

# **Research Plan**

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## **Field of interest in relation to gleaners and Maastricht**

For some time I have been interested in drawings and photographs. I am a visual thinker, while reading an image comes to my mind. This image is probably made by what I am reading, what I have seen already and my imagination. My mind gleans this information and prints an image in my brain. In the last few years writings are added to drawings and photographs. I like to write my thoughts down. For this research I am curious how these two can be combined within my design process for the graduation studio Urban Architecture.

### **Changing of perception by writing and drawing architecture**

The topic of the Research Plan for the graduation studio is about the changing perception of an architectural object by writing, drawing or listening to the place. People, mostly architects, have a perception on the built environment. In the beginning this perception could be based on a visit, once. A new visit can, however, totally change this perception. The same as the way Havik describes her visits to the house in Finland, her perception gets more opened every time she visited (Havik, 2018). This perception can change over time by more research, like drawing, writing, talking, listening, etc. For the research I would like to focus on drawing and writing which change the perception of the site in Maastricht and the architectural design.

Writing and drawing architecture is a way of gleaning the environment, the makers only write or draw what they want the viewers to see or read. This frame is chosen wisely, parts are left out and parts are highlighted. This is gleaning the reality, by gleaning words and gleaning images.

Writing can be in the form of poems (Havik, 2018), diaries (Calle & Auster, 2007) or descriptions. With these kinds of texts the architect has to think about what words to use or not to use. While writing the architect thinks about what needs to be heard or what cannot be missed in this story. When thinking about these issues the architect will discover what is most important for others to experience in the project. This could work the other way around too, when at a certain stage there is a design, people who will use the building could look at the design and write what they see or miss. This way it will be clear what is missing or what is highlighted from the view of others.

Drawing could be used in the same way as writing. Thinking about what to draw, when in short time what are the details to draw, and what can be left. Drawing is always helpful in a design process. With drawing the site can be investigated, what is an important detail, how does this work or what view lines are nice and redraw them. During the research people could be asked to draw a certain building, what spaces do they draw and are these the more important spaces for the building. For further research drawing from the mind can help to research if what is in the mind can work on paper.

Both drawing and writing could be used variously in the design process, by the architect and by the users of the building. This helps to change perception and give the perception direction. In the mind map underneath is the changing of perception and which sources could be useful.

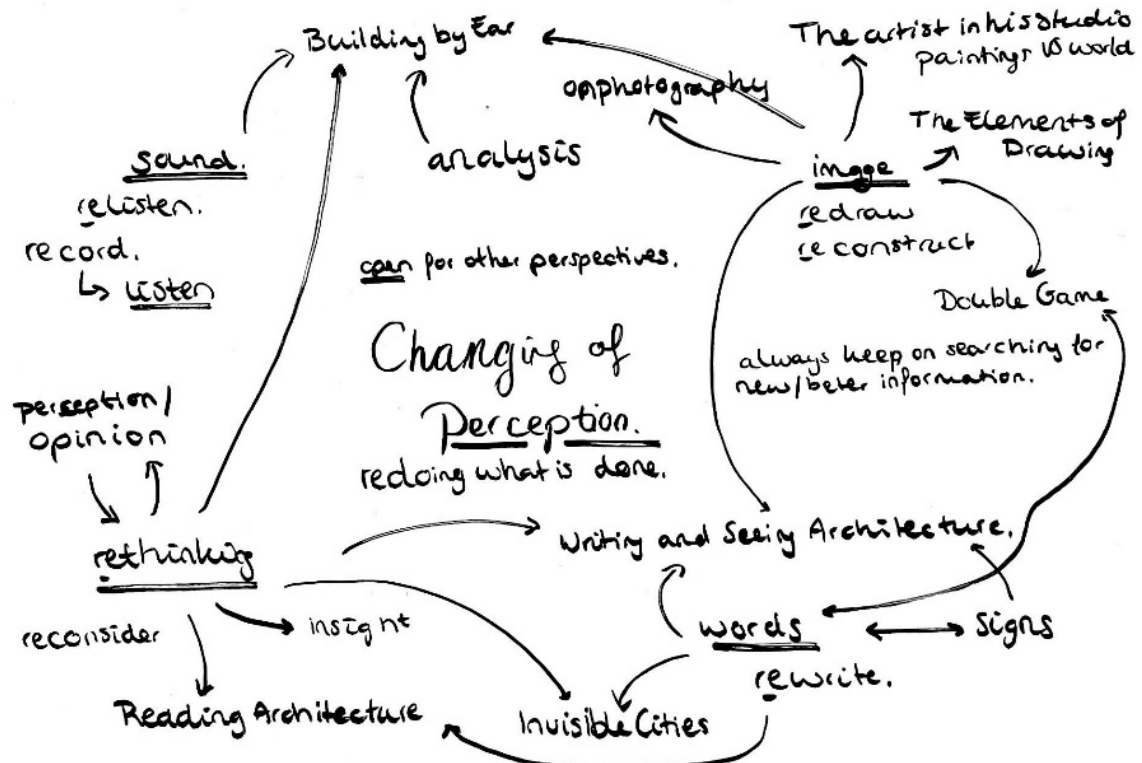


Image 1: Mind map Changing of Perception (van Vliet, 31 October 2021)

For the P1 of the graduation my group, Paris, hints and fancies, used drawings in the form of a tapestry and writings in the form of a script. In the script are stories we gleaned in Maastricht. We got these stories by sending letters, interviewing, following and our own experience. These methods were based on different sources, like Sophie Calle, International Situationists, Charles Baudelaire and Oulipo group. When we had all this information we wanted to merge them together. This ended up in a script about a city with characters. The script is the story which can fill the tapestry where settings are. These settings are left by people, so while reading the script the mind wanders over the tapestry and fills the empty settings. Together, the tapestry and the script make the story, A Walk Through... This is an example on how I see drawings and writings complement each other and I would like to set this into the coming part of the graduation.

### Design by memory – primary school

For the graduation I would like to design a primary school. I have chosen this because I have memories of the time I went there, which could help me in the beginning of the design. I can write my experiences or draw how it was like. These can help me with a starting point.

I would also like to rethink the school system in a way to focus more on the right side of the brain. How to help the children who learn less good and find a way to learn differently. I think I needed that when I was in primary school and was one of the underperforming kids. I had this stamp of not a good learner and that hold me back for some time. When in high school I went from the lower (VMBO-T) education to one of the highest (VWO). Concluding that I was not stupid in the primary school, just the way education was given was not the right way for me. I think there are a lot of children like me and I would like to start finding a solution, or maybe there is already. A school that focusses on the qualities of the students, mostly focusing on student with learning problems like dyslexia.

## Research question and sub-questions

The research for the design of the graduation studio will focus on writing and drawing in the design process and how this can change the perception of the design and the site.

How can the perception change by writing and drawing an architectural object during the design process?

- How can writing be used as a tool for research and design in an design process?
- How can image making (photograph, sketch, draw, paint) be used as a tool for research and design in an design process?
- How changes perception while writing and drawing on the site and architectural object?
- In what ways can writing and image making on an design project be combined?
- How could writing and drawing help to look at architectural object through various eyes?

Primary school related

How can the Dutch school system be improved by the architectural form?

- How do the school systems work now in the Netherlands?
- How will school systems develop in the Netherlands?
- Are there other kinds of school systems in the world which could improve the Dutch school systems?
- What kind of spaces are needed for the program of the school system?

## Sources and references

### Writing and Seeing Architecture

In chapter seven "Memories/Sleep" the writer is telling that for a long time he saw language and drawing as separated things. His brain was two parts, one that names and one that drew (Portzamparc et al., 2008, p. 102-103). In the end he concludes that we cannot think without language. However he also mentions that languages existed first out of signs, like the Chinese language still exists out of. So language came forth out of small drawings, signs.

In chapter eight 'Intervention/Cézanne' the writers are talking about separation between things for example art and technique. They are saying that from the sixties on men wanted this separation to fade. They start talking about Debord, who is an International Situationist. They think that society is organizing separation and they want these walls taken down (Portzamparc et al., 2008, p. 108). Later the writers start talking about the ideas on space of Cézanne, a French painter. Language was necessary to Cézanne, who is "a seeker of space" (Portzamparc et al., 2008, p. 120). "Language might indeed be the condition for thinking space." (Portzamparc et al., 2008, p. 120).

### Building by Ear

For this research sounds were recorded, with these sounds projects are reframed and are used to understand the experience of projects (Parvu & Sotgia, 2019, p. 136-137). The perception changes which is something I want to research during the graduation. This shifting of perceptions is important to understand the urban space. The question asked in this essay is "How does sound become a source of knowledge about the past as well as an agent in the spatial transformation of this past?" (Parvu & Sotgia, 2019, p. 140).

The writers state that the architects and urban planners relied on the image of danger, gangs and drive-by shootings, which were in the past. Instead of looking at the image which was present (Parvu & Sotgia, 2019, p. 141). They recorded the sounds on the site and made a tape of this. While making this tape and listening to the recordings things were noticed, which were not noticed at the

site itself. It helped to erase the negative image which occurred from news (Parvu & Sotgia, 2019, p. 144-145). This means lots of information gets lost, when just visiting a site. "As Vilchis stated, 'sounds become objects that people can explore to understand their own experience; it is a great place, a good tool to reframe and to really understand the experience of living in the projects'" (Parvu & Sotgia, 2019, p. 145). In the research for the graduation this reframing could happen by drawing and writing. The writers also state that listening could be a tool for action and that hearing does not always mean listening (Parvu & Sotgia, 2019, p. 148-150). With this in mind looking in not always seeing, which is important for the research.

### **Reading Architecture**

This book filled with essays is about "exploring the power of narrative language in conveying the experience of lived space, it discusses its potential for architectural design and pedagogy" (intro of the book)

The essay 'How Places Speak' states that writing in a poetic way is architectural research, this writing could help investigating themes such as experience, atmosphere and memory (Havik, 2018, p. 61). In poetry simple details of architecture come together with human emotions (Havik, 2018, p. 62). While reading the architecture, observation is important. "Poetic receptivity has to do with an openness to receive, to receive and take seriously seemingly simple information about reality through the senses, as well as through the filter of your own memory, imagination, and frame of reference." (Havik, 2018, p. 62). For this 'reception' of how things speak to us is important. Poetry enables us to realize our perception. There is a crucial moment in architectural investigations, which is the moment when subject and object merge and connections are made (Havik, 2018, p. 64). When visiting the site more often the poetry gets more layers of perception and layers of meaning (Havik, 2018, p. 65). "I could image the sounds as if time, the century in between my experience and theirs, had for a moment disappeared." (Havik, 2018, p. 65). Reading architecture is a complex field. "The outcomes of such investigations will include poetic texts, analysis of historical and contemporary plans and sketches and precise and careful descriptions of site specific forms, shapes, details, colors, and materials, bound together by the careful, receptive reading of the lives experience that architecture has to offer." (Havik, 2018, p. 66). I like the poems Havik wrote about the house in Finland, only with reading this poems images come to mind.

### **Sophie Calle**

In Double Game by Sophie Calle is the chapter To Follow. In this chapter is a project of Calle, where she follows a man from Paris to Venice. All the things she notice during this she writes down in a diary with photos. This way she described the cities the way the followed people experience this.

### **The Artist in his Studio**

Chapter one is about impressionists and post-impressionists like Cézanne and Monet. Chapter four is about painters in Paris like Utrillo, Segonzac and Gromaire. A question asked in this book is 'What relationship exists between the painting and the vision of reality that daily the artist has before his eyes?' (Liberman, 1960, Introduction) This question is interesting in the research because it is a connection between the paintings and the real world.

### **Italo Calvino**

In the book 'the invisible cities' one city is described in various ways. While reading a picture of this city crosses the mind. This is a way of describing the build environment.

## Research methods

- 1) Research in to sources that tell different ways in which the representation of architecture through writing and photography can recast the architectural object
- 2) Fieldwork in Maastricht that enables to test what is learned about the different modes of writing/image making the buildings on site.

### Plan for further research

These methods are translated to a design, see image 2 (next page), where a concept is given for a planning of the coming year. In this scheme is a suggestion to how to translate this research into a design.

First I want to read more on writing and drawing the site and architecture. What way of writing and drawing. Then I want to use this on the site, this way my perception on the site will change or confirm my perception. While doing this I want to start researching on primary schools, programmes, systems and spaces. I want to ask people I know who work at schools what they are missing and how they see this change. I would also like them to aks their students to draw or write how their perfect school would look like. With this my perception on schools will change.

When having more answeres on where to go to. I want to make a Plan for the site and the building. I want to have a programm. These mind be developed by drawing and writing my thoughts. This will lead to a fist proposal of a design.

In the scheme there is a later stadium visible, however this is unknown for now.

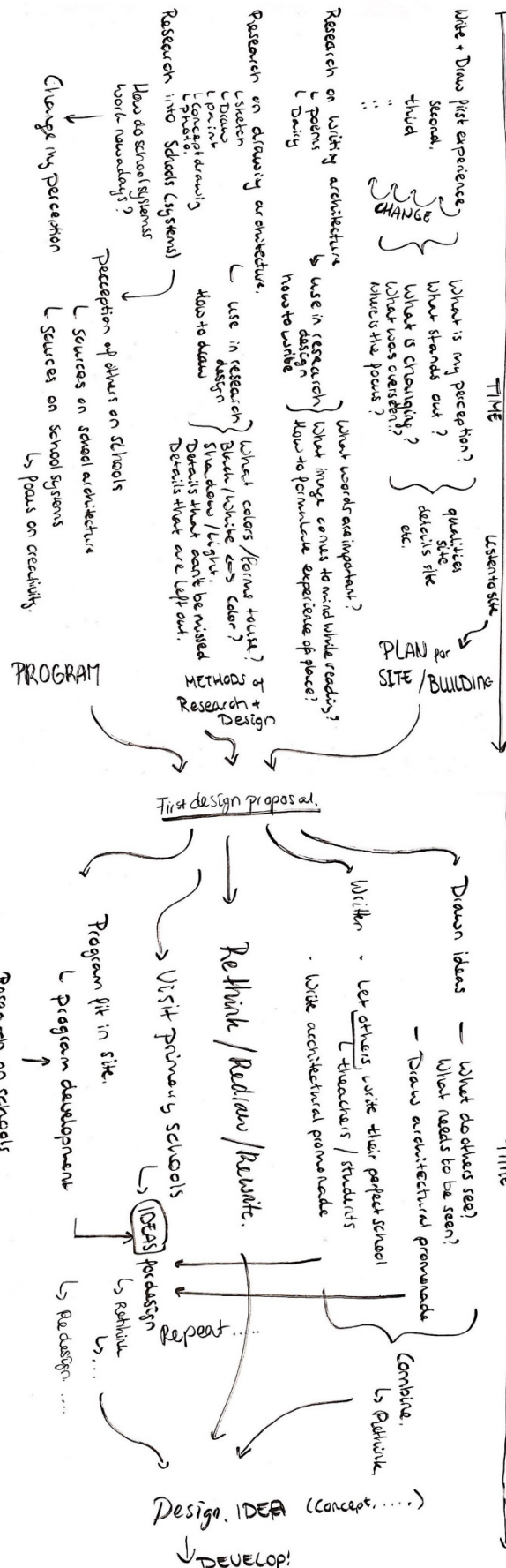


Image 2: Process of the research for the graduation studio (Van Vliet, 2 November 2021)

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## Planning on reading

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