

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examcommissie-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	Eva ten Velden
Student number	4275624

Studio		
Name / Theme	Explore Lab	
Main mentor	Geert Coumans	Form & Modelling Studies
Second mentor	Jan van de Voort	Building Technology
Third mentor	Angeliki Sioli	Methods & Analysis
Argumentation of choice of the studio	Explore Lab provides a laboratory for students with a unique fascination which wouldn't fit within the boundaries of regular graduation studios. My fascination about theatricality and stage design, in combination with my experimental research method to discover what architects can borrow from the theatre to redefine atmospheric space and every day experiences within the domestic life, fits perfectly within the open structure of Explore Lab.	

Graduation project	
Title of the graduation project	Theatrical Wonderment dynamic atmosphere in a space of intimacy/domesticity
Goal	
Location:	A room with no specific site
The posed problem,	This graduation project started with the fascination of the black box theatre stage, a relatively simple space of just one room in which everything is possible. I believe in the need for similar rooms in other types of architecture outside of the theatre. As the project evolved this need became clear during the Corona crisis, a time in which people are forced to stay at home as much as possible. Many of those people, myself included, have a home consisting of only one room. One room that suddenly needs to serve the inhabitant in ways way beyond the original ideas of a room. The time of today practically asks for a different way to define space, and I think the black box theatre stage can provide new perspectives on that what the architect already knows.

<p>research questions and</p>	<p>Main question: How can dynamic atmospheric space be created on the black box theatre stage with the use of lighting, perspective illusion and the fly tower in such a way that architects can borrow the resulting theatrical principles to redefine intimate/domestic space?</p> <p>Sub questions: What is atmospheric architecture? Does atmospheric architecture stand alone or does it need the other?</p>
<p>design assignment in which these result.</p>	<p>This graduation project has developed itself on a step for step basis. A concrete crystal clear design assignment hasn't yet been formulated. However, I am sure to say that the design outcome will be in extension of the 1:1 prototype and therefore be a modular room with a dynamic atmosphere that redefines intimate/domestic space as we know it based on principles learned from the black box theatre stage. A principle that will be scalable to any form of architecture in need of such a room.</p>

<p>Process</p>
<p>Method description</p>
<ol style="list-style-type: none"> 1. <i>Literature study and interviews</i> with a director, a script writer and a stage designer to understand the 'expressive character' of atmospheric architecture on stage, and write my own theatre play in which this atmospheric architecture on stage and the surrounding theatre techniques of stage light, perspective illusion and the fly tower all play their part. 2. <i>Thinking through Making</i> in the realm of theatre, by building a 1:20 stage model with changing lights and moving stage, walls and fly bars. 3. <i>Analyses</i> of atmosphere by performing the written theatre play in the 1:20 model, repeating the play several times to explore multiple possibilities. 4. <i>Video editing</i> to combine the different outcomes of the play into one compilation, creating allusions with the use of sound effects and a voice over referring to known architectural theories, again using <i>literature studies</i>. 5. <i>Analyses</i> of the material form of atmospheric architecture on stage to find guidelines on the topics of: 2D vs 3D, Interior vs Exterior, Space within space vs Merging spaces, Revelations vs Illusions. 6. <i>Thinking through Making</i> the stage inside of atmospheric architecture, by creating an improvised 1:1 prototype based on the formed guidelines and incorporating the human scale by using a part of my room.
<p>Literature and general practical preference</p>
<p>Literature on the history of the theatre, stage lighting and perspective illusion Literature on research by design Literature on space, atmosphere, mood and expressive character. Interviews with a director, a script writer and a stage designer Form studies within the 1:20 stage model and the 1:1 prototype</p>

Reflection

1. What is the relation between your graduation (project) topic, the studio Explore Lab, your master track Architecture, and your master programme (MSc AUBS)?

My fascination for theatricality and stage design originates from an honours course I took in the bachelor 'Bouwkunde'. In this course me and my fellow students were asked to design and build a stage design for a play that would be performed in the Aula of the TU Delft. I enjoyed it very much and kept in contact with the director of the play, who in his turn asked me for a second stage design during my master. In my master track Architecture itself I chose studios that touched the topics related to what I had experienced in the theatre. My Msc1 studio thought me how to design from the inside out by starting with the design of a staircase instead of an urban plan, while both my Msc2 studios evolved around the method of Thinking through Making, resulting in the 1:1 building of both a pavilion and a sauna. While starting the master programme at the TU Delft I imagined a graduation project that would combine all that I learned during my studies as well as that what I learned in the theatre outside of the faculty, and the Explore Lab studio is the perfect place to do so.

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

In a larger social framework it is the topic of my graduation work that shows its relevance. In times like the one we are in right now during the Corona crisis, we experience new demands for the limited space we are suddenly only able to use. The black box theatre stage is a limited space on it's own. It has certain rules and boundaries, but within these restrictions lie entire worlds that changes within seconds and make you believe that anything is possible. Whenever I watch a show I feel free, and what better thing to experience this freedom within the confinements of a lock down.

In a larger professional and scientific framework it isn't as much the topic of my graduation work, but my experimental research method that shows its relevance. As architects we design spaces and to some extent we try to direct the people inhabiting these spaces. We promise to design certain atmospheres, spaces with character and different moods and we do so by means of drawings and relatively small models. However, it is only when projects are realized that we can experience their atmospheres and know if we kept our promise. With my graduation work I try to incorporate this experience of atmosphere earlier in the design stage by introducing a 1:1 prototype. In my opinion, a small scale building project provides an extra dimension towards the understanding of atmosphere, and, if that's not enough to encourage this working method, it also provides a more realistic knowledge on how to actually make technical architectural details.