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:

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<tr>
<th>Personal information</th>
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<tr>
<td><strong>Name</strong></td>
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<td><strong>Student number</strong></td>
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<th>Studio</th>
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<td><strong>Name / Theme</strong></td>
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<td><strong>Teachers / tutors</strong></td>
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<td><strong>Argumentation of choice of the studio</strong></td>
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<th>Graduation project</th>
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<td><strong>Title of the graduation project</strong></td>
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<th>Goal</th>
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<td><strong>Location:</strong></td>
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<td><strong>The posed problem, research questions and design assignment in which these result.</strong></td>
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This project designs a space for art that integrates Bauhaus Dessau and the new Bauhaus Museum in Dessau Station, Germany. The project begins with an analysis of the mechanisms that capture the relationship between art and the human being. And establishes assumptions about the art museum corresponding to the new age. Based on these assumptions, this proposal will release space for the new relationship between art and people, and incorporate them into the city to enhance the connection of Bauhaus and the new Bauhaus museum with the expansion of the experience of art. Here ‘the expansion of experience in art’ is the principle of this project. The extended relationship between art and human means that by improving technologies, the production and distribution of art can be implemented easily. This means that the boundaries between the viewer and the artist gradually disappear, and the space for art has the direction for ordinary life besides the conventional museums.
**Process**

**Method description**

The research of this project is primarily based on 'context' in two areas;

1. *human and art,*
2. *architecture and city.*

These two areas basically start with the relationship between art and man.

An underlying assumption is proposed.

1. *Art has been passed on to people through experience.*
2. *The way of creation of art has broadened its scope by the development of technology.* - *New Life cycle of Architecture.*

Now, the boundary between those who create art and those who experience it is getting blurred. These two assumptions are still abstract and are the philosophical assumptions of our relationship with the outside. To rationalize this process as the tangible premise, Kant, Heidegger, and Hans Georg Gadamer's view of art was studied, and finally, a model based on Hans Georg Gadamer's 'play' and the festival was adopted as a standard. In Gadamer 's play model, the relationship between art and human beings can be arranged like a play, which is based on experience. The relation to art is to 'participate' in play and reconstruct the play into the subjective interpretation of each. Here, 'play' holds own rules for the subjectivity and purpose of the creator who made the play and the player who enjoys it. To create the process of the play', the creator must understand the structure in which 'play' can be perceived and experienced as a play, and the player needs the knowledge to recognize 'play' as play. In other words, learning about universal standards, knowledge or 'history' of understanding is supported by this, and as the play is executed, the reconstructed subjectivity begins to affect universality as a specificity. Based on the "play" of the same subject, the situation in which this process occurs continuously or in multiple ways is described as a festival. Here, the viewpoint of art 'play' has its own theme, but it has a different characteristic from Kant 's model' purpose without purpose 'which relies heavily on subjectivity in that universal information is needed to understand it. Based on this theory, research has two main directions:

1. *To directly reinterpret the relationship between art and human.*
2. *To translate it as the basis of architectural ontology.*

The reason for choosing this research methodology was that we wanted to try to clarify the link between learning about architecture and the implementation of new initiatives and at the same time the process of philosophical or abstract level issues being implemented physically and architecturally Which is an experiment on what kind of logic can be given. To summarize, the purpose of this research is to provide a proposal for specificity based on universality. Furthermore, this project will suggest about the specificity with the definition of new architectural life cycle from the robotic technologies.
**Literature and general practical preference**


2. EunHae Jung, The definition of play in Heidegger and Gadamer (Seoul, Institute of Humanity in Seoul University, 2007),

3. Ferdinand De Saussure, Course in General Linguistics (Bloomsbury, 2013).


5. Rafael Modeo, Opposition; On typology (Cambridge, Massachusetts: MIT Press, 1965)


7. Walter Gropius, the new architecture and the Bauhaus (Cambridge, Massachusetts: MIT Press, 1965)


**Reflection**

**Relevance**

The purpose of this project is to find new possibilities of city and architecture through the theme of experience based on the change of relationship between art and human being. This project adopts a direction of typological viewpoint to find a methodology that can be applied to the physical outcome of architecture, starting from the abstract theme ‘mundane experience.’ There are internal and external reasons for the adoption of architecture (project).

1. *For internal reasons, the proximity of the artistic experience - the space in which the nearest experience works is provided from the 'ordinary life.'* And assuming that the ordinary space is a city that is usually experienced consciously / unconsciously. *This view aims to develop a design strategy that can be related to urban space through the adoption of typology.*

2. *At the same time, this research intends to propose an extended methodology for computation design externally.*

Computation design has produced kinds of universal tendency. It is true that 'computation' is biased by the creation of geometry that corresponds to the solid in architecture. Computation technology, however, is the process of calculating it with the algorithm written by the designer. Thus, computation can be useful for procedures that require big data operations such as objective analysis, which can strengthen the design methodology based on typology. In other words, it means that computation can play a role of a bridge that not only focuses on superficial form-finding that creates new forms, but also on existing history and context, and makes it possible to inherit the design methodology of the previous era. The problem is what algorithms to design, which can be taken from any perspective.

This project is a project that starts with the possibility of a new relationship between the arts and the human being and the new relationship with the changes of the age, translating it with experience and assuming the relationship between experience and architecture and suggesting new possibilities for it.
**Time planning**
This graduation projects will have big phases.

1. Design (20 weeks)
   - Defining architectural language, Composition
   - Programming, Coding computational assignments.

2. Fabrication (7 weeks)
   - Technical Drawings
   - Prototyping Modeling with Robotic solution
   - Lunching application for computation part (optional)

3. Preparing presentation. (5 weeks, several plans can be overlapped.)
   - Physical Modelling (2W_a)
   - Prototype Modelling (2W_b)
   - Documentary movie making(3W)