

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	Wessel Kruidenier
Student number	4539524

Studio		
Name / Theme	Interiors Buildings Cities	
Main mentor	Daniel Rosbottom	Architecture
Second mentor	Matthijs Klooster	Architectural Engineering
Third mentor	Jurjen Zeinstra	Research
Argumentation of choice of the studio	The decision to graduate from the studio was based on the interest in the role of architecture within the public life of the city and how this is translated into materiality.	

Graduation project	
Title of the graduation project	An Architecture For Art
Goal	
Location:	Antwerp, Belgium
The posed problem, research questions and	<p>The redevelopment of the current Museum of Contemporary Art (M HKA).</p> <p>How can the new museum of contemporary art situate itself within the layered urban historical structure of Antwerp South?</p> <p>How can the critical qualities of a former 'anti-museum' be established in a new national museum of contemporary art?</p> <p>Is it possible for the new museum of contemporary art to address a rapidly changing society, while at the same time providing the stability of a 'traditional' museum?</p>
design assignment in which these result.	A new national museum for contemporary art in Antwerp.

Process

Method description

To position the building in the urban structure of Antwerp, the urban figure of the new museum will be studied in relation to its immediate and historical context. To position itself historically, the urban figure and typology of the building plays an important role. By making models in the 1:200 site model, the volume of the building will keep being developed to establish a building that addresses the small scale of the current site and the city as a whole. Additionally, the research done on the anti-museum for P2, will be applied more in depth for the development of the gallery spaces of the new museum. Even though it has been concluded that the idea of the anti-museum is strongly related to an attitude of indeterminacy, the actual physical spaces in which the anti-institutional work was shown, have been drawn in plan and therefore its dimensions can be related to the new gallery spaces. Through new plans and sections, the ideal dimensions of those specific spaces can be tested. In order to establish a certain atmosphere in the gallery spaces, interior models and collages will be made. To support this, technical details of the precedents studied for P1 or other contemporary galleries will be analyzed in comparison to understand what is needed to reach the specific atmospheres for the gallery spaces. develop a project that balances between the stability of the traditional museum and the urgency of the contemporary art scene, the concept of a growing museum was developed during the P2 period. All components will be designed step by step. Since in the current design it is already determined that the majority of the existing building will be preserved, an analysis will now have to take place in determining which parts should be renovated. Through the study of structural strategies based and the analysis of reference projects that used an existing structure from the same period as the grain silo as a basis, it will be determined how the addition on top the existing structures can be realized.

Literature and general practical preference

The literature on the art 1960s 1970s art scene and the studied spaces in which this work was shown, will function as a key frame of reference. Especially the scene around the Wide White Space Gallery, that represented a lot of artists that are in the current M HKA collection, will be central reference point. Additionally, the precedents we studied for the P1, Abteiberg (Hans Hollein), Tate Modern (Herzog de Meuron) and the New Museum (SANAA) will be helpful in the design process, in terms of spatial and technical characteristics as well as their institutional character. To further develop the technical qualities of the museum, other contemporary gallery spaces will be studied alongside technical literature (e.g. Neufert) will be consulted.

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 graduation project addresses a large public building within the historical fabric of the city. It tries to frame key questions about the role of architecture within the physical historical context of a European city, the political context of the Flemish Community, the social context of the museum as a public interior, and the post-war art historian context of Flanders.

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

A project about a new museum of contemporary art brings up the central question about of representation of culture. How does one want to represent the culture of its society? This immediately touches upon themes as of social inclusivity and public engagement, as well as architectural representation and sustainability.