

# Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

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Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners ([Examencommissie-BK@tudelft.nl](mailto: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	Swaen van der Scheer
Student number	4610016

Studio		
Name / Theme	Interiors Buildings Cities	
Main mentor	Sam De Vocht	Architecture
Second mentor	Mauro Parravicini	Architectural Engineering
Third mentor	Jurjen Zeinstra	Research
Argumentation of choice of the studio	I chose this studio because I liked the way this studio goes through all the different scales: from a whole city to a room. I also liked that we would be designing a modern art museum, I preferred to work on a public building where you can think about the experience visitors will have inside the architecture. This experience is also an important topic for the Interiors studio.	

Graduation project	
Title of the graduation project	An architecture for Art
Goal	
Location	Antwerpen
The posed problem	A new building for the M HKA (museum of contemporary art Antwerpen)
<p>Research questions and design assignment in which these result</p> <p>I have three main research questions I plan to explore. These derived from reading the brief for the new M HKA and researching the site and urban history, while also thinking about the technical consequences of the design.</p> <p>The brief for the new M HKA discusses the topic of <i>'industrial roughness and domestic intimacy'</i>: The M HKA could have this combination of the roughness connecting to the former port setting and a <i>'white cube'</i>, while still being a <i>warm and flowing institution</i>. For my design I will be excavating the former lock and docks which still exist and connecting these to a new building. How can this connection between the rough docks (showing temporary expositions) and the new building (showing the permanent collection) be done in a coherent way?</p> <p>Using these underground spaces also brings technical complications with it. These spaces will be below the water level of the river and will contain art on display. How can these underground spaces technically be able to safely contain art?</p> <p>The M HKA will, aside from displaying art, be a research center. It will have people moving through and using the building in a very different way from most of the public that is visiting to look at the art or using some of the 'forum' functions. The people using the</p>	

building for research will be the employees but also a separate group of visitors. Instead of hiding these people and functions away, it could be shown and emphasized that research is a big part of the M HKA's function. How can the research function of the M HKA be emphasized in the design of the museum?

## Process

### Method description

I will be exploring these research questions through designing, analyzing reference projects and reading literature. I will be going back and forth between these methods and will be noting this process down in my project journal, to show to the tutors and to be able to reflect on my own process.

## Literature and general practical preference

I will be consulting the following literature for exploring my research questions. Many of them consist of a lot of reference projects, which I think will be useful conceptually and technically to work out my design:

- McClellan A. (2008). *The art museum from boullée to bilbao*. University of California Press.
- Schittich, C. (Ed.). (2016). *Museum buildings: Construction and design manual*. Detail Business Information GmbH, The.
- Whittaker, S. (2014). *Museum Display Design*. Design Media Publishing Limited.

We have also collectively been analyzing literature (and podcasts and movies), these I will use to move further with my project:

- The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general discusses the city's world-renowned transformation
- 'Culture and Privilege', BBC, 8 September 2021
- English, B. and Barat, C., 'Blackness at MoMA: A Legacy of Deficity', in *Among Others: Blackness at MoMA* (New York: MoMA, 2019)
- Klonk, C., 'The Dilemma of the Modern Art Museum' in *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (New Haven; London: Yale University Press, 2009)
- *The Square*, (Ruben Ostland, 2018)
- Perry, G., 'Beating the Bounds', BBC Reith Lectures, 4 April 2020
- Pimlott, M. (2021), 'Visibility, Spectacle, Theatricality and Power: the problem of the museum'
- Steyerl, H., 'Politics of Art: Contemporary Art and the Transition to Post-Democracy', 2010

## Reflection

The design for a new building for the M HKA is mostly an architectural project, but of course in relation to the built environment. It is a museum within a city, in between a park and a quay. This design will be for the architecture track, but it of course also touches on the other master tracks within the master programme (MSc AUBS). Designing the building has a lot of technical aspects and for figuring out all of the technicalities, I will also be working with a BT teacher.

The new M HKA will be an important public and cultural building within the city of Antwerp. The new museum will not only have an effect on the buildings surrounding it, but also on the whole neighbourhood of Antwerp Zuid and even the rest of the city. Even though my design won't actually be built, a new M HKA will be and what that building will be like is going to be very important. I am doing research into what this building could and possibly should be, thereby adding my knowledge to a larger framework.