

# 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:

Personal information	
Name	Jagoda (Jay) Lintowska
Student number	5610710

Studio		
Name / Theme	Methods of Analysis and Imagination	
Main mentor	Jorge Mejia Hernandez	Architecture
Second mentor	Pierre Jennen	Architectural Technology
Argumentation of choice of the studio	The studio seemed to be (and it is proving to be) most architecturally mature and freeing. It shows and teaches a variety of different design and research tools allowing a student to freely and thoroughly explore their interests, architectural ideas and philosophies. The process of research and design are constantly interrelated, making the design process and explorative journey.	

Graduation project	
Title of the graduation project	The journey of a courtyard block
Goal	
Location:	Budapest, Vizafogó neighbourhood
The posed problem,	Urban coherency The relation between private and public The quality and power of space in a public setting
research questions and	How can architecture reintroduce coherency on a historically and typologically fragmented and disorganized site? What can a courtyard and other urban elements do architecturally, and for both the public and an individual? Can a public place be an architecturally powerful space?
design assignment in which these result.	Two courtyard blocks of housing mixed with public program.
Process	

## Method description

The research is directed two-fold – empirically, towards examples of architectural elements being explored (like a courtyard, a square, a colonnade, a passage), and conceptually, towards the notion of the power of space based on places that I deemed powerful when experienced firsthand.

Examples from both parts will be examined empirically by drawing their dimensions (where relevant: plans, sections, elevations, eye-height views) and analysing them together with their proportions, materiality, relation to surroundings, architectural style, etc., in order to understand what makes them architecturally and urbanely successful, what makes them being perceived the way they are, and how could that be applied in my own design.

Second part will also be analysed in a more conceptual way with literary review to deepen my understanding of notions such as '**charged void**' (a term borrowed from an article by Peter Smithson), '**powerful space**' and '**spatiality**'. I want to examine what and how have architects written about these notions? What do they think they are and what do they derive from? How are spaces that I deemed powerful created?; with what form, proportions, materials, surroundings and other conditions and factors?

Examples of architectural elements being explored:

- Plaça Reial square in Barcelona
- Berlin Hackescherhof courtyard system in Berlin
- Moroccan courtyards (like Beit Rumman Hotel courtyard in Damascus)
- Japanese courtyards (Kawasaki residence in Kyoto)
- Cour Marly and Puget in the Louvre museum
- María Coronel courtyard for housing in Seville
- Querini Stampalia institute garden in Venice

Examples of places that I visited and deemed powerful

- Barcelona Pavilion by Mies van der Rohe
- Neue Nationalgalerie in Berlin by Mies van der Rohe
- Tomba Brion by Carlo Scarpa
- Querini Stampalia institute by Carlo Scarpa
- San Cataldo cemetery in Modena by Aldo Rossi
- The Economist building by Peter and Alison Smithsons

The outcomes of research will hopefully directly influence the design. I will derive my own interpretation of and thoughts on the notions in question following the literary review, which, together with the thorough analysis of the more tangible sources of knowledge (the experienced powerful places and the examples of mentioned architectural elements) will inform the morphology, materiality, proportions and meanings of the design.

## Literature and general practical preference

Literary sources taking on the notions of the charged void, the power of space, spatiality, atmospheres:

- 'The Space Between', article by Peter Smithson
- 'The Charged Void: Architecture', book by Peter and Alison Smithson
- 'Atmospheres', book by Peter Zumthor
- 'Thinking Architecture', book by Peter Zumthor
- 'Towards Universality; Le Corbusier, Mies + De Stijl', book by Richard Padovan

## 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)?

As the studio talks about different methods of analysis, it directly translates into my multi-layered exploration of the nature, functions, interrelations, meanings and types of architectural elements and the power of space itself.

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

My project explores the potentials of often undermined architectural types, their history and their relevance for the site and for the public and private life.