

SHOWCASES & MORE

MEYVAERT.

We help museums to **PRESENT, PRESERVE & PROTECT**
their collections by providing easy-to-use
& sustainable display solutions.



SHOWCASE EXPERTS

Meyvaert was established in Ghent, Belgium, in 1826. We started out as a mirror factory and have continuously been innovating and expanding our glass solutions portfolio to meet customers' needs and expectations.

We have been delivering high-quality museum display solutions since the 1980's. We partner with museum directors, curators, conservation staff, architects, exhibition designers and building contractors to enhance visitors' experience. Serving our worldwide customers for many decades means that our teams can draw upon a successful combination of technical proficiency, creative flair and awareness in order to create products where structural quality meets esthetic beauty.

Our strength and success as a company lies in our ability to expertly translate the architect's esthetic design concepts into technical and functional solutions, whilst making sure that the client's wishes regarding the presentation, preservation and protection of the artefacts are met to the utmost degree.

OUR EXPERTISE

We are pioneers and industry leaders in museum display solutions. In order to meet and exceed customer needs, we strive to continuously improve & innovate.

The design of our cases is object centric, because the main purpose of a showcase is not only to present, but also to preserve and protect the object inside.

The materials we use, the sealing techniques applied, the climate control options and the tests performed, both by our teams and by independent third parties, aim at presenting and preserving your objects in the most functional and aesthetical way.

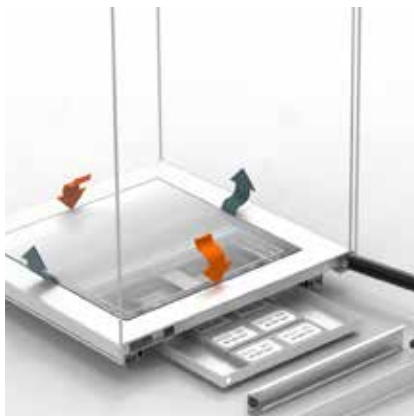
WE TRANSLATE YOUR VISION INTO A STRUCTURAL & TECHNICAL DESIGN.

Based on your requirements, our team of creative and highly-skilled experts will work with you to help shape the solutions that are best suited to present, preserve & protect your collection.

PRESERVE



PROTECT



PRESENT

The showcase design should complement the object and perfectly blend into the architecture.

PRESERVE

In order for the case to preserve the object for many years, the display case controls the humidity as well as the air renewal within the case and protects the object from Volatile Organic Compounds.

PROTECT

Our cases are designed to withstand a number of external forces, from theft to earthquakes.

OUR APPROACH

CONSULTING & DESIGN ASSIST

Building a museum is a collaborative project, and the design of a display solution depends on many variables. We therefore encourage you to contact us in the early stages of the design. Our experts are happy to not only advise on the technical showcase aspects such as lighting, climate control, choice of materials, etc., but also offer planning and cost guidance.

DESIGN SUPPORT & ENGINEERING

We have a team of 20+ engineers at your service to support the concept & design of your desired display solution, ensuring the design meets your functional & aesthetic requirements.

Thanks to the capabilities of our R&D team, customers can count on us to help conduct studies to determine the best possible solution for their collection in their specific environment. We recently carried out studies exploring the options to present, preserve & protect the Ghent Altarpiece - by Van Eyck.



PROJECT MANAGEMENT

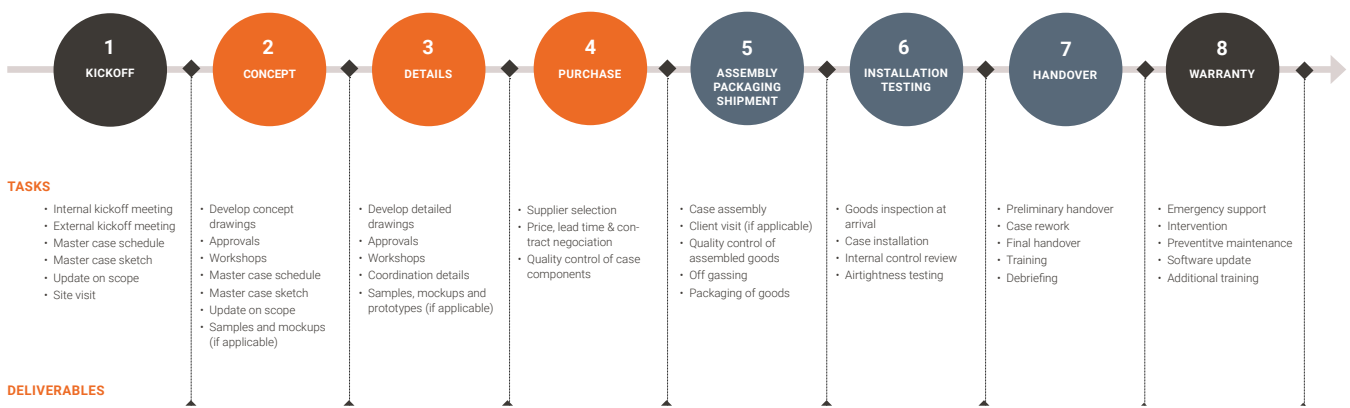
The planning of our projects is integrated into our masterplan, which we examine on a weekly basis during our operations meeting. This integration allows us to anticipate busier periods for efficient allocation of resources.

Upon signing a contract, we assign a multi-skilled team under supervision of a project manager. In order to define the project scope, the project manager identifies the external dependencies so that these can be defined together with the museum project team. This allows everyone to be on the same page from the very beginning.

Each project follows our proven general methodology, which we adapt to the specific needs and requirements of each individual project.

Throughout the project plan, regular update meetings are scheduled with the internal steering committee reporting on deliverables and making sure deadlines are met.

PROJECT LIFE CYCLE



MANUFACTURING & INSTALLATION

We have a production facility of 10.000m² and state-of-the-art manufacturing equipment. All processing, manufacturing and preliminary assembling is done in our workshop by highly skilled and experienced craftsmen under the supervision of the project manager and the director of operations. This enables our cross-functional teams to inspect the process of display case manufacturing from A-Z on a daily basis, which guarantees our unparalleled high quality of execution.

We minimize risk through our close network of high-quality suppliers. Most of them are within 50 km of our facility. This allows for fast turnaround times and minimal carbon footprint. Furthermore, we have a minimum of three suppliers per type of material (glass, sheet metal, coating...). This makes us vendor neutral and ensures that we meet production deadlines.

Our showcases are expertly pre-assembled by our craftsmen in the workshop, making sure they are suitable for transport and can be easily mounted on site.



QUALITY

A quality check is performed in each of the various stages of every project.

In the design stage, a senior engineer verifies all details before releasing the drawings.

Our procurement department does regular supplier quality checks to evaluate our production processes. All components are labelled with a unique ID to identify the supplier and an 'Incoming Goods Inspection' is done once the components arrive at our facility.

During the assembly stage, our engineers and the production supervisor perform a final quality check before the cases are shipped to the customer. On site, the site manager is responsible for the quality control of the installed cases.

AFTER SALES

In order to support our customers throughout the lifespan of their showcases, we organize a training and provide an operations & maintenance manual together with 'as-built' drawings at the end of each project. That way, your personnel is well-trained and able to perform daily and preventative maintenance. Upon customer request, we can offer tailor-made maintenance agreements as well.

After each project, we organize a debriefing session with the client. The feedback gained during this session is shared internally during our operational meeting and taken note of for future projects, thus enabling the transfer of knowledge and continuous quality improvement.



SHOWCASES & MORE

We offer a wide range of solutions, from modular and custom cases to total fit-out / exhibit fabrication projects including furniture, integrated graphics and multimedia. Based on your needs and requirements, our team of creative and highly skilled project managers & engineers will work with you to help shape the solutions that are best suited to present, preserve & protect your collection.

Hereafter you will find our 4 service categories:

MEYVAERT PRODUCTS

Available from stock



MEYVAERT SOLUTIONS

Configurable to your needs



MEYVAERT CUSTOM

Project-specific designs



MEYVAERT SPECIALS

Innovative development & more





CA, EDMONTON - ROYAL ALBERTA MUSEUM

MEYVAERT PRODUCTS

AVAILABLE FROM STOCK

Highly engineered, user-friendly standard, demountable and modular showcases.

Multiple options available to offer great flexibility for changing exhibitions.

In-stock, enabling swift delivery whilst conforming to the highest conservation and security specifications at competitive prices.

STANDARD FREESTANDING CASE & STANDARD TABLE CASE



MODULAR FREESTANDING CASE & MODULAR TABLE CASE



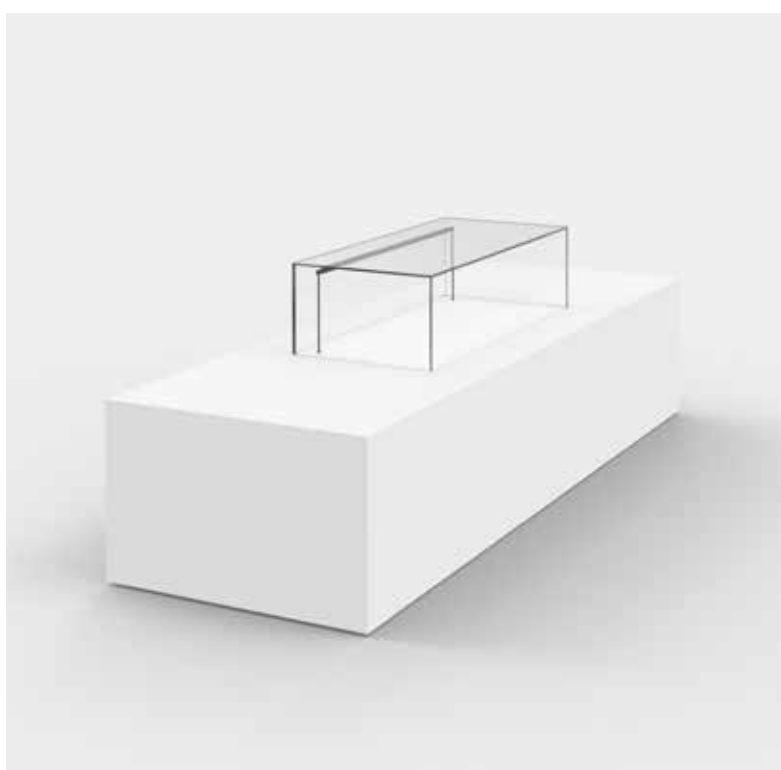
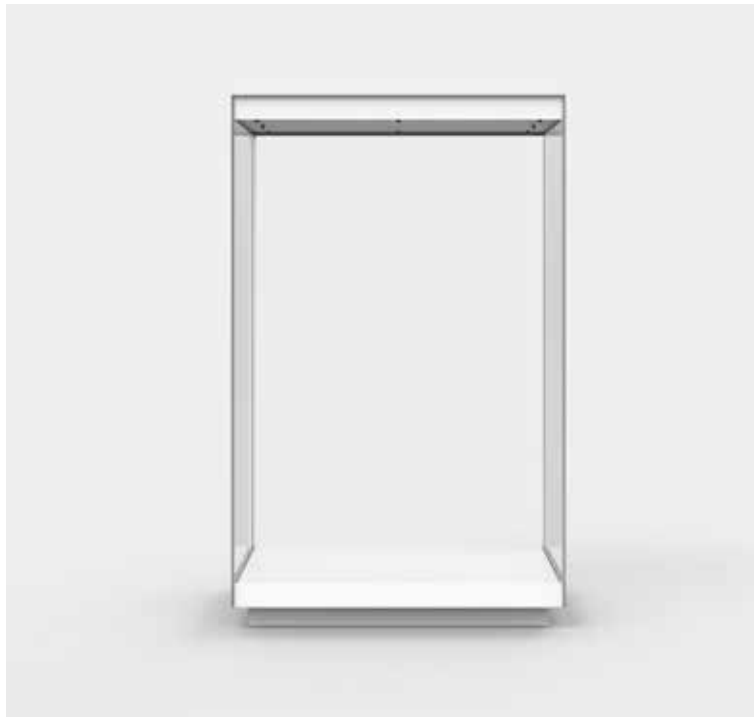


CA, OTTAWA - NATIONAL GALLERY OF CANADA

MEYVAERT SOLUTIONS

CONFIGURABLE TO YOUR NEEDS

We have developed a wide range of smart solutions that can be applied to your particular project. Based on your needs, specifications and dimensions, our highly skilled teams will work with you to design, produce and install the most suitable solution.





UAE, ABU DHABI - LOUVRE ABU DHABI

MEYVAERT CUSTOM

PROJECT-SPECIFIC DESIGNS

To transform your vision into reality, we create exclusive showcases conforming with your distinctive design including special materials, shapes, dimensions, opening-systems, conservation and security requirements.



FR, PARIS - CLUNY MUSEUM



US, WASHINGTON D.C. - SMITHSONIAN NATIONAL AIR & SPACE MUSEUM



INNOVATIVE TEMPERATURE & HUMIDITY BUFFERING SYSTEM
BE, GHENT - THE GHENT ALTAR PIECE

MEYVAERT SPECIALS

INNOVATIVE DEVELOPMENT & MORE.

INNOVATIVE DEVELOPMENT

Occasionally unique artefacts and challenging environments require a special approach. Through a close collaborative process with the client team, starting with a study phase, we define and develop innovative and one-off solutions.

... & MORE

To meet our customers' needs for total solutions, we have expanded our portfolio to also include complementary services for museums, including furniture, integrating graphics, signage, multimedia, mount-making, set-works, lighting, etc.



REFERENCES

We can demonstrate our extended experience with over 1500 projects, from one case installations to total fit-out / exhibit fabrication projects. Please find below a selection of our most important, recent work (2021-2025).

For more projects, visit our website www.meyvaert.com

ONGOING PROJECTS

FR – Paris – Établissement Public du Musée d'Orsay et du Musée de l'Orangerie
FR – Vannes – Musée des Beaux-Arts
HK – Hong Kong – Museum of History
IE – Dublin – National Museum of Ireland: Conservation & Upgrade of historical showcases
IN – Mumbai – CSMVS
KW – Kuwait City – National Bank Museum
PL – Warsaw – Museum of Polish History
QA – Doha – Qatar National Library
SG – Singapore – Malay Heritage Centre
SG – Singapore – Ministry of Home Affairs
SG – Singapore – National Gallery of Singapore
UAE – Abu Dhabi – Natural History Museum
UAE – Abu Dhabi – Zayed National Museum
UK – London – The British Library
US – Los Angeles, CA – Japanese American National Museum
US – Milwaukee, WI – Milwaukee Public Museum
US – New York, NY – New York Historical Society
US – Washington, DC – National Archives (NARA) Museum
US – Washington, DC – Smithsonian National Air and Space Museum: East Wing
US – New London, CT – National Coast Guard Museum
US – Fayetteville, NC – Civil War History Center
US – Washington, DC – National Museum of American Diplomacy

COMPLETED PROJECTS

BE – Ghent – Ghent Altarpiece	2021
DK – Copenhagen – The David Collection	2021
DK – Odense – Hans Christian Andersen	2021
FR – Epernay – Musée d'Archéologie et du Vin de Champagne	2021
FR – Paris – Louvre: Salle Étrusque	2021
NL – Amsterdam – National Museum	2021
NL – Venlo – Limburgs Museum	2021
SG – Singapore – Reflections at Bukit Chandu	2021
UAE – Dubai – Mohammed Bin Rashid Library	2021
UAE – Dubai – Vatican Library	2021
UK – Oxford – Ashmolean Ancient Egypt	2021
UK – Stoke-On-Trent – Potteries Museum	2021
US – Fort Benning GA – National Infantry Museum	2021
US – Tucson, Arizona – UArizona Alfie Norville Gems and Minerals Museum	2021
BE – Antwerp – Royal Museum of Fine Arts	2022
HK – Hong Kong – Museum of History	2022
FR – Cahors – Musée Henri Martin	2022
FR – Nice – Musée Matisse	2022
FR – Paris – Musée Cluny	2022
NL – Texel – Kaap Skil Museum	2022
SG – Singapore – Asian Civilizations Museum (Peranakan)	2022
UK – Glasgow – The Burrell Collection	2022
US – Washington D.C. – Smithsonian Air and Space Museum: West Wing	2022
US – Washington D.C. – Smithsonian National Museum of American History: Entertainment Gallery	2022
IL – Jerusalem – National Library of Israel	2023
NL – Apeldoorn – Paleis het Loo (Royal Palace)	2023
TK – Topkapı – Topkapı Palace: Clocks Collection	2023
US – Boston MA – MIT Museum	2023
UK – London – Tower of London: Jewel House	2023
UK – Liverpool – Walker Art Gallery	2023
UK – Leeds – Royal Armouries	2024
US – New Haven, CT – Yale Peabody Museum of Natural History	2024
US – Palm Springs, CA – California Agua Caliente Cultural Museum	2024
SE – Uppsala – University of Uppsala	2024
UK – Liverpool – National Museum of Liverpool: Walker Art Gallery	2024
UAE – Abu Dhabi – Sheikh Zayed Grand Mosque Centre	2024
IL – Jerusalem – National Library of Israel	2024
BE – Brussels – House of European History: temporary exhibitions	2024
BE – Brussels – House of European History: travelling exhibition "Fake (F)or Real"	2024
BJ – Ouidah – MIME	2024
FR – Paris – Musée du Louvre: Salle des Colonnes	2024
HK – Hong Kong – Museum of History	2024
HR – Dubrovnik – Numismatic Collection	2024
IE – Dublin – National Museum of Ireland: Collins Barracks	2024
NL – Amsterdam – National Museum: Nightwatch	2024
NL – Leiden – National Museum of Antiquities	2024
US – Washington D.C. – Smithsonian National Museum of African-American History: Traveling Exhibition	2024
NL – Amsterdam – National Museum: Nightwatch	2024
US – Texas – National Medal of Honor Museum	2025
UK – Manchester – John Rylands Library	2025
US – Chicago – Art Institute of Chicago	2025

LOUVRE ABU DHABI

UAE, LOUVRE ABU DHABI

Year **2017**

Designer **Renaud Pierard**

Architect **Atelier Jean Nouvel**

Budget **EUR 8 000 000**

Scope **+100 custom design cases & + 100 podiums**



THE MUSEUM & THE COLLECTION

The Louvre Abu Dhabi museum was designed by Jean Nouvel, combining modern design techniques and inspiration drawn from the region's traditional architecture. The museum is one component of the Cultural District planned for Saadiyat Island, Abu Dhabi.

THE ASSIGNMENT & THE CHALLENGES

Atelier Jean Nouvel partnered with us for the production and installation of custom display cases and podiums for the permanent exhibition galleries of the museum. The museum contains 8.600m² of exhibition spaces including 6.400m² in the permanent galleries. We provided more than 100 bespoke display cases and over 100 podiums which play a key role in the museography concept of the galleries, presenting more than 600 artworks.

THE SOLUTIONS & THE RESULT

"Meyvaert maintained a professional standard of services since their involvement in the project in December 2014 up to the completion of their services in November 2017. The Meyvaert team communicated and collaborate seamlessly with the Design and Construction teams and reacted well to the high-pressure working environment with an exceptional project and time management approach. Their support in the design phases, including their availability for consultations, providing samples and prototyping, has led to a finished product that contains the material, technical and aesthetical quality expected for the Louvre Abu Dhabi.

Meyvaert co-operated well with other team members, which was imperative for all parties on the project. Their skilled experts constantly adapted to changes, whilst ensuring smooth continuation of construction. This proved to be a major asset to the project and AJN highly appreciates this level of commitment and flexibility, especially considering the challenging nature of a unique and complex project such as the Louvre Abu Dhabi."

- Hala Wardé, Partner Architect & Project Director, Ateliers Jean Nouvel

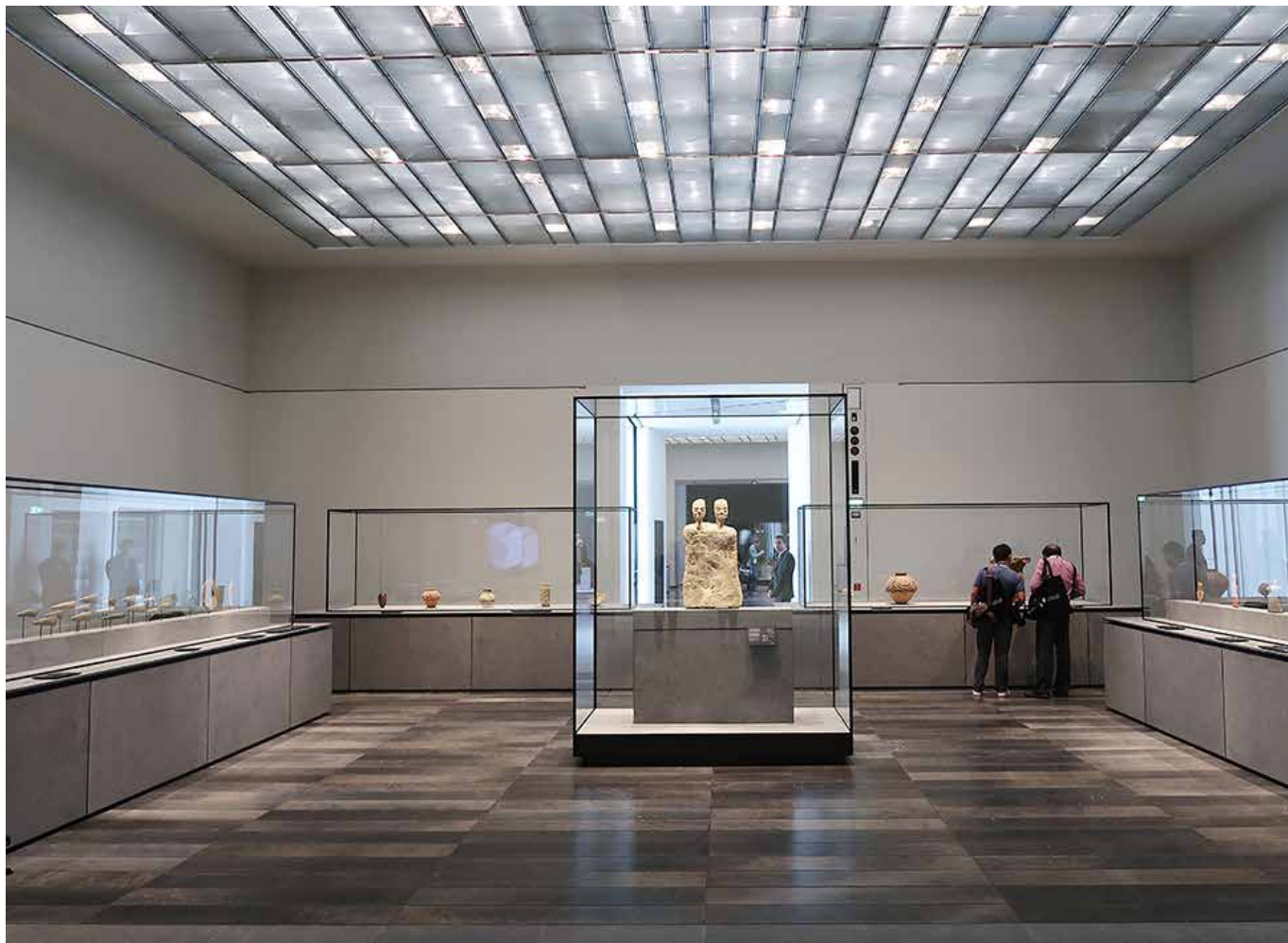


CONTACT

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Senior Museographer Project Specialist

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SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM

WASHINGTON D.C. - USA

Year **2022**

Designer **Haley Sharpe Design**

Client **Design and Production Inc**

Budget **USD 3 832 823**

Scope **120 showcases**



THE MUSEUM & THE COLLECTION

The Smithsonian's National Air and Space Museum maintains the world's largest and most significant collection of aviation and space artifacts, encompassing all aspects of human flight, as well as related works of art and archival materials. Comprised of its original and main location on the National Mall in Washington DC, and its second site in Virginia, it is the most visited museum in the US. It is also a preeminent planet research site through its Center for Earth and Planetary Studies.

The first phase of a 7 year-long extensive renovation project of the flagship building in DC, which started in 2018, was completed in October 2022. It revealed a complete makeover of the west wing, featuring 8 new and redesigned exhibitions with hundreds of new artefacts presented in inspiring new settings. Some of the highlights of the collection include the Wright Flyer and the Wright bicycle, the Curiosity Rover – the Mars Science Laboratory – which landed on the red planet in 2012, and the Apollo 11 Command Module Columbia.

THE ASSIGNMENT & THE CHALLENGES

Meyvaert provided more than 120 showcases for this ambitious and complex project, spread throughout 8 exhibit galleries, each with a unique design approach following the storyline of the museum, with distinctive features allowing for a perfect alliance with their newly revamped space.

Besides the wide variety of the designs, the project presented some other interesting challenges. To begin with, the heavy interfaces with AV as well as the internals and adjacent constructions, provided by others, all had to be accounted for in our drawings to allow for a seamless integration.

Next, the already rather large scope also included the design and installation of 6 special and very large cases, some of which had to be assembled around the artefacts due to their massive size. They also required impeccable coordination from a project planning perspective as they each could only be installed on very specific dates due to the numbers and qualifications of staff involved in this process.

Finally, the Covid Pandemic hit right around the time our installation teams were being sent on site, hence adding another level of difficulty and the need to be creative in finding work-around solutions.

THE SOLUTIONS & THE RESULT

To deal with the many different designs and the phased installation schedule, the approach chosen was to engineer and fabricate the cases per typology, but then ship and install per gallery. Additionally, throughout workshops with the project team, a risk prevention plan was put in place to manage the pandemic uncertainties around shipping and access of our teams on site. This flexible approach resulted in a successful and smooth completion of each gallery on schedule.

The structure of the 6 special cases, built around unique artefacts of very large dimensions – such as the Apollo 11 command module – was calculated by a structural engineer to guarantee their rigidity. Some cases also included large mounts designed and built by the museum to be integrated in the case structure, and requiring incorporation of their 3D files into our drawings to ensure perfect fitting. In addition, all interfaces with other trades such as AV, lights, mounts, graphics, build-ups, removable panels, etc., were also included.

For a flawless fit and blending with the surrounding spaces, we provided case components and fillers where needed, to establish a flexible connection between the casework and the adjacent structures. In terms of materials, corian was largely used across the galleries and was glued on site to the cases' glass panels, in such a way that they exactly match all lines of the contiguous structures.

CONTACT

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PERANAKAN MUSEUM

SINGAPORE - SINGAPORE

Year **2022**
Designer **Kingsmen Exhibits**
Budget **EUR 1 240 000**
Scope **34 showcases**



THE MUSEUM & THE COLLECTION

The term 'Peranakan' means 'locally born' in Malay, and refers to the descendants of foreign traders who married local women in Southeast Asia centuries ago. Singapore's Peranakan community is mostly Peranakan Chinese, descendants of Chinese traders who settled in the busy ports of Penang and Singapore in the 19th century.

The Peranakan Museum is housed in a handsome old school. Now a National Monument, the former Tao Nan School was built in 1912, and was the first modern Hokkien school set up in the Straits Settlements. The building's layout is based on Straits Settlements bungalows, where rooms sit around a central hall while toilets and kitchens are outside the main building.



THE ASSIGNMENT & THE CHALLENGES

Meyvaert has a sentimental attachment to this project, since we have provided showcases for this 'historic' museum for the third time.

Our first project ever in Singapore was the supply of 93 showcases for the transition of the Old Tao Nan School building in Armenian street to the Asian Civilisations Museum in 1997. In 2007, we had the honour to contribute to the start of the Peranakan Museum housed in the same building. In a completely new scheme design and renovated building, we installed 37 new recessed wall showcases with a modern look and technology. 8 large wall cases from 1997 were reused and upgraded with innovative fibre optic lighting and the most recent presentation techniques and conservation grade materials.

This time the project consisted of 34 custom showcases: 12 recessed wall cases with hinged doors, 16 standing wall cases with hinged doors, 4 standing wall cases with pull-and-slide doors, and 2 table cases with a piston-hinged opening.

Due to Covid, the Meyvaert team in Europe was unable to travel to Singapore for the detailed measurements and meetings. However, the pandemic has forced us to be even more creative in finding solutions. With the help of the client and the fit-out company, we were able to work very efficiently and accurately to bring this project to completion.



As the Museum is an old school building and has been designated a National Monument, Meyvaert followed all the strict building management requirements. Our challenge was to seamlessly integrate the cases into their surroundings by fitting them between the existing walls of the old building, as well as between the customised constructions made by the fit-out company. A minimal margin was allowed on each side of the cases.

THE SOLUTIONS & THE RESULT

We overcame these different challenges thanks to a very intensive coordination and collaboration with the fit-out contractor. Also worth mentioning is the largest table case for this project: a freestanding showcase with a 2,1 x 2,1 m glass hood weighing 160 kg. Despite its colossal dimensions, this showcase can be easily operated by one person. Not only that, the meticulous calculations of our engineering team even made it possible to open the case smoothly with just one hand.

The cases were equipped with a very specific lighting system. We integrated the existing fiber-optic lighting system with new lighting consisting of LED spots on rails, resulting in a combination of fiber-optics installed on grids and LED spots installed on rails.

This way, we contributed to the go-to destination for Peranakan heritage and culture. The museum, now furnished with our showcases, houses what is reputedly the world's finest collection of Peranakan artefacts - such as jewellery, furniture and textiles - in ten newly refreshed permanent galleries over three floors. Various aspects of this hybrid Southeast Asian culture are brought to life in this revamped top-notch museum, to which we are proud to have contributed.

CONTACT

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THE BURRELL COLLECTION

GLASGOW - SCOTLAND UK

Year **2022**

Designer **Event**

Budget **EUR 3 400 000**

Scope **216 custom showcases with internals**



THE MUSEUM & THE COLLECTION

The magnificent Burrell Collection is managed by Glasgow Museums, a group of museums and galleries owned by the City of Glasgow, Scotland. Based in the countryside setting of Pollock Park, it houses the diverse and extensive art collection of Sir William Burrell and Lady Constance Burrell, which displays Chinese, Islamic, Medieval, Gothic, and French art, Tapestries, and Stained glass.

THE ASSIGNMENT & THE CHALLENGES

As part of the spectacular refurbishment of the museum, 216 showcases in 10 types were ordered. In creating the new showcases, we had to respect the look and feel of the original showcases, which were designed in the 1970s. Of course, the new showcases incorporate all of the features of a modern technical case with a high level of security, conservation and airtightness.

We had to safeguard the overall harmony of the exhibition and ensure that all case designs had a level of visual continuity. We had to adapt the metal polishing of the profiles and fittings around the case to guarantee the same degree of smoothness of all elements, regardless the size and shape of the case. In addition, we ensured that the polished surfaces would be resistant to scratches to avoid damages during the installation process and further use of the showcases.

Whilst the showcases had to resemble their predecessors, they also had to match the surrounding environment. 50% of the showcases had internal plinths and display panels made of limestone. The plinths of the freestanding showcases, developed by the fit-out contractor, had to match with our limestone internal plinths. The recessed wall showcases had to be adapted to fit neatly into existing niches with irregular shapes, which are typical for old buildings.





THE SOLUTIONS & THE RESULT

We are especially satisfied with the result of the showcases, as shown on the picture below, which were placed on a recessed plinth in front of a much larger video wall showing close-up images of objects within the case. In order to access the monitor screens, it had to be possible to remove the showcases. We developed a system using an engineered sliding mechanism to transfer the case from the normal position onto a special trolley that then allowed the case to be temporarily relocated. The design works successfully, and the finished case gives no visual clue as to its ability to relocate. The process was prototyped and tested and is now in use in several locations around the museum.

Finally, many of the showcase internals were a bespoke design with unique finishes which included: internal bead-blasted frames, fabric and acrylic back panels, internal plinths, lightboxes, glass shelves etc. Moreover, the project was developed, manufactured, and installed throughout the challenges of the global pandemic, yet the quality of the communication and coordination allowed this to be a smooth running project that created an exceptional revitalised Museum for the City of Glasgow.

CONTACT

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THE CLUNY MUSEUM - NATIONAL MUSEUM OF THE MIDDLE AGES

PARIS - FRANCE

Year **2022**

Designer **Studio Adrien Gardère**

Architect **Bernard Desmoulin**

Budget **EUR 1 400 000**

Scope **78 showcases, 124 columns, podia and socles, 22 glass-in-lead displays**



THE MUSEUM & THE COLLECTION

Musée de Cluny, located in the heart of the Latin Quarter of Paris, is the only national museum dedicated to the Middle Ages. Since its creation in 1843, it has acquired unique and incredibly famous pieces such as the altar front from the Basel Cathedral, as well as one of the most famous medieval works in the world, "The Lady and the Unicorn".

Spanning more than a thousand years, the Middle Ages are one of the longest periods in our history. The ambition of the major modernisation work initiated in 2011 was to share with the public all the richness and complexity of this period, and to reopen the cramped building to the city. Thanks to the talent of architect Bernard Desmoulin and scenographer Adrien Gardère, the museum reappeared in May 2022, fully revealing the magnificence of its medieval heritage: collections of 24,000 works in a unique architectural setting: a 15th century manor house adjacent to Gallo-Roman thermal baths.

THE ASSIGNMENT & THE CHALLENGES

The challenge of renovating the museum was to modernise the building and the museography to make it an appealing place, open to the city and accessible to all its visitors.

The challenge in redesigning the exhibition spaces was to include the contemporary extension while at the same time aligning aesthetically with the original museum space. The particular context of the historic building had to be taken into account and above all not distorted. The

architects' objective was to contribute to the overall unity of the new museum through a minimalist and refined aesthetic. To achieve this sense of unity, light-coloured materials and shapes were carefully chosen to enhance the polychromy and diversity of the works of art. This same aesthetic requirement was applied to the entire design of the museographic devices, which was entrusted to Meyvaert.



THE SOLUTIONS & THE RESULT

Meyvaert created a complete layout for the new museum, including custom-made showcases, pedestals, platforms, columns and stained glass windows. The development of the right aesthetic response to the project involved numerous technical challenges, to which Meyvaert was able to find solutions.



One particular challenge was the use of an extremely attractive material: viroc, whose unprecedented application in a museum required the application of our workshops' most practiced skills. This material, which has a concrete appearance, was worked in many ways: in facets, or in panels of various thicknesses and textures. Plinths with a new and appealing visual were created. Other plinths had to be in perfect harmony with the original wall and required a dedicated search for strictly identical tiles.

In order to meet the need for a balance between the exhibition devices and the architecture, and to achieve a minimalist appearance, the visual finesse of the showcases was pushed to the maximum. Our engineers developed a new profile and invisible openings, using ingenious systems to ensure that the showcases are nevertheless able to accommodate large and heavy works. Several systems were used: self-supporting showcases with minimalist

columns where the door is not visible, tabletop showcases with a double-height hydraulic lifting system for the bell, as well as niche showcases that integrate perfectly with the building.

Various challenges also had to be overcome during the course of the project, starting with the hectic schedule, which had to be constantly revised due to the health context. In addition, the medieval architecture of the site meant that access and constraints were particularly complex for the installation teams. They were able to draw on their flexibility and experience in using various machines and devices adapted to historic buildings.

Throughout the entire museographic project, our teams demonstrated their expertise in the creation of tailor-made showcases and personalised services on a large scale. Unique work was carried out on the use of exclusive materials and the development of technical solutions to meet the requirements of conservation, size and weight of the works. The personalised aspect of this renovation is revealed in all its splendour through the unprecedented presentation of the stained glass windows, now included in backlit boxes specifically adapted to the shape of each one.

The final result is a perfect marriage between aesthetic and technical requirements, offering a fluid, contemporary and harmonious integration of the display cases in the scenography imagined by the architects.

CONTACT

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ROYAL MUSEUM OF FINE ARTS ANTWERP

ANTWERP - BELGIUM

Year **2022**

Designer **RDAC - Aslı Çiçek**

Budget **EUR 4 300 000**

Scope **61 showcases & fit out services**



THE MUSEUM & THE COLLECTION

The Royal Museum of Fine Arts in Antwerp underwent an extensive 11-year renovation and extension to transform into the remarkable art institution it is today. The museum now boasts increased exhibition space, allowing visitors to marvel at an incredible collection spanning seven centuries of art, from Flemish masterpieces to works by world-renowned artists.

THE ASSIGNMENT & THE CHALLENGES

Meyvaert played a vital role in the refurbishment of the museum by taking care of the full exhibit fabrication of all galleries. This involved providing showcases, furniture, lighting, AV equipment, mount making, graphics, and brass wayfinding elements. The collaboration between Meyvaert and the museum was highly efficient, particularly considering the unique challenges encountered during the project:

When Meyvaert began working on the project, the museum had already been closed for over nine years. As the countdown to the opening date was on, a meticulous planning was of utmost importance. Furthermore, the installation phase coincided with numerous other activities, such as art transport, garden relandscaping, and fundraisers taking place within the museum walls and the surroundings. This required a very collaborative coordination from our side.

The architects and scenographers aimed for a cohesive materialization, which included recurring patterns in the furniture and thorough attention to detail in the finishing of wood, steel, bronze, and brass elements. The project also demanded careful analysis of wall anchoring of the very large and heavy Rubens paintings and floor support for the bronze-cast bases of the showcases and sculptures.



THE SOLUTIONS & THE RESULT

We overcame the challenges brought up by the global pandemic and the subsequent material scarcity in 2021-2022 with great flexibility and adaptability. To mitigate potential issues, Meyvaert took a proactive approach by securing scarce materials such as bronze and brass at an early stage, ensuring a smooth supply chain in the project's timeline.

Working with a strong network of reliable suppliers and partners for AV, furniture, and gallery lighting, we ensured a seamless integration of multimedia and hardware into the museum's set pieces and furniture. Clear instructions from art handlers, conservation teams, restoration teams, and architects were indispensable in securely installing large and heavy artworks, considering both the architectural intent and the protection of the objects.

To meet the architects' high expectations, we meticulously devised brass label holders and wayfinding elements. By using cutting-edge techniques, such as V-cut folding for sharp edges, and custom welding brass profiles, we achieved the desired aesthetic unity throughout the galleries. For successful wall anchoring and floor support, our design team utilized advanced 3D modeling programs to calculate realistic weight and strength measurements.

The result of this extensive renovation and intense collaboration is a museum that exemplifies technical and aesthetic excellence. From the ultra-fine brass label holders to the subtle and elegant glass joints in the showcases, and the omnipresent bronze-oxidized green color scheme, every aspect of the museum radiates artistic harmony. The design transcends boundaries between old and new halls, engaging in a captivating dialogue and offering visitors a unified and immersive experience that celebrates the diversity of art spanning centuries within the entire building.

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THE ART INSTITUTE OF CHICAGO

CHICAGO – USA

Year **2023-2025**

Designer **Barozzi Veiga**

Client **The Art Institute of Chicago**

Budget **EUR 1 700 000**

Scope **24 showcases + 8 platforms**



THE MUSEUM & THE COLLECTION

In the summer of 2025, the Art Institute of Chicago unveiled the newly re-imagined Eloise W. Martin Galleries, where more than 300 masterworks of European furniture, silver, ceramics and glass from the 17th to the 20th century spark the imagination. Arranged chronologically, the galleries trace the sweep of European design through global trade, Enlightenment ideas and the Industrial Revolution, featuring objects as diverse as an Indian-crafted armchair, Chinese porcelain re-worked in Paris, and a neo-Gothic sideboard from Victorian England.

THE ASSIGNMENT & THE CHALLENGES

Keen to mark the museum's first major gallery transformation in decades, the curatorial team chose a design-and-build route, inviting Meyvaert to co-create the showcases in parallel with the exhibition narrative. This hands-on partnership with architects Barozzi Veiga allowed aesthetics and engineering to evolve together, resulting in a family of custom showcases that introduced a fresh visual language to the exhibition.

Behind the refined style of the cases lay exacting demands for conservation, maintenance and object rotation. For example, every material inside the display volume had to pass the Art Institute's own Oddy tests. Interchangeable shelves, plinths, label holders and lighting needed to accommodate frequent rotations, and be ready for heavier future loans.





THE SOLUTIONS & THE RESULT

The Meyvaert team and the Barozzi Veiga designers united their complementary expertise in a creative collaboration worth repeating. Through weekly workshops, for example, we reconciled the museum's mock-up dimensions with the wall build (by another contractor) while fine-tuning shelf positions, load limits and the minimalist base. Early mock-ups and a three-day prototype review session gave the full team crystal-clear feedback on usability, aesthetics, lighting and internals before sign-off.

The finished suite of showcases stands out for its elegant, minimalistic features and carefully chosen materials. Sand-blasted Belgian Bleu du Hainaut forms the bottom panels, table tops and platforms.

The storm-tinted serenity of the bleu du Hainaut stone on the inside of the cases is complemented with by a hand-applied, ultra-matte metal finish on the outside, echoing the architects' vision. Another standout feature is the use of a concealed corner profile throughout the entire showcase scope.

The design can be enjoyed not only by the visitors in the galleries, but also by the museum team behind the scenes.

A barrier of discreet joints under each case stops dust from settling for easy maintenance. Flexible shelf systems, demountable platforms, and swappable internal tabletops with variable-height legs prepare the gallery for future re-curation and heavier loads. Multiple lighting options can be integrated into the cases and shelves, adaptable to the specific needs of each rotation.

Each showcase balances finely detailed design with future-proof flexibility. Movable shelves, adjustable tables, plug-in lighting, and modular label rails invite ready reconfiguration while never compromising precision. Throughout, the architect's hand on every element delivers a unified visitor experience.

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ORGANIZATION

Meyvaert is part of the Haerens holding, owned by the De Tollenaere – Machelart family. We are a family-owned business with a long-term vision, based on sound business ethics and respect for all its stakeholders.

The group consists of 3 specialized business units, aiming at protecting people, infrastructure, materials and art collections.

HAERENS GROUP

PROTECTING PEOPLE, INFRASTRUCTURES,
MATERIALS, ARTEFACTS & ART COLLECTIONS

HAERENS
VITROTEC



EXPERTS IN TECHNICAL GLASS

ERIBEL



DOORS & PARTITIONS

MEYVAERT



EXPERTS IN MUSEUM SHOWCASES

FOUNDED IN 1826
FIRST SHOWCASE IN 1946



+ 350 EMPLOYEES



70 MIO TURNOVER



4 PRODUCTION SITES



WORLDWIDE ACTIVITY



BQA EMS_C_2016482

We strive towards a permanent improvement of our organisation’s environmental performance. Our goal for 2024 is to reduce waste, electricity & water usage with 5%.



BQA_QMS_C_2011482

We are committed to faithfully adhering to the ISO 9001 standards and other requirements. We are also continuously working on improving product quality.

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