

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	Oliwia Agata Tatara
Student number	5390362

Studio		
Name / Theme	Urban Architecture / Glaneurs, Glaneuses	
Main mentor	Vermeulen, Prof.ir. P.E.L.J.C.	Professor of Architectural Design
Second mentor	A.B.J. van Deudekom	Building Technology
Third mentor	Reinders, Dr. L.G.A.J.	Architecture and the Built Environment, Methods & Matter
Argumentation of choice of the studio	<p>The studio of Urban Architecture focuses on developing different ways of reading the given context, concerning anthropological and sociological aspects and students' own experiences or interests. A set of tools is a starting point, whereas the theme remains open for individual interpretation. Ideas embedded in the given context, what is found at hand, provide a vast range of understandings by simply investigating what is already existing. This guideline is also relative to my previous work experiences at Atelier Starzak Strebicki in Poznań, Poland, which strongly influenced my architectural position in my master's program. As a future professional, I see myself reaching the toolset proposed by the tutors and the methods of work used in the studio. Multidisciplinary cooperation (artists, anthropologists, sociologists) will broaden understanding of the given context and create a detailed brief, the complexity of which will help us find a more prosperous design response.</p>	

Graduation project	
Title of the graduation project	The stages of collective spectacles - community theater and a housing project in the former site of the paper factory
Goal	
Location:	Sappi factory, Maastricht
The posed problem,	The given context of the Sappi factory and the city fabric itself, by its rich history and solid industrial identity, already offers notable prospects regarding the theme of

	<p>collective spectacles. The site characterized by many spatial borders has to be stitched as one of the following elements of the city's history. The spatial cluster must undergo considerable transformations. It will become a part of the city's life as a post-industrial area and as a place of new public interest.</p>
<p>research questions and</p>	<p>What were the meaningful and imaginative spaces that staged the collective spectacles of Maastricht ? How can the site of the Sappi factory stage the collective spectacles ? How to engage the potential of industrial identity in assembling places with features equivalent to those remembered by citizens of Maastricht?</p>
<p>design assignment in which these result.</p>	<p>Masterplan for the given site; architectural project for a community theater and housing in the former factory site; research on the topic of third places and collective memory in the context of the former industrial area and the city of Maastricht;</p>
<p>Process</p>	
<p>Method description</p> <p>The third-place has no apparent purpose. It concerns various spheres of the city. Its remarkable quality fluctuates depending on the needs and characteristics of the communities it gathers.</p> <p>Literature review on collective memory and third places – the books by Christine Boyer, Aldo Rossi, and Ray Oldenburg will help me understand the larger context of the chosen topic. Sociological and anthropological research will help me evaluate the given context through different lenses.</p> <p>Wandering and reflecting through the record of memorable places that once were community builders in Maastricht could be used to formulate the architectural brief for the given context.</p> <p>Analysis of case studies will be captured by model/ atmospheric collage making to restage scenographic allusions that appear on archival photographs/gathered material.</p> <p>The case studies were chosen based on talks, interviews, meetings with "specialists" from Maastricht - architect, local guide, activist. Research of archival drawings and photographs will determine the architectural features that are memorable more precisely.</p>	

Literature and general practical preference

Bloemen, C. (1964). Drie eeuwen Maastrichts theater. Leiter-Nypels.

Boyer, C. M. (1996). The City of Collective Memory: Its Historical Imagery and Architectural Entertainments (1st tr pbk ed.). The MIT Press.

Cillekens, C., & Bartholomeus, V. (2005). Van Ravelijn tot rivvelusie. Mooi Limburgs Boekenfonds.

Cullen, G. (2012). Concise Townscape. Taylor & Francis.

Dingemans, P. A. W., & Evers, I. M. H. (1994). Ach lieve tijd. Waanders.

Kim, M. B. S. C. M. (2013). Borrowed City: Motoelastico. Damdi.

Oldenburg, R. (1999). The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community (3rd ed.). Marlowe & Company.

Ritchi, N., & Coenen, C. (2003). That's why Maastricht : the past, the present and the future. WEAN International.

Rossi, A., & Eisenman, P. (1984). The Architecture of the City (Oppositions Books) (Reprint ed.). The MIT Press.

Sphinx Inside Out book. (2020). the artist + the others.

Ubachs, P., & Evers, I. (2010). Tweeduizend jaar Maastricht. Walburg Pers bv.

Whyte, W. H. (2014). The Social Life of Small Urban Spaces. Project for Public Spaces.

Yin, R. K. (2017). Case Study Research and Applications: Design and Methods (6th ed.). SAGE Publications, Inc. List of case studies/practical references:

- Theater Walhalla - Vanschagen Architecten,
- Verhalenhuis Belvedere "Stories house"
- Piotr Fortuna architects – New Theater in Warsaw
- Hangar 22 Ghent by Compagnie

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)?

STUDIO RELATION

Gleaning as the studio topic can be understood very broadly. The original meaning derives from collecting second crops. However, it can also be interpreted as obtaining information hard to grasp, contained in a given place - ideas, strategies, memory. For the purpose of the graduation studio, the term is

appropriated as a tool for approaching the given context, a critical evaluation of what is already there, the life of the existing. Not only as a materialistic means but also as an intangible value – the reuse of the 'collective good,' the hidden potential of the place. Our own culture of knowledge can become part of this understanding.

The sites that remain in the memory carry some critical architectural features, especially those that served as public venues in the city, incubators of people's ideas, needs, initiatives. This way of looking at the given context allows a better insight into people's needs and behaviors and can formulate a response as an architectural solution. The anthropological and sociological analysis aligns with the studio program, usually interested in urban spaces under transition, with a complex, ambiguous identity. Those urban leftovers can be cherished, although their qualities commonly may not indicate it.

The leftover spaces may not need large-scale planning but more a set of local urban interventions with the multidisciplinary research approach. Stitching those spaces at first requires the appropriate reading of the site. If the Sappi factory becomes inhabited, it also needs to be domesticated, with its urban entanglements used as a base for a new urban and architectural proposal.

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

3.

I believe that the studio and the investigation for new ways of looking at the context, not only from an anthropological point of view but also from personal experiences, reminds us of the critical role of researching in an architect's practice. The methods used in the studio remind us that apart from rapidly developing technologies, there are preeminence ways in formulating the architectural interventions that optimized excel calculations tend to exclude in a design process. From my own experience, I notice that these tools are being forgotten, replaced by algorithms that find the correct answers for us. A design process that undergoes "most effective use" in costs, time, and execution leaves many aspects which I believe are essential in arriving at a solution. Buildings produced by the calculations of the numbers exist, whereas architecture should accommodate spaces, people, contexts. In effect, architecture becomes a standardized production in ever-decreasing deadlines, contextless, which is neither a continuation nor a criticism of the given conditions.

This phenomenon is an immense challenge for the new generation of architects, where the principles of economic profit lead the city's growth modalities. How will working with context remain an incipience while balancing environmental concerns and stringent market requirements?

Suppose we, as architects, want to create places for people that will accommodate urban celebrations with the urge to come back. In that case, we have to learn to see moments in the city that may have very particular timing, social perception, and a political prospect identical to the sites proposed by the studio of Urban Architecture.