

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	Marieke van de Plasse
Student number	4566130

Studio		
Name / Theme	Public Building - THE NEW MUSEM Art + the City Re-wired	
Main mentor	Henk Bultstra	Architectural Design
Second mentor	Florian Eckardt	Building Technology
Third mentor	Sang Lee	Research Theory
Argumentation of choice of the studio	For my final master project, I'm interested in investigating the future role of the public building and the changing function of a public building within the neighbourhood. More specific for the studio, I look forward to explore the possibilities of a museum and its art to collaborate with the urban context and to investigate how art can function as a generator for interactions to re-wire with the city.	

Graduation project	
Title of the graduation project	A Museum for Controversy and Protest Art
Goal	
Location:	Maashaven Zuidzijde, Tarwewijk, Rotterdam South, the Netherlands
The posed problem,	The role of a museum is crucial in the cultural environment of society. The cultural experience is in need for a new context in order to re-wire its origins to the city and make art accessible again for all kind of audiences. The history of the museum as an institution relied on patronage of the powerful and the rich and therefor the dissenting voice or the protest have been suppressed which makes art not always as accessible to everyone as it should be. For the same reasons, in the South of Rotterdam there is a disconnection between the artworld and the way of life in the neighbourhood. It is important to create a platform for people to connect with the artworld in an accessible way while at the same time giving room for the audience to react on the art as well as

	ongoing political issues. This is important because museums nowadays and in the future should no longer be a representative of the established power but should adapt to the changing political, environmental and economic environment.
research questions and	<p>In what way is a controversial museum for protest art able to mediate between arts as culture and the diverse composition of society?</p> <ul style="list-style-type: none"> - What is the purpose of displaying controversial art? - What if the new museum facilitates protest art? - How does the museum deal with multiplicity? - In what way is the architectural design able to connect with the program of the museum?
design assignment in which these result.	The design of the new museum gives voice to the previously suppressed dissenting voice to also try to attempt to reduce the gap between different segments of society in the area. Therefore the relation between the program of the museum and the impact on the community in the neighbourhood is important, trying to provoke debates among the diverse population. This will be done by introducing progressive political issues and including protest art in the program of the future museum. The museum will facilitate the controversial subjects of protest while giving room to two-sided debates so the museum becomes more than just an activist: A controversial museum for protest art, functioning as mediator.

Process

Method description

The process starts with research on the site to gain general knowledge of the elements present in the context of the site. This research includes practical site analysis, the story of history and insight in the culture and people of the neighbourhood. After the general knowledge, it is of interest to primarily dive a little deeper into the composition of the neighbourhood of the site with the ambition to understand the area and its diversity and to address the local influence the museum will have (*desk research, qualitative and quantitative*). Apart from that, research will be done on protests in the Netherlands, including the most common themes and subjects nowadays and examples of artist and artworks will be used (*literature research, qualitative and quantitative*). After gathering this information, references will be used to come up with the best way to set up the different elements of the museum for protest art while making use of references of controversial art museums (*qualitative, comparative research, case study*).

Literature and general practical preference

The literature I intend to consult will consist of primary sources (statistic data, works of art) as well as secondary sources (journal articles, reviews, and academic books).

Site information and analysis

Research booklets, studio group Public Building

Controversial museum

1. Lankford, E.L., Scheffer, K. (2004). Handbook of Research and Policy in Art Education, Chapter 10: Museum Education and Controversial Art: Living on a Fault Line. Mahwah, United States: Lawrence Erlbaum Associates, Inc., Publishers
2. Shim, Y. (2014). Museums taking steps forward: pedagogical apparatus requiring strategic preparation for controversial art. Retrieved from <https://www.tandfonline.com/doi/abs/10.1080/2005615X.2015.1061914>
3. Bishop, C. (2013). Radical Museology, or, What's 'Contemporary' in Museums of Contemporary Art? London, UK, Koenig Books.
4. Steinhauer, J. (2018). Museums have a duty to be political. Retrieved from <https://www.theartnewspaper.com/comment/museums-have-a-duty-to-be-political>
5. Lankford, E.L., Pankratz, D.B. (2010). Justifying Controversial Art in Arts Education. Retrieved from <https://www.tandfonline.com/doi/pdf/10.1080/07320973.1992.9935586?needAccess=true>

Protest (art)

6. Campbell, T. (n.d.). The Art of a Movement: Protest Art And The Artist As Activist. Retrieved from <https://magazine.artland.com/the-art-of-a-movement-protest-art/>
7. Martinique, E. (2016). A History of Protest Art Through Examples - From Ai Weiwei to Banksy. Retrieved from <https://www.widewalls.ch/magazine/protest-art>
8. Dujardin, A. (2019). Dit zou weleens het begin van een nieuwe protestgeneratie kunnen zijn. Retrieved from <https://www.trouw.nl/nieuws/dit-zou-weleens-het-begin-van-een-nieuwe-protestgeneratie-kunnen-zijn~bd2aa982/>
9. IsGeschiedenis. (n.d.). De 'protestgeneratie': dromen van een nieuwe, utopische wereld. Retrieved from <https://isgeschiedenis.nl/nieuws/de-protestgeneratie-dromen-van-een-nieuwe-utopische-wereld>
10. Hellema, D. (2012). Nederland en de jaren zeventig. Amsterdam, The Netherlands: publisher Boom.4. Concept/protest art

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 design of a museum which functions as a mediator between art and the city and different segments of society is in line with the topic of re-wiring. Creating a well-functioning public building is an intriguing task within the field of architectural design. A public space functions as the intersection of individual and community within the larger urban context, interfering between the city and human scale.

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

The project anticipates on contemporary museum designs, trying to come back to the relation between art and the context. The design of a controversial museum for protest art is relevant for this period of time we are living in because museums today should adapt to the changing environment instead of being a representative of the established power suppressing the contradicting voice. By facilitating protests in relation with arts, a new stage for opinions and debates is created. The approach of the new designed museum typology as a mediator between different segments of society, shows how a museum can function as a generator to re-wire art with the city.