

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	Eline Laure Degenaar
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Studio	
Name / Theme	Beyond the white cube
Teachers / tutors	Daniel Rosbottom, Sereh Mandias
Argumentation of choice of the studio	I have a strong preference for working in the detailed level the studio researches her projects. Next to that I am also very much interested in the bigger scale, in the establishment of the contemporary city. I am mostly interested in cities that discovered from a catastrophe, like Berlin (our location) since those places show their capability to recover and make place for tryouts of new architectural ideologies. It is debatable if those 'tryouts' are any good.

Graduation project	
Title of the graduation project	'The museum as muse'
Goal	
Location:	Kulturforum, Berlin
The posed problem,	<p>'As long as artists change the way they make their work, the idea of the museum will change with this. I think it is in the end the artist that steers the development of the museum.'¹</p> <p>This is a quote of one of the young Berlin Based artists I interviewed for this research. I investigated the role of the artist in the museums functioning. For my literature study I investigated three artists/curators (Marcel Duchamp,</p>

Daniel Buren and Jeff Koons) that played a key role in the development of the appearance of the museums interior; from a white cube to the contemporary conception of the as found space.

From my second report, the interviews, I could conclude that all of the four artists I interviewed agreed on the fact that a museum space should be big and have a clear architectural statement.

Emmanuel Pidre, one of the young Berlin based artists I interviewed for this research, gave this statement when I asked him how his ideal museum space should look like:

'There is not such thing of ideal when you think about art. As an architect you might have to work along with a big group of people to decide in which direction to take the construction of an art space and that always will mean a statement. It is this statement that will give the form to the space. All of those places are interesting to work with. '

Presenting a museum space with a clear statement as a source of inspiration for the creating of art makes the architecture of supreme importance for the future creation of art. This notion positions the museum as the incubator of art and no longer as the repository of art. There where with modernity art lost its obvious and direct relationship with its traditional client such as nobility of clergy, the artist of today sees the museum as their logical client.

What does this new defined relationship means for the museums functioning and how should a museum space with a clear statement look like?

	<p>In contrast to the context-free white cube exhibition interiors I aim for an interior that is strongly embedded in its spatial and cultural context. An interior with a Berlin identity.</p> <p>This 'Berlin identity' is a highly complex matter. There are many layers of history that could be addressed. Most recent are the ideas of town planning director Hans Stimmann who aimed nearby Potsdamer Platz and the rest of Berlin to return to his old and familiar shape: the typical Berlin building block consisting out of stone.</p>
research questions and	How can I design a museum at the Kulturforum with an architectural statement that is strongly embedded in its spatial and cultural context, in order to inspire artists and regular visitors in whatever they do in life?
design assignment in which these result.	The design of an museum that is strongly embedded in its spatial and cultural context, in order to inspire artists and regular visitors in whatever they do in life.
<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>[A description of the methods and techniques of research and design, which are going to be utilized.]</p> <p>Essay: I am planning to write several essays on Stimann and the Berlin building block in order to get a better understanding of literature on the spatial context of my design. Next to that I am very much inspired by the works of Werner Düttmann, an Berlin based architect who was head of the urbanism department in the period in which the Neue Nationalgalerie was built an who built many building in Berlin. I am planning to also write an essay on his works in order to get a grasp on this local building culture.</p> <p>Architectural analysis of reference projects: Next to the literature studies I want to analyze die Akademi der Kunste of Düttmann</p>	

by making extensive documentation.

Design:

For me it is important to keep switching from different scale levels. My main idea is to analyze the Berlin building culture by reference projects and then try out this new established knowledge into the design. This could mean material studies, structural models, ideas about light that I want to test in models ect.

Literature and general practical preference

[The literature (theories or research data) and general practical experience/precedent you intend to consult.]

References

Davids, Wouter

2006 *Bouwen voor de kunst*. Antwerpen: A&S books.

Degenaar, Eline

2016 *The seventies, the agency of the artist and the agency of the viewer*. Delft.

Degenaar, Eline

2016 The museum as muse: 'A research into the relationship of contemporary Berlin based artists with the museum institute', Delft. (15-29)

Klonk, Charlotte

2009 *Spaces for experience*. London: Yale University Press.

O'Doherty, Brian

1976 *Inside the White cube*. Berkeley: University of California Press.

Rosenthal, Nan

2004 *Marcel Duchamp (1887-1968)*. New York: Department of Modern and Contemporary Art, The Metropolitan Museum of Art

Tzortzi, Kali

2015 *Museum Space: Where Architecture Meets Museology*. Abingdon: Taylor & Francis

Internet Sources

<https://www.youtube.com/watch?v=dYahe1-isH4> (30-05-2016)

Reflection

Relevance

[The value of the graduation project in the larger social and scientific framework.]

I am analyzing and criticizing contemporary developments in the museums functioning and will apply my findings in my museum design. The notion that the museum functions as the incubator of art and no longer as the repository of art is one of those findings. This could finally lead to a new interpretation of the museum, as we know it today.

Time planning

[A scheme of the division of the workload of the graduation project in the 42-week timeframe. Compulsory in this scheme are the examinations at the middle and end of the semester, if required, the minors you intend taking and possible exams that have to be retaken. The submitted graduation contract might be rejected if the planning is unrealistic]

Start - P1 – Designing a gallery on 1:33 scale.

Plan analysis of reference projects.

Research into artists of the 70's institutional critique (Dan Graham, Micheal Asher, Hans Haacke).

Research Seminar; research into the relationship of 20th century artists and contemporary artists with the museum.

P1 - P2 – First attempt of a design on 1:500 scale. A design that makes statements about its spatial context.

Summer – Exam: Delft lectures on architectural history.

Summer - P3 – Setting up a set of design tools based on plan analyses and literature research on the Berlin building culture and using these tools to develop my design of the museum. I am planning to work in this period on a range of scales. From material studies to structural models, from routing schemes to light studies. At P3 I would like to present on 1:20 scale with a studies on material, construction, climate, light plan and spatial experience. I want develop these ideas in an early stage in order to reach a high level of detail in my project.

P4 – P5 – In this period I would like to bring all established ideas together in one design. This will be a period of fine-tuning my design.