

Lighting project

KMSKA

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Carnegie Mellon University

Prof. Cindy Limauro, Light Designer

Chris Popowich, Light Consultant

RITS, Brussels

Prof. Chris Van Goethem, Theatre Consultant

Higher Institute of Architectural Sciences, Henry Van de Velde

Prof. Richard Foqué, Dean College of Design Sciences

Stefan Martens, Interior Designer

Christian Kieckens, Architect

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Higher Institute of Architectural Sciences, Henry Van de Velde

Students

Nathalie Broeders

Ann Bruyninckx

Hans Caarls

Charlotte Cantillon

Kristof De Greef

Jeroen Devos

Roxanne Leysen

Tine Meeussen

Marissa Mennes

Dieuwertje Rosiers

Hilke Schoonvliet

Jeroen Van Dyck

Katrien Van Hemelryck

Sophie Van Hove

Bart Van Winckel

Julie Weyts



Zumtobel Staff

Jan Stoops, Marketing Director Benelux
Patrick Van den Borre, Product Field Manager Exterior Lighting



ZUMTOBEL

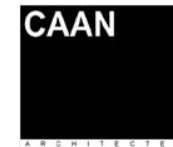
Royal Museum of Fine Arts, Antwerp

Paul Huvenne , Director
Marleen De Bleser , PR Manager
Edmond Gifford, Infrastructure



CAAN Architects, commissioned with the Masterplan of the Museum

Dikkie Scipio, Architect Partner



AWW

Michèle Tritsmans, PR Manager



City of Antwerp

Patrick Janssens, Mayor
Ludo Van Campenhout, Deputy Mayor
Tuur Ceuppens, City Engineer



Historical Research

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- 23 July 1794 Occupation of Antwerp by the French Republicans

- Saving of 60 most beautiful paintings
- Foundation of the Museum of fine arts

1794 1797 1810 1874 1875 1877 1884 1890 1894 1905 1940 1945 1999



- 1797 Willem Jacob Herreyns, principal of the Antwerp Academy

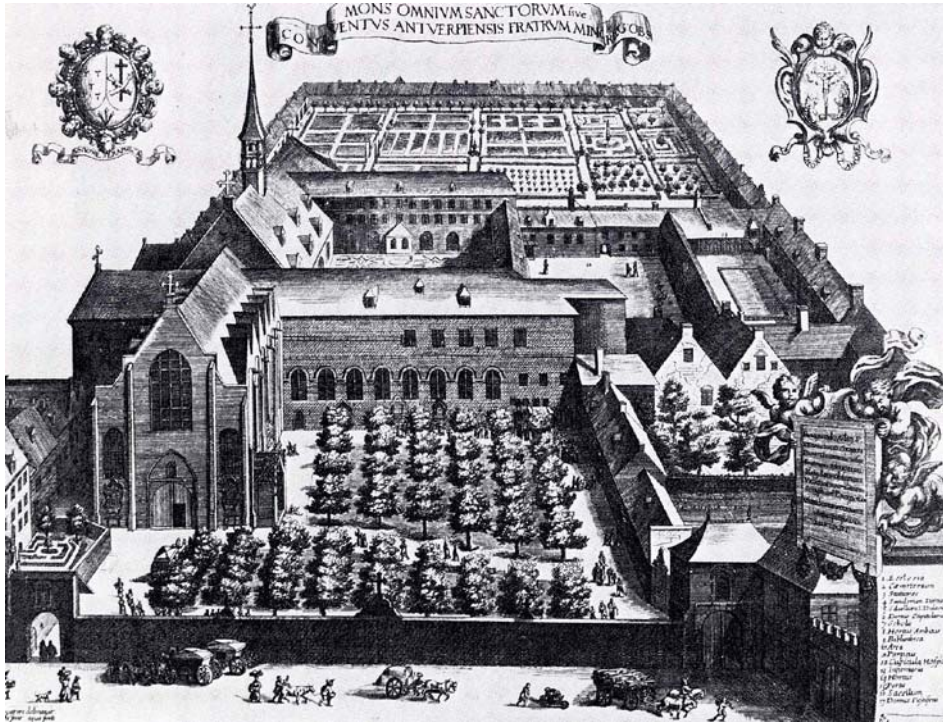
- Saves 328 paintings after closing Monasteries & churches
- Holds these paintings in the Academy
- Examples saved from the chapel of the St. Jacobchurch; Rubens' Madonna with parrot and Madonna surrounded by saints



1794 **1797** 1810 1874 1875 1877 1884 1890 1894 1905 1940 1945 1999



1810 Napoleon gives permission to use the rooms of the former Monastery of the Minderbroedersstraat as museum



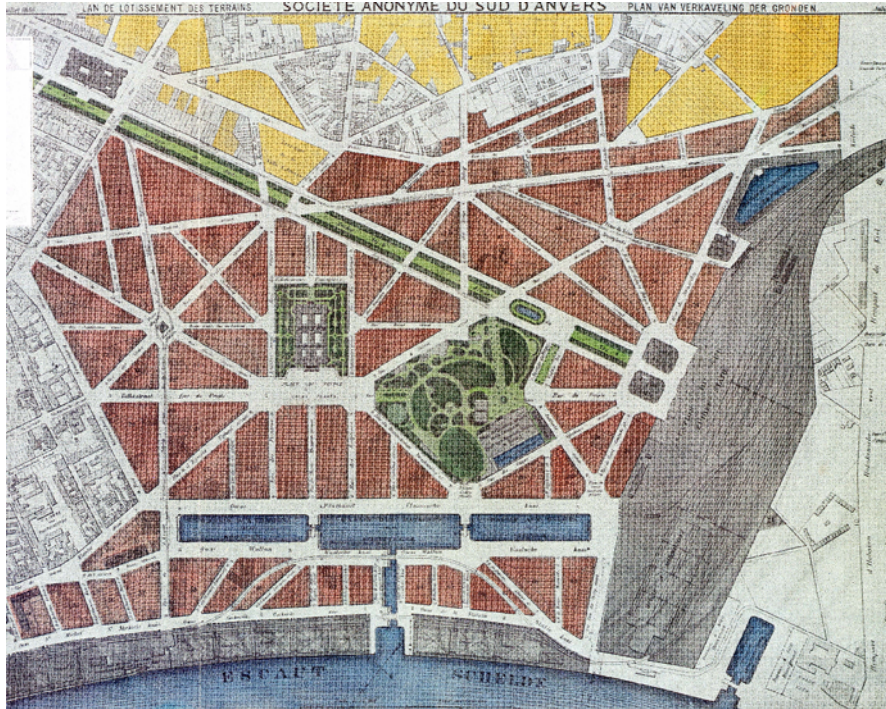
1794 1797 **1810** 1874 1875 1877 1884 1890 1894 1905 1940 1945 1999

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- 1874 Dismantling of the Spanish walls and South castle
- Huge expansion of the city to the south with plans for new museum



1794 1797 1810 **1874** 1875 1877 1884 1890 1894 1905 1940 1945 1999

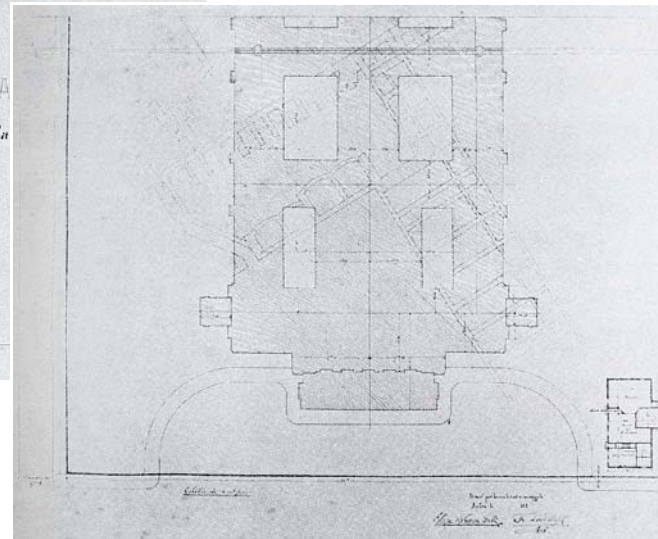


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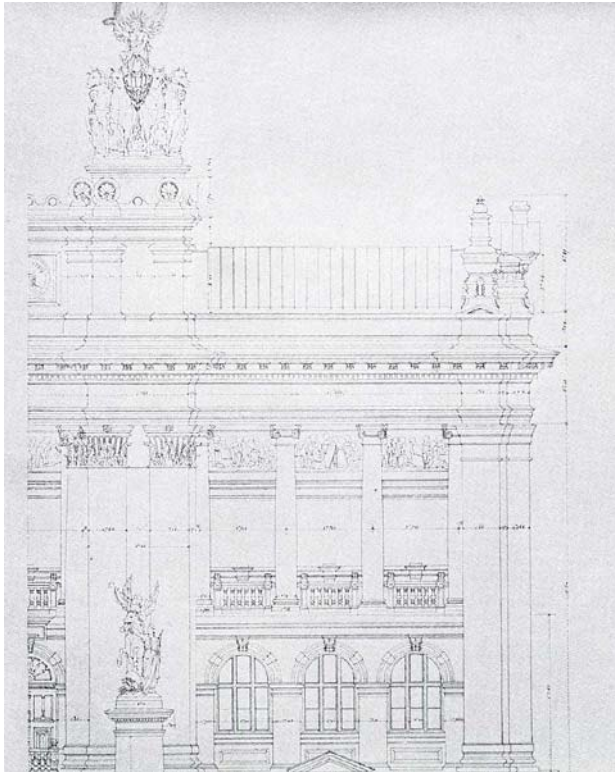
- 1875 definite plan for the museum on the current site
- museum built on foundation of the Southcastle



1794 1797 1810 1874 **1875** 1877 1884 1890 1894 1905 1940 1945 1999



- 1877 competition for plans museum
Won by 2 young antwerp architects: Jan Jacob Winders & Frans Van Dijck



1794 1797 1810 1874 1875 **1877** 1884 1890 1894 1905 1940 1945 1999

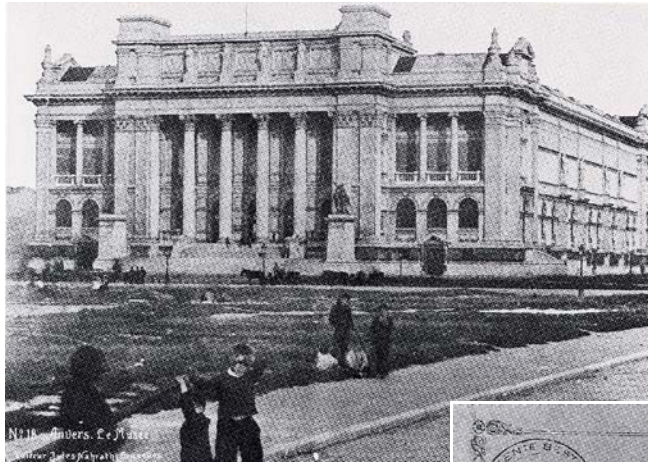


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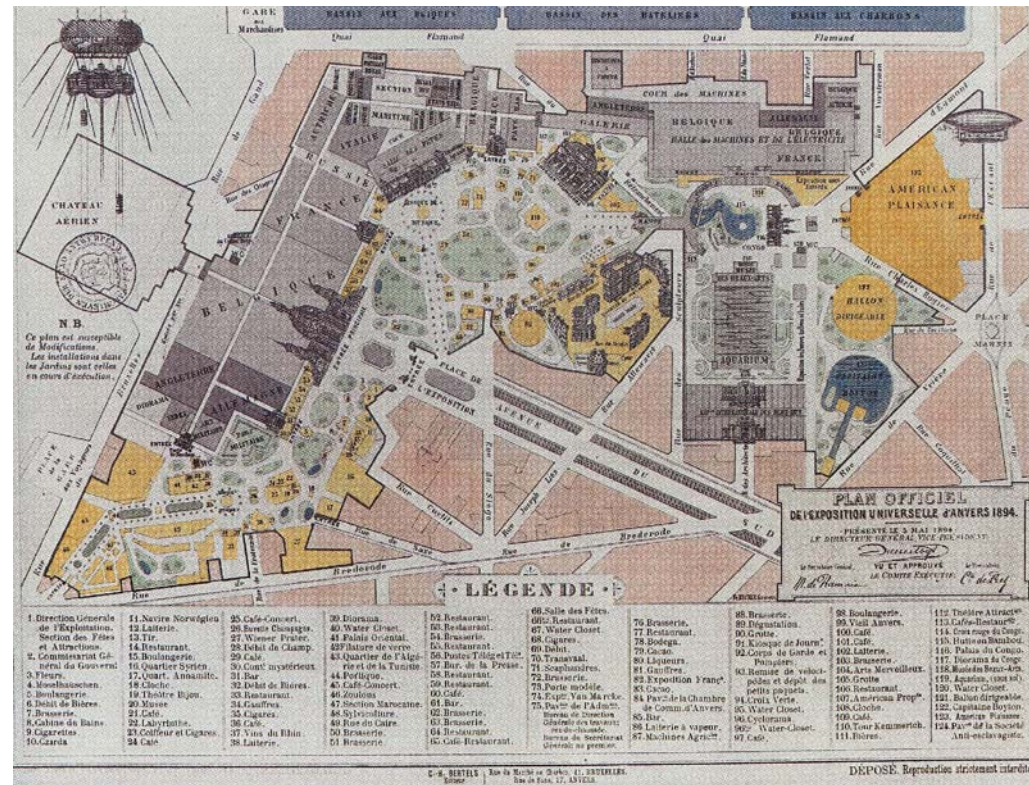
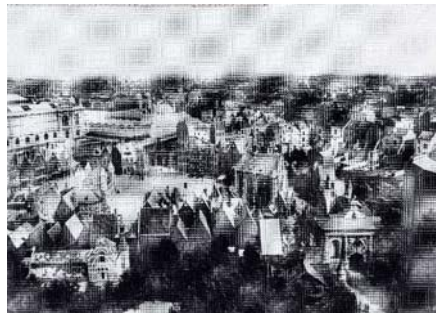
- 1884-1890 building of the museum at a cost of 2 million francs
- August 11, 1890 official inauguration of the museum



1794 1797 1810 1874 1875 1877 **1884** **1890** 1894 1905 1940 1945 1999



- 1794 1797 1810 1874 1875 1877 1884 1890 **1894** 1905 1940 1945 1999



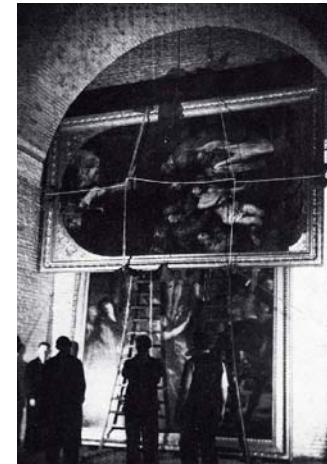
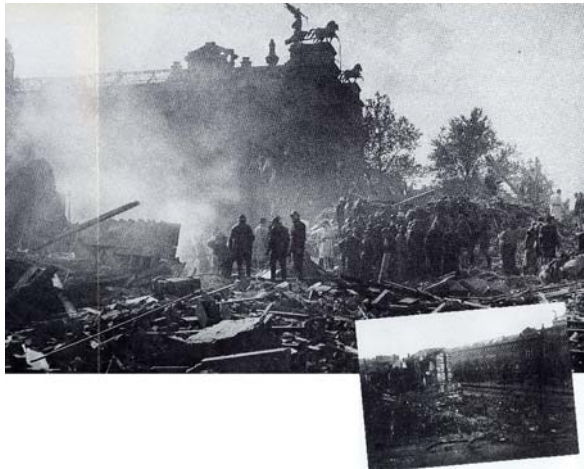
- June 15, 1905 installment of the chariots on top of the museum
- Symbol of triumph of the arts
- Wooden frame with 1,5mm copperplates; gives a solid bronze impression



1794 1797 1810 1874 1875 1877 1884 1890 1894 **1905** 1940 1945 1999



- 1940-1945 Museum closed to the public
- Impact of V-bomb
- All windows and glass domes are destroyed
- Huge damage to the interior
- Artwork saved in the cellar, minimum damage
- Years after reconstruction of the building and rooms



1794 1797 1810 1874 1875 1877 1884 1890 1894 1905 **1940** **1945** 1999



- Remodeling of the Leopold De Waelplaats



1794 1797 1810 1874 1875 1877 1884 1890 1894 1905 1940 1945 **1999**

MUSEUM

- Largest and most important museum of the Flemish community
- Collection; Paintings, sculptures, pictures and drawings
 - A fascinating view of the Flemish art of 1350 till 20th century
 - Also famous foreign masters like Simone Martini, Jean Fouquet, Titian, Frans Hals, Rodin, Modigliani etc
 - Important exhibition of Rubens



ARCHITECTURE

Baroque, neoclassicist

Exterior:

- Symmetry: the columns, horizontally broken by vertical elements
 - Building looks less wide
 - Lots of ornamentation
 - Ornamentation on top of columns
 - Sculptures on top of roof
 - Sculptures in the wall above entrance
 - Visual rhythm
 - Windows repeated on each floor on the same distance
 - Gesamtkunst
 - Museum and environment are one



Current Situation

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Perception of the environment:

Situation during the day



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Perception of the environment:

Situation during the night





Social safety

Where architecture should be about people, a lack of sufficient lighting of the stairs of the museum and its close environment creates a situation where social control fails to take place.

The stairs in front of the museum could be a place where people meet to have a picnic or enjoy the view of the surrounding activities.



New logo: Royal Museum of Fine Arts

The chariots on top of the building will be used as the new logo for the Museum of Fine Arts; lighting them can create a support for the branding of the museum, and is therefore used as a focal point in the facade.

Method: The chariots will be lit with a cool light to emphasize the green colour of the bronze.



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Remodelling the square

The Leopold De Waelplaats is rethought in 1997 by **Robbrecht & Daem** architects in collaboration with **Marie-Josée van Hee**.

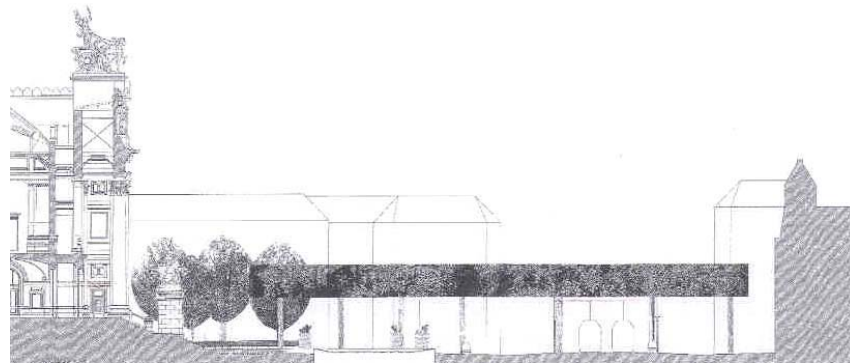
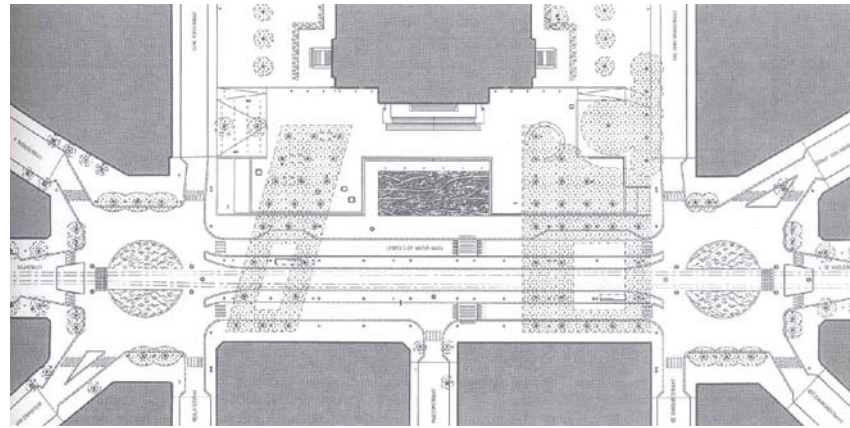
Before the remodelling, the square consisted of two main entities: a fenced off public garden in front of the museum and a complicated junction that took all of the remaining space.



The main objective of the redesigned square was to make a square that links the museum to its surroundings.

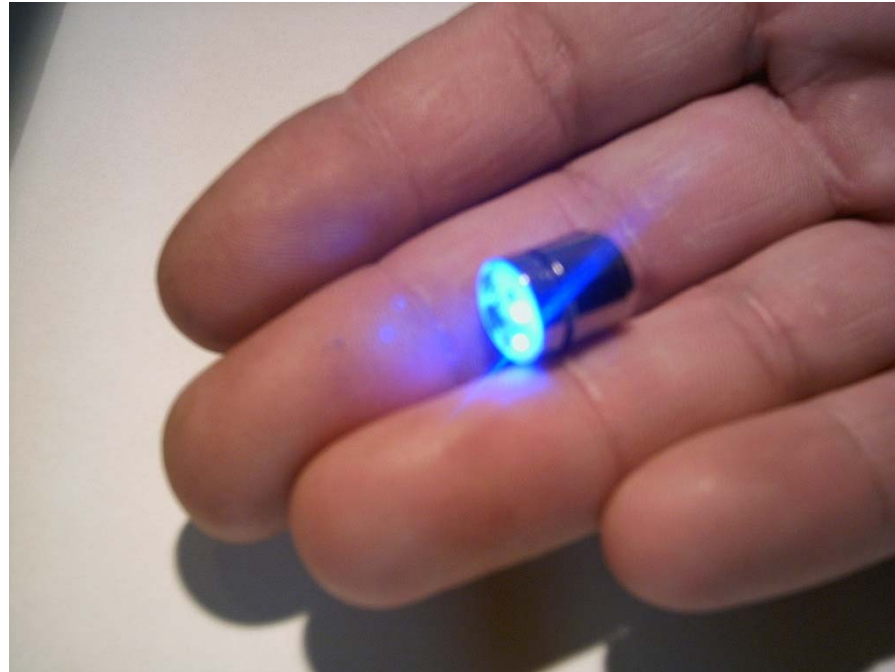
This is achieved by:

- The reorganising of the junction into two roundabouts at the ends of the square.
- This eases the traffic on the square itself and makes the roads fit into the radial grid of the south.
- Two groups of trees that are cut back to form a dense canopy that spans the road and connects the colonnade of the museum with the opposite site.
- The strategic positioning of artwork, stairs and seating as well as the materials moderate the monumentality of the museum and make the people explore the square.



Why LED technology ?

- Light Emitting Diode
- Energie efficient due to low voltage
- Durable and maintenance free
due to long life 30 000 – 50 000 h
- Shockproof
- No UV and IR radiation
- Easily adjustable, dimming ..
- Great range of colors possible



Proposal

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Lighting of the Colonnade

Emphasizing the layered composition as a three dimensional architectural quality.

Method: Creating depth by using a contrast of warm and cool light

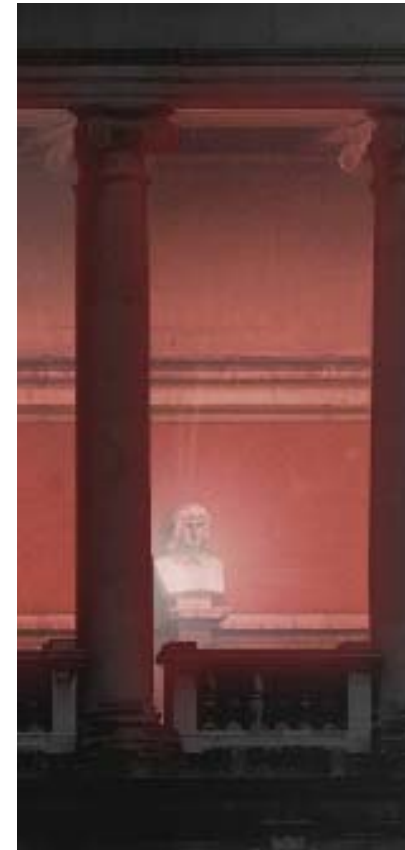
- The area behind the columns is flooded with a soft warm light to make the entrance of the museum look inviting, welcoming.
- The front of the colonnade is lit with cooler up-lights which light the columns individually



Lighting of the loggias

Method: The back wall of the loggia is lit in such a way that the coloured wall becomes more lively. This will be done with warm or coloured light, which accentuates the existing red colour of the back wall.

- The busts are lit with a cool light to make them come on the foreground
- The Columns are lit from the front in the same way as the columns of the center part.



Lighting of the top

- The medallions are lit with a warm light
- The statues representing the arts will be lit with a cooler light to accentuate them; they will come to the foreground.



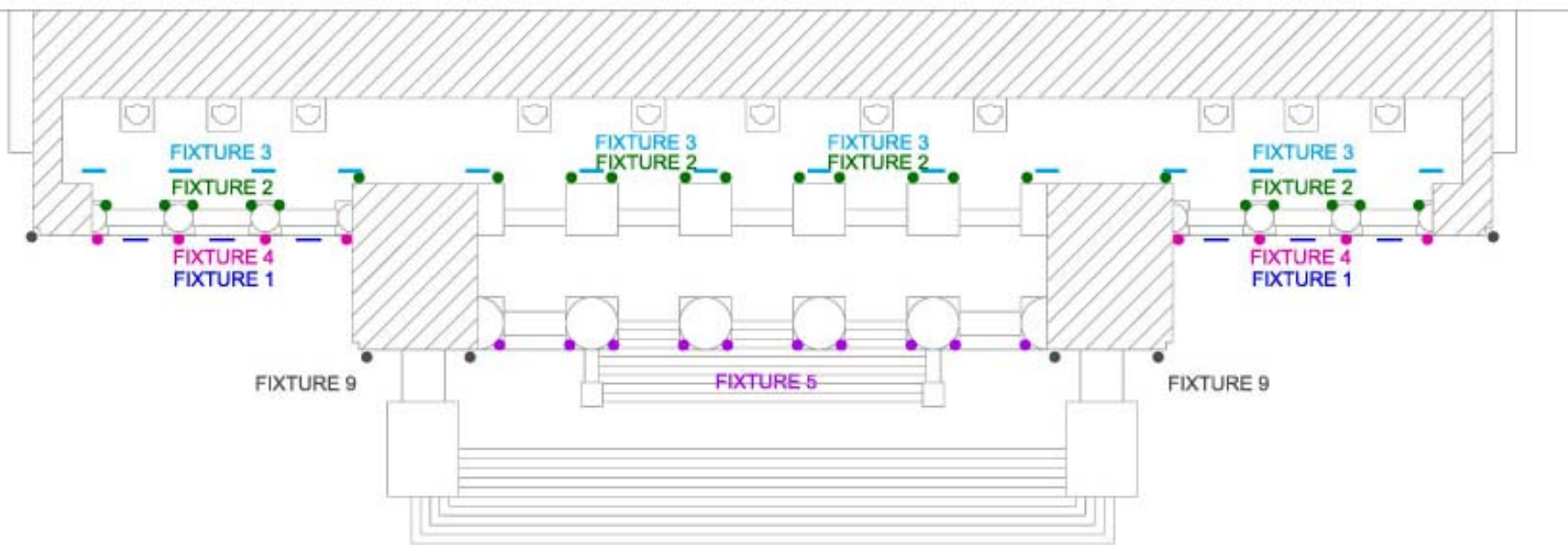
Lighting of the stairs

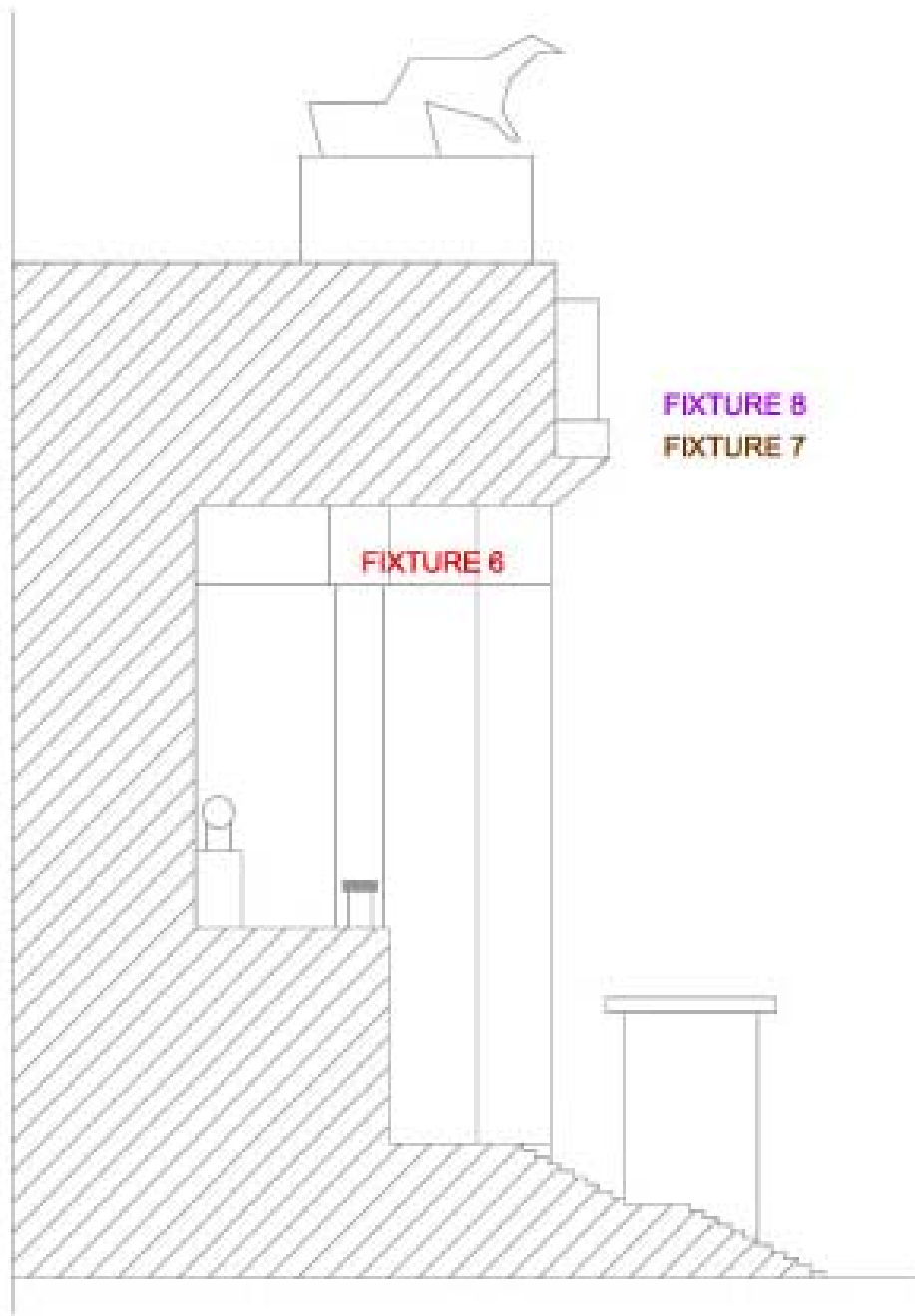
The stairs are lit with accent-lighting which comes in from the side. This lighting mainly has to function as a safety-lighting.



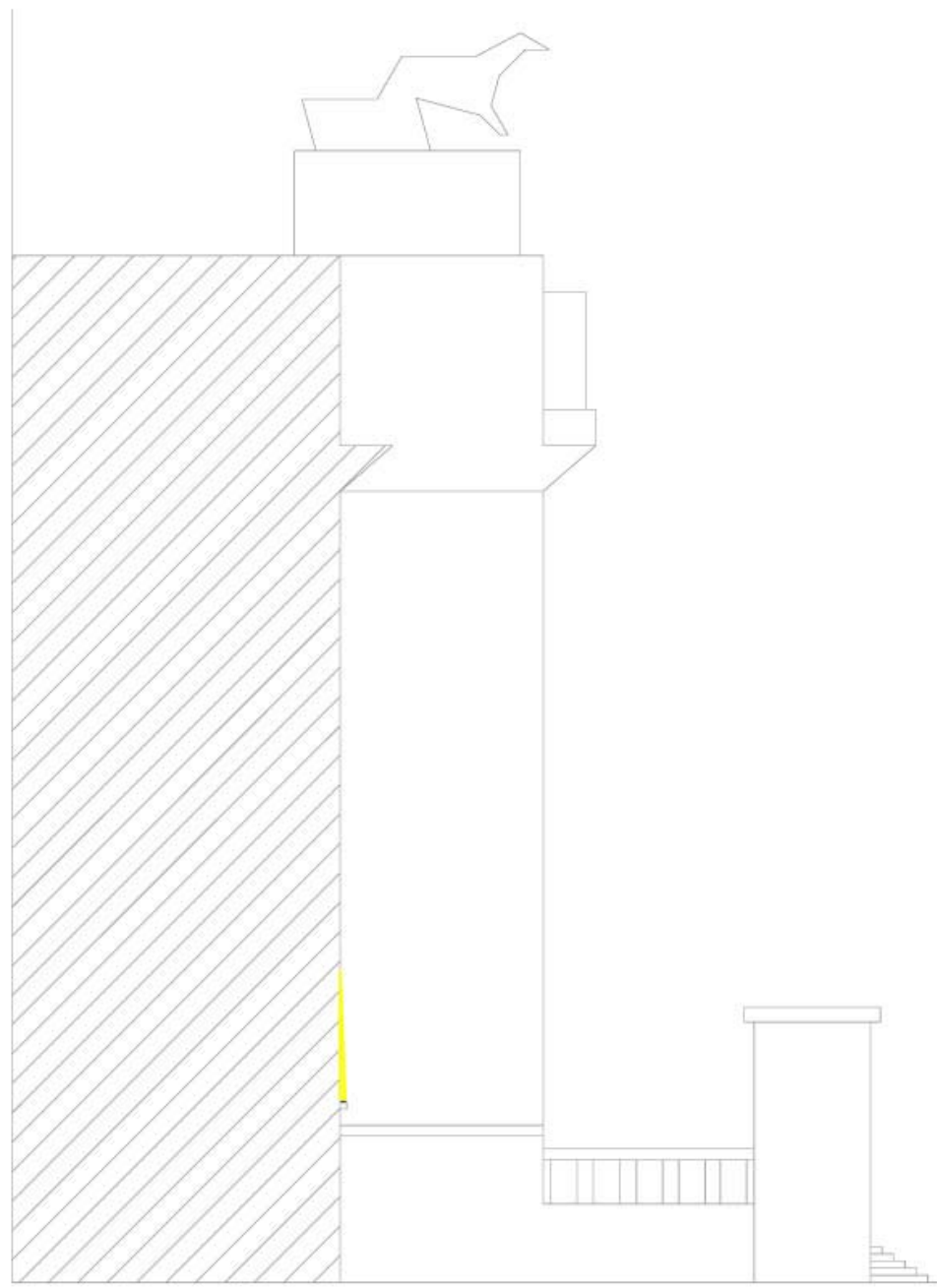
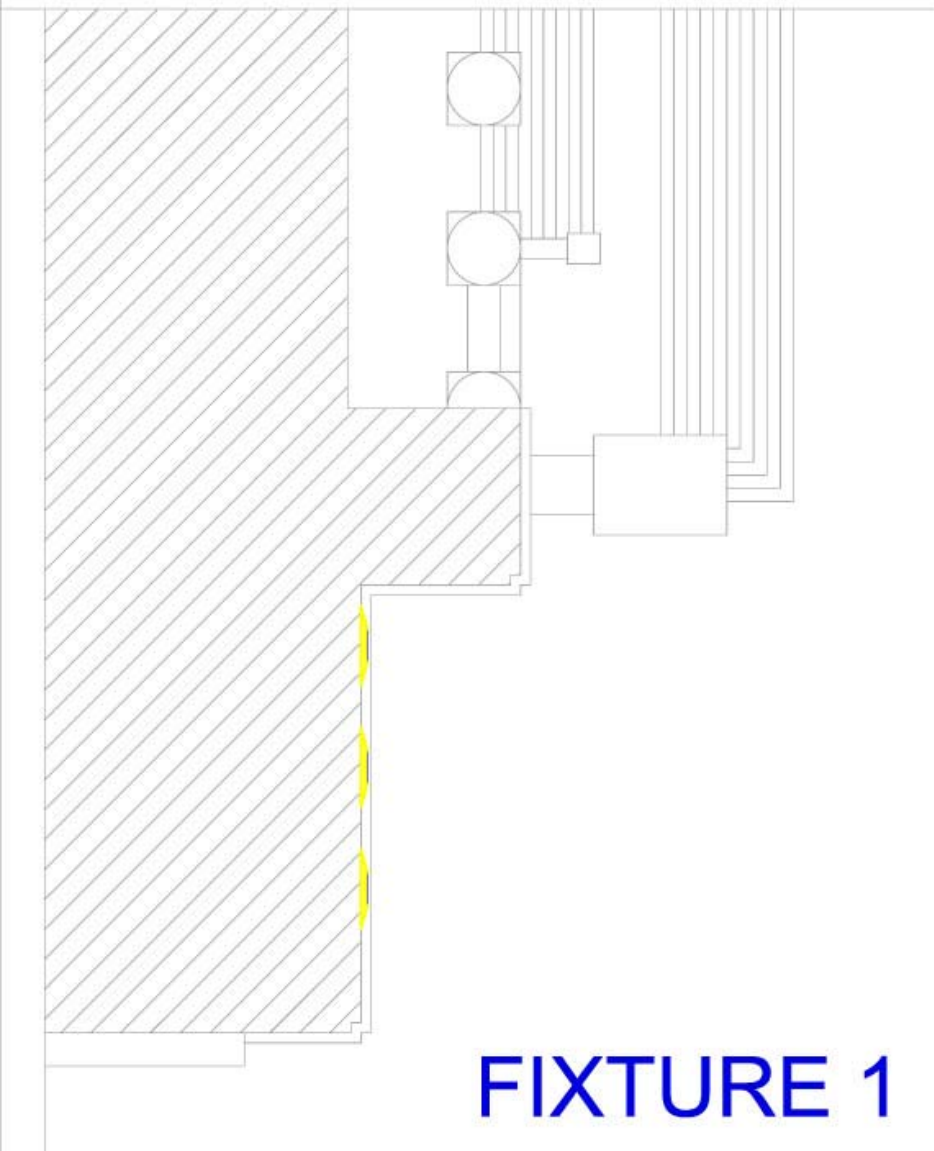
Plan - Section



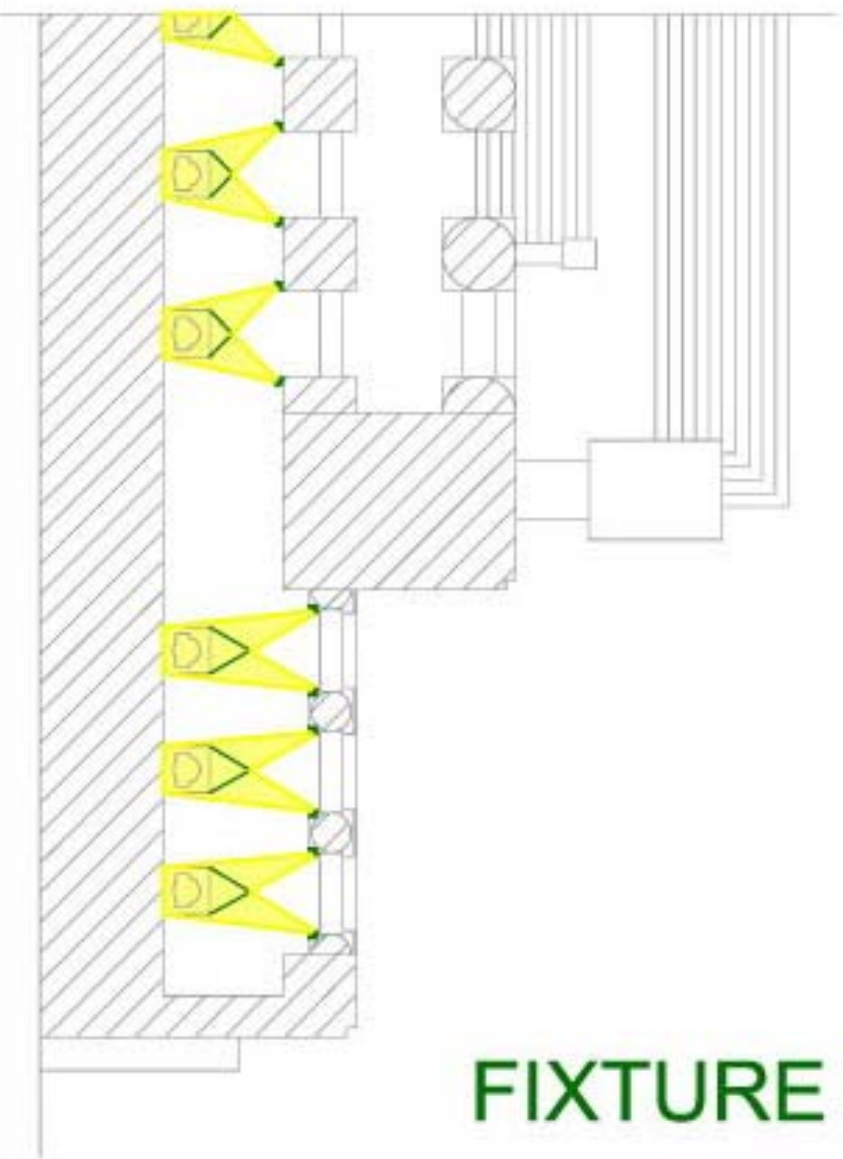




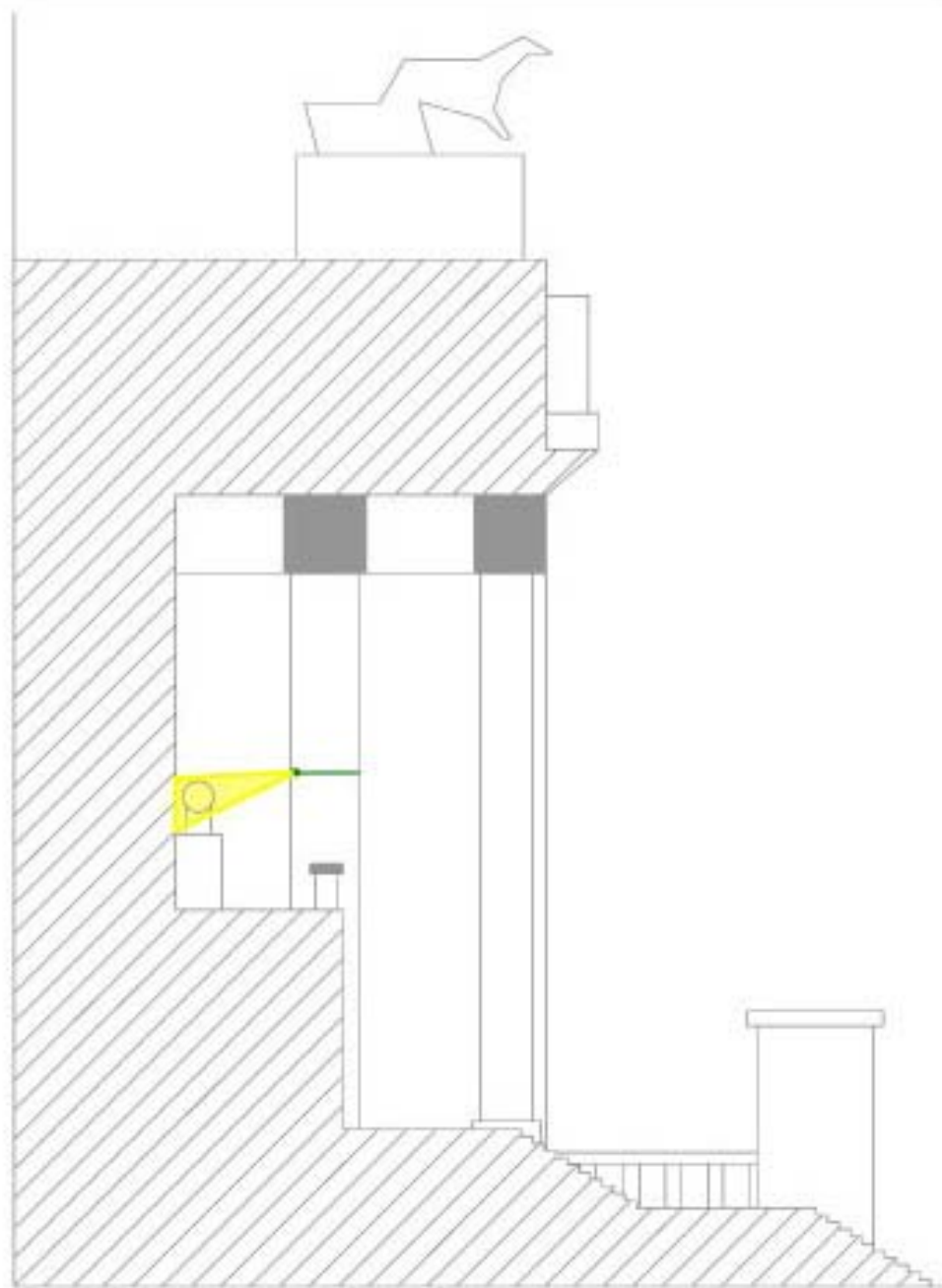




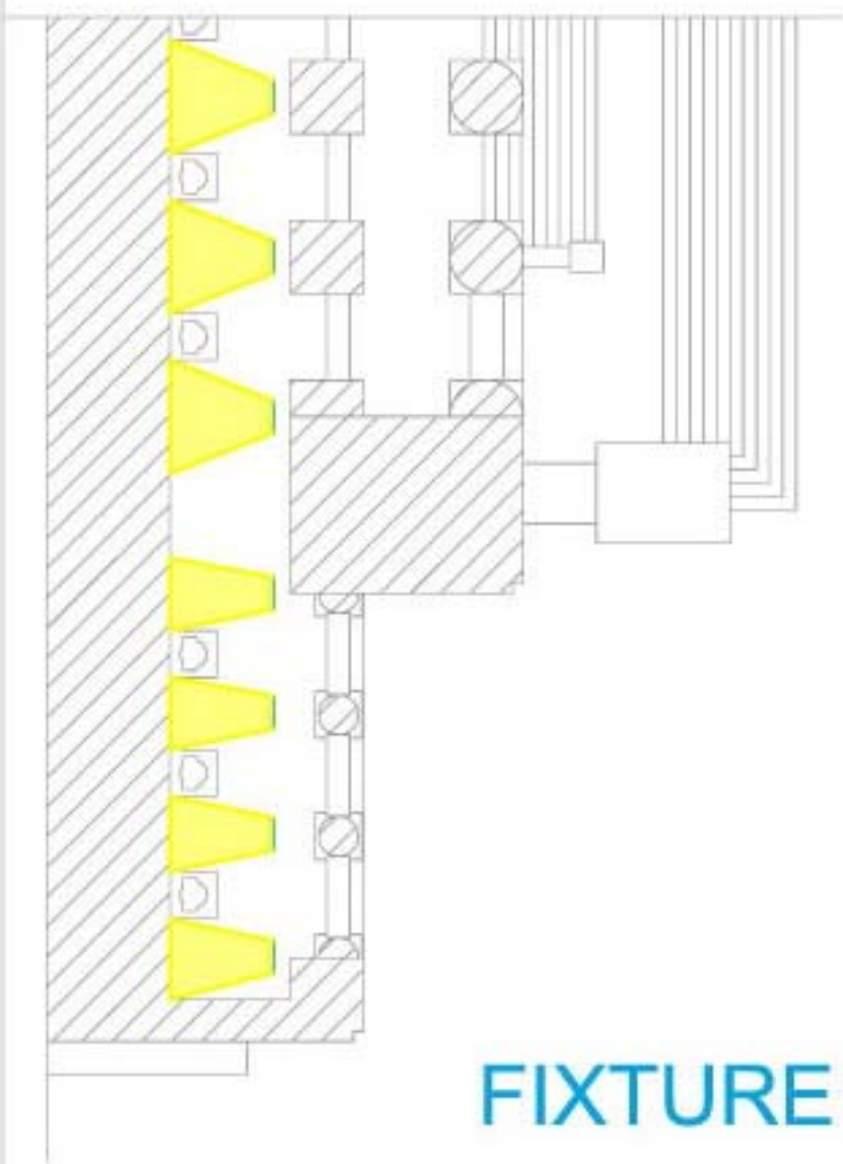




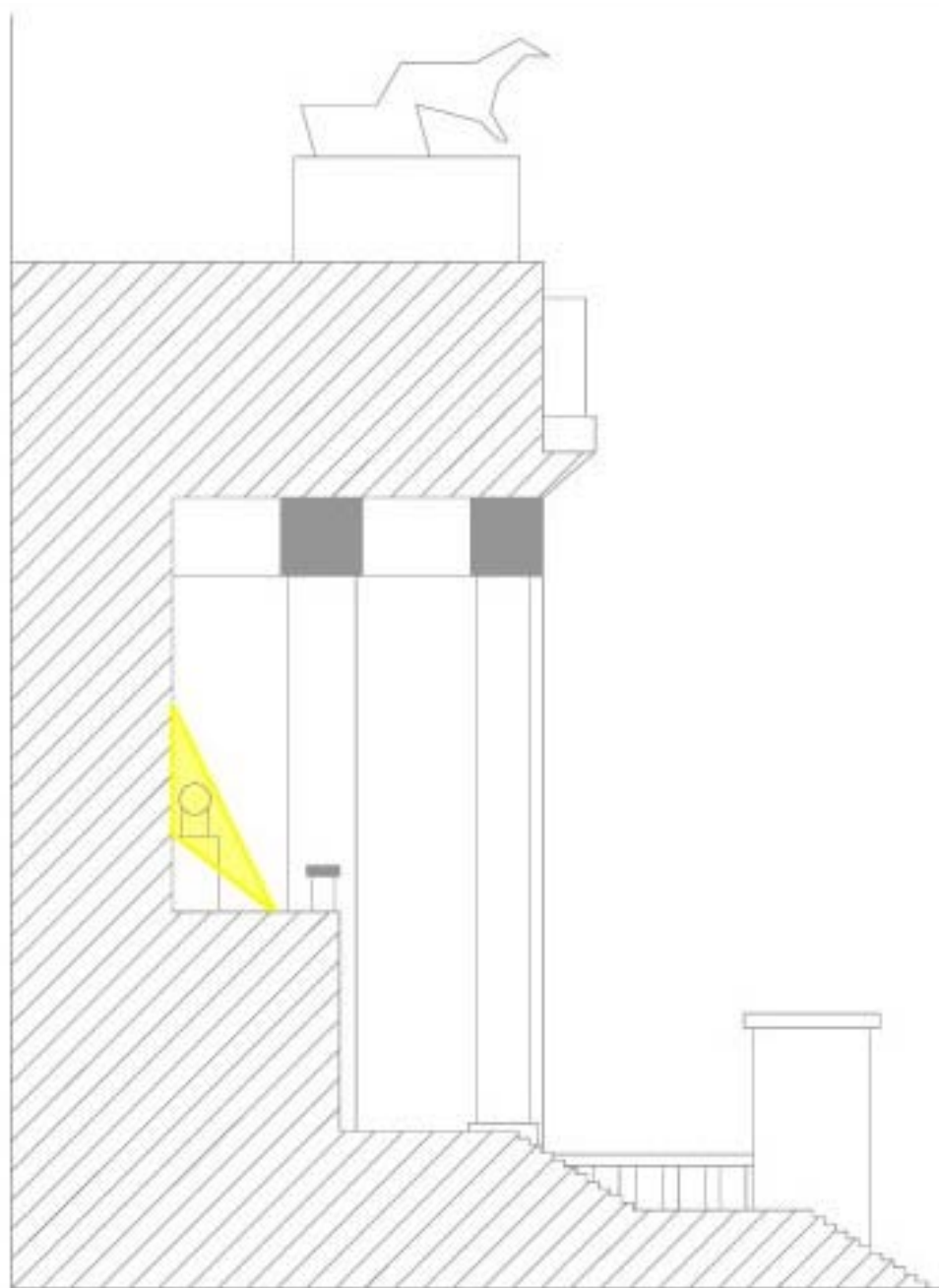
FIXTURE 2



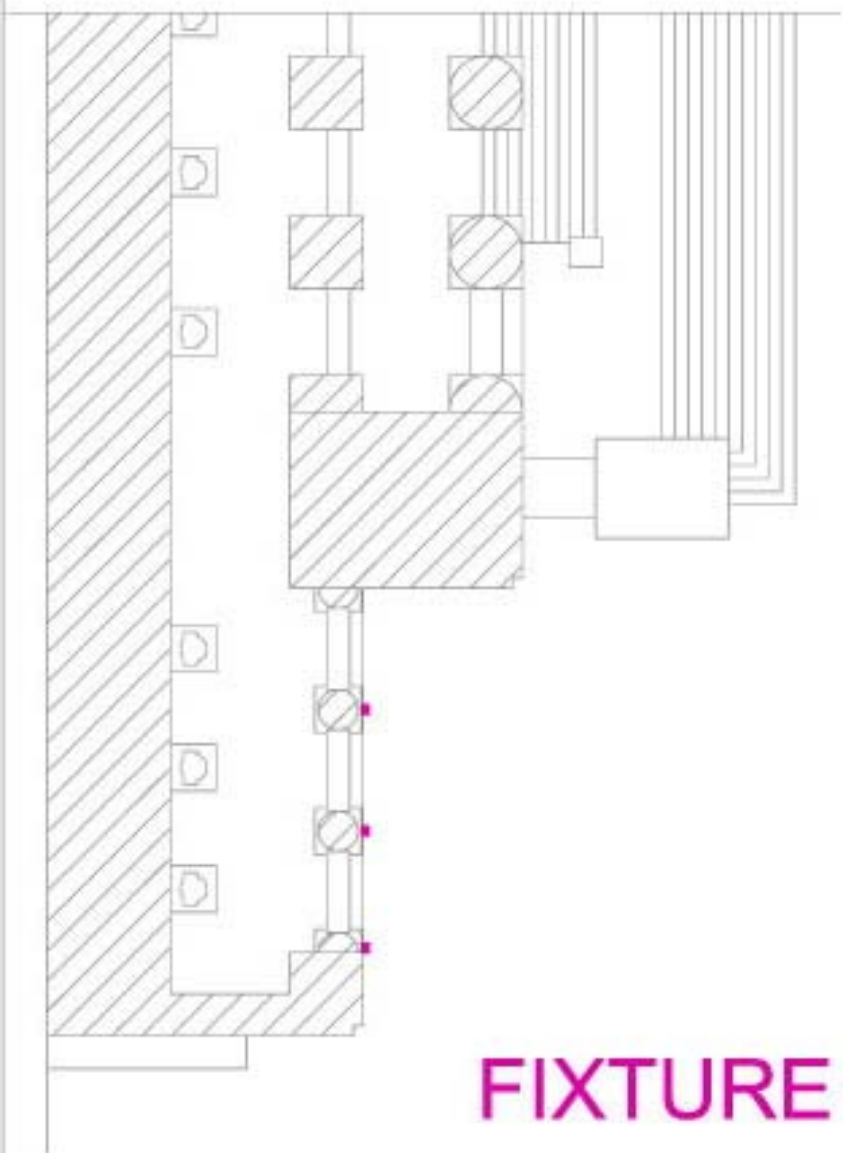




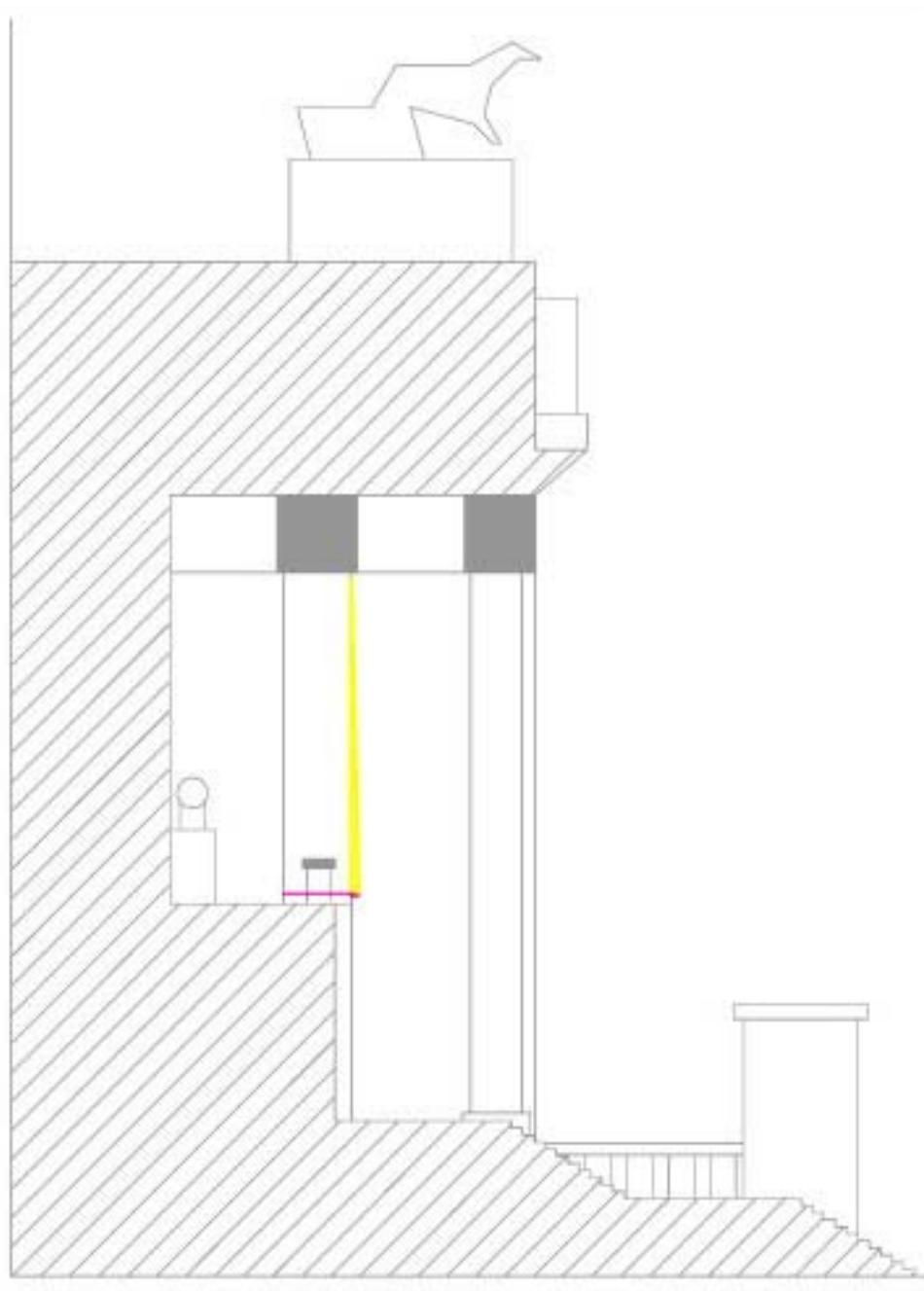
FIXTURE 3



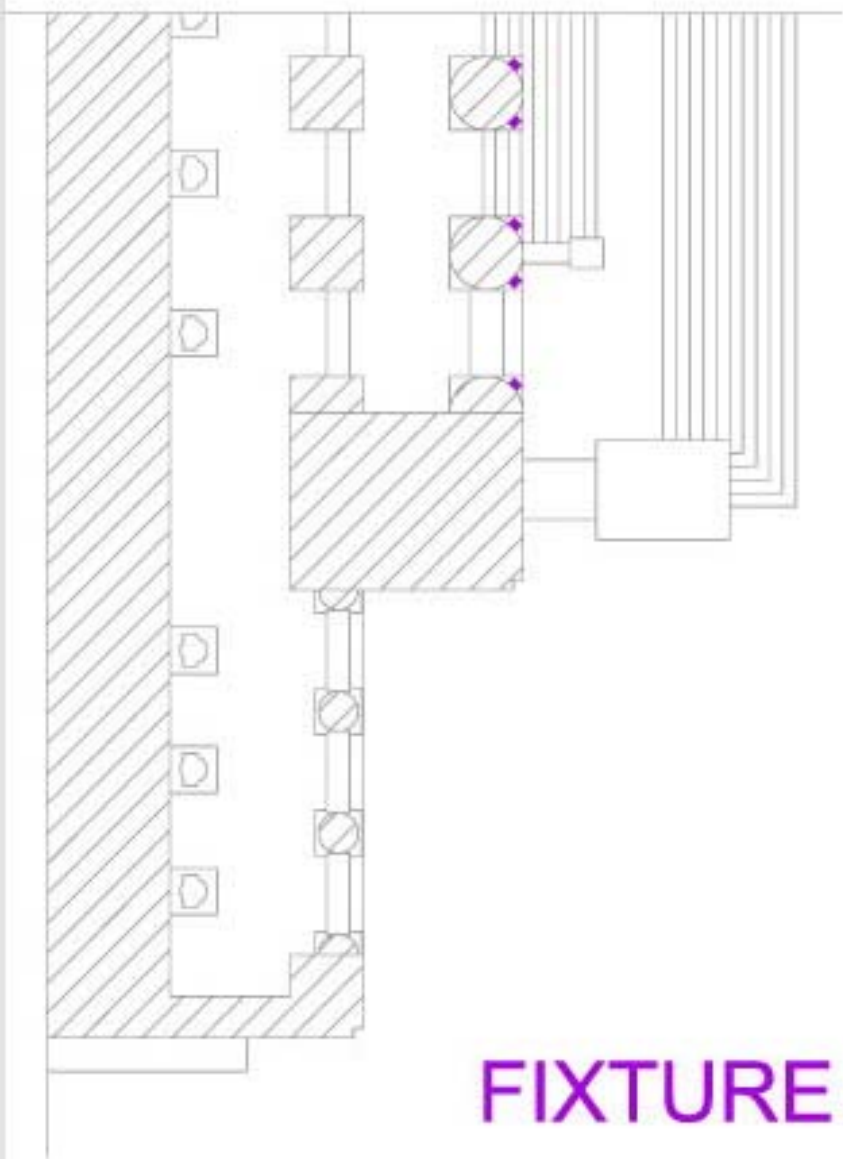




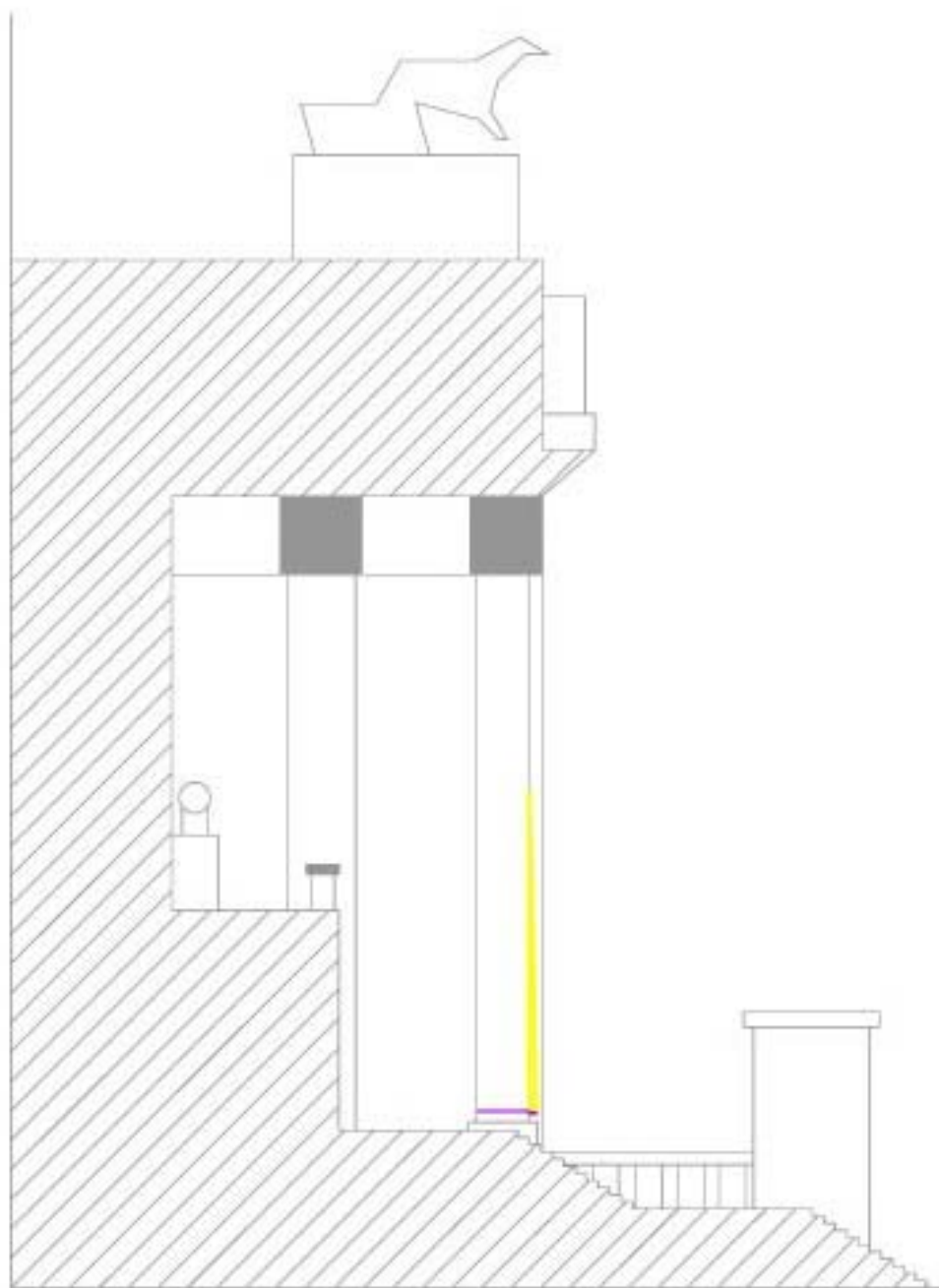
FIXTURE 4

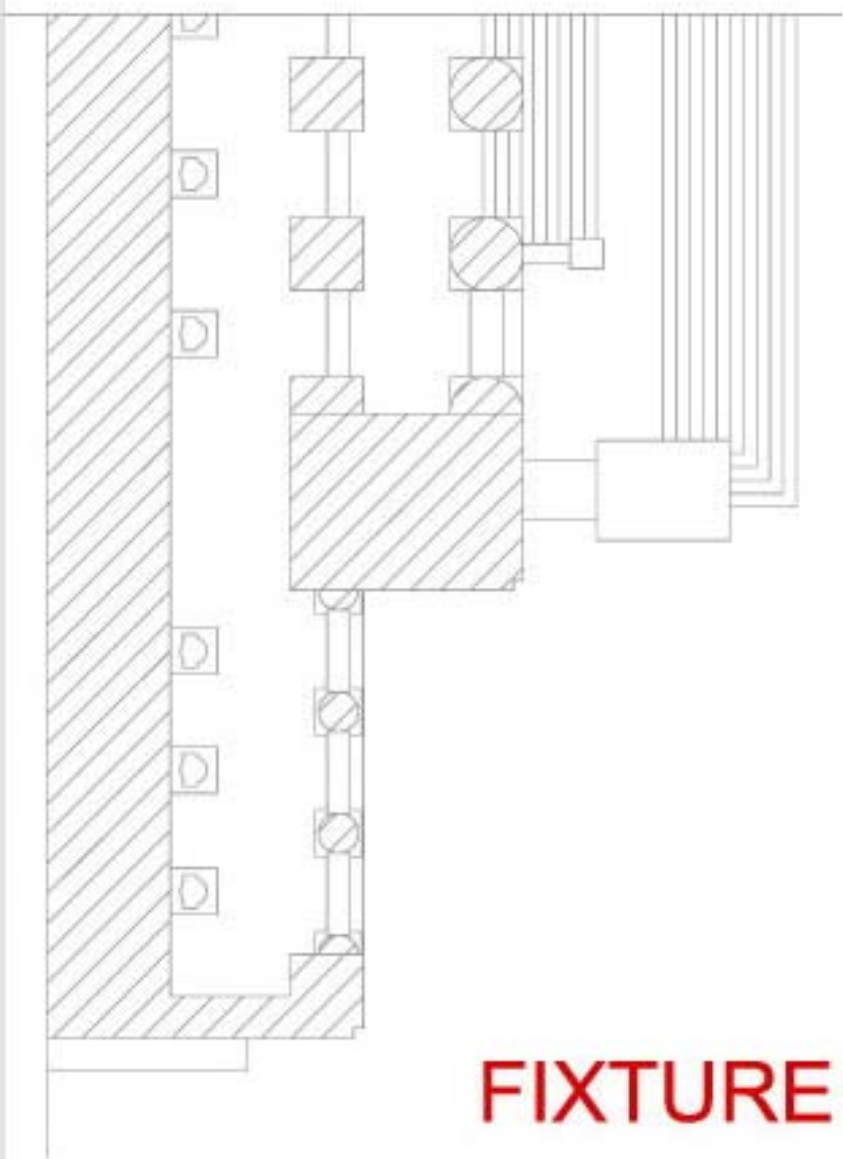




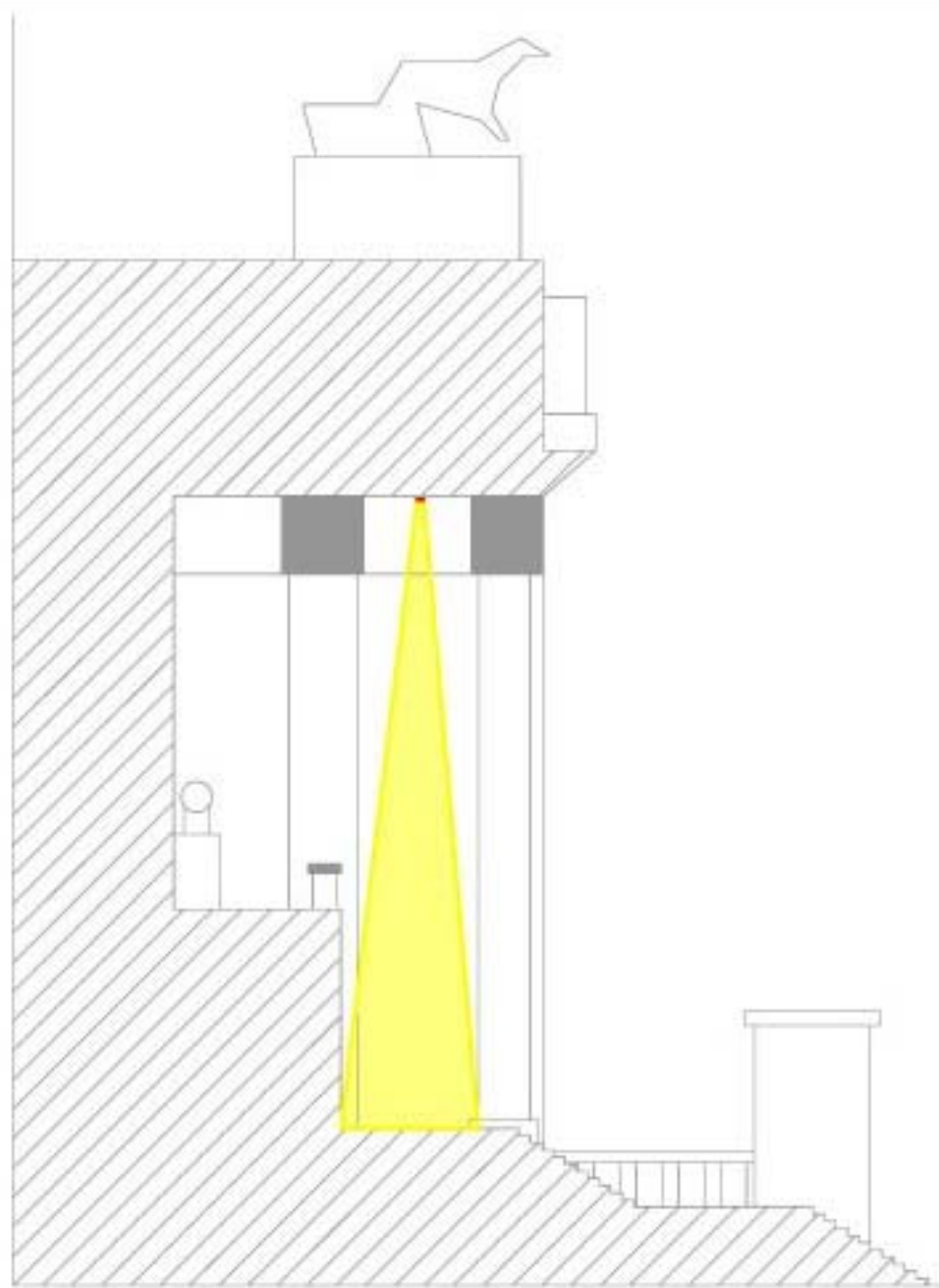


FIXTURE 5

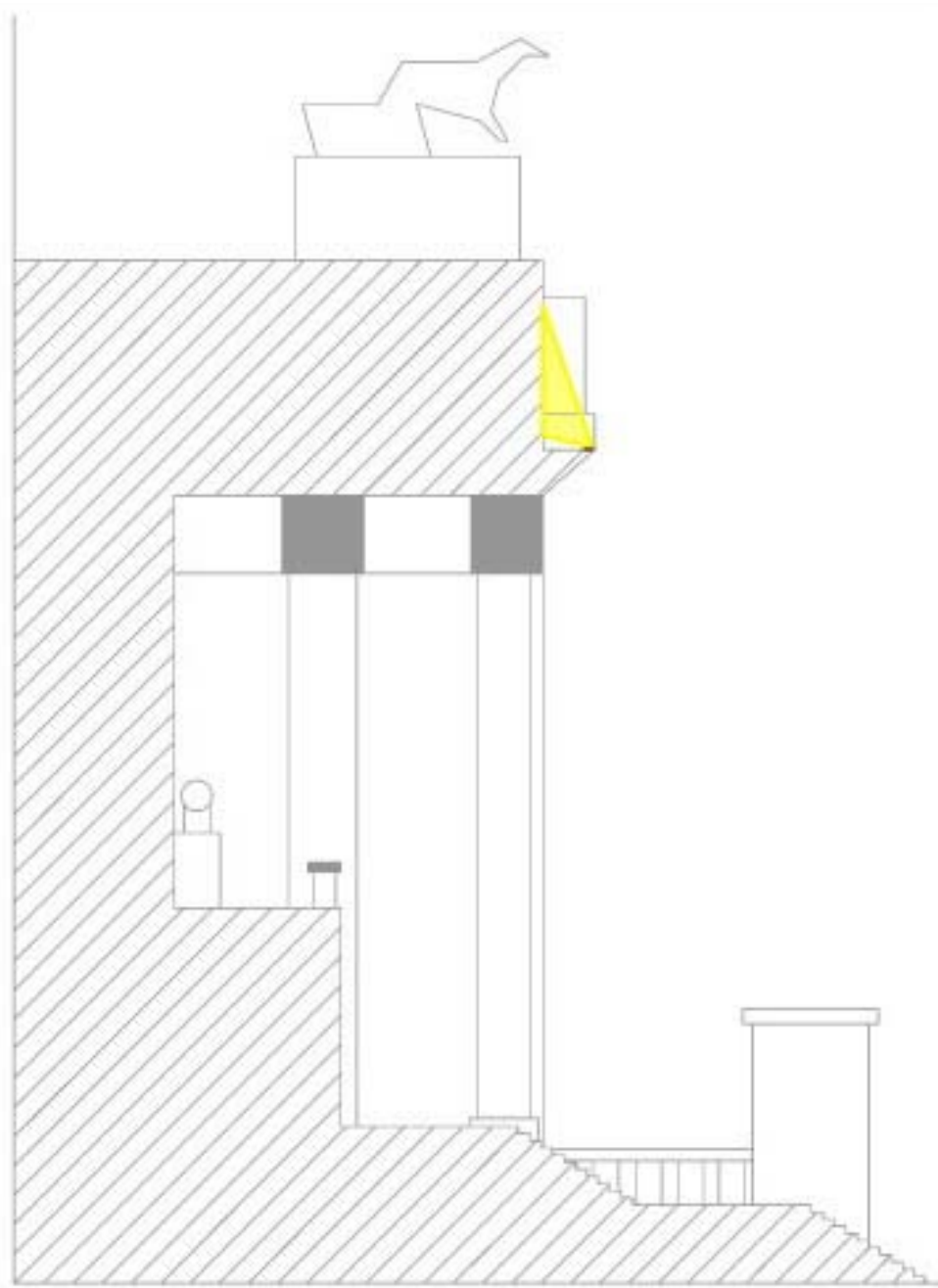
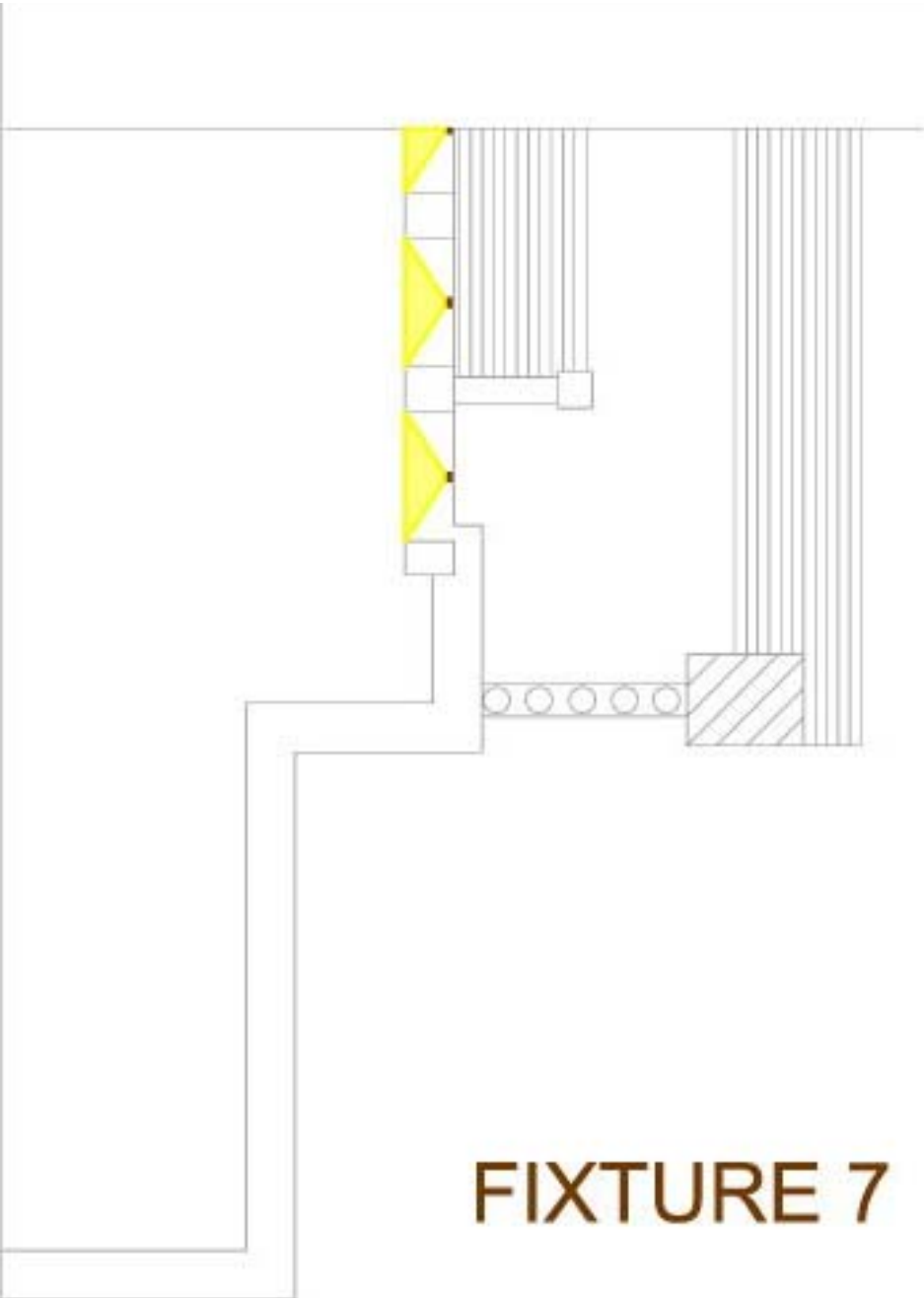




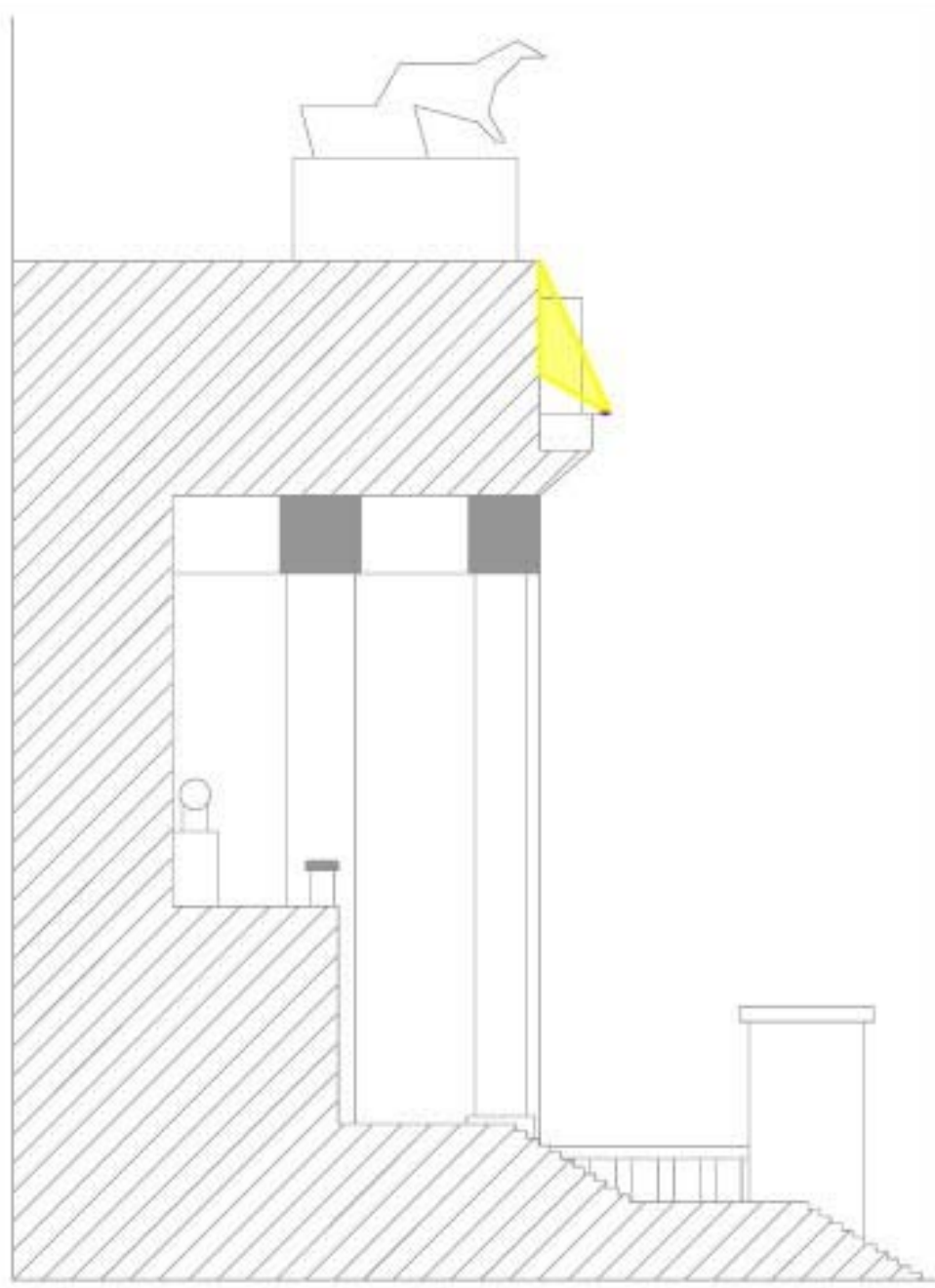
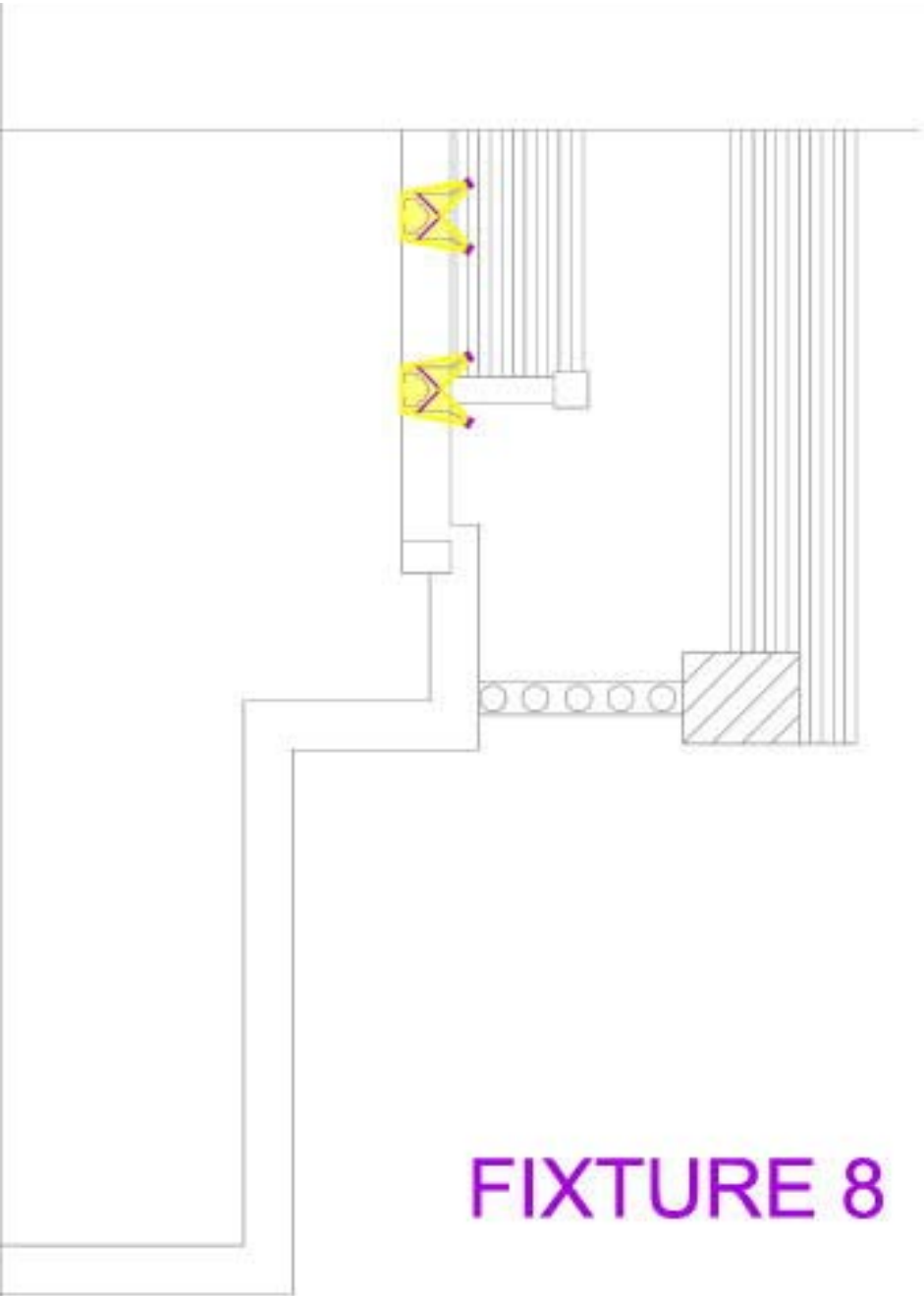
FIXTURE 6





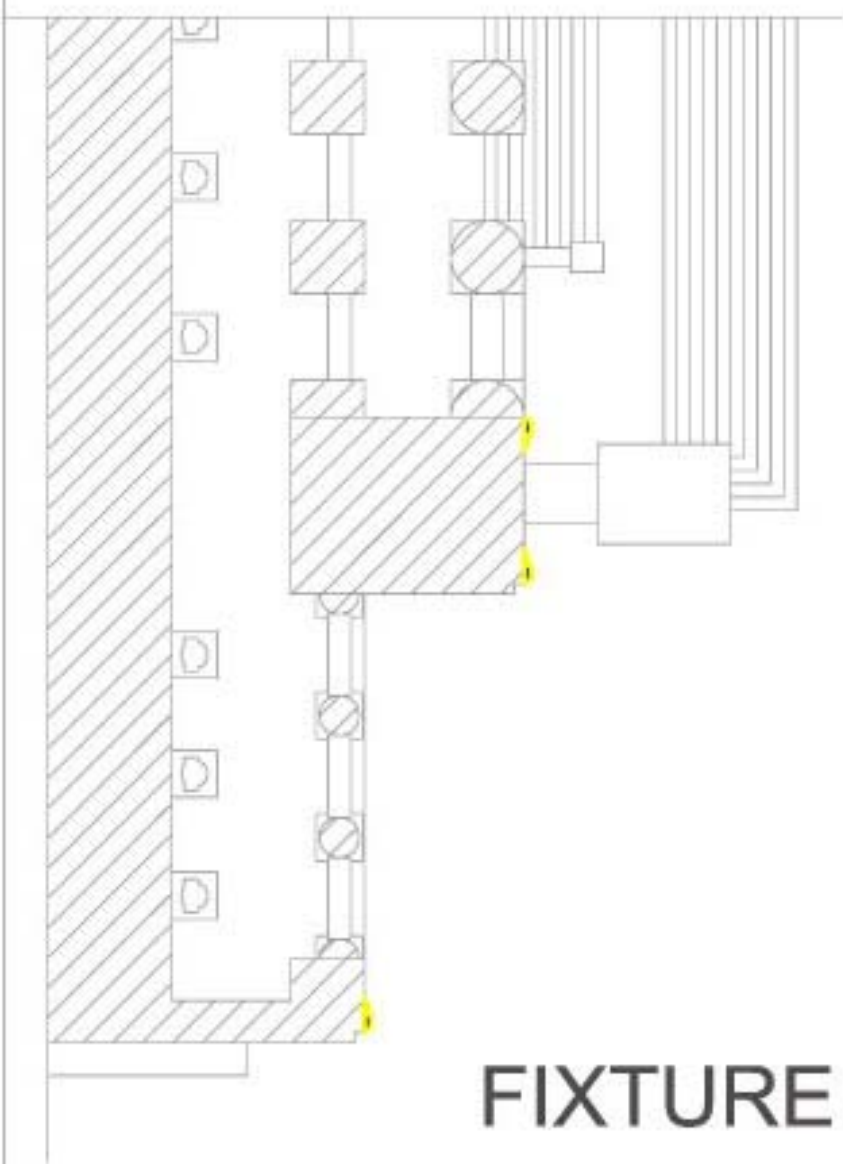




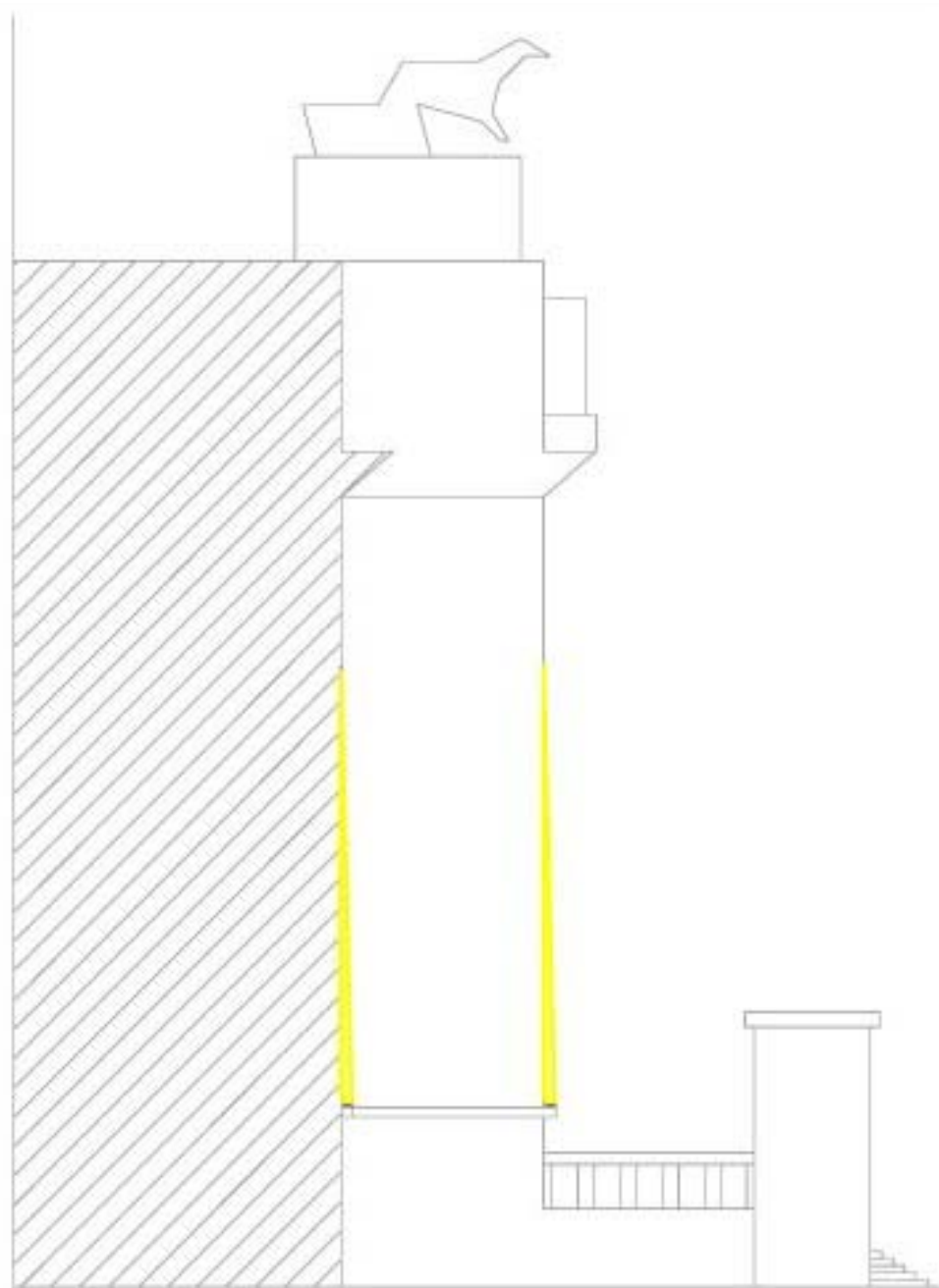


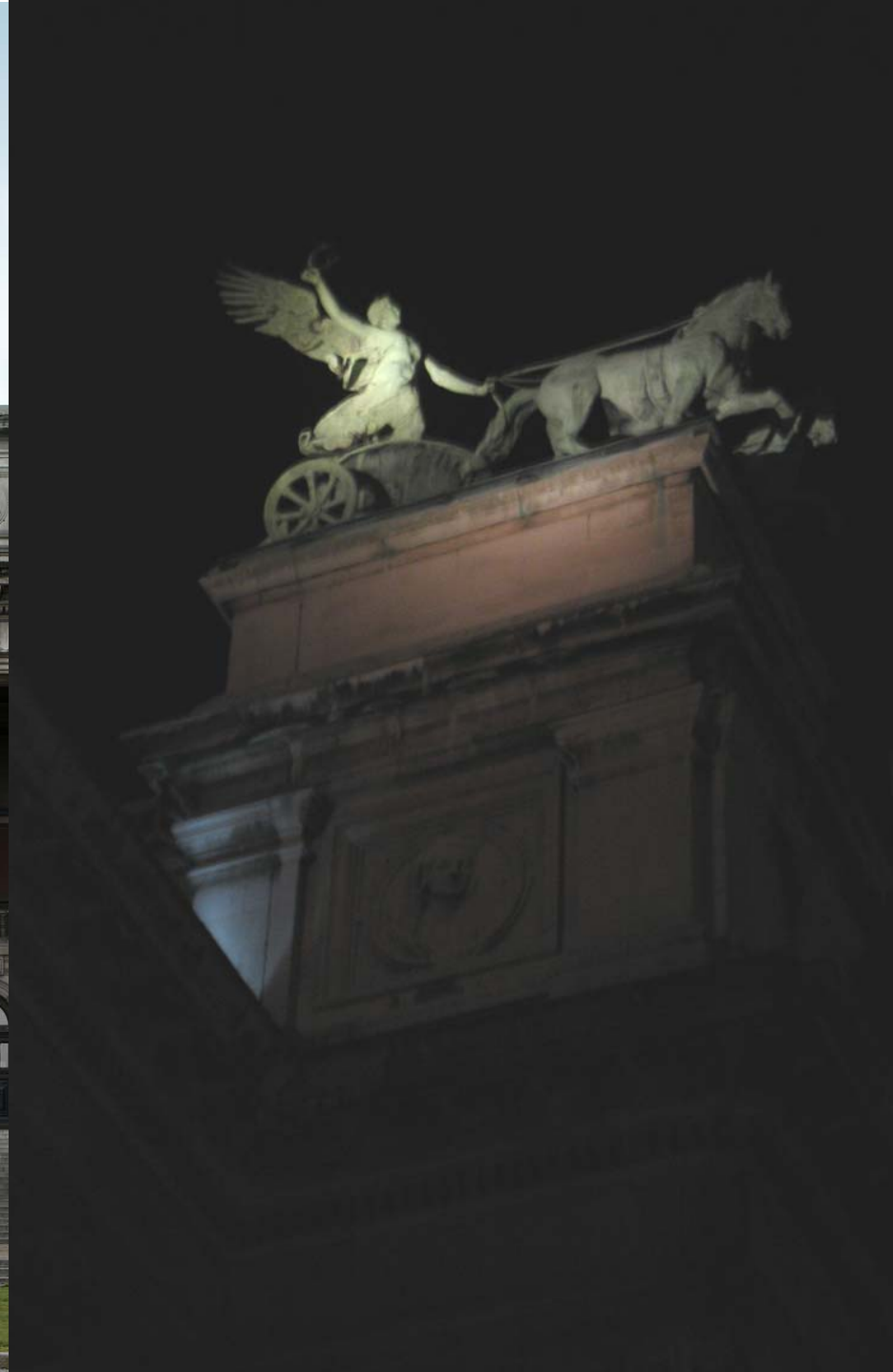
FIXTURE 8

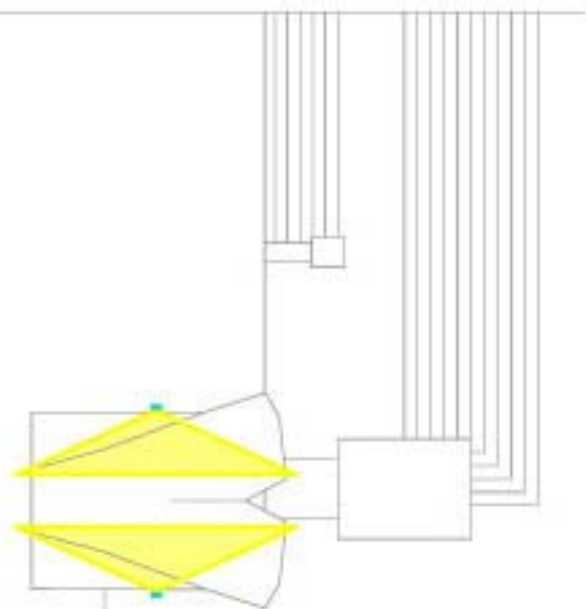




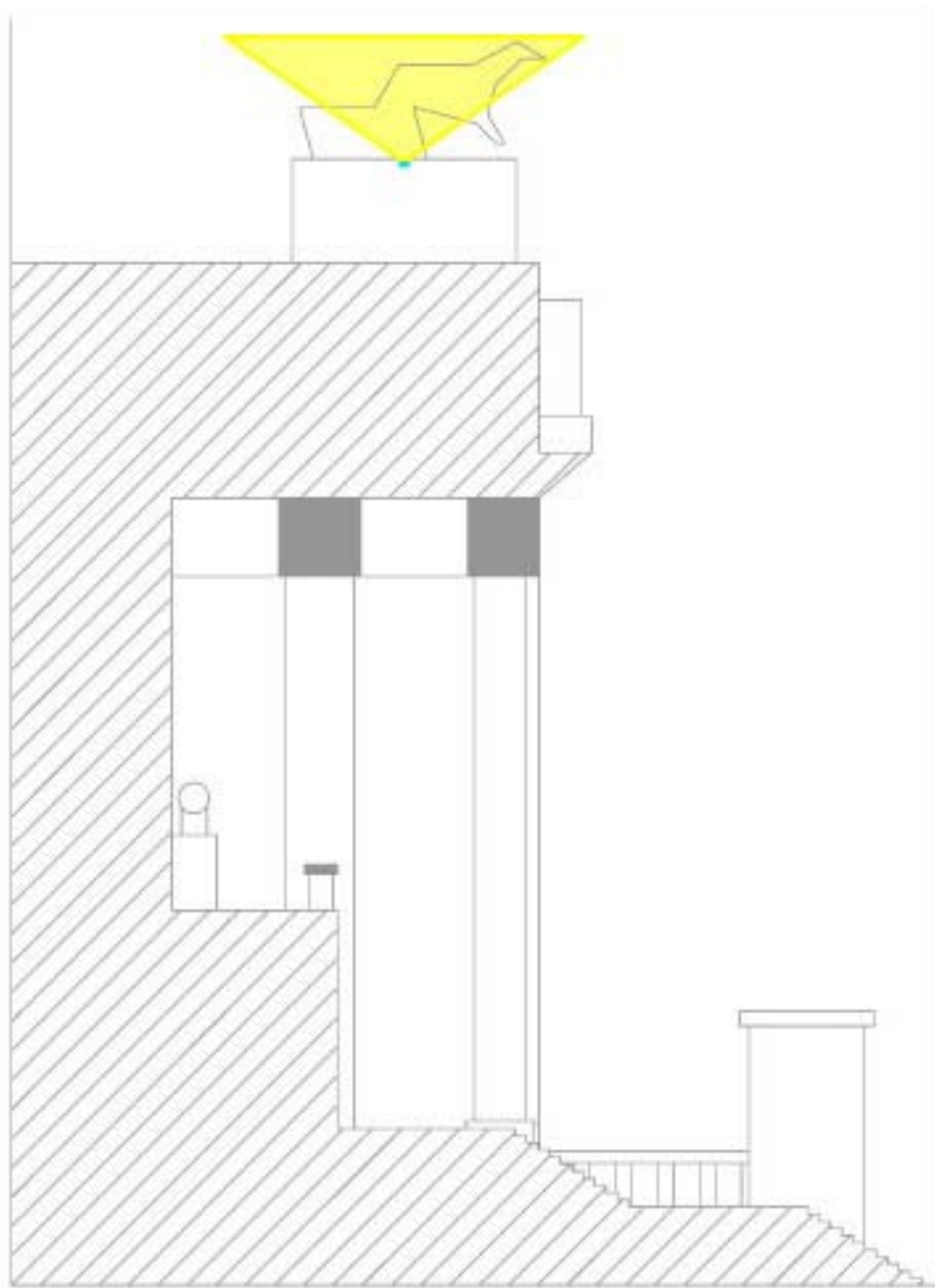
FIXTURE 9







FIXTURE 10



The Water Mirror

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Cristina Iglesias, Artist of the Fountain

Biography:

- born in San Sebastian, Spain, in 1956
- lives and works in Madrid
- since 1983: solo & group exhibitions
- since 1993: outdoor, sited works

Her work:

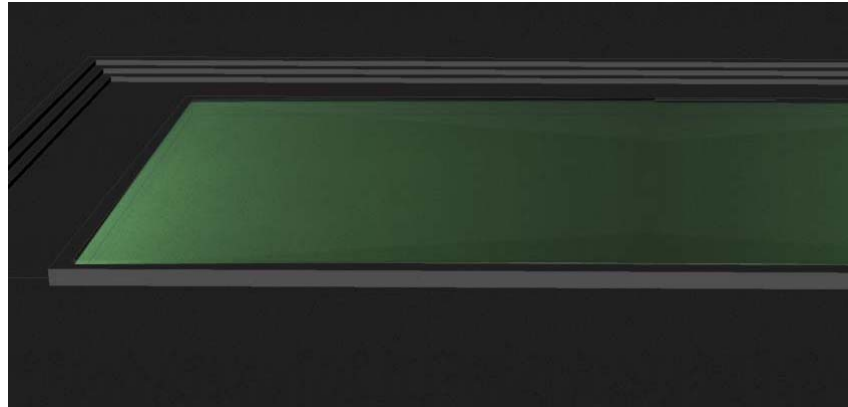
- both innovative & connected to the past
- confrontations between materials: the transparency of glass, the opacity of cement & iron and the tactile qualities of resin, alabaster & wood
- inspiration: organic growths

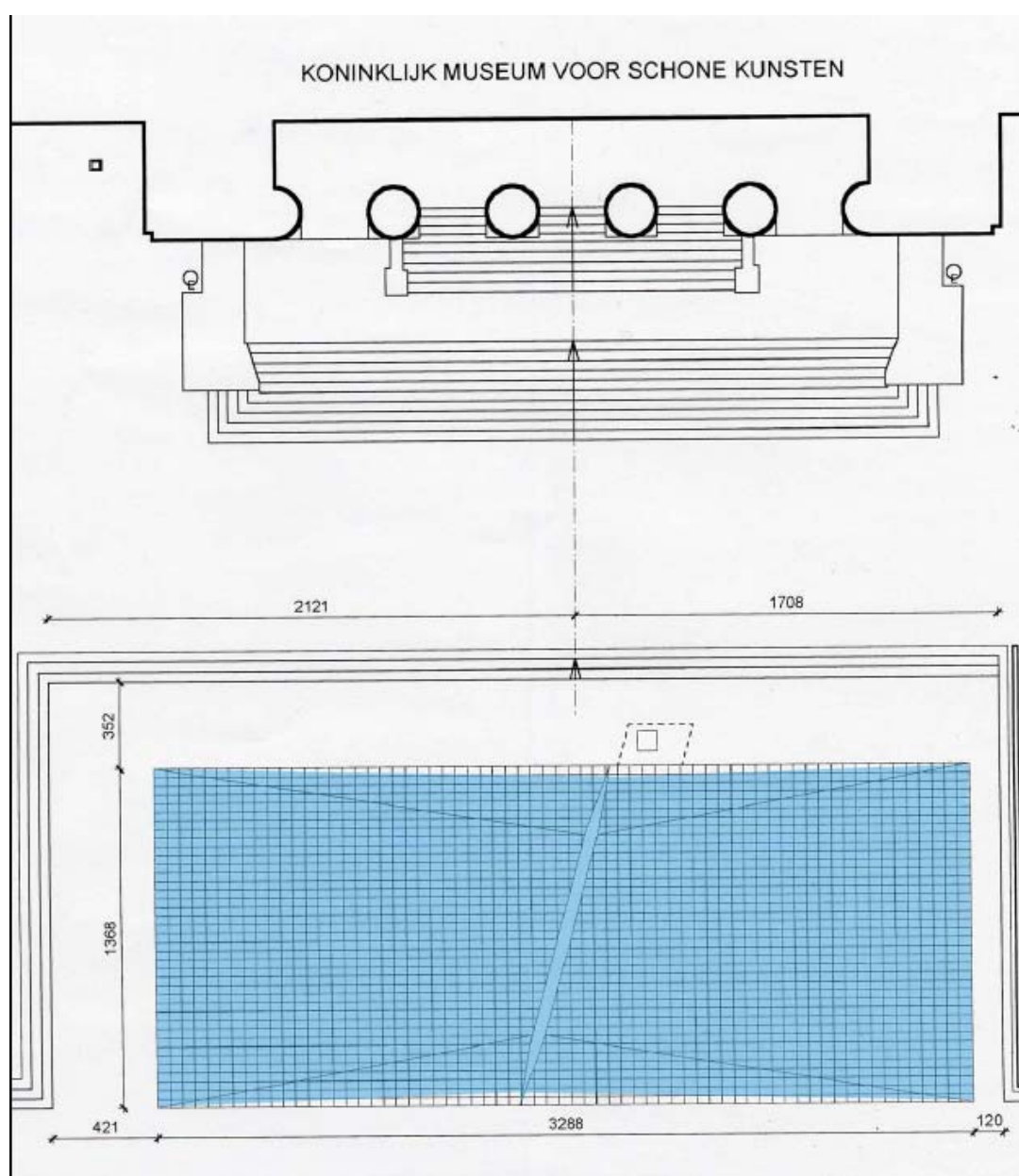


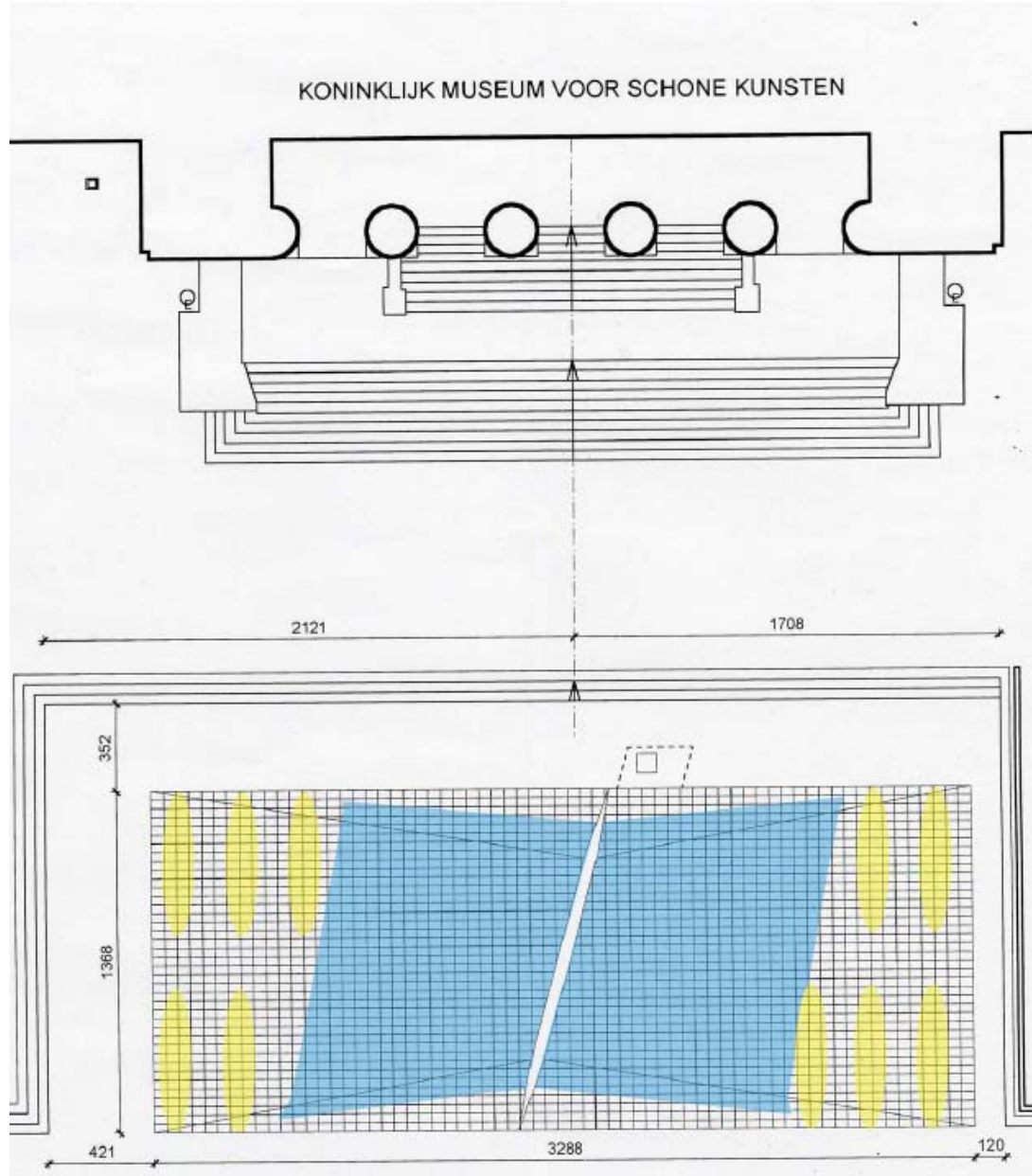
The water mirror

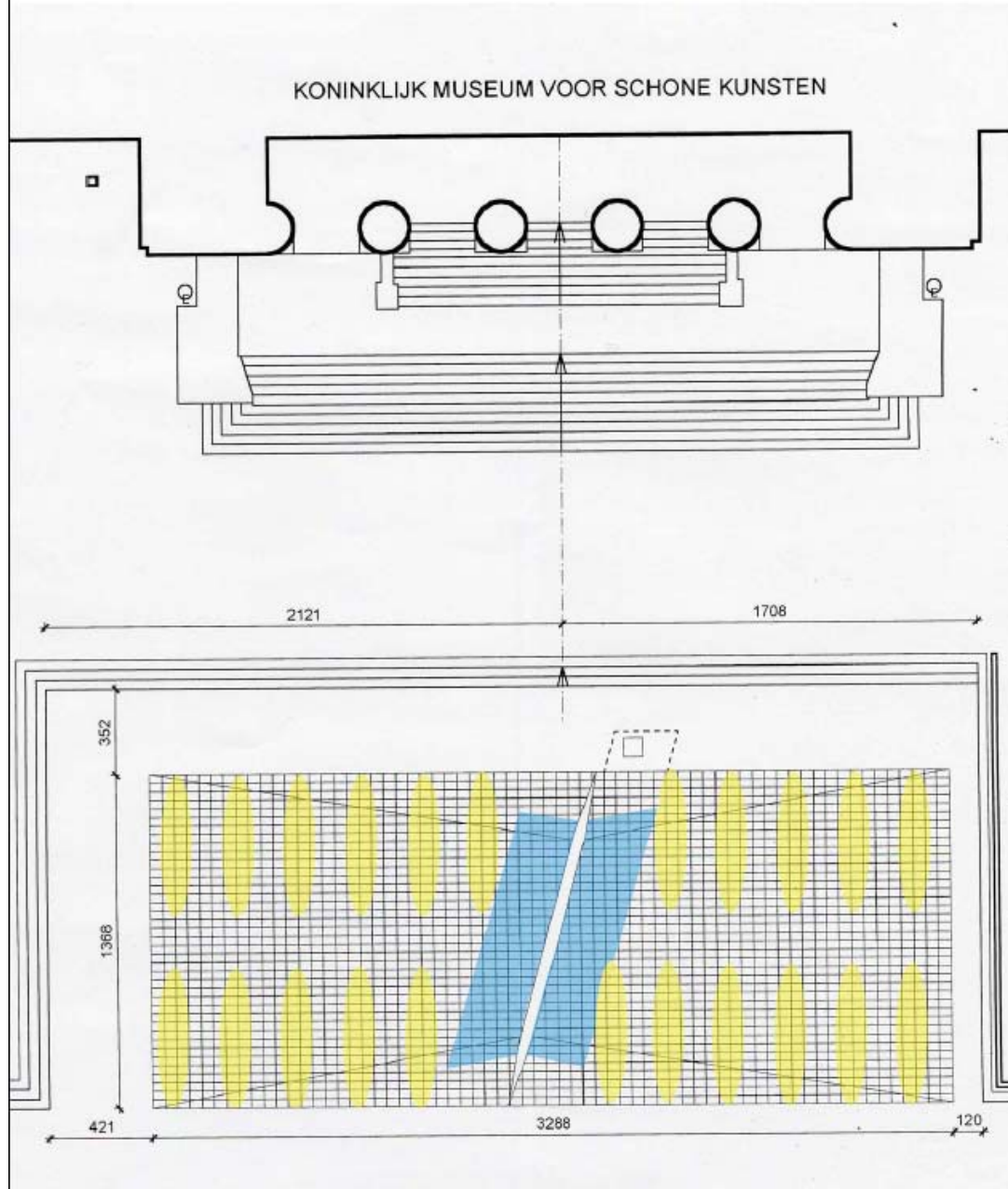
When the fountain is filled with water, the reflection of the facade of the museum will be visible in the water.

As the water withdraws, spots will light the fountain to avoid vandalism and to reveal the texture of the artwork on the bottom of the fountain.









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