

# 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:

<b>Personal information</b>		
Name	Laura Piccinin	
Student number	5039509	
<b>Studio</b>		
Name / Theme	Urban Architecture – Studio Bricolage	
Main mentor	Prof.ir. P.E.L.J.C. Vermeulen	Architecture
Second mentor	Jelke Fokkinga /Dr. Leeke Reinders	Building technology/ Research Mentor
Argumentation of choice of the studio	<p>I am fascinated by the interaction between time progress and existing factors, how objects and spaces are capable of creating a sensible narrative composition.</p> <p>In contrast with economic-lead urban development in western cities, the interaction starts from historic centre adaptive reuse through a bricolage approach. The studio is named 'Bricolage' and it is the introductory approach to research chosen by the architect bricoleur to redefine a new language and dialogue between an object and its new function, the natural city's essence (or as we have conceived it so far) and the contemporary progression. The 21st Century represents the limits of human species in materials usage. The globe has reached its limits, and people are already suffering the effects of past century design choices. Contemporary use of materials is moved by the economic benefits it brings, but a bricolage approach discusses the possibility of transmitting values of a pre-existences through a physical relocation, creating a new communicative ensemble at all scales.</p>	

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<b>Graduation project</b>	
Title of the graduation project	Nijmegen: the re-use of alterity and authenticity in Molenpoort.
<b>Goal</b>	
Location:	Nijmegen, NL
The posed problem,	<p>Nijmegen is a city in the eastern border of the Netherlands, influenced by many histories in time and composed by juxtaposition or adjacency of forms which create its unique cultural value. The turbulent history created a complex urban space and images composition, to tackle and study in its phases and scales to understand the significance of the signs and traces it left behind and the ones which remains visible.</p> <p>The investigation is an open door adding a vision concerning the cultural value of space and research aims to address and develop a new urban chapter as a potentially unknown condition in time for Nijmegen's society.</p> <p>More in detail, the time limit created by the politicised claim in the historical city of Nijmegen is the shopping centre Molenpoort.</p>
research questions and	<p>How to approach a porous place located in the inner city centre that is a victim of political claims, restoring original fragments and its public identity through the re-introduction of value and diversity resuming it durable, tangible, cohesive and communicative for future users?</p> <p>How can old traces and previous occupation on the site be included in a new urban context of transformation and expand creating a new urban chapter embedded of local qualities?</p> <p>How the new basis influence the built fabric and reflect the social behavior of a future that counts on the past?</p> <p>How can rehabilitation and regeneration transform and add to a building to generate a new state instead of erasing and renovating? What is the risk?</p>
design assignment in which these result.	The design assignment research for a balance between the cultural value of fragments and their influence in the perception of time and space. More in detail the role of fragments in

	<p>different scales of approach: the city's history and how they relay to the eternal recurrence of time, and in material culture as objects, always contrasting the shifting speed world.</p> <p>Considering those relics in different scales they will be the input of other creative acts: they as language are the essence of meaning and learning for new generations, as heritage, but without having the fluke of being protected.</p> <p>The proposed masterplan restores the connection with fragments in a new comprehensible and inclusive dialogue. The bricolage approach finds meaningful objects on-site and gives them a fresh voice based on ecology in a new temporal span highlighting the meaning of an alternative vision and the relevance of practice to the forthcoming: adaptive reuse.</p>
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**Process**

**Method description**

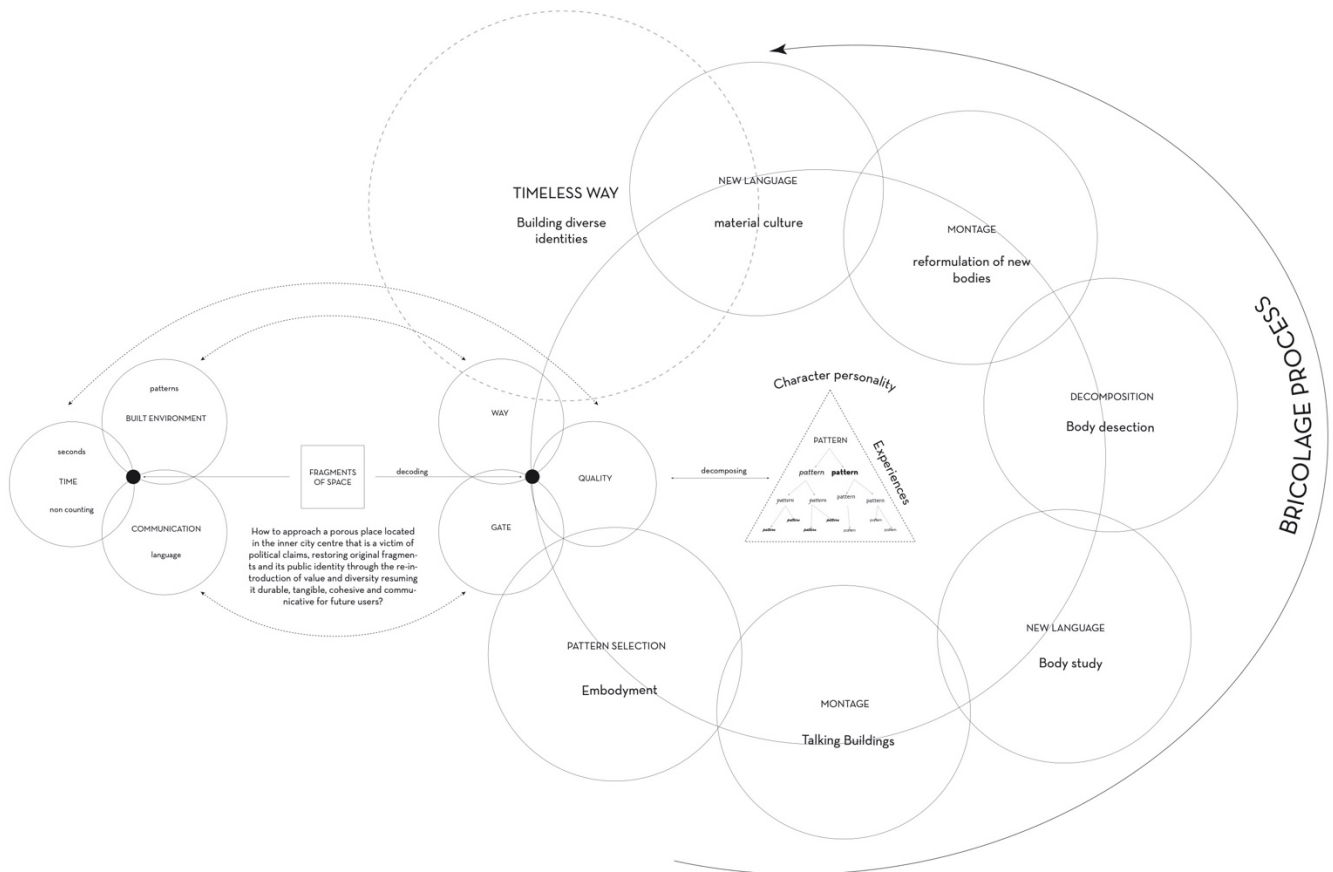
The main inputs for the design will start from the cultural value assessment of Nijmegen that reached a limit created by a politicised claim: the shopping centre Molenpoort. What led to the development of the Molenpoort was the economic interest of the city, ignoring all the prevailing patterns belonging to the historical city of Nijmegen. The research will follow looking at the shopping centre from another side and considering it as an openable boundary, a new perceptive polar interpretation, two authentic domains of infinite and borderline, between topography border and light opening, between eternal time enclave and collapsing time.

The Molenpoort area will be analysed through The Timeless Way of Building contrasting the time 'death' of today, seeing the potential of its space that uses an uncompressible language to unfold and express the identity belonging to space.

The research will analyse the Quality found in the city as a toolset of the bricoleur to unveil the guidelines. Allowing to carry out a project with adequate symbiosis to the surviving linguistic and leading to the timeless Way of building, which emphasizes respect of the pre-existence city's and its cultural past projecting it to the future.

In a new design proposal, all the selected valuable patterns will be reintroduced with a new function or better they will compose new characters. The object will take shape considering the different patterns connections and scales and it will embody the direct connection with the subject. The physical structures will not have tangible material value however will be the representation of a process of a previous selection, of distinction between the vain and the essential, between the body and the occurrence. The architect bricoleur will recommend new meanings, to contrast what is evident to give another point of view dialoguing and transforming

the space in a communicative entity through its diversity composed by dimension, fragments, materials and unique identity.



## Literature and general practical preference

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## **Reflection**

1. What is the relation between your graduation (Urban architecture) topic, the studio topic (Bricolage studio), your master track (Architecture), and your master programme (MSc AUBS)?

The relation is relevant because focuses on a new future of the city of Nijmegen that starts from the adaptation of the existing and it is ready to adjust to future needs. Nijmegen is a city built on Roman ruins, shifting to medieval catholic and wearing layers of intriguing stories and disgraces, it is a complex bricolage object that is not completed yet. And for not being complete, it is not easy for people to see what is behind the dusty and changing layers of its urban environment.

The research explains the value of multidisciplinary analysis in architecture, raising questions about the right approach to existences to use them as the guiding tool to design. The Bricolage approach of the studio applied to a historic city centre emphasises creativity as a continuous research process in Architecture and deep analysis of what we find, considering everything around us as valuable elements belonging to a space and to nature.

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

The graduation work can be considered as a guideline to approach sites city centres that do not have a clear position in history but are the result of many changes. I believe that as cultural heritage, the value of fragments studied on different scales, can be a starting point for theoretical research and lead to the right design approach. The difference with heritage is that the value of the place is not visible at first sight, that is why a bricolage approach is needed to consider all different factors that can transform the place in a new creative act of the bricoleur, that gives spaces to new unpredictable changes.

Fragments retain exceedingly communicative supremacy, belonging to a whole that vanished. They are the pictogram of the recurrence of time, they belong to the societal value of the past. In their recurring time and scale, fragments generate their own context, without being embedded in the nostalgia of the past, but evoking the essence of natural creative power, the embodiment of memories and history. So those relics will be the input of other creative acts: they as language are the essence of meaning and learning for new generations, as heritage, but without having the fluke of being protected.

Fragments of history today belong to a built fabric and countless of them are hidden or shadowed from new buildings. The architect bricoleur estimate fragments as a social and material resource crafting benefit from their role in history but also their capability to adapt and spawn a memorable framework.

Built fabric is often pulled by politicised claims, so fragments not being protected or listed, happen to lose their significance in the city fabric and be destabilised. Once destabilised, the cultural value they posed is eclipsed and risk to be lost in the past. Nevertheless, a new ecology is proposed through site-specific statements contrasting the approaches of the past. Architects must know that any intervention implies a modification of the built fabric, and that every built fabric has a diverse identity. To conclude, every place that undergo alteration requires authentic planning lead by the adaptive reuse of the identity of the place.