

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-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	Frank van Zelderen
Student number	5470226

Studio		
Name / Theme	Interiors. Buildings. Cities.	
Main mentor	Susanne Pietsch	Architecture
Second mentor	Mauro Parravicini	Architectural Engineering and Technology
Third mentor	Amy Thomas	Architectural history
Delegate of the Board of Examinators	Rodrigo Ordonhas Viseu Cardoso	Urbanism
Argumentation of choice of the studio	<p>The relation between the interior and city have always intrigued me. The difference in scale, while still being related with each other is an important aspect in architecture. This realization especially occurred when I did a crossover design course in Urbanism and Architecture for Msc2. As this graduation studio is focused around the aspect of, as its name states, interiors, buildings and cities of public buildings, it fits well with my personal interest and architectural skills I wish to improve.</p> <p>Another reason was the interest I felt for the crafting working method practiced in the studio. I sporadically have been able to handcraft detailed models and it seemed very reasonable to me as a student in architectural design to practice this.</p>	

Graduation project	
Title of the graduation project	Flemish Museum of Contemporary Art (VMHK).
Goal	
Location:	The project location is situated in Antwerp, at the current location of the Court of Appeal. To be precise, Waalsekaai 35a, Antwerp, Belgium. As planned, this building will be demolished

	and will serve as the site for the graduation project.
The posed problem,	<p>Over the course of time, the concept of the museum changed. From housing and displaying objects of arts, cultural, historical and scientific importance as cabinets of curiosities, or <i>Kunstkammer</i>, (either private, through an institution, or places of worship) into an institution of preserving, collecting and sharing (exhibiting) art. Thus shifting from something exclusive or private into something more accessible and public. The museum started to position itself as an institution within a broader social, political, and economic context. As a graduation studio, through precedents and literature a shared method of looking at the background conditions characterising museums from a historical perspective enables us to interrogate their position(s) within the context of our (design) inquiry. From this collective research and the desire of M HKA to become more than a museum, perhaps anti-museum, not only an attitude towards curating art but also towards performing the architecture surrounding it emerges. This makes us wonder whether the function of the museum is still primary or (semi-)secondary. Or is it still the primary function but does it has many secondary functions in order to function as a public building rather than an exclusive institution. The new design for M HKA, Museum of Contemporary Art Antwerp, which will later on become the VMHK, Flemish Museum of Contemporary Art will seem to find a solution regarding this problem.</p>
research questions and	Hence, the collective research question of the studio is something along these lines: How does the future design of M HKA question the idea of a contemporary art museum?

	<p>The individual research questions are:</p> <p>What is the relation between the museum and the city/context?</p> <p>What is the attitude of the museum towards the public?</p> <p>How does the museum redistribute itself in the neighbourhood?</p> <p>What is the relation, connection, between the redistributed buildings?</p> <p>What is the attitude towards the curation of art and interior spaces?</p>
design assignment in which these result.	<p>The ultimate goal is to design a museum that questions the museum as one identity, which used to musealize and commercialize art and other objects. Instead it should become a museum which is publicly institutionalized (again), likewise to the Mouseion of Alexandria which functioned as a research institute, and one that is aware of its context, culture and the physical order of the existing place. By reintroducing something like a cultural or educational centre, throughout different neighbouring buildings, it will open up M HKA's current introverted character. It will be able to engage with the public, its surroundings of the cultural area of Nieuw Zuid, and rich details. Creating more than a museum, but rather a public environment that is suitable for a widespread audience and different interests and activities.</p>
<p>[This should be formulated in such a way that the graduation project can answer these questions. The definition of the problem has to be significant to a clearly defined area of research and design.]</p>	
Process	
Method description	
<p>Collective research</p> <p>In collaboration with the other students of the studio we did a collective research consisting of a study on eight precedents, spatial ensembles regarding a design for the different art works and the artists M HKA possesses, and an extended research</p>	

on the urban context of the future site, site-related precedents and M HKA. These three themes are published as three separate research booklets.

Site visit to the project location in Antwerp and a visit to three museums in Brussels, namely Wiels, Xavier Hufkens Gallery and Centre for Fine Arts also referred to as BOZAR.

Individual research

Aside from the eight collective precedents, I also researched other precedents or are interesting as part of the post-P2 process.

Additionally I also visited some museums that are of my own interest, being curious how they deal with curating and its publicness.

Design

In this phase design tools like sketching, drawing, modelling, making schematic illustrations, calculations and design through research will be key. Throughout this phase it will result into a preliminary design that eventually becomes an elaborated design, as part of an iterative process.

Other disciplines such as building technology, social values, and sustainability will also be taken into consideration throughout the design process.

Literature and general practical preference

List of literature:

Barat, C., English, D. (2019). *Among Others: Blackness at MoMA*. MoMA.

BBC. (2021). *Thinking Allowed: Culture and Privilege* [Podcast].

Encyclopaedia Britannica. (n.d.). *Forum*. Britannica. Retrieved from <https://www.britannica.com/topic/forum-ancient-Rome>

Hoffman, H.W., Schittich, C. (Ed.). (2016). *Museum buildings: Construction and design manual*. Berlin: DOM publishers.

MacLeod, S. et al. (ed.). (2018). *The Future of Museum and Gallery Design*. Routledge.

Klonk, C. (2009). *Spaces of Experience: Art Gallery Interiors from 1800 to 2000*. Yale University Press.

Mouffe, C. (2001). *Every Form of Art Has a Political Dimension in Grey Room 02*, pp. 98–125. Grey Room Inc. and Massachusetts Institute of Technology.

NL Architects. (2019). *Forum Groningen Multifunctional Building*. ArchDaily. Retrieved from <https://www.archdaily.com/930102/forum-groningen-multifunctional-building-nl-architects>

Obrist, H. U. (2014). *Ways of Curating*. Farrar, Straus and Giroux.

Perry, G. (2013). *Beating the Bounds* [Podcast]. BBC Reith Lecture Series Podcast.

Pimlott, M. (2022). 'Visibility, spectacle, theatricality'. In *OASE 111: Staging the museum*.

Podcast fDi (2021). *The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general discusses the city's world renowned transformation* [Podcast].

Schinkel, K. F., Peschken, G. (1979). *Das Architektonische Lehrbuch*. München: Deutscher Kunstverlag.

Other literature is mentioned in the research booklets.

List of collective precedents:

Museu de Arte, São Paulo, Lina Bo Bardi.

Centre Georges Pompidou, Paris, Rogers + Piano.

Museum Abteiburg, Mönchengladbach, Hans Hollein.

Kunsthaus, Bregenz, Peter Zumthor.

Tate Modern, London, Herzog + De Meuron.

New Museum, New York, SANAA.

Kunsthaus, Zurich, David Chipperfield.

FRAC, Dunkirk, Lacaton & Vassal.

MAS, Antwerp, Neutelings Riedijk Architecten.

Royal Museum of Fine Arts Antwerp (KMSKA), Antwerp, Jean-Jacques Winders and Frans van Dijk, and KAAN Architecten.

FOMU, Antwerp, Frans Van Dijck and Georges Baines.

M HKA, Antwerp, Michel Grandsard.

Other precedents:

Bonnefantenmuseum, Maastricht, Aldo Rossi.

Kröller-Müller Museum, Otterlo, Henry van de Velde and Wim Quist.

Museum of Fine Arts, Houston, Ludwig Mies van der Rohe, Rafael Moneo and William Ward Watkin.

Beyeler Foundation, Riehen, Renzo Piano.

Toni-Areal, Zurich, EM2N.

Harrow New Civic Centre, Harrow, Gort Scott.

Floating Office, Rotterdam, Powerhouse Company.

Karl Friedrich Schinkel, Louis Sullivan, Hans Kollhoff.

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

The focus of the Graduation studio: Interiors. Buildings. Cities. is, as its name suggests, about those themes. What connects this graduation project to the studio is,

that it focuses on what the publicness and relation of the building is towards the city, how the building is embedded into the cities' existing framework, and how the interior space curates in relation to the different contexts it is surrounded by. The project can be related to the track Architecture and the track Urbanism as it will consist of three different buildings spread out in the city district of Nieuw Zuid and focuses on both the design of a building and its relation to the district. Nonetheless, the main focus of the project will be implemented on an architectural detailed level from a range of different scales.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

Through research and design I want to respond towards the contemporary debate and changing attitude towards the museum. Preferably I want to redefine the way museums and cultural areas are looked upon to make them more alluring towards a wider range of audience. The research and design tries to show that a new museum is able to embed itself into an existing framework of a city district and (yet undefined) cultural area. Whilst adding more value than just the design of a museum.