

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	4666976

Studio		
Name / Theme	Urban Architecture / Gleaning	
Main mentor	E.	Architecture
Second mentor	J.	Building Technology
Third mentor	L.	Research, Anthropology
Argumentation of choice of the studio	<p>I have always found it very important to include the surroundings within a design project. While designing a project the surroundings will change automatically, even if they stay untouched. The title of the studio, says that the urban surroundings are included within the design project. Furthermore, the studio uses a fully built site. This is in my opinion is something to learn from because in future projects the site is probably fully built too. This is a learning moment for what to do when such a project appears in the future.</p> <p>The theme, Gleaning, means seeing value in objects others left behind. Before I was not familiar with this term, however the longer I knew it the more I could also relate it to architecture. With a new design, the site is gleaned. The abandoned buildings, structures, or masses could be of value again. It is a challenge to include gleaning within all the aspects of the design project.</p>	

Graduation project	
Title of the graduation project	The Paper School Learning by text and image
Goal	
Location:	The location of the project is in Maastricht on the north side of the city center. The urban design is located in the southern part of Sappi, a paper factory. Within the urban design, the design project is located on the southside, close to the lock, the connection between the Bassin and the Maas.
The posed problem,	The problem on the urban scale is that the paper factory is not in use on the southern side. The paper factory has built almost the whole side over the years. They built new buildings because the machines were getting bigger. This led to leaving the older buildings, which now are

partly used for offices, storage or are left vacant. For example, the linear buildings which hold the paper machine. However, this machine's new edition is getting bigger which meant a new linear building was needed. Sappi is not selling their empty buildings which makes it impossible for a new function to enter.

The urban design focus on keeping as much as possible and finding a good use for the buildings. We gleaned the site and demolished a small number of buildings. We focus on the grid which is made by the factory. The grid exists out of linear buildings in two directions. The middle line, north to south, is becoming the middle of the grid. Here the tram will come into the site, which creates the center. In the other direction, east to west, lines are highlighted with the form of new buildings and one paper machine building becomes a walkway on the ground floor.

The last thing we had as the main point is the experience of space. Around the site, there is this experience between narrow to wide. The urban plan is trying to strengthen this. For example the Bassin, the water represents a very open space. On the other side is a parking lot which is also an open space. We decide to build on the parking lot to give a better experience of the open water.

The program of the site is mainly creative functions. There will be studios for startups, workspaces, dwellings, a theater, event hall, museum, library, and educational building. This educational building consists of a primary school and an arts and crafts academy.

This educational part will be the design project. The location of this building is on the southern side of the site, close to the lock. This is a building that works as a landmark. Next to this building is the entrance for the tram, pedestrians, and cyclists to the site from the south. The building consists of three parts; the white building, five floors; the low building, one floor; and the tall building, five floors.

The white building is white and has a T-shape. The west façade of the white building only has windows on the top level. The structure of this building looks like it's oversized, with huge columns and thick walls. The south façade makes the white building a landmark, this is visible from far away. The façade is very characteristic because of the grid of the windows.

	<p>The low building's facades are touching other buildings. This building is connecting the other two buildings and is only 1 floor.</p> <p>The tall building is on the northern side of the white building and slightly smaller than the white building. Which means the floors are not at the same heights.</p> <p>During the p1 my group analyzed inhabitants of Maastricht. We did this with the techniques; following, wandering, controlled wandering, interviewing, and writing. With these techniques, we experienced Maastricht through the eyes of others. The results of these techniques were put together into a script. By writing this script we learned about the various identities of Maastricht and the connection between identity and place. Along the script comes the tapestry. This represents the urban space structured in the acts of the script. The tapestry becomes a tool of representing the plural atmospheres within the city. It is the setting of the story. It hints at the character's presence by containing the traces of our protagonists. The tapestry is the stage where the actions take place; a translation of the city, coordinated by us, the directors.</p> <p>This collaboration between text and image (script and tapestry) is the main theme in the research.</p> <p>The research for the design focuses on how text and image can work together within describing the experience of a building atmosphere. This building will be a primary school, which is the design project for graduation. This research will focus on reading the experiences of others within school buildings. I will try reading these experiences with the method of narrative mapping. In the end, I 'glean' the experiences of users of school buildings within narrative maps. While analyzing these maps I will read which are important visual elements within these school buildings.</p> <p>The problem posed is how to integrate the schools within an industrial environment and how to do this with reading through texts and images.</p>
<p>research questions and</p>	<ul style="list-style-type: none"> - How can the experience of buildings be read through the texts and images of others? - What spatial elements are needed for children to experience a good learning environment? - How can the spatial qualities in the narrative drawings be read and translated into the architecture of the design assignment?

	<p>Sub questions</p> <ul style="list-style-type: none"> - What is a narrative map? - What is the relation between text and image within a narrative map? - What are the five elements Rieh refers to while analyzing narrative maps? - How can the narrative drawings be translated in the use of school buildings? - How do children experience a school building? - What is the difference between the experience of adults and children within a school building? - Are school buildings described differently from the memory of an adult when they were a child than children who are now in school?
<p>design assignment in which these results.</p>	<p>The design assignment is the selected educational function within the urban plan. This function will take place in the three existing buildings of the factory; the white building and its attached buildings. The program of this educational function is a arts and craft school and a primary school. The arts and crafts academy is a school for different kinds of art, painting, drawing, sculptures, fashion. The primary school is a school for children who do not fit within normal schools.</p> <p>Along with this design assignment, the research will proceed with information for the manner of how to design the primary school. This insight will come along with the narrative drawings. These indicate how users of school buildings experience these buildings. In the end my goal is to make a drawing of the design, like the drawings of Jan Rothuizen. Within this big drawing the design and the research are integrated.</p>
<p>Process</p>	
<p>Method description</p>	
<p>The main method used within the research is narrative mapping. Narrative mapping is a drawn mental map of a building or city. This map is drawn by memory. In the research, various users of primary schools will be questioned about the way they are using their school buildings. During the conversations, I will ask questions about their days in these buildings and they answer with drawings. This way the answer gets very spatial. In the end, there will be a narrative map of their experience within the school building. I will examine these experiences and compare them all. The first reading of the narrative maps will be analyzed on the five elements Rieh is using in his book; Path, Center, Threshold, Boundary, and Edge. With this spatial</p>	

elements are categorized. Then these categories will be compared. Do the elements have the same spatial characteristics?

The second reading is a comparison between one type of user. Are they seeing value in the same elements? The type of users are teachers, children, teacher assistants, principle, concierges, and parents.

When the type of users are analyzed the types can be compared with each other, which is the third reading. Are there similar spatial elements each group is pointing out?

When this part of the research is done there is a clear picture of how types of users use their school building and which spatial elements support this. This will be used within the design for the primary school.

Another method is the analysis of existing primary school architecture. Here several primary schools will be analyzed. How are the functions organized? Which elements are coming back in every project?

Literature and general practical preference

In the book of Rieh, *'Creating a Sense of Place in School Environments: How Young Children Construct Place Attachment'*, the memory of school building is analyzed. He does this research with the method of narrative mapping. He interviews adults about their childhood memory in school and let them draw these buildings.

'Narrative mappings are seen as interpretive devices through which people connect past and present, self and other' according to Reinders (2015, p.99). This mapping can help to get insight into how people use buildings.

Bachelard is in his book *'The Poetics of Space'* talking about how the universe is covered with drawings we have lived. These drawings are not exact but show the experience (Bachelard, 1958, p.12). This elaborates on the narrative drawings which Rieh uses in his research.

In the analysis of these drawings, Rieh uses five elements; path, center, threshold, boundary, and edge. He chose these elements from various sources. One of them was the book of Lynch. According to Lynch *'The Image of the City'* is based on five elements; Paths, Edges, Districts, Nodes, and landmarks (Lynch, 1997, p. 8). Rieh translates these elements to one which fits the building scale.

Like Rieh, Dudek goes in on the mental map mostly created by children. Dudek is an architect and a writer on educational environments. His book *'Children's Spaces'* is about designing children's environments. It elaborates on the experiences of children within their supervised worlds, like a primary school, and their experiences in the city.

The book, *Complex buildings: Learning systems*, gives examples of school buildings. These schools are kindergartens to colleges and schools with more functions. These school buildings are the case studies within the research. Other books for case studies are; *School buildings* and *Samen!* The OASE edition *'Back to School'* is about how to design a school building and also provides some case studies.

- Rieh, S. (2020). *Creating a Sense of Place in School Environments: How Young Children Construct Place Attachment* (1st ed.). Routledge.

- Per, A. F., & Mozas, J. (2018). *A+t 50: Complex Buildings: Learning Systems* (K. Mortimer, Ed.). A+t Architecture Publishers.
- Lynch, K. (1997). *The Image of the City* (25th ed.). The Mit Press.
- Dudek, M. (2005) *Children's Spaces*.
- Reinders, L. (2015). *Reimagining Nieuwland: Narrative Mapping and the Mental Geography of Urban Space in a Dutch Multi-ethnic Neighbourhood* [E-book]. In W. Fischer-Nebmaier, M. Berg, & A. Christou (Eds.), *Narrating the City: Histories, Space and the Everyday* (pp. 98–135).
- Bachelard, G. (1994). *The Poetics of Space: The Classic Look at How We Experience Intimate Places* (M. Jolas, Trans.; 1994th ed.). Beacon Press Boston.
- van den Driessche, M., Lagae, J., Stuhlmacher, M., & van der Pol, B. (2007, March). Back to School. *OASE*, 72. <https://oasejournal.nl/en/Issues/72>

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 program (MSc AUBS)?

The relation between The Paper School, Gleaning, Architecture, and the master program is that they form one unity. The research for the Paper School is closely connected to the studio theme gleaning, as the experiences of others are read and gleaned for information. This theme also comes back in the urban plan where the factory buildings are gleaned. This all is connected to the master architecture because both will help design the architecture of the Paper School.

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

The research for the design project is one of a different kind. Instead of using texts or drawings, this research will focus on text and drawings. This could be an example for other researches while combining text and drawing the answers to the research questions could be broader. The method of narrative mapping is used in research before, like Lynch and Rieh, however not been seen a lot besides these researches. I would like to integrate this collaboration of text and drawing within the design too.