

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	Seline Wijker
Student number	4007026
Telephone number	06 16 007 377
Private e-mail address	selinewijker@gmail.com

Studio	
Name / Theme	Architecture of the Interior - Cultures of Craft
Teachers / tutors	Susanne Pietsch & Eireen Scheurs
Argumentation of choice of the studio	A trip to the Biennale in Venice last year made me realize that architects should become more involved again with the process of making. Currently technical inventions seems to be made in distant laboratories (not by architects), architects mindlessly use this inventions. An architect should be in touch with the actual material. It is important to me to go behind putting the standardized autocad door in my autocad drawing. We should question this door and think further. Think a moment about the entrance, what is an entrance? What exactly is a door? How do you make it? I think the importance of an architect could lie in this subtleties and I think this are questions addressed by Architecture of the Interior, especially in the Cultures of Craft studio.

Graduation project	
Title of the graduation project	Restoration Craft School Leiden
Goal	
Location:	Starting point: workshop of BamBam Restoration Natural Stonemasons, Langegracht 70c Leiden. Extended to: the area of the (former) Nuon factory in the North of Leiden, between the Maresingel in the north, Langegracht in the south, the Tweelingstraat in the east and the Reineveststeeg in the west.
The posed problem,	<p>The posed problem is twofold and concerns the location and the status of craft (education).</p> <p><u>Location</u> The workshop of BamBam is located in an area that belonged to the Nuon Engery Factory. The Nuon still owes a substantial area next to BamBam, but wants to leave the inner city of Leiden within 15 years. The area directly around the factory building is already partly available.</p> <p>The area has been closed off for a long time, which resulted in an almost forgotten part of the inner city of Leiden. The challenge is to make the factory area part of the inner city of Leiden again. The municipality of Leiden is already making redevelopment plans. One of the most concrete plans they are developing right now is the Nuon area as part of the Singelpark. The Singelpark will be a continuous</p>

	<p>band of interconnected green spaces, more than six kilometers in length, along the former military fortifications surrounding the historical center of Leiden. At the moment the Nuon area is disrupting this connection. However, probably the simple continuation of the Singelpark is not going to be enough to integrate the area with the surrounding centre and the issue of how to handle the existing buildings on site should also be addressed.</p> <p><u>Status of (Restoration) Craft</u> According to ROP (Restauratie Opleidings Projecten) the restoration profession is losing its craftsmen. Craftsmen retire and leave the profession, while new students are scarce. If nothing is done, their knowledge and experience will be lost. This could have major implications for the quality of Dutch monuments. Small scale vocational education, like restoration education, has difficulties to survive, because not enough young people choose the restoration crafts. At the moment the restoration education is highly fragmented. The quality of the education doesn't benefit from this. It is important to create a clear identity for the restoration craft to make it attractive to students again.</p>
<p>research questions and</p>	<p>How can the craft school contribute to the development of the location in such a way that it will become part of the inner city of Leiden again? --> What is the role of the vocational school in the city? What is the relation between the school and public life? Or more specifically: how to handle the contradiction within the school between its private components and public components? How does the schools relation to the city contribute to the identity of the school?</p>
<p>design assignment in which these result.</p>	<p>The project addresses the contradiction within a school between its private components, a school requires places of concentration, and its public components, the school should have a face towards the public This representative aspect of the school is important because it will define the identity of the restoration craft and contributes to the identity of Leiden.</p>
<p>Process</p>	
<p>Method description</p> <p>Until now the project developed through analysis of the site; its history and (urban) morphology and testing new shapes in the 1:500 model. A characterization of the places which were created by the implementation of new forms helped developing the project, as did the testing of existing school typologies in the model. Literature research, in particular the ideas of Oswald Mathias Ungers, led to the conviction of the usefulness of archetypes as form generators (in order to create a lasting structure which is not solely based on function). A more thorough analysis of particular archetypes, the monastery and agora, and the testing of ideas that derive from it in the model will generate the finally form of the project. The project develops through a continuous dialogue with the model, new ideas will be tested in the model. This applies to all scales (from building structure, till detail).</p>	
<p>Literature and general practical preference</p> <p>Yarrow, Thomas and Siân Jones, "'Stone is stone': engagement and detachment in the craft of conservation masonry." <i>Journal of the Royal Anthropological Institute</i>, 2014, no. 20: 256-275. On the way of working of the Natural Stone mason.</p>	

Ungers, Oswald Mathias, "Architecture of the Collective Memory: the Infinite Catalogue of Urban Forms," in *Architectural Positions: Architecture, Modernity and the Public Sphere*, edited by Tom Avermaete, Klaske Havik and Hans Teerds, 265-272. Amsterdam: SUN Publishers, 2009.
The use of archetypes.

Sennett, Richard, *Democratic Spaces*, lecture at the Berlage Institute, 03 March 2004.
Research on the agora.

Frampton, Kenneth, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, edited by John Cava. Cambridge: MIT Press, 2001.
The detail as important part of the story you want to tell with your project.

Reflection

Relevance

The creation of a new identity and typology for the vocational school based on its demand for places of concentration, but without underestimating the necessity for a school to be part of public life.

Time planning

Week 1-5:

Introduction to Studio PART 1: The Workshop

Research Seminars: literature research on craft + film research on the tacit knowledge of the craftsman

Week 6-11:

Intro PART 2: Craft Networks

18.03 excursion Rotterdam

20.03 excursion Amsterdam

Site research, defining problem statement and goals

25.04 P1: proposal site + initial program

Week 12-20:

Intro Part 3: Built Crafts

5.05 – 7.05 excursion London

Developing proposal 1:500 and exploring 1:200 and 1:33

Defining research questions and architectural themes for the design, developing a clear narrative

25.06 P2: project proposal / research questions / design proposal

Week 21-35:

Defining the architectural scheme of the building

Making a 1:1 fragment of the building: collaboration with MBO students

Material research

Details 1:5

Climate system sketch

P3 presentation

Final plans 1:200, specific parts 1:50

details 1:5

Final construction, climate, material

30.11 – 11.12 P4: go / no go

Week 36-42:

Preparing final presentation

Preparing physical models in different scales

18.01 – 29.01 P5: Final public presentation