

# 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](mailto: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	Thea Jiang
Student number	5480248

Studio		
Name / Theme	Complex Projects	
Main mentor	Henri Van Bennekom	Architecture
Second mentor	Rico Heykant	Building Technology
Third mentor	Maria Finagina	Architecture
Argumentation of choice of the studio	<p>Complex projects studio investigates in the dynamic social and technological environment that have demanded architects to design and help cities, buildings and bodies to adapt. The studio focuses on developing a research methodology and structured design approach towards various scales and subjects: global relevance, the urban context of Berlin, specific building concepts, functionalities and technology, materialization and critical details.</p> <p>Looking the ambition of the studio, it is a celebration and insight of the disorder and uncertainty of future built environment. With a rigid approach to research and design offered by the studio, I am interested in developing skills of how to process, organize and navigate among the complex and unexpected data that will influence architecture practices.</p>	

Graduation project	
Title of the graduation project	Bye-Bye-Bye Museum: museum of return on the Museumsinsel of Berlin
Goal	
Location:	Berlin, Germany
The posed problem,	<p>One of the most controversial topics surrounding museums in the twenty-first century is the questionable origin and accessioning of their collections. Museumsinsel Berlin, as one of the most significant museum clusters, has become home to numerous foreign collections due to its imperial and colonial history. Authorities have struggled to critically present their collections while recognizing and addressing how objects were acquired. More recently, Germany has expressed willingness to research and give back these collections in response to public pressure. The challenge lies in how one can actively</p>

	involve the public in political and social debates, such as restitution and decolonization, and design a museum that effectively handles the process of return, exchange, and exhibition for future collections.
research questions and	How to design a museum that engages the public and facilitates the return of objects?  In other words, how to decolonize museums in order to deliver inclusion? How to create architectural experience in a museum that are immersive, emotionally resonant and meaningful? How to design the permeability of a museum's backstage while maintaining privacy/security?
design assignment in which these result.	Architectural design proposal for a museum of return, accompanied by research into historical development of museum typology; ideas to engage the public and decolonize institutional practices in museums.

From the design brief, the National Museums in Berlin initiated the project and are partnering with the World Heritage Convention. The main client, Museum Island, is collaborating with international museums to create a new museum. This museum will address controversial collections. It is situated at Fischerinsel, which is within a residential area south of Museum Island, Berlin. The project occupies a space of 17,000 square meters and is divided into five main areas:

- Back of House: Art collection handling areas.
- Storage: Where collections and artifacts will be stored temporarily.
- Conservation Labs: Spaces dedicated to preserving and restoring the collections.
- Exhibition: Where the collections will be displayed to the public before returned.
- Public Space: Areas accessible to visitors for various activities including return ceremonies

## Process

### Method description

The overall methodology is to define and develop a Design Brief that responds to a Design Proposal for the posed thesis topic, problem and question. This design brief will be a basic document and design guidelines for providing an answer to the brief in the form of an elaborated design proposal, which will be the result for MS4. In formulating the Design Brief, collective research on Client, Site and Program will be applied.

The research method for program mainly focuses on case studies of museums, in terms of sizes, program areas, functionalities, spatial relationships. It is also not limited to literature reviews, benchmarking, documentaries, films, interviews with museum professionals and analytical diagrams. Additionally, analysis of museum precedents worldwide will be used for discussions and exchange thoughts in a group seminar.

Clients is proposed through global scale and domestic scale as the topic is also relevant to other museums worldwide. It was also necessary to look at institutions that are in partnership with. Research includes lenses such as visions and motivations of the client's organisation, previous project, as well as the client's targeting users and partners. Precedent studies of relevant or successful museum models can also help with identifying key design visions which align with the clients.

The site for this project will be prioritising group site requirements as a proposed Berlin's city master plan and building strategies. Research for the final site choice will be organised through photos,

analytical diagrams, mappings of Berlin and site areas, 3D modelling. For analytical mappings of sites, it will be necessary to demonstrate the current surrounding environment, as well as the heritage-listed buildings and sites nearby. Photos of surrounding areas during site visit or online are also helpful for understanding the urban fabric of site surroundings.

### **Literature and general practical references**

Boyd, W. L. (1999). Museums as Centers of Controversy. *Daedalus*, 128(3), 185–228.

German, S. (2020). Repatriating artworks. In Khan Academy.  
<https://www.khanacademy.org/humanities/special-topics-art-history/arches-at-risk-cultural-heritage-education-series/whose-art/a/repatriating-artworks>

Entract, J. P. (1972). LOOTY, A SMALL CHINESE DOG, BELONGING TO HER MAJESTY. *Journal of the Society for Army Historical Research*, 50(204), 237–238. <http://www.jstor.org/stable/44225348>

Museumportal Berlin. (n.d.). The Benin Bronzes, Restitution and What is Next.  
<https://www.museumportal-berlin.de/en/events/die-benin-bronzen-restitution-und-was-nun/>

Ballantyne-Way, D., & Harris, G. (2022). Berlin announces several restitution agreements with Namibia, Cameroon and Nigeria. <https://www.theartnewspaper.com/2022/06/30/berlin-announces-several-restitution-agreements-with-namibia-cameroon-and-nigeria>

VAN BEURDEN, J. (2022). *Inconvenient Heritage: Colonial Collections and Restitution in the Netherlands and Belgium*. Amsterdam University Press.

Adecorativeaffair. (2015). The power of the enfilade.  
<https://adecorativeaffair.wordpress.com/2015/10/05/the-power-of-the-enfilade/#comments>

Museums Association. (2023). Home - Museums Association. <https://www.museumsassociation.org/>

Staniforth, S. (2010). Slow Conservation. *Studies in Conservation*, 55(2), 74–80.

Sheridan, M. (2017). *Louisiana: Architecture and landscape*. Louisiana Museum of Modern Art.

Lau, M. K. E. (2006). *Architecture of permeability: urban redevelopment of Fa Yuen Street*. The Chinese University of Hong Kong.

Snickare, M. (2022). Learning from the Kunstkammer?: Colonial Objects and Decolonial Options. In *Colonial Objects in Early Modern Sweden and Beyond: From the Kunstkammer to the Current Museum Crisis* (pp. 147–190). Amsterdam University Press.

ANG, I. (2005). The predicament of diversity: Multiculturalism in practice at the art museum. *Ethnicities*, 5(3), 305–320.

Sirefman, S. (1999). Formed and Forming: Contemporary Museum Architecture. *Daedalus*, 128(3), 297–320.

Films for understanding thesis topic and typological studies:

- The Last Vermeer, 2019
- The Art Dealer(L'Antiquaire), 2015
- The European Dream, 2020
- The Square, 2017
- Bauer I, 1907
- The Monuments Men, 2014
- The Rape of Europa, 2006
- Martha Liebermann: A Stolen Life, 2023
- La Ville Louvre, 1990
- Museum Hours, 2012

Seminar analysis of precedent projects:

- Neue Nationalgalerie, Berlin
- New Museum, New York
- Zeitz Museum of Contemporary Art Africa, Cape Town
- Stedelijk Museum, Amsterdam
- Previous student museum project

## 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 graduation project falls under the Complex Projects Graduation Studio – Bodies & Buildings Berlin, which focuses on a specific time and context within Berlin. The studio is driven by the fact that advanced in data science and building information modeling have led to increasingly integrated, dense, and layered building designs. Concurrently, the evolving needs of bodies now demand more from buildings.

The studio is centered around the idea that each graduation project will propose an individual building complex that represents 'One of Berlin,' serving specific needs. Architectural requirements tailored to buildings and bodies, such as museums, are continually evolving and must be designed to accommodate future social, political, and built environments on various scales. This graduation project suggests a museum capable of effectively managing a potentially endless list of collections through a designated process of return, exchange, and exhibition. The different data including types and sizes of collections will further require the buildings to provide specific spaces such as storage and labs that react to different materials and disciplines within these collections.

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

The graduation research delves into the topic of museums' evolving roles to test architecture's ability to rewrite the underlying codes of such specific buildings. For instance, museums are moving away from simply constructing extensions and are instead collaborating to build depots, specifically designed to accommodate their expanding collections. Similarly, this research focuses on the political and social dilemmas museums face when dealing with collections of questionable origins and accessions. Colonial influences in museums run deep, with museum spaces and curatorial practices long defined and designed under the effects of colonization and Eurocentric views from the past, which continue to impact the present. However, museums are increasingly recognizing their role in decolonizing curatorial practices. Curators are actively working to present exhibitions with a neutral narrative, aiming to encourage diverse communities to become more equal and inclusive.

The project aims to view this situation as an opportunity to investigate the role architecture can play in this process. In consideration of various parameters that might influence both buildings and bodies, the design proposal seeks to respond to Berlin's urban context, the global relevance of the chosen research topic, museum building concepts, functionalities, and critical details."