

The Berlage Master of Science in Architecture and Urban Design  
Faculty of Architecture and the Built Environment  
Delft University of Technology

Spring 2018 ARB215 Thesis Preparation  
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# Thesis Project Proposal Plan

The Berlage.

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## PERSONAL INFORMATION

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## ABOUT THE THESIS PROJECT PROPOSAL

### Thesis project title

A Collection of Follies: Five Notes on the Irish Landscape

### Thesis project description

From the observation that the landscape is a product of the relationship between human society and the physical environment, directly affected by economic dynamics and political agendas, the project discusses five specific matters concerning the current reality of Ireland and its implications on the landscape by means of five buildings that retrieve an Irish architectural tradition: the folly.

### Thesis project site

The five follies are placed in five different sites along the Atlantic Corridor, starting from the southern periphery of Sligo and then going north in the following order: Ballyshannon, Pettigo Plateau (exit R232 to Pettigo), Castlederg and Letterkenny.

### Thesis project outcome

The outcome will be the design of five different follies, that is, five buildings with specific material conditions, according to the sites and topics discussed in each one of them.

### Relevance to architecture

Architecture has the ability of carrying in it embedded meanings that stem from its relation to cultural identities and social dynamics. Hence, the practice of design can be considered a way of addressing political issues, by questioning ongoing processes or speculating on future scenarios. The Irish folly in the eighteenth century was a political artifact, making reference to the plantation period, battles, wars or even the potato famine. The project relies on the folly's intrinsic political nature, as well as its essence of nonsense, to propose a reflection on the current reality of Ireland and the processes involved in design making when there is no programmatic structure to hold on to.

### Relevance to the site

In face of major scale events that are either imminent, such as the construction of the Atlantic Corridor and the redefinition of border conditions due to the Brexit, or prospective within a period of twenty years, as the 2040 plan for development that foresees an increase in population of one million people through immigration, the transformations through which the Irish landscape is about to go are still unpredictable. Many times, political agendas don't take into account the spatial effects of administrative decisions on the lives of thousands, even millions of people. Architecture can be used as a way to speculate on these questions, creating different scenarios in order to discuss real issues concerning political or social matters.

### Bibliography of literature, precedents, and references

1. Barbara Jones. Follies and Grottoes (London: Constable & Co Ltd, 1974)
2. James Howley. Follies and Garden Buildings of Ireland (New Haven: Yale University Press, 1993)
3. B.J. Archer and Anthony Vidler. Follies: Architecture for the Late-Twentieth-Century Landscape (New York: Rizzoli International Publications, 1983)
4. Ian D. Whyte. Landscape and History Since 1500 (Reaktion Books, 2002)
5. Arata Isozaki. Osaka Follies (London: Architectural Association, 1991)
6. Umberto Eco, "Function and Sign: The Semiotics of Architecture", in Neil Leach, Rethinking Architecture: A Reader in Cultural Theory (New York: Routledge, 1997)
7. Bernard Tschumi. Architecture and Disjunction (London, The MIT Press, 1996)
8. Viktor Scklovsky, "Art as Device", in Theory of Prose (London: Dalkey Archive Press, 1991)
9. Hal Foster. The Art-Architecture Complex (New York: Verso, 2013)

### Structure, method, and deliverables

The key definition for the project is the folly: what it is, its motivation, its internal logics. Therefore, in order to provide a set of rules on which to operate, a formal analysis on existing follies – from both the Irish background of the eighteenth century and contemporary representative – was conducted, identifying common traits and disparities.

The analytical study was conducted according to some key notes:

1. Typological Study – Subtypes
2. Materials and Construction Techniques
3. Relation to the Site
4. Political and Historical Context
5. Particular conditions to the construction – motivation and purpose
6. The object in relation to type

From the analytical study, a conceptual framework was established as means to define the modus operandi of the project.

The second step consists in the analysis of the sites according to both physical aspects, such as topography, visibility from the road, materials, as well as the social, political or economic conditions that pose the questions to be discussed in the project.

The combinations of these analytical investigations, both in material/physical characteristics as immaterial/conceptual matters define the structure to the development of the project in terms of design.

Deliverables:

1. Drawing each folly positioned in relation to the site and the road (no scale),
2. At the bottom of the same plate, depiction of formal/material elements in detail for each folly (reference Diderot Encyclopedia)
3. Drawing elevation each folly (all in the same scale to be determined)
4. Timelines for the evolution of each one, making a projection for 2040
5. Five Essays on each of the topics, compiled in a book to be used in the final exhibition
6. Physical Models

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### Preliminary schedule and time planning

[Below is a scheme where you predict your workload division within the 15-week project development timeframe. It is based on the goals and aims you've set for yourself and the project. The moments marked in blue are compulsory activities, and will have their own required deliverables. While it may seem too early in the process to predict your weekly development, you still should take this preliminary planning seriously. A successful and well-completed project is only possible if you considerably plan your time well. Meeting finite and concrete weekly goals will not only give you confidence but also allow you to make best use of your tutorial sessions with your thesis advisors. In parallel to individual project development, you're expected to work on collective assignments and deliverables (such as the collective framework, thesis publication, final event, and exhibition). Each student is expected to have a draft design for the compulsory midterm presentations during week 42. At the E2, each student is expected to have a completed project (drawings, models, images, etc). Your final assessment at the E3 will be based on the project development from the E2 to the E3. Even though there are a variety of final submissions in weeks 50, 51, 2, 3, and 4, you will nonetheless be expected to test and continue resolving your project based on the comments by the examiners at the E2.]

#### WK 30-34

Detailed drawings for particularities of each site – topography, soil conditions, bathymetry, etc.

Studies of physical aspects of the sites in relation to the highway: curves of visibility, high, perception according to speed, etc.

#### WK 35

**Monday, August 27–Friday, August 30: Compulsory kick-off workshop**

#### WK 36

**Monday, September 3–Friday, September 7: Workshop 1 with Olaf Gipser**

#### WK 37

**Monday, September 10: Presentation of collective work**

**Thursday, September 13 and Friday, September 14: Workshop 2 with Ido Avissar**

Preliminary drawings of each of one of the follies, with definition on materials to be used.

Diagrams on the processes involved in each one with the evolution in time.

#### WK 38

**Monday, September 17: Submission of proposal for collective publication**

**Thursday, September 20 and Friday, September 21: Workshop 3 with Olaf Gipser**

#### WK 39

**Monday, September 24–Monday, October 1: Excursion to the Poland [Exact dates TBC based on travel]**

#### WK 40

**Thursday, October 4 and Friday, October 5: Workshop 4 with Ido Avissar**

Development of the design with technical drawings of the buildings in parallel to the diagrams of processes.  
Working models.

#### WK 41

**Monday, October 8: Presentation of draft collective film for midterm presentation**

**Thursday, October 11 and Friday, October 12: Workshop 4 with Olaf Gipser**

**Friday, October 12: Submission of select midterm materials to thesis examiner and transcription of new conversation with expert**

Drawings of the buildings – both in elevation, plan, perspective and detail – presented using the graphic language of the final presentation.

Pieces of writing addressing the theoretical aspect of the project.

#### WK 42

**Monday, October 15: Presentation of draft proposal for thesis exhibition and event**

**Wednesday, October 17: Submission of final draft text for publication**

#### WK 43

**Monday, October 22: Pencils down, submission of collective work**

**Wednesday, October 24: Pencils down, submission of individual work**

**Thursday, October 25 and Friday, October 26: Compulsory midterm presentations**

**Wednesday, October 24 and Thursday, October 25: Workshop 5 with Thomas Weaver**

A version of all the deliverables, including drawings, text and models.

#### WK 44

**Thursday, November 1 and Friday, November 2: Workshop 6 with Olaf Gipser**

Changes in terms of the project and format of deliverables according to the comments received in the midterm presentation.

#### WK 45

**Monday, November 5: Submission of final draft images for publication**

Presentation of the project in the format of the *vignette* for publication

Work on the essays and other materials for exhibition

#### WK 46

**Thursday, November 15 and Friday, November 16: Workshop 7 with Ido Avissar**

A draft of all the material to be presented in the exhibition

Project for the final video – script and list of footage, sound and drawings.

#### WK 47

**Thursday, November 22 and Friday, November 23: Workshop 8 with Olaf Gipser**

Work on models for the presentation

Revision of the drawings

Incorporation of the revised material to the project dossier.

Tests for the layout of exhibition

#### WK 48

**Monday, November 26: Pencils down, submission of collective work**

**Wednesday, November 28: Pencils down, submission of individual work**

**Thursday, November 29 and Friday, November 30: Workshop with Thomas Weaver; and dress rehearsal (including collective material, individual projects, draft publication, draft design for exhibition, and draft outline of final public event and presentations)**

**Friday, November 30: Submission of final project dossier to examiner**

Plan for the final presentation (E3) according to the comments from the dress rehearsal.

#### WK 49

**Monday, December 3: Pencils down, submission of all collective work**

**Wednesday, December 5: Pencils down, submission of all individual work**

**Thursday, December 6 and Friday, December 7: E2 (go/no go presentation)**

A refined version of all the drawings, models, text and video to be analyzed in the presentation.

#### WK 50

**Monday, December 10: Submission of all final collective and text for publication**

**Tuesday, December 11: Submission of final exhibition design**

**Wednesday, December 12: Submission of draft portfolio**

**Friday, December 14: Submission of draft final film and short. Book sent to graphic designer.**

#### WK 51

**Monday, December 18: Submission of all final individual drawings and text for publication**

**Wednesday, December 20: Submission of draft *draaiboek* for final event**

**Friday, December 22: Presentation of revised final film and short. Completed publication sent to printer**

**Thursday, December 21 and Friday, December 22: E2 Retakes**

**WK 2**

**Monday, January 7: Dress rehearsal for E3 and submission of final portfolio**  
**Friday, January 11: Dress rehearsal for public final event and presentations**

**WK 3**

**Wednesday, January 16: Send all individual panels to print**  
**Friday, January 18: Send all collective panels and banners to print. Second dress rehearsal for public final event and presentations**

**WK 4**

**Monday, January 21: Submission of all final models for exhibition**  
**Tuesday, January 22 and Wednesday, January 23: Exhibition build-up**  
**Thursday, January 24: Exhibition installation**  
**Friday, January 25: Submission of all required final materials to the TU Delft Repository.**

**WK 5**

**Monday, January 28: Dress rehearsal for public final event and presentations**  
**Tuesday, January 29: Second dress rehearsal for E3**  
**Wednesday, January 30: Final preparations for public final event and presentations**  
**Thursday, January 31: Public final event and presentations**  
**Friday, February 1: E3 with thesis examiner and graduation ceremony**