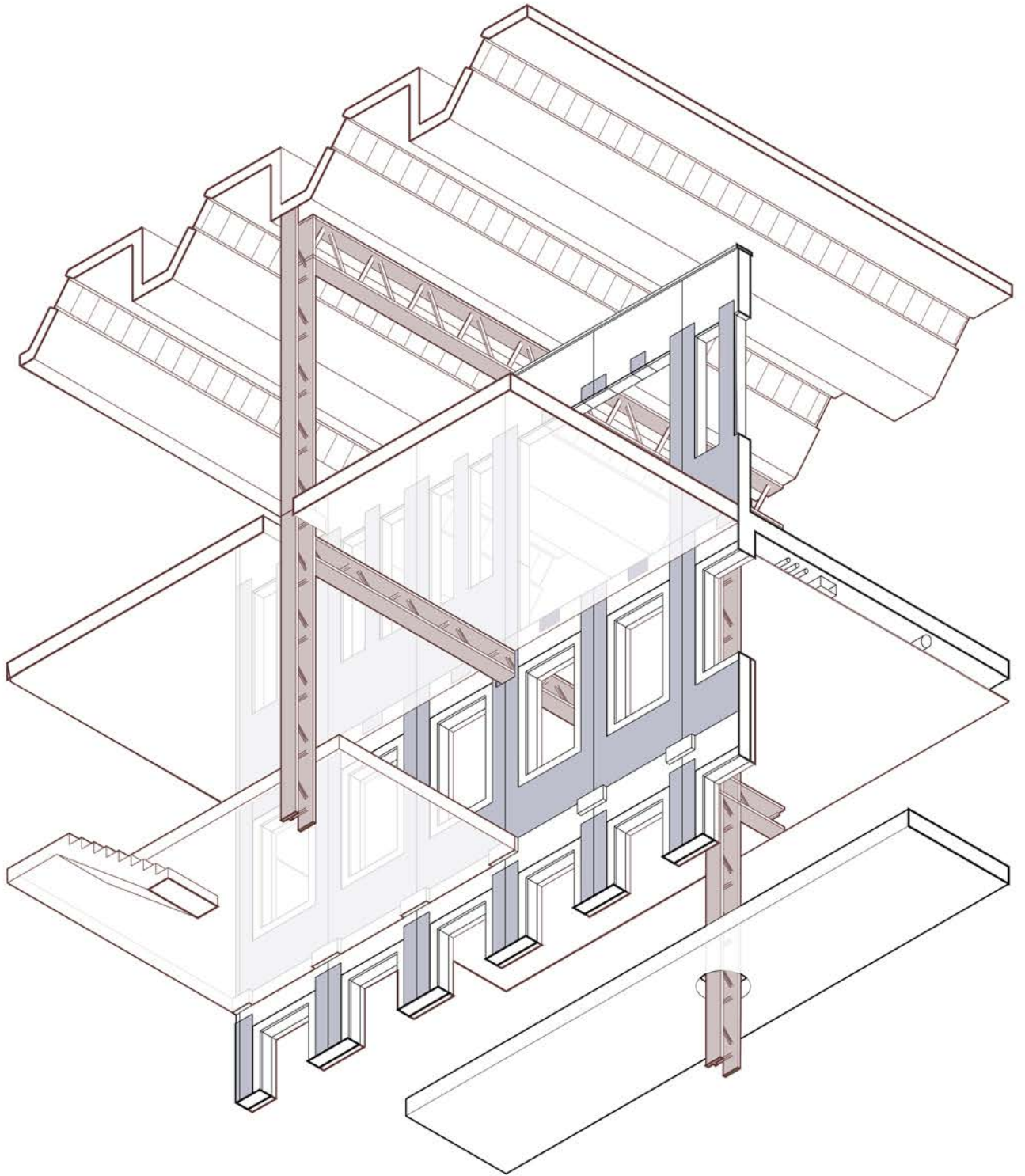
## Art of display - retail vs exhibition design

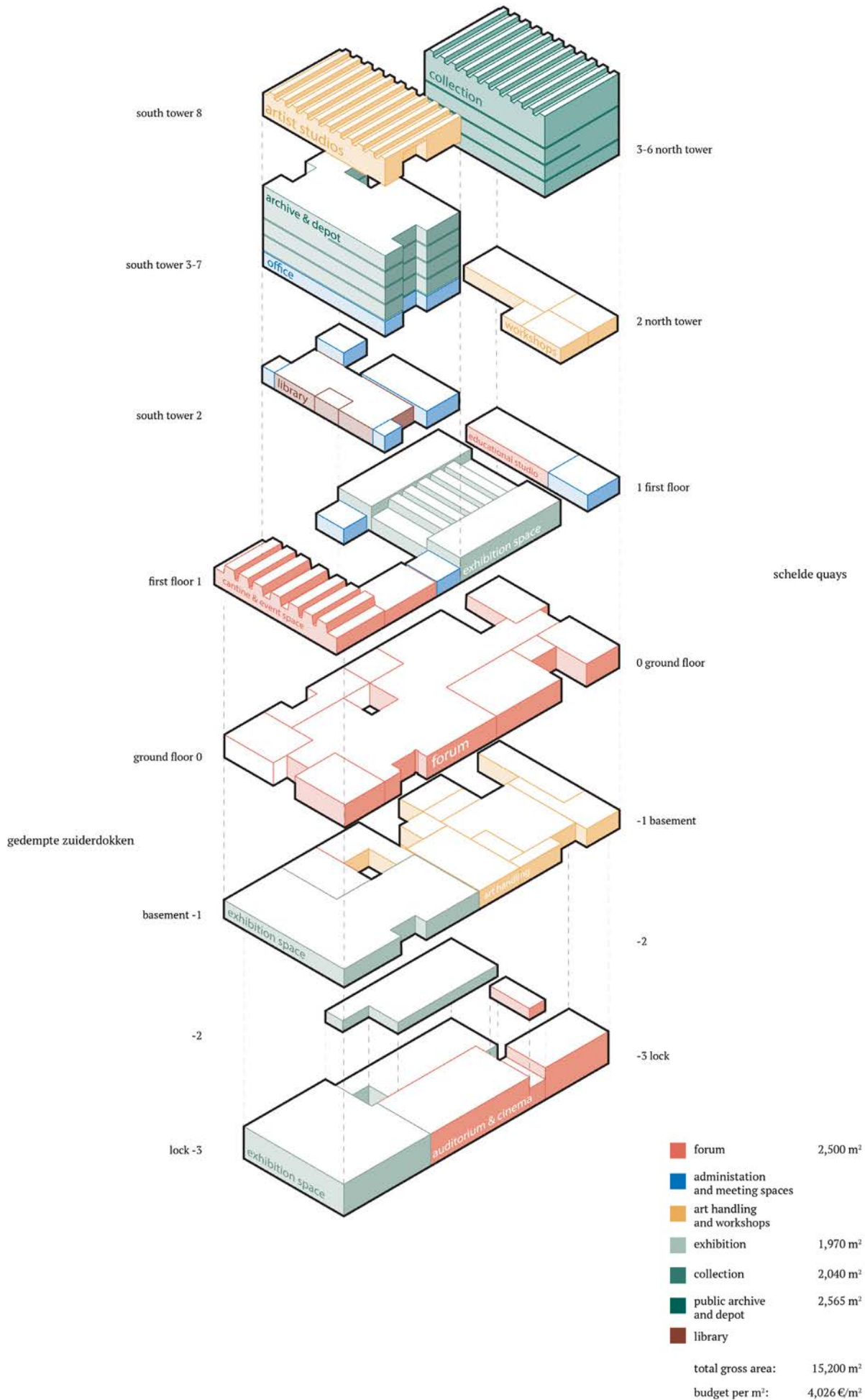












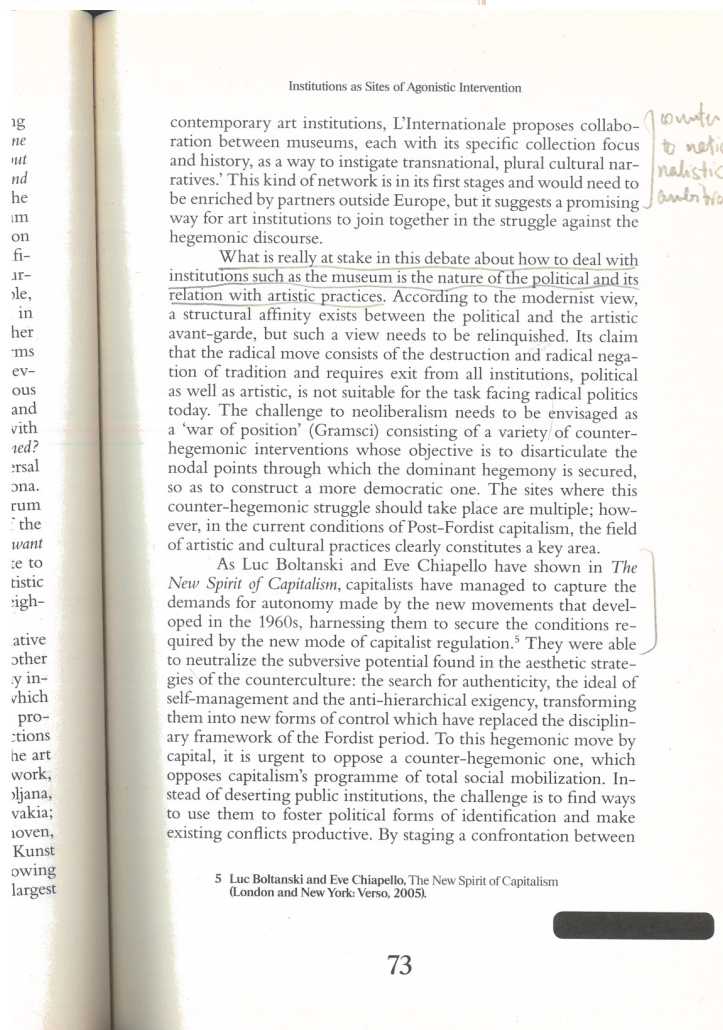




Gordon Matta-Clark (1977) *Office Baroque*. Photo: 30 x 20 in. Credit: Museum of Contemporary Art, New York

# Institutions as Sites of Agonistic Intervention

Chantal Mouffe

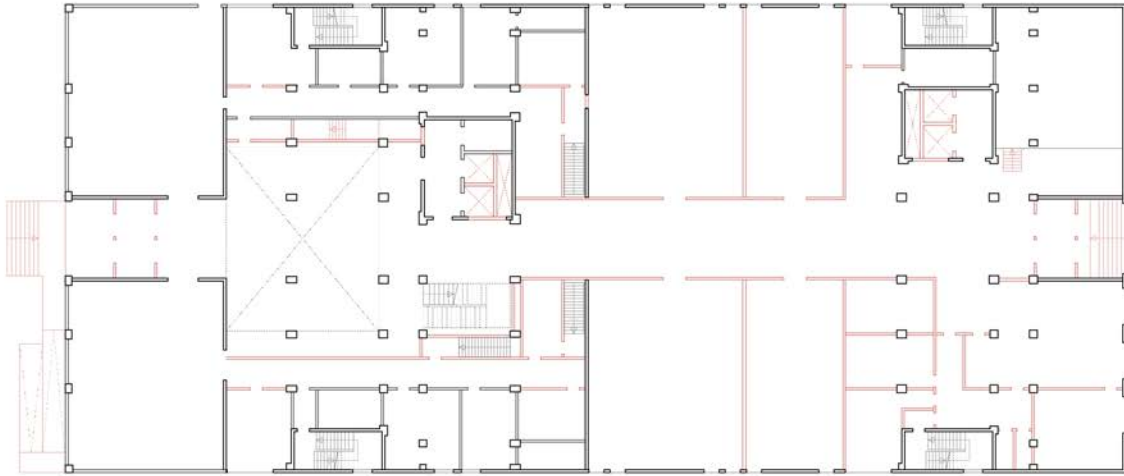


project journal archive

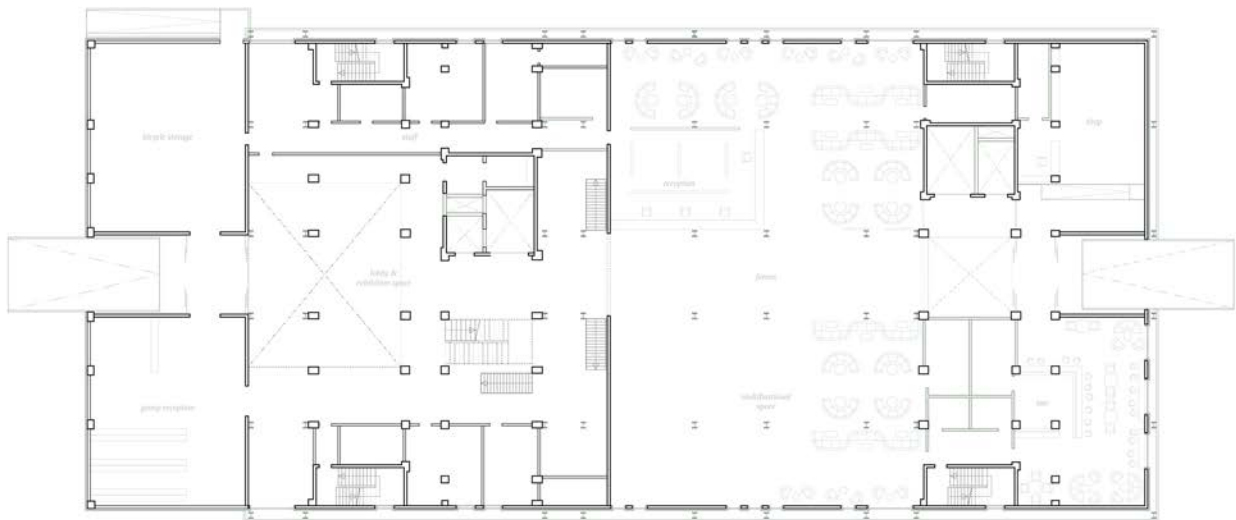
Chantal Mouffe (2013) *Institutions as Sites of Agonistic Intervention*. In: Gielen, P. *Institutional Attitudes*.



## P2 presentation -ground floor plan - forum

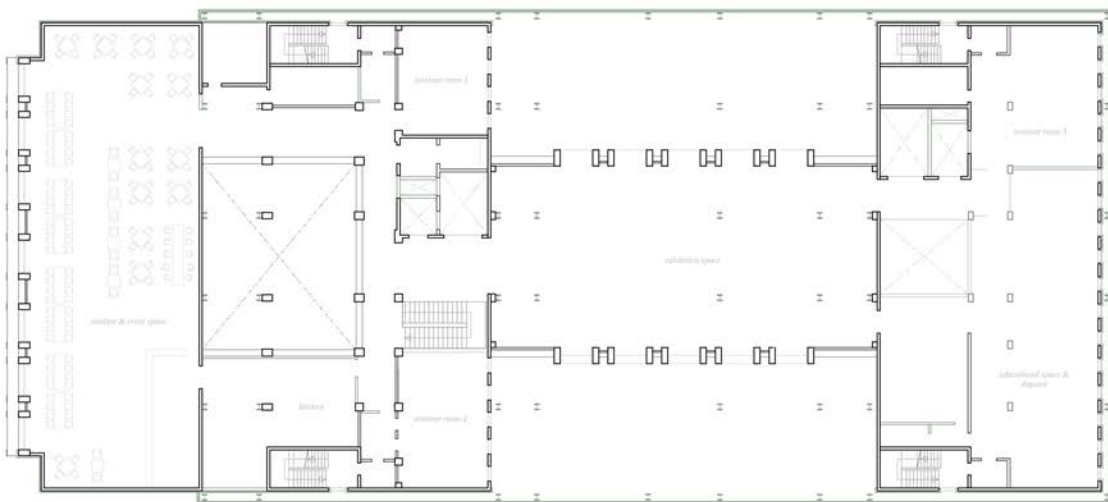
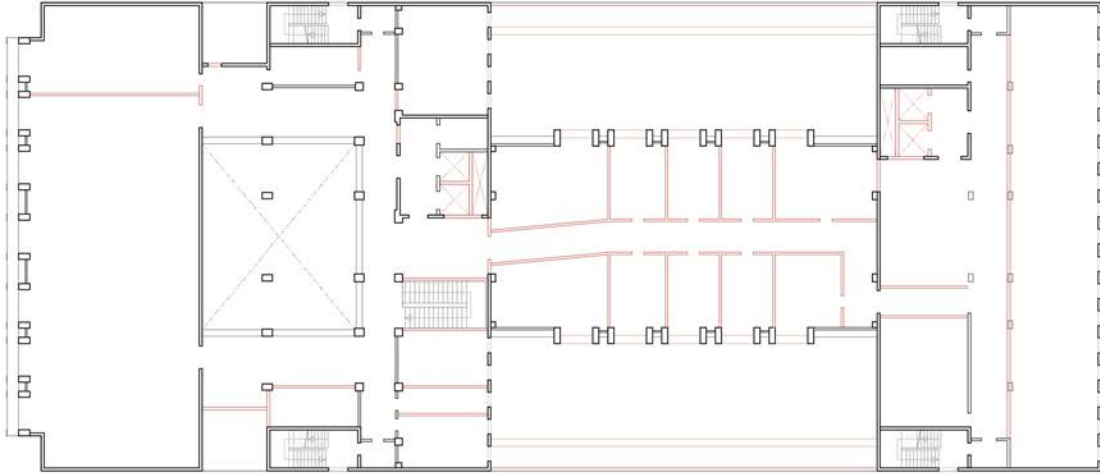


interiors **buildings** cities



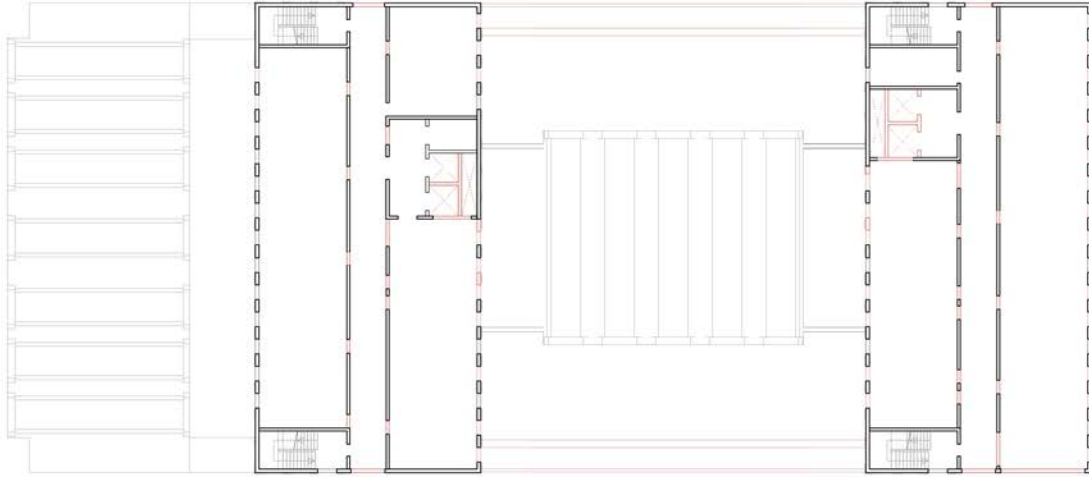


## P2 presentation - first floor plan





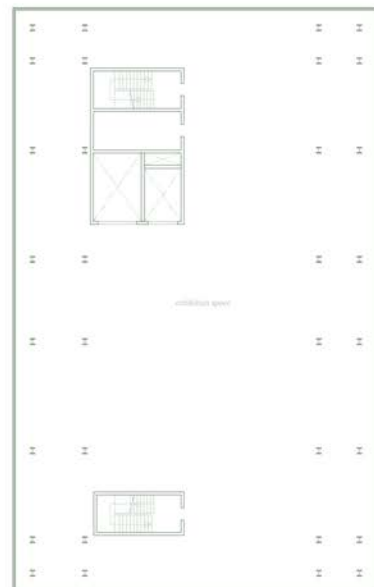
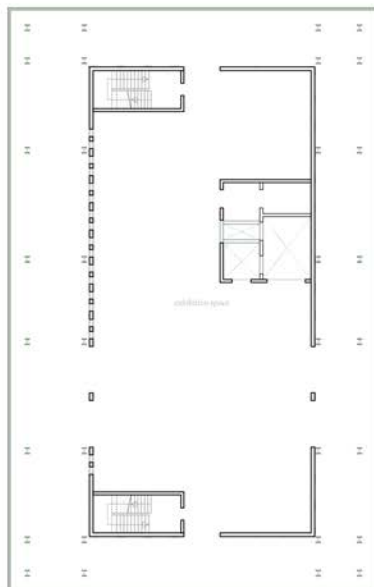
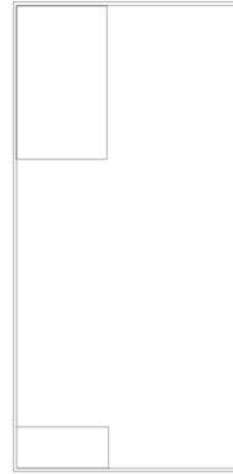
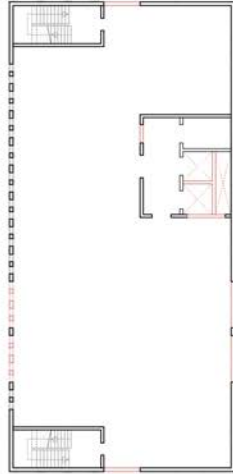
P2 presentation - typical upper floor plan - archive



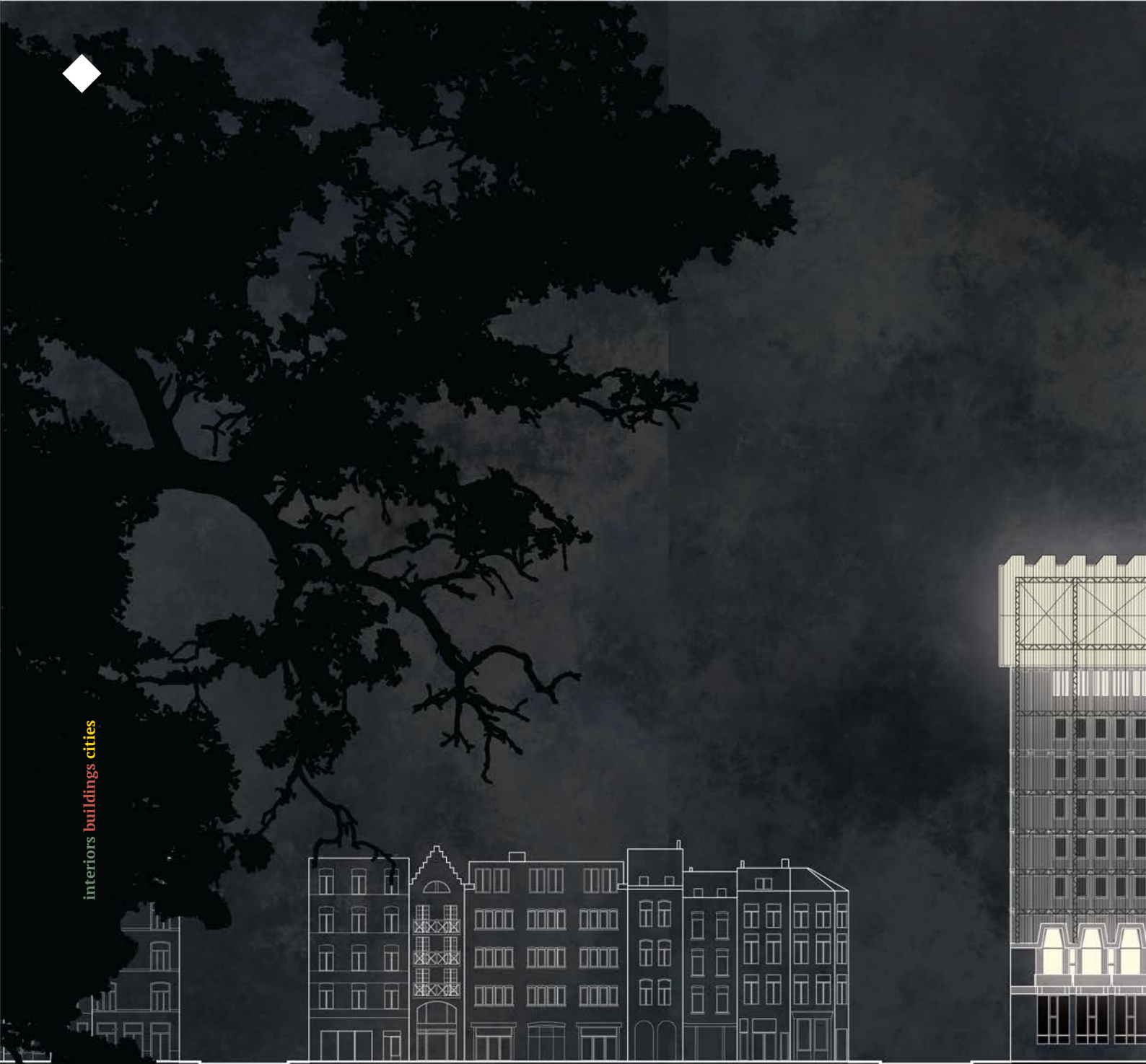
interiors buildings cities

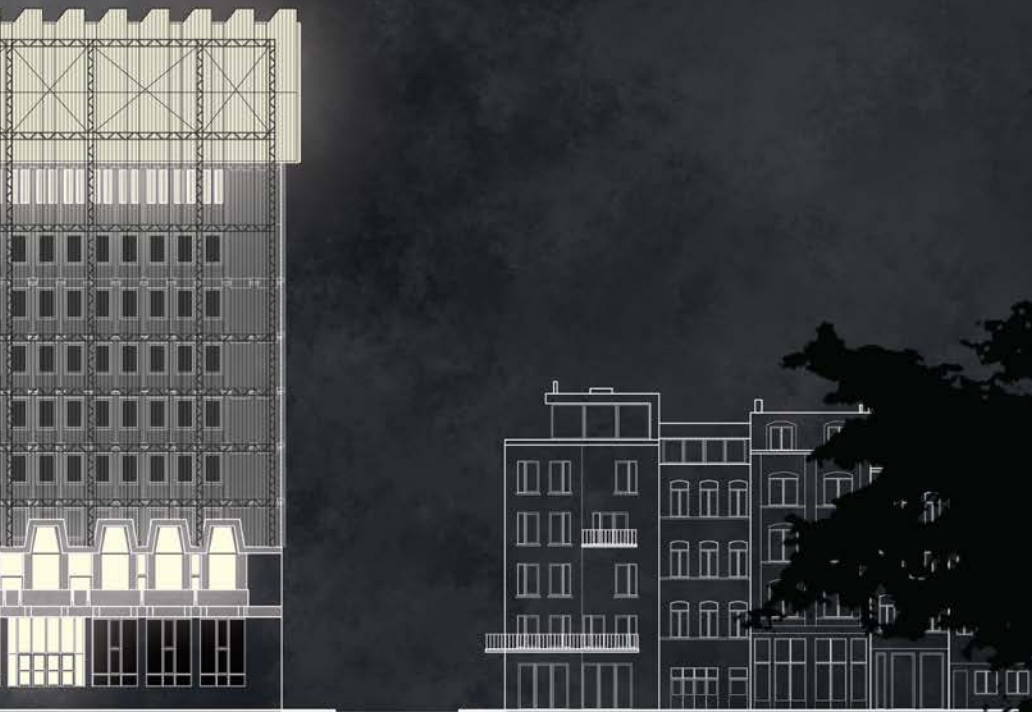


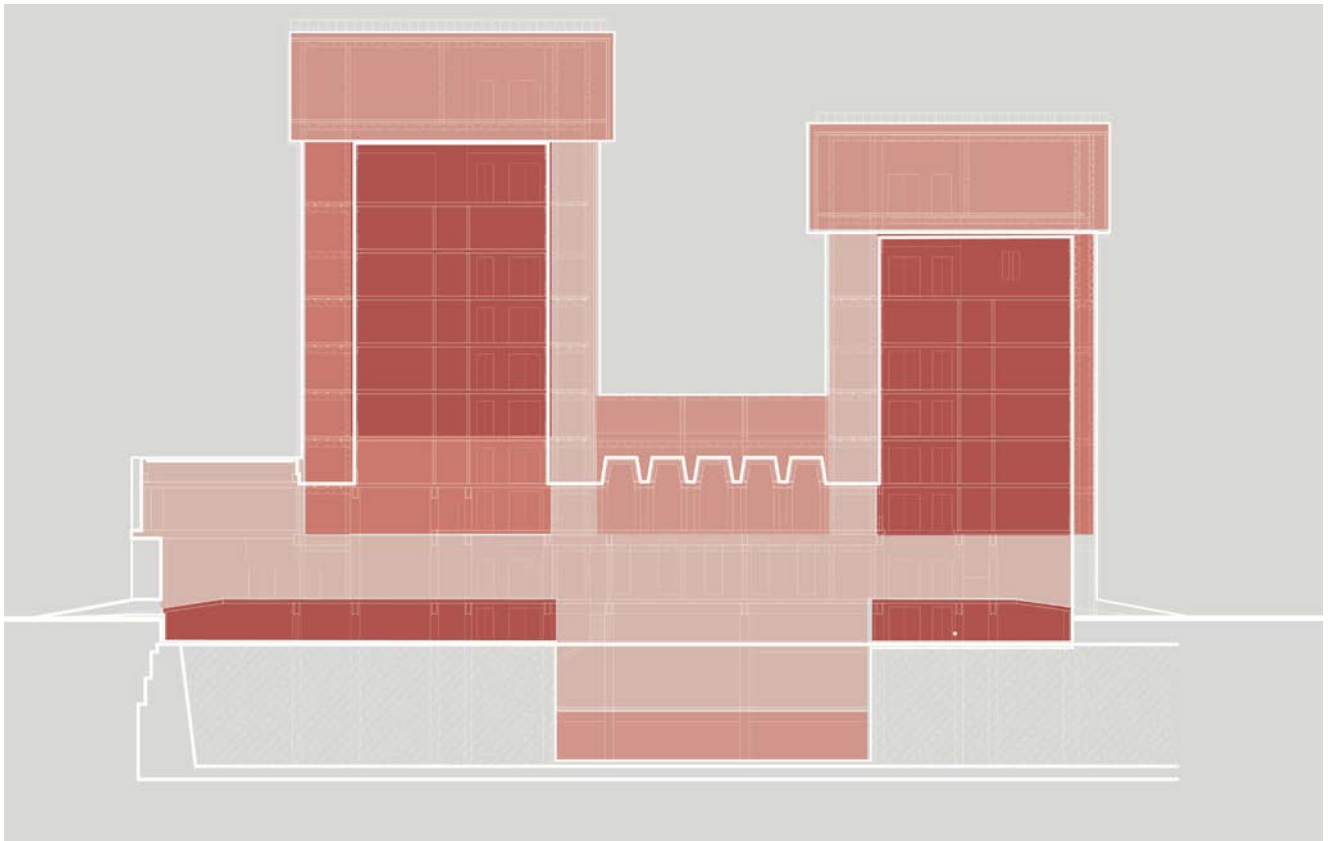
P2 presentation - seventh floor plan - exhibition











climate zone division

interiors buildings cities



clinical

spaces: art handling & storage, archive cabinets



adapted

spaces: study areas, library, office, workshops, cinema, forum



transitional

spaces: exhibition spaces, forum, event space



minimal

spaces: exhibition spaces, forum, auditorium



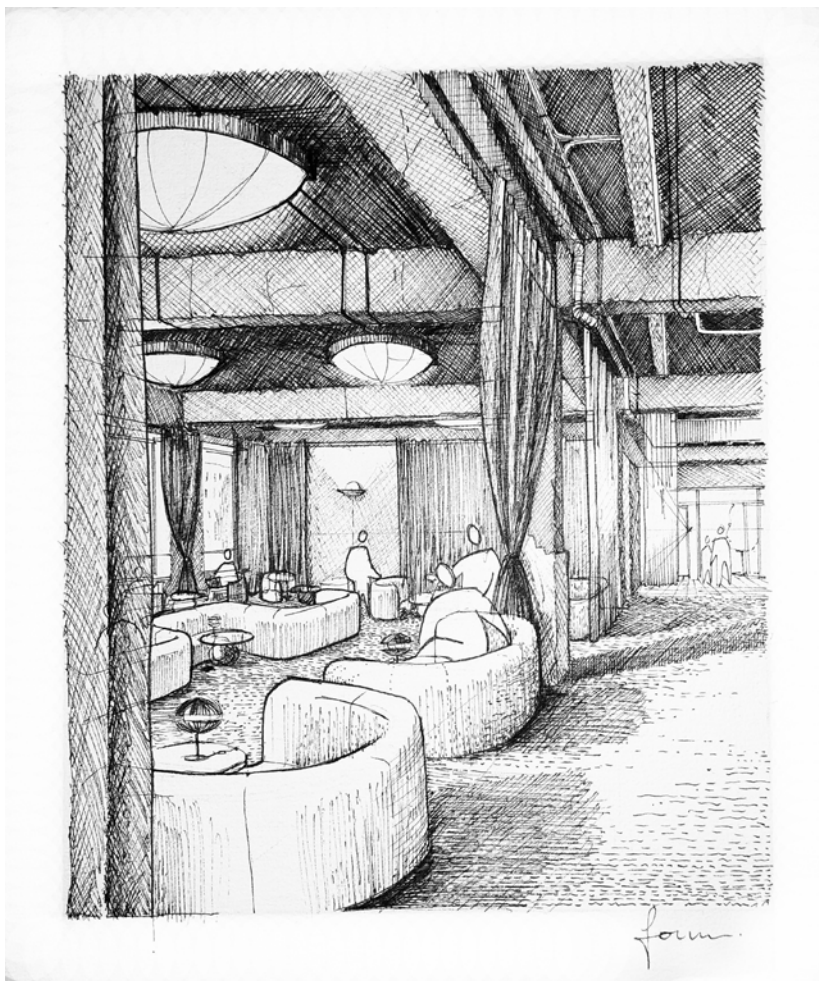
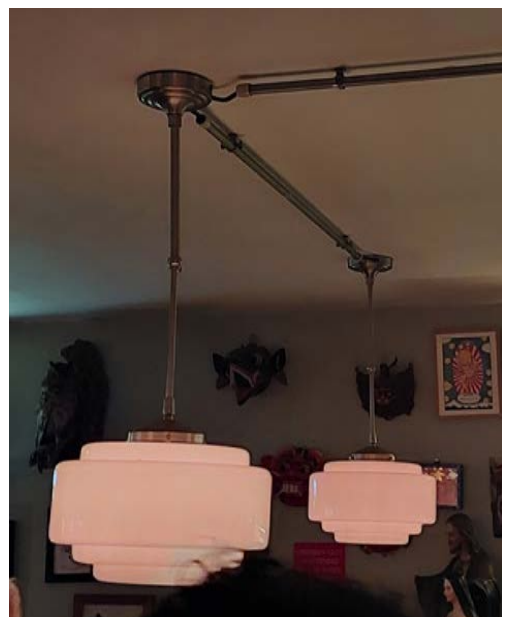
week 3.1 - seen en route - details

top to bottom:

light & column detail at U-Bahn  
Alexanderplatz, Berlin

hollow concrete blocks - screen detail at  
Hengelo station

light fixture detail in a bar in Scheveningen







# An Architecture For Art

Graduation Project 2022-23



Materialisms © Roshan Adhichetty. Source: eflux

## Materials Matters - *material consequences*

Material culture and the material presence of things is a fundamental concern for what we might consider as contemporary art, with what things are made of and how they are made defining the conception, image or aura established by the resulting piece. These material conditions might be found, left raw or become highly refined and/or composed. At the start of the MSc4 course, this first brief asks each of you, alongside the ongoing development of the forms, spaces and orders of your project, to begin to address its material character, considering how it is made, what it might be made from or finished with and the resulting image it projects. This will not only encompass the visual character of a material but also influence the ways in which it meets other materials or is assembled, thus defining the resulting tectonic character of your building.

Such concerns are essential in conceiving authentic architecture, yet we are now fully aware that we must address other, even more fundamental, questions with urgency. These are embodied in the choices many of you have already made within this project, in your proposals to keep elements of the existing structure on the site, or even to work with the museum as found. 'What should we build?' and 'with what can we build today?' have become pressing questions for our profession. As a generation of young architects, starting your careers, you have been confronted with the overwhelming scientific consensus that our collective, societal failure to address resources in a sustainable

way is driving our planet into a potentially irreversible process of destructive degradation. A process that will make it less inhabitable for us all. The realisation that processes of building construction and demolition, together, account for almost 40% of the World's carbon footprint means that architects must shoulder a significant share of the ethical responsibility to radically reduce waste and material consumption and seek to work in relation to the very finite resources available. Beyond the possibilities for architectural expression defined through the material and tectonic choices you make, this brief asks you to take the next step in considering these questions of how a building can be sustainable, encompassing questions of resource use, circularity and operational consumption, but also addressing the social consequences of a material choice or a construction process.

Working individually or in groups, as you choose, you will investigate the materials you are considering to employ within your proposals. These might be ones traditionally used in construction, for example timber or concrete (precast and insitu), looking at the typical ways in which they are employed in the making of buildings, and exploring how their manufacture, usage and potential for circularity can or might be optimised. Equally, your research might lead you to more experimental or less-tested materials or composites. In either case, you should look at both traditional and more innovative practices and methods, exploring their risks and opportunities. The specific concerns will vary

*4 detailer/zones  
further development of the  
textbook framework setting the  
rules for further development*

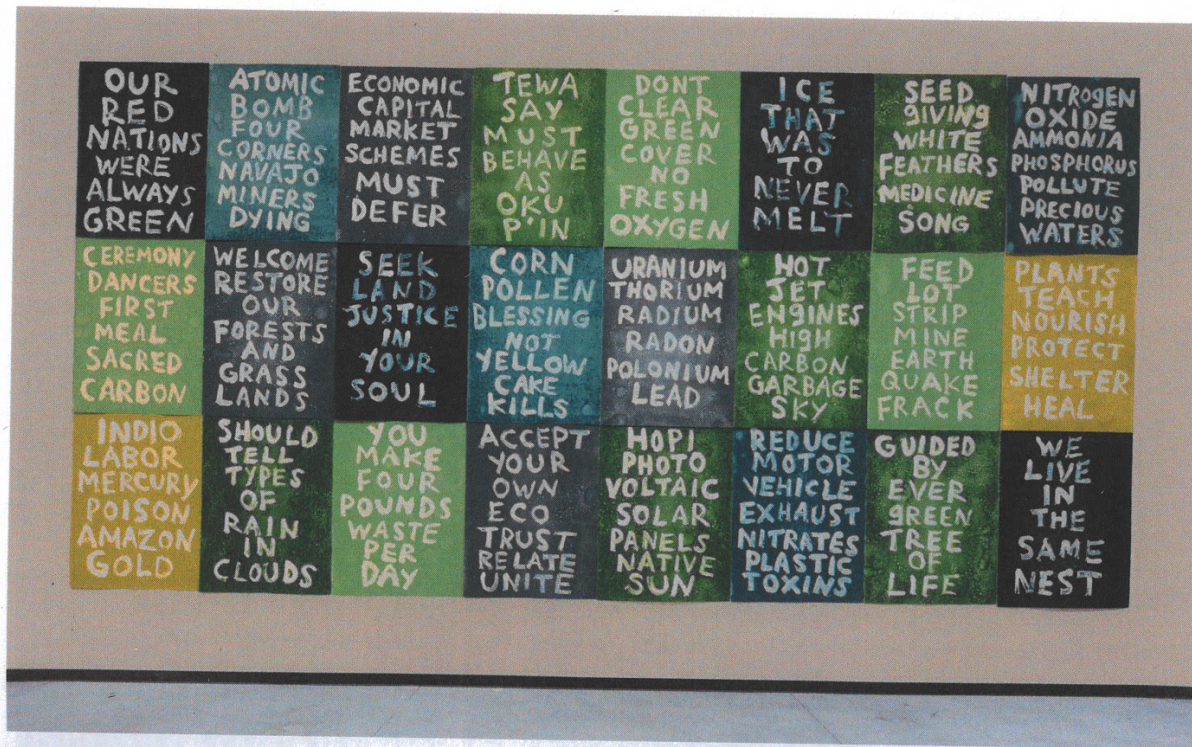
Interiors  
Buildings  
Cities

*aesthetic - ethical - resource chain consequences*

# Palace



# An Architecture For Art



Hock e Aye Vi, Edgar Heap of Birds, Our Red Nations Were Always Green, 2021, primary print.

project journal archive

depending on the material and processes being investigated and the scale and depth of investigation will depend on the scale of your group. No two groups should look at the same thing and as a studio, you will be required to present your work collectively in a way that allows for materials to be composited and easily compared. You will therefore need to consider a format that will include a comparative table, addressing materials and processes in relation to each other, alongside detailed chapters on each individually. The resulting document will form a component of your submission at the end of the year. We strongly encourage you to engage in hands-on research - in addition to the classic online version. In previous years, some students participated in building workshops to fully understand the complexities of the investigated materials or tested the making of a small building fragment on an appropriate scale.

Alongside this material research, you will need to show how your choices are translated into the architecture of your building. You will address these both strategically, through diagrams and drawings describing the orders and processes of construction and deconstruction, and in detail, through the production of a detailed three-dimensional fragment of the building, which will include part of the façade. You should explore the former through digital and/or physical modelling alongside detailed plans and sections through the building envelope at a large scale. Both will require input from both design tutors and your architectural engineering and technology tutor.

*material research*

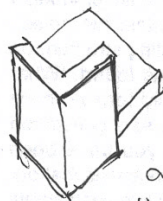
- concrete reinforcement + metal
- consequences
- intelligent interrogate
- specific understanding*

06 - book(s)? material matters

NIBE - database for material people  
*converse*

fabric, envelope, interior

Zurbar  
15,000 €/m<sup>2</sup>



*where people touch the building*  
*craft as social device*  
*agency in being represented through the materiality & fining*

Interiors  
Buildings  
Cities

Palace





All built infrastructures need some maintenance, from simple cleaning and repainting to complex work on key elements such as structure and foundations. With natural materials such as thatch, this cycle of repair and renewal is well understood and accepted as part of the character and quality of the material itself. Periodic replacement is acknowledged as an integral part of occupying or buying a thatched building.

Within the palette of construction materials used in the UK today, the cyclic replacement of thatch is an exception. Most buildings in the UK exist in one of two ways in relation to the passage of time. The first, the contemporary mode, considers the building as something which should exist in a continuous and unchanging present. The building is finished at the moment that construction is complete, and any ageing or wear and tear requiring significant maintenance is understood as the product of error: poor workmanship or poor design. The second, the historical mode, fixes the building at a point in the past and aims to keep it frozen at that particular moment of its lifespan, often at considerable ongoing cost. These ways of thinking are reinforced by legislative frameworks of warranty and insurance in the first case and cultural frameworks of conservation in the second. Neither mode allows or expects a building to be an ongoing project that requires active and reciprocal processes to continue functioning.

The routine and essential work required to maintain buildings in functioning states is often done by people who are themselves marginalised and undervalued due to their race, class, gender, migration status or all of the above. Their labour is seen as the undesirable result of imperfect function, rather than a critical part of ongoing life with a building. In a building culture based on **regenerative resources**, the work of maintenance, renewal and repair will be just as skilled and valued as the work of construction.

*Material Reform. Building for a Post-Carbon Future, Material Cultures, 2022, MACK.*

## Petroleum-based insulation

Although it is common knowledge among architects that the high-performing rigid foam insulation types are petroleum-based, it is nevertheless difficult to imagine the processing chain involved in the production of these materials. Crude oil in its raw state and clean, firm boards in pastel colours seem so far away from each other in the material world that a certain detachment occurs. The physical differences resulting from chemically- and energetically-heavy processing of toxic petrochemical derivatives to manufacture the final product, and the complexity of the process itself, make it difficult for a layperson consider the ecological impact of this building component. Fossil resources get the spotlight in the sphere of heating - and heat losses are precisely what insulation is supposed to prevent. Sustainable building codes like Passivhaus promote the use of petroleum-based insulations of considerably higher

R's and lower U's than their grown and mineral counterparts. The manufacturers of such insulation promote their products as zero-maintenance, all-in-one solutions. The struggle to keep a steady indoor climate and isolate the building fabric from any moisture and biological activity that could cause its decay is sustained by the means of foamboards and membranes sealed with tape, and relies on the continuity and perfect condition of these layers. The buildings produced through such practices are difficult to repair and produce almost imperishable waste at the end of their life (Material Cultures, 2022). Although polystyrene and polyurethane insulation is, in principle, reusable and recyclable, this is subject to the condition of the material. However, in Flanders majority of construction waste is being recycled (Circularbouwen, n.d.).





Crude Oil. Source: Adobe Stock.



Polystyrene foam under a microscope. Credit: Stefan Diller/Science Photo Library.



Basalt quarry exporting crushed stone used to produce mineral wool.



Demolition waste including mineral wool. Credit: Juho Yliniemi et al., 2019

project journal archive



Figure 7. Clearcut in Ontario, Canada. Credit: River Jordan for NRDC



Figure 7. Wood Yard at Schiller Station. Credit: Zero Waste Europe.



# An Architecture For Art

Graduation Project 2022-23



Yale Centre for British Art, New Haven, 1977. Architect Louis Kahn. Photograph Cemal Emden

## Form and Façades

*'The Museum is the colossal mirror in which man contemplates himself finally in all his faces, finds himself literally admirable, and abandons himself to the ecstasies expressed in all the art journals.'*

Georges Bataille

*'Face was never a preoccupation for modern architecture.'*

Colin Rowe

Both quotes in the essay 'Losing Face' by Anthony Vidler, in: *The Architectural Uncanny, Essays in Modern Unhomely*. Cambridge: the MIT Press, 1992, pp. 85-99

*'The Elevation rhymes with the surrounding high rises, voids and objects to point out that they are not mistakes or by-products, but part of an unconscious project that has to be acknowledged... shining a light on a continual process which requires more than architecture to happen.'*

Tony Fretton, writing on the Lisson Gallery in 1992

Quote in the essay 'Civil Architecture' by Mark Cousins, in: the book *Architecture, Experience and Thought: Projects by Tony Fretton Architects*. London: AA Publications, 1998

This brief follows a lecture of the same title by Tony Fretton, Emeritus Professor of the Chair. It focuses on the importance and the dilemmas in defining the image of a new museum for contemporary art, given the history of both the institution and the site, the scale of the proposed building and its representative role for the city. It situates and elaborates upon the themes and concerns established by the last brief, Material Matters.

The relationship between form and façade is not a simple one. As alluded to by Colin Rowe's observation, the idea of a clarified form, freed from the concerns of its context and expressing the functional characteristics of its internal arrangements, usurped the façade as the primary means by which the architecture of the last century represented its relationship with both city and society. This stripping away of representative concerns is immediately evidenced in the repetitive, systemised character of the law court's public building, which currently occupies the proposed site and which many of you are re-using. The existing museum takes an opposing position. Here the form of an existing silo inspired a series of abstract volumes, fictive industrial forms that do not correspond to the desires of the interior to be a single, open-plan space but nonetheless impact upon its identity and use as a gallery space.

The scale of the new proposed museum means that it will not only establish possibly contested relationships with its immediate



## An Architecture For Art

neighbours but will also need to take its place on the skyline and river frontage of the city as a whole. It does so in a culture where we have a renewed sense of value for the inheritance of the past and in dialogue with Antwerp's new residential scale, the industrial artefacts of its recent past and the proud relics of its illustrious history.

How do you position your project in response? We have already discussed the project's genesis in the social, political discourse that contemporary art sought to represent in the latter half of the Twentieth Century and its immediate relation to the 'anarchitecture' of the American artist Gordon Matta-Clark. How might you reconcile the physicality of a large building - dedicated to the presentation of contemporary art and welcoming of a broad public - in response to these beginnings and the civic aspirations of the current brief that the new museum should be representative and a celebration of contemporary artistic culture in Flanders. As the critic and theorist Mark Cousins wrote in a discussion on Fretton's work, 'civic architecture usually entails the imposition of a social ideology upon the urban fabric', whereas what he describes as 'civil architecture is an architecture that bridges two worlds through a gesture of inclusion.' How does such an ambition address the relationship of the public to the museum? Such an aspiration might mean different things at different scales, from how your building takes its place as a figure within the urban scene to how it addresses the more immediate scale of the neighbourhood, to the human scale, as it touches the street or addresses the passer-by; to the scale of a piece of material or a junction. How you form or shape your building will affect its understanding at each scale. Is this process to be understood primarily from the inside out, as functionalist modernism proposed, do the demands of the context shape the form and structure of the museum, or is the process of developing your building's form one of negotiation between these two competing impulses?

A façade can be understood as a negotiating structure or a threshold between the concerns of the interior and those of the city beyond. It can also be considered one that might be inhabited in its own right. How the façades of the museum might address its situation is made all the more difficult by the programme, which in its demands for contemporary gallery space, might easily lead to a rather introverted architecture of predominantly blank faces. How do you respond to this? To what extent does your façade reflect the structures of the interior? Is it conceived as a kind of mask, or can the distribution of elements in the plan, the spaces for people rather than art, help you to scale, order and animate the façade? Might it lead to a questioning of the nature, or hierarchies of the galleries themselves, moving away from current concerns of contemporary art space and opening themselves up to the city?

For those working with part or all of the existing building, other questions emerge. To what extent is the result composition a didactic one, defined through the relation between new and old or, conversely, is the old entirely subsumed within re-reading the new.

Any such exploration into the duties and responsibilities of any contemporary public architecture and its translation into physical form and fabric must engage the question of its sustainability in material and temporal terms. How will the form and façade engage with the demands of the present and future in a robust and adaptable way, ultimately conceiving of a future where it might no longer exist or be substantially transformed? This again raises the question of whether and to what extent it registers the traces or forms of previous conditions in its articulation.

The process of refining form and façade happens across various scales, from the urban to the tectonic. It is inevitably an iterative one, with refinement achieved through an intense and open process of repetition, observation and adjustment, founded upon the making of things. It requires you to test it in different ways: through analysis of precedents; through the ordering, structuring and composing of elements; through the resulting experience of the eye and the body, considered at different moments; through the understanding of its materialisation. It will require your attention to oscillate between inside and outside, each pushing, pulling and reshaping the other. It might well be messy and will probably require many versions. This is normal, and you must find working techniques, probably across different media. Ultimately its resolution might be found somewhere between your intellect and your intuition. You need to look, as well as think about it.

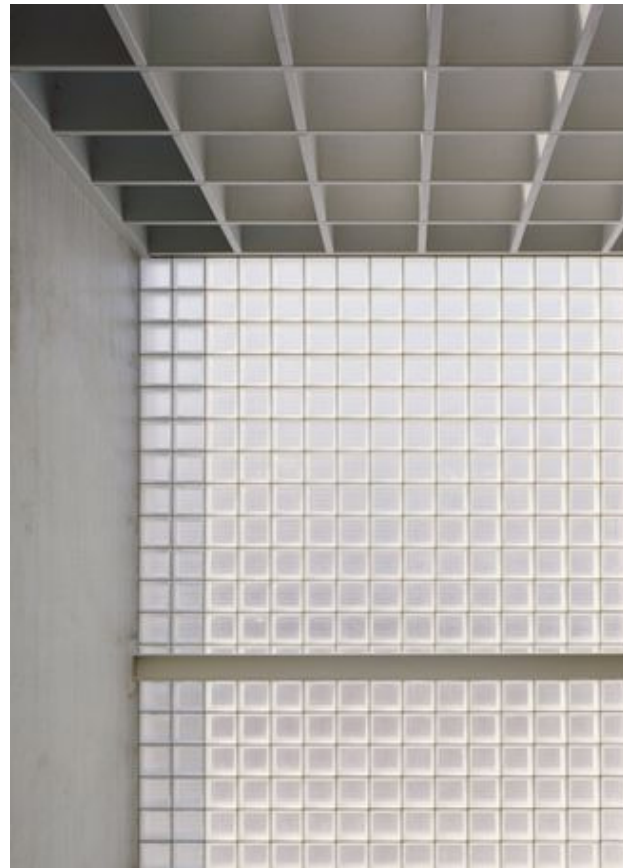
Your work in defining the form and façade of your building up to P3 will translate the more abstract, material concerns of Material Matters in definite terms. It should result in a physical model of the building as a whole within the site model so that its effects can be understood in context and through their impact on neighbouring buildings and spaces. The elaboration of a significant element of your façade as a detailed digital model, appropriately rendered or translated into a physical fragment, should be considered as part of a material and constructional build-up of the envelope that considers vital relationships with the wider building fabric. This might result in its conception as an extension to the larger fragment of building fabric requested in Material Matters. Its representation should include the collated process of development: through sketches, sketch models and iterative versions, recorded in your project journal.

Interiors  
Buildings  
Cities

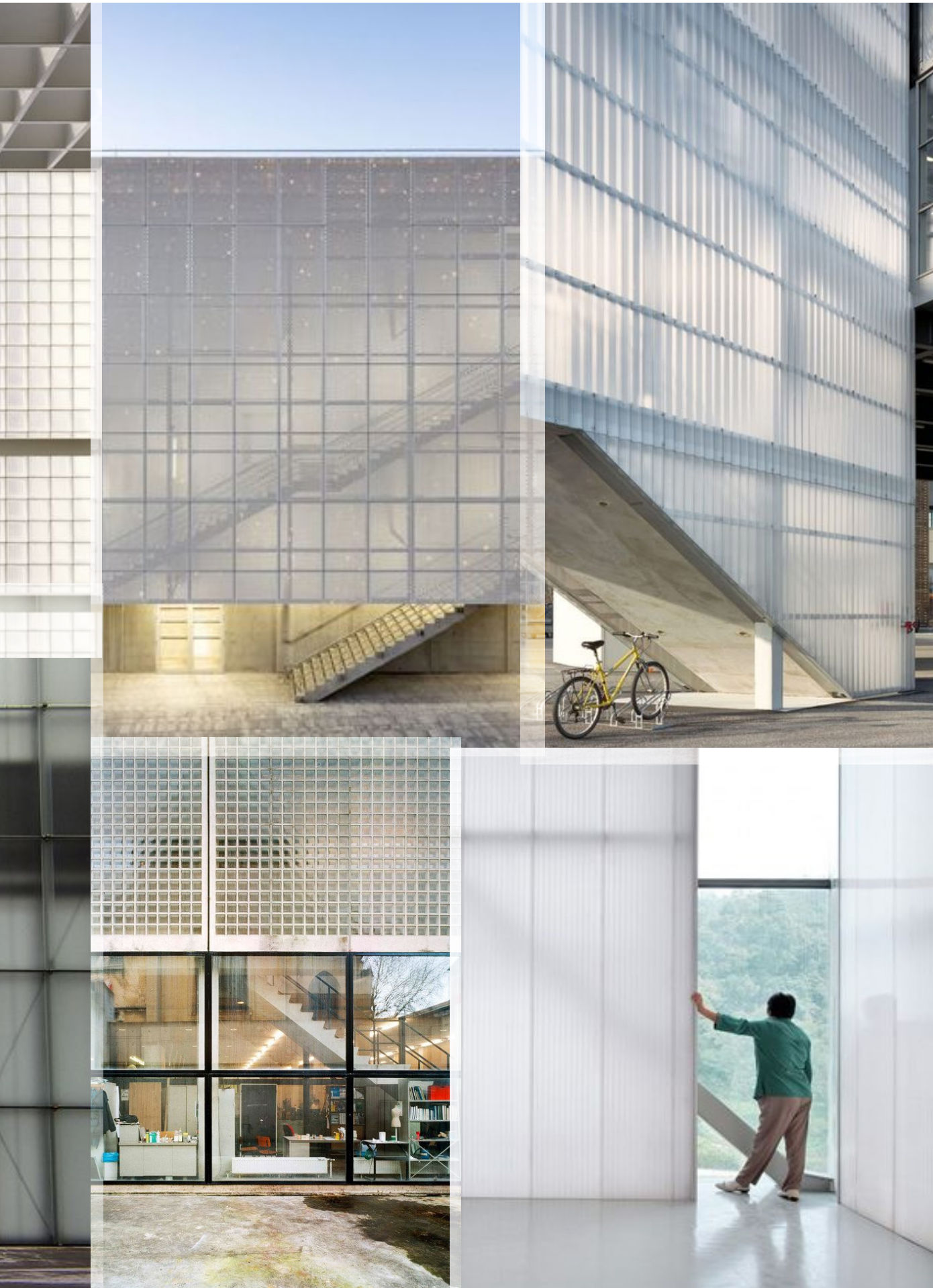
- 1 façade at the ground floor
- 2 façade as a composition
- 3 façade from the inside out

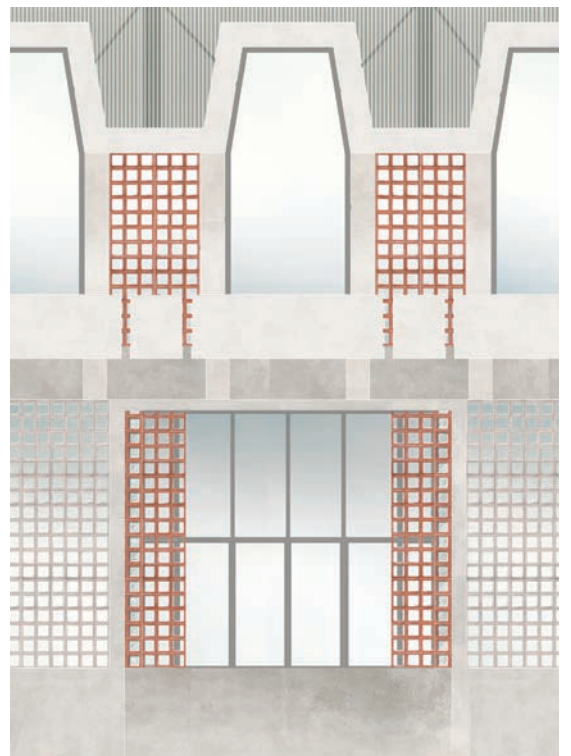
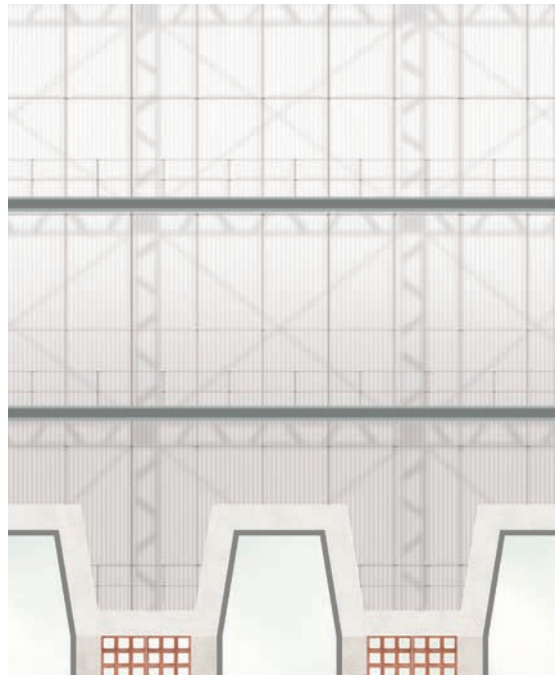
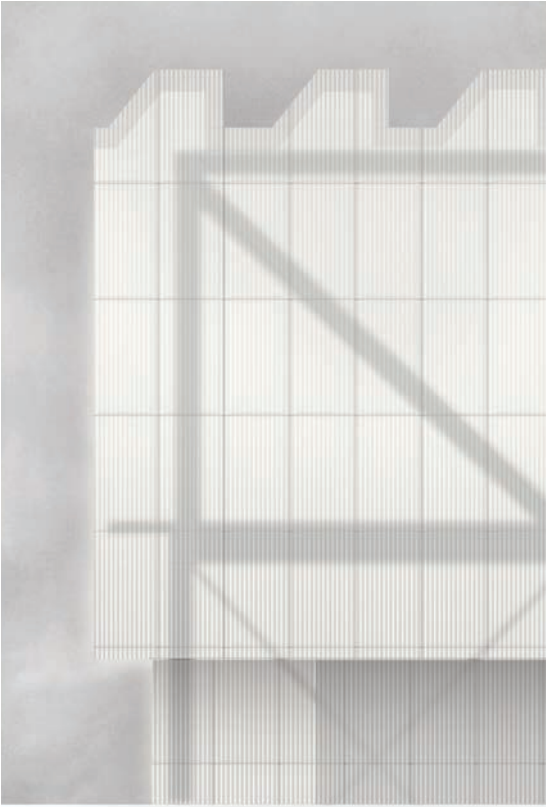
Palace



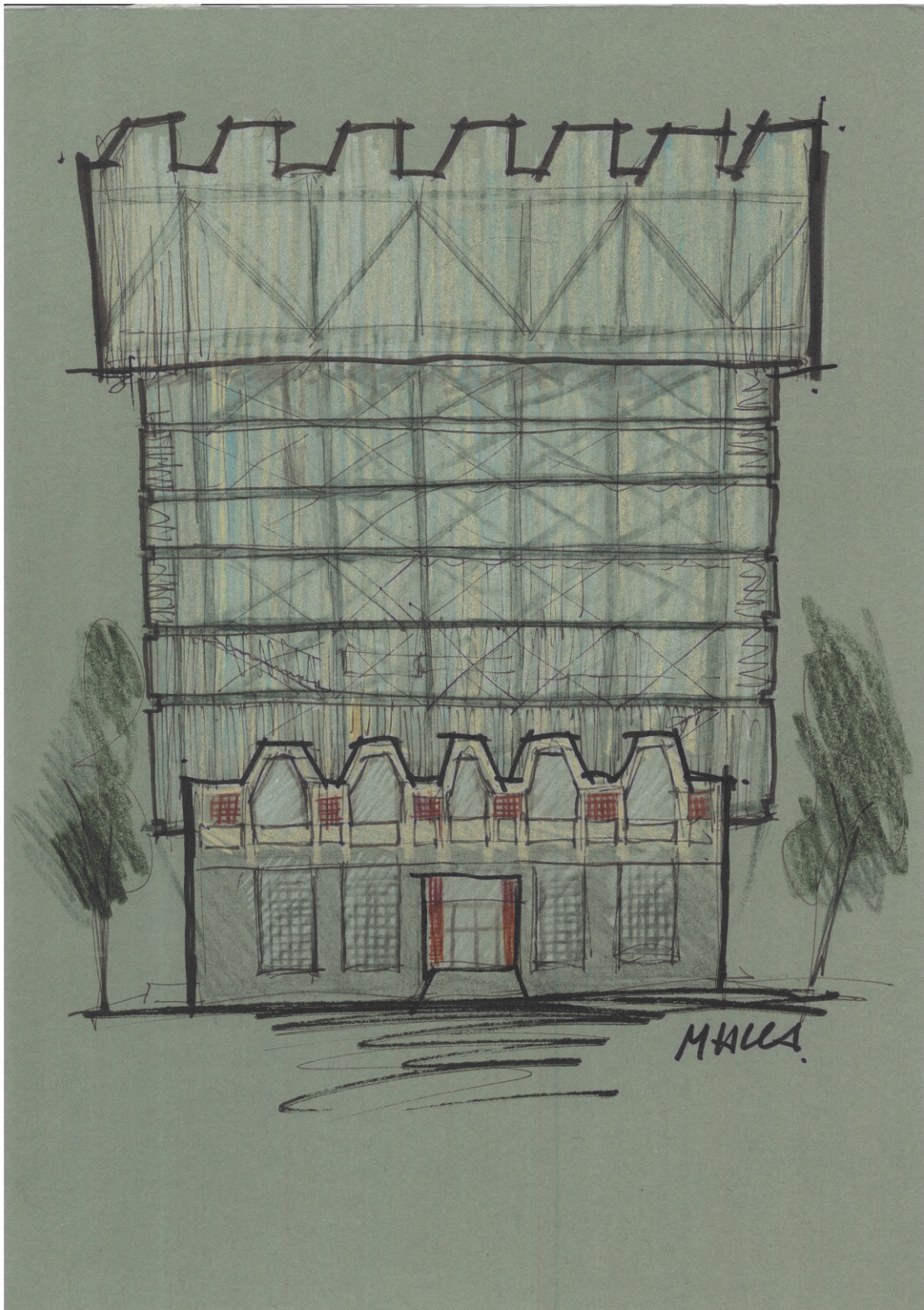






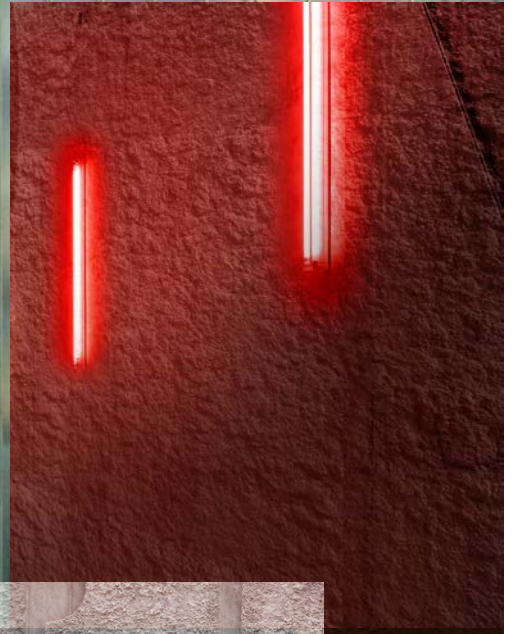
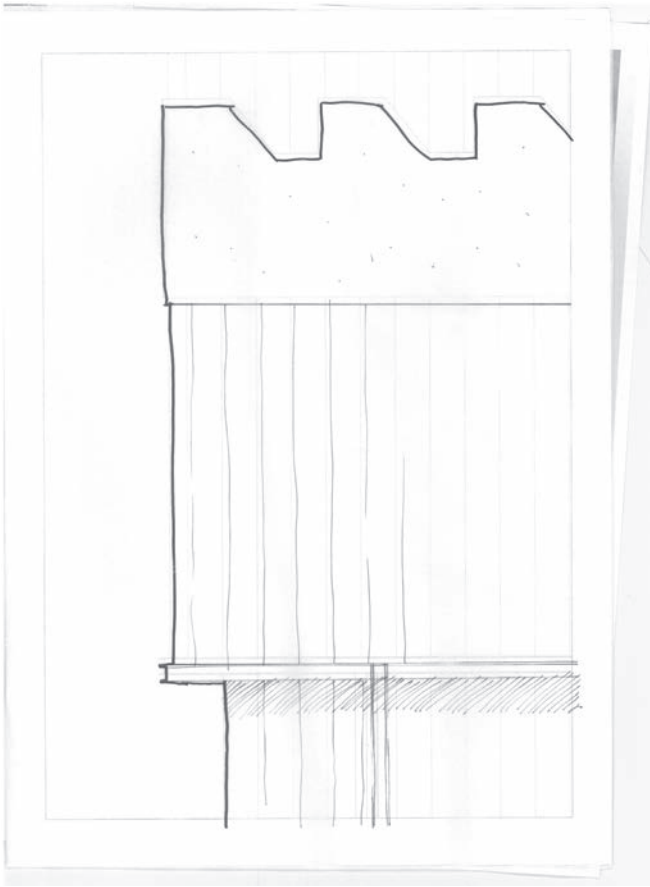




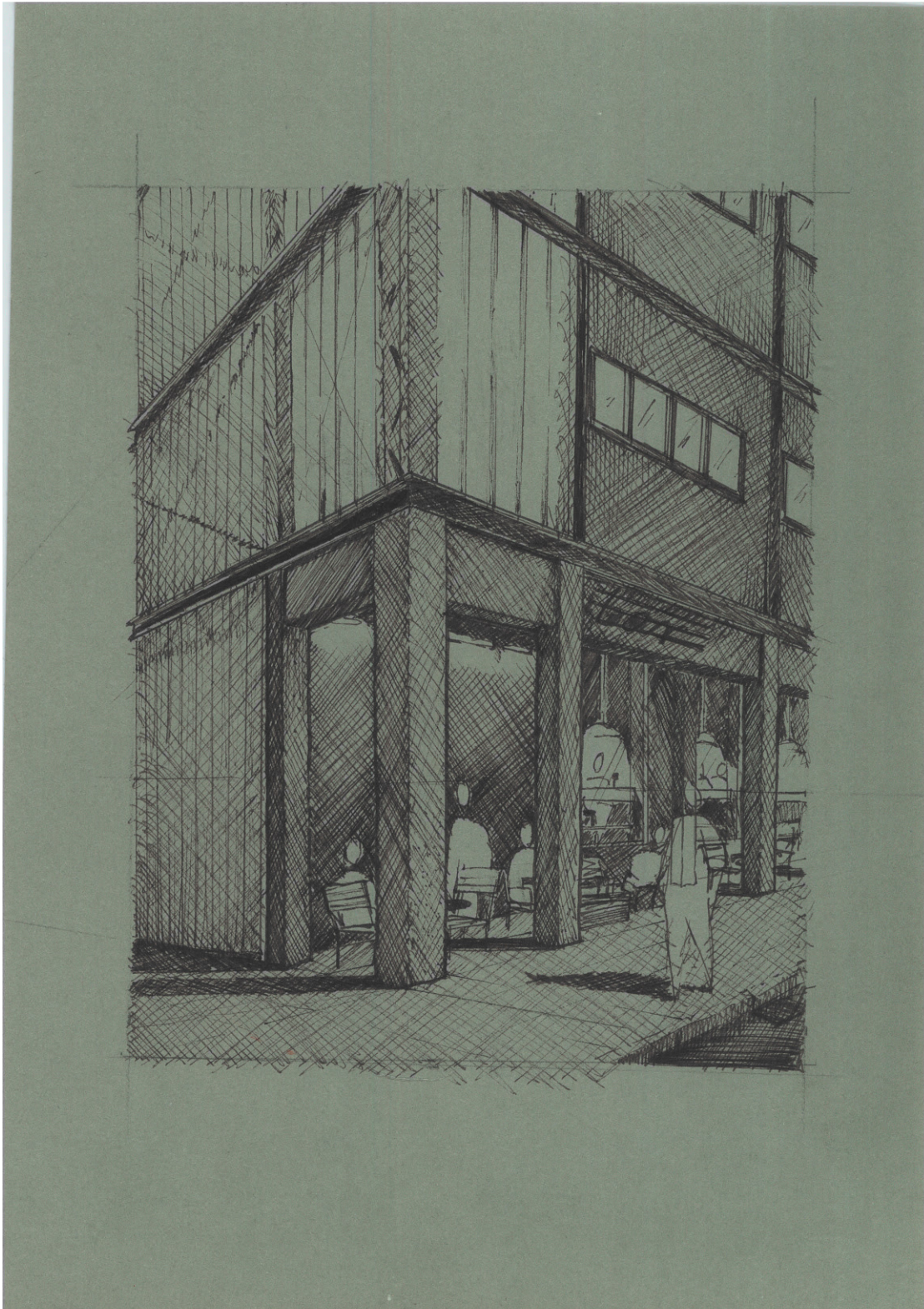


week 3.1 - Façade studies: parkside elevation





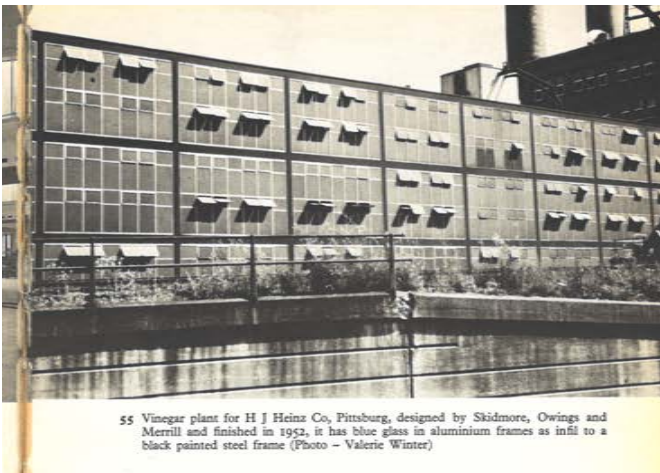




week 3.3 - Façade studies: riverside elevation

**the corner vs the crown**





55 Vinegar plant for H J Heinz Co, Pittsburg, designed by Skidmore, Owings and Merrill and finished in 1952, it has blue glass in aluminium frames as infill to a black painted steel frame (Photo - Valerie Winter)

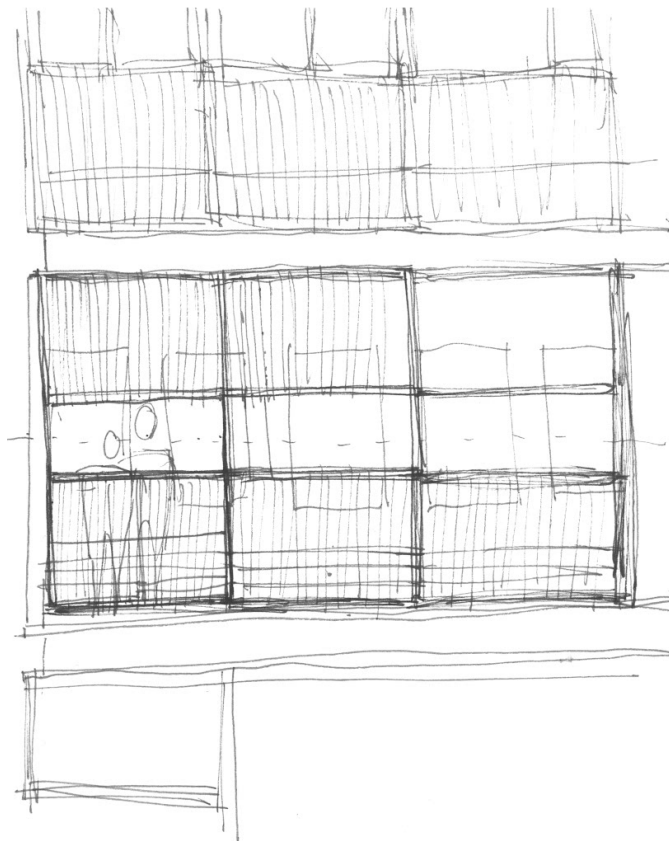
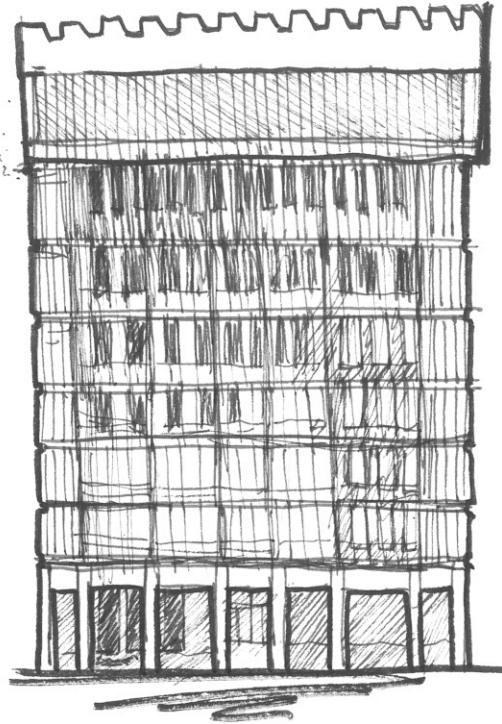
32, (33 and 34 overpage) Sheerness Boathouse designed by Godfrey Greene. The ultimate in metal frame building in existence to be completely iron I sections 32 (Photo - Eric de Maré) 33 (I Admiralty records)





week 3.4 - Façade studies: system and proportionality in early industrial façades

house, 1858-60, designed by Colonel  
ne construction, probably the oldest  
framed and the first to use H and  
Photo - Eric de Maré) 34 (Photo -







Les ballet c de la b & lod, Jan de Vylder Inge Vinck, photographed by Filip Dujardin



Residence for Researchers (1) and New Generation Research Centre (2 & 3), Bruther, photographed by Julien Hourcade (1) and Maxime Delvaux (2 & 3)



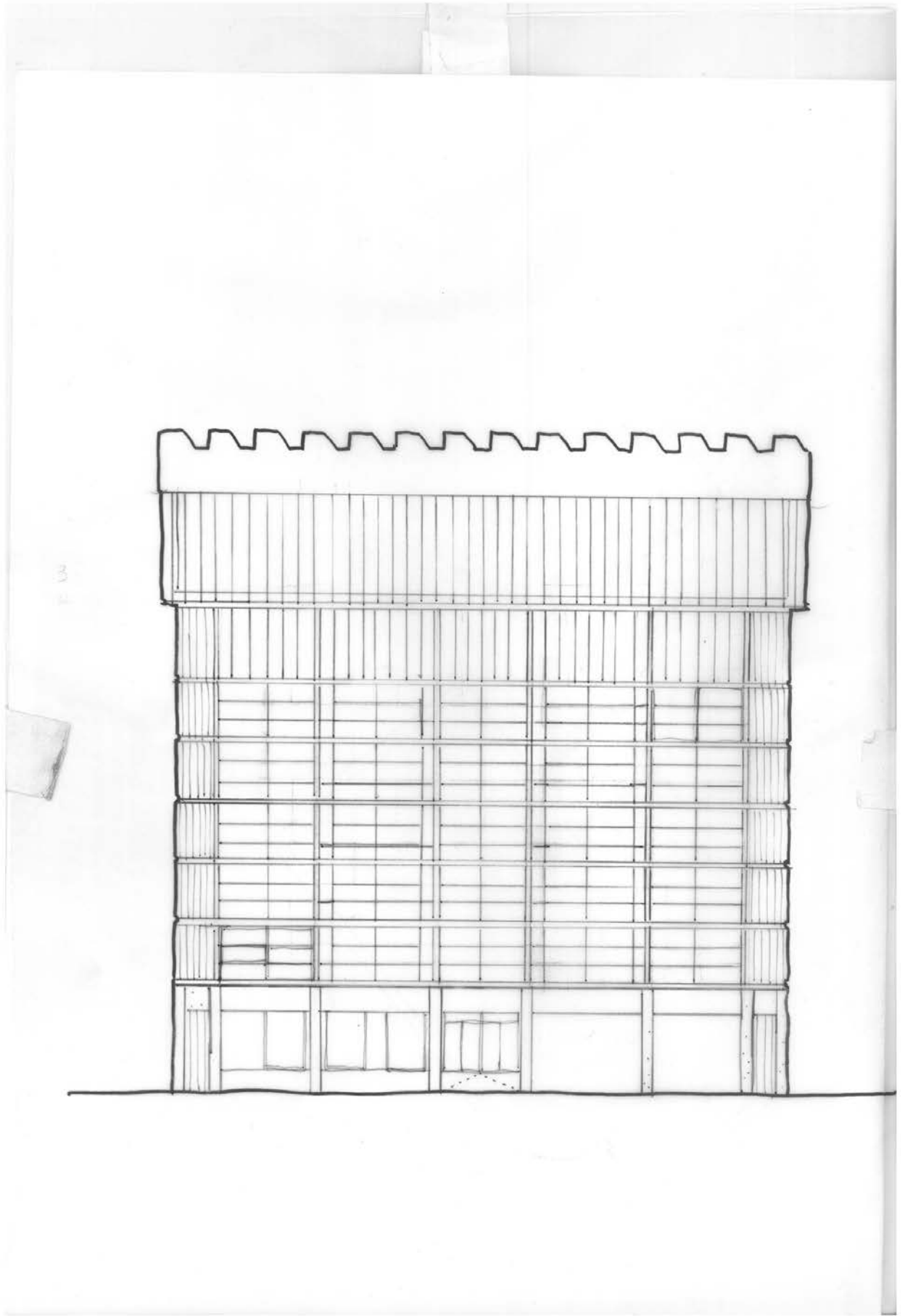
week 3.4

**a shelf is a shelf, a façade is a façade**

The simplicity of a curtain wall which shelters from the elements, reveals where it wants to reveal, hides what does not have to be seen. Provides air, provides light, provides views. It works hard. Some say it is invisible, but I can see it gives a proportion and order to the whole. Still, it is a rather generic façade, and I mean that as a compliment.

after a conversation with Mark







**week 3.4 - façade studies:** riverside elevation (NW)

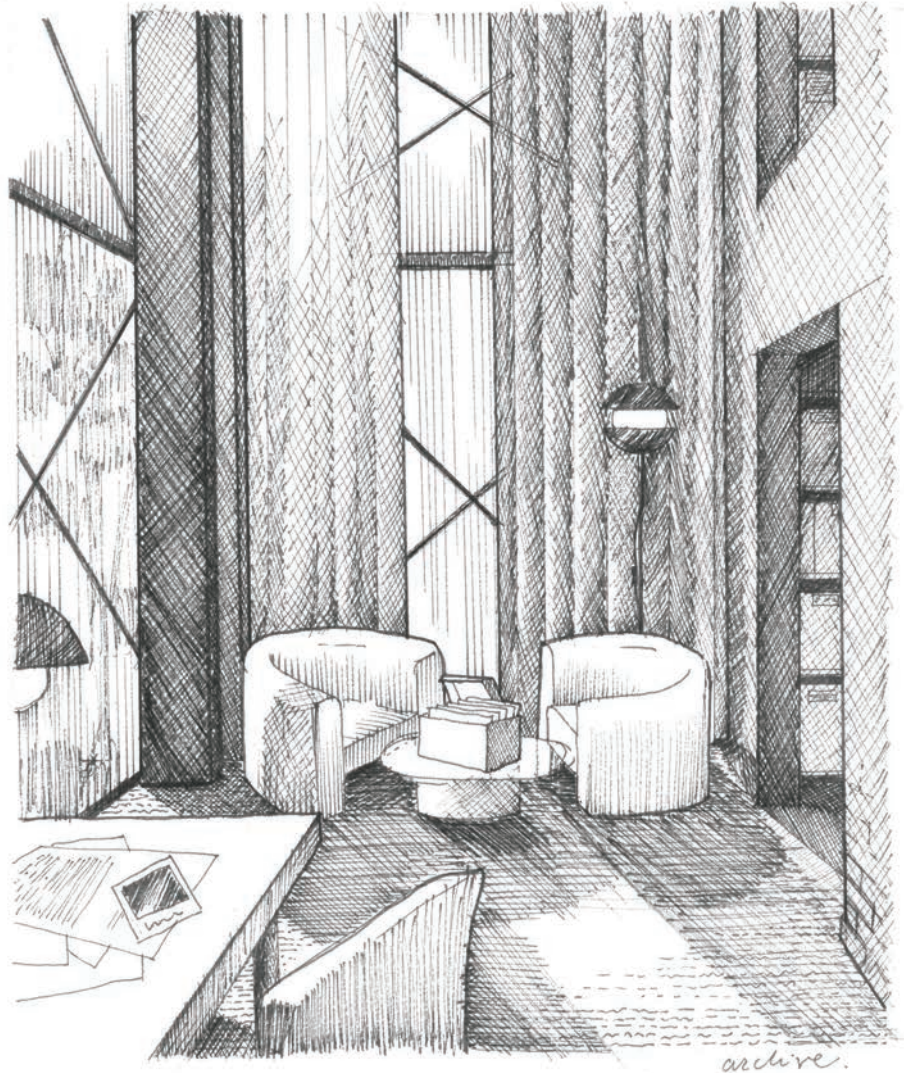
concrete base - entrance, bar

curtain wall with translucent and transparent glass panels - archive study rooms

channel glass sides - circulation and services

double skin crown channel glass and concrete top - exhibition





view of the archive study room - P2 presentation, 27.01.2023

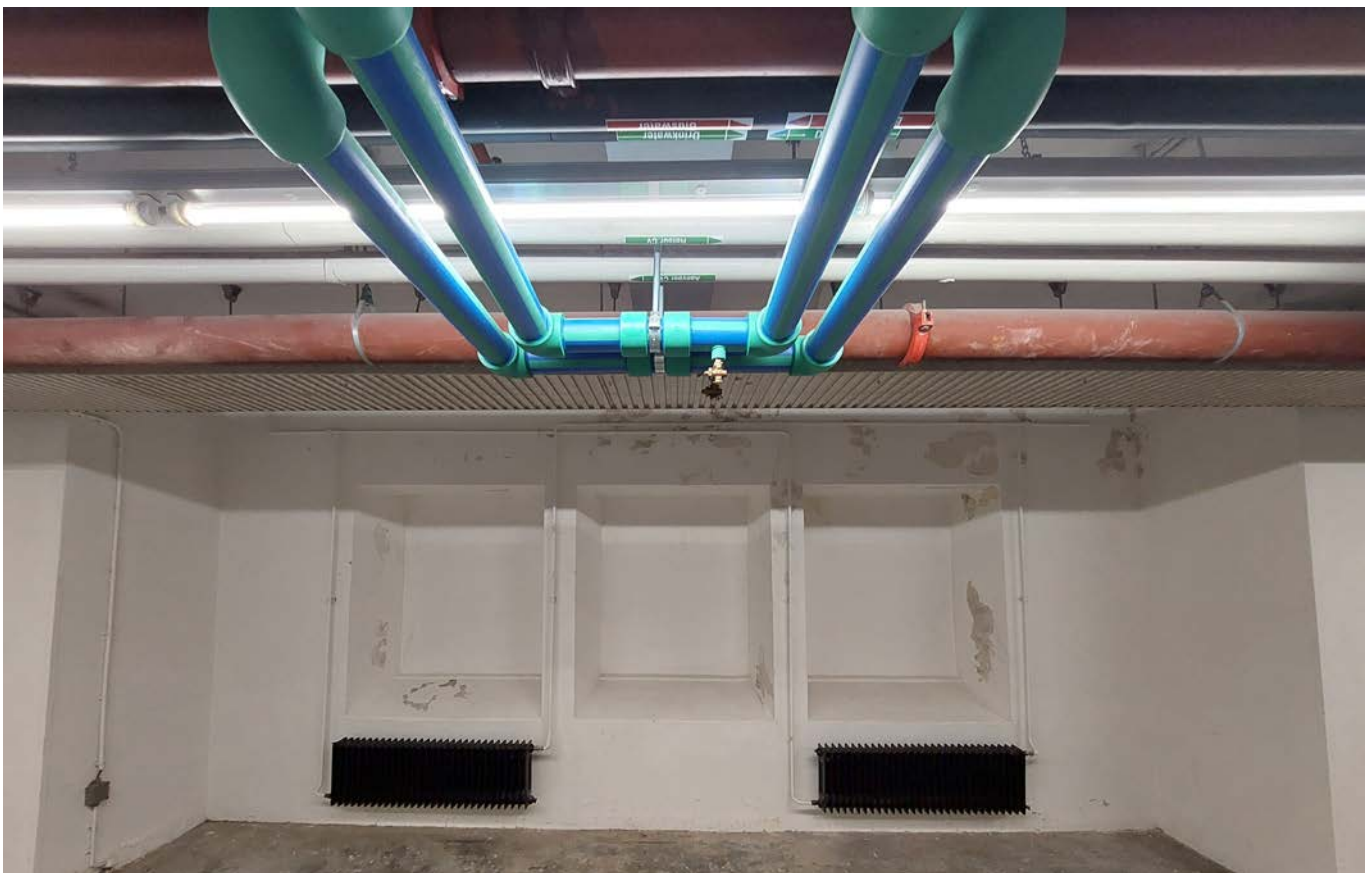


**view of the archive study room - façade tests in the interior, 09.03.2023**



week 3.4 - the studio wall





service pipes and sprinklers in the BK basement





### 10.03.23 Courthouse visit

The condition of the courthouse building in its current state is utterly miserable. The building services are failing interchangeably. On the day of our visit it was the plumbing - the stench followed us on the ground floor and in the basement - but a few days ago it was the heating that did not work. The soft

tissue - fittings and furnishings - are decaying, the suspended ceiling in the lobby is covered with a safety net.

However, it still managed to show its charms in the courtrooms, the expression of the trapezoid roof structure, exposed concrete and on the rooftop (despite the horrible

interiors buildings cities





weather and messiness). Even (or especially) while editing the photos from the visit I could not shake off the grotesque impression of court building made on me. Nevertheless, the situation is becoming clear; the more is stripped, the better quality spaces can be achieved, getting rid of the accumulated clutter and the decay. I am tempted, though,

to question if there is value in this found condition, any substance that the future programme could be sympathetic with, or an intermediate intervention that would become a spatial link between the past and the future of the site.



project journal archive



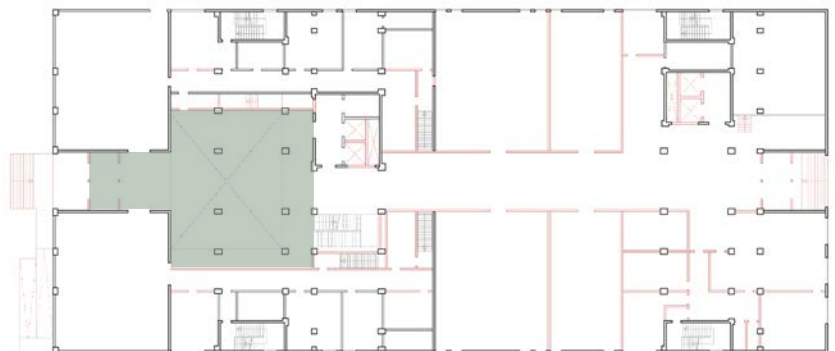








welcome



location: ground floor lobby

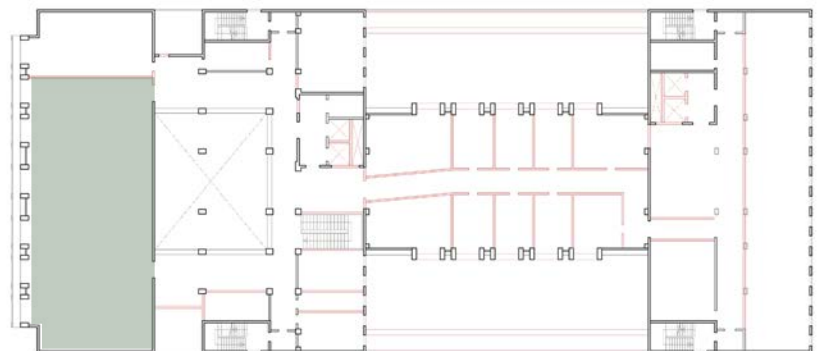








representation



location: first floor courtroom

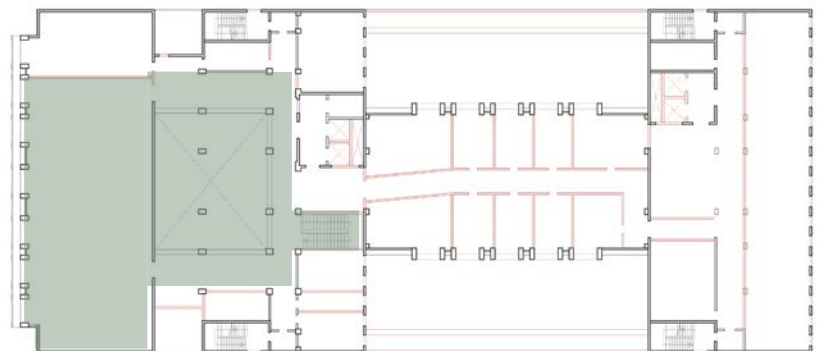






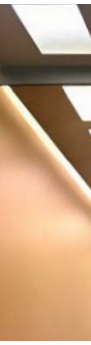


expression



location: various

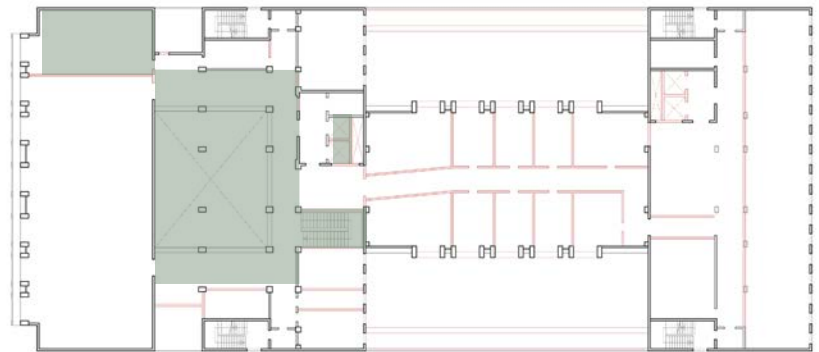








## deliberacy



location: various

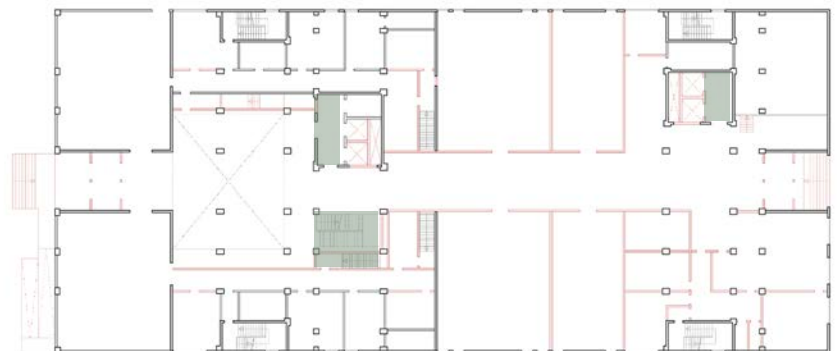








## clutter



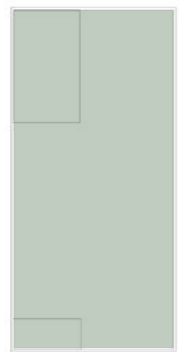
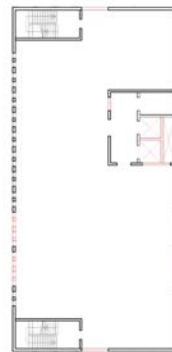
location: various







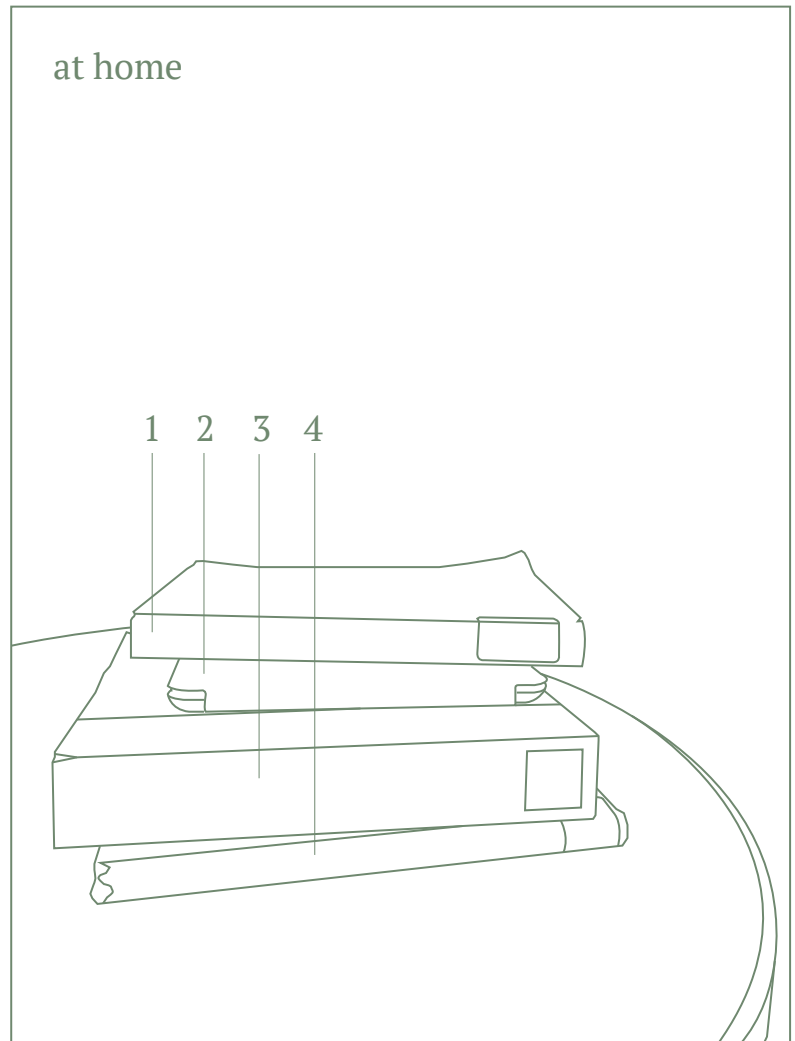
exposure



location: lower tower rooftop

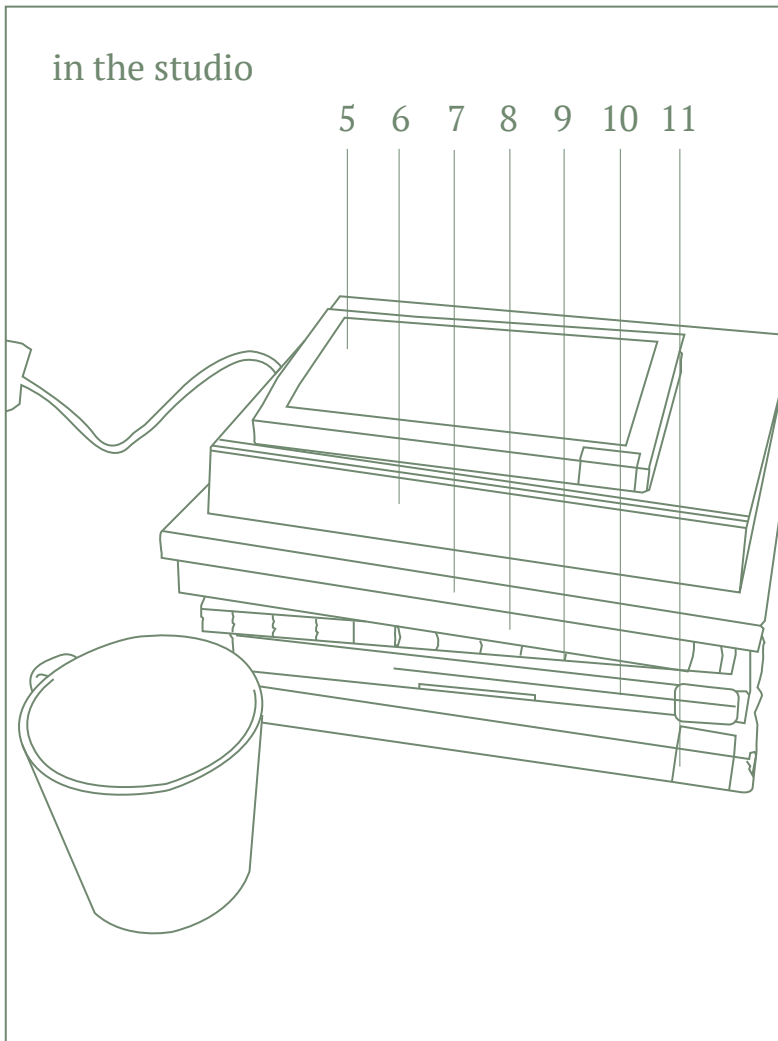


week 3.5 - the book stacks



interiors buildings cities

1. *Institutional Attitudes. Instituting Art in a Flat World*, Pascal Gielen (ed.), 2013, Valiz.  
Essays by Chantal Mouffe, Bart De Baere. Institutional relevance and responsibility in a non-hierarchical reality
2. *Kindle: Ways of Curating*, Hans Ulrich Obrist, 2015, Penguin Books.  
Individualistic approach to curating - a floating, non-institutional curator-superstar.
3. *Support Structures*, Céline Condorelli, 2014, Sternberg Press.  
Institutions and cultural practice. How can the new structural support be useful in a conceptual sense?
4. *Thermal Delight in Architecture*, Lisa Heschong, 1979, MIT Press.  
Thermal sensations, the pleasure in a thermally-diverse environment and their cultural relevance. How to propose a breathing building? Which parts will have to be controlled and which ones can be more varied? How to achieve it?



5. *Material Reform. Building for a Post-Carbon Future*, Material Cultures, 2022, MACK.  
A guide to bio-based materials, but more importantly it touches on a variety of matters related to the life cycle of buildings, such as maintenance, demolition, or land use.
6. *The Constituent Museum*. John Byrne et al. (eds.), 2018, Valiz.
7. *Is this not a Pipe?* Volume 37, 2013, Archis + AMO + C-Lab.  
Complexity and contradiction of the mechanical services in [A]rchitecture. Designing with pipes in mind - making space (Space?). How to make services an integral part of the project with all these themes in mind - maintenance, breathability, care, control?
8. *Artistic ecologies: new compasses and tools*, Pablo Martínez et al. (eds.), 2022, Sternberg Press.
9. *Ecology & aesthetics*. Oase #112, 2022, OASE.
10. *Triple Bond*. Wouter Davidts, 2017, Valiz.  
Text about the competition entry for the MAS by Xaveer de Geyter Architects, which reorganised the brief as an archive.
11. *Bruther*. Philip Ursprung et. al., 2017, Koenig Books.  
Projects by Bruther, with text by Jan de Vylder.



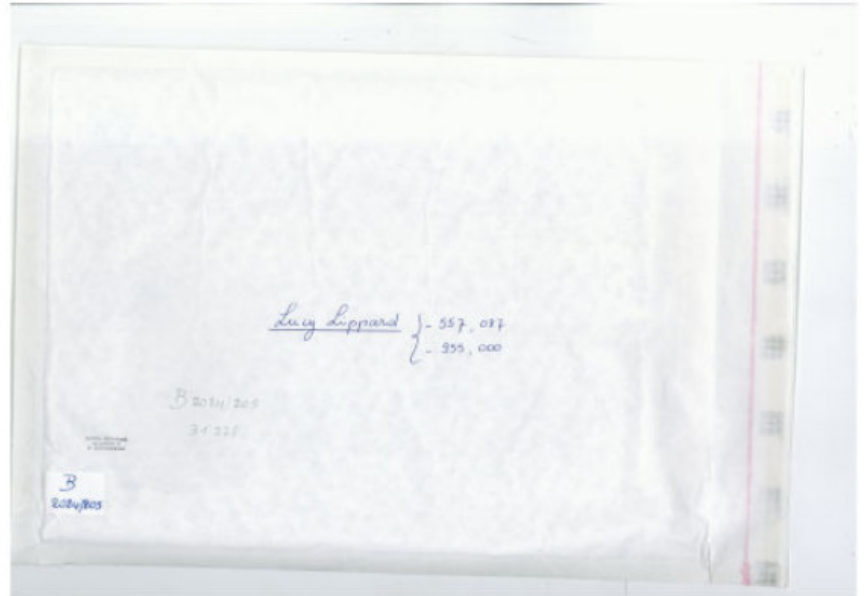
- [Title page](#)
- [Artist card](#)

557,087 / 955,000



## MuHKA

Reference Number: Copy3;1278 / Bookshelf; B2024/205  
 Owner: MuHKA  
 Address: Leuvenstraat 32, 2000 Antwerp  
 Librarian / Manager: Viviane Liekens  
 557,087 index cards number: 66  
 955,000 index cards number: 72

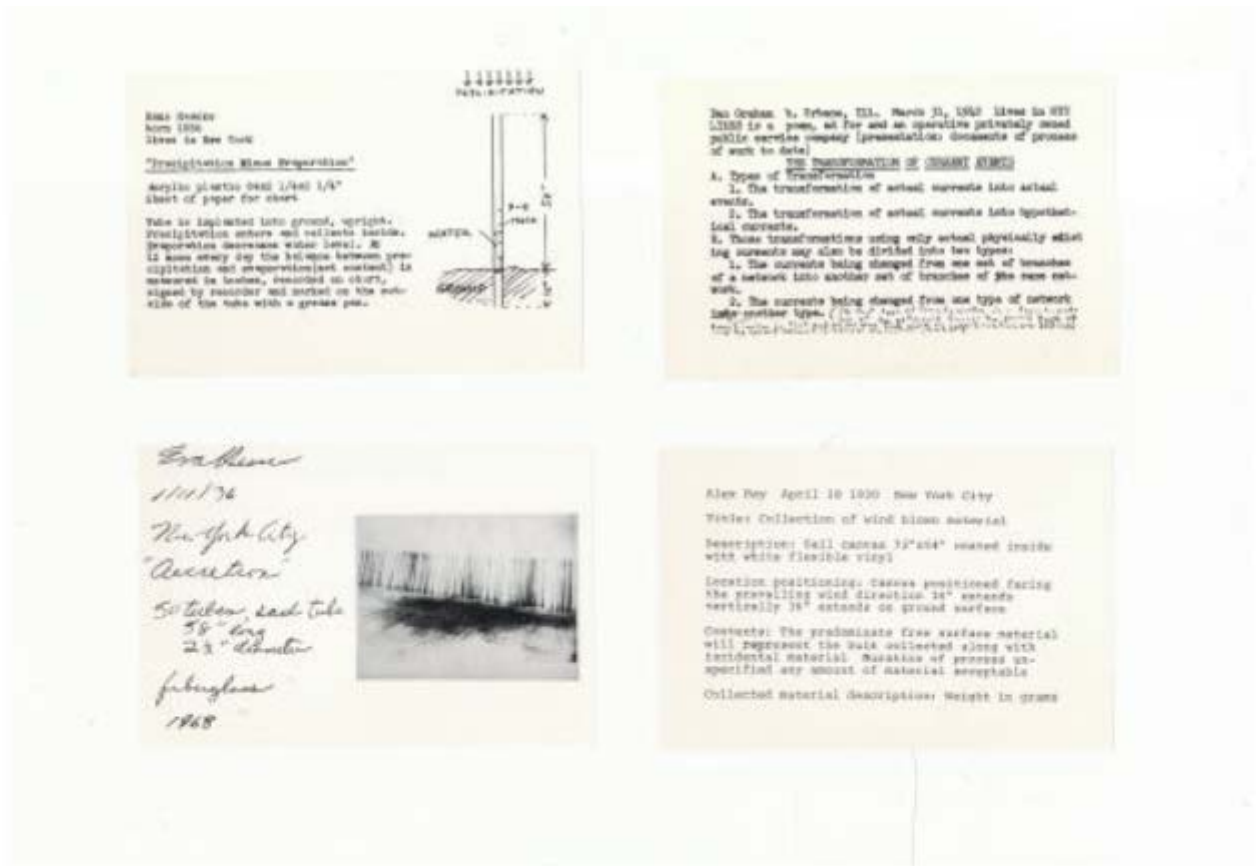


When trying to understand what an archive could mean to M HKA and its collection, I remembered a story of the museum’s librarian and Flor Bex’s assistant, Viviane Liekens, who retired some years ago. She managed the library’s collection and part of the archive, documenting much of M HKA’s history. I remember feeling intrigued and curious to know more about her and her work, but she seemed to be one of the ‘invisibles’ of the

institution; it was difficult enough to find her name on the internet, not to mention any of her writings or interviews. I actually doubt there was anything that could shed light onto her work, and I abandoned that thread soon after.

When my research into archives advanced, I made another attempt at finding any information about her, and stumbled upon





The catalogues 557,087 and 955,000 at MuHKA were brought to the collection in 2011. They were ordered from Abebooks according to the information in the purchase document kept together in the envelope of these catalogues. The librarian who manage the catalogue is Viviane Liekens. Its numbering detail are copy: 31278 on the bookshelf: B2024/205. The two catalogues were kept in C6 size envelopes (corporate envelop of MuHKA) separately in following the same order from the first purchasing and were kept in protection again in the bigger white postal envelope. However, there were obviously mistaken in its number in each envelope. For 557,087 envelope in MuHKA collection, it contains with 66 cards. For 955,000, it contains with 72 cards. While the original catalogues, there suppose to be 96 cards for 557,087 and 42 cards for 955,000. The librarian insisted to kept them in this order instead of allowing an intervention. It is still waiting for researching to keep them correctly for the right exhibitions.

9:49 am • 9 April 2017

this trace - a little anecdote, not much more than that, on an artist's website. I found it charming and decided to include it in the journal as a little reminder to myself - if I ever find myself pursuing such a thread again, this time I should not give up.



*FG:* Are you just as obsessive with the archiving of the drawings in your practice as you are in the teaching? Do you edit and filter things out from what has been collected?

*JDV:* We tend to keep as much as we possibly can, but sometimes we have to throw things away, just because of the demands of space. Our office at ETH is a huge warehouse, in fact. Our main principle of selection is that we tend not to dispose of things when we do not really know why we should do so. That approach has turned out to be quite useful; in the past we serendipitously found drawings unrelated to the project currently under development where we have identified some intuition or a solution that was immediately applicable. This idea that the archive is just a vast unity, almost without any internal separation, is identical to the idea of drawing as a continuous process.

<https://drawingmatter.org/pan-scroll-zoom-11-de-vylder-vinck/>

Finding common threads in the words and practices of architects whose approach I respect, whose approach inspires me, whose approach is a constant source of inspiration.

What I did not expect was to find a thread linking my curiosity and reflections on architecture education and the theme of archives.

Never-ending Architecture  
 Javier Agustin Rojas

“Architecture will be straightforward, useful, precise, cheap, free, jovial, poetic, and cosmopolitan.”<sup>1</sup>  
 Anne Lacaton and Jean-Philippe Vassal, 2000

“It’s not so much beauty we’re after, but liberty.”<sup>2</sup>  
 Bruther, 2014

I have not witnessed Bruther’s architecture. My only relationship to their work is through the study of their documents—drawings, models, photographs, videos, texts and construction documents. Many have been produced by Stéphanie Bru and Alexandre Theriot themselves, or by their team, and some others—especially the photographs and videos—have not. This mediation between the architecture and its documents makes this short introduction ambiguous:

Javier Agustin Rojas (Buenos Aires, 1980) is an architect and photographer. He studied architecture at the University of Buenos Aires and worked for several years in the architecture firm of the architect and photographer Juan José Luján.

1 — Lacaton, Anne and Vassal, Jean-Philippe, “It Will Be Nice Tomorrow,” in *Architecture Without Limits*, ed. by Philippe G. (ed.), Anywhere, 2010, p. 44.





## A Way of Seeing: The (V)MHKA as a public archive of contemporary art

Julia Korpacka

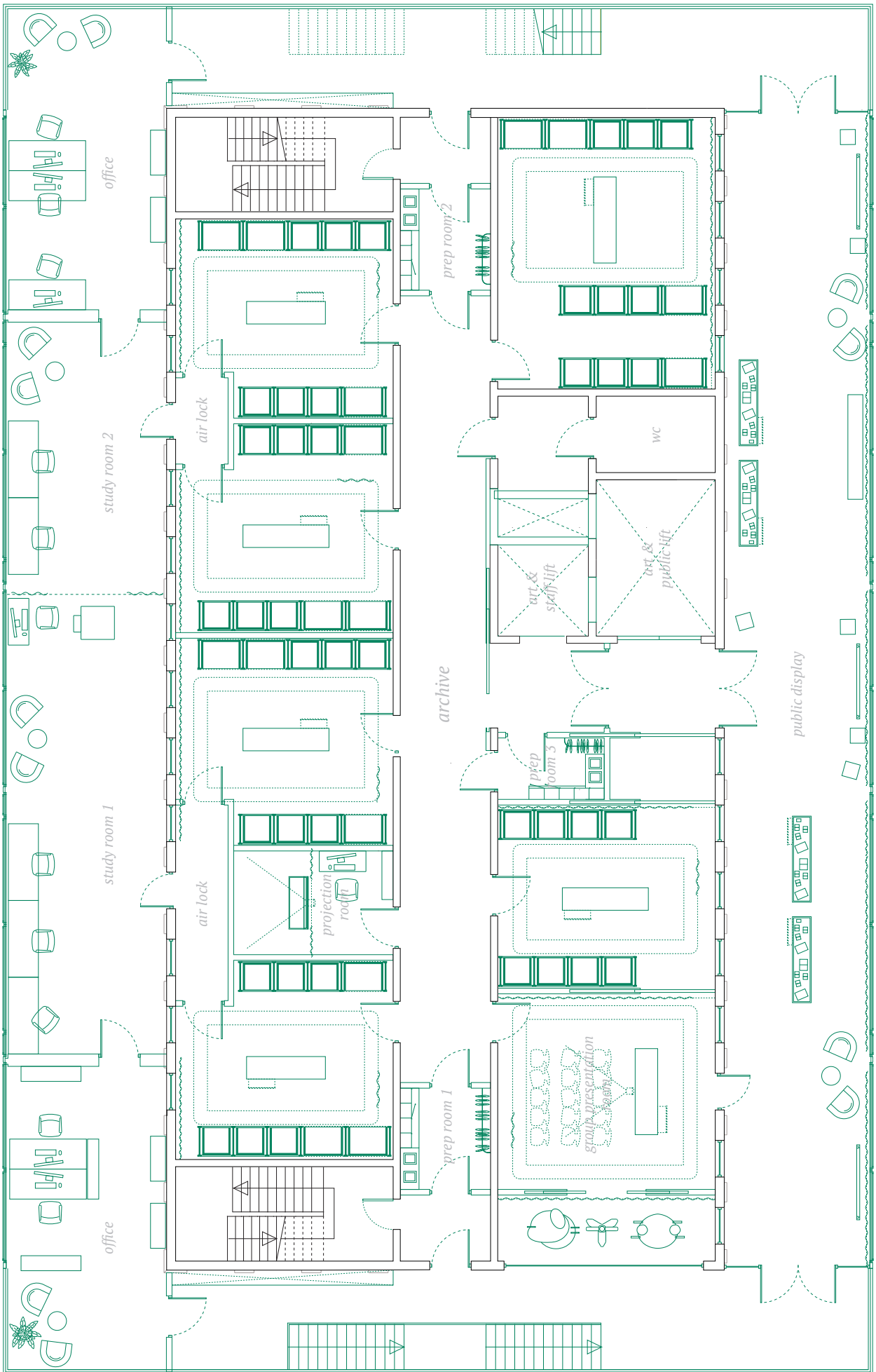
The design for the (V)MHKA as a public archive proposes a radically different approach to viewing art, more suited to the type of the museum's collection and their curatorial philosophy. The reuse of the courthouse building challenges the notion of heritage and value in the built environment and puts forward a careful, but not precious, approach to the existing.

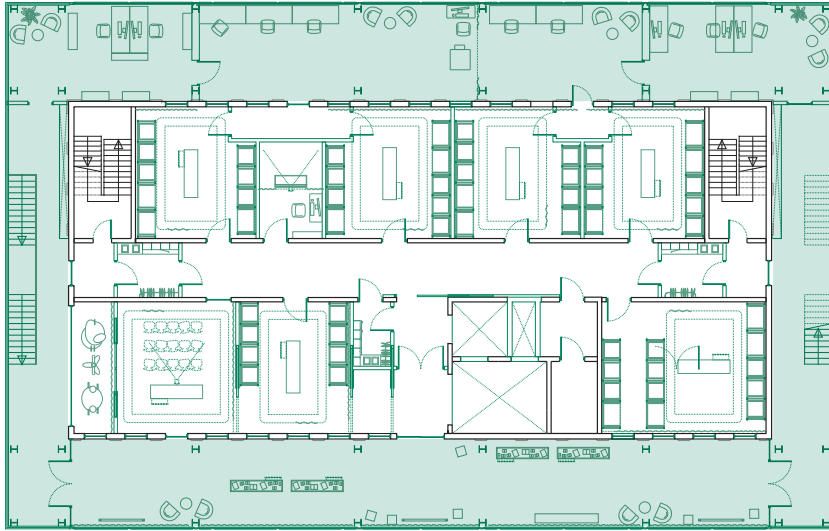
The archive's architecture aims to minimise its (traditionally excessive) energy consumption by providing stable conditions within the volumes of the former courthouse; the new support structure being both a climatic and a functional buffer between the art and the public life of the building.

Caring for latter is no less important than caring for the art. The forum is where the archive shows its responsibility and relevance as a public institution, housing a public living room, library, daycare, cantine and bar.

By designing an archive, I parenthetically reflect on the record of my own process, the objects and iterations, and their meaning in the practice of architecture.

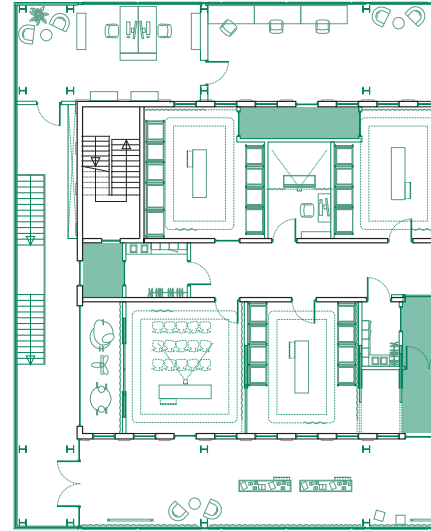
a short project description prepared for the P3  
that made me realise the importance of telling  
the whole story, again, every time.





### *buffer zone*

- *between outside and the controlled archive area*
- *natural ventilation*
- *direct natural light*



### *air lock*

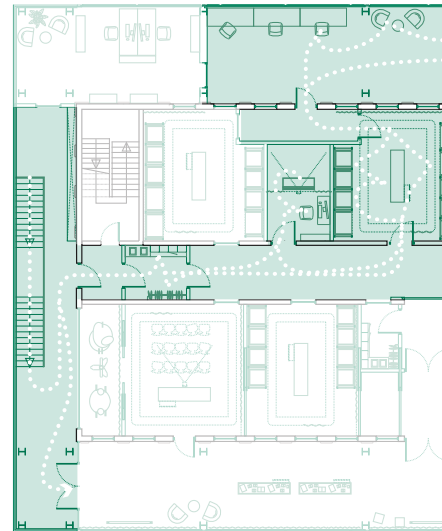
- *access checkpoint*
- *doors never open*
- *allow maintaining conditions inside*

interiors buildings cities

### *climate*



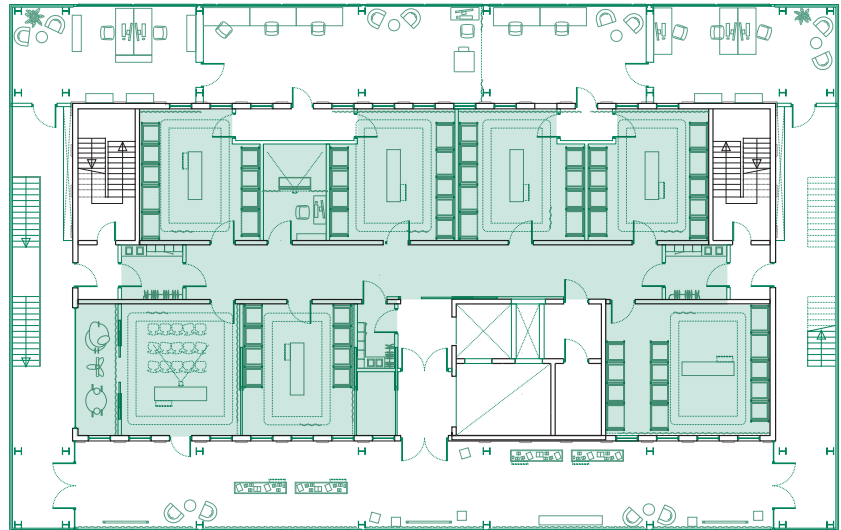
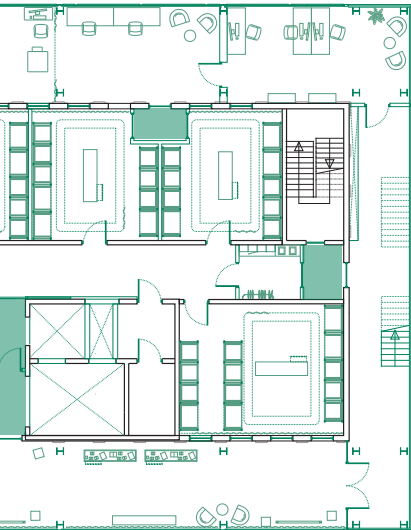
### *the public route*



### *the visitor*

### *access &*





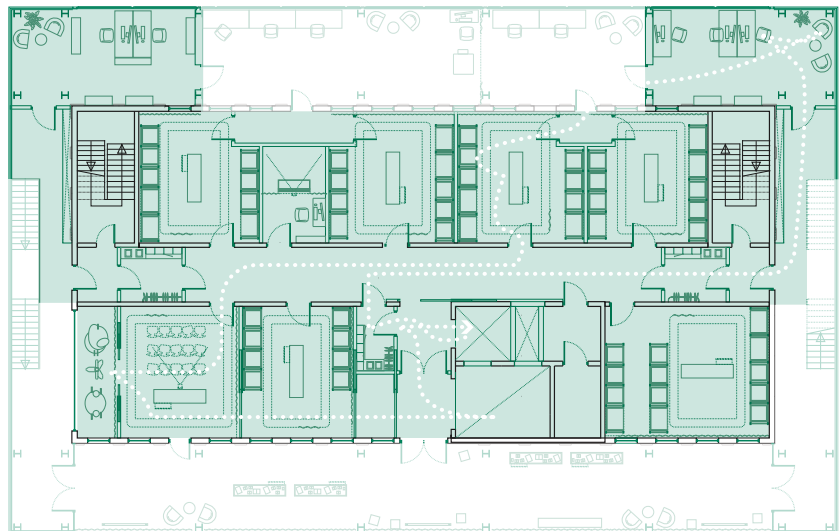
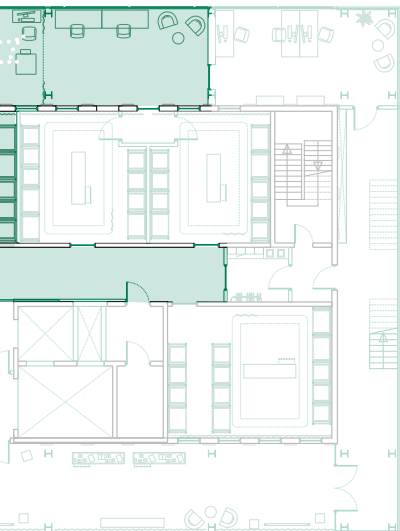
*locks*

*access to the archive  
at the same time  
maintaining near-constant  
climate of the archive*

*controlled zone*

- *area restricted to staff and (supervised) visitors*
- *near-constant climate minimizes energy use*

*zoning*



*staff's route*

*the archivist's route*

*routing*

**From:** [Julia Korpacka](#)  
**To:** "Catherine Ince"  
**Subject:** RE: Role and relevance of a contemporary art archive  
**Date:** 02 May 2023 12:13:00

---

Dear Catherine,

I just wanted to follow up about our meeting. Are you still available tomorrow, for example at 4pm?

I wanted to share with you a short summary of the project, as well as some questions I have for you. The brief is to design a new museum building for the M HKA in Antwerp, as per the original competition brief issued by the museum. The new site, which is just down the street from the current building, is an existing courthouse which is going to be demolished. However, I argue that the provided budget is too low to build a state-of-the-art new museum and therefore, the existing building on site could be adapted for the purposes of the M HKA. As it is a lot smaller than the requirements of the brief, I propose a more compact and efficient way of storing and displaying art – a public archive. This way, the energy and resources consumption of the museum can be minimised, and art can be displayed in a much more intimate and direct way. This idea came from an exercise we did in the beginning of the project, which was to design a display space for a chosen artist from the museum's collection, in my case Laure Prouvost. You can find more details about it and the resulting video in the link below:

<https://vimeo.com/809005770>

In short, this exercise inspired my approach to the design, critically examining the type of institution M HKA has been historically, the 'shopping mall', blockbuster approach many contemporary art museums are taking, and the environmental impact museums have through their resource use and energy consumption, to propose a radically different type of a museum to the one envisioned in the competition brief.

I am now approaching the final stage of the project, so the questions relate more to the narrative of the project rather than specific approaches, but I would nevertheless be very curious about your experience with public archives.

I have written down a few questions guiding my design and research interests:

- **The 'institutional' vs the 'commercial' archive** – due to the nature of my project which reuses an existing building, I am quite limited with space. However, the most popular public archives I can think of (the closest reference being the Boijmans Depot in Rotterdam) are very large, hip and far from the traditional ideas of an archive – a crammed, library-like room with rows of shelves. As you can see in the video I made earlier this year, I am more interested in the latter. I wonder what is your take on the direction the most recent archives have taken and whether you think there is still space for more intimate encounters with art?
- I find **the negotiation between providing the safest possible conditions for art and the most interesting experience for the visitors** quite challenging. This affects the architecture through routing, material choices, the climate and resulting energy use. I was

wondering how such decision-making process looks like in practice and what were the biggest challenges and compromises you encountered?

- **Archiving and storage of contemporary art** – I tend to think of art as a very fragile and precious object that needs to be kept in highly specific climate conditions not to perish, but that doesn't necessarily seem to apply to contemporary art, especially one that the M HKA is dedicated to collecting. In the case of Laure Prouvost, for example, it was quite hard to distinguish between art and its artifacts, and all the 'props' used in the performance, which had no 'useful value' in terms of archiving. Moreover, on the site visit to the museum, we saw the messy storage room, art casually tangled in bubble wrap, stored in no particular order, artworks touching each other. What are the realities of archiving contemporary art which is often based on performance, or whose goal is to escape the object-centrism that the archives have traditionally been part of? What type of spaces are suitable for archiving contemporary art?

Please let me know if tomorrow still works for you.

Best wishes,  
Julia

---

**From:** Julia Korpacka  
**Sent:** 25 April 2023 17:18  
**To:** 'Catherine Ince' <cin@aros.dk>  
**Subject:** RE: Role and relevance of a contemporary art archive

Dear Catherine,

That is wonderful to hear! I am available on Wednesday throughout the day, so please pick a convenient time for you and I will send a calendar invite with a link.

I will send some of my main questions, as well as a brief introduction to the project, before the end of this week.

Best regards,  
Julia

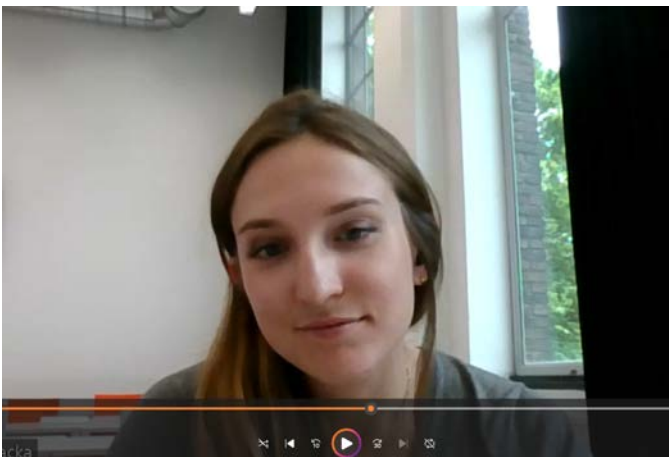
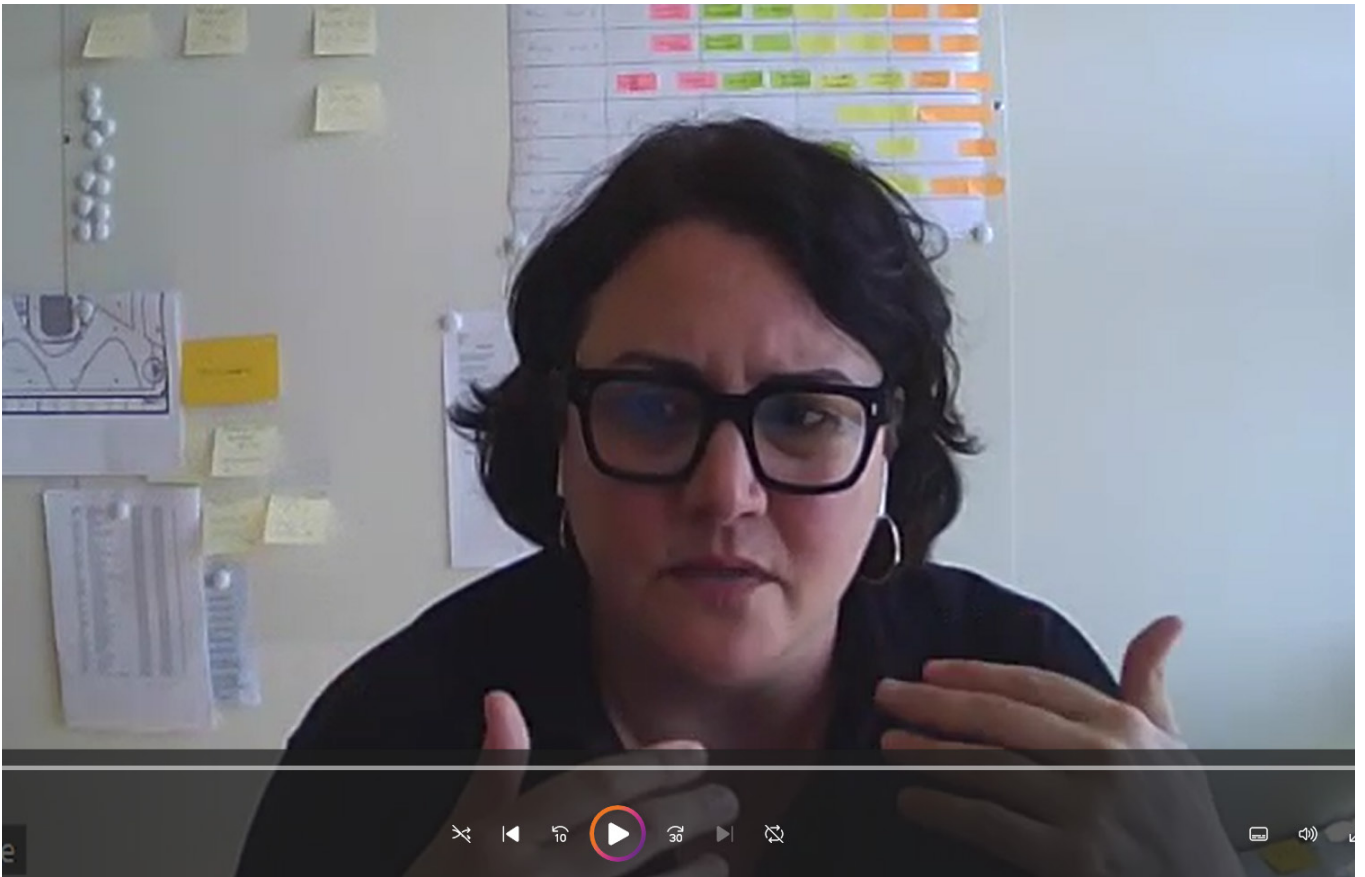
---

**From:** Catherine Ince <cin@aros.dk>  
**Sent:** 25 April 2023 16:54  
**To:** Julia Korpacka <J.A.Korpacka@student.tudelft.nl>  
**Subject:** Re: Role and relevance of a contemporary art archive

Hi Julia,

Great to hear from you. And yes, very happy to talk. If you can share some of your thinking of questions in advance then I can prepare for our conversation. I have visited a lot of 'public archives'!



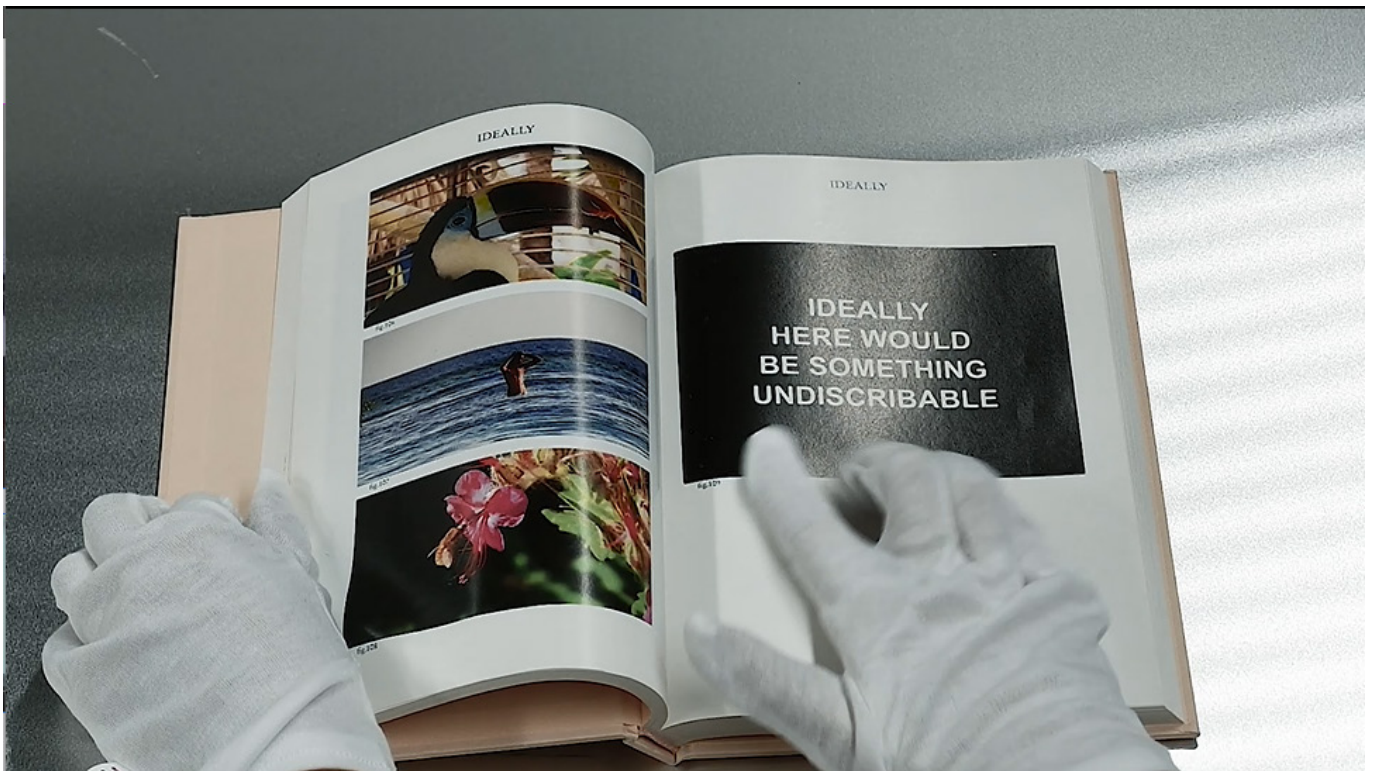


- 08.05.2023 Interview with Catherine Ince
- commercial vs institutional archive  
or rather  
theatrical vs working archive
  - art exhibition design vs retail design
  - going back to the collection



visitors to the Bojimans Depot

project journal archive



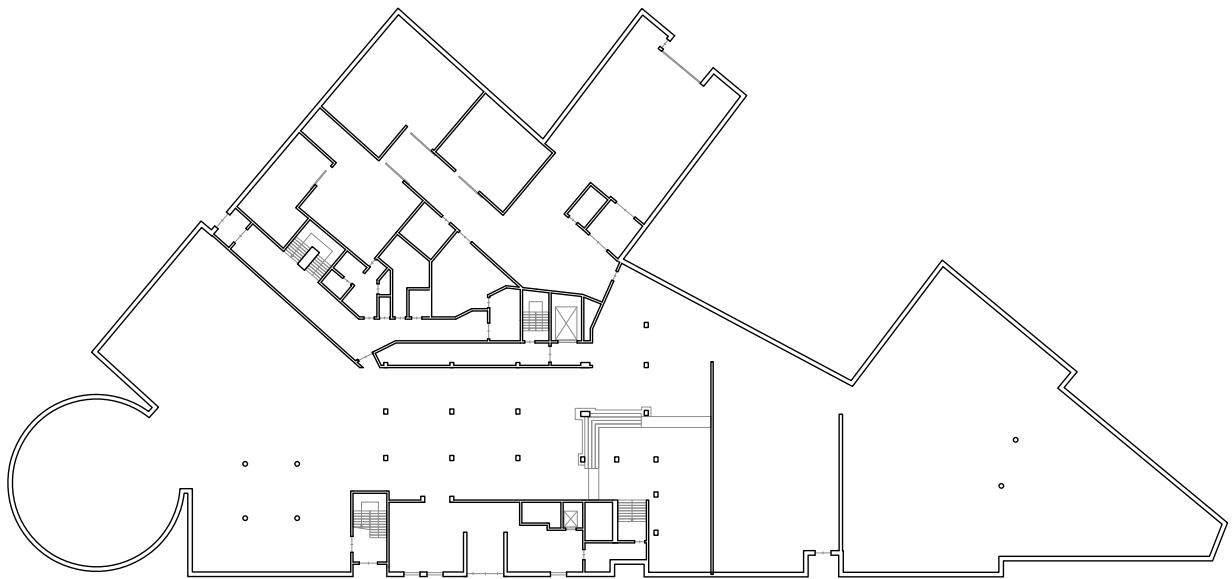
still from my P1 video





Exhibition map of Museum in Motion

interiors buildings cities

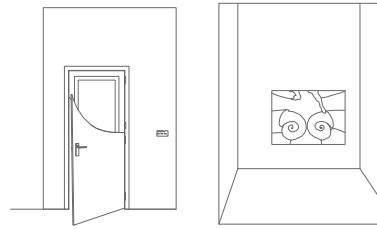
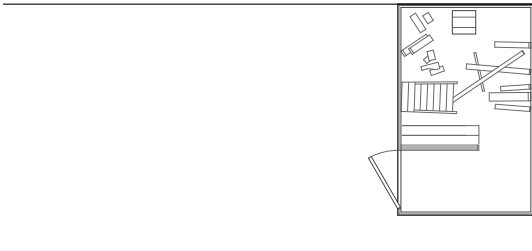
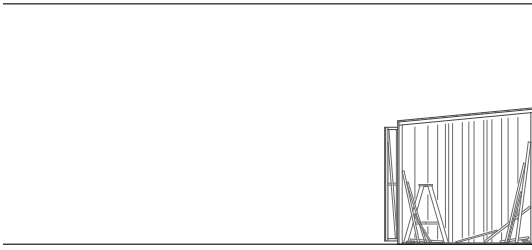


Above: Ground floor M HKA

Following pages: Drawings of artwork scale 1:100

Going back to M HKA's collection in order to liberate the archives from my initial ideas, performativity and spectacle. Thinking about the specific ensembles, pieces of art and documents surrounding them in order to create scenographies within the archive.

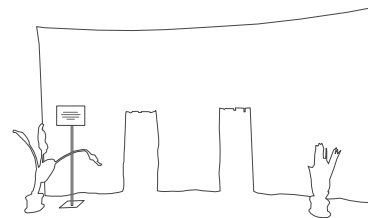
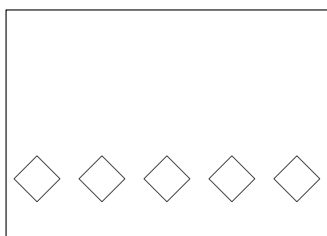
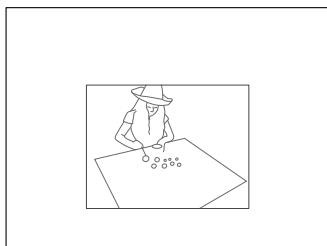




**Ilya & Emilia Kabakov**  
1933 (SU)  
My Grandfather's Shed  
1998  
Installation, 210 x 240 x 325 cm  
Materials: wood



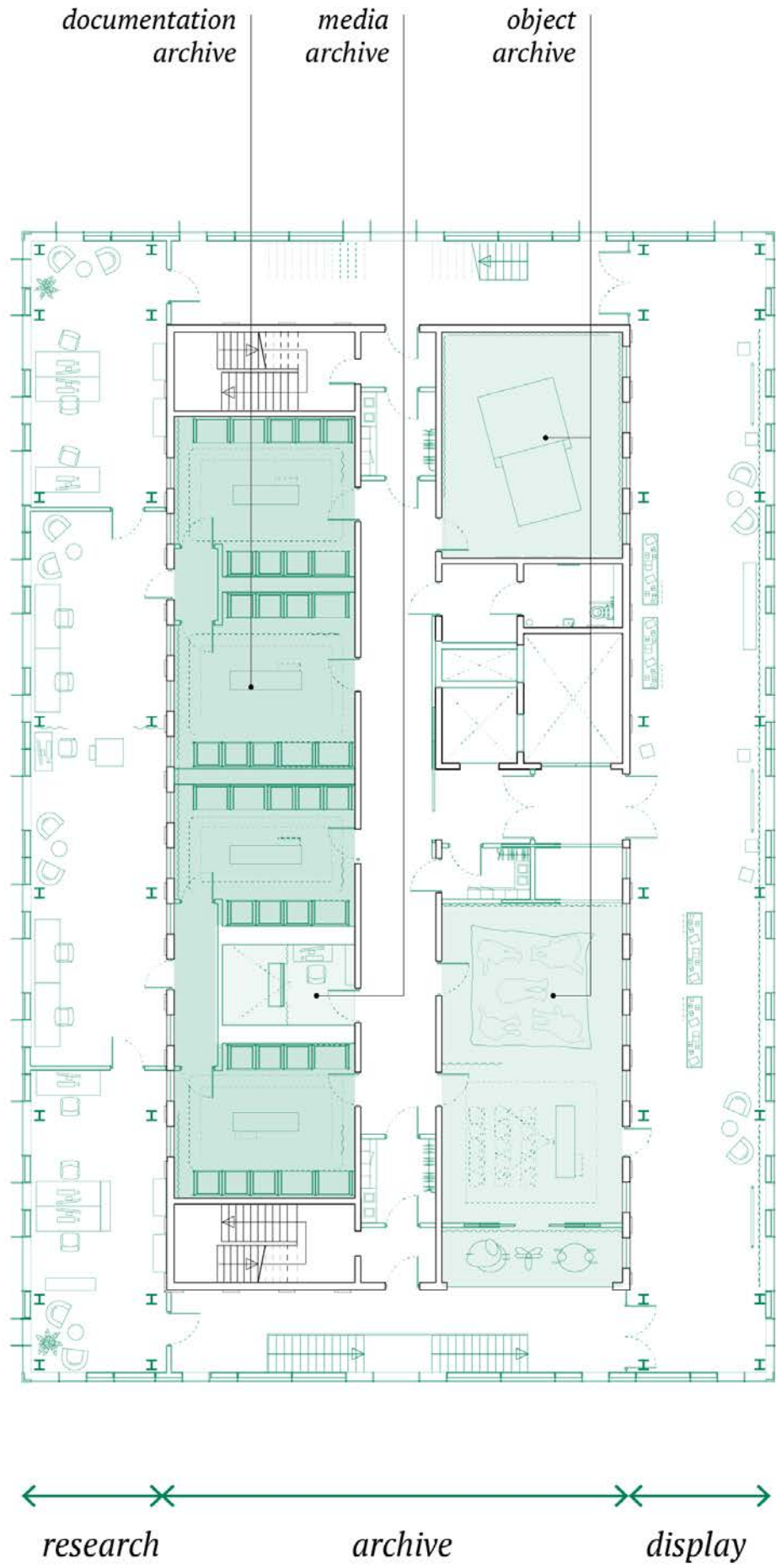
**Gordon Matta-Clark**  
1943 (US) - 1978  
Office Baroque  
1977  
Video, 00:44:00  
Materials: 16 mm film on video

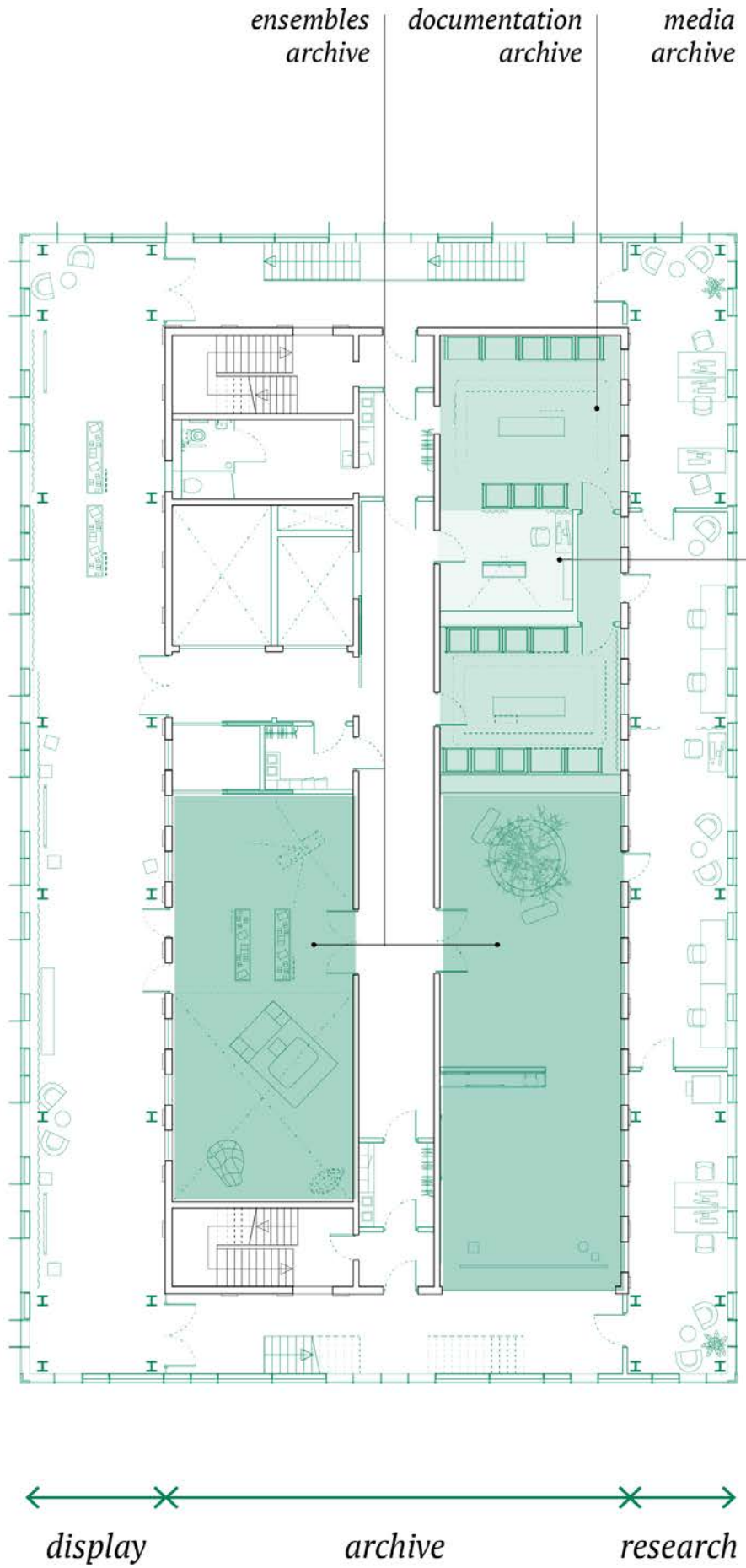


**Yayoi Kusama**  
1929 (JP)  
Kusama's Self-Obliteration  
1967  
Video, 24 min  
Materials: colour, sound



**Laure Prouvost**  
1978 (FR)  
Behind the lobby doors, the pepper is in the right eye  
2016  
Installation, 290 x 545 cm  
Materials: tapestry, yarn, plant, sign (oil on wood panel), floor lamp

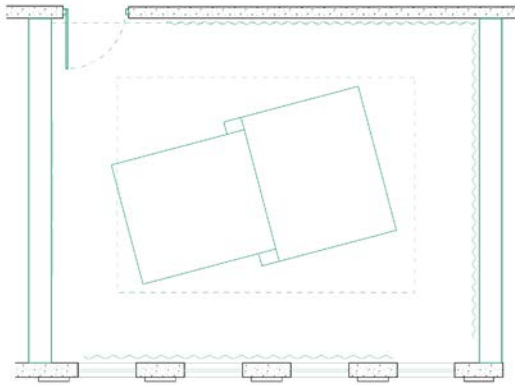




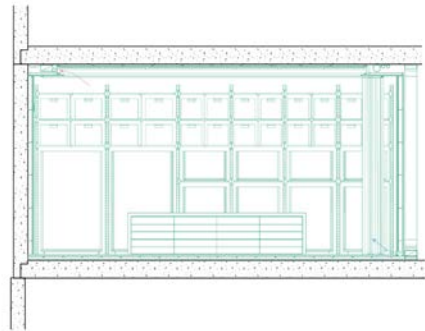
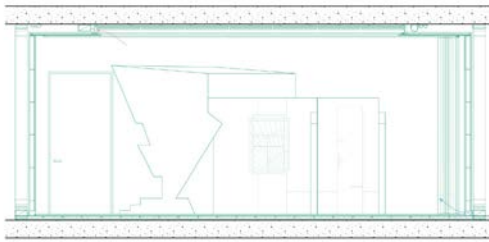
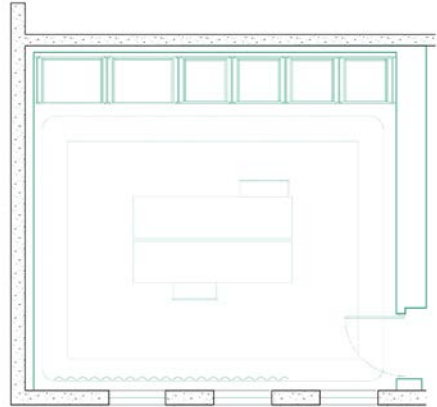




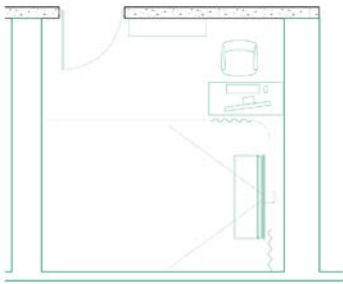
### object archive



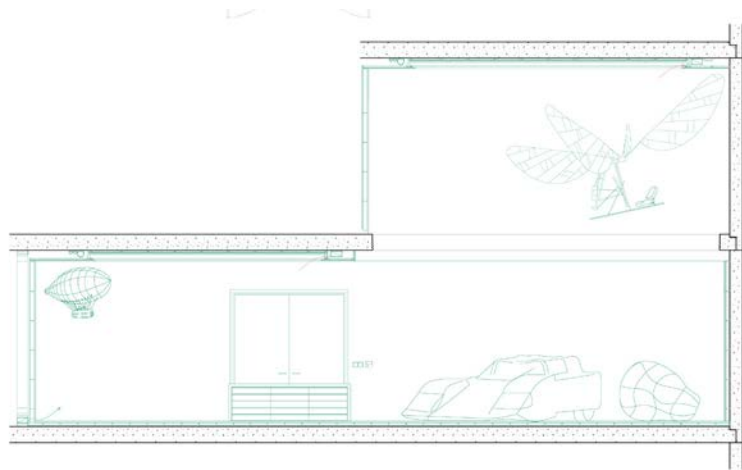
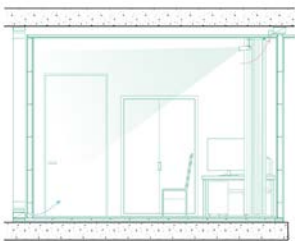
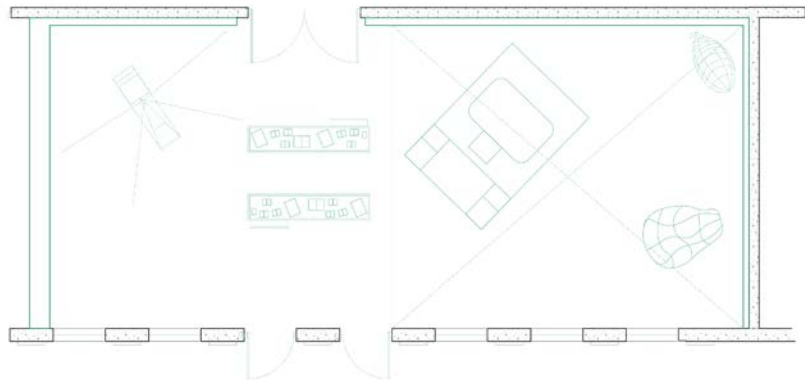
### documentation archive

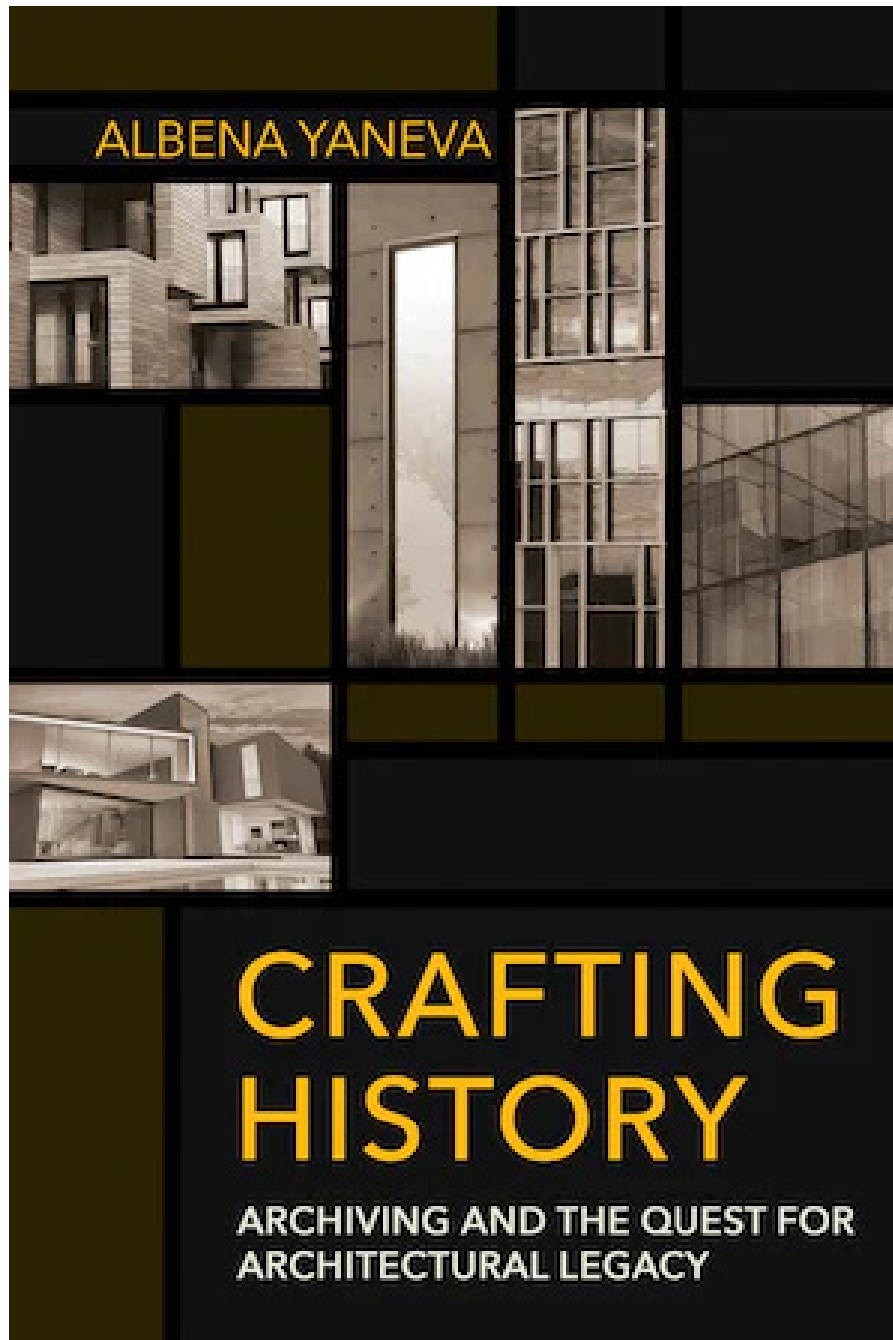


media archive



ensemble archive





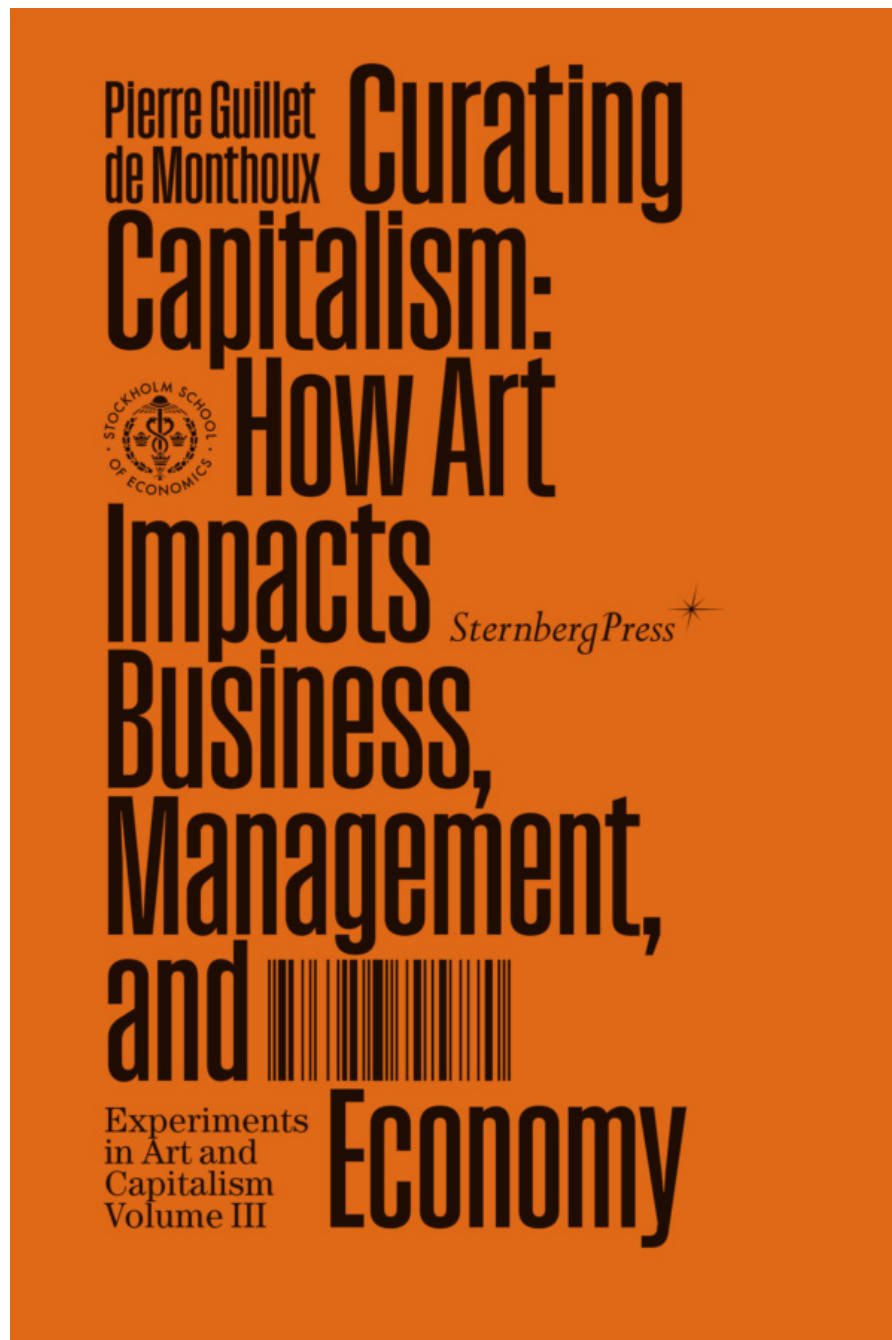
Albena Yaneva (2020) *Crafting History. Archiving and the Quest for Architectural Legacy*

What constitutes an architecture archive?

How designing an archive impacts my own design/  
research process?

Designing as a process of archiving - deciding what to  
keep.





Pierre Guillet de Monthoux (2023) *Curating Capitalism: How Art Impacts Business, Management and Economy*

This was one of the most anticipated books I found, but it took over half a year for it to actually arrive. It soon became apparent that it was, unfortunately, also one of the least useful, or insightful ones.



The contemporary journal: notes from my phone

always on the go  
edited multiple times  
no record/markings of the thinking process or timing - flat notes

for the forum animation:

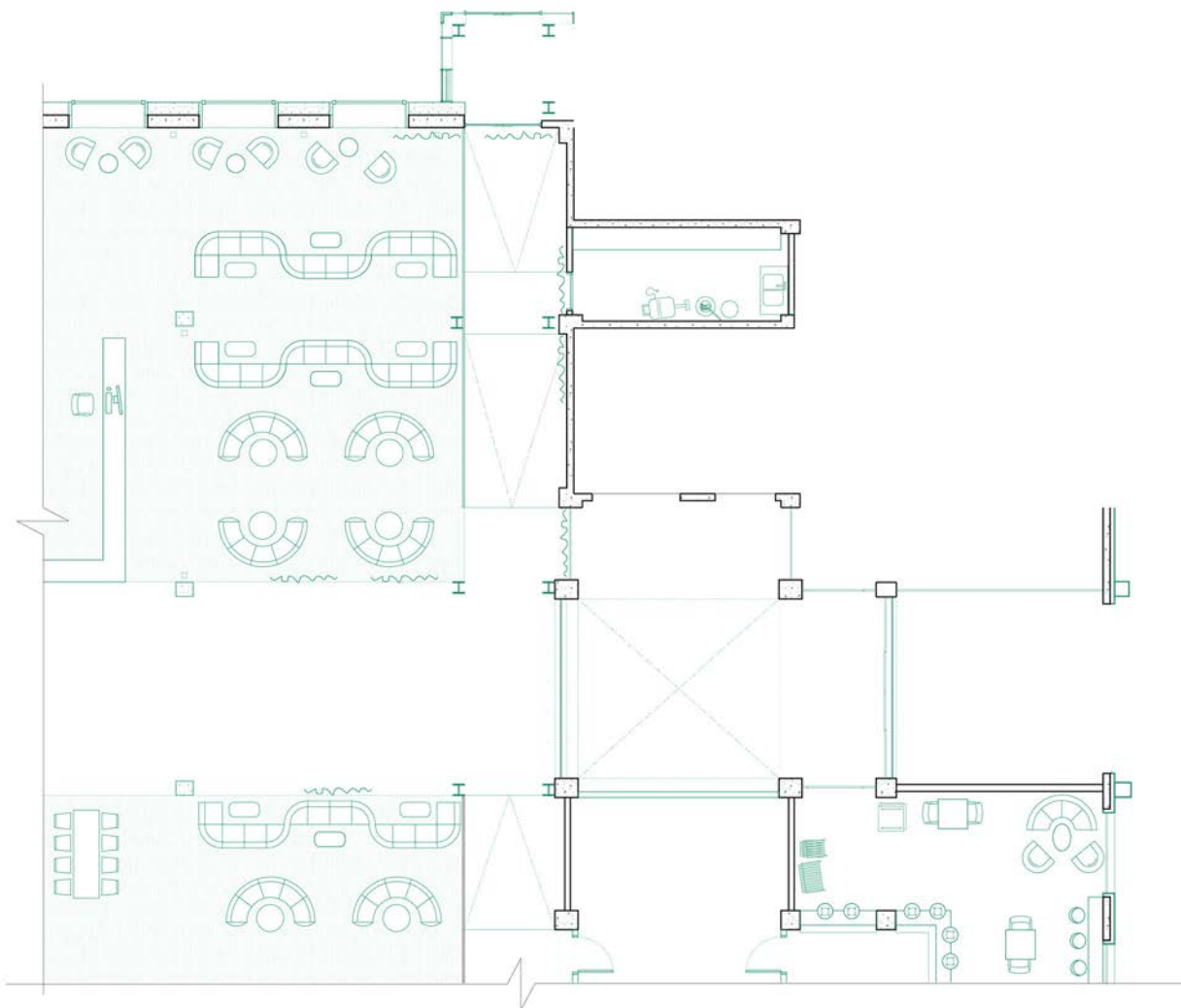
model of a piece of the forum like the museum photos, maybe similar scale or bigger that can show a lot of things.

animation with sounds like the film I did for lp and different arrangements, for example vacuum cleaner and mop for out of hours, cleaner speaking in polish/arabic/ukrainian in the background, children laughing for a school visit etc

over the course of a day sounds build up gradually one on top of another and then gradually decrease, then maybe increase again for an event to a complete silence, darkness and then cleaning in the morning

1. morning: sound of roller shutters pulled up between bar and forum, footsteps in

preparatory plans for the forum animation model







The contemporary journal: notes from my phone

always on the go  
edited multiple times  
no record/markings of the thinking process or timing - flat notes

for the forum animation:

model of a piece of the forum like the museum photos, maybe similar scale or bigger that can show a lot of things.

animation with sounds like the film I did for lp and different arrangements, for example vacuum cleaner and mop for out of hours, cleaner speaking in polish/arabic/ukrainian in the background, children laughing for a school visit etc

over the course of a day sounds build up gradually one on top of another and then gradually decrease, then maybe increase again for an event to a complete silence, darkness and then cleaning in the morning

1. morning: sound of roller shutters pulled up between bar and forum, footsteps in

empty space, (show part of reception too or just the light of a monitor and keyboard clicking?), empty and clean

2. school visit: backpacks, jacket hat and scarf on the sofas, children sounds, chairs pulled up for a presentation beamed on a wall or pull down screen? then one by one taken away (what about lockers? maybe first they get thrown on and then a wheelie bin pulls up and they get put in there?)

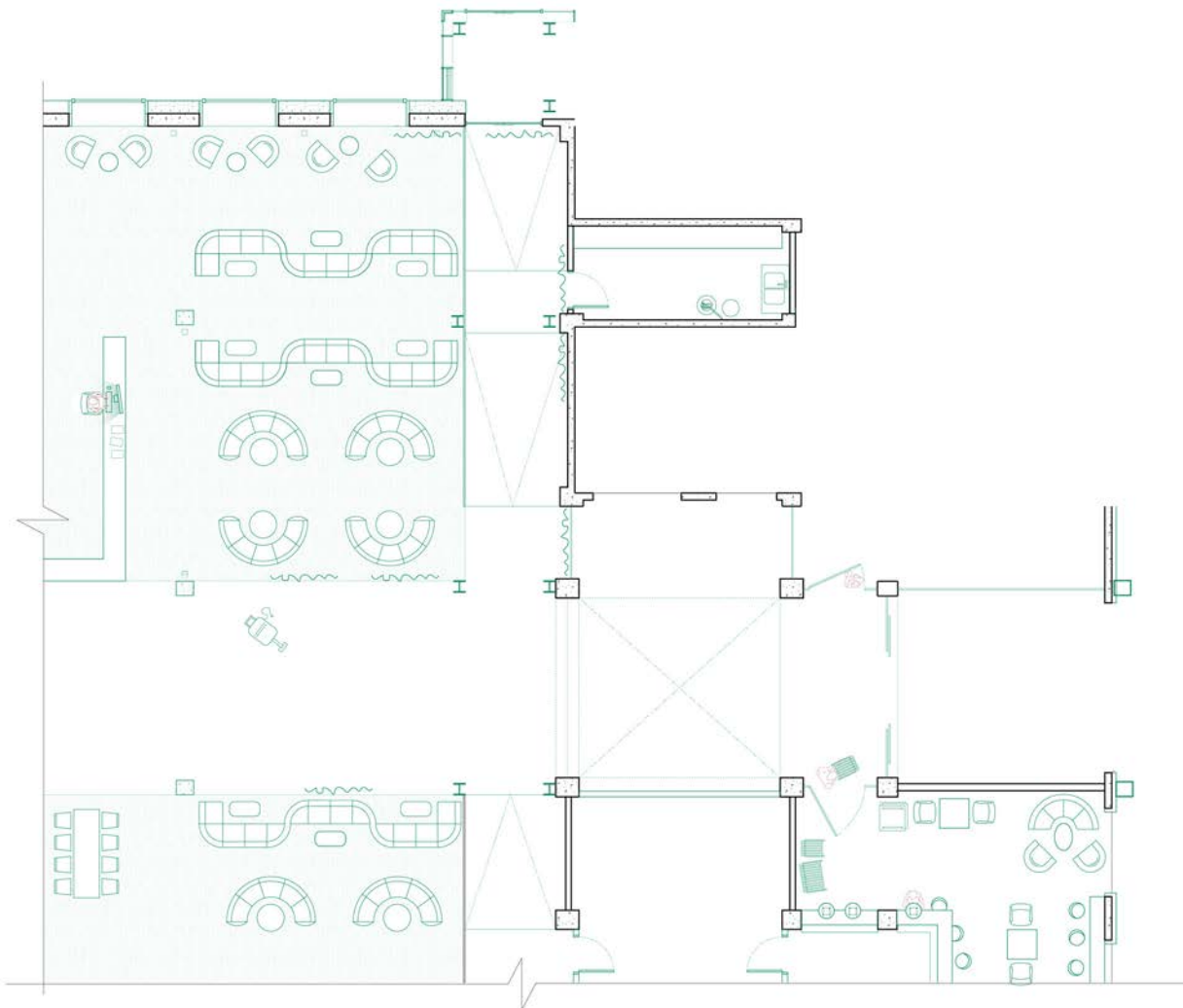
3. table 1: bag and backpack, two laptops, tin foil sandwiches - students chatting and working, then

4. armchair/sofa: cane, newspaper, hat - elderly person, lamp on (postproduction)

5. armchairs: buggy, coffee, phones moms meet up, toddler crying?

6. rain outside, umbrella, book, quiet chatter

preparatory plans for the forum animation model





The contemporary journal: notes from my phone

always on the go  
edited multiple times  
no record/markings of the thinking process or timing - flat notes

for the forum animation:

model of a piece of the forum like the museum photos, maybe similar scale or bigger that can show a lot of things.

animation with sounds like the film I did for lp and different arrangements, for example vacuum cleaner and mop for out of hours, cleaner speaking in polish/arabic/ukrainian in the background, children laughing for a school visit etc

over the course of a day sounds build up gradually one on top of another and then gradually decrease, then maybe increase again for an event to a complete silence, darkness and then cleaning in the morning

1. morning: sound of roller shutters pulled up between bar and forum, footsteps in

empty space, (show part of reception too or just the light of a monitor and keyboard clicking?), empty and clean

2. school visit: backpacks, jacket hat and scarf on the sofas, children sounds, chairs pulled up for a presentation beamed on a wall or pull down screen? then one by one taken away (what about lockers? maybe first they get thrown on and then a wheelie bin pulls up and they get put in there?)

3. table 1: bag and backpack, two laptops, tin foil sandwiches - students chatting and working, then

4. armchair/sofa: cane, newspaper, hat - elderly person, lamp on (postproduction)

5. armchairs: buggy, coffee, phones moms meet up, toddler crying?

6. rain outside, umbrella, book, quiet chatter

7. then more empty, some dust, trash

8. party, different furniture & curtain arrangement, lights

9. more trash and empty with night lights

10. end with curtains open showing a door to the cleaners cupboard open, a perspex puddle, wet floor sign, vacuum cleaner with a cord, mop, etc., chairs put on tables and a morning light?

11. then again an 'empty' shot

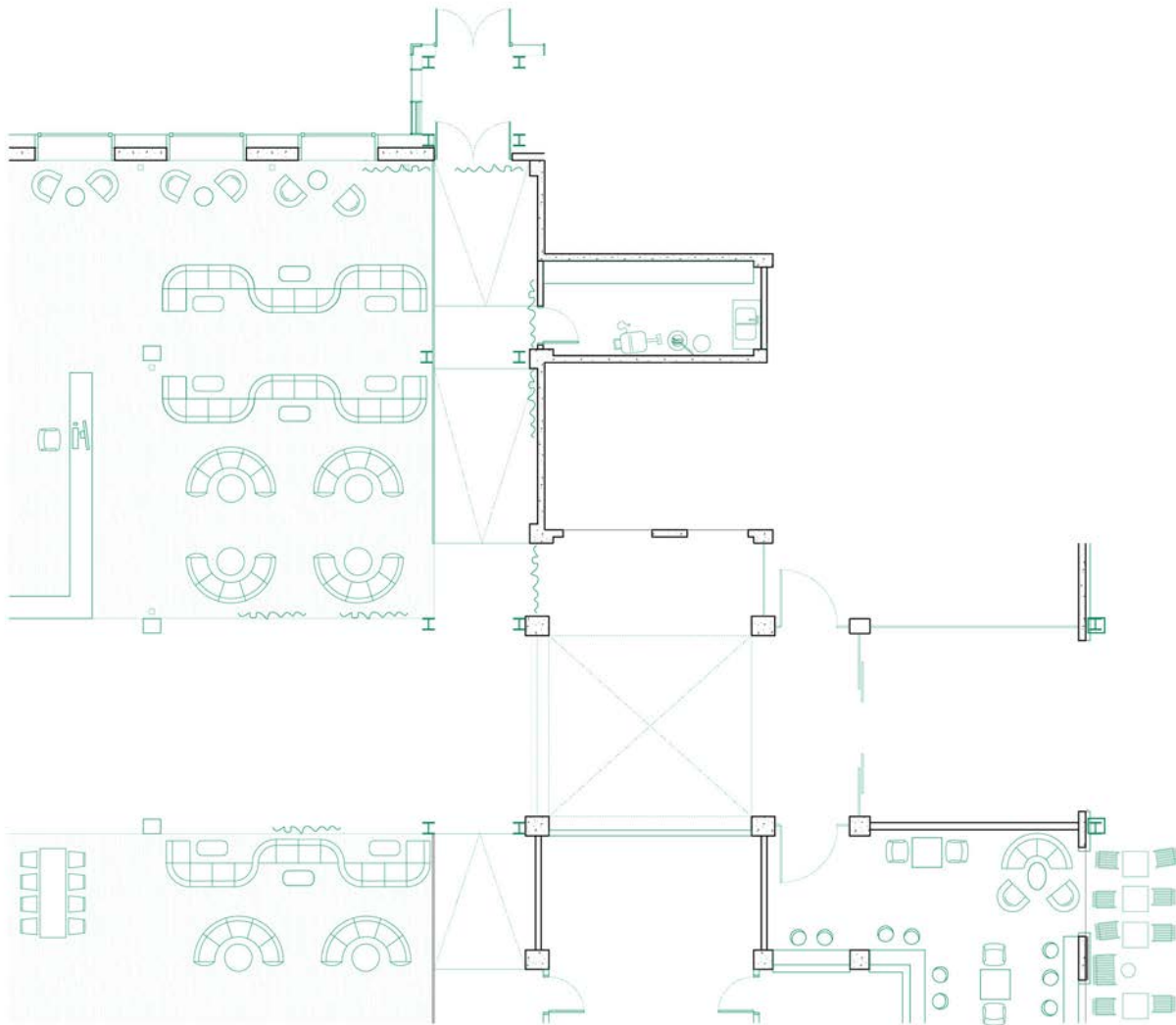
12. 'alternative' art route via fire escape door - truck reversing sound and lights, lift sound, big piece of art gradually moving through the frame

mop out of strings and painted balsa stick, cleaners cart out of paper and foam

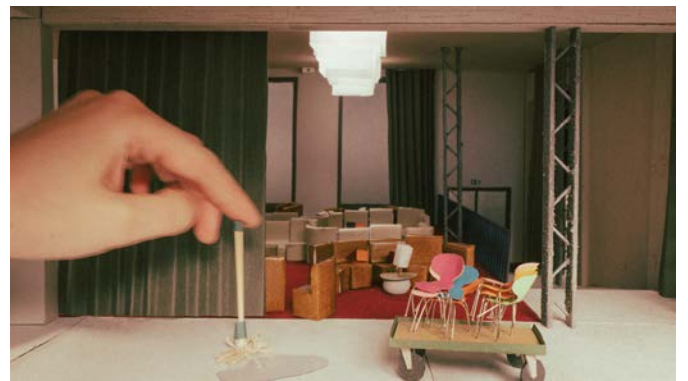
close up facade North, south, with diff options plus overall



preparatory plans for the forum animation model



The screenshot displays the Adobe Premiere Pro interface. At the top, the menu bar includes 'Import', 'Edit', and 'Export'. The main workspace is divided into several panels: 'Lumetri Scopes' on the left, 'Audio Clip Mixer: Sequence 02' in the center, and 'Program: Sequence 02' on the right. The audio mixer shows three channels (A1, A2, A3) with volume meters and gain controls. The video preview window shows a scene with a red carpet and white furniture. Below the preview, a timeline shows the current timecode as 00:02:27:23. The bottom-left panel shows the 'Project' browser with a list of items, including folders 08, 09, and 10. The bottom-right panel shows the 'Sequence 02' track layout with video (V1, V2, V3) and audio (A1, A2, A3) tracks.



The screenshot displays the Adobe Premiere Pro interface. The main preview window shows a 3D-rendered interior scene with a red carpet, blue and orange furniture, and a large white pillar. The timeline below the preview shows a video track with a blue clip and an audio track with a green clip. The effects panel on the right is open to the 'Audio Effects' section, listing various audio processing options such as Amplitude and Compression, Delay and Echo, Filter and EQ, Modulation, Noise Reduction/Restoration, Reverb, Special, Stereo Imagery, Time and Pitch, Balance, Mute, and Volume. The interface includes standard playback controls and a timecode display showing 00:02:43:22.

project journal archive





# Animation: keeping track

## Sounds:

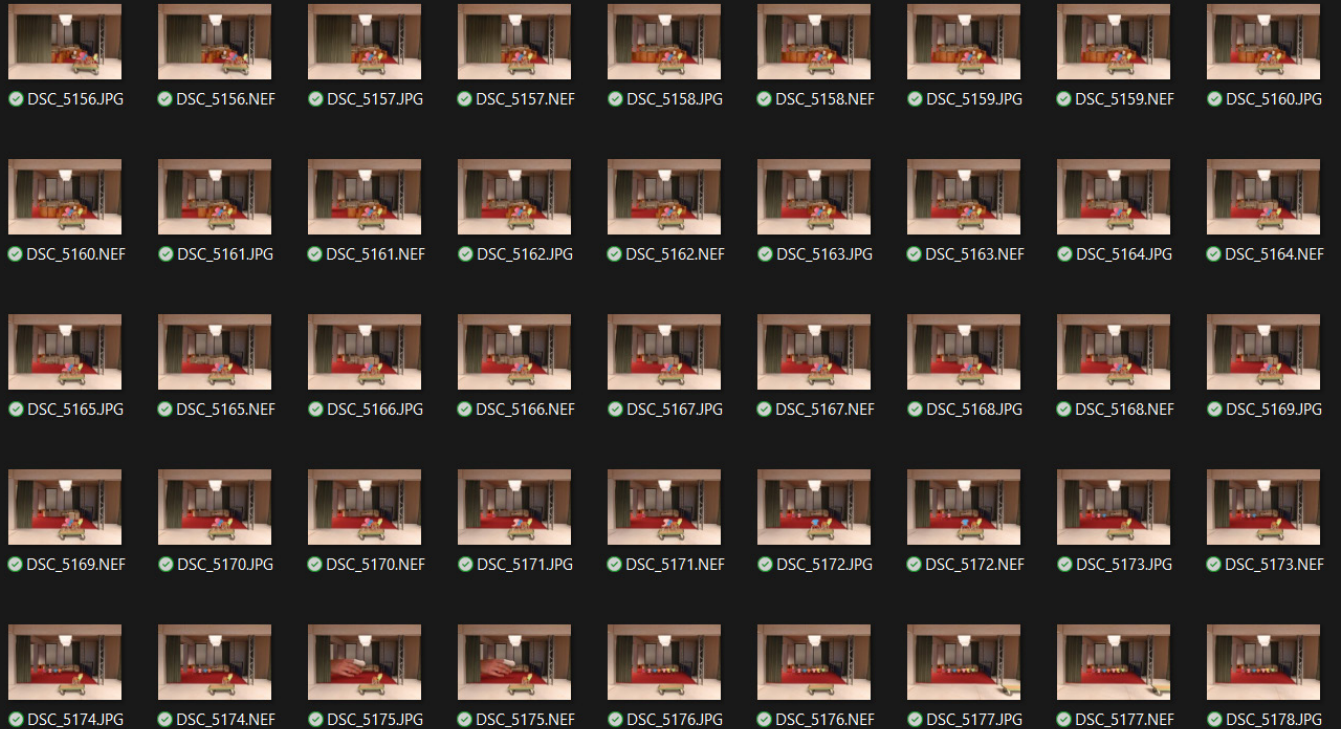
Julia - Delft University of Technology > MSC2 > P4 model forum > SOUNDS



Search SOUI

- ✓ bbc\_rain---hea\_nhu0503213
- ✓ 393761\_\_addiesindie13\_\_listening-to-music-from-headphones.wav
- ✓ 394765\_\_maurice\_j\_k\_\_vacuum-cleaner.wav
- ✓ 497178\_\_16fpanskalelkova\_veronika\_4\_\_mop-rinse-the-mop-in-a-bucket-full-of-foamed-water.wav
- ✓ 557377\_\_khenshom\_\_electric-shutters-opening-close-up.wav
- ✓ 07006126.wav
- ✓ bbc\_british-mu\_07006126.zip
- ✓ bbc\_british-mu\_07006128.zip
- ✓ bbc\_crowds--in\_07053081.zip
- ✓ bbc\_rain---hea\_nhu0503213.zip
- ✓ gallery.wav
- ✓ mixkit-alarm-clock-beep-988.wav
- ✓ mixkit-browsing-book-by-pages-1099.wav
- ✓ mixkit-chatting-with-a-laptop-2540.wav
- ✓ mixkit-children-voices-in-school-2254.wav
- ✓ mixkit-cloth-slide-out-1898.wav
- ✓ mixkit-crumpled-paper-2389.wav
- ✓ mixkit-fast-signing-with-a-pen-2370.wav
- ✓ mixkit-joke-drums-578.wav
- ✓ mixkit-keyboard-typing-1386.wav
- ✓ mixkit-male-clearing-the-throat-2226.wav
- ✓ mixkit-metal-hit-drum-sound-550.wav
- ✓ mixkit-on-or-off-light-switch-tap-2585.wav
- ✓ mixkit-paper-crinkle-2385.wav
- ✓ mixkit-quest-game-heavy-stomp-v-3049.wav
- ✓ mixkit-radio-noise-static-and-crackles-1446.wav
- ✓ mixkit-refrigerator-hum-1837.wav
- ✓ mixkit-shop-scanner-beeps-1073.wav
- ✓ mixkit-software-interface-start-2574.wav
- ✓ mixkit-static-electric-glitch-2597.wav
- ✓ mixkit-train-door-open-1637.wav
- ✓ mixkit-truck-driving-steady-1621.wav
- ✓ mixkit-truck-reversing-beeps-loop-1077.wav
- ✓ mixkit-typewriter-hit-1362.wav
- ✓ mixkit-urban-park-and-traffic-2932 (1).wav
- ✓ mixkit-vocal-kids-playing-and-screaming-2262.wav
- ✓ mixkit-wood-hard-hit-2182.wav
- ✓ museum reading room.wav
- ✓ onlymp3.to - Above Front Tears Oui Float – Mæt Laure Prouvost-usqxCGuH7gc
- ✓ onlymp3.to - Roughest Gunark (DJ Rap Remix)-TUirtVJkm8k-256k-1655885047
- ✓ onlymp3.to - Screwenier-N2gA1wMPjBk-256k-1660336006490.mp3

## Images:



Scenes:

Julia - Delft University of Technology > MSC2 > P4 model forum > Lightroom

Name	Status	Date modified	Type
00_Hand	✓	19/05/2023 12:27	File folder
00_Single shots	✓	19/05/2023 15:21	File folder
01_Shutter opening 1	✓	19/05/2023 12:07	File folder
02_Shutter opening 2	✓	19/05/2023 12:10	File folder
03_Cart - parcel	✓	19/05/2023 12:12	File folder
04_Laptops and sandwiches	✓	19/05/2023 17:18	File folder
05_Cane and paper short	✓	19/05/2023 12:14	File folder
06_Cane and paper	✓	19/05/2023 15:11	File folder
07_Cart laptop 1	✓	19/05/2023 12:17	File folder
08_Desk moves out	✓	19/05/2023 17:58	File folder
09_Furniture moves, projector	✓	19/05/2023 18:21	File folder
10_End of talk	✓	19/05/2023 12:20	File folder
11_Party vibes	✓	19/05/2023 19:44	File folder
12_After party	✓	19/05/2023 20:11	File folder
13_Mop 1 shots	✓	19/05/2023 12:26	File folder
14_Mop and chairs nice	✓	19/05/2023 16:32	File folder
15_Furniture and cane	✓	19/05/2023 12:28	File folder
16_Desk new spot, cart for sofa	✓	19/05/2023 18:18	File folder
17_Mop 3	✓	19/05/2023 12:32	File folder
18_Book, umbrella, rain	✓	19/05/2023 17:45	File folder
19_lights off, shutter down	✓	19/05/2023 12:33	File folder
20_Shutter up	✓	19/05/2023 12:34	File folder
21_Laure Prouvost artwork	✓	19/05/2023 12:35	File folder



DSC\_5050.NEF



DSC\_5051.JPG



DSC\_5051.NEF



DSC\_5052.JPG



DSC\_5052.NEF



DSC\_5053.JPG



DSC\_5053.NEF



DSC\_5054.JPG



DSC\_5054.NEF



DSC\_5055.JPG



DSC\_5055.NEF



DSC\_5056.JPG



DSC\_5056.NEF



DSC\_5057.JPG



DSC\_5057.NEF



DSC\_5058.JPG



DSC\_5058.NEF



DSC\_5059.JPG



DSC\_5059.NEF



DSC\_5060.JPG



DSC\_5060.NEF



DSC\_5061.JPG



DSC\_5061.NEF



DSC\_5062.JPG



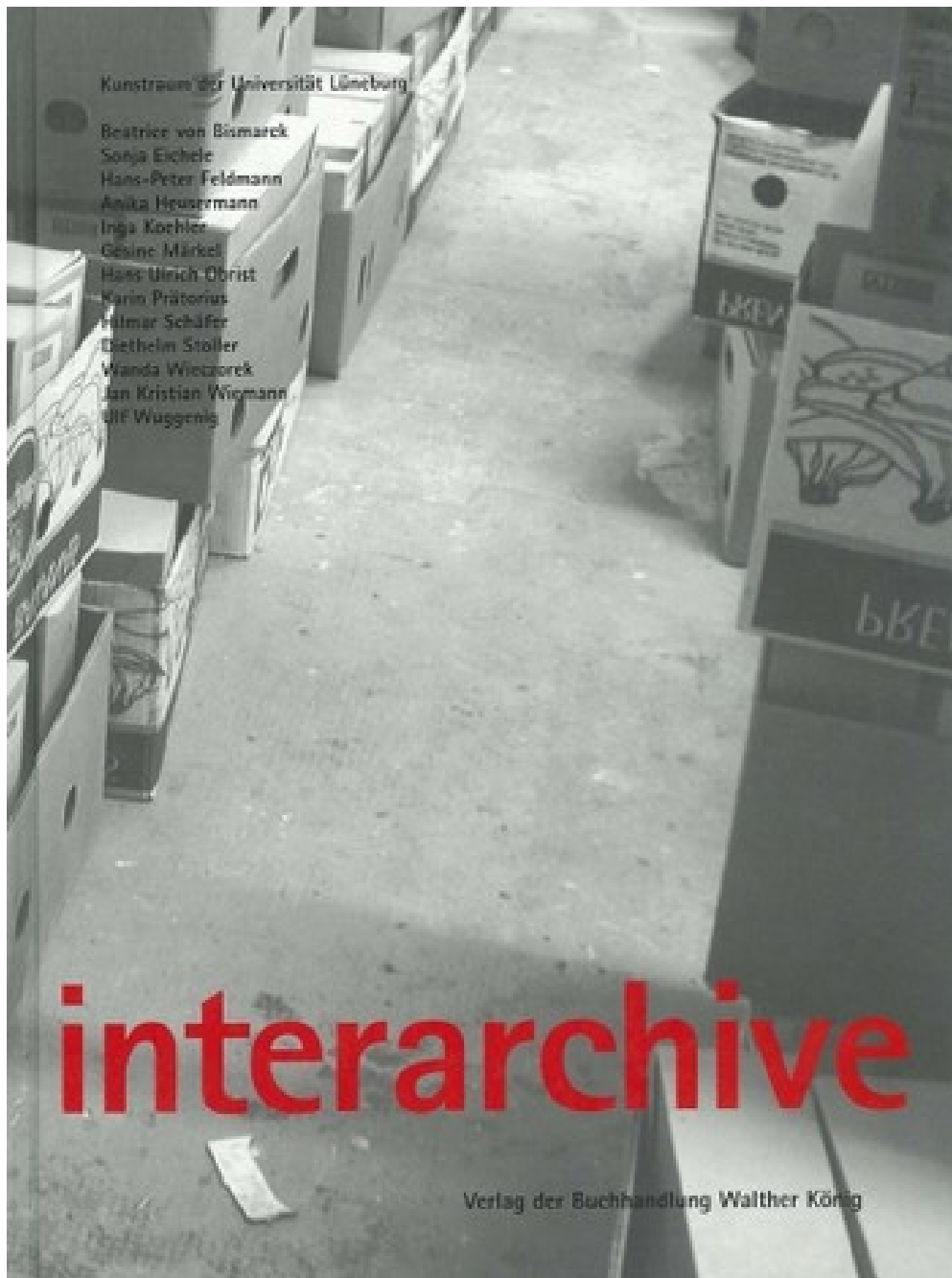
DSC\_5062.NEF



DSC\_5063.JPG



DSC\_5063.NEF



Hans-Peter Feldman (2002) *Interarchive: Archival Practices and Sites in the Contemporary Field of Art*

I found this book quite late, in the interview with Bart de Baere in Celine Condorelli's *Support Structures*. Published in 2002, it first of all made me realise how the digitisation of archives has changed over the last 20 years and how quickly such records become redundant, itself also a piece to be archived.

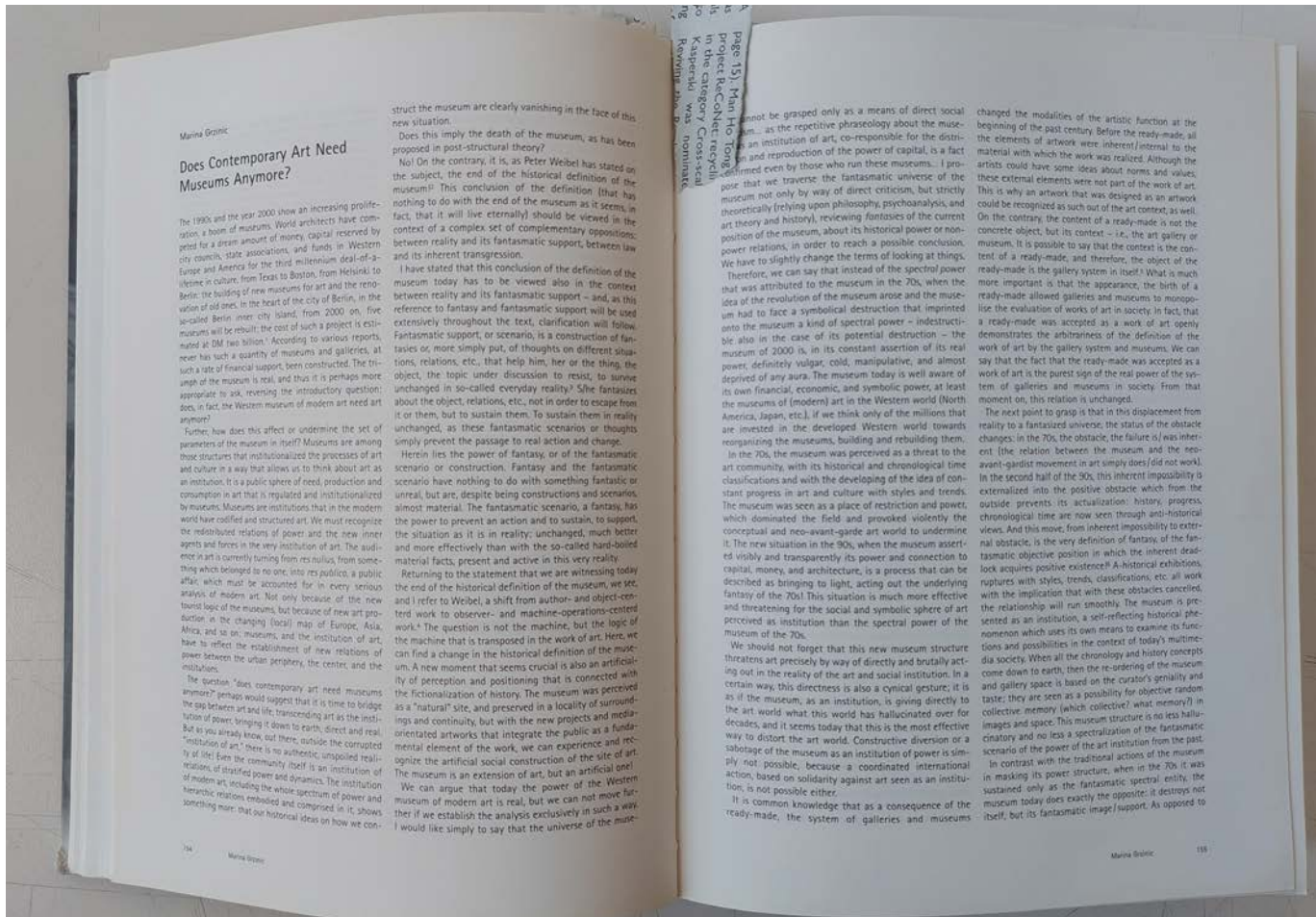
Secondly, it blurred the boundaries between archiving art (Hans-Peter Feldman), making art about archives (Andrea Fraser) curating an archive (Hans Ulrich Obrist).





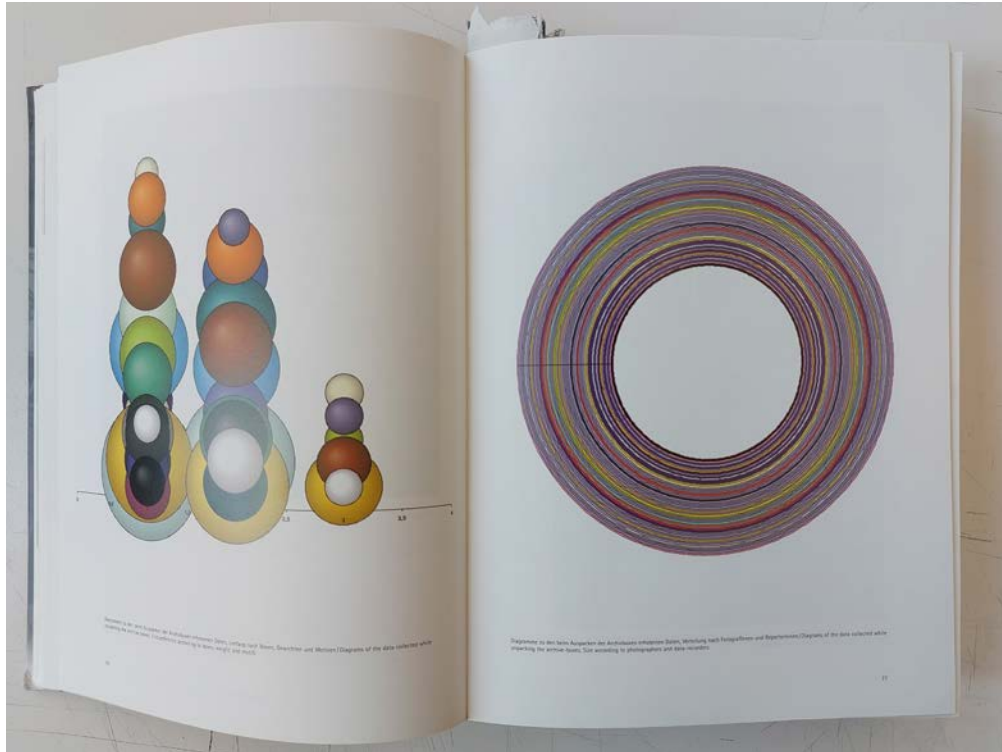


Bart de Baere, *Potentiality and Public Space*. In: Feldman, H. (2002) *Interarchive*.

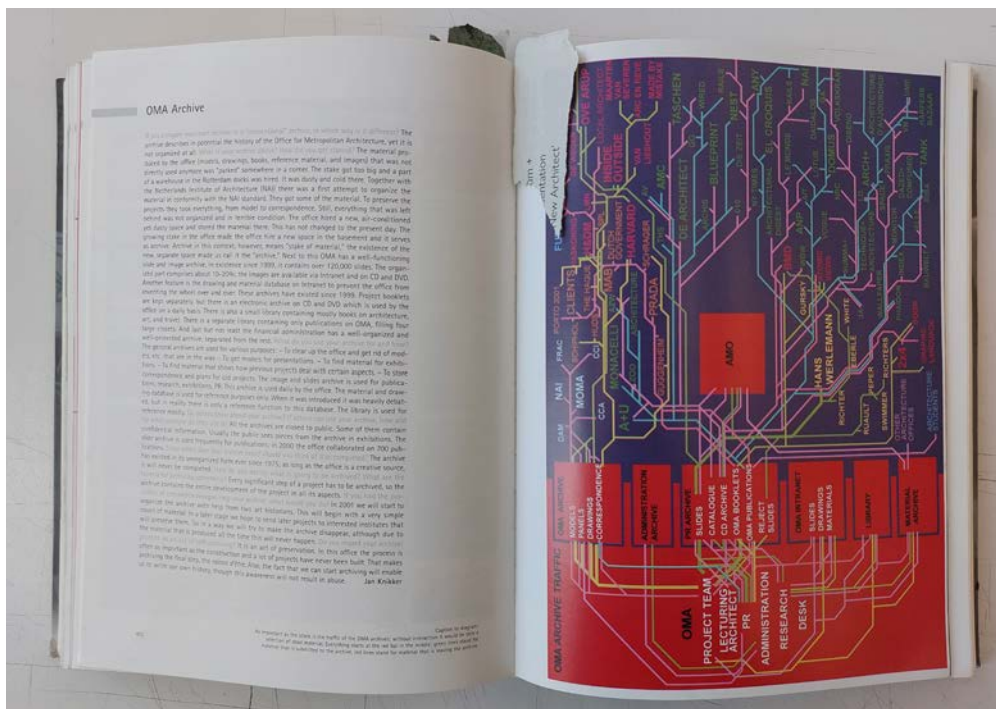
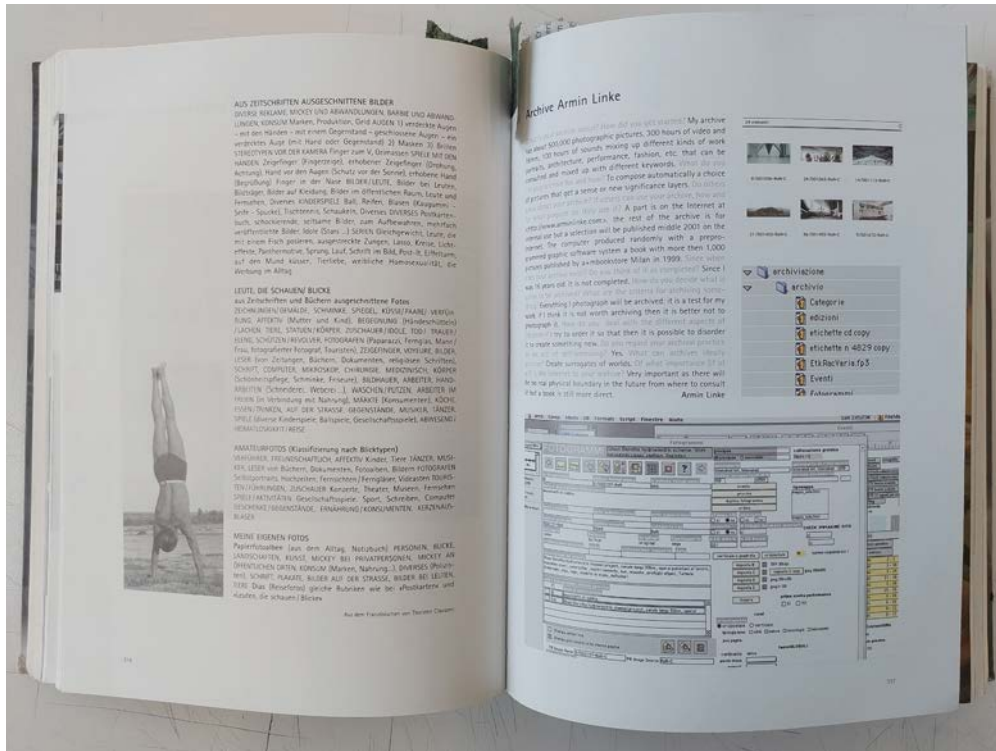


Marina Grzinic, *Does Contemporary Art Need Museums Anymore?* In: Feldman, H. (2002) *Interarchive*.





visualising an archive - archival (obsolete?) methods of early internet



visualising an archive - Armin Linke (top), OMA (bottom)





rase  
e

Why do we need archives, when forgetting is a form of higher happiness? And, by the way, what is "forgetting?" Is something that is gone, something that is forgotten by everybody and not saved by any other means, is that something really gone? You may ask yourselves, what is "something that is gone"? Is something we can think of – not in the sense of fantasy or imagination, but in the sense of "under these circumstances, this could have been possible" – is that a possible form of reality? And what is imagination? Is it something unreal? "Fortis imaginatio generat casum," I'm reading in Montaigne's essay on imagination. A strong imagination generates the event. Do we need imagination to remember reality on the "higher" level? This question makes me think that if lying is the highest form of fantasy, it produces reality on that higher level. It's true. So, when we are lying, we are producing a reality, that's worth not forgetting. And *that's* why we need archives: not to forget to lie.

Waling Boers



"Out of Site," room 3; catalogs, publications, photos, leaflets of Seth Siegelaub's curatorial projects on conceptual art, 1969 - 1971



Documenting the show "Out of Site - fragments of a cross reference exhibition 1960 - 2000," BüroFriedrich, Berlin, 4/29 - 7/4/1999

materialities of an archive - metal, wood, glass, paper



## conclusion

The act of writing a conclusion to the project journal is a way of admitting that the design development and research are over. There were moments over the course of this year when I thought I could not stomach yet another book on curating, or that the building has practically been designed already, only to become excited about it again. When it actually comes to an end, there is a certain relief, but also a feeling of peace and satisfaction that there was always one more book to request through the interlibrary loan, one more detail could be explored deeper.

When I started this project, I knew I wanted to work with the existing and use this point in my education to reflect, critique and position myself as a practitioner. Being able to enquire, critique and propose on my own terms, on real terms, encouraged me to start appreciating architecture again, this time knowing its limits. Nevertheless, a certain level of romanticism is difficult to avoid in a graduation project. Strength comes from being aware of it, of knowing that this might be the last moment to be romantic about architecture, at least for a while. What I found through this project was the joy in staging, creating scenographies as a vehicle for critique, reflection, and, sometimes, humour. What surprised me was how completely new tools and modes of representation, especially video, but also the act of editing the studio research books, became an inherent element of my methodology, even though I often only had my intuition to guide me through the process.

The project journal played for me a key role in giving space and attention to those pieces of work which usually get overshadowed by the final products, making me very aware of the design process – especially those parts which are not necessarily made or physical. Evidencing part of that immense sphere of references and influences, while still not exhaustive, was important for me to showcase. Still, looking back, I wish I used it more to communicate my ideas, not only document them. The project's focus on archives gave the journal an additional layer of depth, while the journal fed back into the research on archives, finally becoming the Project Journal Archive.





project  
project  
journal  
journal  
archive  
archive

journal  
archive  
archive  
project  
project  
journal





## an introduction to the archive

The idea of archiving my design process came as a consequence of looking at archives not as institutions, but containers of ‘potentiality’ (De Baere, 2002). The power of any archive, including this one, lies not in its role as the bearer of evidence of past processes and events, but in the potential it carries for new processes and events to emerge out of this evidence. By closing the project journal with a journal archive, I intended to distil what could be put into boxes and folders corresponding to my graduation project; what could become useful in the undefined future, having the potential to imagine how the project could have developed otherwise.

In this particular project, archiving also became a way of designing, of researching. Just like actors use method acting to better understand and express their character, *method designing* as designer-archivist helped me to reflect on the capacities of an archive, visualise the processes of archiving in order to spatialise them in my drawings, and find tangents between archiving art and architecture. Finally, it has also become a conclusion to the project journal, taking it from an active way of storing information and keeping current record, filling it up and developing the project, to documenting the evidence of the process – notes, drawings, presentation slides, models – focusing not on their content as *representations* of ideas and architectural objects, but as objects, ideas and ‘architectures’ by themselves.

They are all photographed in a particular way, overexposed, almost isometric; their dimensions measured and anatomies dissected. It was interesting to archive things that do not normally deserve to be immortalised – tutorial notes, presentation scripts, emails. Because of the importance of the process embedded in this project, they have been re-read and reworked multiple times, to a point where the notion of the original becomes irrelevant. The struggle to find balance between digital and analogue media causes this archive to fall victim to a bias towards the physical - drawn, printed, collected. This is partly because the digital material is non-perishable and takes up significantly less space, therefore it can escape the cruel selection process of what is worth keeping afterwards. Archiving allows to immortalise the products which have little chance of surviving when the archive (and the archivist) still have a nomadic life.



IBC\_JK\_MSC3\_P\_01

Name:  
Object type:  
Material:  
Dimensions:  
Date:

FRAC Dunkerque Model Photo  
Photograph  
digital  
3791x2471 px  
24.10.2022



IBC\_JK\_MSC3\_M\_01

Name:	FRAC Dunkerque Model
Object type:	Physical Model
Material:	cardboard, foam, paper, paint, LED, metal
Dimensions:	1100x1400 mm
Date:	24.10.2022





IBC\_JK\_MSC3\_I\_01

Name:	IDEALLY LAURE WOULD HAVE DESIGNED THIS SPACE
Object type:	Image, Digital Collage
Material:	digital
Dimensions:	1200x933 px
Date:	11.11.2022



IBC\_JK\_MSC3\_M\_02

Name:	Archive for Laure Prouvost
Object type:	Model
Material:	cardboard, paint, foam, plywood, paper, metal wire, glow sticks
Dimensions:	300x540 mm
Date:	31.10.2022



IBC\_JK\_MSC3\_O\_01

Name:	Communications or IDEALLY LAURE WOULD HAVE REPLIED TO THIS E-MAIL
Object type:	Other Document
Material:	paper
Dimensions:	210x297 mm, 10 pages
Date:	02.11.2022





IBC\_JK\_MSC3\_O\_02

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Visitor Registration Form  
Other Document  
paper, one filled out  
210x297 mm, 3 copies  
02.11.2022



IBC\_JK\_MSC3\_O\_03

Name:  
Object type:  
Material:  
Dimensions:  
Date:

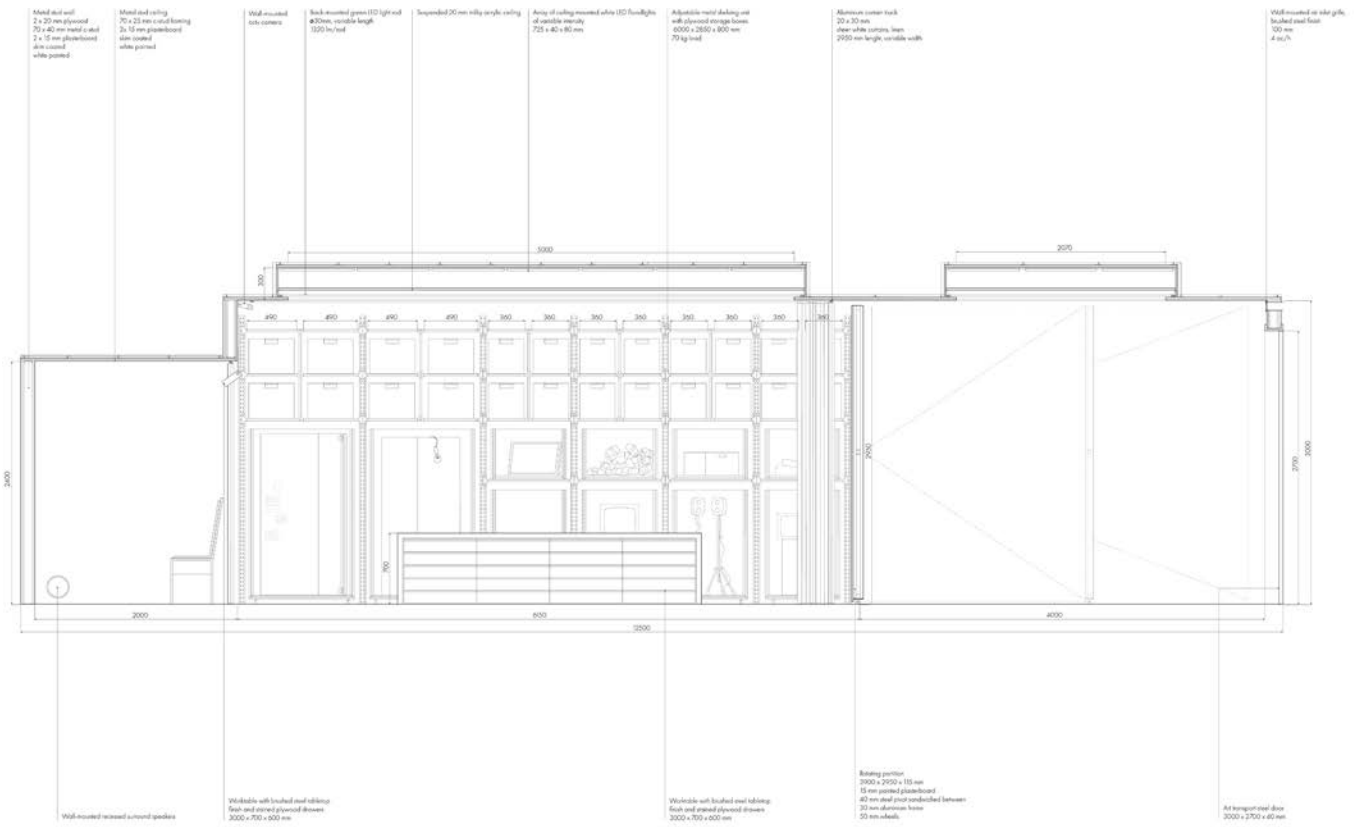
IDEALLY... Script  
Other Document  
paper  
210x297 mm, 5 pages  
02.11.2022



IBC\_JK\_MSC3\_V\_01

Name:	IDEALLY LAURE WOULD HAVE DESIGNED THIS SPACE
Object type:	Video, single channel
Material:	digital
Length:	00:02:22 min
Date:	02.11.2022



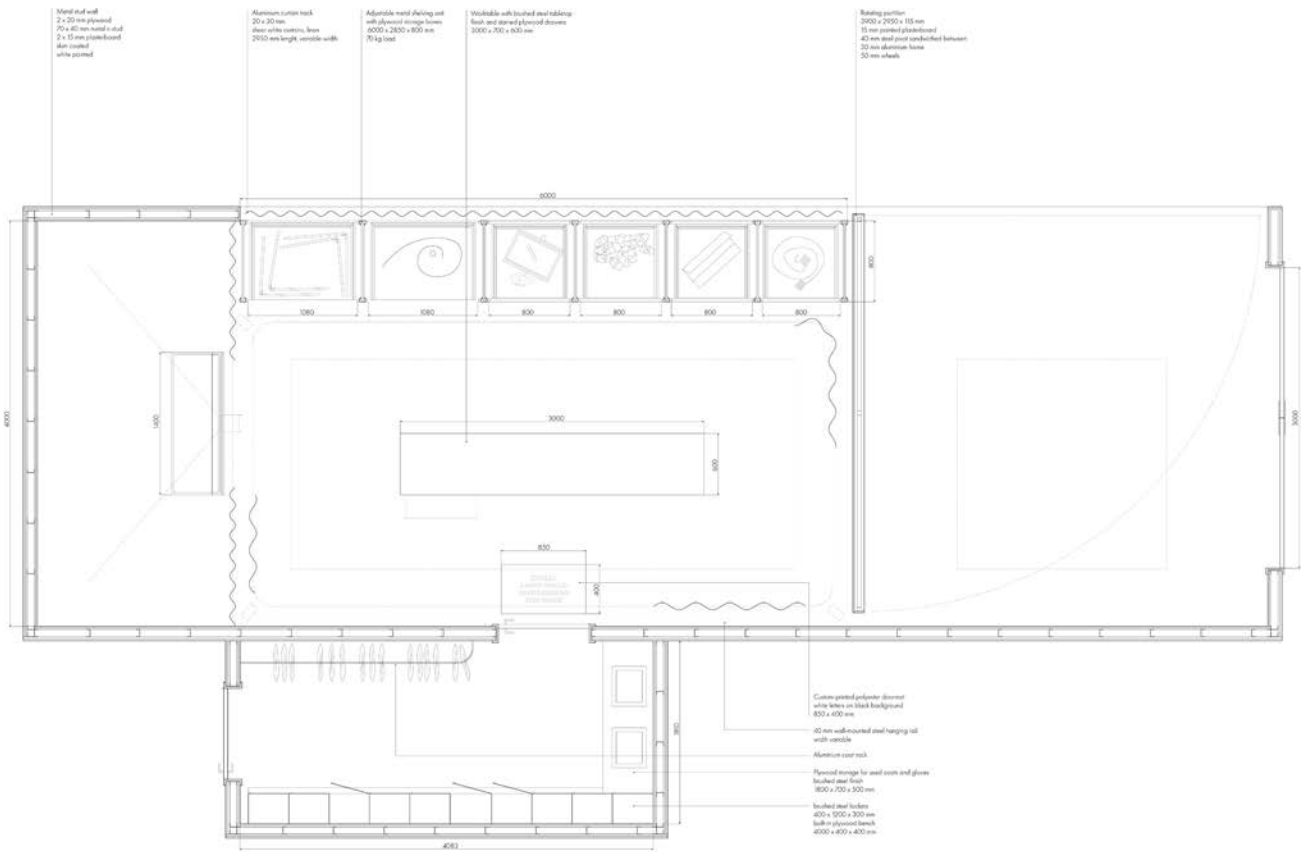


detailed section through archive  
1:25 on A2

IBC\_JK\_MSC3\_D\_01

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Section Through Laure Prouvost Archive  
Drawing  
digital/paper  
420x594 mm  
01.11.2022



detailed floor plan  
1:25 on A2

IBC\_JK\_MSC3\_D\_02

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Laure Prouvost Archive Floor Plan  
Drawing  
digital/paper  
420x594 mm  
01.11.2022



IBC\_JK\_MSC3\_O\_04

Name:  
Object type:  
Material:  
Dimensions:  
Date:

M HKA Visitor Guide  
Other Document  
paper  
210x297 mm  
10.11.2022





IBC\_JK\_MSC3\_O\_05

Name:	Original Competition Brief [English Translation]
Object type:	Other Document
Material:	paper
Dimensions:	210x297 mm, 116 pages
Date:	23.11.2022



IBC\_JK\_MSC3\_O\_06

Name:	Bouwhistorische Studie Hof van Beroep en Arbeidshof [English Translation]
Object type:	Other Document
Material:	paper
Dimensions:	210x297 mm, 145 pages
Date:	23.11.2022

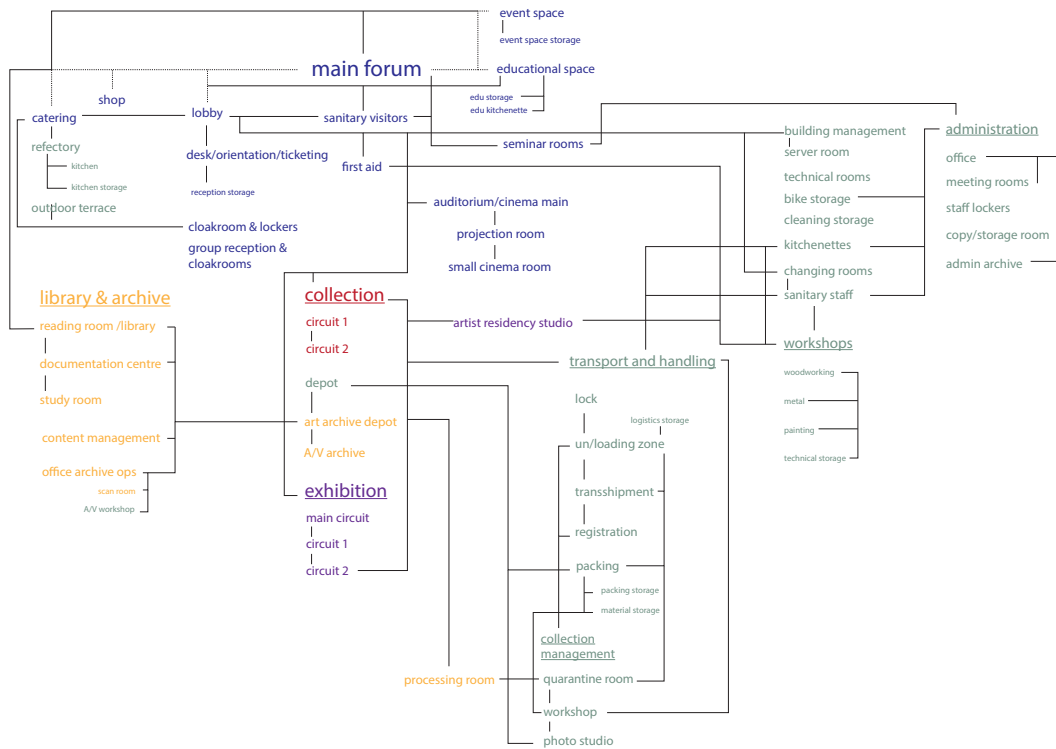


IBC\_JK\_MSC3\_O\_07

Name: VMHKA Programme Table [English Translation]  
Object type: Other Document  
Material: paper  
Dimensions: 297x420 mm, 2 pages  
Date: 23.11.2022







project journal archive

proposed adjacency diagram

IBC\_JK\_MSC3\_O\_09

Name:  
 Object type:  
 Material:  
 Dimensions:  
 Date:

Proposed Adjacency Diagram  
 Other Document  
 digital  
 n/a  
 05.12.2022



IBC\_JK\_MSC3\_D\_03

Name:

Object type:

Material:

Dimensions:

Date:

Section Through Archive, 1:250

Hand Drawing

tracing paper, pencil

297x420 mm, 5 sheets overlayed

12.2022



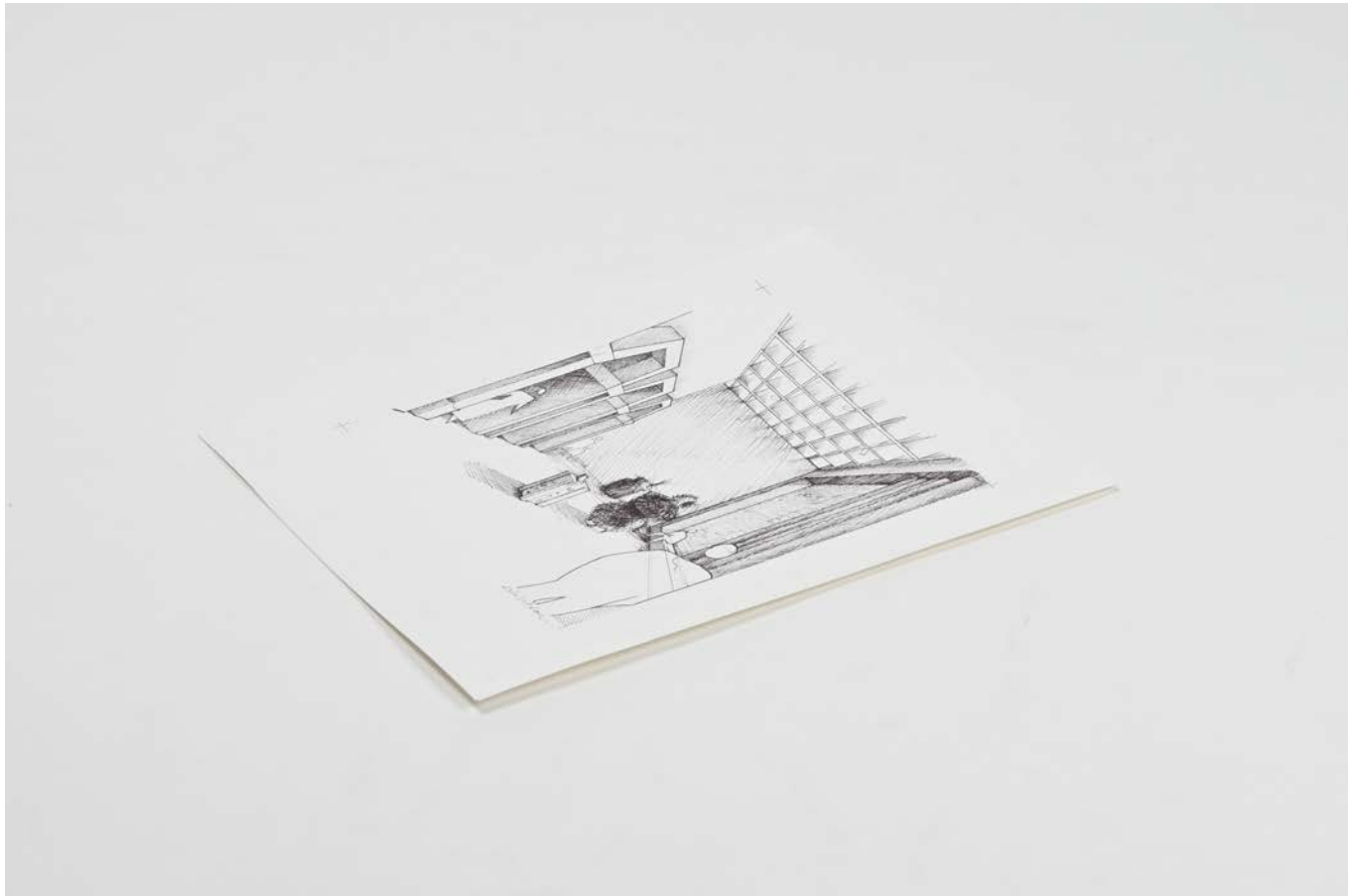




IBC\_JK\_MSC3\_D\_05

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Forum Drawing  
Hand Drawing  
pen, paper  
210x297 mm  
01.2023



IBC\_JK\_MSC3\_D\_06

Name:  
Object type:  
Material:  
Dimensions:  
Date:

First Floor Gallery Drawing  
Hand Drawing  
pen, paper  
210x297 mm  
01.2023





IBC\_JK\_MSC3\_D\_07

Name:

Object type:

Material:

Dimensions:

Date:

Study Space Drawing

Hand Drawing

pen, paper

210x297 mm

01.2023



IBC\_JK\_MSC3\_O\_10

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Research Books 01-05  
Other Document, Book  
laser print on paper  
210x297 mm, 5 volumes  
01.2023



IBC\_JK\_MSC3\_M\_03

Name:

Object type:

Material:

Dimensions:

Date:

Existing Building Model, 1:200

Model

cardboard

155x360x185 mm

28.11.2022





IBC\_JK\_MSC3\_M\_04

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Massing Model 1:200  
Model  
painted foam, metal pins  
175x380x230 mm  
26.01.2023



IBC\_JK\_MSC3\_P\_02

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Intervention Proposal  
Photograph  
digital  
2784x1856 px, series of 5  
01.2023



IBC\_JK\_MSC3\_I\_02

Name:

Object type:

Material:

Dimensions:

Date:

Night view from the park

Image, Visualisation

digital

4962x3509 px

01.2023



Julia Korpicka  
P2 presentation  
January 2023

Andreas Angelidakis, Demos, 2016, installation view: documenta 14 public program, photo: Stathis Marmalakis.



Interiors  
Buildings  
Cities  
MSc3 2022/2023

*A Way of Seeing – the M HKA as a  
Public Archive of Contemporary Art*

IBC\_JK\_MSC3\_O\_11

Name:  
Object type:  
Material:  
Dimensions:  
Date:

P2 presentation  
Other Document  
digital  
62 slides  
01.2023



IBC\_JK\_MSC4\_O\_12

Name:

Object type:

Material:

Dimensions:

Date:

Form & Façade brief

Other Document, Brief

paper

210x297 mm

02.2023



IBC\_JK\_MSC4\_D\_08

Name:

Object type:

Material:

Dimensions:

Date:

View of a corner - study

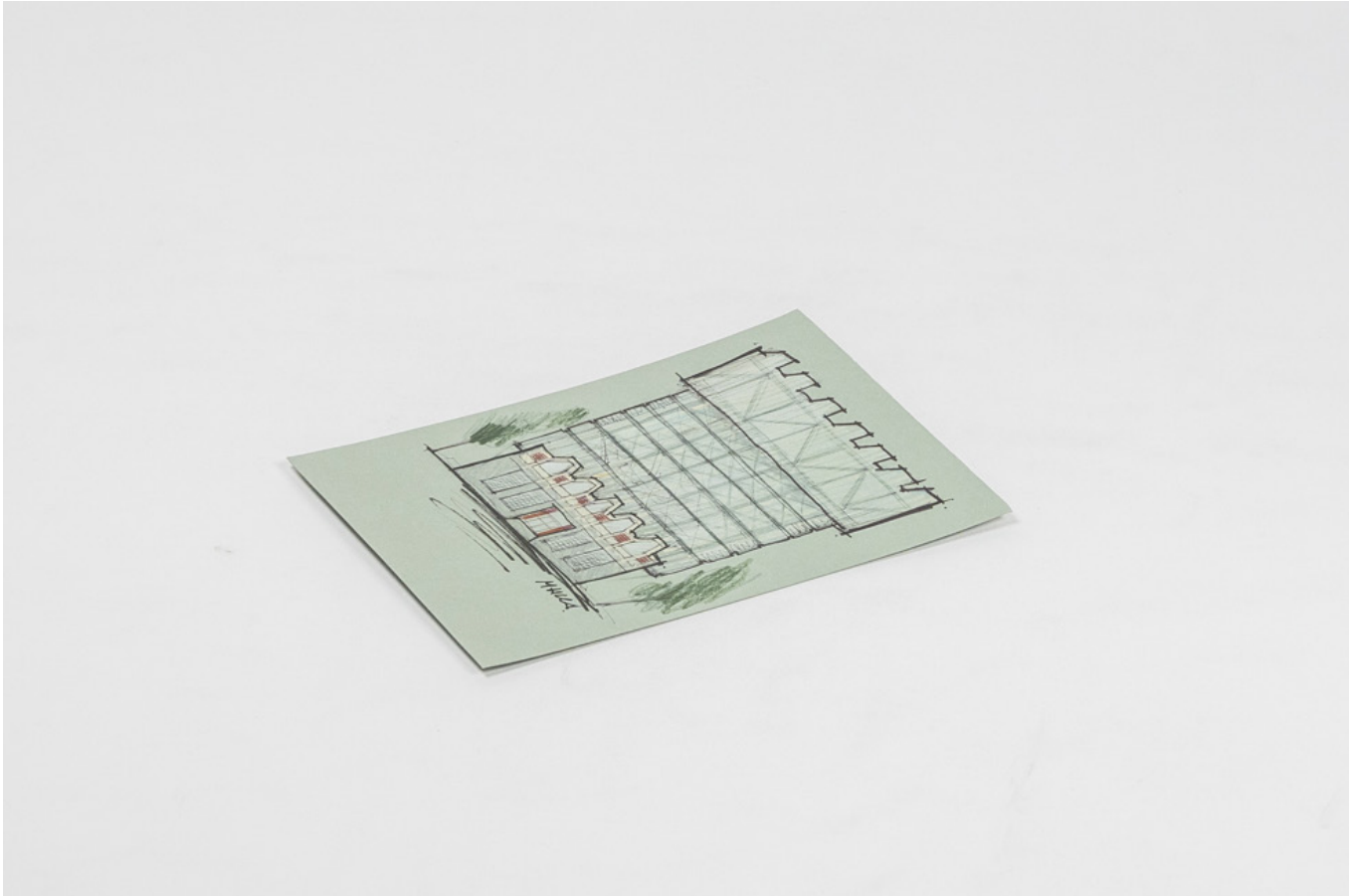
Hand Drawing

pen on paper

148.5x210 mm

02.2023





IBC\_JK\_MSC4\_D\_09

Name:

Object type:

Material:

Dimensions:

Date:

Parkside façade study  
Hand Drawing  
pen and crayons on paper  
148.5x210 mm  
02.2023



IBC\_JK\_MSC4\_D\_10

Name:

Object type:

Material:

Dimensions:

Date:

Façade sketches

Hand Drawing

pen, paper

148.5x210 mm

03.2023

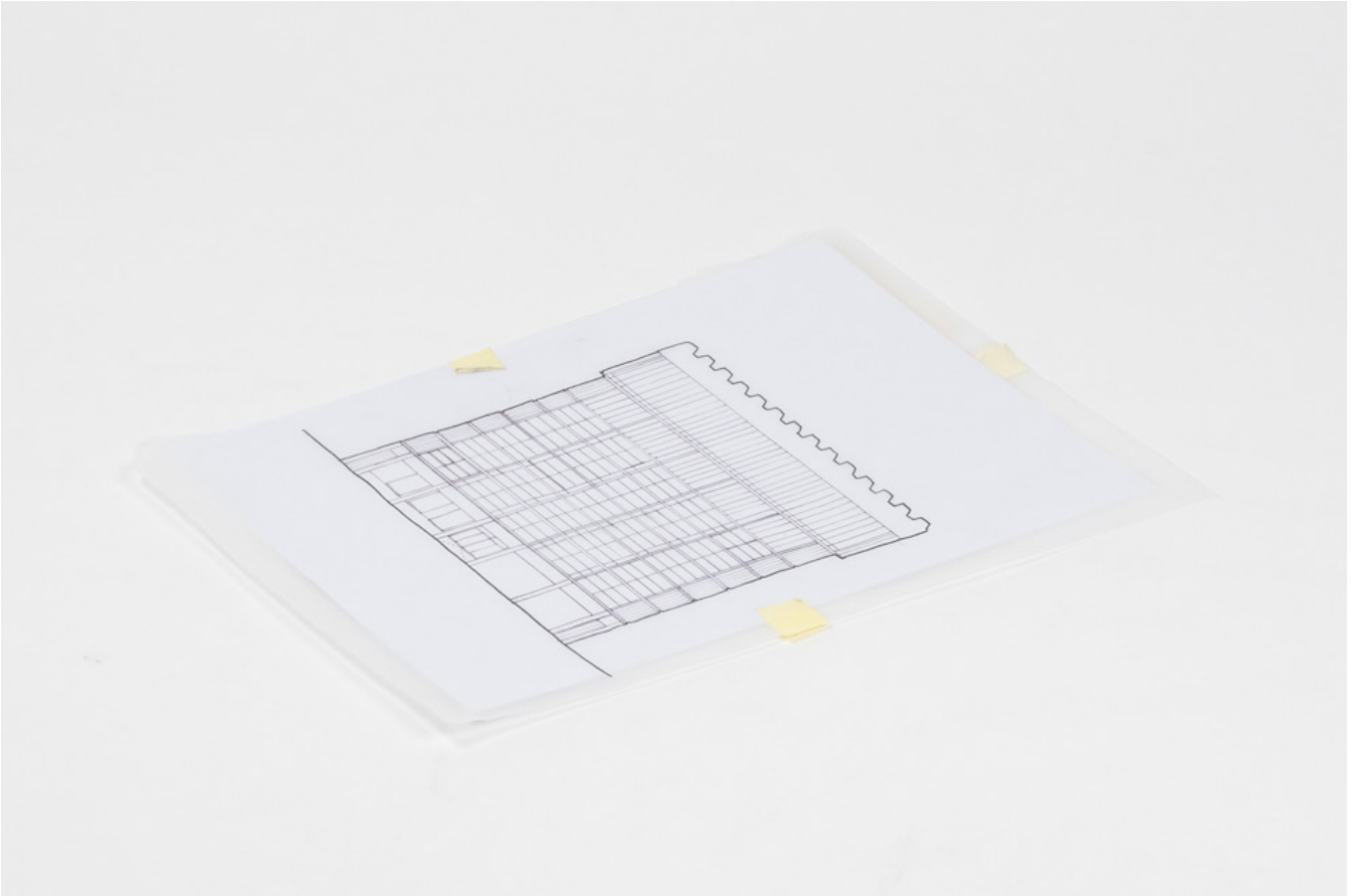


IBC\_JK\_MSC4\_D\_11

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Riverside façade study  
Hand Drawing  
pen and crayons on paper  
148.5x210 mm  
03.2023





IBC\_JK\_MSC4\_D\_12

Name:

Object type:

Material:

Dimensions:

Date:

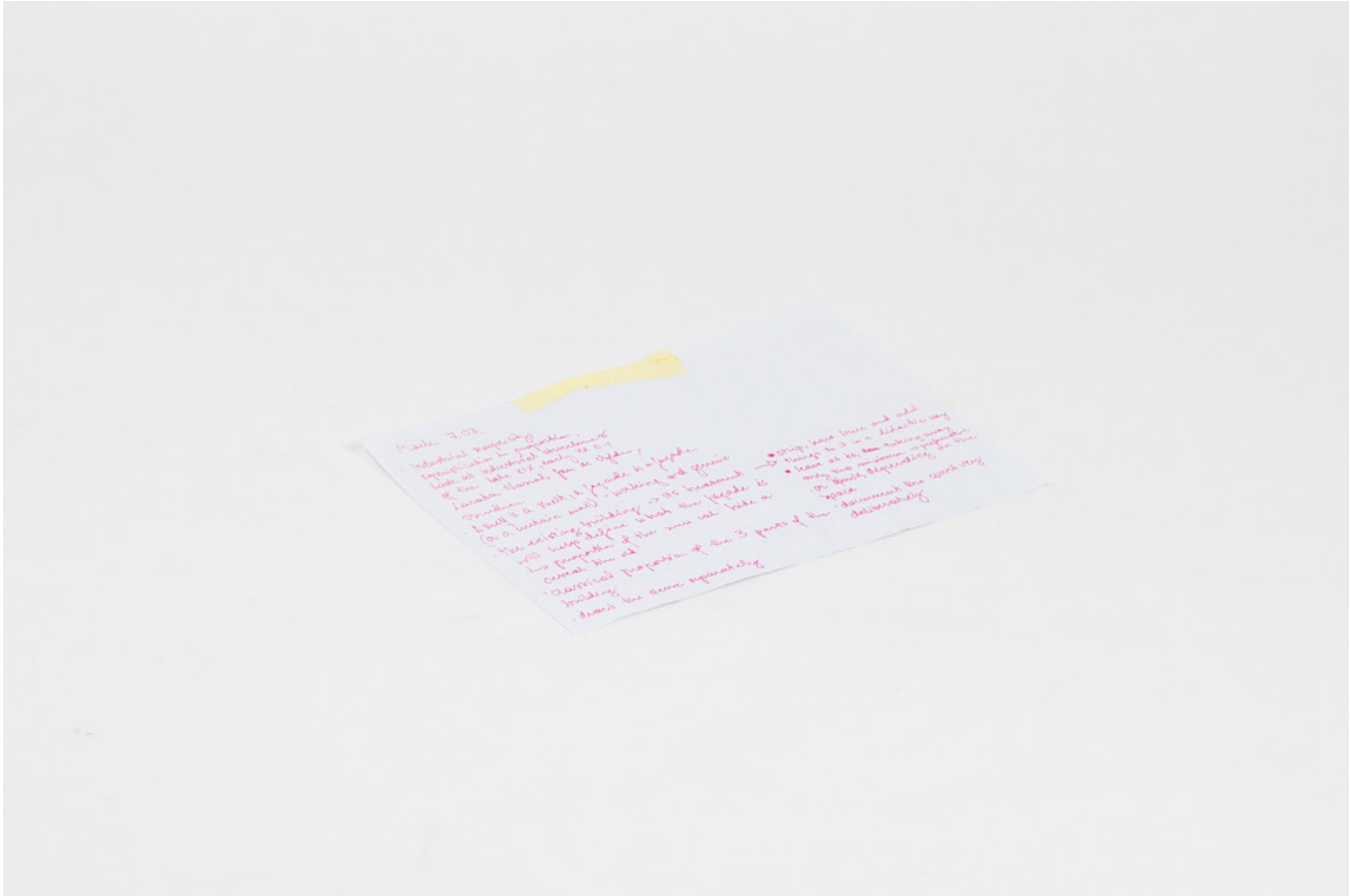
Riverside elevation drawing

Hand Drawing

pen, tracing paper, masking tape

210x297 mm

03.2023



IBC\_JK\_MSC4\_O\_13

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Tutorial notes 07.03 - Mark  
Other Document, Notes  
pen, paper  
148.5x210 mm  
07.03.2023



IBC\_JK\_MSC4\_D\_13

Name:

Object type:

Material:

Dimensions:

Date:

Construction process sketch

Hand Drawing

pen, paper

297x420 mm

03.2023





IBC\_JK\_MSC4\_O\_14

Name:

Object type:

Material:

Dimensions:

Date:

Tutorial notes 23.03 - Daniel

Other Document, Notes

pen, paper

297x420 mm

23.03.2023



IBC\_JK\_MSC4\_O\_15

Name:

Object type:

Material:

Dimensions:

Date:

Construction process sketch

Hand Drawing

pen, paper

297x420 mm

03.2023



IBC\_JK\_MSC4\_D\_14

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Corner Anatomy  
Hand Drawing  
pen, crayon, tracing paper  
297x420 mm  
29.03.2023





IBC\_JK\_MSC4\_M\_05

Name:

Façade Model

Object type:

Model

Material:

tracing paper, plastic, cardboard, paper

Dimensions:

175x380x230 mm

Date:

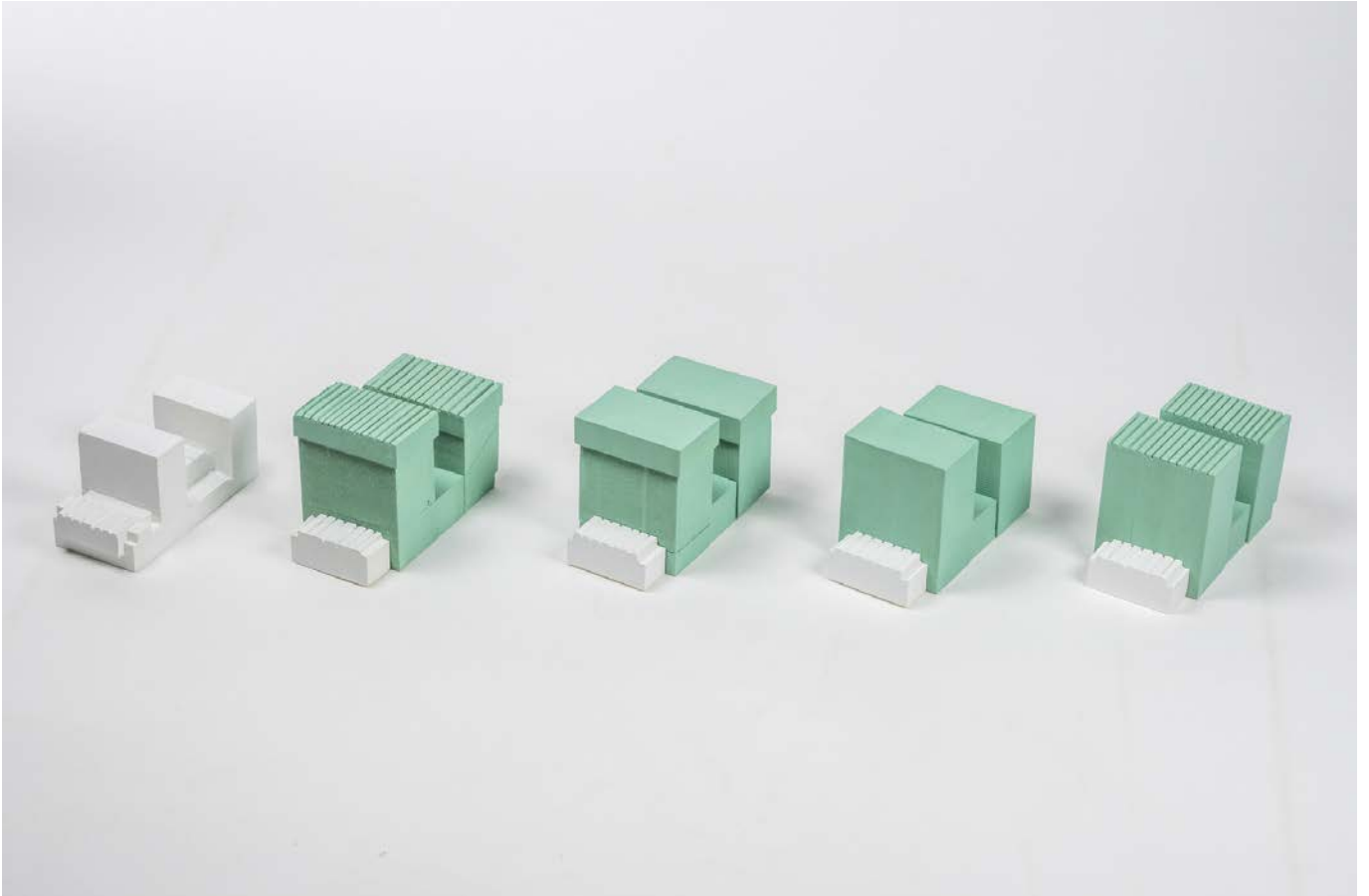
03.2023



IBC\_JK\_MSC4\_D\_14

Name:  
Object type:  
Material:  
Dimensions:  
Date:

Corner Anatomy  
Hand Drawing  
pen, crayon, tracing paper  
297x420 mm  
29.03.2023



IBC\_JK\_MSC4\_M\_06

Name:

Object type:

Material:

Dimensions:

Date:

Form studies

Model

painted foam

155x75x100 mm, series of 5

04.2023





IBC\_JK\_MSC4\_O\_16

Name:  
Object type:  
Material:  
Dimensions:  
Date:

P4 Script  
Other Document  
paper  
297x210 mm  
21.05.2023