

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 | |
| Student number | 5708990 |

| Studio | | |
|---------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|
| Name / Theme | Public Building, The Vertical Campus | |
| Main mentor | Paul Kuitenbrouwer | Project Design (PD) |
| Second mentor | Piero Medici | Technical Building Design (TBD) |
| Third mentor | Gosia Golabek | Theory & Delineation (TD) |
| Argumentation of choice of the studio | I chose this studio because I have always been interested in the way public buildings interact with its surrounding cityscape. In this project, the building will be located in a very lively environment, will provide multiple public functions, and its education will probably be received by students from all over the world. The ambition is that its educational program could also be received by other people than students. This way, the campus could offer life-long learning opportunities. These three factors make this vertical campus to almost be a small city in itself that will be used by a large variety of people. I was curious to find out how such starting points can be translated into architectural design, and how all different users can make use of and identify with such a building. | |

| Graduation project | |
|---------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Title of the graduation project | Cosmopolitan |
| Goal | |
| Location: | The Hague, near The Hague CS |
| The posed problem, | A campus could be regarded as a spatial model that does not assign spaces, but rather positions objects within a seemingly limitless space: a continuous landscape in which people live and work, that is integrated in the urban fabric (Dick van Gameren, 2014). However, many university campuses are |

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| | enclaves outside of the city, characterized not by openness and connection, but rather by isolation and a lack of connection with the city. This could be explained by the perception that new groups of students are often seen as a potential threat because of the clashes between different lifestyles. |
| research questions and | How can a public vertical campus contribute to and enrich the city of The Hague? |
| design assignment in which these result. | Designing a 21st century campus that serves program for not only its direct users (students, office workers), but also public program that invites other residents from The Hague, commuters, and so on. The 21st century campus won't be one building, but rather a constellation of buildings spread through an area. In this way, the campus can be fully integrated in the cityscape rather than being an enclave on the outside of the city. In my proposal, a part of the capacity plan is selected and proposed as a high rise volume in a specific, threefold site in The Hague for all its different surroundings and therefore users to connect with. |
| Process | |
| Method description | |
| <p>This research will initiate with a review of existing literature on the development on spatial models on campuses (in the Netherlands) throughout centuries. When looking at their characteristics, points of improvement in these spatial models can be defined that will have to be redeveloped in order to reach the design goal of a 21st century campus.</p> <p>After this, case studies of contemporary campuses located within city centers can be reviewed to conduct methods of engagement between campus and city users.</p> | |

By considering different users and their needs, the university campus can become a vibrant and inclusive environment that not only serves the academic community but also actively engages with its surrounding public realm.

The design goal is to create a public vertical campus that integrates seamlessly into The Hague's urban fabric, fostering social, cultural and economic vitality.

The design will enrich the city through three key pillars:

Connectivity: Refers to the physical and social links between campus and the surrounding urban fabric. It is achieved by creating attractive public spaces that invite participation from the public, and encourage interaction between different user groups.

Collaboration: Refers to the cooperation and engagement between various user groups, bridging the gap between academic community and broader city population. It is achieved by providing shared spaces, where people can engage in joint activities and exchange knowledge.

Performance: Refers to result-driven achievements, presenting campus as a contributor to innovation and economic growth. It is achieved by creating dedicated working spaces, where people can focus on specific and professional initiatives.

Literature and general practical references

Fernández Per, A., Mozas, J., & Arpa, J. (2011). *This is Hybrid: An Analysis of Mixed-Use Buildings*. a+t architecture.

Habermas, J. (1991). *The Structural Transformation of the Public Sphere*. MIT Press.

Jacobs, A., MacDonald, E., & Rofo, Y. (2003). *The Boulevard Book: History, Evolution, Design of Multiway Boulevards*. MIT Press.

Sennett, R. (2020). *The Public Realm* (pp. 35–58).
<https://doi.org/10.4324/9781003021391-3>

van Gameren, D. (2018). College versus campus. *DASH / Delft Architectural Studies on Housing*, 6(10), 18–39. <https://journals.open.tudelft.nl/dash/article/view/4893>

Gehl, J. (2011). *Life Between Buildings*. ISLP.

Case studies:

All Souls College, Oxford

V&A Museum, London

University of Virginia, Charlottesville

Trinity College, Cambridge

Downing College, Cambridge

King's College, London

The Schwartz Reisman Innovation Centre, University of Toronto, Weiss/Manfredi

Melbourne Business School, Carlton

Campuses in city centres in the Netherlands (Amsterdam, Utrecht, Maastricht, ...)

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 topic of my graduation, campus contributing to the city by fostering social, cultural and economic vitality, makes for the campus to not anymore be an isolated enclave but be a real public building. This topic covers, next to architectural design, urban design as it aims to connect campus with cityscape.

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

This research contributes to the profession in a way that it can lead as an innovative spatial model for other universities facing challenges in bridging the gap between academic life and city life. By identifying contemporary shortcomings, and reimagining the common spatial layout of a university campus, it provides valuable insights and has the potential to spark positive transformation within the profession.

3. Did you manage to fulfil your initial design ambitions?

Looking back on my proposed design, I believe I managed to design my vertical campus as an actual extension of the urban fabric, that therefore invites a large variety of people and connects academic life and city. In addition, I made slight expansions to the program brief. For example, I wanted this campus' educational offer to go beyond student degrees, and, amongst other things, I introduced not only workshops for students, but also public workshops. These functions were stacked upon each other in a way that it created a logical hierarchy of spaces and extension of the urban fabric. From lower levels to mid levels to upper levels, the aim per floor gradually shifted from connectivity, to collaboration, to performance. This was connected to the shift from public to semi-private. I assigned functions from the program brief (partly existing, partly added) to the pillars. For example, functions assigned to the pillar connectivity (e.g. café/lounge, public student and temporary

exhibitions, public group workshops) were located on the lower levels, and acted as an introduction to the vertical campus. These levels aimed to attract foot traffic and participation of the public. The collaboration levels were scattered through the building and held different functions. For example, workshops on the mid levels could be seen as collaborative, as it acted as a way of knowledge exchange between teachers and students, but also teachers and public, and student and public. This way of working together could also cause more casual interactions. In addition, studio spaces in the upper levels acted as a way of knowledge exchange between office workers and students, or students and students, and so on. The performance levels were located on the upper levels to provide for privacy and result-driven achievements, think of offices and research spaces. The pillars connectivity and collaboration contributed to social and cultural vitality. The pillar performance contributed to economic vitality.

4. How would you evaluate your design process?

From the beginning I knew I was interested in how to actively connect campus and its surrounding city. I tried out several approaches, but could not quite put a finger on how to translate this ambition into architectural design. Somewhere in the process, I tried narrowing my scope for the design to gain a clear direction. I created a framework for myself to follow consisting of three key pillars: connectivity, collaboration, and performance. From this point on, I had a much clearer view and my design process progressed in a much more linear way.