

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examenscommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Margaux Lomax
Student number	5034040
Studio	
Name / Theme	Interiors Buildings Cities, Palace
Main mentor	Pietsch, Ir. S.
Second mentor	Mandias, Ir. S.S.
Argumentation of choice of the studio	<p>After following the MSc1 studio of IBC, I grew to appreciate how, the rather small-scale assignment allocated space for design in detail. Through the intensive and careful building of models, a deep connection grew between the context, the design and me. This resulted in a sense of realism in the academic context: I felt I had built my design.</p> <p>The MSc1 studio taught me that I was looking for a program where academic speculation and in practice constraints are considered, in balance. Once more, I turned to IBC; where a site, brief and clients are imposed. With this, I hope to reach my P5 with the same (if not greater) feeling of comprehension of the design.</p> <p>An Architecture institute and its Archive is not an intuitive or obvious brief, yet the challenge appealed to me. Somewhere I find the Architecture repository as a paramount project to end Architecture studies with.</p> <p>The novelty of Belgium, for which I am a foreign designer, intrigued me. The convenient proximity of Antwerp and the absence of language barriers, allows for a deepened understanding of local culture, politics, society and architecture; what a regional Architecture institute deserves.</p>

Graduation project	
Title of the graduation project	DeSingel has no depot <i>a cultural campus reorganization</i>

Goal	
Location:	DeSingel, Antwerp, Belgium
The posed problem,	<p>The initial brief provided by the studio corresponds to requirements expressed by the Flemish Architecture institute (the VAI) for the construction of new facilities. This brief was intended for a church rehabilitation, later deemed as ill suited: a more appropriate site was needed.</p> <p>Currently, the VAI occupies a portion of the DeSingel, a large 1960s cultural campus, home to: the Royal conservatorium, DeSingel, the Flemish music study center, the VAI and more. The campus, designed by 20th century Antwerp's most prominent Architect Leon Stynen, houses performance halls, facilities for education and research in performing arts, and exhibition spaces.</p> <p>Like a small city at the service of the study, spread and celebration of art, the institutions tenants at DeSingel thrive from their promiscuity. Despite that, the VAI seems to exist as a satellite to this ecosystem, having to spread its practices across multiple locations.</p> <p>Simultaneously, DeSingel campus has been the subject of many alterations and additions. The initially large and multi-usage design was complexified with every extension, by multiple architects driven by different intentions and stakeholders.</p> <p>Today, the occasional visitor fails to read the complex with ease and is stripped from the opportunity to wander through the building.</p> <p>Meanwhile, quotidian users have further developed their "wings" of the DeSingel and as the number of common spaces for interface diminish, they rarely interact with other groups of occupants.</p>
research questions and	<p>The exercise of the Studio does not impose the new VAI to remain in DeSingel, yet it seems that in doing so, the opportunity to offer the VAI a stronger position at DeSingel also provides a chance to rethink the entire campus as a system and re-allocated its tenants with the benefit of cohabitation.</p> <p>Providing the VAI with new facilities allows for the reconsideration of archival and exhibition practices at the VAI, through the means of Architecture.</p> <p>The following questions emerge:</p> <p>How can the reorganization of DeSingel allow for a stronger cohabitation of its tenants and further ground the VAI in the cultural Campus?</p> <p>How can a restructuring of DeSingel bring spatial clarity to the campus as a whole?</p>

	How can the implementation of the VAI at DeSingel work a catalyst to the visibility of the Archive and Flemish Architecture?
design assignment in which these result.	<p>Through the means of a reorganization of DeSingel's functions, the building will be reconsidered according to its three main functions: School, Public arts center, Flemish Architecture and music institute. To liberate space and clarify the plan, redundant programs will be merged and strategically located to serve the functions they belong to; with special attention to the main entrance and the first floor.</p> <p>The VAI will be in place of the "most problematic" area of DeSingel. In such a way to best interact with the neighboring functions and repair the clarity in that area. A careful study and classification of newly vacant spaces will reveal how to best integrate the archive function.</p> <p>The VAI brief will be divided into two categories: program which is already in DeSingel, and program specific to the VAI. The first will be merged with existing program. The later will be clustered into the problematic area.</p> <p>The interface of the VAI and the other functions, and thereby the public, will be characterized by mobile elements or furniture which will scatter the Archive throughout the building.</p>

Process

Method description

To answer to the posed problem, I have and intent to investigate multiple research directions to gather theoretical ground from which to build my design upon. This research will be conducted through the means of fieldwork, model making, mapping, drawing, archival material and literature study.

Surveying other Architectural Archives

- A Canon of Architecture Archives: to develop a typological classification focusing on spatiality, technicality, furniture, and archival practice.
- Designing an Archive at the scale of the room: to understand the consequences of the Archive on spatiality, furniture and to express archival practice through a set.
- Visiting Western European Architecture Archives

The VAI

- Understanding the functioning of the VAI: its history, its Archiving culture, and its attitude towards the Public
- Situating the VAI in the Flemish culture: the heritage of Flemish Architecture

- Defining the Architecture institute

DeSingel, a modernist cultural campus

- Geographical context: the Ring Road, the Groene Singel
- Historical context and Architectural evolution of DeSingel as cultural campus
- Current setting: The tenants at the Singel, circulation systems
- Architectural study of the complex with a focus on its eclecticism

VAi Brief Analysis

- Analysis of the brief and classification of the spaces
- Understand how the brief relates to the current facilities at DeSingel
- Criticizing and adjusting the brief to DeSingel and intentions for the Archive

Literature and general practical references

Bekaert, Geert. *Leon Stynen, en Architect. Antwerpen, 1899-1990*. Antwerp: deSingel, 1990.

Braem, Renaat. *Het lelijkste land ter wereld*. VAI, 1968.

De Bruyn, Joeri, and Maarten Van Acker. *Groene Singel geschiedenis van de antwerpse ringruimte*. DeckerSnoeck, 2009.

De Caigny, Sofie, Gwenny Dhaese, Stefaan Grieten, Dirk Laureys, Wim Lowet, Sofie Stevens, Kaat Verdickt, and Egon Verleye. "VAi Collectie Cultureel archief voor architectuur Beleidsplan 2024-2028." Vlaamse Architectuur Instituut, 2024.

De Caigny, Sofie, Dirk Somers, Maarten Van Den Driessche, Irina Davidovici, André Loeckx, Leo Van Broeck, Christian Rapp, et al. *Composite Presence*. Flemish Architecture Institue, 2021.

De Caigny, Sofie, Caroline Voet, Katrien Vandermarliere, and Lara Schrijver. *Autonomous Architecture in Flanders*. Leuven University Press, 2020.

Hatz, Elizabeth, Hugh Strange, and Max Creasy. *Footnotes, Backgrounds, Sheds The Drawing Matter Archive by Hugh Strange Architects*. Perimeter Editions, 2018.

Huyghe, Marie. "deSingel International Arts Campus. A Conservation Study." KU Leuven, 2015.

Laureys, Dirk. *Léon Stynen A Life of Architecture 1899-1990*. VAI, 2018.

Mbembe, Achille. *The Power of the Archive and Its Limits*. Springer Netherlands, 2002.

Peyceré, David. "L'aménagement du Centre d'Archives d'Architecture Contemporaine." *Colones Archives d'Architecture Contemporaine*, October 2021.

Van Den Driessche, Maarten. *Flanders Architectural Review N°14. When Attitudes Take Form*. Vol. 14. Flemish Architecture Institut, 2020.

Van Gerrewey, Christophe. *Architectuur België*. LANNOO, 2014.

Vermeulen, Paul, Bram Peper, and John Kirkpatrick. *Willem Jan Neutelings Architect*. 010, 1991.

Reflection

To design an Architecture Institute and Archive is to give form to a built environment heritage repository. It is therefore an opportunity to theorize and formalize a typology of Architecture which should commemorate and inspire Architectural production, far beyond our existence.

As a student, Architecture has barely been part of my life, yet Architectural Archives have indirectly shaped my education. The omniscience of these institutions in our academic and professional journeys attest for their value in our society and thus the importance to rethink such institutions.

Adding to the discourse of Architectural Archives and reconsidering its preconceptions could open the interest on this typology, often unrefunded and catered to professionals. As a studio we will produce a plethora of projects with diverse intents and interests: the studio acts a laboratory for new Architecture Archives.