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), 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:

<table>
<thead>
<tr>
<th>Personal information</th>
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<tbody>
<tr>
<td>Name</td>
<td>Wilma Hiemstra</td>
</tr>
<tr>
<td>Student number</td>
<td>4213033</td>
</tr>
<tr>
<td>Telephone number</td>
<td>00316-48468839</td>
</tr>
<tr>
<td>Private e-mail address</td>
<td><a href="mailto:wkhiemstra@gmail.com">wkhiemstra@gmail.com</a></td>
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<tr>
<th>Studio</th>
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<tbody>
<tr>
<td>Name / Theme</td>
<td>Explorelab 25</td>
</tr>
<tr>
<td>Teachers / tutors</td>
<td>Saskia de Wit (research), Peter Koorstra (architecture), Hubert van der Meel (building technology)</td>
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| Argumentation of choice of the studio | Only opportunity to research the specific subject that I wanted to research and develop the outcome into a consequent design |

<table>
<thead>
<tr>
<th>Graduation project</th>
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<tbody>
<tr>
<td>Title of the graduation project</td>
<td>The revaluation of landscape through sensory experience Pt. I Learning from the Norwegian way of living Pt. II Dutch getaway architecture</td>
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<th>Goal</th>
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<tr>
<td>Location:</td>
<td>Norway and the Netherlands</td>
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<tr>
<td>The posed problem,</td>
<td>A disconnection to natural or cultural landscapes in an urbanizing society.</td>
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| research questions and | How can ‘getaway architecture’ – the interplay between architecture, landscape, and way of living – stimulate a (personal) (re)valuation of a landscape? |
| design assignment in which these result. | Design of a type of getaway architecture in a cultural landscape in the Netherlands |

Referring to the relevance and problem statement below:

The goal is to answer the main research question by answering the sub questions.

How can ‘getaway architecture’ - the interplay between architecture, landscape, and way of living - stimulate a (personal) (re)valuation of a landscape?

How can the relation between architecture, landscape, and way of living be shaped through sensory experience?
How is the Norwegian way of life informed by their specific form of ‘getaway architecture’?

How can this bring about a (re)valuation of landscape?

How can this knowledge be translated to other situations?

By answering this question, a general design strategy or set of tools with which this connection to cultural and natural landscapes is (re)established, is created. Applying this to the Dutch situation in the form of a design is an ultimate test for this set of tools.

**Process**

**Method description**

In order to answer the main research question, the sub questions need to be answered separately first.

Firstly the relation between architecture, landscape, and way of living through sensory experience has to be explored in literature. Several theories can be combined into one appropriate scheme.

The second sub question is firstly contextualizing the main question through literature research: What is the history of the Norwegian way of living and what is its current status? This is illustrated by individual experiences and views using material from the interviews.

The third question: How can this bring about a (re)valuation of landscape? Is answered by the interviews which are analysed by comprehensive drawings and literary descriptions. By focusing on the experience in the cabin situation and seeing it in contrast to the background of the Oslo situation, the valuation of a landscape can be validated. The group of interviewees consisted of five Norwegian students with ages between 25-30 years old.

The interviews were roughly divided in five parts: The start comprised some general questions about the situation the interviewees grew up in; The second part asked them to describe and draw their cabin and its surroundings, describe a normal day by making a timeline, step-by-step explaining their sensory experience in the morning ritual, reacting to three statements (showing the relations between architecture/landscape/way of living) and lastly visualizing their favourite image or atmosphere; the third part was an intermezzo about the route from their cabin to their Oslo home and vice versa; the fourth part was a copy of the second part, with a timeline of a week and weekend day as only difference; the fifth part was a part with general questions about the relation between the elements architecture/landscape/way of living and a few questions about the Norwegian culture and their future plans.

These interviews were not strict interviews, but can be seen as more of a conversation. The desired method was a conversation where interviewees could fairly unconsciously describe their sensory experiences and where an overall image could be sketched. This balance between trying to get the desired answers and offering the chance to speak freely to the interviewees was maintained during the interviews. Moreover, four aspects were leading throughout these interviews: interior-exterior relation, the influence of seasons, sensory experience, and attachment to places.

The last question focusses on how these results can be translated to other situations. In what way are they inherent to their specific context or applicable to a different context. This is why a set of tools or
guidelines needs to be created from all of the answers on the previous questions. With these tools any design can be created to ensure a valuation of the landscape for its users.

### Literature and general practical preference

Theoretical research (scientific and non-scientific literature, interviews, art, etc.) about:
- The relation between the elements architecture, landscape and way of living
- The Norwegian way of living
- The Dutch way of living


Interviews with five Norwegian students on their cabin experience and valuation of landscape in November 2017.

**Reflection**

In a urbanizing country like the Netherlands one can ask him/herself: How do people stay connected to natural and cultural landscapes in this ongoing movement of living in and getting attached to cities?

Another problem in this sense is the extreme fixation on visual 2d or 3d representations of environments instead of experiencing them by physically or mentally going there. The Norwegian writer Karl Ove Knausgård states in an interview that he has a feeling the world is disappearing (Louisiana Channel, 2016): “The sensuous, physical, material world is disappearing into pictures somehow.”

The British artist David Hockney addresses a similar problem in an interview about his famous painting ‘A Closer Grand Canyon’ where he reflects on the first big 3D movie ‘Avatar’:

*3D is quite old, you know. They thought of it a long, long time ago. Two cameras like two eyes. It does make an illusion of space, but it isn’t how we see space. We see space through time. I see the tip of your shoe, I see your knee, I see this at different times and somehow you make space in your head.* (Louisiana Channel, 2016)

believe there are many ways in which the answer on this question can be found, but it is wise to look at an already existing example. This example is a country north of us, the kingdom of Norway. Almost 8 times as big as the Netherlands, but a bit more than 3 times less inhabitants. While the Netherlands has almost no “original” nature left, since almost everything is manmade, Norway can be seen as quite the opposite. Living in and with untouched nature for years and years has had its influence on contemporary Norwegian life. Urbanisation is also an applicable phenomenon in Norway, the city of
Oslo is having quite some trouble dealing with extreme population growth. Part of the problem is not being allowed to build beyond a certain border, marked by the hills. Even though the cities are growing, it seems like Norwegians have not lost their connection to nature. It seems owning a cabin, with your nuclear family or larger family, is part of Norwegian culture. Living in a fairly large city does in this case seem to combine well with spending time in nature, and thus maintaining an individual’s relation to nature.

Getaway architecture is a key phrase in this context, not only as a type of architecture, but the total experience of connecting to nature as an act itself. It is an experience or, stated even wider, a way of living that spans across all scale levels: From the closest level of sensory experience to the bigger scale of memories of a landscape.

### Time planning

![Time planning diagram]

- **Legend**:
  - Light green: Process
  - Light blue: Communication
  - Dark green: Material
  - Black: Other

- **Axes**:
  - Y-axis: Week
  - X-axis: Time

- **Activities**:
  - Conceptual design
  - Visual communication
  - Structural design
  - Technical design
  - Economic design
  - Writing
  - Etc.