

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (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	Jasmine Montina
Student number	5124395

Studio		
Name / Theme	Urban Architecture, Studio Bricolage	
Main mentor	Eireen Schreurs	Architecture
Second mentor	Lex van Deudekom	Building Technology
Third mentor	Leeke Reinders	Research
Argumentation of choice of the studio	By choosing studio Bricolage and Urban Architecture, I endeavour to explore ways of designing architecture which responds to the needs of people but also those of the environment. The theme of bricolage, as means of investigation of ecology, the attitude of "make do, will do" and the act of assemblage, a reminder of where materials come from, has the potential to become a base for future practice.	

Graduation project	
Title of the graduation project	Studio Bricolage
Goal	
Location:	Nijmegen, Netherlands
The posed problem,	The Molenpoort shopping mall represents both a problem and a solution. Its concept is outdated, and its shops are for the majority vacant. Though being centrally located within the city, next to a heritage site and at a pedestrian gateway to the town centre, it is underused and hidden, and even though its mass is vast, it serves one purpose only: shopping. The Molenpoort is so outdated that even the residents of Nijmegen see it as a blind spot in the city. On an urban scale, the two-floor building covers the whole area of the vast site, neglecting both its immediate and urban contexts, which are characterised by smaller-

	scale buildings connected by small, meandering streets and public squares. In both programme and scale, the Molenpoort feels disconnected to the city and the needs of its inhabitants.
research questions and	As shopping malls become an outdated reflection of consumerism, and the web makes shopping online a commodity, what do people do in their free time? This notion take me to question the role of the architect in the social realm: how can an architect design a "stage set" for life to unfold, giving the floor to the people, and taking a step back?
design assignment in which these result.	If the aim is to showcase life with its unexpected, comedic roughness and carnality, celebrating the improvised and tolerating human appropriation and adaptation then, perhaps, drawing scenarios for everyday activity and physical change, rather than a "fixed" architecture, seems appropriate for the task.

Process

Method description

If I am to act as a bricoleur, I am to investigate the surroundings and make my own set of tools to carry out my project. As a means to achieve this, I am organising my research in catalogues: the first, the Encyclopaedia of Nijmegenaars, is the result of the fieldwork for P1 and it is a collection of people of Nijmegen, their stories, personal landmarks, and collective memory. The second inventory, which will be developed in collaboration with another student that shares my same interests, is a socio-spatial catalogue of human behaviour. My aim is to make a collection of individual and collective acts performed in relation to architectural and urban elements. This collection is an ongoing work (until P4), based on observation, sketching, photographing, filming, tracing photographs. The third catalogue will investigate the material culture of the site. The inventory has the aim to become a material passport, and will be a major part of the project detailing and its corporality. It will inform what of the surrounding ecology is worth keeping, what is worth leaving (process of selection), what can be assembled into a (semi)new, public building for Nijmegen.

Literature and general practical reference

1. Cook, Peter. AR 120: Peter Cook on Pleasure. The Architectural Review. London. 2017
2. de Certeau, Michel. The Practice of Everyday Life. University of California Press. 1980
3. Lynch, Kevin. The Image of the City. MIT Press. 1960
4. Rapoport, Amos. The Meaning of the Built Environment. A non verbal

- communication approach. University of Arizona Press. 1990
5. Raworth, Kate. Doughnut Economics. London. 2017
 6. Secchi, Bernardo. Città Moderna e Città Contemporanea. F. Angeli. Milan. 2000
 7. Scalbert, Irenée. The architect as bricoleur. Candide. Journal for Architectural Knowledge
 8. Scalbert, Irenée, 6a architects. Never Modern. Park Books. London. 2013
 9. Strauss, Claude Levi. The Savage Mind. University of Chicago Press. 1996
 10. Tschumi, Bernard. The pleasure of Architecture. Routledge. London. 2002
 11. Warke, Val K. Origins of Architectural Pleasure by Grant Hildebrand. Harvard Design Magazine
 12. Whyte, William H. The Social Life of Small Urban Spaces. Ingram. 1980

Reflection

RELATION TO THE STUDIO AND COURSE & RELEVANCE TO LARGER FRAMEWORKS

As the studio is focused on the theme of Bricolage, I have reflected on what this word means. I identify with the idea of bricolage being a physical act, the "science of the concrete". An act of production and reuse, of investigation of the surrounding ecology as it is found, followed by the process of selection and of borrowing from the material culture to make something that serves a purpose. Bricolage expressed a bottom-up approach to craft and the art of making. It requires a process, an inventory, the creation of a toolset from which the project stems. Bricolage also resonates with the idea of richness, the ad-hoc, the intuitive, seemingly disordered and with ingenuity, which contrasts to the clinical, polished, exact and tidy. In terms of the project, the studio theme of bricolage is taking me towards a discovery of the social complexities of Nijmegen, their effects on the built fabric, and the material culture of the site through a series of inventories. I am trying to put myself in the shoes of the architect-bricoleur by creating a tool-set for myself.

The idea of bricolage also highlights the importance of resources: on a broader perspective, it is an opportunity to reflect on circularity, cycles of systems and reuse of materials, making the design proposal itself become, perhaps, a means of learning and positioning myself within the discourse of circularity and adaptive reuse.

Being the latter fundamental themes for the present and upcoming challenges for architects and actors involved in the built environment, my project aims to become an exploration into how to reuse and re-adapt existing and unused building to the needs of today's societies. As my generation of future professionals will have a key role in meeting set aims for a sustainable built environment, these become very relevant and pressing issues, as we come to the understanding that the systemic demolition of unfit-for-purpose existing structures can no longer be the answer to these.