

# Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



## Graduation Plan: All tracks

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Joana Vilaça
Student number	5134021

Studio		
Name / Theme	Architecture and Public Building/ The New Museum: Art and the City Re-wired	
Main mentor	Henk Bultstra	Architectural Design
Second mentor	Florian Eckardt	Building Technology
Third mentor	Sang Lee	Research Plan
Argumentation of choice of the studio	The Public Building studio offers the opportunity to reimagine and rethink the museum to better suit the challenges of today and help bring about a more sustainable future. As a long established and trusted public institution, the museum has a unique position in influencing public discourse and promoting change across society. Therefore, it will be interesting to explore the possibilities of relating museum design with climate issues and technological advancements. This will also fulfill the studios theme of 'multiplicity' by combining the traditional museum program (which typically concerns the collection, conservation and display of art) with its other function, as a platform for showcasing and discussing issues of public concern.	

<b>Graduation project</b>	
Title of the graduation project	Environmental activism in the museum: art and technology as agents of change
<b>Goal</b>	
Location:	Maashaven Zuidzijde, Tarwewijk, Rotterdam South, the Netherlands
The posed problem,	<p>Environmental activism requires effective communication to a wide audience in order to highlight ongoing issues around the world. Art and environmental art in particular, can be a powerful tool to showcase this type of complex issues and can be used to raise awareness of the seriousness of the problem at hand. Museums, as trusted institutions, should be actively involved in highlighting the current environmental issues affecting the world. They must use their positions of power to inform the public about ongoing issues in order to provoke change across society. Furthermore, museums should provide public access to scientific information and policy on the environment in a format that is accessible and engaging to the average museum visitor. It is crucial to develop effective ways of displaying art dealing with environmental issues and to shape museums to accommodate these different methods of representation.</p>
research questions and	<p>In what ways can art be used to display environmental issues?</p> <p>How can museums be adapted to display art concerning environmental challenges?</p> <p>How can spaces be designed to provide an engaging experience of this kind of art?</p>

	<p>What relationship between technology and art in relation to environmental activism?</p>
<p>design assignment in which these result.</p>	<p>The overall aim is to create a museum dedicated to artworks which highlight current environmental issues. Art will be used to better communicate and raise awareness on these issues to the general public. The design will be developed around the idea that art institutions should play an active role in engaging the public with diverse and pressing problems affecting the health of our planet. The most effective medium to communicate this type of complex and immediate problems is technology such as films and other visual and auditory devices. Therefore, the building will be adapted to display artworks which deal with this subject in a number of ways, through interactive art pieces, immersive exhibitions or representative artworks, which emphasize visualization and communication of issues around the world. By juxtaposing these different strategies a mixed-use program for the building begins to emerge, thus facilitating the engagement of the audience with climate issues on multiple levels and maximizing the opportunity for informative, compelling experiences to take place.</p>
<p><b>Process</b></p>	
<p><b>Method description</b></p>	
<p>This research focuses on investigating the effectiveness of technological mediums to display art concerning environmental issues in order to apply the gained knowledge to the designing of the museum. This will involve the collection and analysis of qualitative data on the employment of technology and virtual elements in museums and how they are used to engage visitors. The research will also use an exploratory approach to define how spaces can be adapted to certain technological devices. This will be achieved through precedent analysis of relevant case studies of galleries and museums that have integrated technology in their exhibitions. The data will be gathered from a combination of primary and secondary sources including observations, photographs and</p>	

drawings from museum visits, as well as books, journal articles, documentaries and webpages.

## Literature and general practical preference

Braddock, Alan C., and Renée Ater. "Art in the Anthropocene." *American Art* 28, no. 3 (2014): 2-8. Accessed December 1, 2020. doi:10.1086/679693.

Breitwieser, Sabine. "Taking Part in the Museum." *Afterall: A Journal of Art, Context and Enquiry*, no. 34 (2013): 4-15. Accessed December 1, 2020. doi:10.1086/674183.

Dziekan, Vince. *Virtuality and the Art of Exhibition: Curatorial Design for the Multimedial Museum*. Chicago, IL: Intellect, 2012.

Duxbury, Lesley. "A Change in the Climate: New Interpretations and Perceptions of Climate Change through Artistic Interventions and Representations." *Weather, Climate, and Society* 2, no. 4 (2010): 294-99. Accessed December 1, 2020. <http://www.jstor.org/stable/24907363>.

Gere, Charlie. "New Media Art and the Gallery in the Digital Age." *Tate Papers*, 2004. <https://www.tate.org.uk/research/publications/tate-papers/02/new-media-art-and-the-gallery-in-the-digital-age>.

Gens, Mark. "A Critical Analysis of Art in the Post-Internet Era." *Gnovis* 17, no. 2 (2017): 11–19. <https://doi.org/http://hdl.handle.net/10822/1043683>.

Giannachi, Gabriella. "Representing, Performing and Mitigating Climate Change in Contemporary Art Practice." *Leonardo* 45, no. 2 (2012): 124-22. Accessed December 1, 2020. <http://www.jstor.org/stable/41550751>.

Janes, Robert R. "The End of Neutrality: a Modest Manifesto." *Ecsite*, no. 17 (April 2016). <https://www.ecsite.eu/activities-and-services/news-and-publications/digital-spokes/issue-17>.

Miessen, Markus, and Shumon Basar. *Did Someone Say Participate? : An Atlas of Spatial Practice*. Cambridge: MIT Press, 2006.

Newell, Jennifer, Libby Robin, and Kirsten Wehner. *Curating the Future: Museums, Communities and Climate Change*. Milton Park, Abingdon, Oxon: Routledge, 2017.

Taplin, Roslyn. "Contemporary Climate Change Art as the Abstract Machine: Ethico-Aesthetics and Futures Orientation." *Leonardo* 47, no. 5 (2014): 509-10. Accessed December 1, 2020. <http://www.jstor.org/stable/43832971>.

## 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)?

This project addresses the studios theme, 'the new museum', by reformulating the logic of the museum to become a platform for highlighting environmental concerns. It does so by exploring ways to integrate technology into the exhibition, so as to provide an informative, immersive and engaging experience to museum visitors. From an architectural standpoint, this project aims to develop a vision for merging the virtual and actual aspects of displaying artworks into a comprehensive exhibition space, with the aim of engaging the audience and provoking critical reflection on the ongoing climate issues.

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

Technology is crucial in showcasing environmental art in an effective and engaging way, particularly when it is required to translate scientific data into a widely understood format (such as art) which is capable of conveying important ideas to a broader audience. By investigating ways to best display artworks concerning the environment, this work will contribute to architects looking to design for this type of art, as well as to investigators and activists in general, who wish to apply the findings to their work. Furthermore, this research will add to the existing knowledge on museum design by exploring new ways to use technology as an integral part of the exhibitions. It will demonstrate the capacity of museums to embody diverse functions by combining the traditional programs of collecting, storing and displaying art, with new ones relating to becoming a platform for discussing issues of public concern.