

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examenscommissie-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 | Dagna Barbara Dembiecka |
| Student number | 5390974 |

| Studio | | |
|---------------------------------------|--|--|
| Name / Theme | | Interiors Buildings Cities / Palace |
| Main mentor | Daniel Rosbottom | Architecture |
| Second mentor | Matthijs Klooster | Architectural Engineering and Technology |
| Third mentor | Jurjen Zeinstra | Research mentor |
| Argumentation of choice of the studio | <p>The studio of Interiors Buildings Cities focuses on buildings and interiors that accommodate the different scales and gradations of public life. It focuses on the spaces ranging from interiors, through the building, ending on the city focus. It positions the projects in relation to place, time, and material culture.</p> <p>The studio considers the educational program as a collective and reflective process, leaving space for individual contributions and approaches to design. The graduation studio takes focuses on large-scale buildings which can accommodate the complicated relations between architecture and public life.</p> <p>Having experience in architectural offices which deal with complex, large-scale projects, I believe the comprehensive approach to the design process that the studio offers (by taking into consideration every scales and context and using various means to communicate the project) is a correct and valuable method.</p> | |

| Graduation project | |
|---------------------------------|--|
| Title of the graduation project | The post-museum: the museum of contemporary art in the city of Antwerp. |
| Goal | |
| Location: | Antwerp, Belgium |
| The posed problem, | M HKA in Antwerp has an interesting history, having its roots in an anti-institutional approach reaching far before 1980s, when it opened in its current form. The authorities of the institution want to radically expand the museum's capacity to accommodate the needs of the growing collection and mark the M HKA's importance within the contemporary institutions' landscape. The problem arises of how one can reconcile this dichotomic nature of M HKA anti-museum fascinations with contemporary technical requirements and design a well-functioning |

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| | institution that also reflects the critical history of this contemporary art museum. |
| research questions and | <p>How to design a contemporary art museum in a way that respects the institution's critical history? In other words, How to soften the institutional character of a new building of M HKA?</p> <p>How to use the potential of the existing court building instead of demolishing it?</p> <p>Can a building that reflects a completely different typology be a trigger for artists and curators to create unique exhibition spaces?</p> |
| design assignment in which these result. | Architectural project for a contemporary art museum; research on the topic of contemporary art museums as well as an anti-museum discourse in the 20 th century in Belgium and worldwide; |
| Process | |
| <p>Method description</p> <p>Collective research through thinking and doing. Analyzing precedent projects of contemporary art museums through making models of exhibition spaces, analyzing and creating plans, sections, diagrams, and other relevant drawings to understand the given precedents in terms of spatial and functional qualities. Studying the architectural strategies and ideas which underpin each of the given museum references.</p> <p>Analyzing texts and podcasts on the history of exhibition spaces, art museums, and the current status of the contemporary art world and institutions representing it. Writing reading responses to texts positioning them in reference to each other. Reading seminars for collective discussion and exchange of thought.</p> <p>Individual analysis of the art collection of M HKA. Basing on the chosen ensemble, creating a spatial response on how to exhibit the works of art using techniques such as collages, model making, photographs of the model, and architectural drawings.</p> <p>Understanding the complicated background of the art institution through research on several topics such as the history of Antwerp, history of the contemporary art in Flanders and around the world, notions of the anti-museum present in the narration of M HKA, collecting and studying other relevant examples of contemporary art museums.</p> <p>Analysis of the existing building on the given plot in order to expose the spaces with the most potential and understand the possibilities and limitations. Further model-making (thinking through making) as well as preparing drawings necessary to understand the spaces and design their future function.</p> | |

Literature and general practical preference

Antille, B. (2013). 'hon—en katedral': Behind pontus Hultén's Theatre of Inclusiveness. *Afterall: A Journal of Art, Context and Enquiry*, 32, 72–81. <https://doi.org/10.1086/670183>

Niklas Maak, Charlotte Klonk, Thomas Demand. *The White Cube and beyond – tate etc.* Tate. Retrieved January 5, 2023, from <https://www.tate.org.uk/tate-etc/issue-21-spring-2011/white-cube-and-beyond>

Colomina, B. (2009). The Endless Museum: Le Corbusier and Mies van der Rohe. *Log*, 15, 55–68. <https://www.jstor.org/stable/41765260>

Chan, C. (n.d.). How 'Liquid Modernity' Shaped Art and the World. *Frieze*. <https://www.frieze.com/article/how-liquid-modernity-shaped-art-and-world>

O. Hansen, Z. Hansen, The Open Form in Architecture – the Art of the Great Number [in:] A. Kędziora, Ł. Rodunda (eds.), Oskar Hansen: Opening Modernism, Muzeum Sztuki Nowoczesnej w Warszawie, 2014, pp. 7–8.

v. Frankenberg, P. (2012). Museum Utopia. A Brief Architectural History of the Ideal Museum. *Art History Supplement*, 2(3), 23–26.

Obrist, H. U. (2016). *Ways of Curating* (Reprint). Farrar, Straus and Giroux.

Condello, A., & Lehmann, S. (2016). Sustainable Lina: Lina bo bardi's adaptive reuse projects. Cham, Switzerland: Springer International Publishing. doi:<https://doi.org/10.1007/978-3-319-32984-0>

Birkett, W. B. (2022). *To Infinity and Beyond: A Critique of the Aesthetic White Cube*. Seton Hall University.

Copeland, M., Lovay, B., Hendricks, J., Cladders, J., Colomina, B., Flynt, H., Goldsmith, K., Morris, R., Nickas, B., Armleder, J., Barry, R., P-Orridge, G., & Vautier, B. (2017). *The Anti-Museum: An Anthology*. Koenig Books.

O'Doherty, B., & McEvilley, T. (2000). *Inside the White Cube: The Ideology of the Gallery Space* (Expanded). University of California Press.

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

Obrist, H. U. (2008). *Hans Ulrich Obrist: A Brief History of Curating: A brief history of curating* (L. Bovier & H.-U. Obrist, Eds.). JRP Ringier.

Collective analysis of precedent projects:

- 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, Zürich. David Chipperfield
- FRAC, Dunkerque. Lacaton + Vassal

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 topic of the Interiors Buildings Cities studio is the Palace. Palaces are used in the studio as a reference to complex representative public buildings that are able to accommodate the different scales and gradations of public life within them. The contemporary art museum for the city of Antwerp is

a topic nested in the very present-day realities. Architecture for art is also nowadays the architecture for public life, which also has to express the critical history of the institution that will inhabit it.

According to the project brief, the museum is proposed on a site that will recast it as a significant urban figure in Antwerp's ongoing development, the gallery is intended to become part of a museum ensemble in the South of the city that includes several art galleries, the Photo Museum, and the recently transformed and reopened Museum of Fine Arts.

At the same time, regardless of the main purpose, it has to become a new representative architecture for the city of Antwerp, therefore, the typological and architectural investigations will be strictly connected with the context in which it is being designed.

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

In recent decades museums became not only places to contemplate art, but also places to hang out, work, or even shop. The case studies conducted by our studio during the last months prove that the museum typology in recent decades started resembling a versatile, vibrant public space rather than a monothematic institution that just showcases its collection. At the same time, the white cube typology dominated the gallery spaces, bringing an unjustified sense of sacred spaces and isolating the art from its context – public life. Such aesthetics do not fit the M HKA institution, which has its roots in the anti-museum and anti-art fascinations and strives for a larger public outreach.

The project aims to take a position in relation to other art museums being designed in recent times and deliver a contemporary and forward-looking view of this typology.

It proposes to take into consideration the building which currently exists on the plot and treat it as an opportunity to form a unique institution deeply embedded in the context of the found space, but also in the relation to its anti-museum traditions. The existing building can be treated as a scenography within the added mass (necessary to meet the program requirements). With such a strategy, I intend to deliver a versatile, generous range of spaces to exhibit contemporary art as well as deliver a good foundations for development of public life within the building.