

# VMHK: a Common Ground for Art

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STUDIO + RESEARCH MENTORS

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**I. INTRODUCTION**  
**II. POSITION**  
**III. ARCHITECTURE**



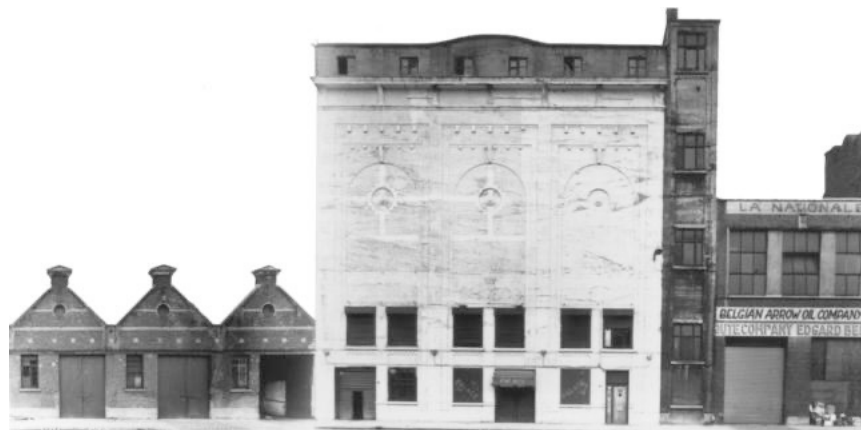
## I. INTRODUCTION



MHKA

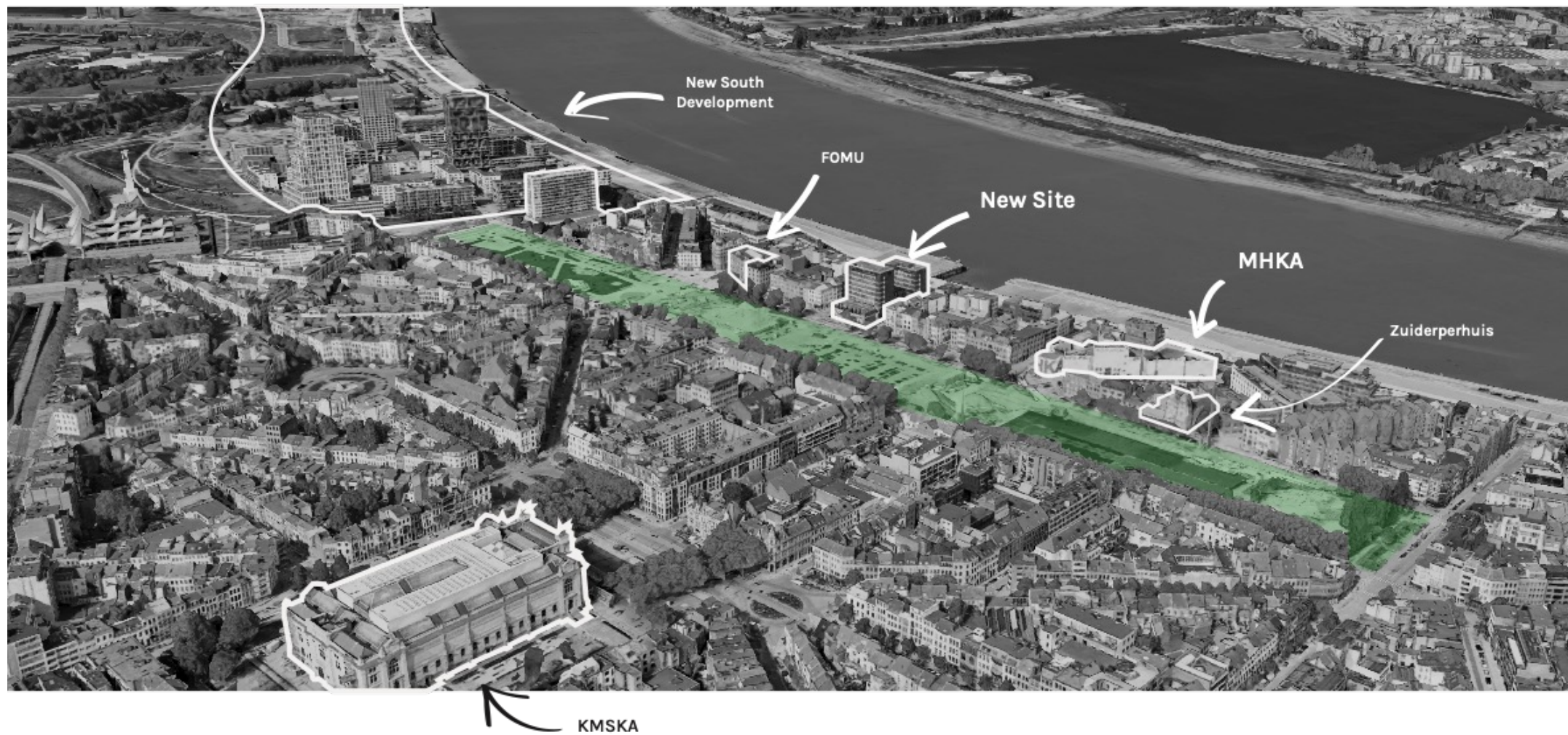






La Nationale









**KMSKA - Royal Museum of Fine Arts Antwerp**



**MoMu - Fashion Museum Antwerp**



**DIVA Museum for Diamonds, Jewellery and Silver**

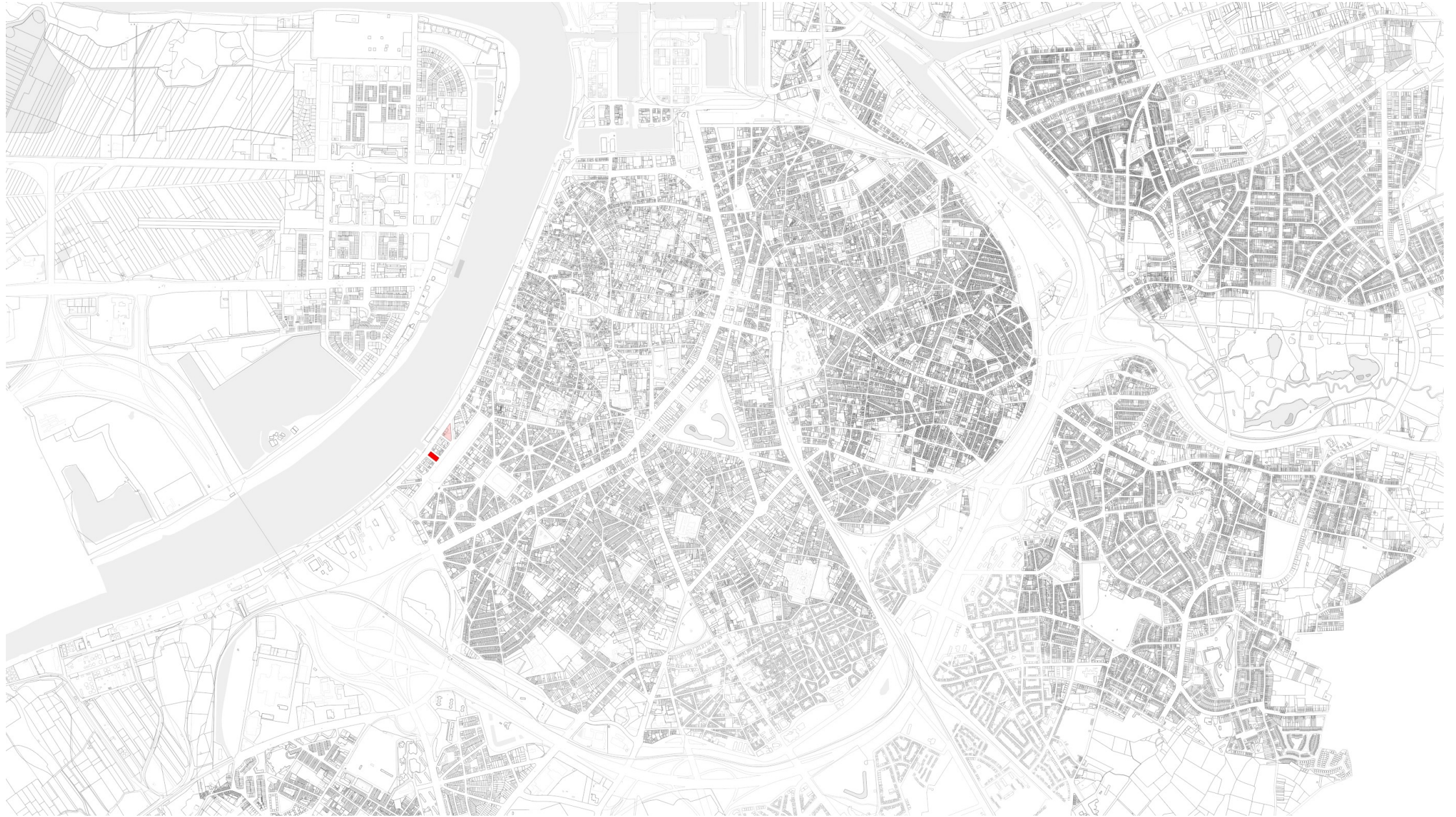


**FOMU - Photo Museum Antwerp**



## MHKA's Current State





## II. POSITION

# An Architecture For Art

Graduation Project 2022-23



Office Baroque: Doors Crossing, 1977, from the Gordon Matta-Clark Ensemble, M HKA

## A new art museum for Antwerp

Humankind has always made art. Through its appeal to the human senses, it has helped to shape the ways in which we perceive the world around us and, in its varied forms, offers a means beyond language through which we have become able to articulate our relationships with one another. Art and architecture have, together, constructed the settings through which human society has evolved and, on occasion, transformed itself. From churches and palaces, where authority and power were consolidated through the physical embodiment of systems of belief, to the development in the 19th Century of palaces of culture: public museums and galleries, where forms and spaces of representation became a mirror through which culture could situate, consolidate or emancipate itself, within or in counterpoint to the prevailing order of things.

As modernity rapidly adapted the world to human needs and subsumed sublime nature within its own image, art became a means of resistance. Expanding out from the studio and the picture gallery it addressed that nature directly, capturing its often-fleeting splendours against a backdrop of relentless industrialisation and the ever-expanding city. In the 20th Century

the arts centre developed, offering more permeable, democratic forms of architecture through which art and culture sought to make themselves available to the populations of that industrial metropolis. In time, artists co-opted and adapted the redundant structures left behind by the contemporary city's relentless process of change: inhabiting abandoned factories and warehouses, as places from which to critique it. New forms of art developed to document, reveal and even reshape the landscapes and infrastructures of the Holocene, or alternatively chose to abstract themselves into expressions of pure colour, form or process. Art came to offer society competing new ways through which to express ideas. Ones that might be transcendent and revelatory but could equally be disconcerting or disorientating, sometimes even dangerous.

Simultaneously and perhaps inevitably however, the art world consolidated its age-old relationship with money and power. In the latter half of the last century, the white cube established a controlled, almost sanctified sensory context for its display. Here in an atmosphere of purified light and air, and in near silence, works of art attained a highly specific aura that allowed

Interiors  
Buildings  
Cities



# An Architecture For Art

White room'un bu dikkatli bir taban değil, bir kavramın ve bir expression'ın sözcüğüdür. Söyleneceği anı mı? \*

them to be contemplated at a distance from the complexities of real life outside, further objectifying them and heightening both their emotional value and their physical one. Although many artists sought to resist it, even the most radical forms of artistic endeavour became commodified and subsumed to the service and control of the market. Meanwhile, in seeking to establish their public purpose, the influential contemporary art institutions that exhibited them adopted and adapted the signifiers and scenographies of the world of commerce, to the extent that they became, at times, hardly distinguishable from one another... and white galleries have become more like shops, shops became galleries, with high value brands establishing their cultural authority through the establishment of collections and the exhibiting of artists, at a scale and ambition often beyond the financial means of the public sphere.

This year the Graduation Studio of Interiors Buildings Cities will address this contested space of the contemporary art gallery. We will consider its societal role and how its responsibilities to the heterogeneous contemporary city and its diverse population might be physically manifested in the image and presence of a new public building. As in previous iterations of the Graduation Studio, our academic project takes an actual project as its starting point, allowing the conditions and concerns of a real brief for a real client to be one key reference point in the development of both individual and collective concerns. This year we will work in relation to a competition brief for the redevelopment of M HKA, the contemporary art museum of Antwerp, on a new site close to its existing one in the South of the Belgian city.

The history, present situation and potential future of this particular museum embodies many of the larger issues and questions referred to in the opening paragraphs of this introduction. It emerged out of the activities of the International Cultureel Centrum (ICC), which was founded in the revolutionary spirit of the late 1960's, when established institutions were being radically challenged. Originally housed in an actual palace, the disused royal residence on the Meir, it proposed in 1977, the same year the Centre Pompidou opened in Paris, an unrealised plan to relocate itself to a disused office building on a pedestrian shopping street. Here it was envisaged that, alongside its museum function, the building would house a performing-arts venue, multipurpose rooms, a cinema and artists' studios, information centre, cafeteria, bookshop and a babysitting service. Two years later, following the premature death of American artist Gordon Matta-Clark, the ICC proposed to preserve his last remaining physical work, Office Baroque, as the basis for a new museum. The intention was to purchase this monumental intervention into a disused office building on the banks of Antwerp's River Schelde, and to house a new exhibition space in the neighbouring block. However, the plan was unfortunately curtailed by its pre-emptory demolition by the site's owner. Nonetheless, the Matta-Clark Collection, which ICC director Flor Bex had

instigated, became the foundation for the collection of M HKA, with the new museum, where he also became the first director, being established by Royal Decree in 1985.

Bex described it as a 'kunsthalle with a collection', with the latter being focused on contemporary art, from the 1960's onwards. Over time however M HKA has emerged as a fully-fledged museum, housed in a redeveloped and extended former grain warehouse and incorporating the archive and library of the Centre for Visual Culture. The rather introverted architecture of the current building is ambivalent, its interiors seek to approximate the monumental white cubes of the contemporary museum, while as a conversion it carries echoes of the Alternative Spaces movement, an anti-museum, avant-garde movement driven by artists, with Gordon Matta-Clark being one of the protagonists. The Belgian academic, Wouter Davidts, has commented that the transformation of the grain silo into a museum has 'resulted in a building that is, paradoxically, both formally indefinable and extremely determined, that looks generic but is very emphatically present.'

The next phase in this complex process of emergence is intended to be a move into a new, purpose built museum building, located near the current site, as an urban focus for the conversion of a monumental former dock into a new, linear public park. A key intention for this project is to consolidate the urban condition of the rapidly developing area of Antwerp South, with the proposed new museum counterpointing the major transformation of the more historically focused Museum of Fine Arts, about to re-open nearby. It will also, however, look beyond its immediate environment, through its redesignation as the Flemish Museum of Contemporary Art (VMHK). This places new responsibilities on it, to represent not only the artists and artistic culture of Flemish Belgium but also its people; a complex and potentially divisive issue, given both the traditions of cultural exchange and the current, heterogeneous population of this great port city.

The first competition was cancelled and the proposal is that it will be re-run in the course of the current year, offering a compelling sense of currency to our work. The brief for that original competition will form the basis of our exploration, but this will also be open to your individual and collective critique. Its intentions are at some distance from the radical, social, political and artistic positioning of Matta-Clark's 'anarchitecture', a fact the brief acknowledges in its counterpointing of anti-museum fascinations versus technical museum requirements, its desire for an atmosphere of both industrial roughness and domestic intimacy, and its requirement to be, at once, a robust skeleton and a volatile space of experimentation. To this we would add the profound need to address the environmental challenges we face, through the consideration of what, how and when to build. Our year will start with a period of design research, moving between studio and seminar. This will include an analysis of the museum / anti-museum context within which the project situates itself, exploring the idea and form of the modern art

Interiors  
Buildings  
Cities

Palace

**"Antwerp is the city where art is a living thing."**

*- Peter Paul Rubens*

**"Cosmopolitan cities provide fertile ground for contemporary art to blossom."**

*- Katharina Wenzel-Vollenbroich*

**"Art in cosmopolitan cities is a bridge between different cultures, helping us to understand and appreciate each other's perspectives."**

*- Thelma Golden, Director and Chief Curator of The Studio Museum in Harlem*

Department of Culture, Youth and Media

All-inclusive study assignment for the  
construction of a Flemish Museum of

Contemporary Art

OPEN CALL OO3702

PROJECT FILE



AGENTSCHAP FACILITAIR BEDRIJF									
Construction Project Department									
33986 - OO3702 - Construction of a Flemish museum for contemporary art									
TOPIC	#	minimum net surface (incl. domestic and exterior walls and circulation)	Free height min.	minimum net volume (incl. domestic and exterior walls and circulation)	grossing factor	minimum gross surface (incl. indoor and exterior walls, incl. circulation)	minimum gross volume (incl. indoor and exterior walls, incl. circulation)		
<b>4.2</b>	<b>Collection component</b>	<b>8 032</b>		<b>16 468</b>					
	track 1	1 792		10 468	1.3	2 330	13 930		
	main hall type 1	4	6,60	8 000					
	main hall type 2	6	6,24	5 000					
	store rooms type 1	5	2,00	4 500					
	garages	8	3 50	2 000					
	track 2	1 040		5 200	1.3	1 352	6 760		
	main hall type 2	10	1,40	5 000					
	round room	1	200	4 000		260	1 040		
				<b>15 800</b>					
<b>4.3</b>	<b>Exhibition component</b>								
	main circuit	1	1 800	6 000	1.5	2 700	16 200		
	secondary circuit 1	2	400	8 000	1.5	675	8 400		
	secondary circuit 2	2	500	6 000	1.5	1 350	8 300		
<b>4.4</b>	<b>Library &amp; Archive</b>	<b>1 900</b>		<b>7 430</b>					
441	reading room/library	1	722	3 800	1.4	333	1 341		
442	documentation center	1	765	3 500	1.5	1 050	3 475		
443	study room	40	40	3 500	1.5	40	2 100		
444	customer management / digital operation	1	30	3 500	1.5	59	205		
445	support facilities	1	20	3 500	1.5	30	105		
445.1	sanitary visitors	incl.							
445.2	sanitary workers	incl.							
446	archive operation	1	130	3 500	1.5	195	683		
446.1	office space	incl.							
446.2	staff room	incl.							
447	technical operation archive deposit	incl.							
447.1	exhibition - locked quarantine room	incl.							
447.2	accession room	incl.							
447.3	deposit art archives	1	750	4 500	1.5	1 125	5 063		
				<b>6 600</b>			<b>25 340</b>		
<b>4.5</b>	<b>The forum</b>								
451	Forum Headroom	1	1 566	9 000	1.7	2 446	23 607		
452	reception hall	1	370	3 000	1.7	969	5 614		
452.1	lobby	incl.							
452.2	reception area and cloakroom groups	1	incl.	9 000					
452.3	reception and cloakroom	1	incl.						
452.4	desk/reception/consulting	1	incl.	3 000					
452.5	storage reception	1	incl.						
453	specific forum-related features	1	180	4 800	1.7	306	1 224		
453.1	medium shop	1	370	3 000	1.7	629	1 887		
453.2	multifunctional event space and storage	1	incl.	7 000					
453.3	seminar rooms	3	160	3 000	1.7	272	816		
453.4	auditorium/conference operation	1	410	9 000	1.7	669	4 279		
453.5	arena space - stage area	1	210	6 000	1.7	357	1 421		
453.6	arena space - stage area	1	incl.	3 000					
453.7	support facilities	incl.							
453.8	sanitary visitors	1	152	3 000	1.7	258	775		
453.9	sanitary workers	incl.							
453.10	first aid room	incl.							
				<b>8 200</b>			<b>31 048</b>		
<b>4.6</b>	<b>Back office workshops</b>	<b>375</b>		<b>1 688</b>					
	Workshops								
461	Wood workshop	1	165	4 500	1.4	234	1 058		
461.1	Metal workshop	1	70	4 500	1.4	98	441		
461.2	Textile workshop	1	80	4 500	1.4	112	504		
461.3	Audio and video room	1	30	4 500	1.4	42	189		
461.4	Storage space for technical equipment	1	35	4 500	1.4	49	221		
				<b>1 688</b>			<b>7 948</b>		
<b>4.7</b>	<b>Back office art handling</b>								
	Transport and handling zone								
471	lifts / lifts	1	120	6 800	1.4	181	1 221		
471.1	loading and unloading zone	1	200	6 800	1.4	168	1 140		
471.2	Transfer table	1	120	6 800	1.4	168	1 140		
471.3	Registration, control and maintenance	incl.							
471.4	Packing area (technical/unpacking)	1	incl.						
471.5	Storage room for storage materials for packing material	1	30	4 500	1.4	42	189		
471.6	Storage room for storage material and tools	1	20	4 500	1.4	28	126		
472	Space for collection management								
472.1	Quarantine room	1	27	4 500	1.4	38	170		
472.2	Workshop	1	234	4 500	1.4	328	1 474		
472.3	Show studio	1	35	4 500	1.4	50	227		
472.4	Storage room	1	676	7 000	1.4	945	6 015		
				<b>3 420</b>			<b>23 420</b>		
<b>4.8</b>	<b>Back office logistics and techniques</b>								
	Desk service and business management								
481	Mail service from visitors	1	3	3 500	1.4	13	46		
482	Mail service from visitors	20	20	3 500	1.4	28	98		
483	Kitchenette	1	6	3 500	1.4	8	29		
484	Sanitary employees (separate)	2	16	3 500	1.4	22	78		
485	Changing rooms (incl. showers, separate)	2	60	3 500	1.4	84	294		
486	Storage rooms								
486.1	Storage room for cleaning	1	100	3 500	1.4	140	490		
486.2	central storage logistics	1	250	4 500	1.4	350	1 575		
487	Binocular storage	1	150	4 500	1.4	207	1 001		
488	Technical rooms	according to need							
489	Access for logistics								
489.1	lock / lock	1	40	6 800	1.4	56	381		
489.2	lock / lock	1	47	6 800	1.4	67	390		
				<b>7 227</b>			<b>2 545</b>		

### *The museum as public space (or ... a playing field of public regimes)*

As an institution, the future museum explicitly wants to disseminate an idea of 'publicness'. This public character of the institution is not only reserved for the accessible parts of the museum such as the lobby and the reception (nor for not what we here call the forum component), but also relates to other parts of the museum: the intimate public condition of the reading room or the urban space around the museum building, for instance. A museum room, a

depending on the exhibitions, happen in close collaboration with the artists and the mediation team. In addition, the museum will further develop its role as a centre of expertise for artists' archives. There are technical requirements for the depot and the archives themselves. Near the archive is an office space/workshop where the

### *Image*

A first theme comprises different approaches to still and moving images, but also to thinking about the image that is specific to 'our' artists. There is a long tradition of making and distributing images in Antwerp and Flanders, and

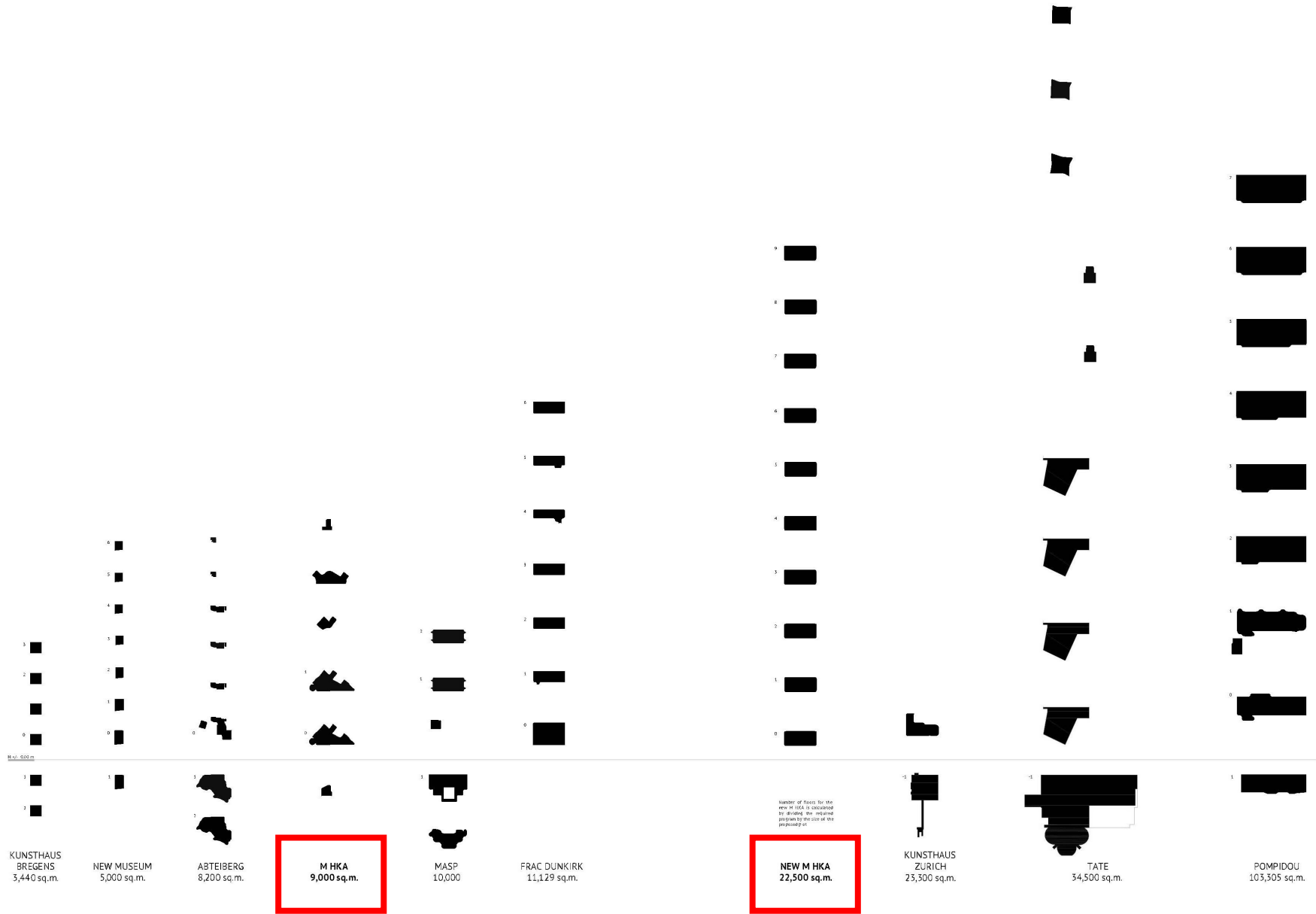
no mention of exhibitions or artistic products that are not yet a collected heritage, let alone of art production. Today it is difficult to imagine a museum for contemporary art that only shows its collection and where no artists are actively working. This gives rise to a structural paradox: the central issue is the (apparent) contradiction

permanent collection. The minister wants the museum to show a permanent collection, in which the development of art in Flanders is framed in an international perspective. The collection should be elaborated for this purpose. In addition to this responsibility for the canon, he also wishes to draw attention to emerging artists. The specific role of M HKA as an institution of the Flemish Community in the broad field of arts and heritage should be clarified,

*“MHKA, chooses to relate to its institutional background and wishes to see aspects of that early history reflected in the building”*

**And expands towards a territory where desires are met.**







3608m2 Forum



3337m2 Office



3150m2 Exhibition

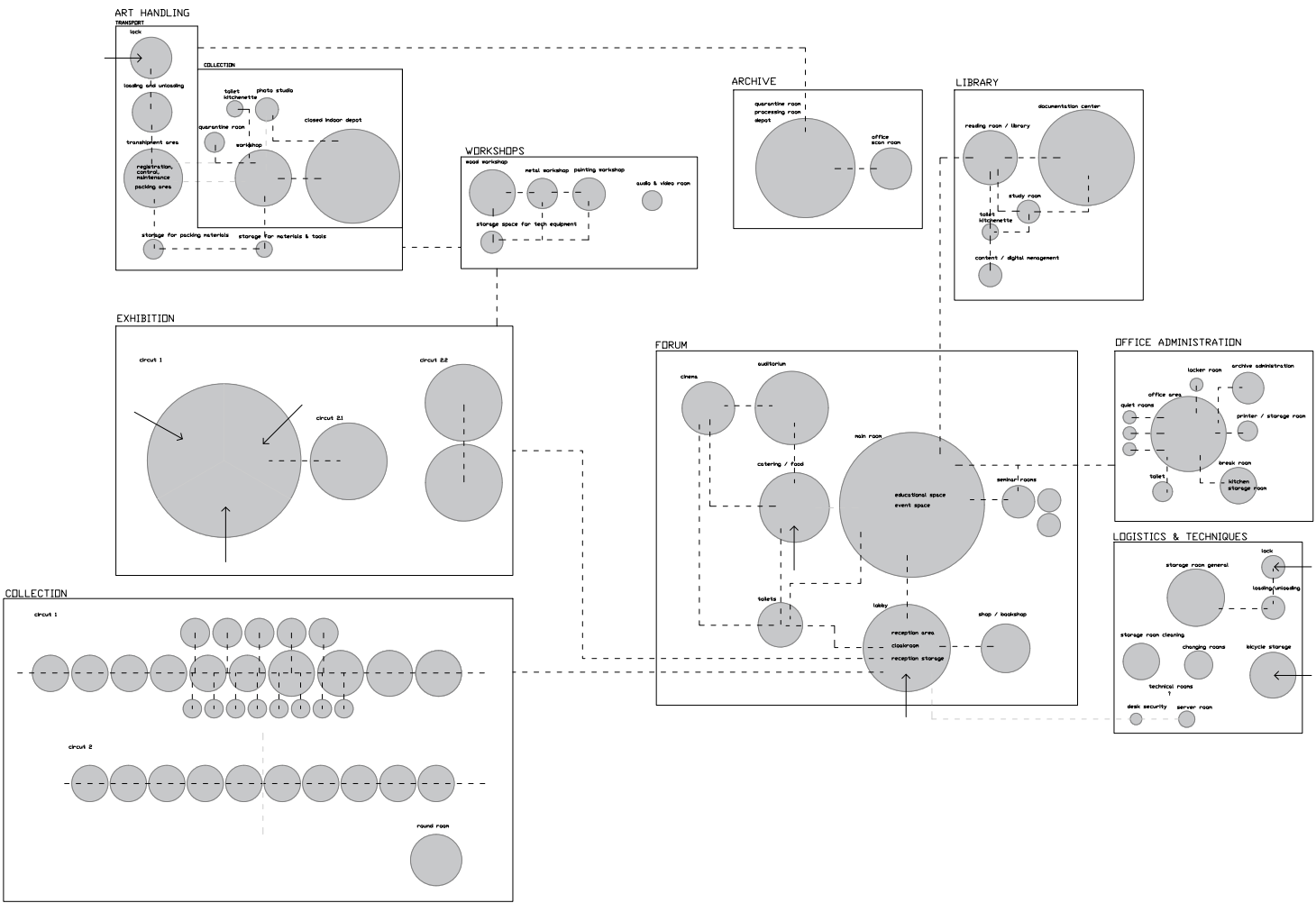


3032m2 Collection



1901m2 Library & Archive

15.026m2  
(22.323m2)  
55 metres.



Sizes Chart

*what they aspire to be and what those aspirations come with*

*functional unification*

*sufficient spaces for each function*

*acting as an independent mechanism, housing all amenities*

**and so, the existing courthouse will be demolished.**



The Courthouse



The New Site

**What a museum can be?  
What a museum can do?**

## The Anti-Museum



# Anti-museum



'Multi-millionaire' Panamarenko and 'Happy Space Maker' Hugo Heyrman during their 'ice-cubes action' on the Antwerp Conscienceplein, July 6, 1968.  
Photo: Maria Gillissen

## **"Happenings in Belgium"** **Hugo Heyrman - Panamarenko** **Ice cubes action, Antwerp 1968**

VAGA, 'Multi-millionaire' Panamarenko, 'Happy Space Maker' Hugo Heyrman and others introduced in 1968 a new era with their provoking actions. They act under the name VAGA (free action group Antwerp). One of their actions is the occupation of the Royal museum for fine arts, where they demand an exposition area. On the Antwerp Conscienceplein they pile up ice-cubes to real barricades and demand a car-free square and a children's playground. This demand (the car-free zone of this small square in the heart of Antwerp) becomes reality by a highly efemere 'happening'. Later they propose to turn the existing nuclear shelter under the Groenplaats into a center for contemporary art.

**June 1968:** Occupation of the Hendrik Conscience square. The activists (VAGA - free action group of Antwerp) demand a car-free square. July 6, 'ice-cubes action': Hugo Heyrman and Panamarenko close off the square with industrial ice-cubes manufactured in an artistic manner. July 13: VAGA-action, the square is transformed in a green zone, the protesting is done in a 'happening' atmosphere, performance of Wannes Van de Velde. Beginning July the town's administration decide to make a principle decision to make the square a car-free zone; just in the course of 1972 the first car-free square in the heart of Antwerp is a fact.

People protesting with ice cubes to make Conscienceplein a car free square.





# The Vrijdagmarkt

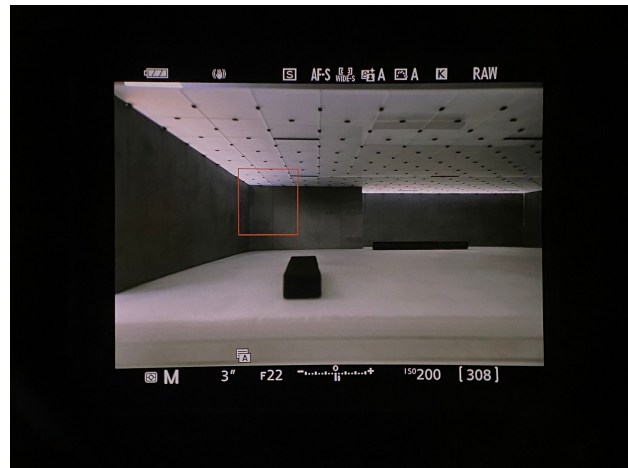




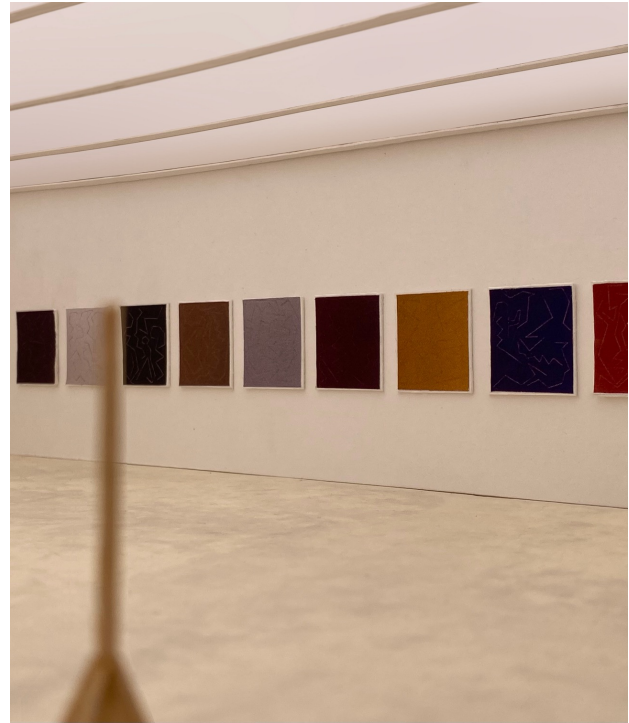
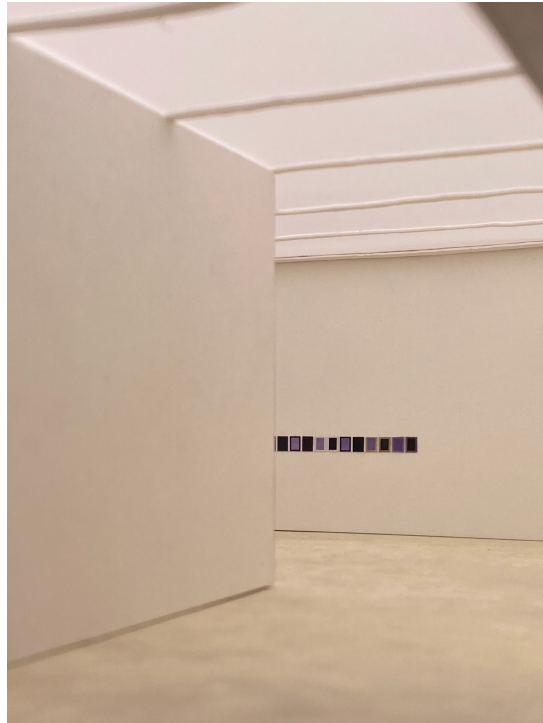
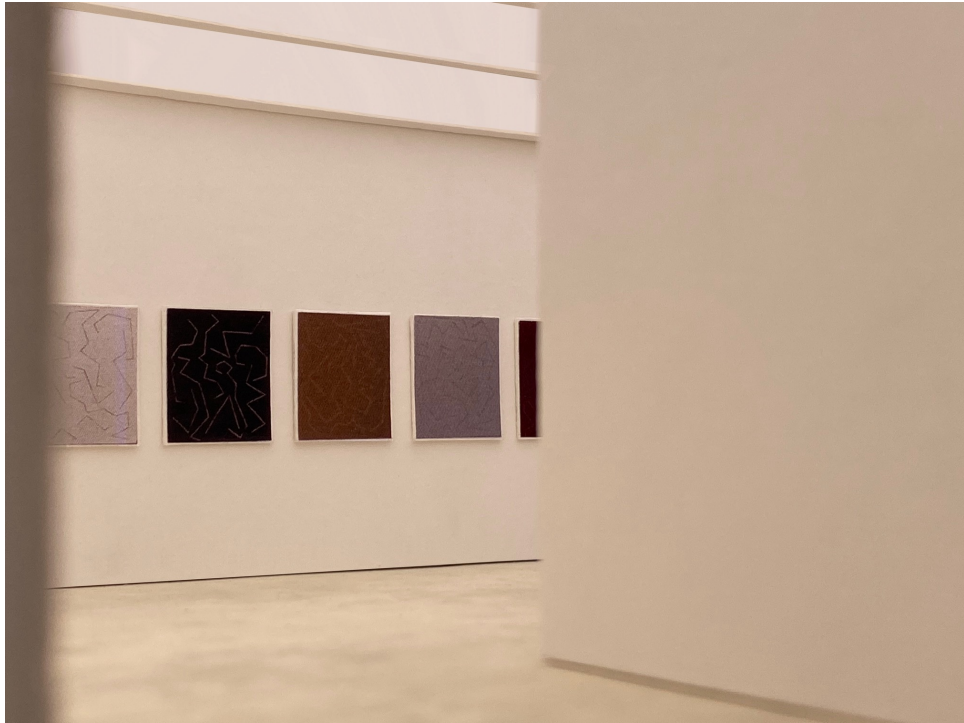
Street Painters, Antwerp

“Cosmopolitan cities are fertile grounds for contemporary art to blossom” – Munch Curator

# The Precedents

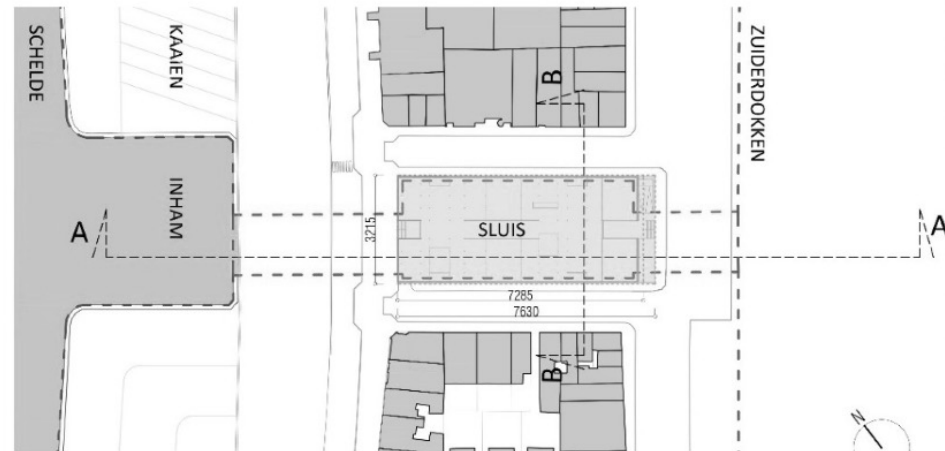
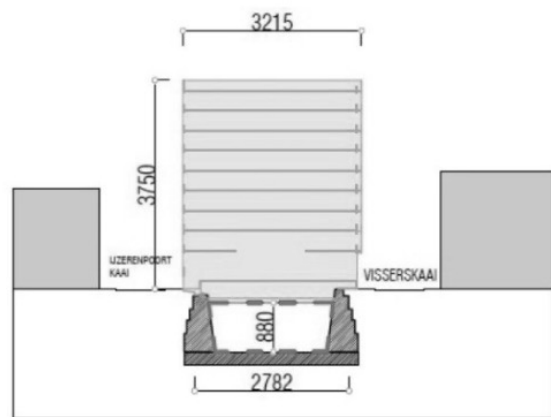
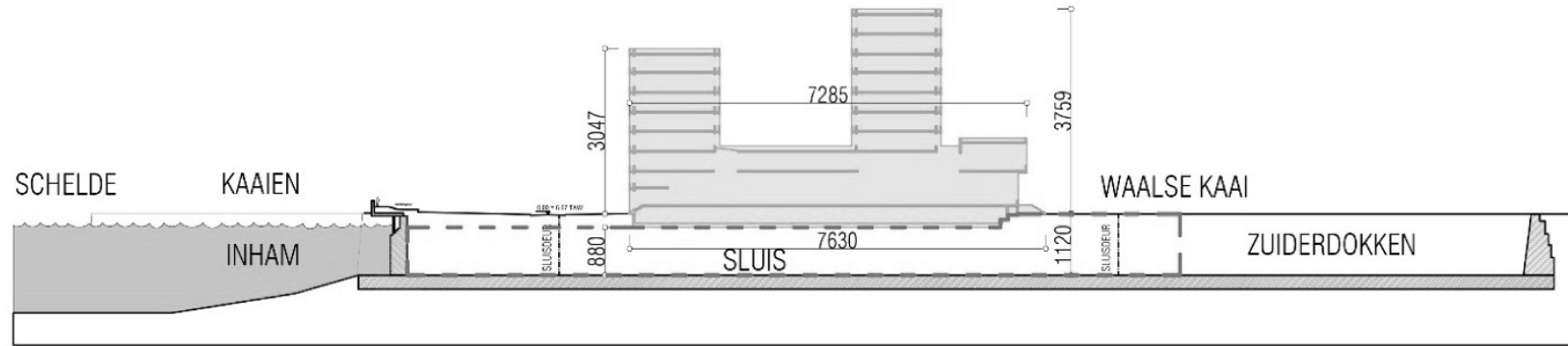


# The Precedents

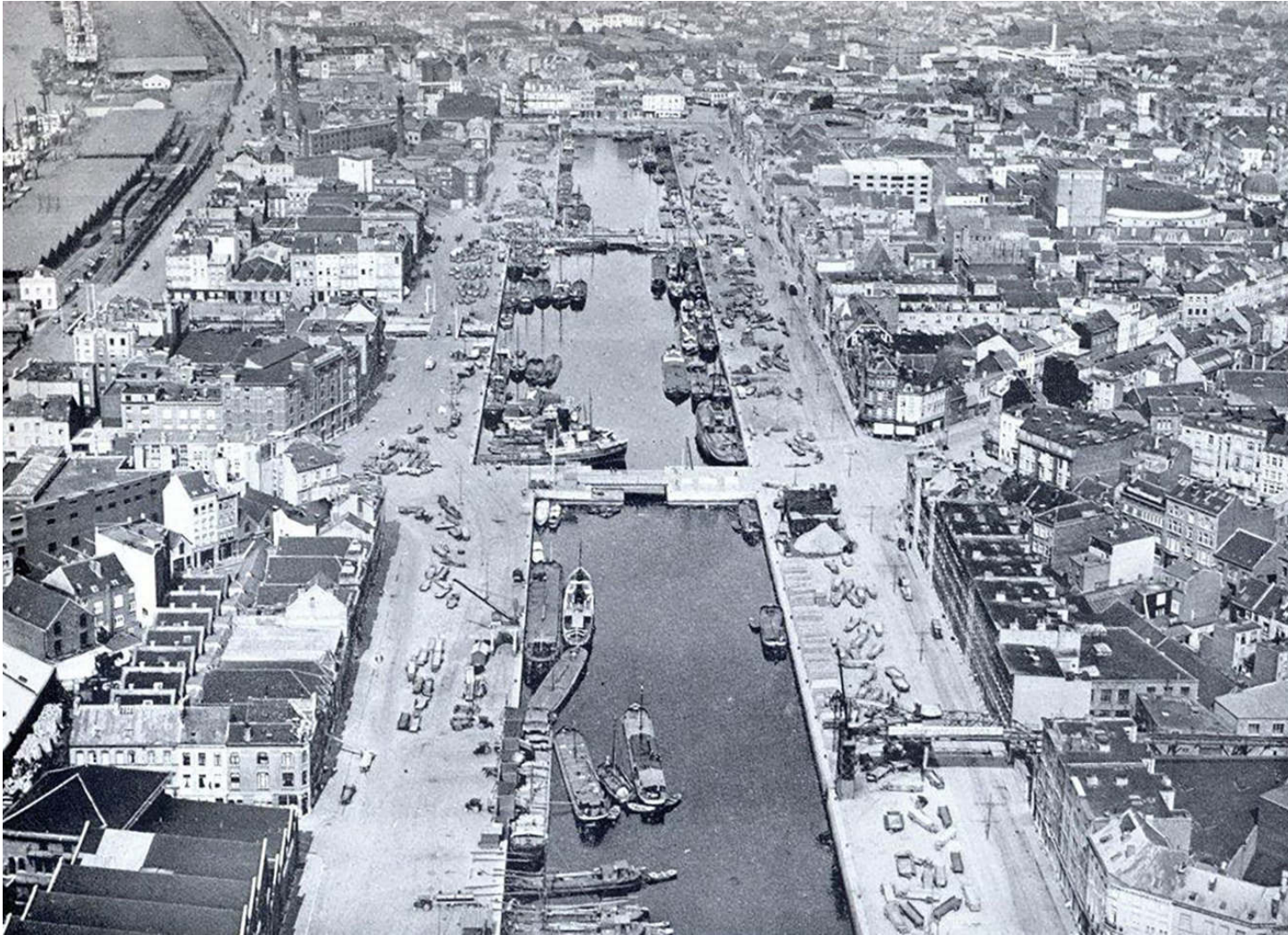


### III. ARCHITECTURE

# New Site: The Old Lock



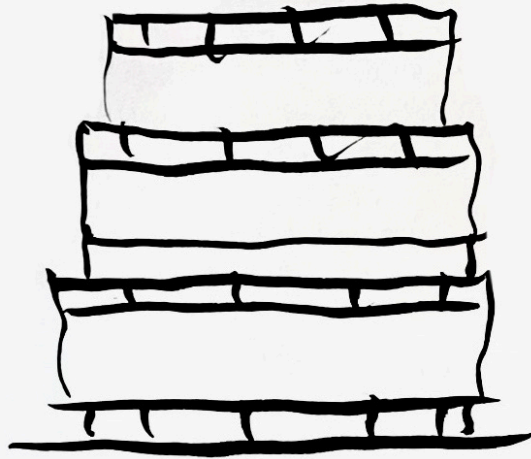
## New Site: The Old Lock



# The New Park



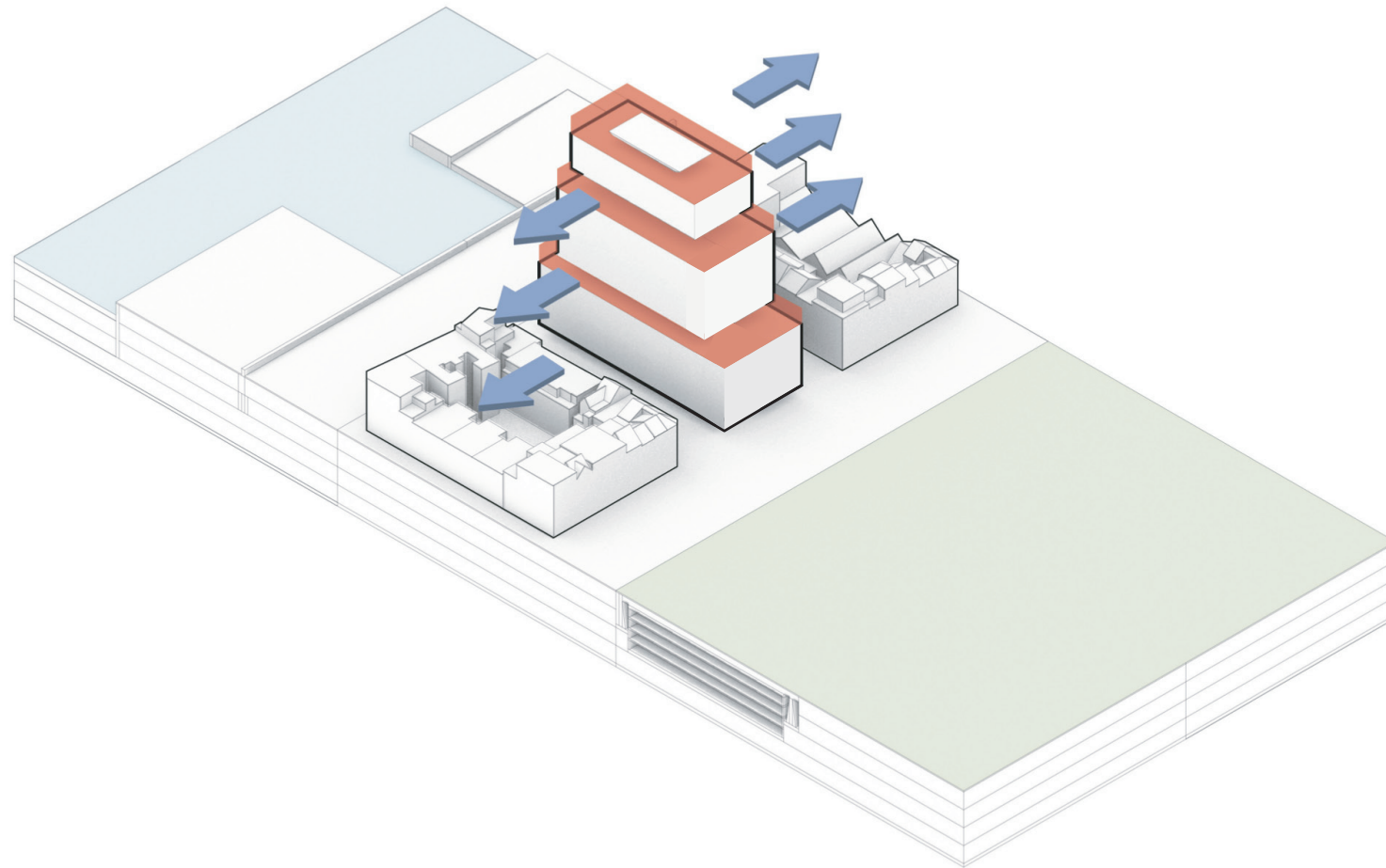




The Design

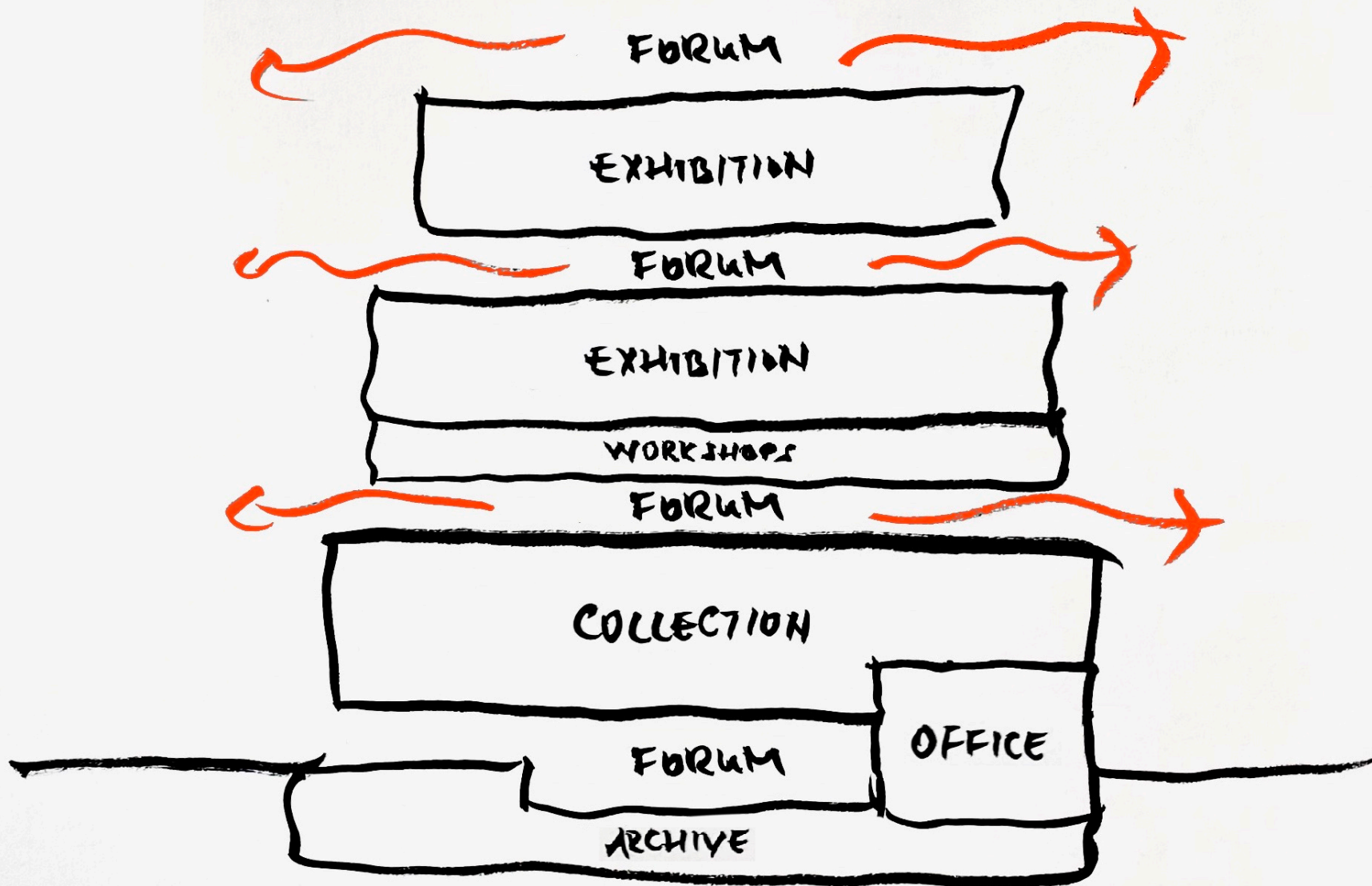


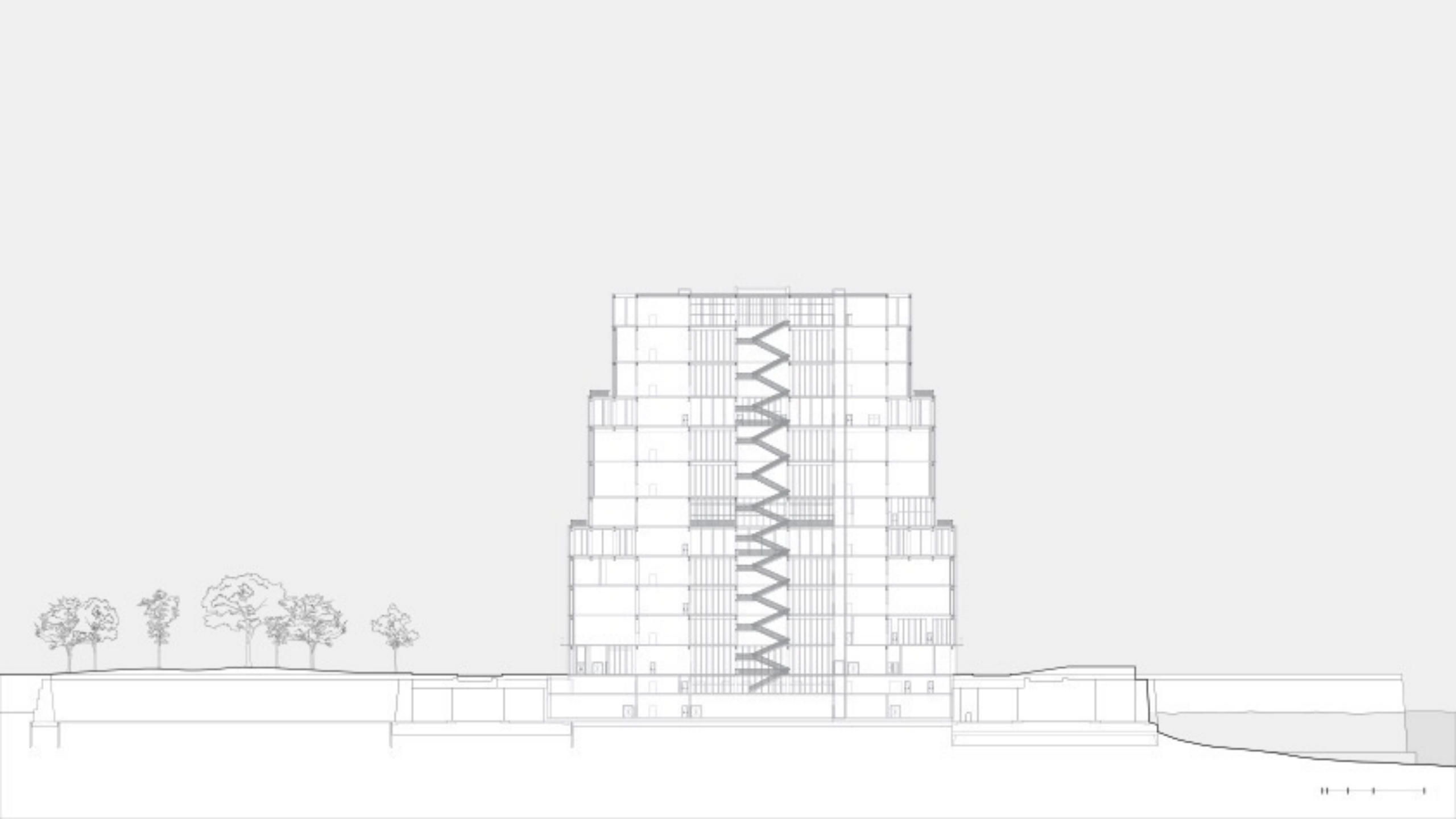


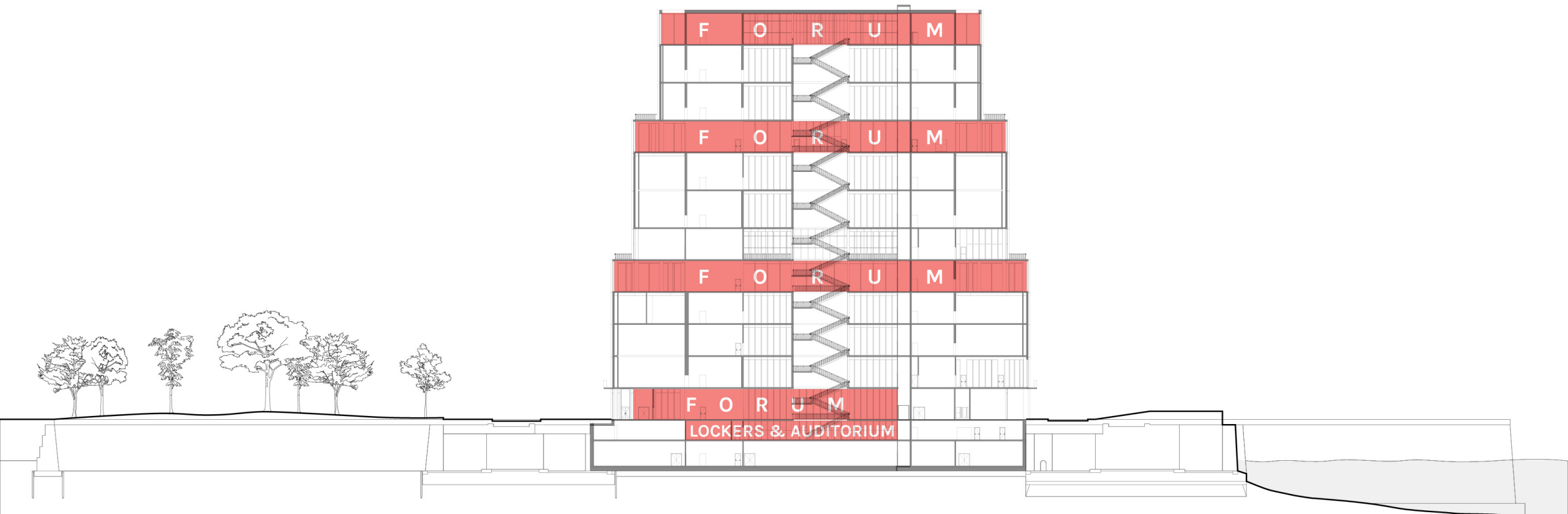


views at 3 different heights.

neighboring roofs  
city overview  
sky view

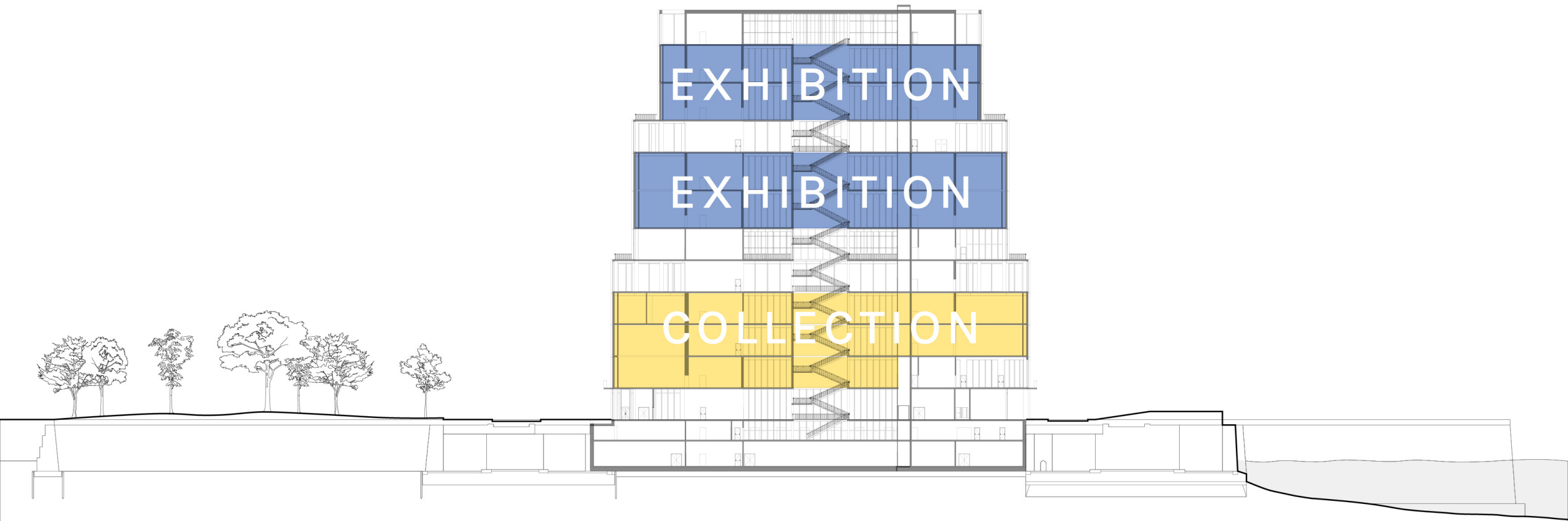






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EXHIBITION

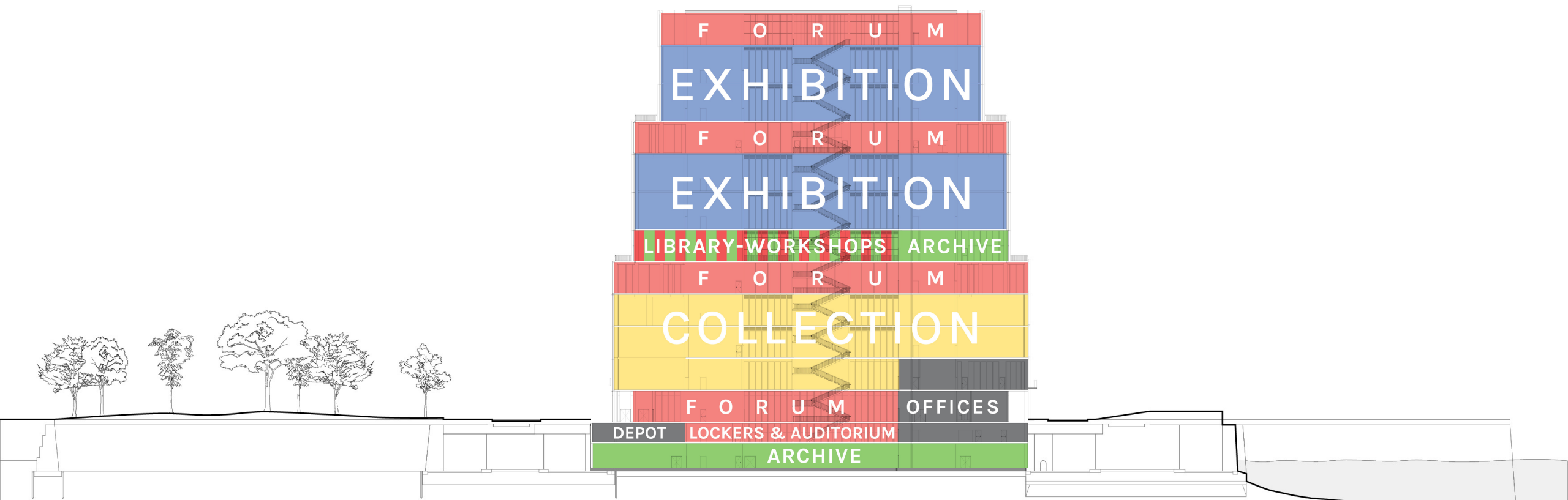
EXHIBITION

COLLECTION

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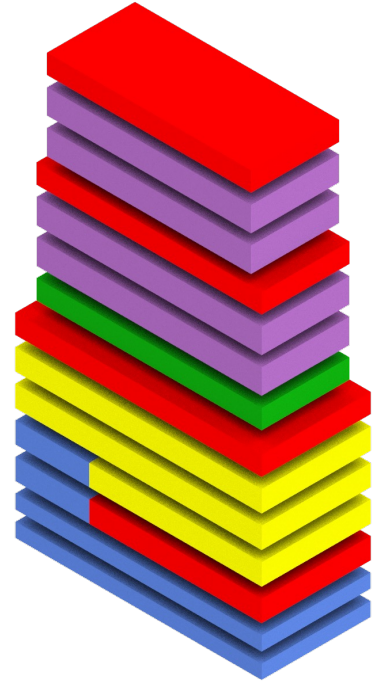
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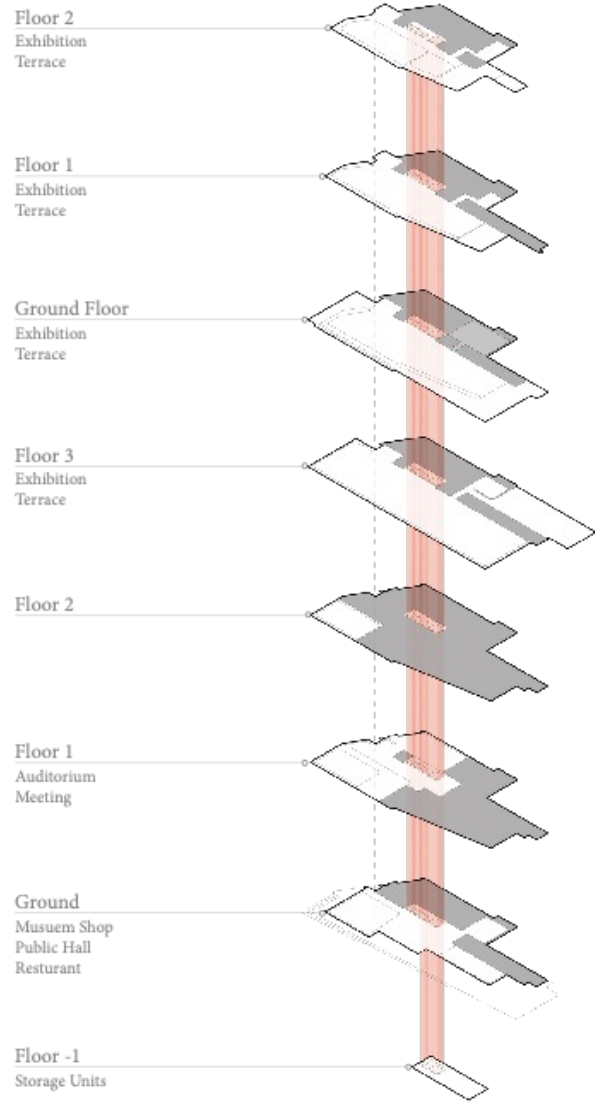
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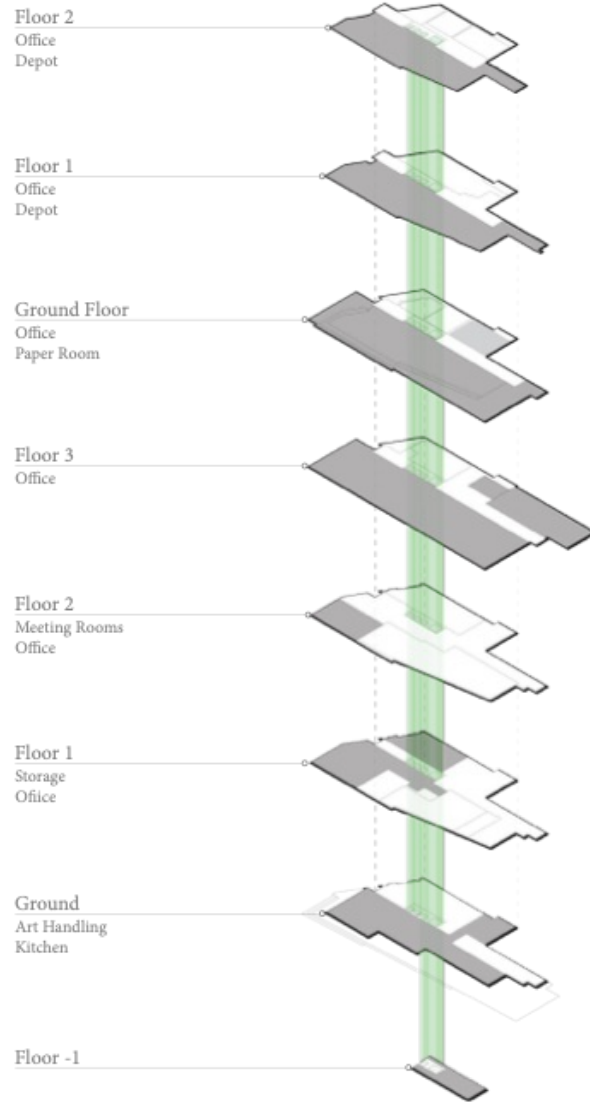


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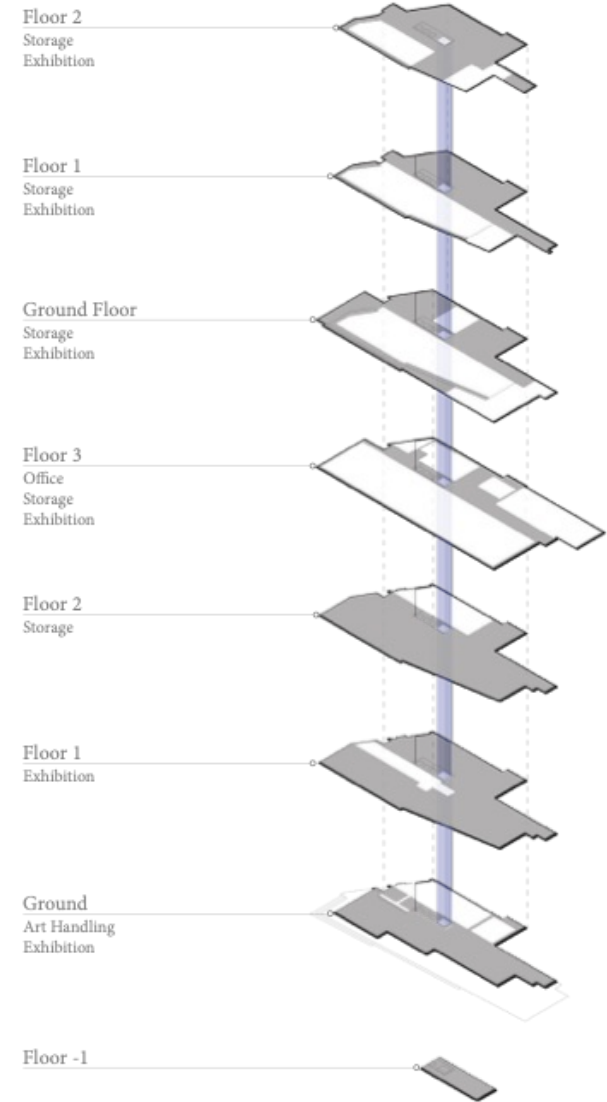
Whitney Museum  
NYC, New York



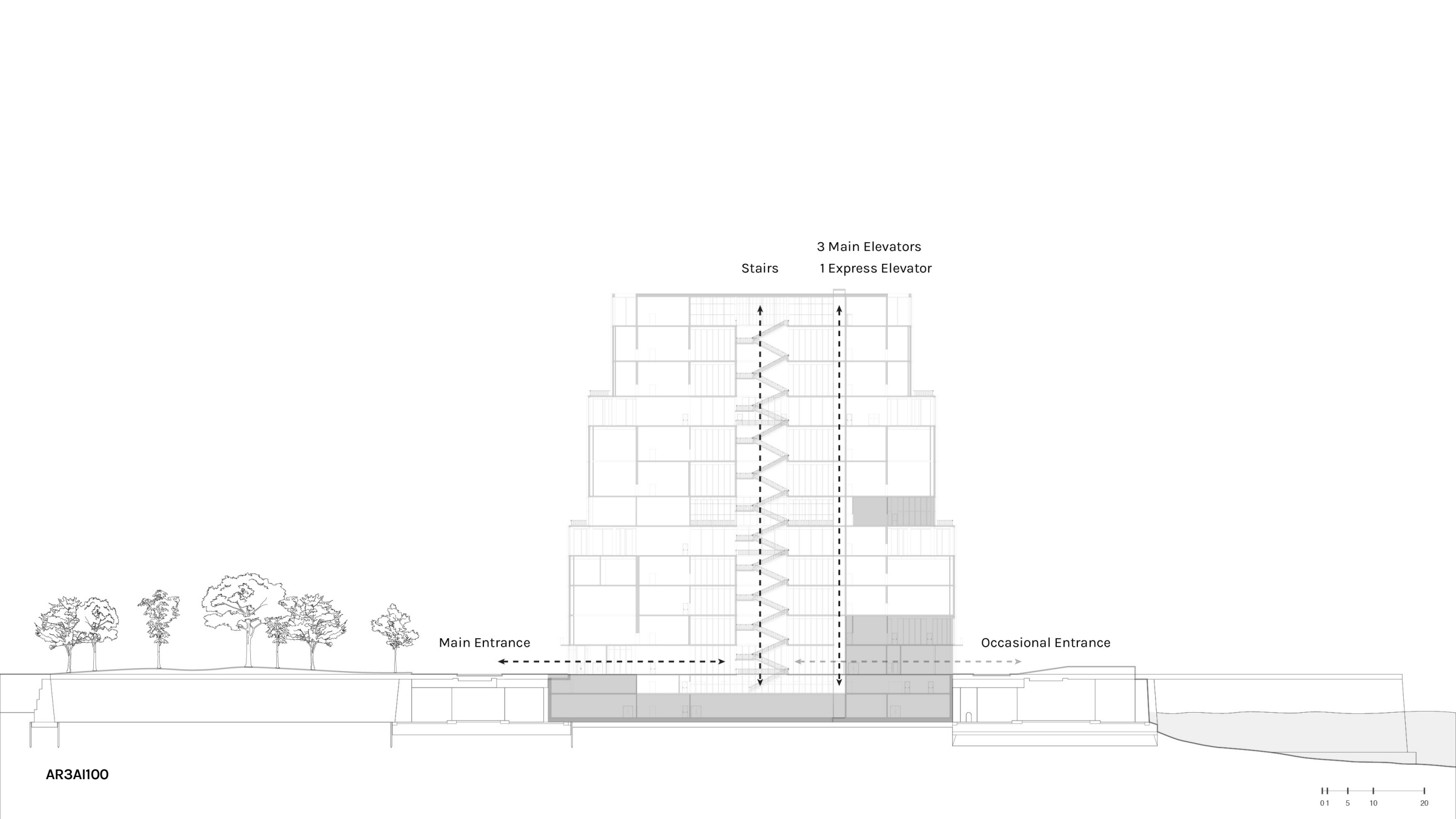
Public



Staff



Art



3 Main Elevators  
1 Express Elevator

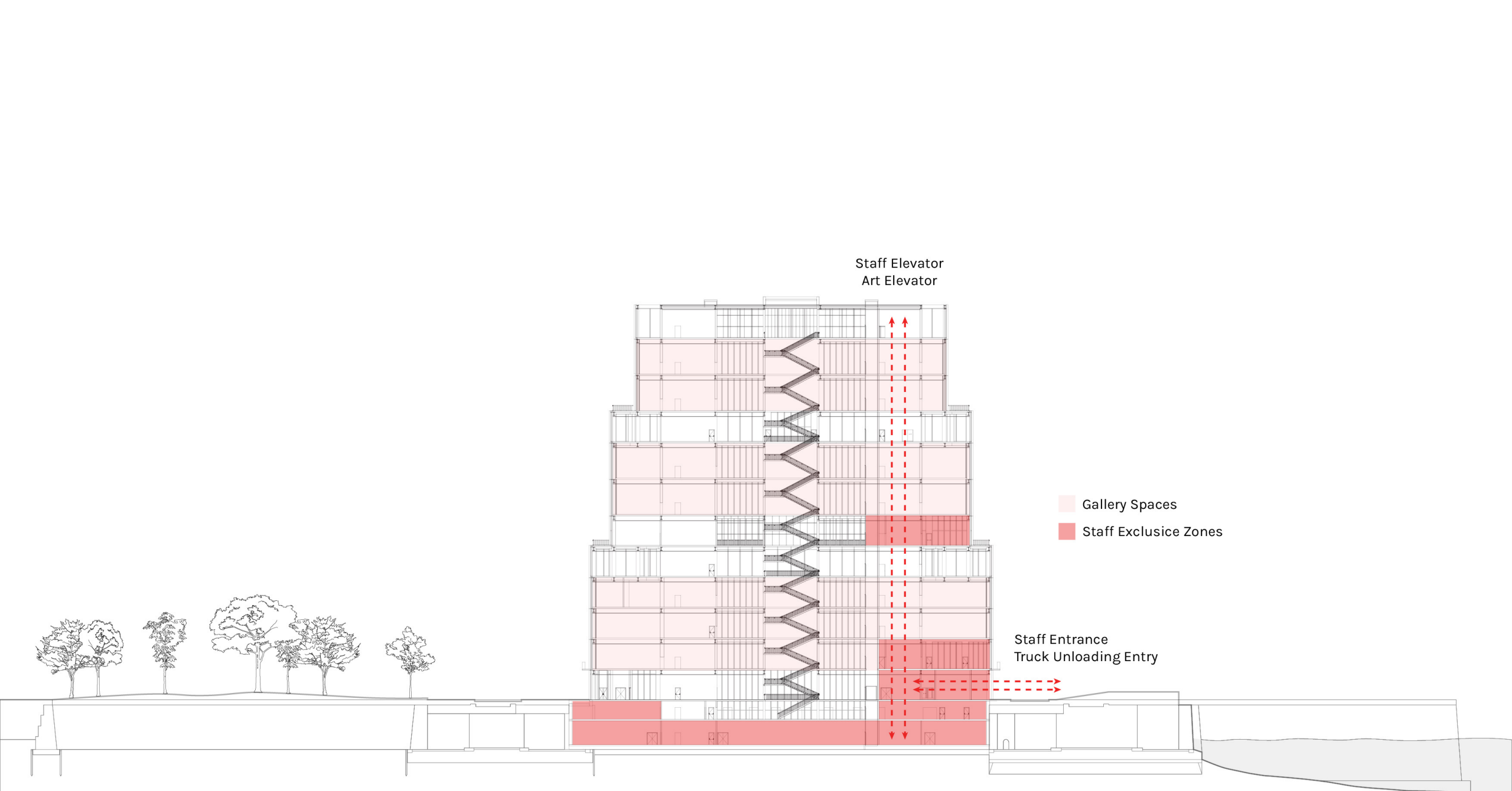
Stairs

Main Entrance

Occasional Entrance

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Staff Elevator  
Art Elevator

Gallery Spaces  
Staff Exclusion Zones

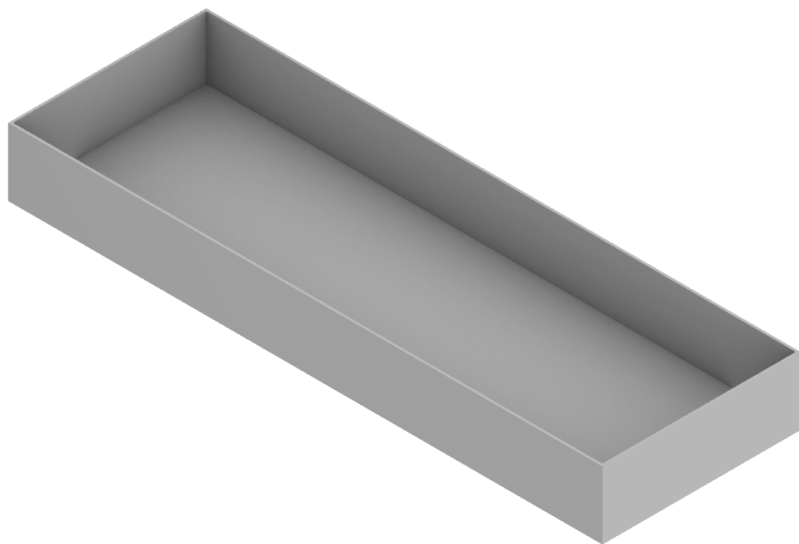
Staff Entrance  
Truck Unloading Entry

AR3A1100

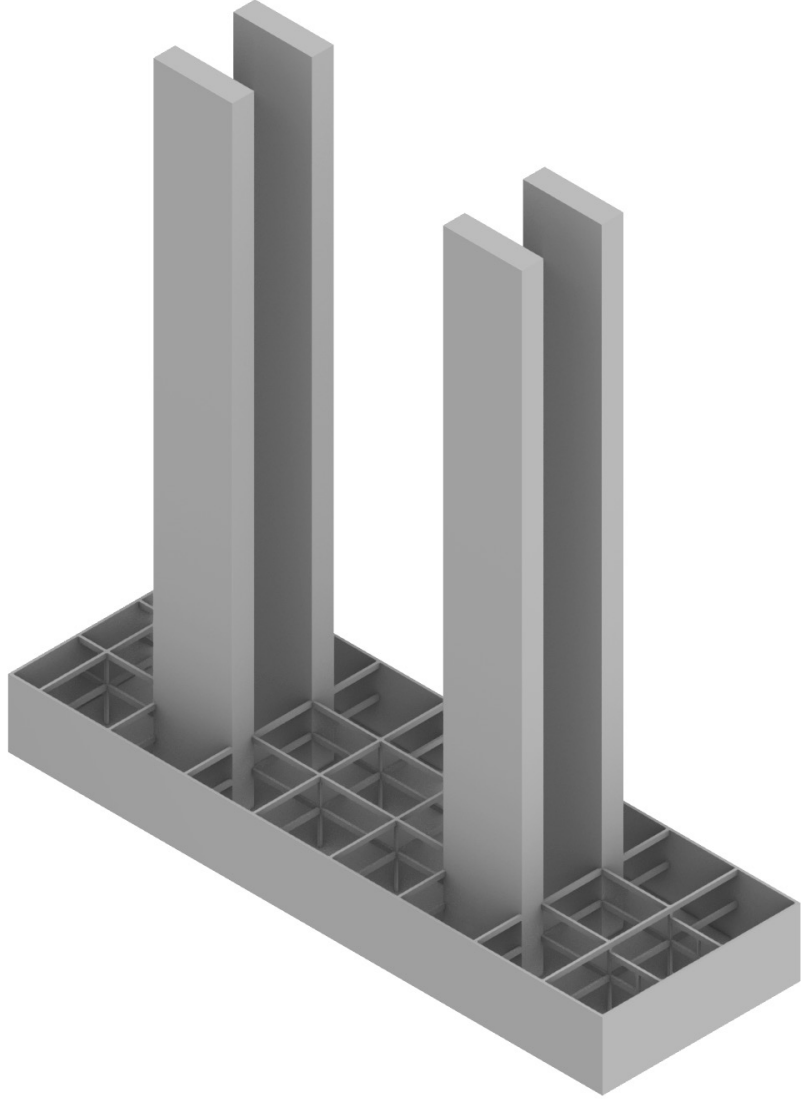
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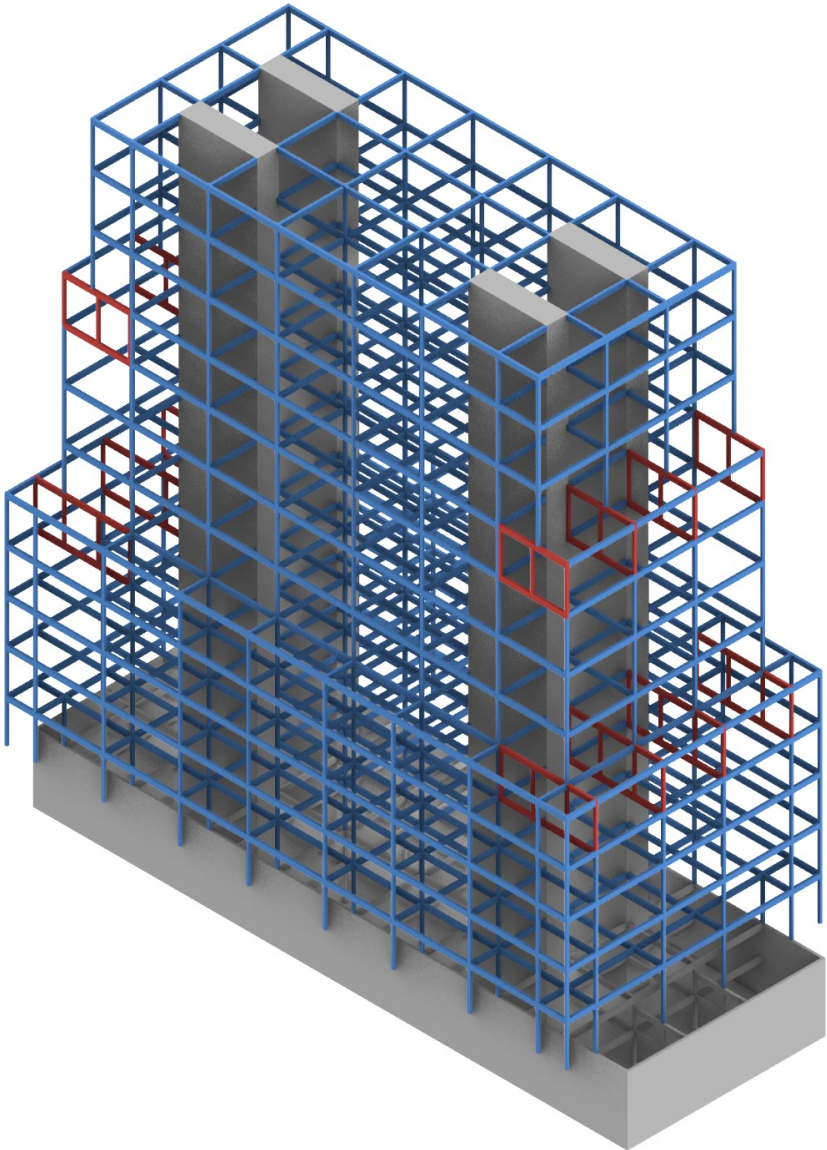


AR3A1100

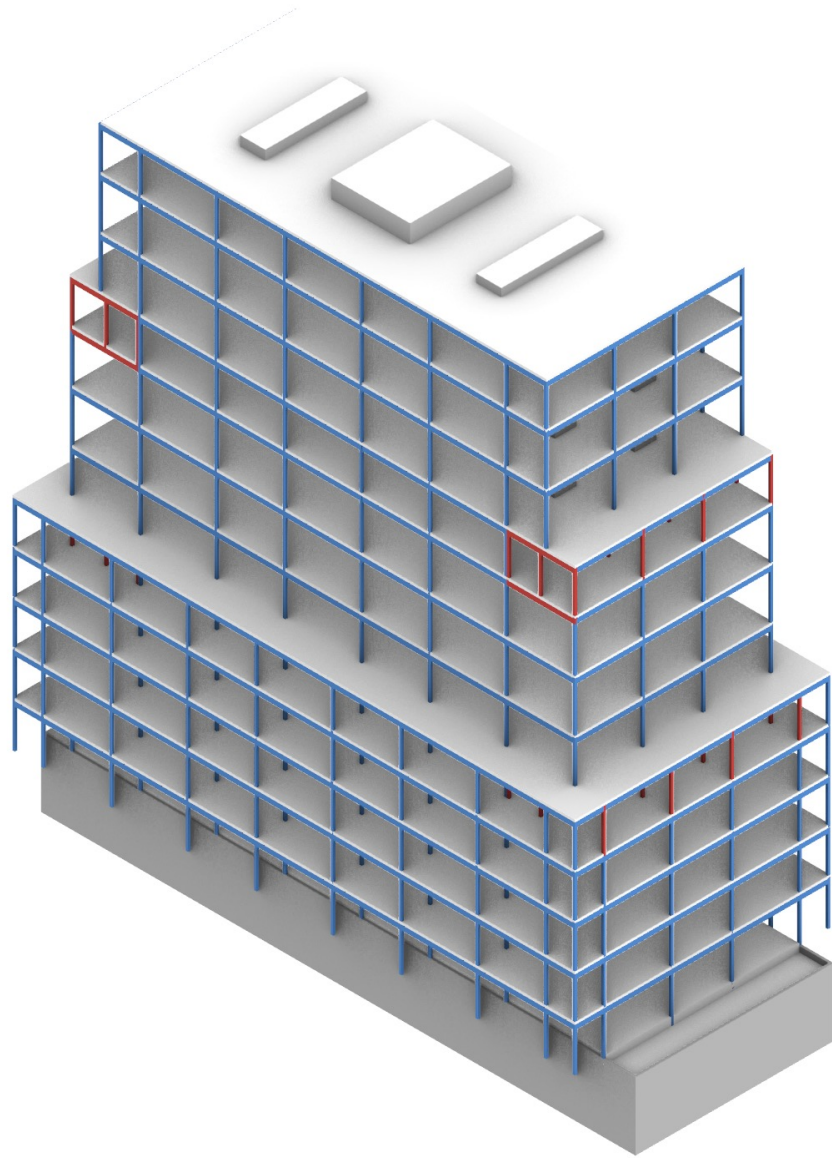


AR3A1100

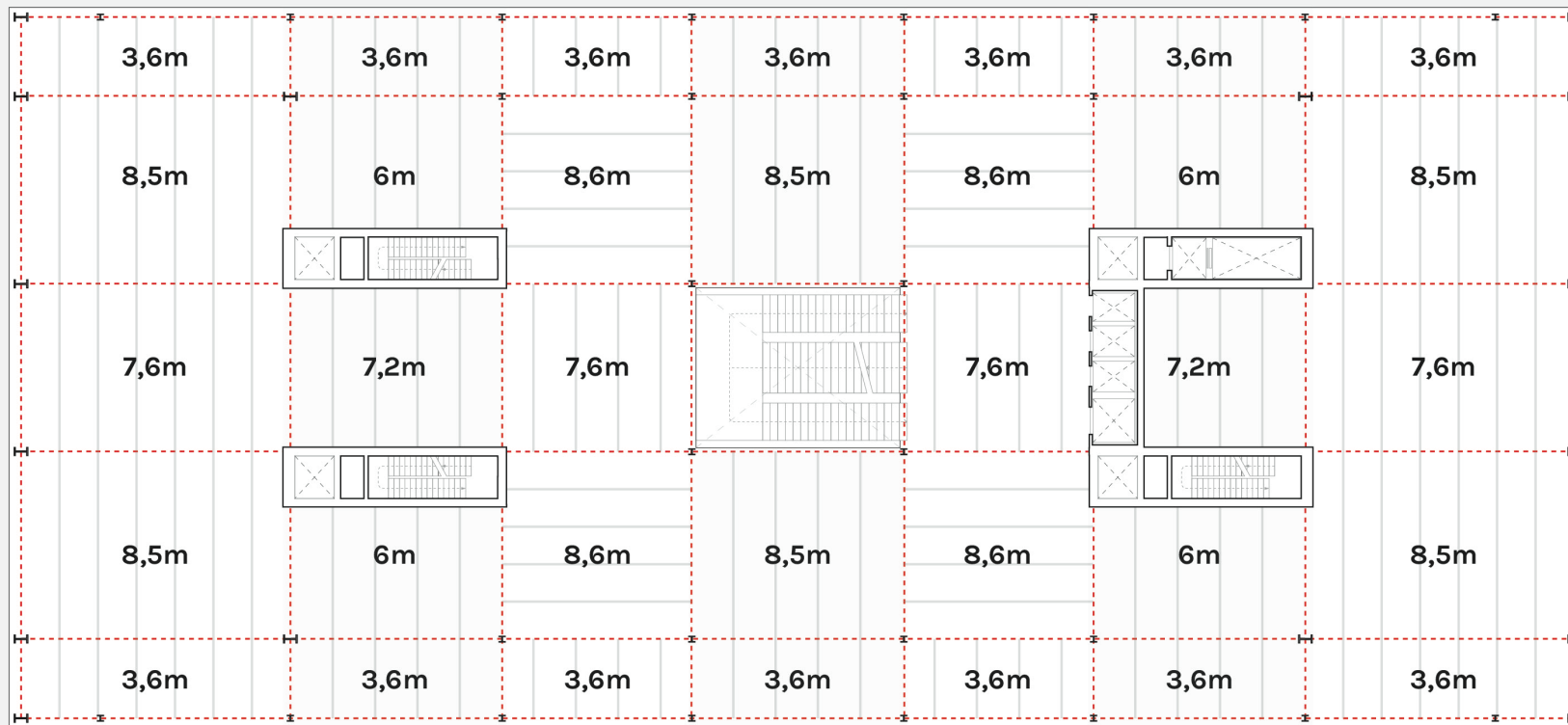




AR3A1100



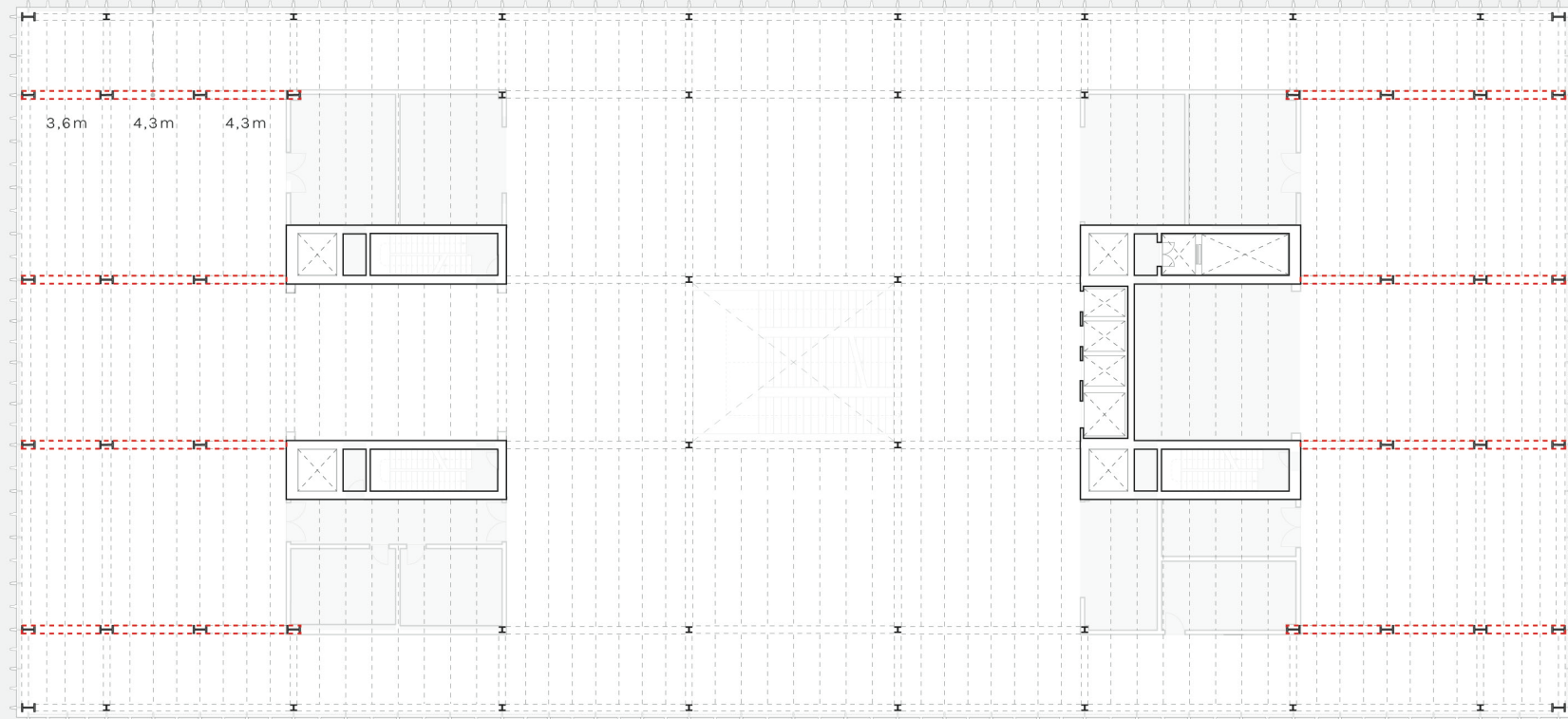
AR3A1100



Level 1: Offices & Collection  
 Structural Floor Plan: Hollow Core Floor Slabs

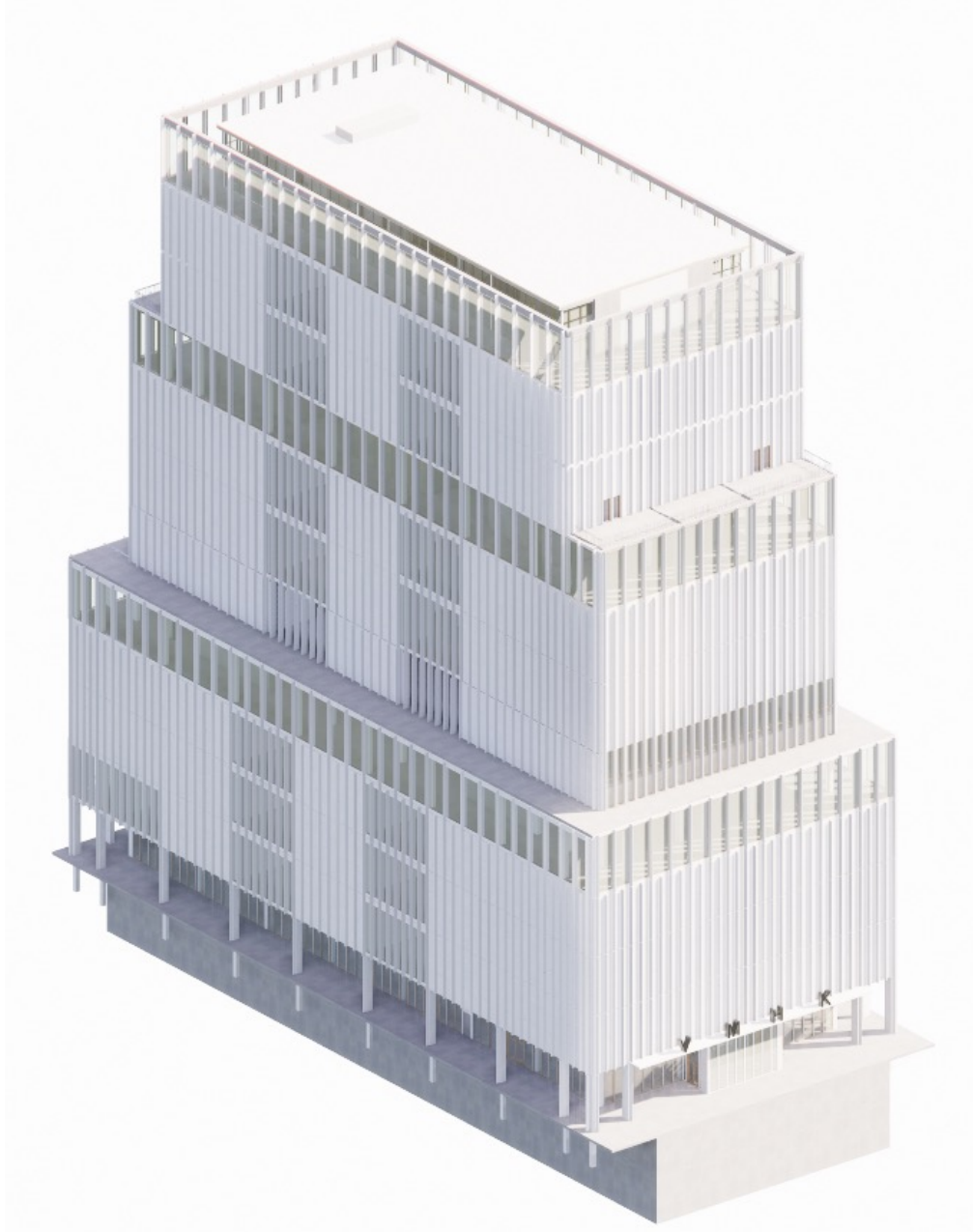
**Vierendeel Truss**  
600x400mm Profile

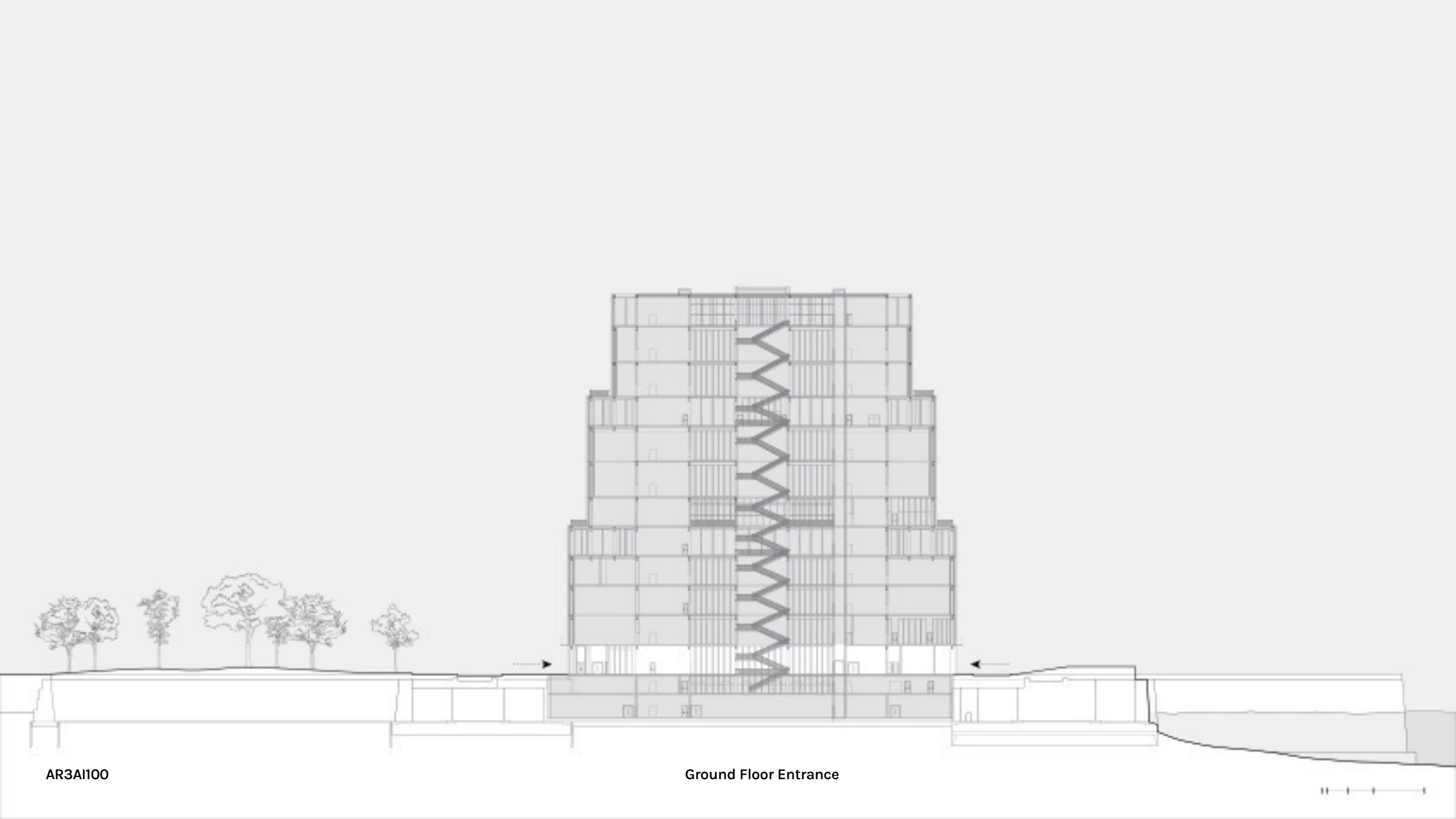
3,6m - 4,3m - 4,3m Center to center distances



Level 4: **Second Forum**  
Structural Floor Plan

1:200  
⊙



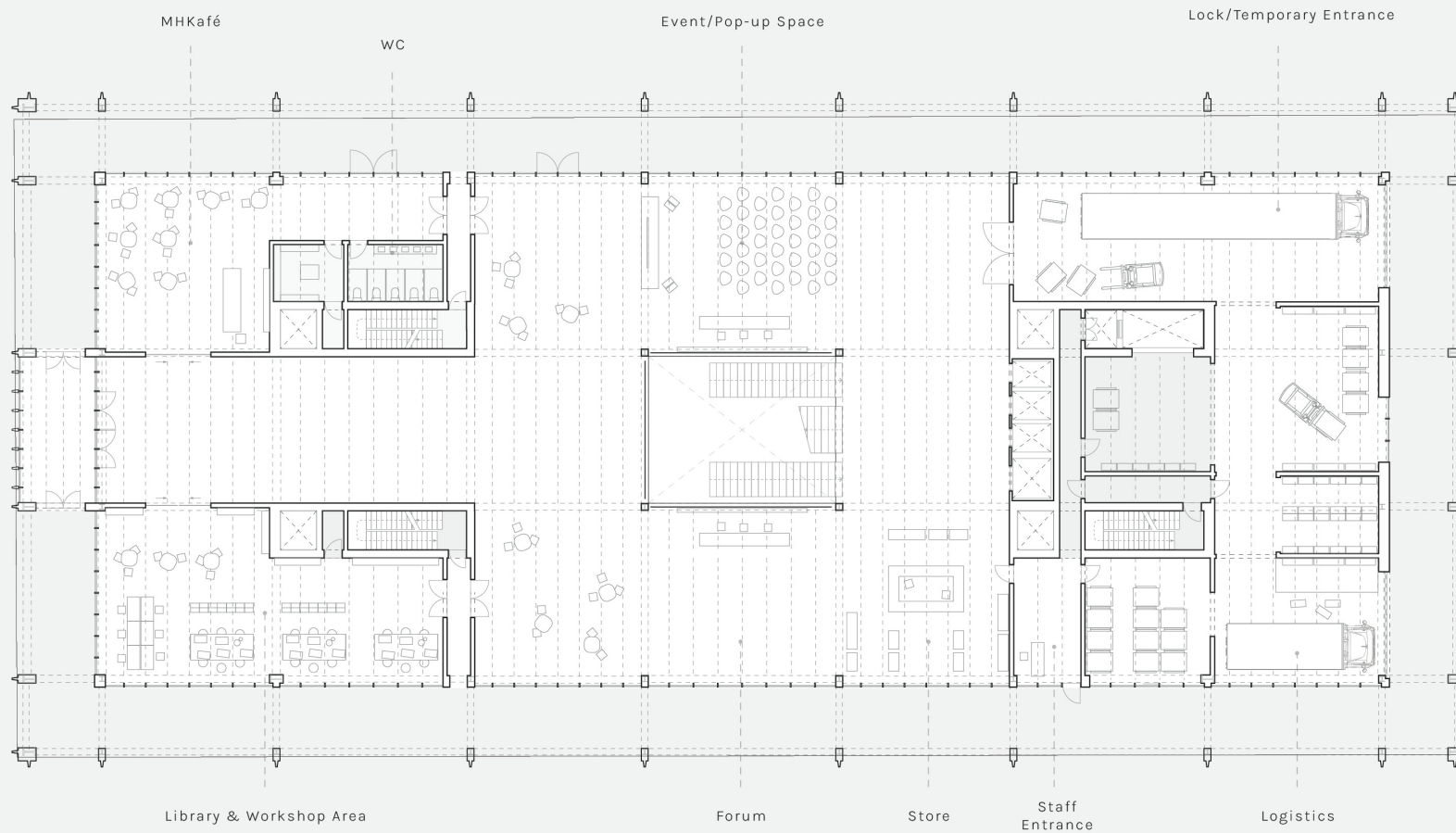


AR3A1100

Ground Floor Entrance



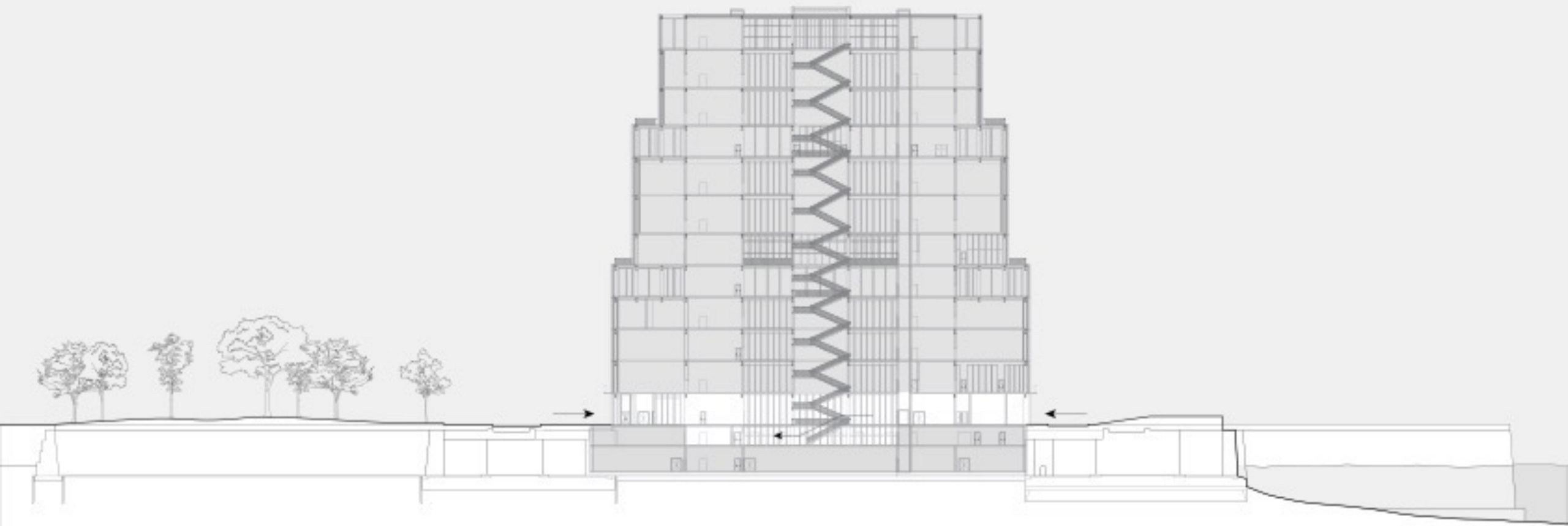




Level 0: Foyer  
Floor Plan

1:200

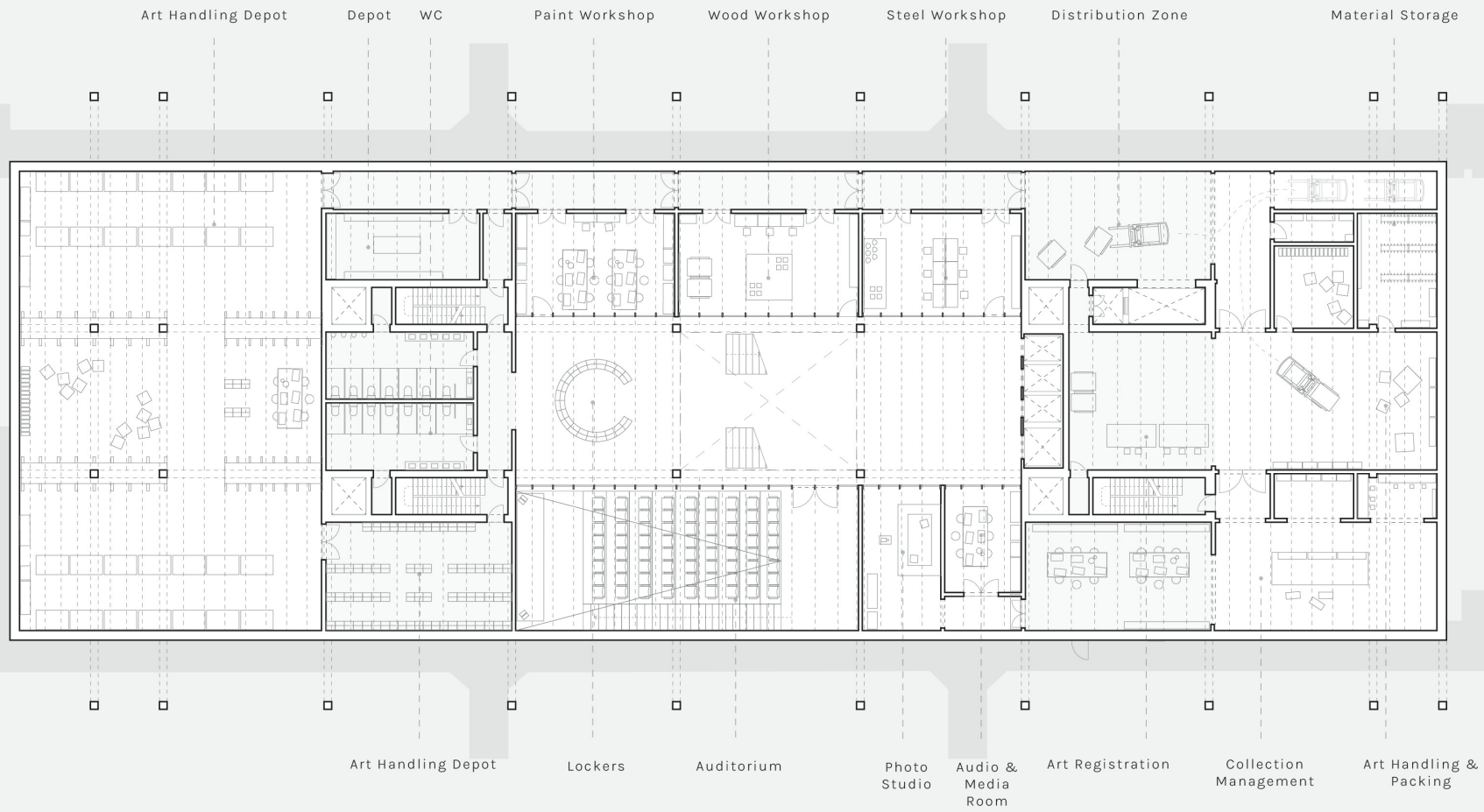




AR3A1100

Level -1 - Lockers, Restrooms, Auditorium





Level -1: Lockers, Auditorium, Art Handling  
Floor Plan

1:200  



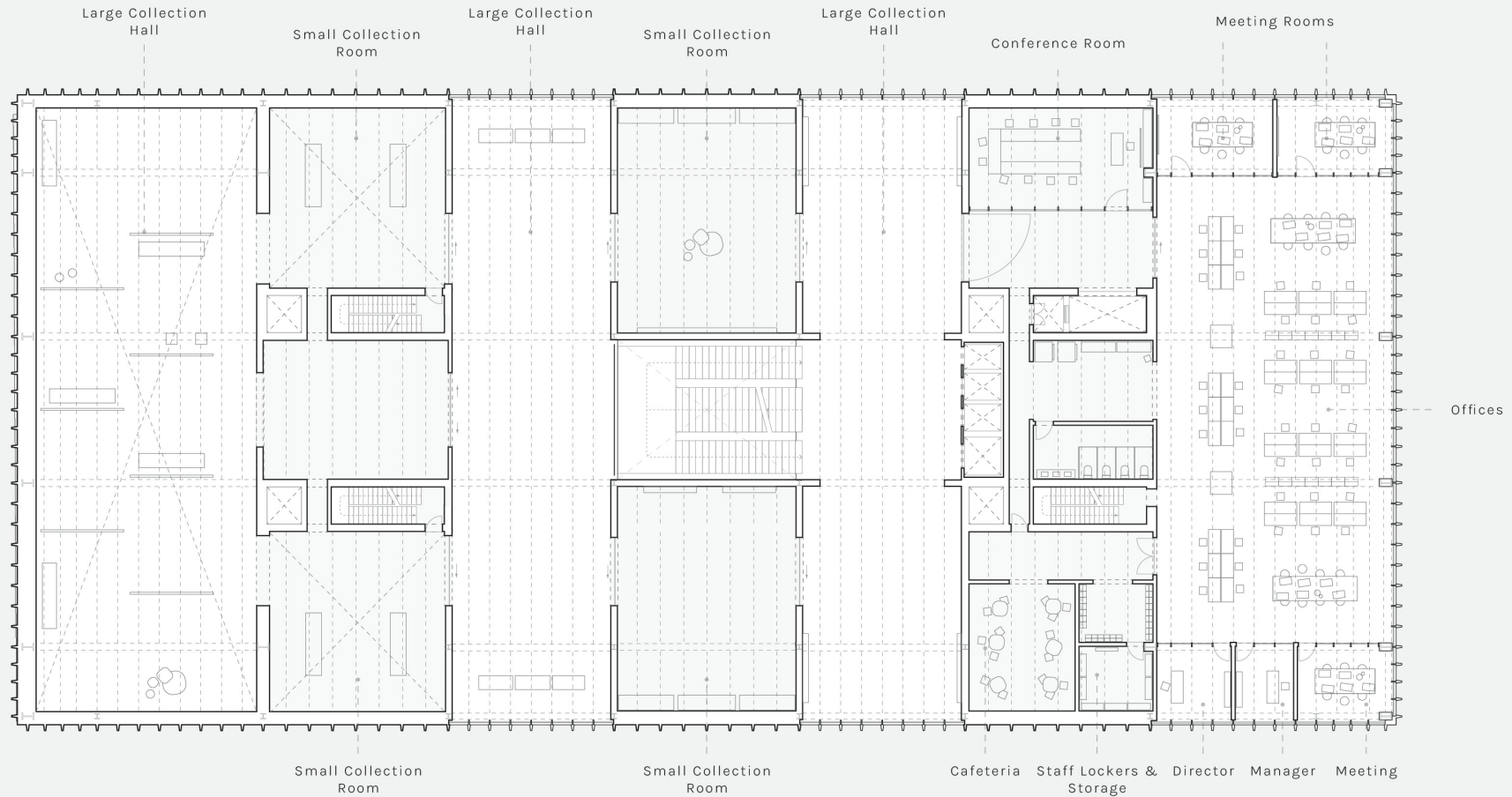

AR3A1100



AR3A1100

Level 1 - Collection



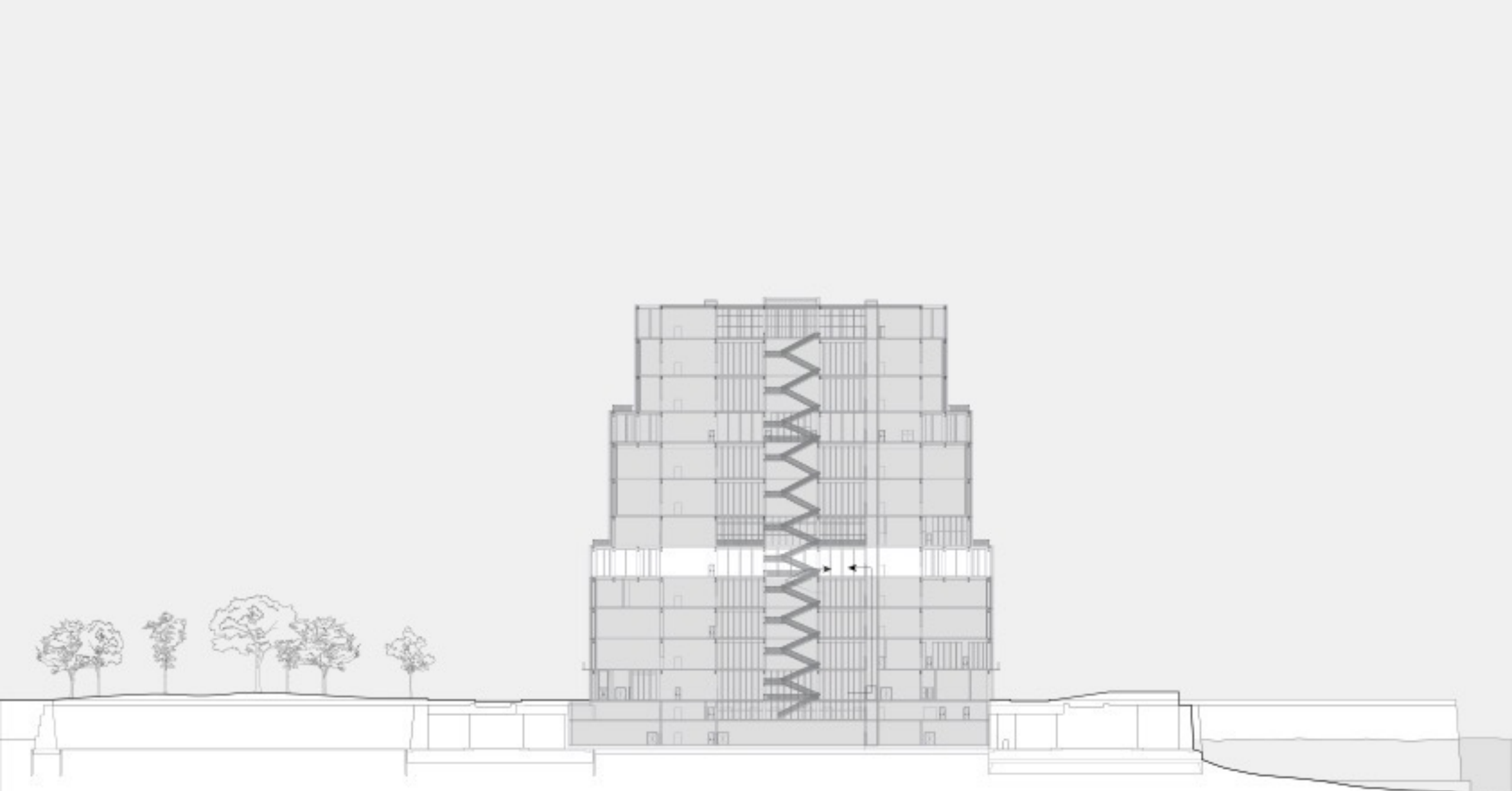


Level 1: **Offices & Collection:** Track 1  
Floor Plan

1:200





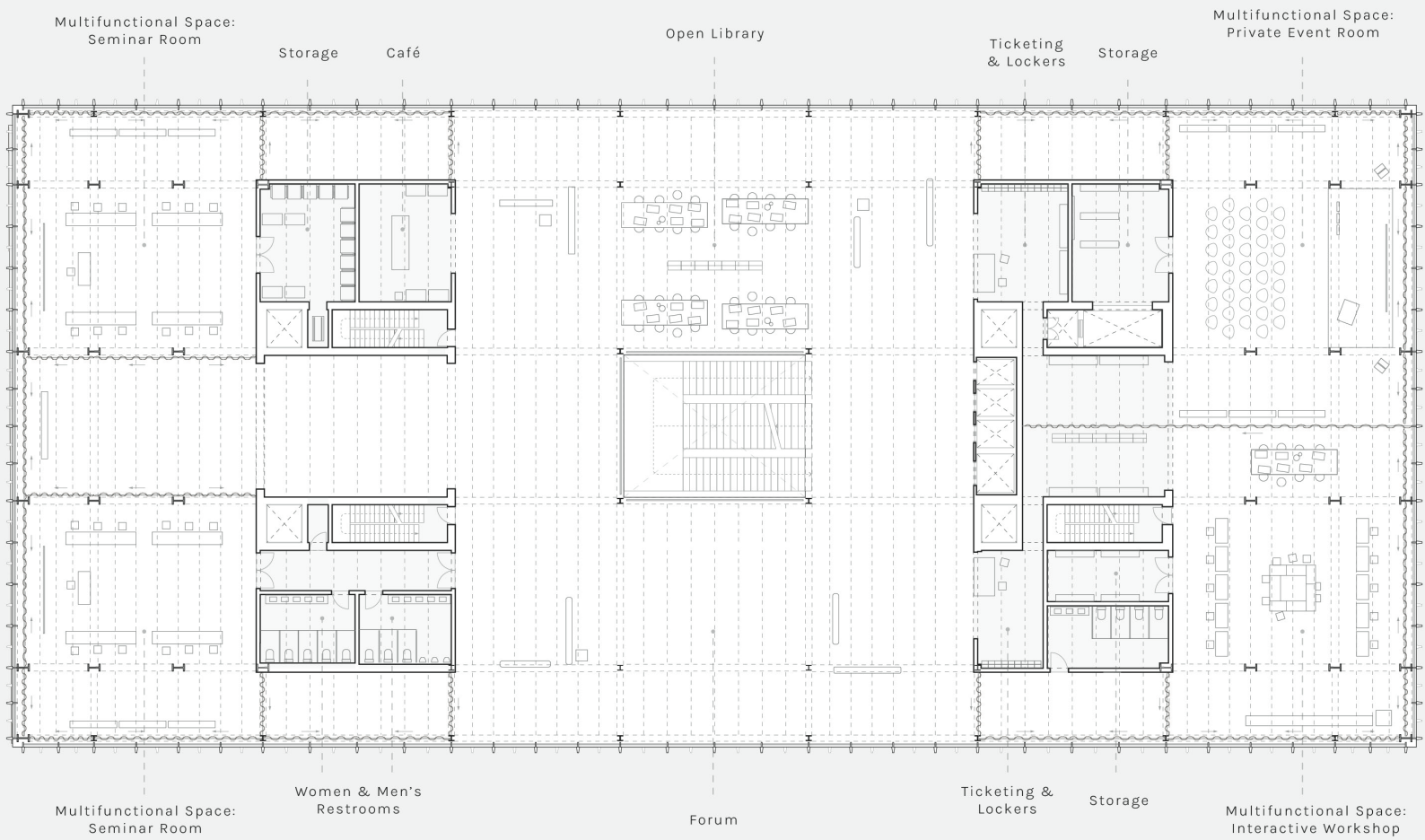


AR3A1100

Level 4 - Forum, Public Event Spaces







Level 4: Second Forum: Activity Spaces in Use  
Floor Plan

1:200



AR3A1100

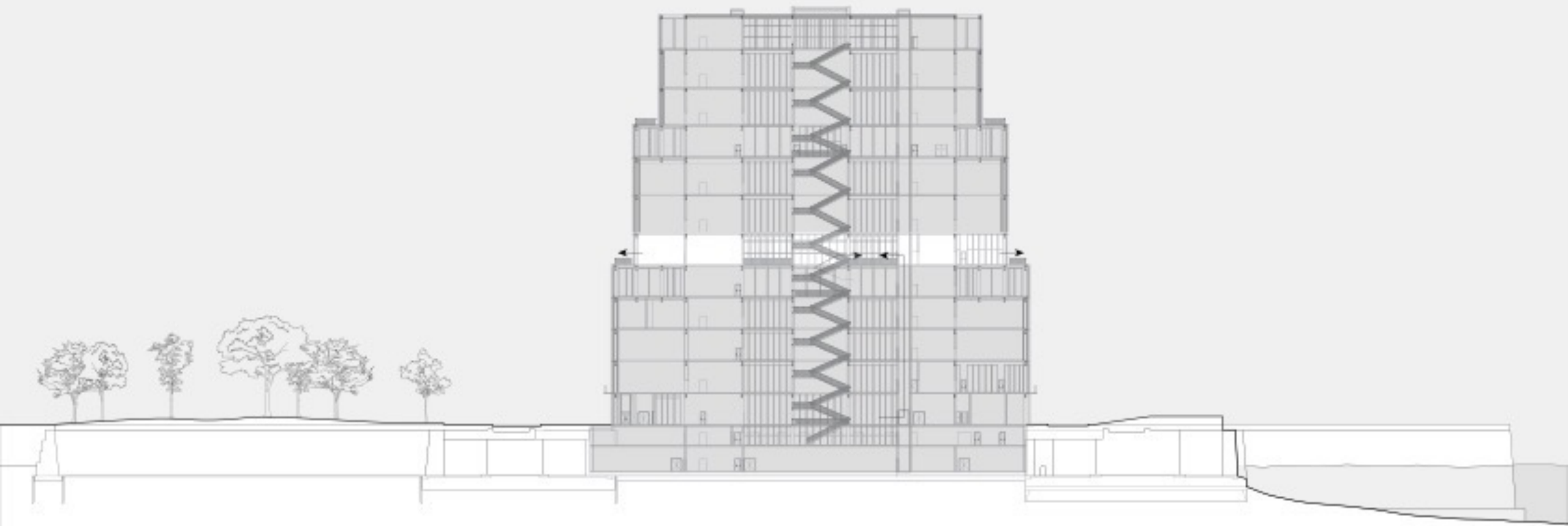




Forum Space



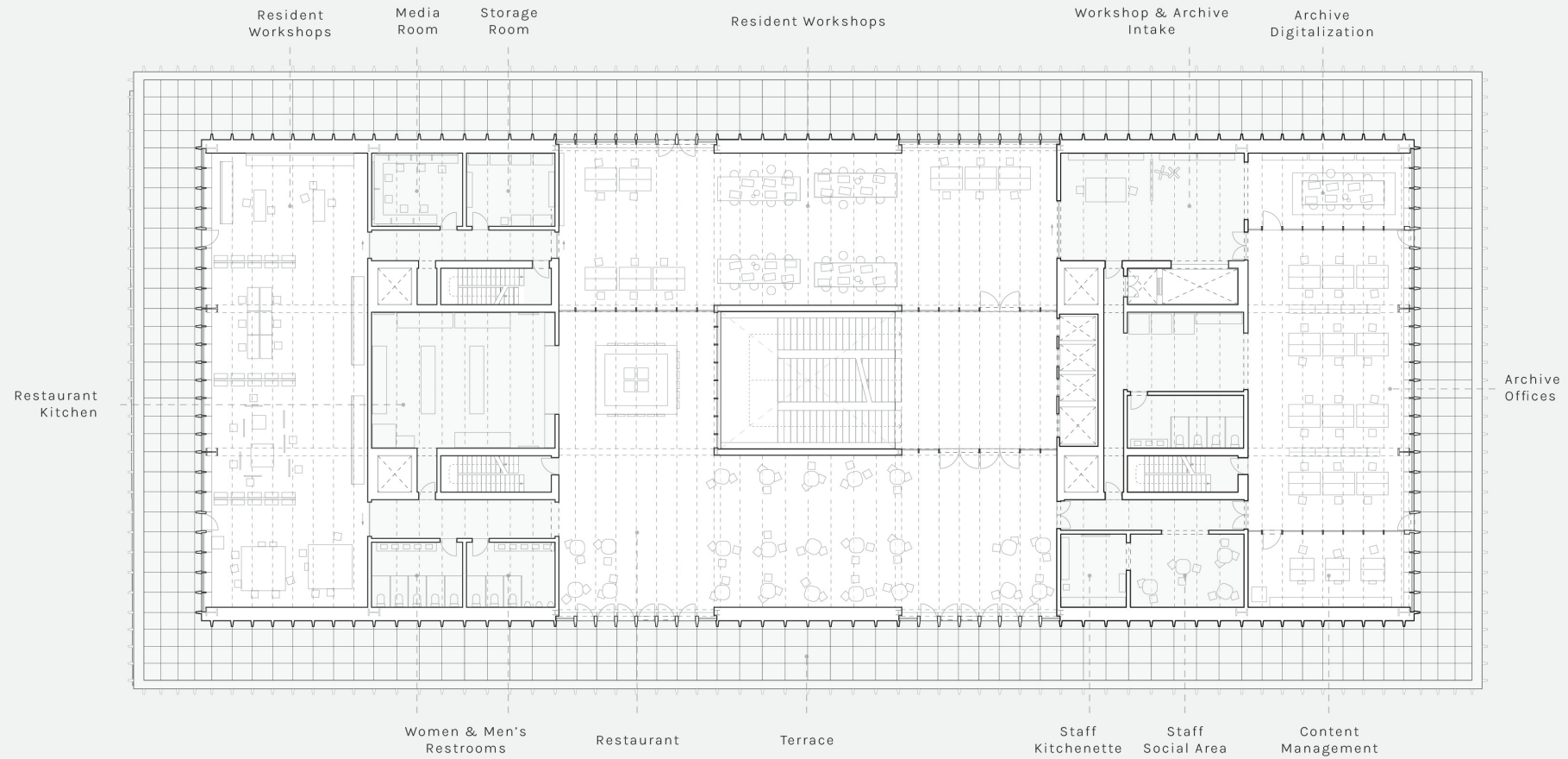
Forum Space



AR3A1100

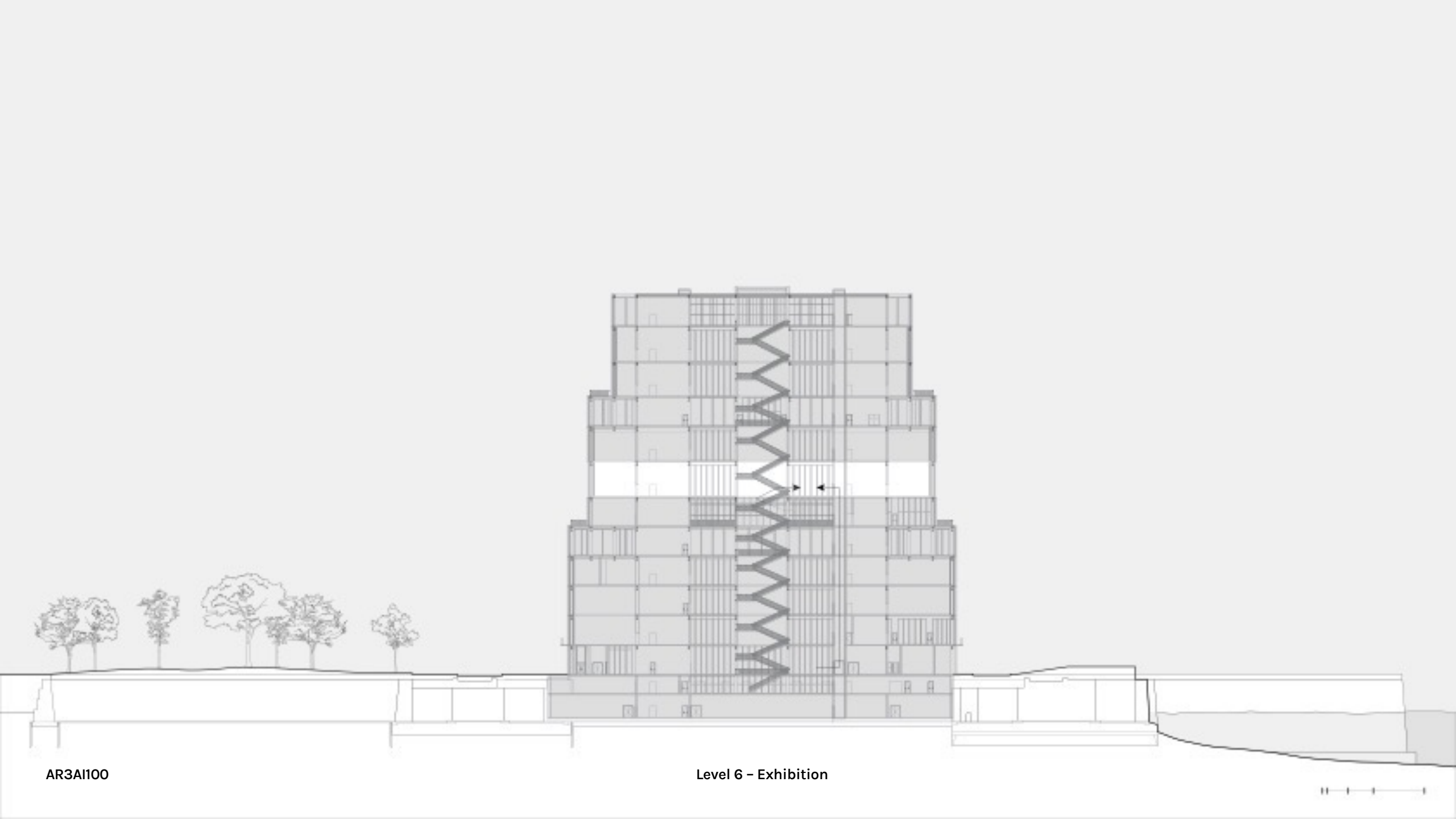
Level 5 - Workshops, Library, Outdoor Promenade





Level 5: Resident Workshops, Restaurant & Archive Offices  
Floor Plan

1:200

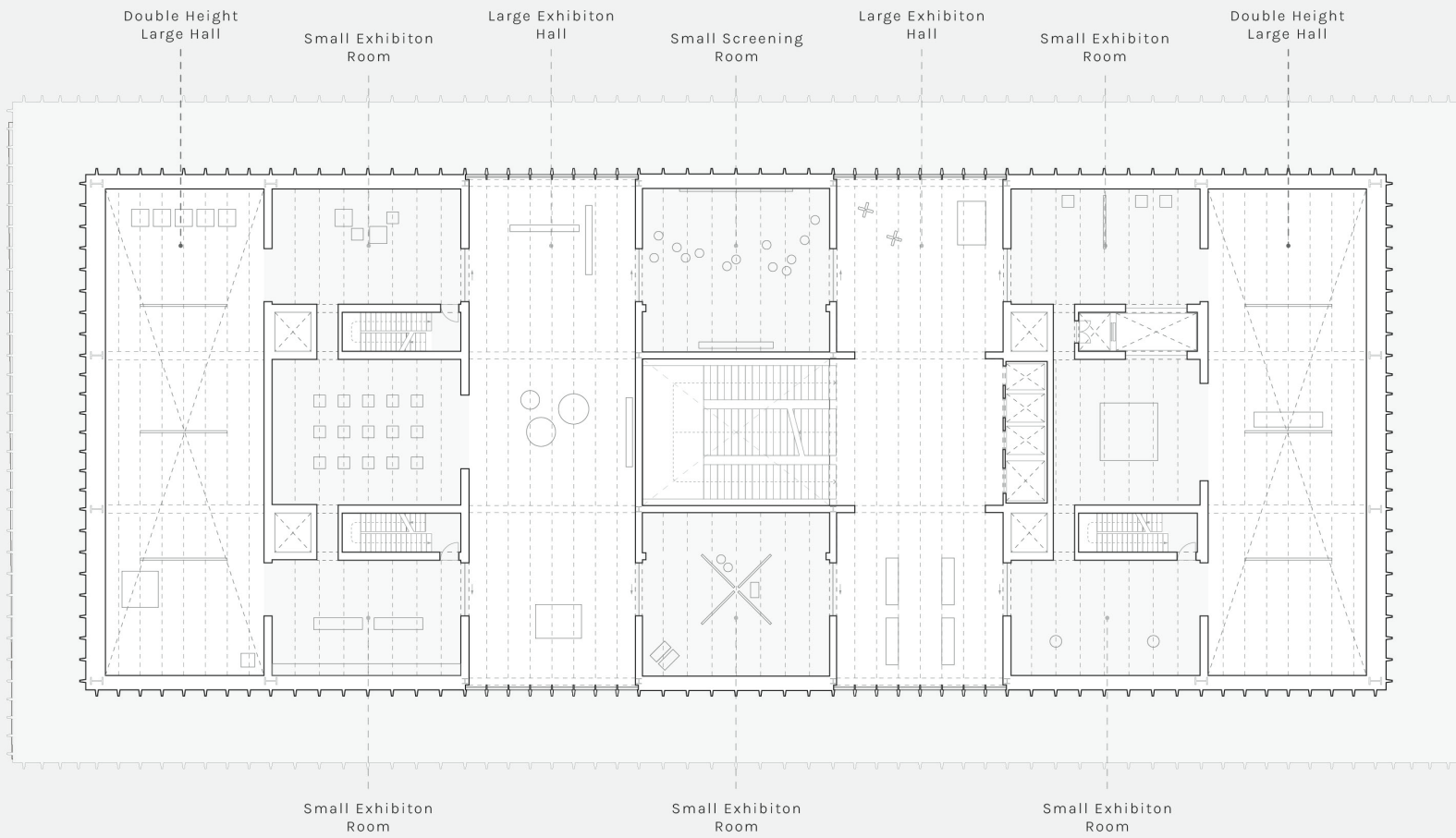


AR3A1100

Level 6 - Exhibition

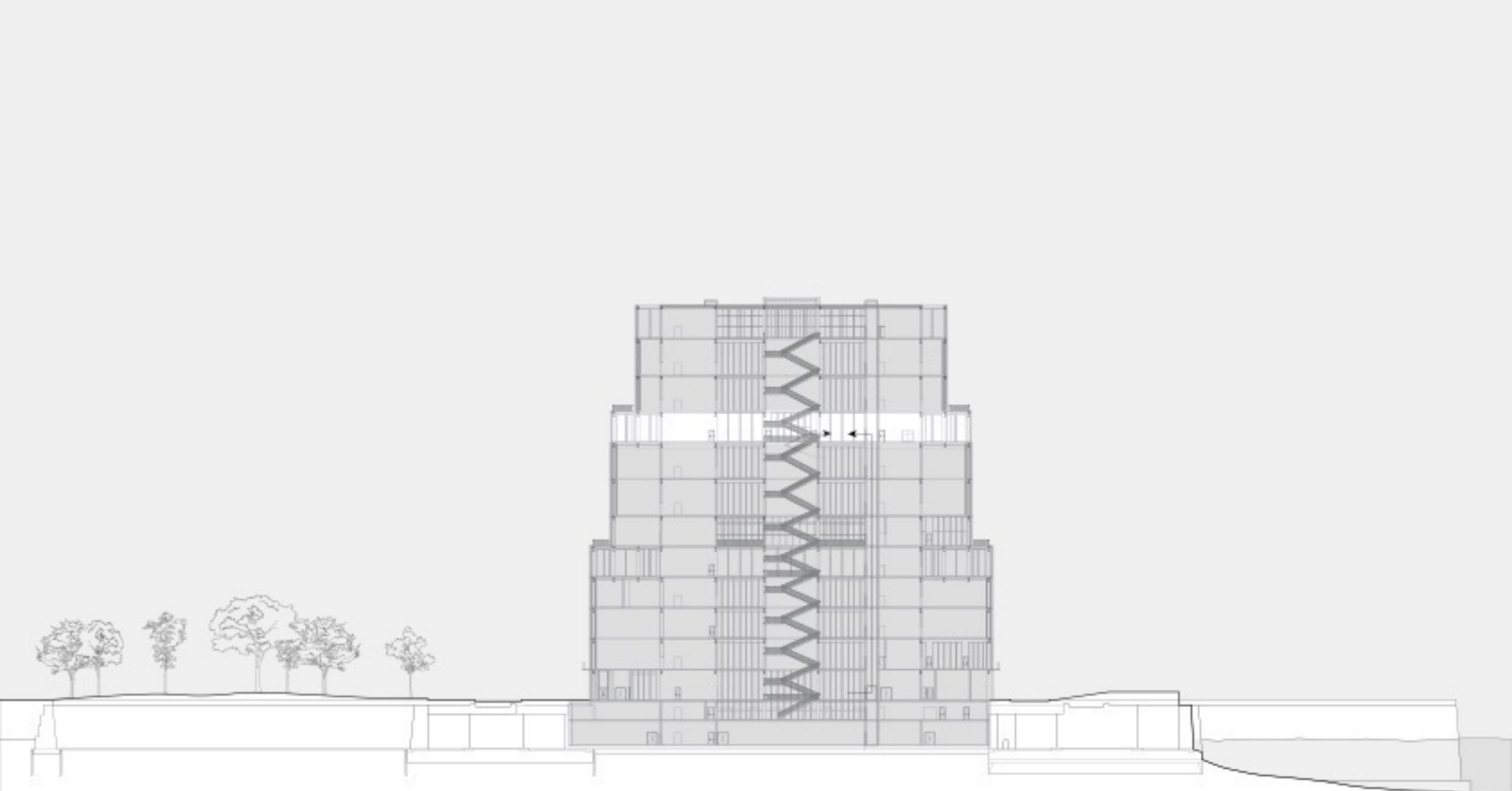






Level 6: **Exhibition:** Secondary Circuit 1 & 2  
 Floor Plan

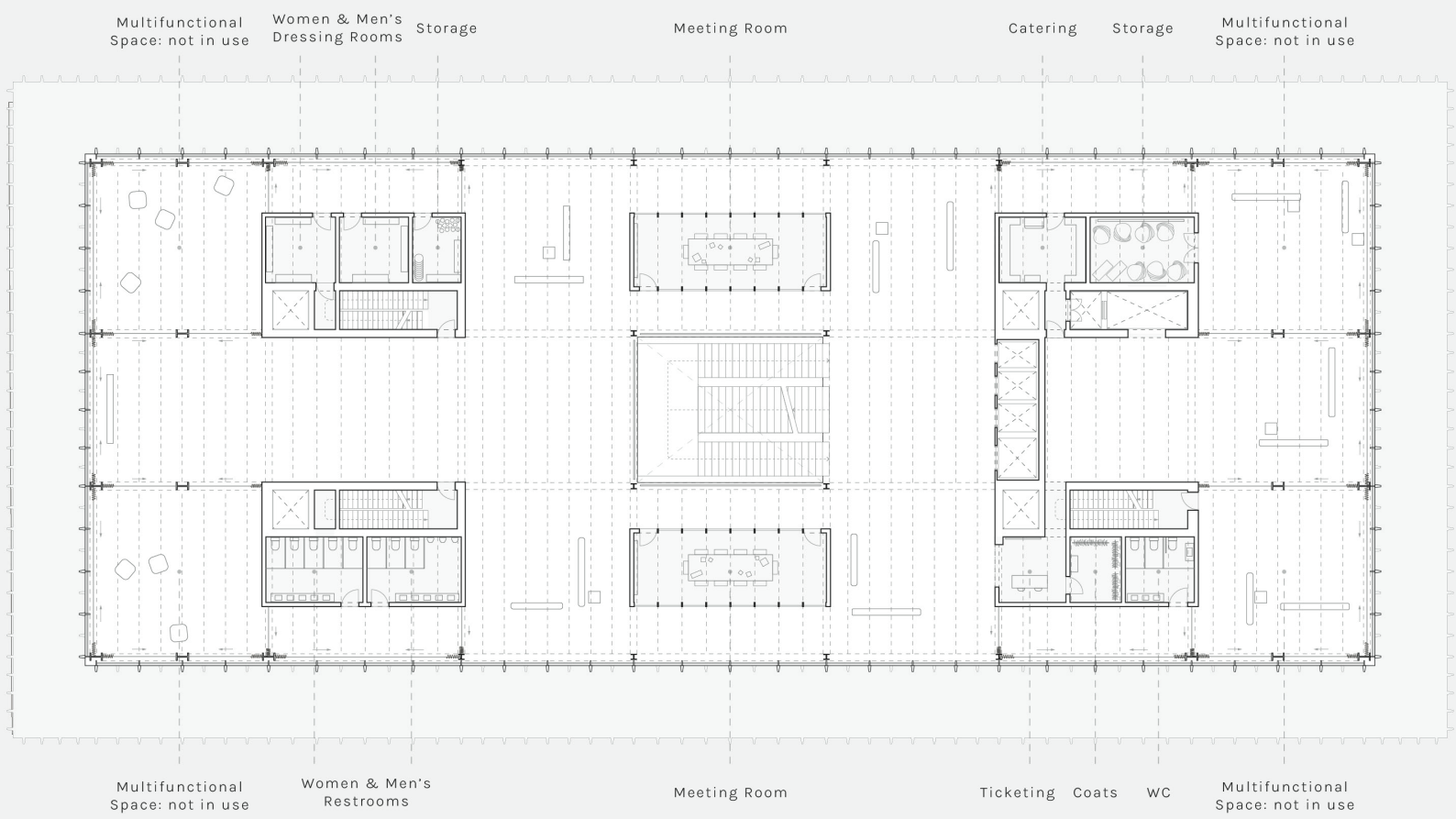
1:200



AR3A1100

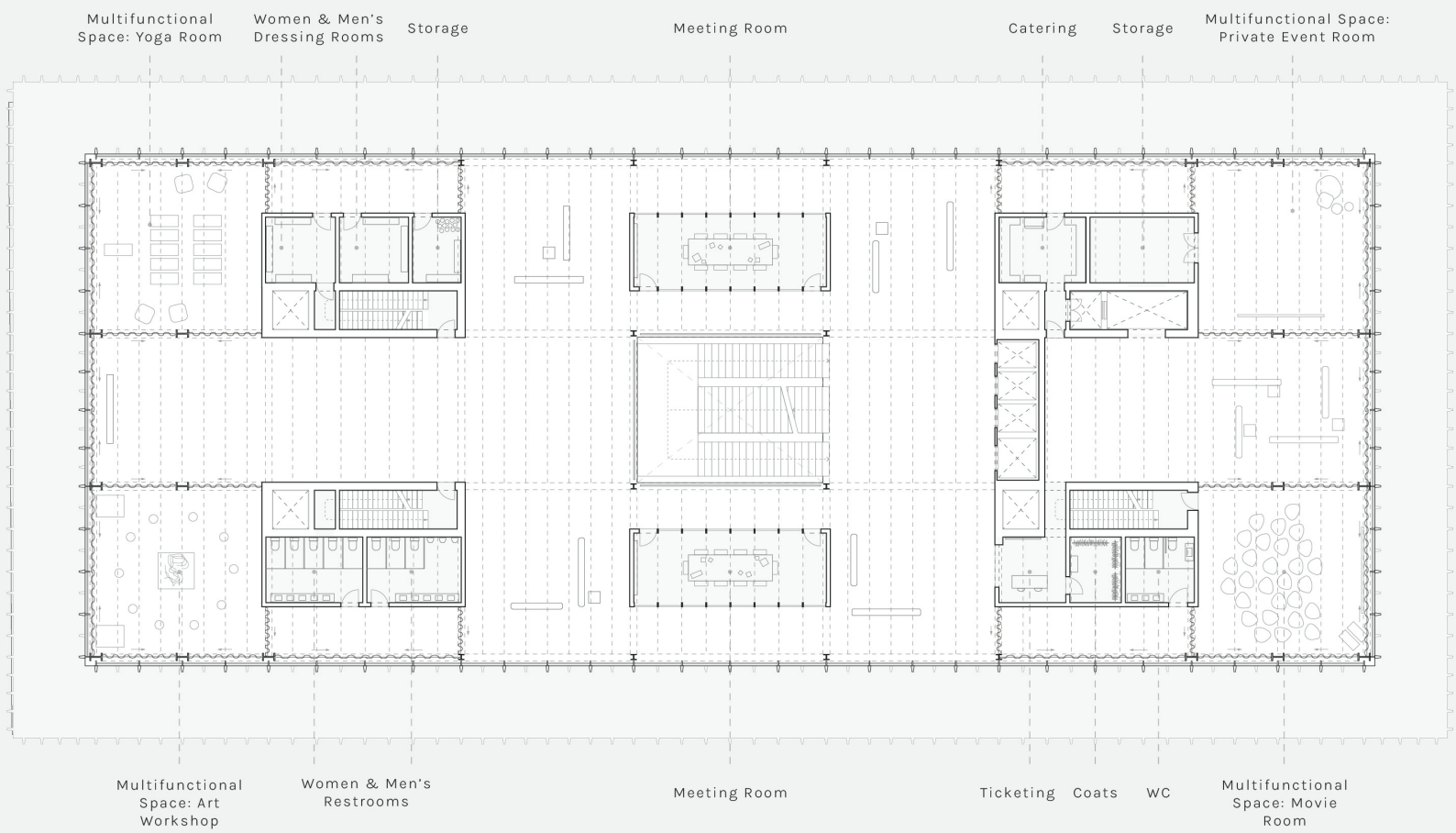
Level 8 - Forum, Public Event Spaces





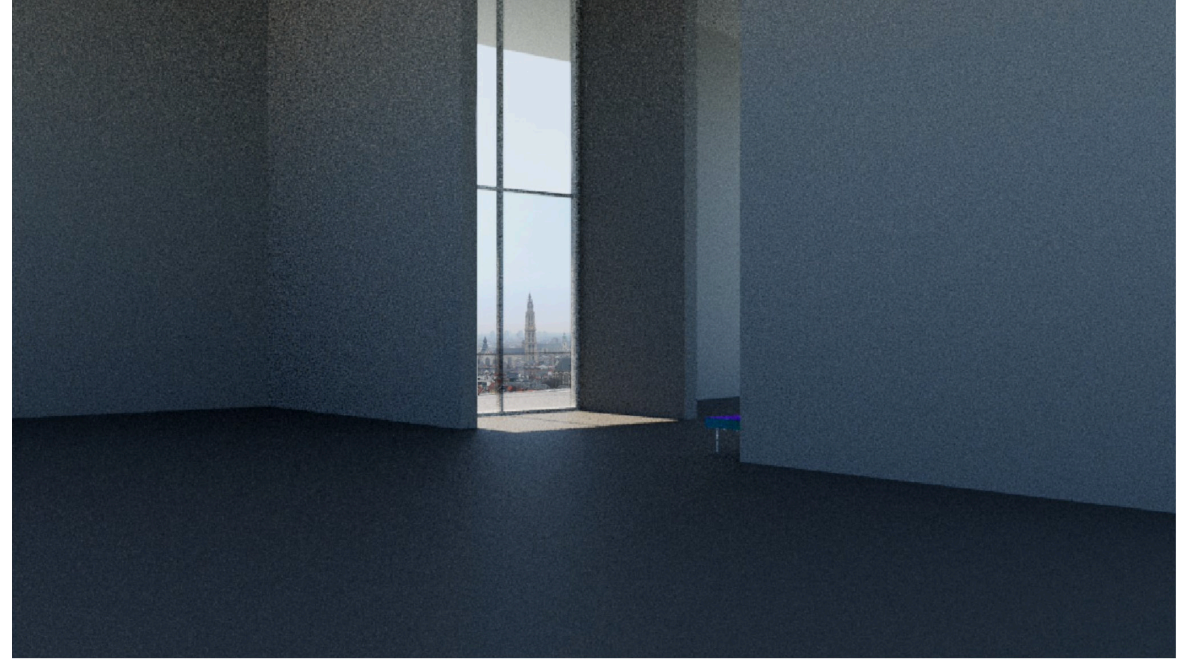
Level 8: Third Forum: Open Layout  
Floor Plan

1:200



Level 8: Third Forum: Activity Spaces in Use  
Floor Plan

1:200

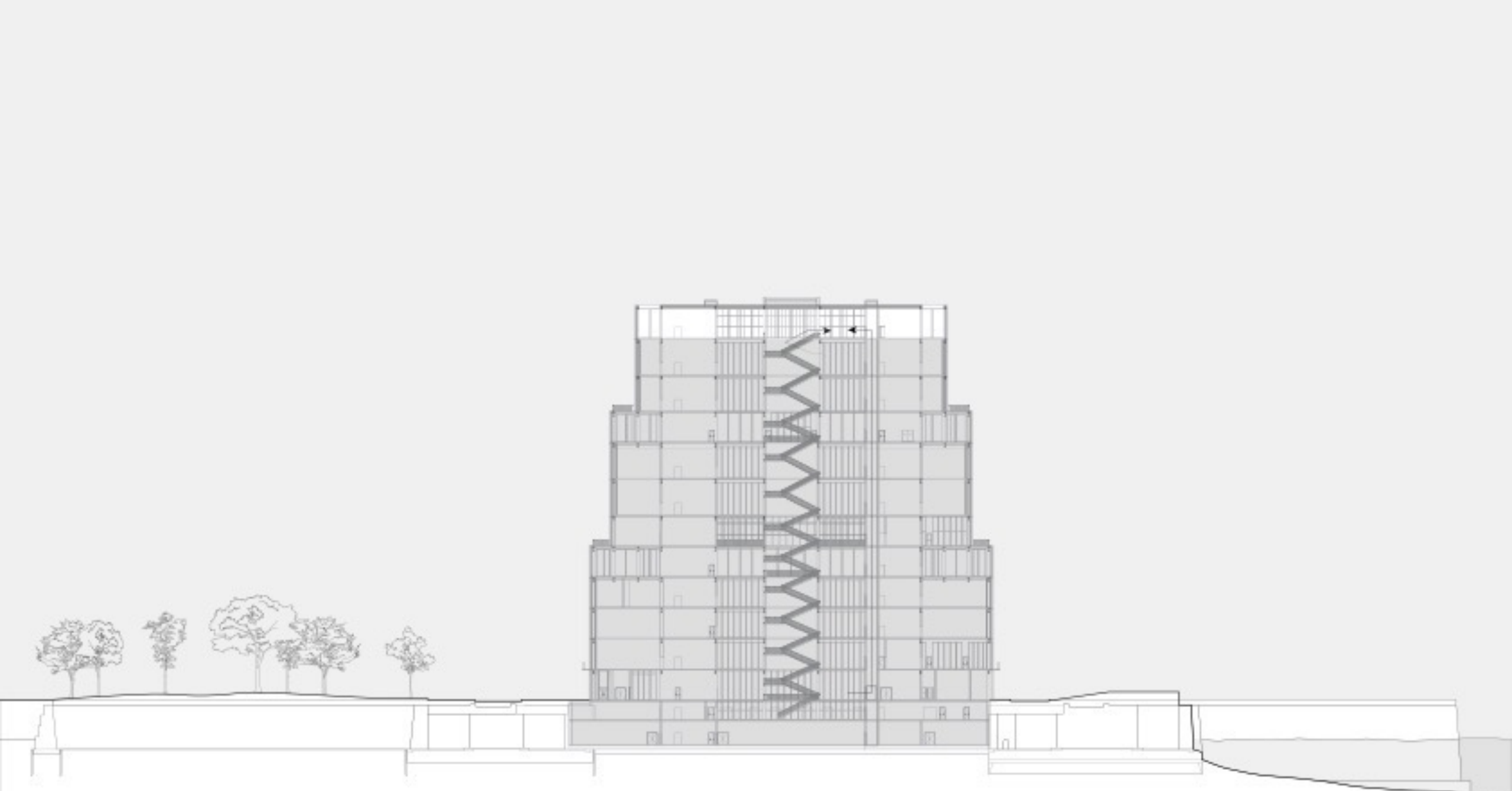


# Art Lens



Each display comes with a frame,  
Each encadre the object, set off a distance and create layers of protection  
and communication.

Colour contrasts,  
Attention to product,  
Differentiation from context,  
Eye-catching.



AR3A1100

Level 11 - Forum, Terrace



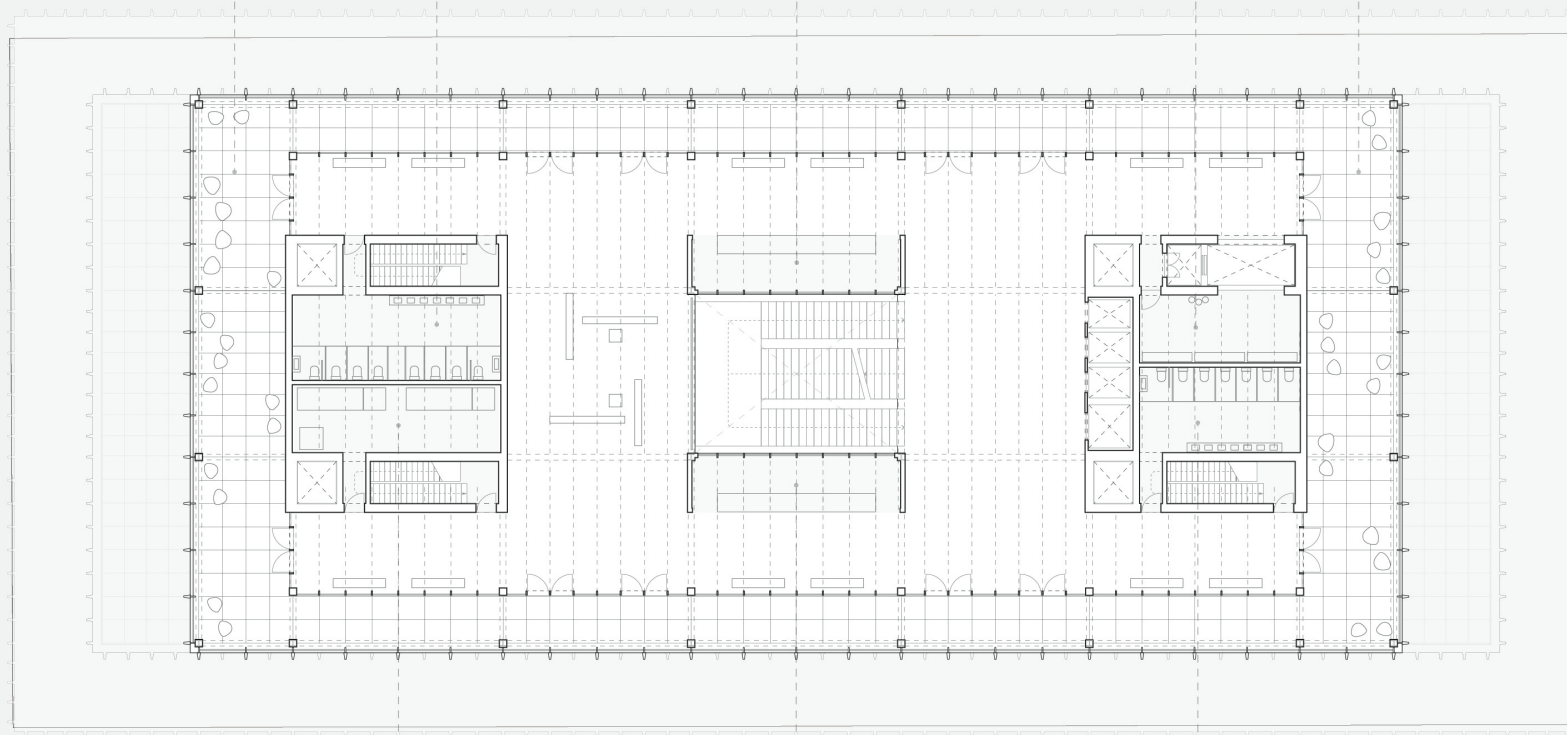
Park Side Terrace

Gender Neutral WC

Coffee Shop

Storage

River Side Terrace



AHU Technical Room

Event Booth

Gender Neutral WC

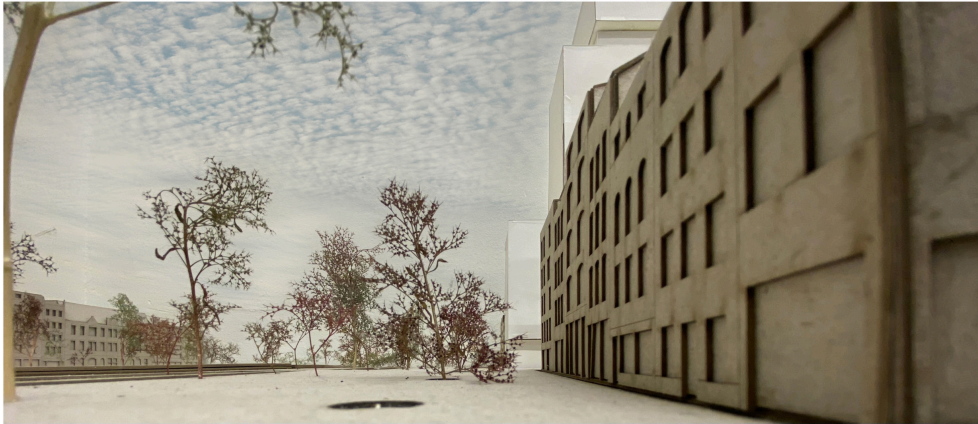
Level 11: Terrace  
Floor Plan

1:200  
⌚

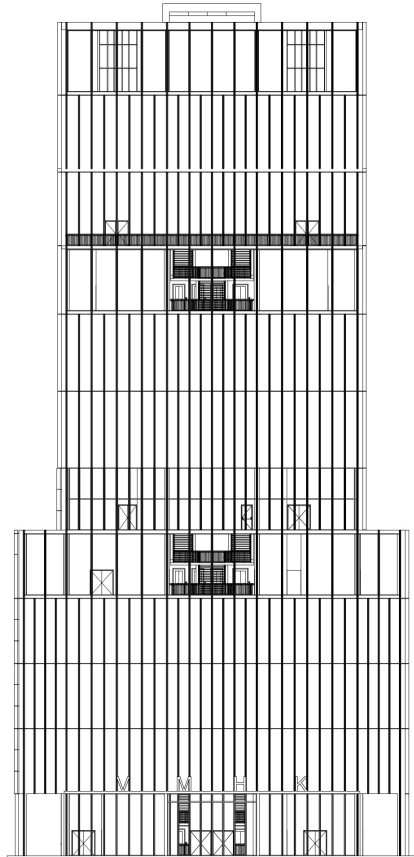




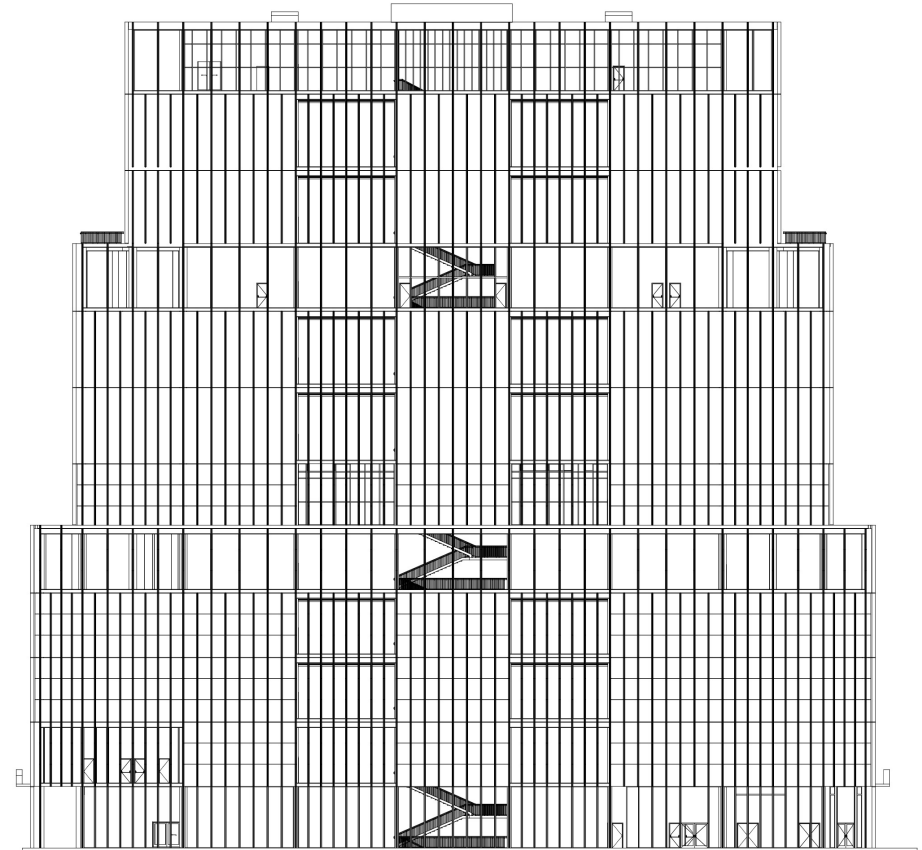




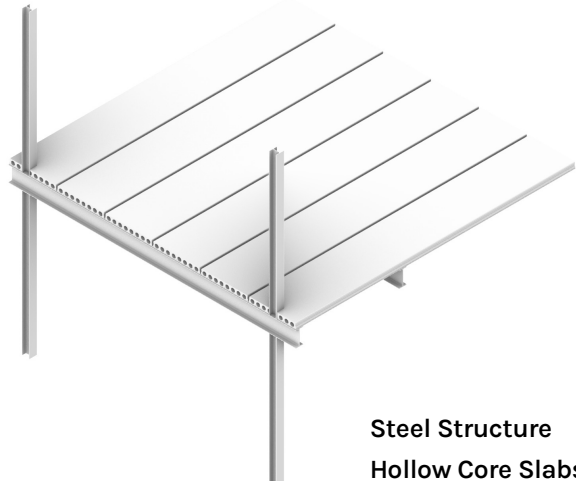




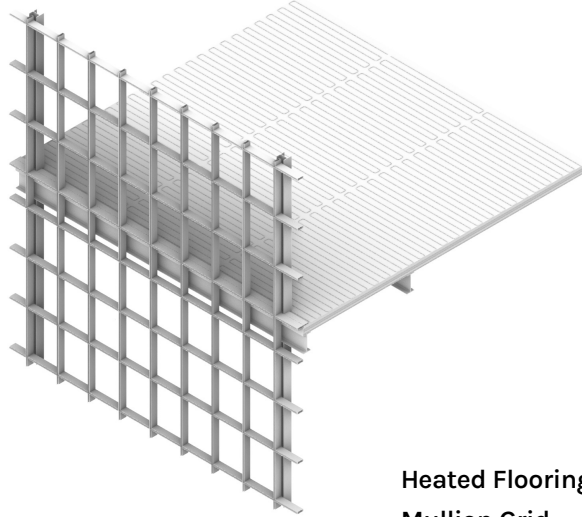
Southeastern  
Elevation



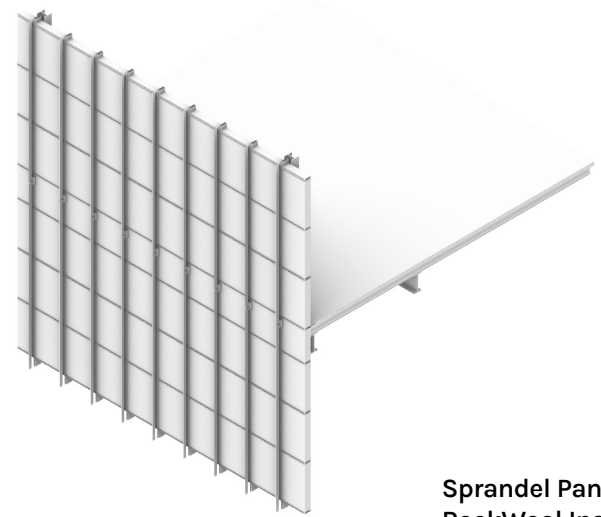
Southwestern  
Elevation



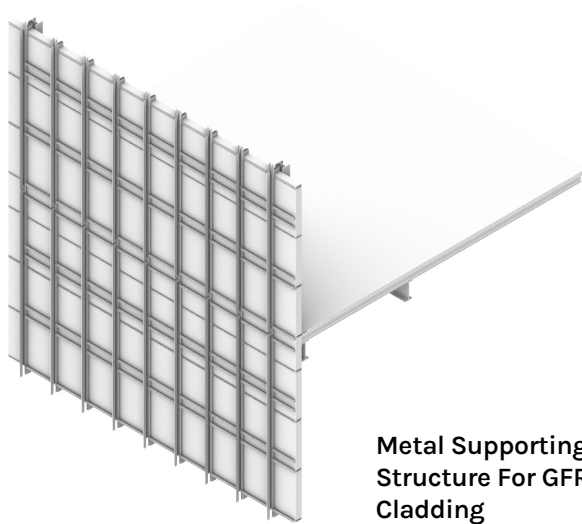
**Steel Structure  
Hollow Core Slabs**



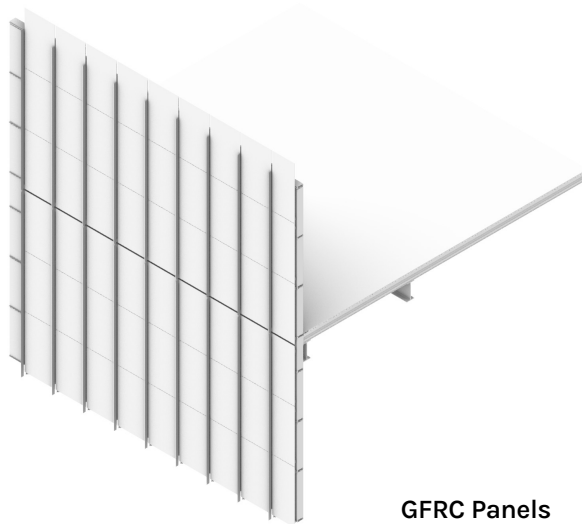
**Heated Flooring  
Mullion Grid**



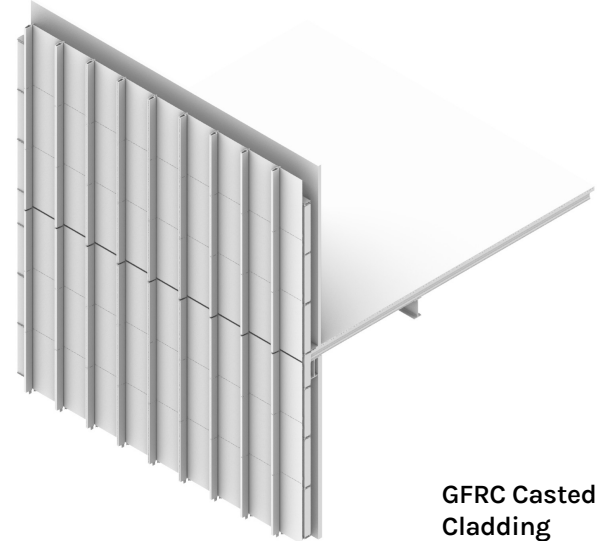
**Sprandel Panel with  
RockWool Insulation**



**Metal Supporting  
Structure For GFRC  
Cladding**



**GFRC Panels**

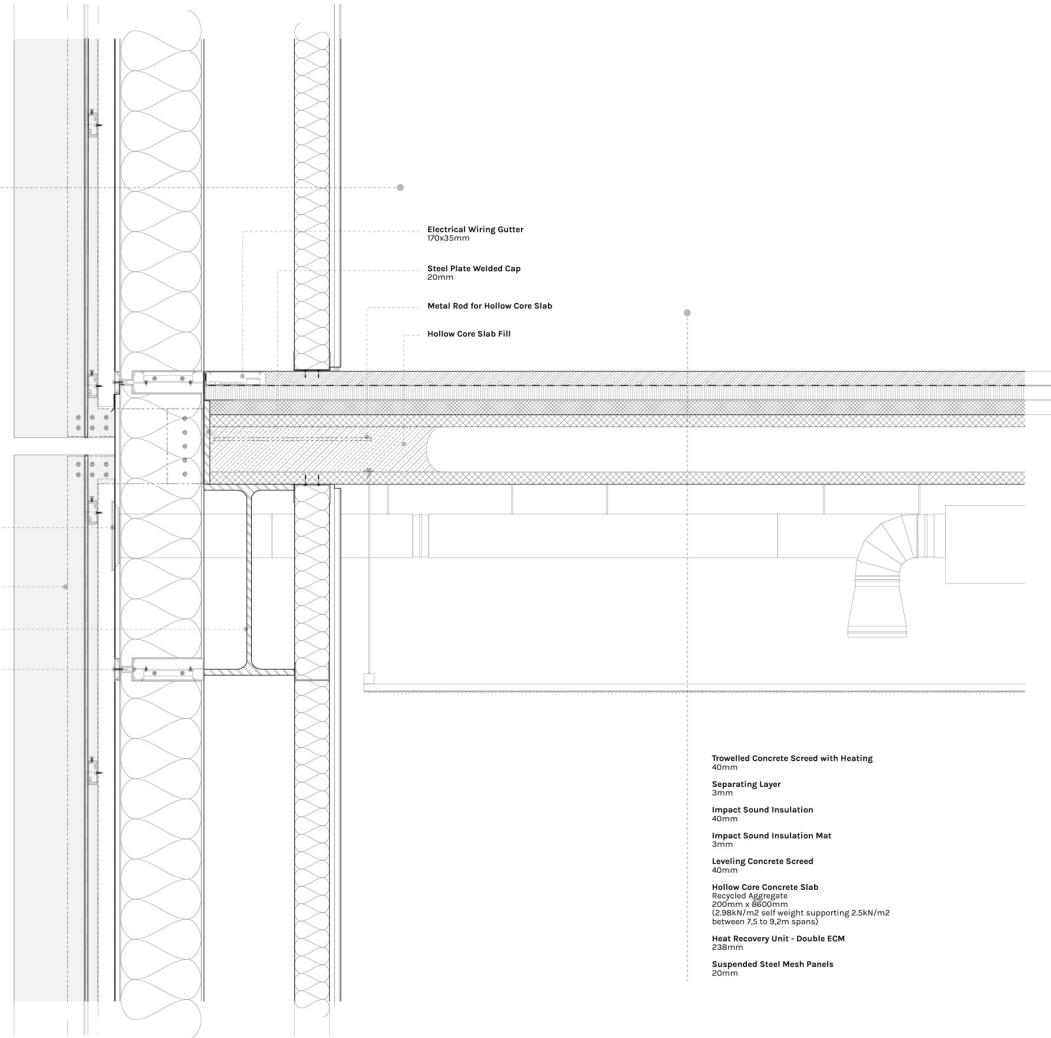


**GFRC Casted Vertical  
Cladding**

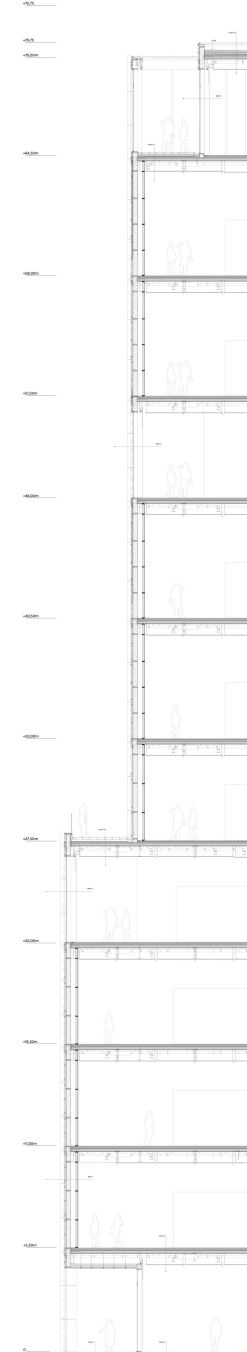
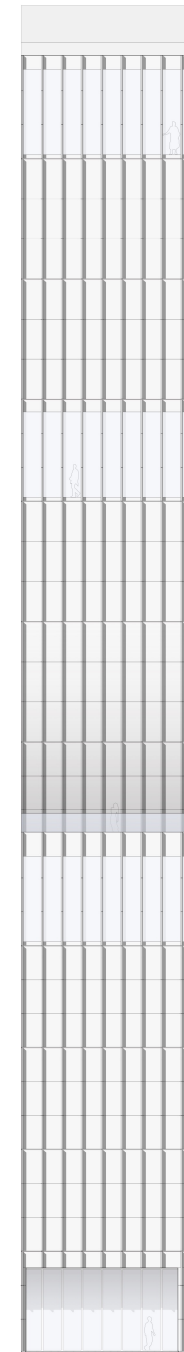
**GFR Vertical Cladding Elements**  
 250mm depth  
**GFR Panels with Hidden Attachments**  
 8mm  
**Horizontal Cladding Framing**  
 25mm  
**Vertical Cladding Framing**  
 50mm  
**Water Resistant Sprandel Panel with Rigid Rock Wool Insulation**  
 240mm  
**Cavity/Steel Structure with Electrical Gutter on Floor**  
 260mm  
**Acoustic Insulation with Steel Support Framework**  
 100mm  
**Acoustic Plaster Board**  
 15mm  
**Plaster Board**  
 15mm  
**Plaster With White Finish**  
 3mm

**HVAC Air Inlet/Outlet**  
 200mm  
**Cladding Reinforcement Steel**  
 90mm  
**Steel Beam**  
 IPE 550  
**Reinforced Mullion**  
 260x65mm

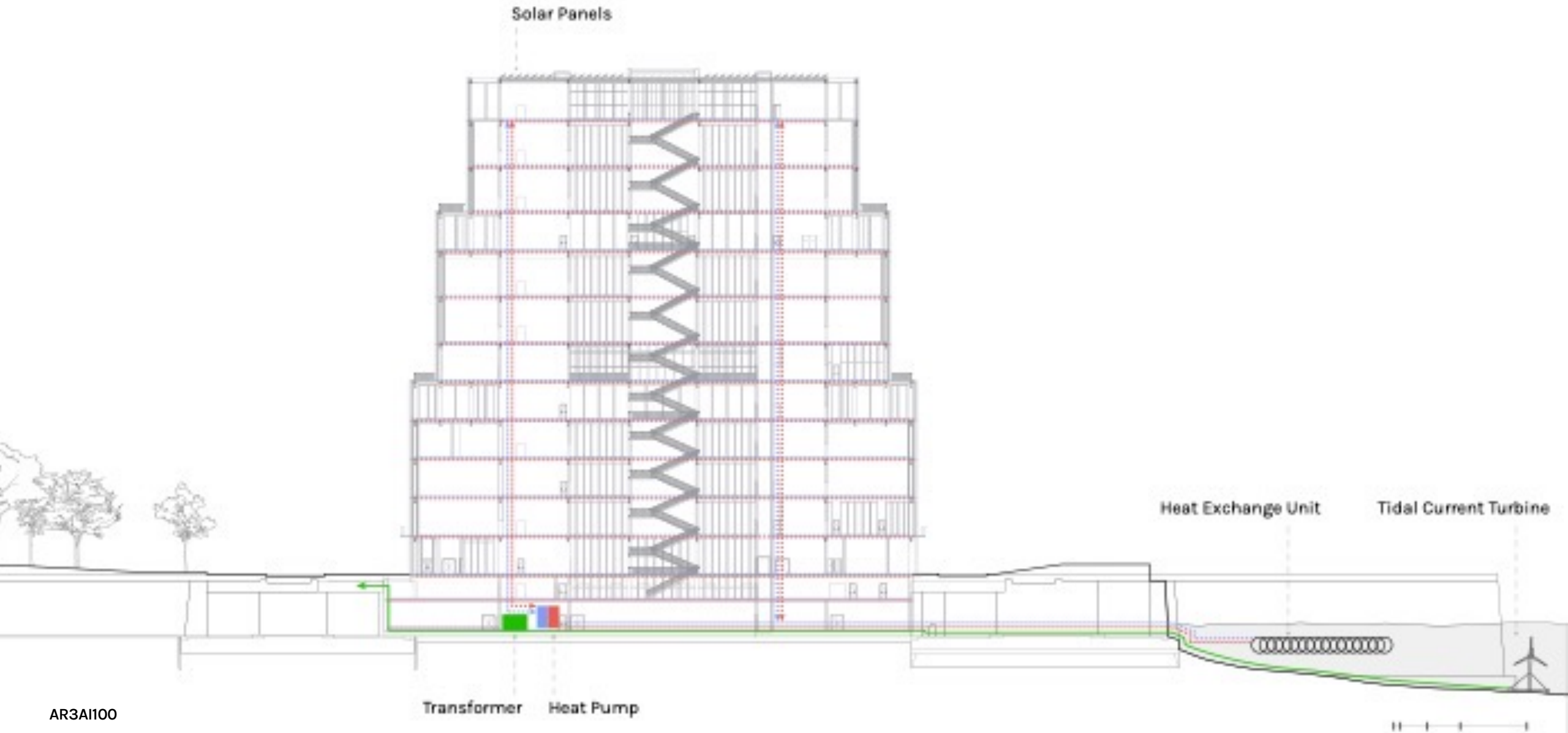
**Facade Detail**  
**Wall I & Floor V**  
 1:10



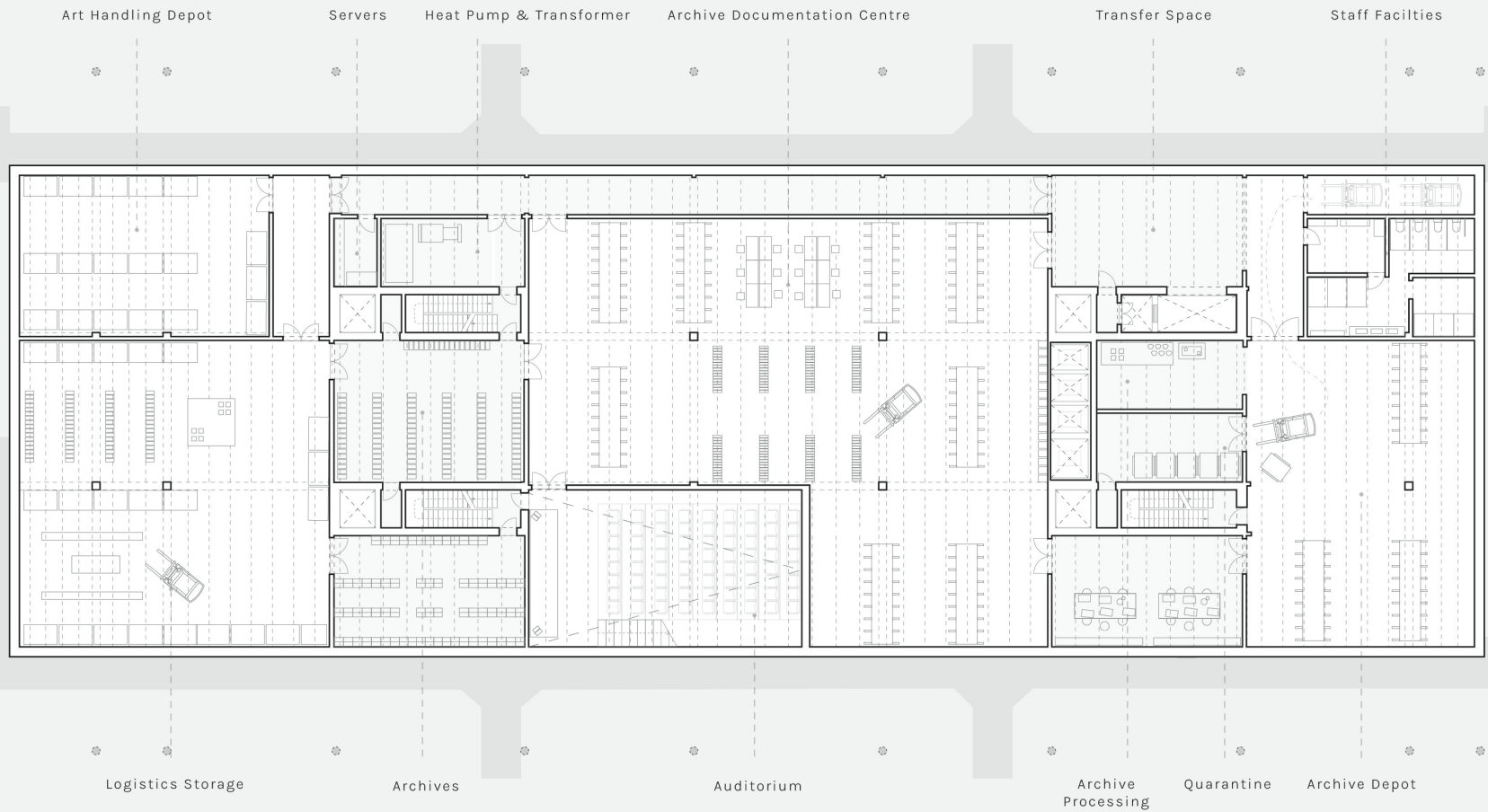
**Trowelled Concrete Screed with Heating**  
 40mm  
**Separating Layer**  
 3mm  
**Impact Sound Insulation**  
 40mm  
**Impact Sound Insulation Mat**  
 3mm  
**Leveling Concrete Screed**  
 40mm  
**Hollow Core Concrete Slab**  
 Recycled Aggregate  
 250mm x 660mm  
 (2.98kN/m<sup>2</sup> self weight supporting 2.5kN/m<sup>2</sup> between 7.5 to 9.2m spans)  
**Heat Recovery Unit - Double ECM**  
 238mm  
**Suspended Steel Mesh Panels**  
 20mm



# Energy & Heating







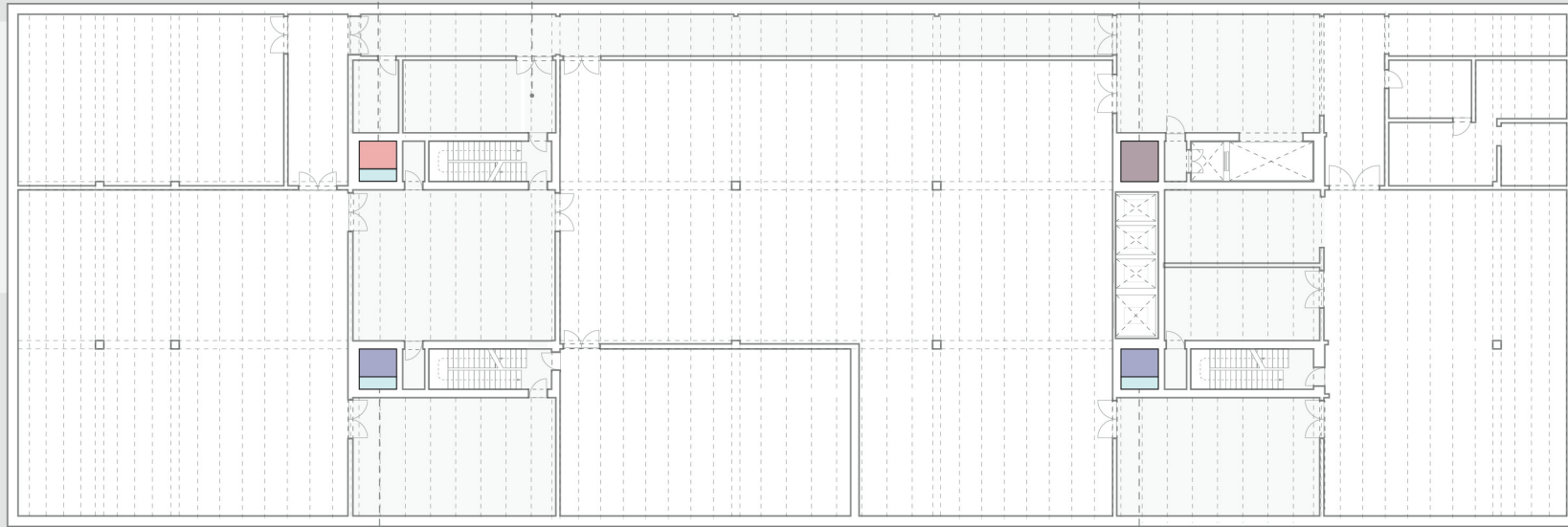
Level -2: Logistics & Archive  
Floor Plan

1:200

Heat Pump &  
Air Pressure Shaft

Heat Pump & Transformer

Electrical Shaft



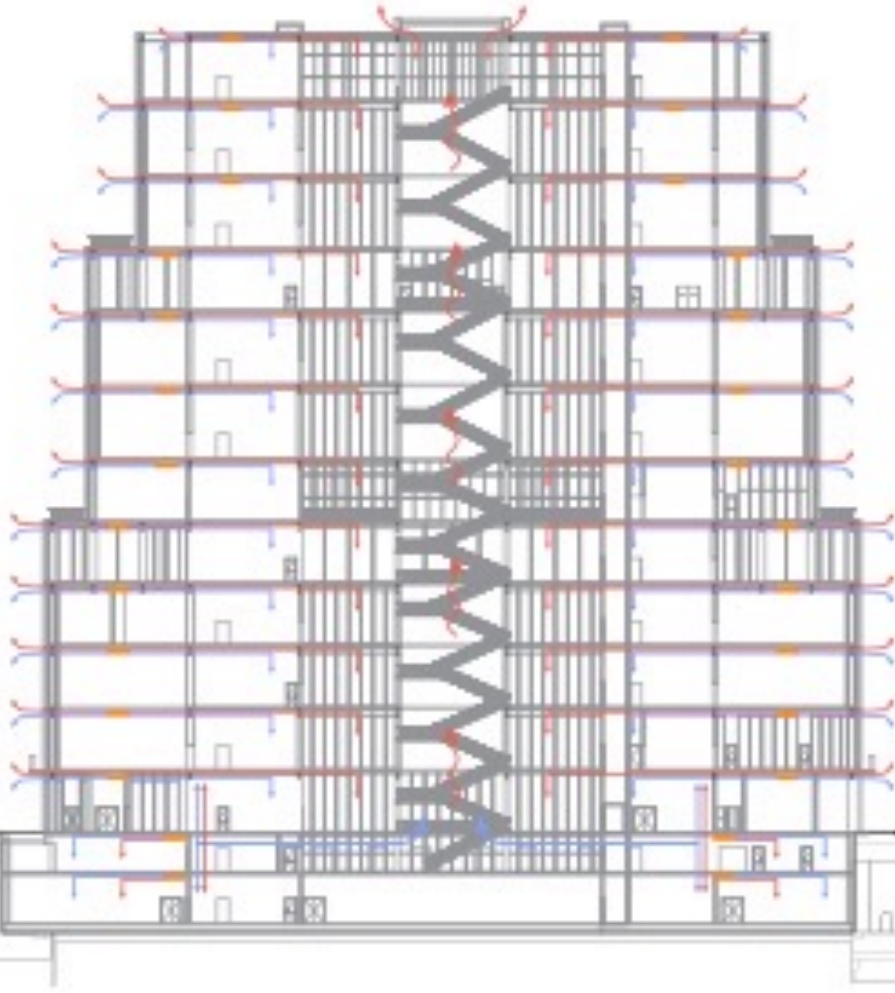
Air Pressure &  
Water Shaft

Air Pressure &  
Water Shaft

Level -2  
Shafts & Services Floor Plan

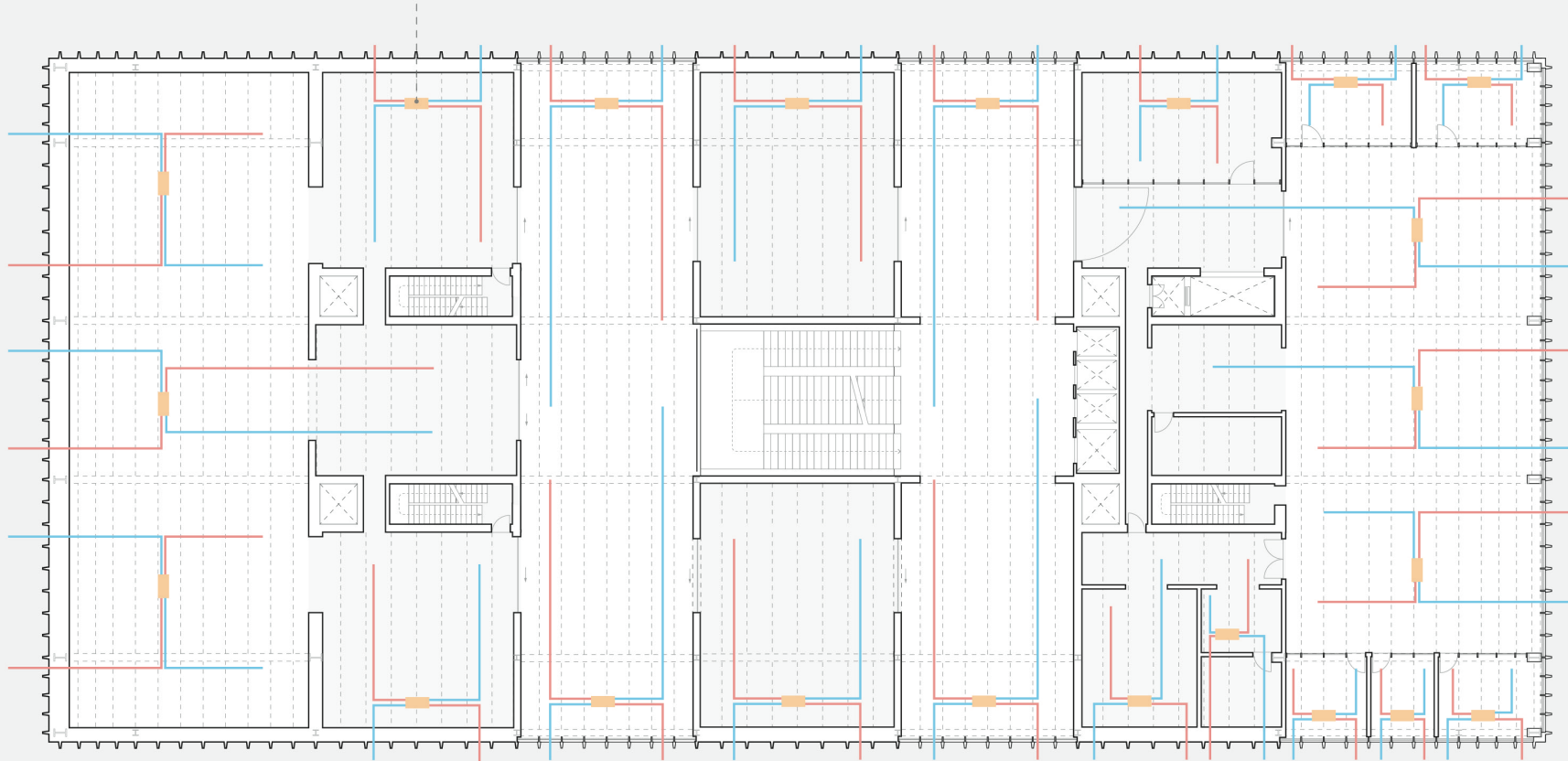
1:200  
⊙

# De-centralized HVACs & Ventilation



HVAC for each space  
- CO2 Sensors (Crowd Density Detection)

Double ECM Heat Recovery Unit  
238mm x 1283mm x 1013mm



Level 1  
De-centralized HVAC Organization

1:200  
⊙

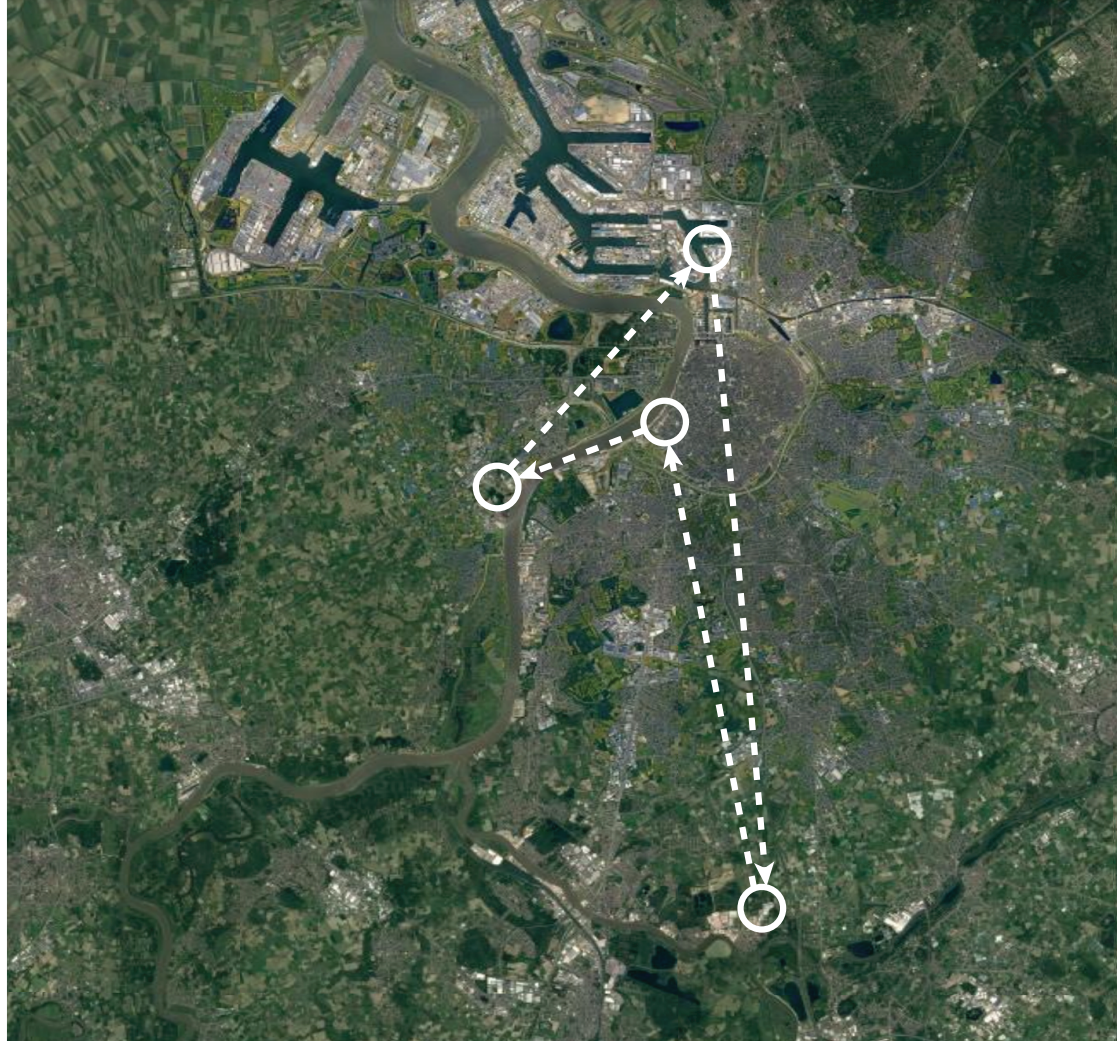
Supply Map: Cellulose Glass Fibre Reinforced Cement Boards



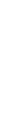
22km

Fibre Cement Production Facility  
Equitone Fibre Cement Façade Materials

## Supply Map: Concrete Recyclage Chain of the Courthouse



**VMHK**



4,5km (9,5km drive)

**Existing Concrete Recycling:**  
Besix Infra Facilities



14,5km (17,5km drive)

**Production Facility:**  
Cementfabriek Antwerp



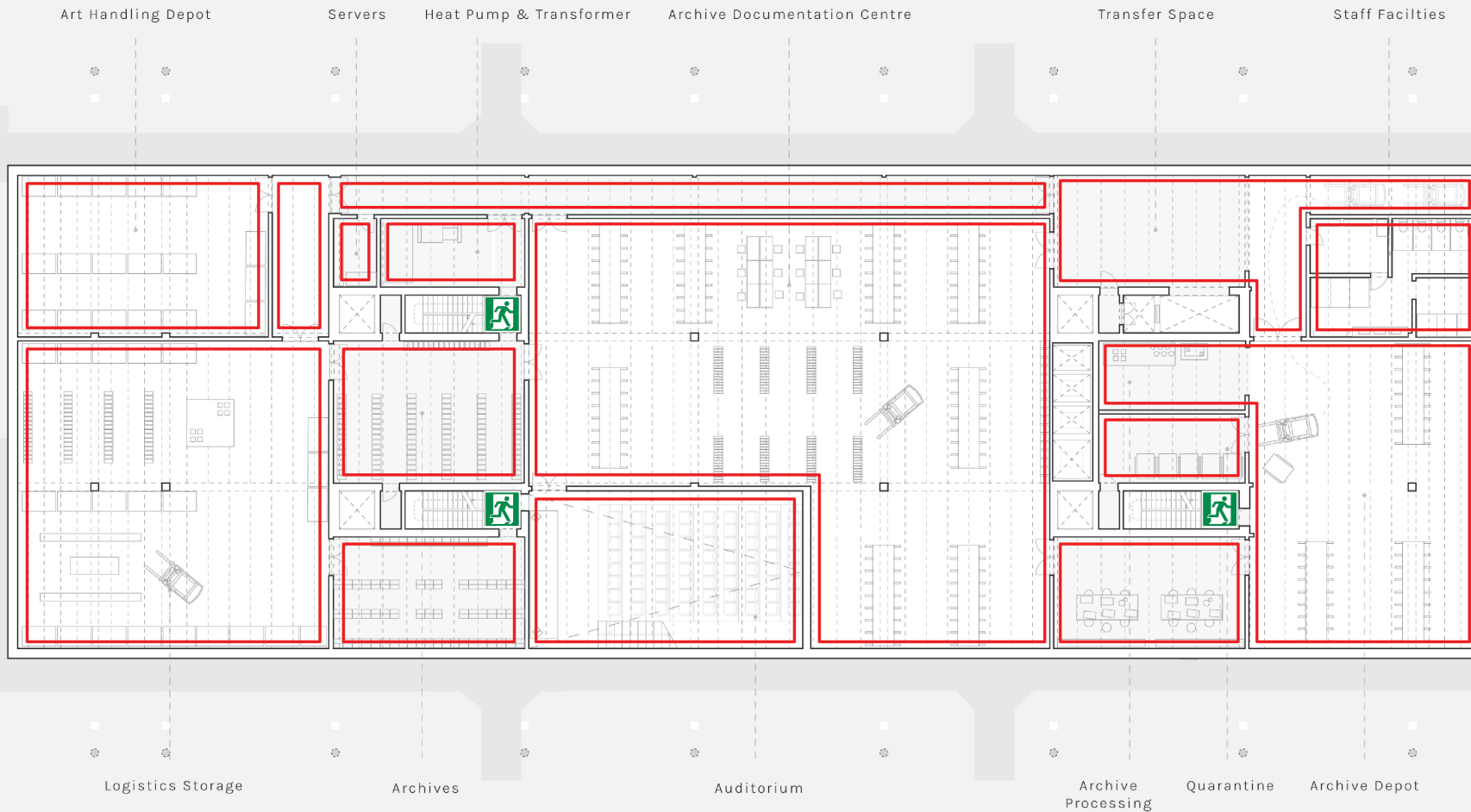
18,8km (22,4km drive)

**Prefabrication Facility:**  
BETCA Prefab Beton Producer



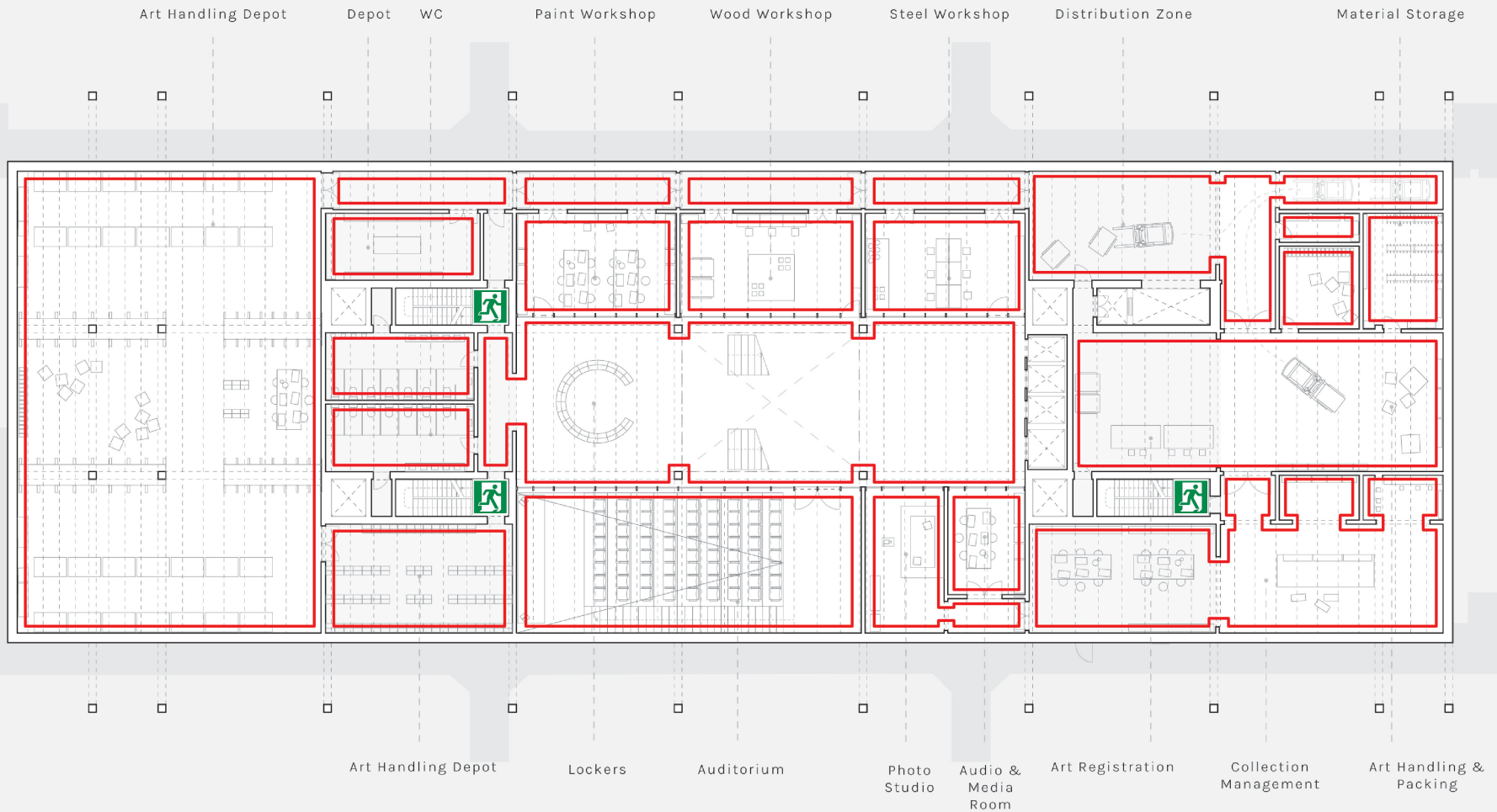
14km (18,5km drive)

**VMHK**



Level -2: Logistics & Archive - Fire Zones  
Floor Plan

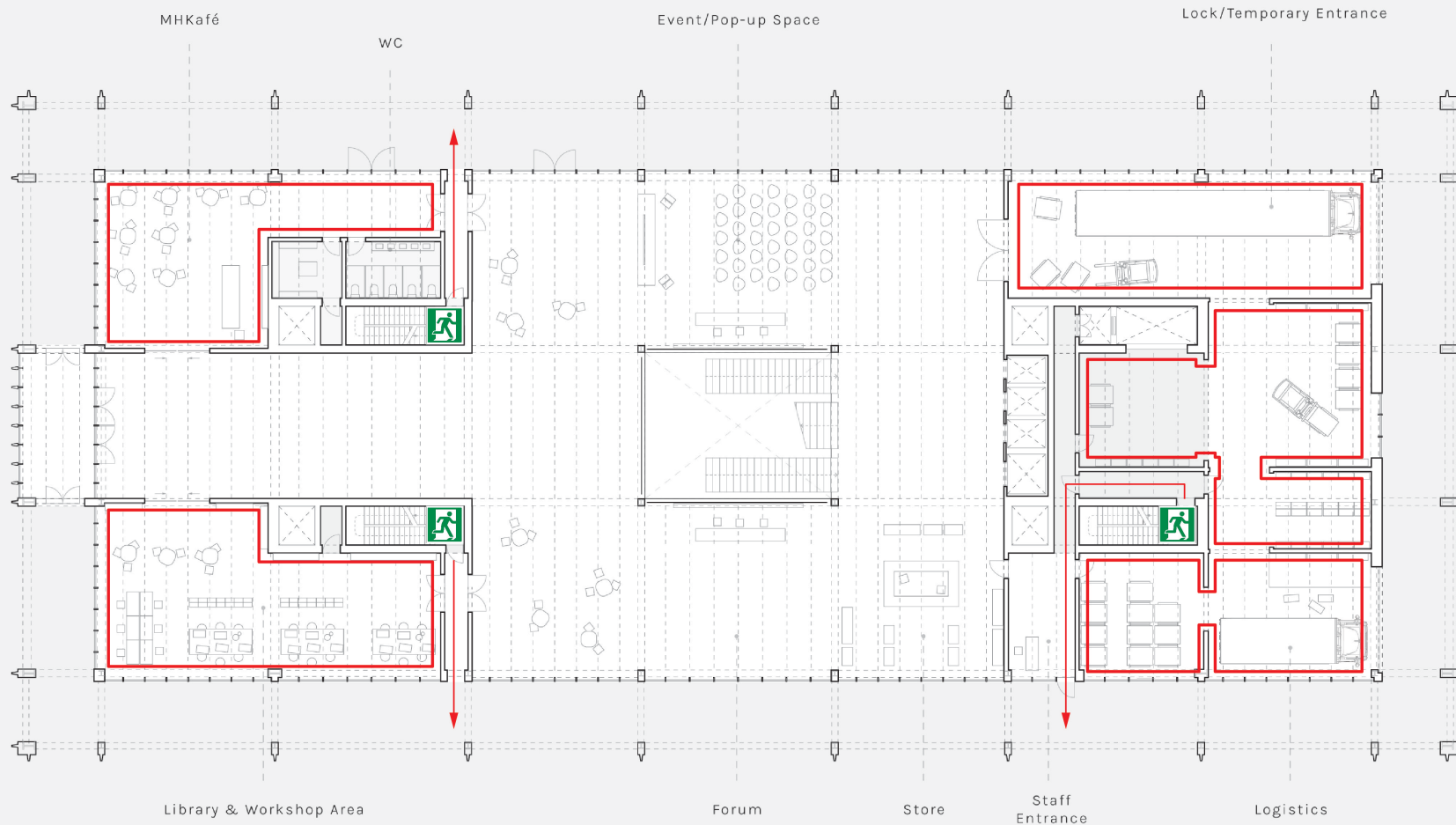
1:200



Level -1: Lockers, Auditorium, Art Handling - Fire Zones  
Floor Plan

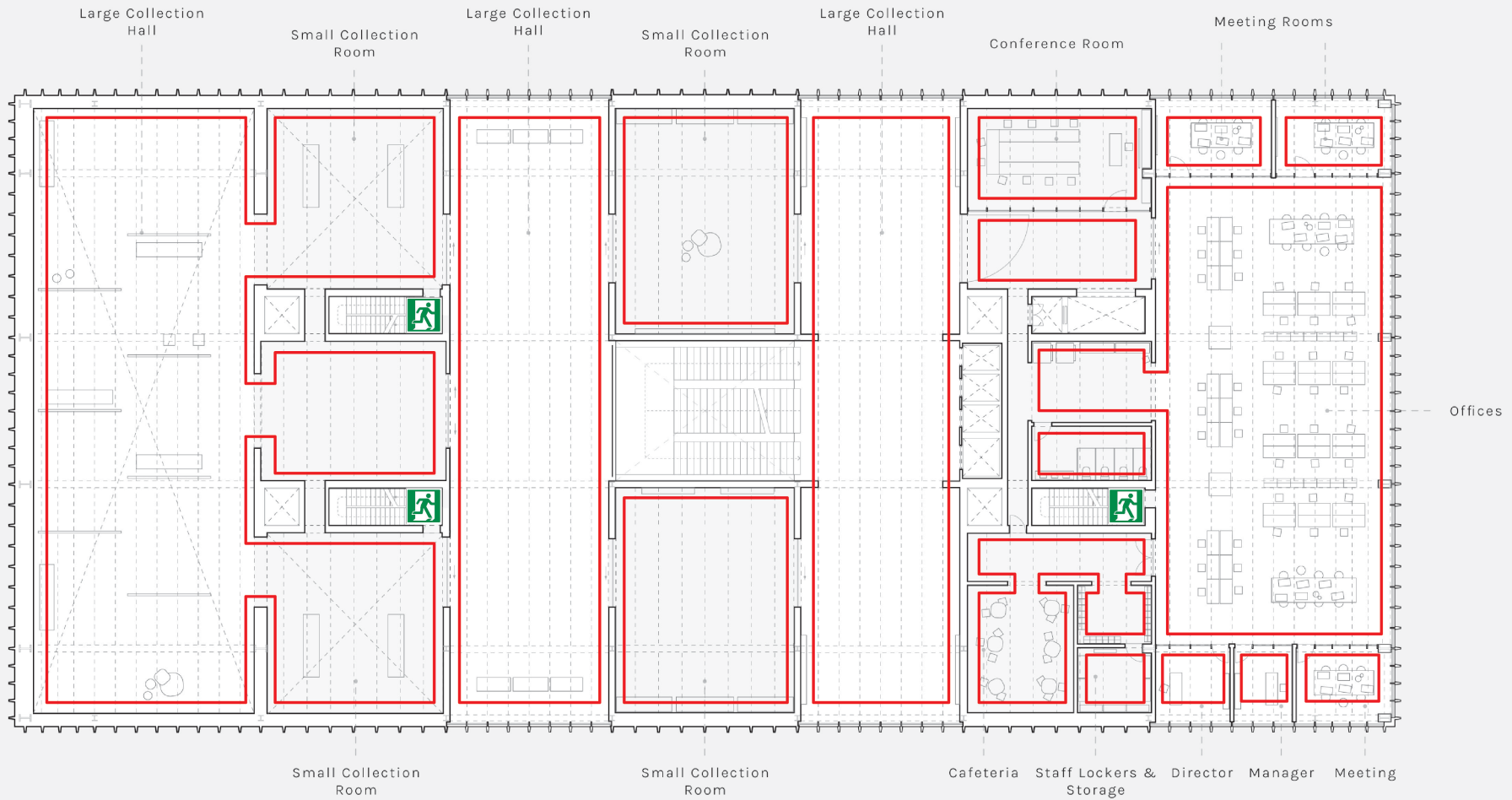
1:200





Level 0: Foyer - Fire Zones  
Floor Plan

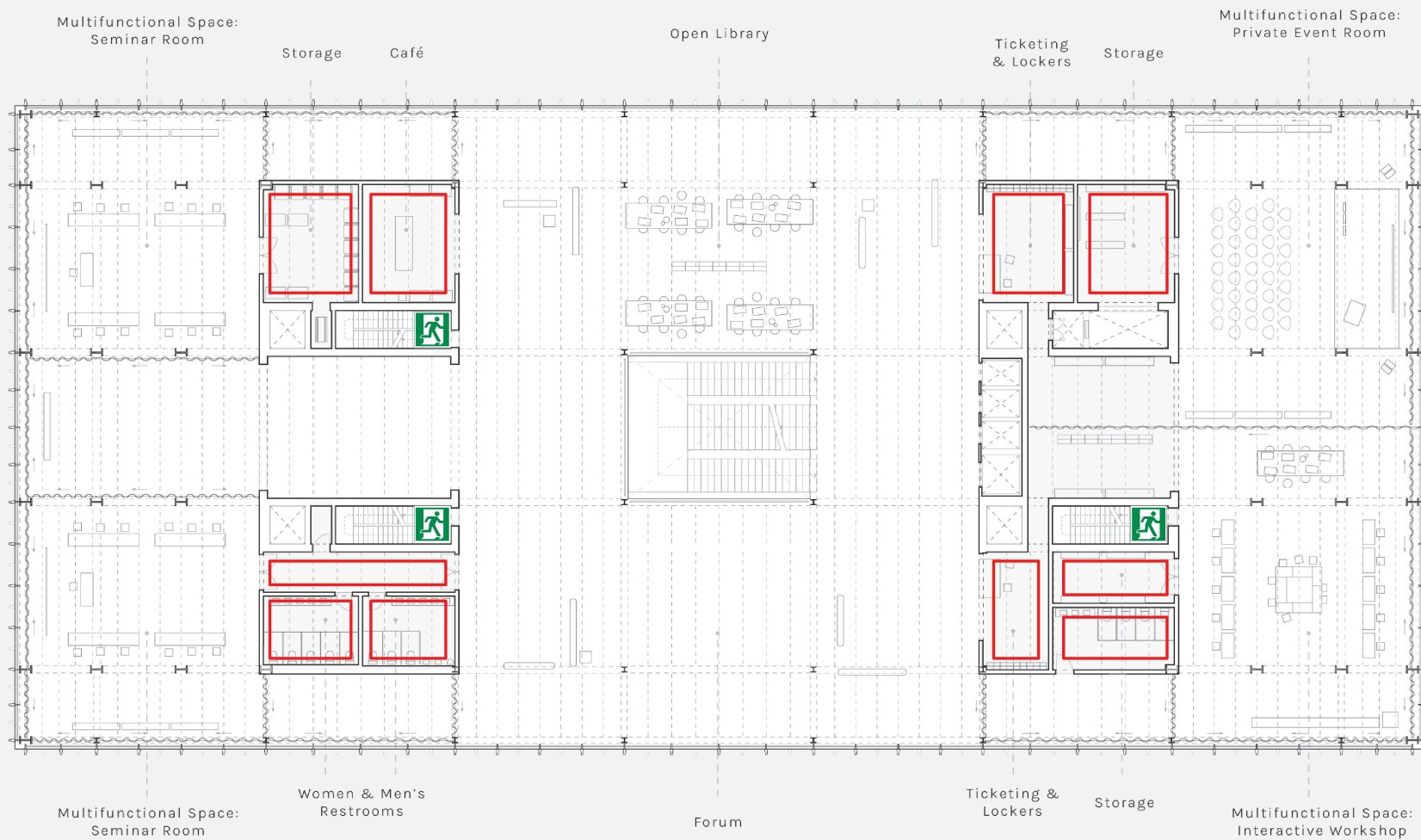
1:200  
○



Level 1: Offices & Collection: Track 1 - Fire Zones  
Floor Plan

1:200

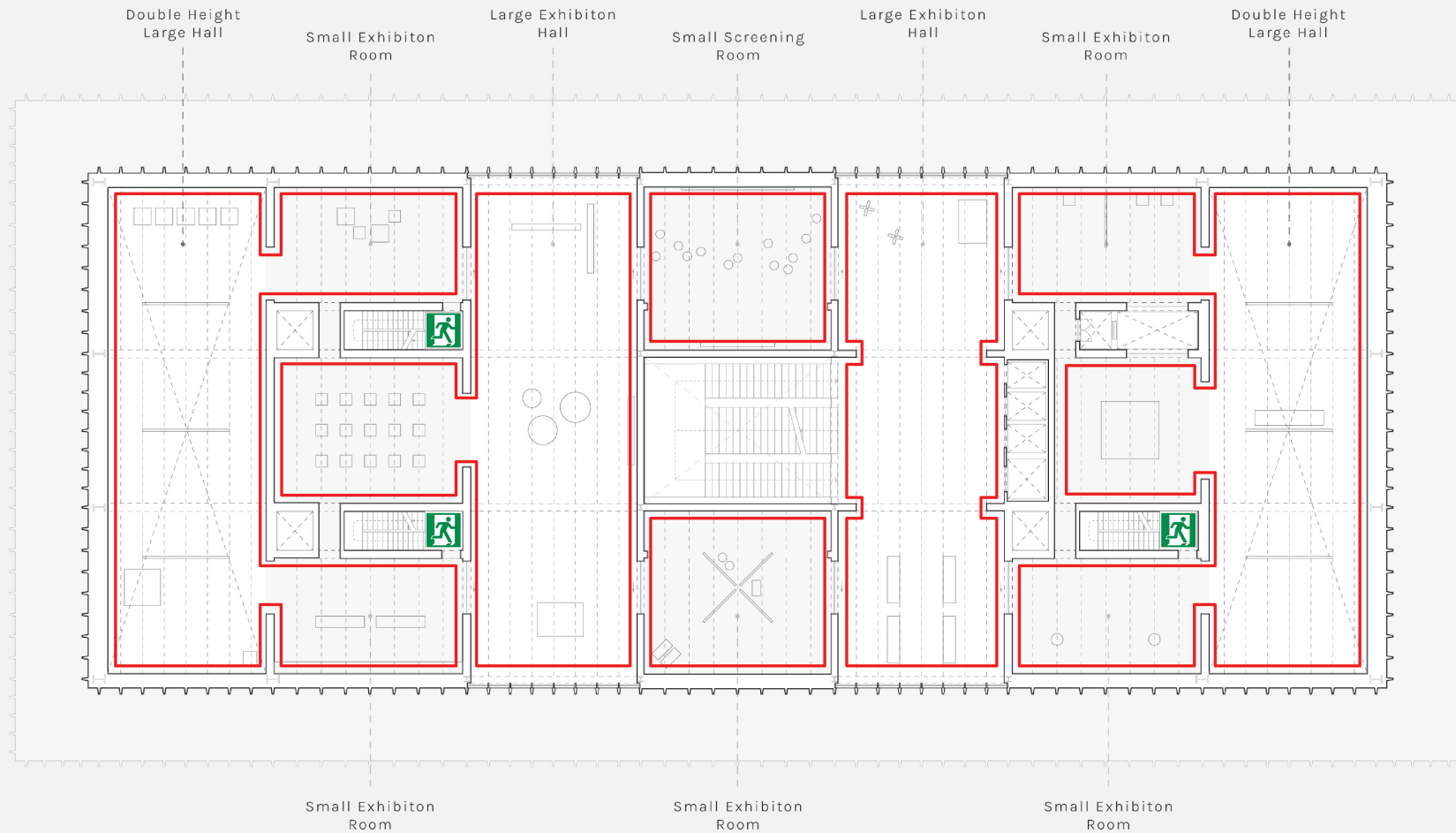




Level 4: Second Forum: Activity Spaces in Use - Fire Zones  
Floor Plan

1:200





Level 6: **Exhibition:** Secondary Circuit 1 & 2 - Fire Zones  
 Floor Plan

1:200  


Thank You

