

# 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	Britt Derckx
Student number	4281411
Telephone number	
Private e-mail address	

Studio		
Name / Theme	Craft in the city	
Main mentor	Ir. M.E. Stuhmacher	Architecture
Second mentor	Dr. L. G. A. J. Reinders	Anthropology
Argumentation of choice of the studio	For this studio, I was primarily interested in the idea of creating meaningful and durable architecture, focusing on the craftsmanship that is necessary for this execution. I agree that the vocational school lacks recognition and its role in society deteriorated over time. I believe it is highly valuable for my professional career to graduate in a craft-based project, focusing on completing or re-directing the given urban context, along with the awareness of scale, materials and its public role in this part of the city.	

Graduation project	
Title of the graduation project	Ikebana Gallery School
Goal	
Location:	Gasthuisplaats, Delft
The posed problem,	For creating meaningful, sustainable and durable architecture, craft, and craftsmanship is a prerequisite. However, in Belgium and the Netherlands, the appreciation towards craft and craft schools lacks appreciation. Is revaluation of local crafts possible, and what will this new craft school look like, considering its public role in the given context?
research questions and	How can a building create, promote, and communicate the cultures of crafts and specific networks of people, places and knowledge? What is its public role, and how can it become 'didactic architecture'?
design assignment in	An education-related programme in a given urban context, in the form of 'the new craft school'.

which these result.	
<p>The goal of Ikebana Gallery School is to provide an education-related programme which is based on the craft of ceramics, which is of historical value for the city of Delft. This school building will strengthen the public realm by creating a public passage where the craft of ceramics are created, exhibited and taught to the public. The education programme is based on the philosophy of embodied knowledge and experiential education, which results in a specific arrangement of the school programme.</p>	
<p><b>Process</b></p>	
<p><b>Method description</b></p> <ul style="list-style-type: none"> <li>- School and studio visits/meetings (craft and craftsmanship)</li> <li>- Literature studies (architectural position/experiential education)</li> <li>- Praxeological and phenomenological studies (site research and experiential education)</li> <li>- Explorational research and drawings (site research, what does it offer and need?)</li> </ul>	
<p><b>Literature and general practical preference</b></p> <ul style="list-style-type: none"> <li>- Pallasmaa, Juhani. <i>The Thinking Hand: Existential and Embodied Wisdom in Architecture</i>. Chichester: Wiley, 2010.</li> <li>- Havik, K. M. "Writing Urban Atmospheres: Literary Methods to Investigate the Thresholds of Atmospheres." In <i>The Routledge Companion on Architecture Literature and the City</i>, edited by Jonathan Charley, 270-282. Abingdon: Routledge, 2019.</li> <li>- Gehl, J. "Life between buildings" (6th ed.). Washington, DC: Island Press, 2011.</li> <li>- Pietsch, Susanne, Eireen Schreurs, Sereh Mandias, and Dolf Broekhuizen. <i>The New Craft School</i>. Heijningen, the Netherlands: Jap Sam Books, 2018.</li> <li>-</li> </ul> <p>Inspirational architects for their use of materials and the position the building take in the public realm:</p> <ul style="list-style-type: none"> <li>- Peter Zumthor</li> <li>- Sigurd Lewerentz</li> <li>- Harquitects</li> <li>- Happel Cornelisse Verhoeven (Museum de Lakenhal)</li> </ul>	
<p><b>Reflection</b></p>	
<p>My graduation project topic is based on enhancing the public realm while creating an inspirational, experiential education environment. An upgrade of the public realm has been done by introducing a public route and public space on the ground floor level.</p>	

Along this public route, one will find the execution of the craft education, which is a didactic element underlined in the studio topic. The school building will relate to the architecture master track since it highly values the materialization and detailing of the building in order to create a valuable design. With this knowledge, I will be able to design from entity to detail and from detail to entity.

The project is based on not merely fitting a given design brief into a building. It positions itself in the urban context with a secure connection to its didactic elements and the reappreciation of the chosen craft. It is a multi-faced project which sheds light on education, residents and parties in order to complete or re-direct the urban context. My interventions for the Gasthuisplaats allow me the opportunity to communicate my view for a contemporary school building in the historic city centre of Delft while improving the public realm. Its future outcome will show the different faces and considerations of the design, which will show my skill as an architect to design a contemporary building while revaluating crafts and craftsmanship and valuating its historical context. The awareness of detail and material will be highly relevant for a professional career, which enables me to create meaningful architecture in the future.