

Royal Museum of Fine Arts

Location

Leopold de Waelplaats 2,
Antwerp, BE

Client

Primary client: Departement
Cultuur, Jeugd en
Media - Fonds Culturele
Infrastructuur (Vlaamse
Overheid) Mandated
client: Het Facilitair Bedrijf
(Vlaamse Overheid)

Initiated

2003

Size

30 000 sqm

Project Team

Valentina Bencic, Maicol
Cardelli, Alice Colombo,
Sebastian van Damme,
Paolo Faleschini, Raluca
Firicel, Michael Geensen,
Eva French i Gilabert,
Narine Gyulkhasyan,
Walter Hoogerwerf, Marco
Jongmans, Kees Kaan,
Martina Margini, Giuseppe
Mazzaglia, Ismael Planelles
Naya, Aksel Çoruh, Laura
Ospina, Vincent Panhuysen,
Maurizio Papa, Giacomo
Rizzi, Davis de Cos Roman,
Ralph van Schipper, Dikkie
Scipio, Kim Sneyders, Koen
van Tienen, Niels Vernooij,
Martin Zwinggi

Photography

Stijn Bollaert, Sebastian van
Damme, Karin Borghouts

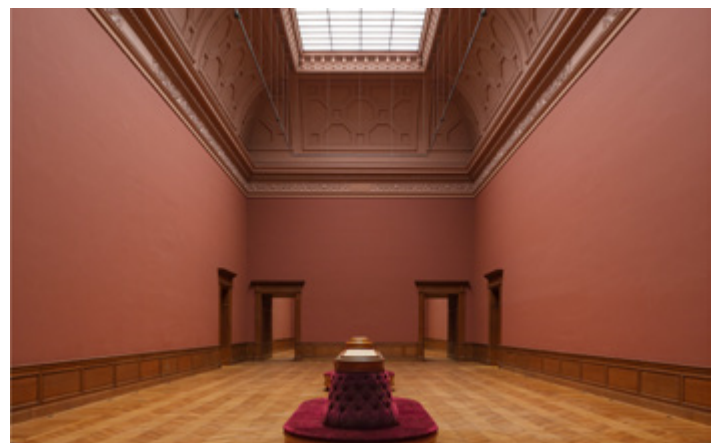
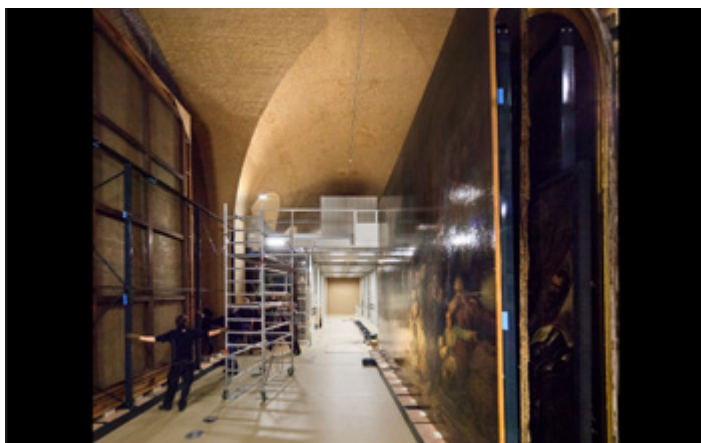
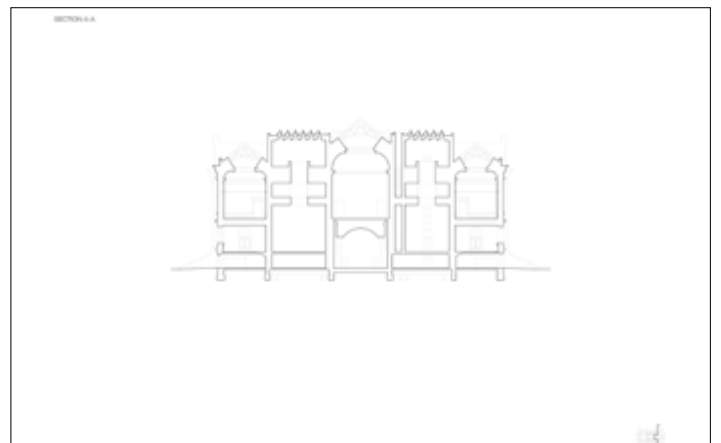
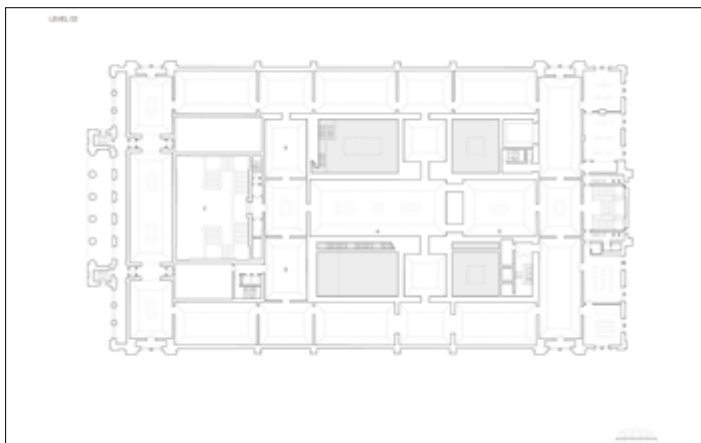
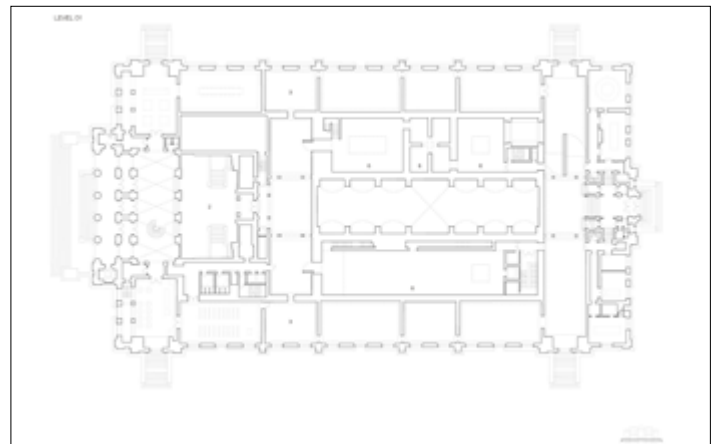
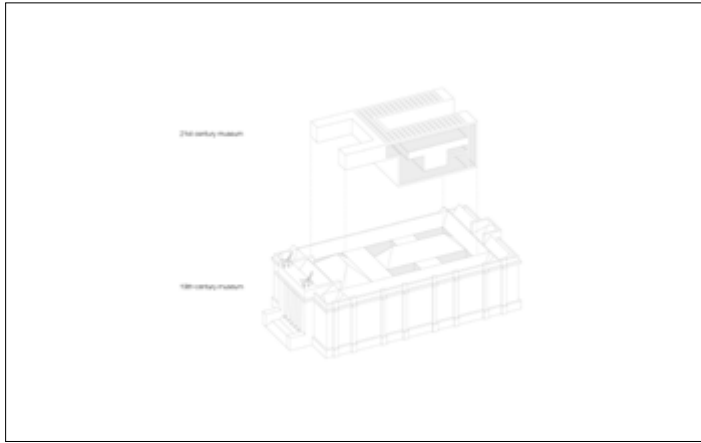
Collaborators

THV Artes Roegiers – Artes
Woudenberg (contractor);
Bureau Bouwtechniek
(management, physics,
fire control); Royal
Haskoning DHV (structural/
MEP engineer, lights and
acoustics, physics, fire
control); Architectenbureau
Fritz (restoration advisor)

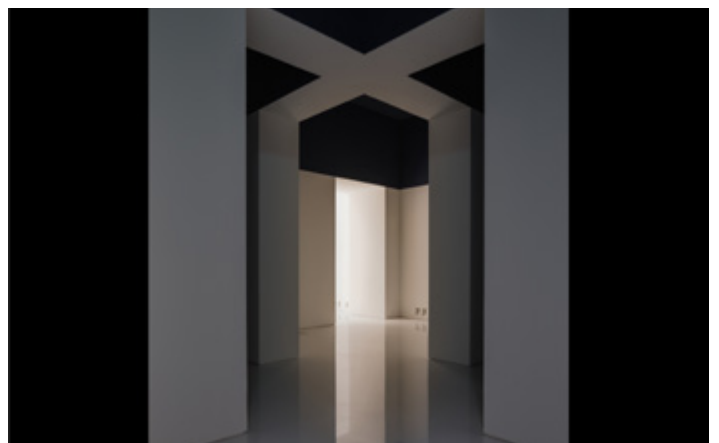
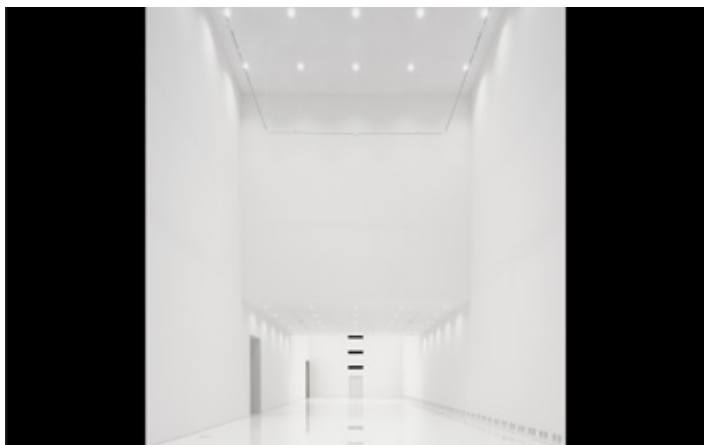
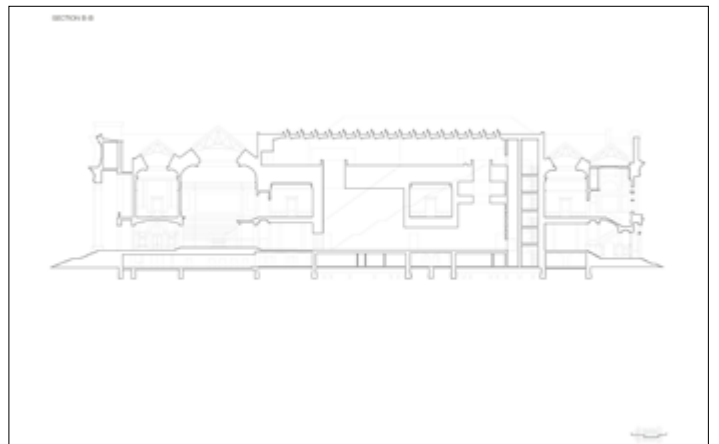
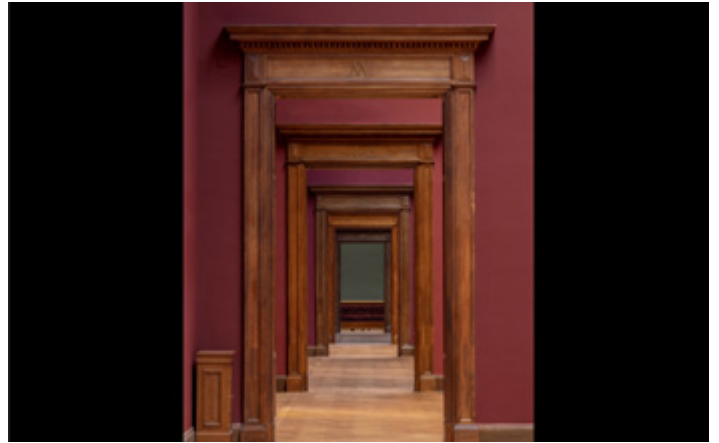


Built in the 19th century, Antwerp's Royal Museum of Fine Arts was conceived as a 'daylight museum' by architects Winders and Van Dyck. During the 20th century, the building underwent many fundamental changes in the layout, modifying the original circulation route and the connection with the city. Our intervention aims to reverse these spatial changes by combining a thorough renovation of the historic museum with a contemporary extension completely concealed within the existing structure. A complete overhaul of the 19th-century building restores the intrinsic qualities of the space by reinstating original colours, materials and routing within the historic halls. Guests can walk through an enfilade of exhibition rooms tinted in dark pink, green and red; oak doors, tall columns and ceiling ornaments in plasterwork convey a feeling of ancient grandeur. Meanwhile, hidden in the heart of the old building, a new vertical museum arises as a completely autonomous entity built within the four original patios. With bright white exhibition halls, hidden rooms, long staircases, far-reaching sightlines and varying gradations of daylight, the new museum charts a route full of surprising vertical experiences. Wherever the new extension 'cuts' the museum's solid mass, subtle marble inlays have been added, echoing the elegant 19th-century museum's materiality. These contrasting yet dialoguing entities coexist as two different worlds in one building, sharing the ability to unveil themselves little by little. The experience is never predictable and always in balance, both routes are challenging and at the service of the art.

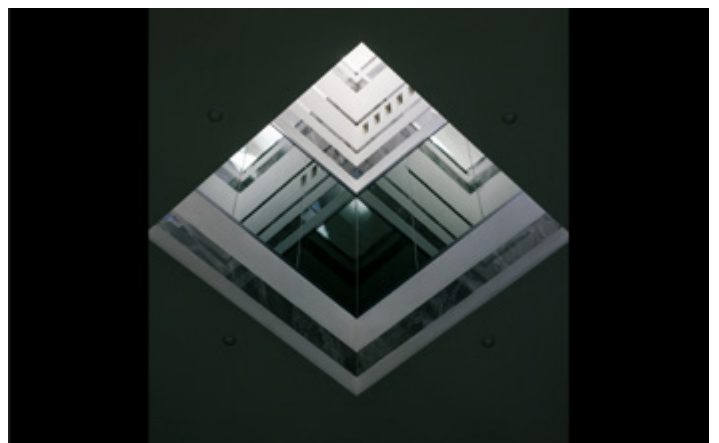
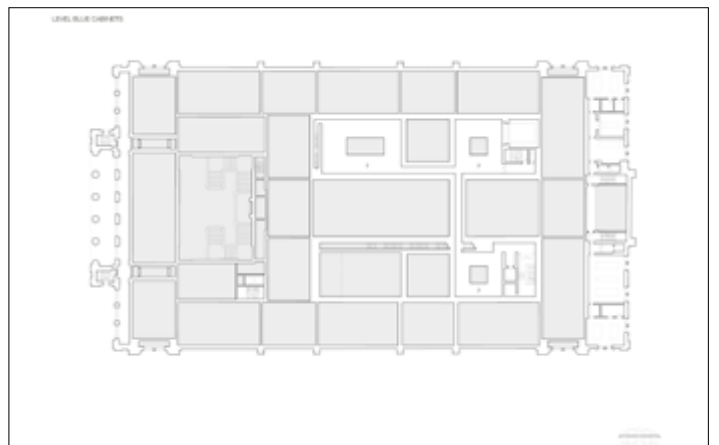
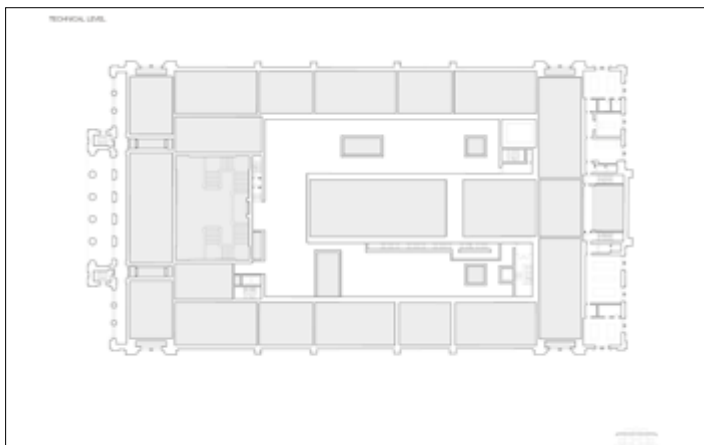
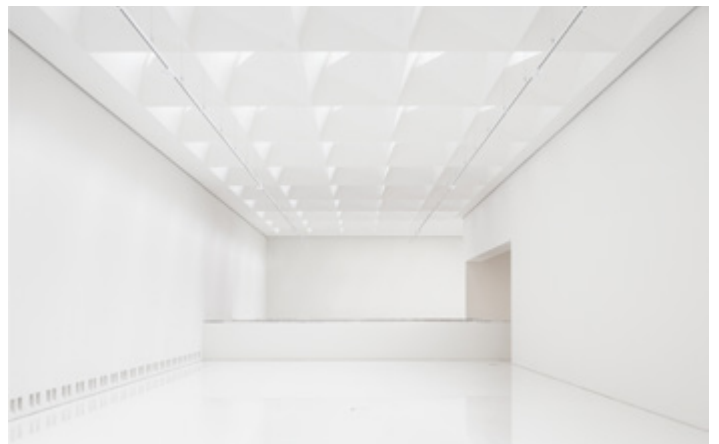
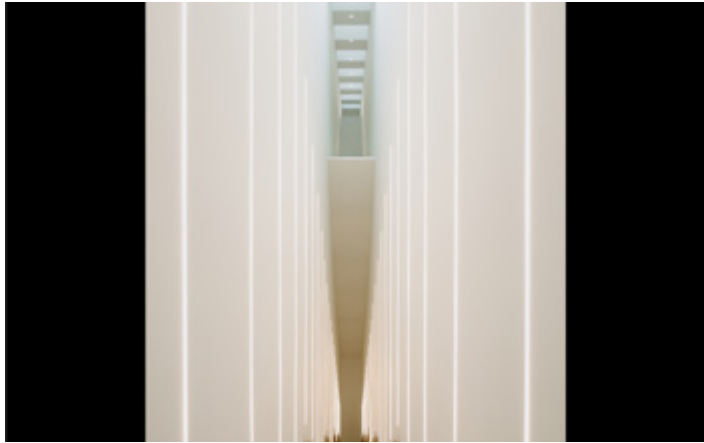
Royal Museum of Fine Arts



Royal Museum of Fine Arts



Royal Museum of Fine Arts



Royal Museum of Fine Arts

