

Graduation Plan: All tracks

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Rasmus van Overhagen
Student number	4380835
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Studio	
Name / Theme	Explore Lab 2020 2021/ Everyday Architecture
Teachers	Prof. Klaske Havik (Research mentor) Ir. Mieke Vink (Design mentor) Ir. Jan van de Voort (BT mentor)
Argumentation of choice of the studio	Explore Lab gives me the freedom to let go of the limitation of past courses and to follow my personal interest. I was always tend to drift to other disciplines and to look for other ways to approach the discipline of architecture because I think it was never obvious to me what architecture should be about. In this studio I can follow up on literature about embodied experience, human geography and combine it with an interest for real ordinary life. I also wanted to make a film, that only used real footage from our everyday surroundings in a search for “the poetics of the mundane”. Finally I also wanted to design through making and experiment with how a design could be presented. Not only through images but also through models, details, sound, time and movement.

Graduation project	
Title of the graduation project	In Transit, An exploration on the experience of daily routine in the spatial world of commute in densely populated urban cities
Goal	
Location:	Rotterdam, Amsterdam (the Netherlands) Copenhagen (Denmark)
The posed problem,	Towards an understanding of human life and architecture. The problem is a simple one and has always returned in my dealings with architecture. Human life is a given. It is inevitably connected to a concrete reality which is largely fabricated by humans. As architects, we must understand the possible affects of both sides of the relationship on each other, between the people (user) and the built environment (the subject) for a better understanding of the context of our

	<p>profession and practice. To start with I wondered: when do I engage with architecture most often? Or alternatively: when does it play a role in my life? My answer would be: Every day. Seldom it is the main actor in my life but nevertheless always present. It does not produce my life, but without it, this life would not exist.</p>
<p>research questions and</p>	<p>Research questions: What happens in the seam between human life and the built world in the shared everydayness of urban life?</p> <ol style="list-style-type: none"> 1. What are the basic variables of everyday life through which we engage with architectural/social/lived space? 2. How do we experience (everyday) space, its permanent structures and the rhythmic and repetitive change by its human and non-human factors? 3. What role does subway transit play in urban life?
<p>design assignment in which these result.</p>	<p>Design Assignment: Transformation of an existing section in the urban fabric of a subway line. A design concept for a sequence of stations in Rotterdam, for which one station a design and plan will be made that touches upon all scales</p> <p>Design</p>
<p>Process</p>	
<p>Method description</p>	
<p>Departure of parallel qualitative research through three distinct types of knowledge (episteme-phronesis-techne)</p> <p>To find an answer for the research question, two types of research were undertaken simultaneously. A theoretical investigation through a literature study and an investigation in practice through the making of a film. The aim of a parallel development of both tracks was to produce one total project, layered and whole. Progress and discovery through one medium led to progress in the other. Keeping the essay grounded and the movie scientifically relevant.</p> <p>Essay</p> <p>A theoretical answer was expected not to offer a definite description of everyday life in architectural space but was expected to identify the main variables of the relationship between everyday human life and architecture.</p> <p>The second part is focused on how individuals actively experience the space which they are part of. When moving past the ocularcentric tradition, which had been dominant in</p>	

architecture, and thinking of the experience of space as an active embodied and emotional experience, a new approach to design comes to light (one that suggests a design through making).

To make the essay grounded in reality, transit space was investigated against the context in which it is positioned. Subways are not our destination but our means of getting somewhere. Distances have been shortened and worlds have been fragmented by the speed of underground trains. The third part is concerned with the typology of the transit system weaved into the urban fabric.

Film

It was not the goal to translate theory into a film, instead the goal was to make clear what theory could not. By on-situ observation as method, slices out of everyday life can be filmed whose workings (spatial and temporal) would explain themselves. Also by having experienced and used transit space myself, it became clear what footage caught glimpses of daily life, and as an architect how to frame the spatial dimension in the shots. Sometimes it felt like trying to make phronesis, practical knowledge, into pieces of footage which then needed to be constructed into a whole by trusting upon skills and instinct (techne). The film uses own footage from transit space and is structured around a script which contains the following chapters:

Introduction

1. Carvings
2. Continuity
3. Repetition
4. Signs and Signals
5. (Un)expected
6. Destination/Reach

Design

The essay already suggests to engage with the design through a thinking through making. The design process shall focus on hands on design, model making and greater attention to materiality and details. The design process should take off from all scales simultaneously and like the research be developed parallel. In this way it also becomes similar to the process of film making.

Literature and general practical preference

Reference List

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Kaurismaki, A. (2011). Le Havre [Film]

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Yang, E. (Director). (2000). YiYi [Film]

PHOTOGRAPHERS

Andreas Feininger

Daidō Moriyama

William Eggleston

Martin Parr

Darren Almond

Reflection

What I wanted to address, to talk and to learn about is a layered problem. One that needed more than one approach to be able to make clear the problem. Following logic and intuition. The project should eventually teach something and also inspire. Theoretical, clear and logical and at the same time imaginative, sensitive and playful. These two were not intended to be separate. Instead for the project to be a layered whole, the layers must act mutually interdependent. This split approach allowed for different ways of understanding the subject. We shall have to see which parts become more valued by the theorist, by the designer and by colleagues. I shall be glad when these two tracks allow people outside the discipline to temporarily step inside. Ultimately, this project is an argument against the commercialization of architecture and an argument for a more humanistic approach towards researching and designing architecture.

Timeline

TIMELINE

Explore Lab 2021 - Rasmus van Overhagen - 4380835

