

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	Marta Krzysztofowicz
Student number	5636078

Studio		
Name / Theme	Interiors Buildings Cities	
Main mentor	Daniel Rosbottom	Architecture
Second mentor	Jurjen Zeinstra	Research
Third mentor	Matthijs Klooster	Architectural engineering
Argumentation of choice of the studio	I agree with the philosophy of the studio which believes that a well situated building in a city have a power of appreciating its history and its people and bringing it into sense. I also believe in designing from user perspective and therefore focusing on interior.	

Graduation project	
Title of the graduation project	Flemish Museum of Contemporary Art VMHK
Goal	
Location:	Antwerp, Belgium
The posed problem,	Expansion of MHKA, Museum of Contemporary Art Antwerp into VMHK, Flemish Museum of Contemporary Art
research questions and	<p>What does a museum of contemporary art represent as an institution in XXI century?</p> <p>To what extent should public movement be intertwined with functional zones of the museum?</p> <p>How fit are existing structures to host other purposes?</p> <p>What is the balance between the specificity of architecture and neutrality (flexibility) to create a satisfactory space for directors, artists and the public?</p>

design assignment in which these result.	Adaptive re-use and extension of the courthouse and change of function into a contemporary art museum
Process	
Method description	
<p>City. Analysis of historical maps supported by information from books, understanding the development of the region. Analysis of the location, and understanding of the construction of Zuiderluis. Understanding the nearest surrounding by modelling and drawing the elevations. Future Plans, what is being developed.</p> <p>Typology. Historical research about the beginnings of Contemporary Art and new typology. Typological analysis, understanding the aspirations of institutions, but also functional analysis of movement, scale etc. Analysis on different scales through detailed model making and photography.</p> <p>M HKA. Analysis of the brief for the competition – history, needs, aspirations. To understand the collection the ensembles were studied. Design an exhibition space for one of the artists from the MHKA ensemble – experimentation through design to understand what is necessary for a gallery space.</p> <p>Re-use. To understand the structure of the existing building a thorough study of available information as well as an analysis of the drawings and photographs were done. Study the precedents dealing with a similar situation.</p> <p>Detail. Understand the technical requirements that need to be met in a museum, especially gallery spaces: air movement, light sources, plant size and location, through the study of the precedents and research Detail modelling to understand the visual impact</p>	

Literature and general practical preference

Precedents studied

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
M HKA, Antwerp. Michel Grandsard
KMSKA, Antwerp. Jean-Jacques Winders, Frans Van Dijk & extension by KAAN
Architecten
MAS, Antwerp. Neutelings Riedijk Architects

Definition of the modern museum and its interiors

Grayson P. (2013) Beating the Bounds. Reith Lecture.
Pimlott M. (2022) Visibility, spectacle, theatricality and power: the problem of the museum: Staging the Museum. OASE Foundation.

Transition in the role of the museum in the city

Klonk, C. (2009). The Dilemma of the Modern Art Museum, Spaces of Experience: Art Gallery Interiors from 1800 to 2000. New Haven, Yale.

Museum as a catalyst for urban development

Dyckhoff, T. (2018). The Age of Spectacle: The Rise and Fall of Iconic Architecture. Windmill Books.
O'Farrell S. (2021). The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general discusses the city's world-renowned transformation.

Values of the museum

Brook, O. (8 September 2021). Culture and Privilege, BBC
English, D., Barat, C., & Wilson, M. (2019). Among Others: Blackness at MoMA. The Museum of Modern Art, New York.

Additional reading, different subject

Evans, R. (1990). MIES VAN DER ROHE'S PARADOXICAL SYMMETRIES. AA Files, 19, 56–68.
Liefoghe, M., Çiçek, A., & Engels, J. (2022). Staging the museum: = Museum scènes. nai010 publishers.
Davidts, W. (2017). Triple bond: Essays on art, architecture, and museums. Valiz.

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

This year in the “Interiors Buildings Cities” studio we are dealing with a real-life situation. The graduation topic is the response to the competition held by MHKA (Museum of Contemporary Art in Antwerp) which aspires to expand its institution and provide a new building for a VHKA which would become a Flemish Museum of Contemporary Art. We achieved the brief for the competition and had to position ourselves against it questioning larger social issues such institutions inflict. Because of the common topic, it led to greater collaboration between students and more specific discussions. It fulfils the master programme requirements as we’re challenged with designing a large-scale public building and its specificity is highly relevant to the professional framework.