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>
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<td>Student number</td>
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<td>Telephone number</td>
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<td>Private e-mail address</td>
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<tr>
<th>Studio</th>
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<tr>
<td>Name / Theme</td>
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<td>Teachers / tutors</td>
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<td>Argumentation of choice of the studio</td>
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<tr>
<th>Graduation project</th>
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<td>Title of the graduation project</td>
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<th>Goal</th>
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<td>Location: Maastricht</td>
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A site near the waterfront, adjacent to the Landbouwbelang (a large, historically significant typology that is now disused and squatted). The area is part of Sphinx Quarter, that used to be industrial heart of the city. The outskirt area is now better incorporated within the city and is very close to the historic centre. It is envisioned to become a new entry way to the city and it being developed as a “creative” quarter with re-use of industrial buildings for cultural, entertainment and other commercial
The posed problem, The City of Maastricht had lost a major industry – Ceramique industry, which used to be defining to its image and was also a major employee. Now, like many medium-sized European cities in similar situation, the city is in search of its new identity and ways to gain competitive advantage, as well as retain talent and people.

The City administration wants to emphasize creative industries and one the ways the city chose to position itself is as a Fashion City. The city administration created an association that supports Fashion Festivals, catwalks, pop-up shops and other Fashion related activities. However, my argument is that for Maastricht to become an ethical Fashion City, the city has to actually produce fashion.

Thus, I am proposing a re-introduction of production in the city and choosing a site that was historically known and symbolically representative of the production power of the city.

Further within Euregional aspirations of the city, the facility is envisioned to have a larger regional impact and work as a platform for cross-border exchange.

Intention:

Further, within the theme of “Festive City”, my aspiration is to celebrate Production. Particularly, my intention is to search for a new typology of Factory that is reflective and celebrates the spirit of contemporary creative
industries, that is very different from the old, outer city mass production factories. Just and ethical aspirations of Fashion Industry should be highlighted. I believe the new factory should represent these values of ethical, sustainable production and themes of co-production and permeability with closer (almost interchangeable) relationship between producer and consumer and allow for possibilities of exchange and constant innovation.

Furthermore, as a representative building, the project aims to create a microcosm and project a holistic approach of Fashion, combining themes of ethical production and consumption.

(P.S.: I have studied examples of contemporary work spaces for creative industries in Maastricht and other cities (Forza Fashion House, Sectie-C, NDSM, het Werkegebouw etc), however most of these are re-used buildings and often due to limits of budgets are limited to adapt and "make it work" approach. I wanted to see how the agenda could be pushed further architecturally with new-build project to establish a new typology)

<table>
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<tr>
<th>research questions and</th>
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<tr>
<td>Main: What are the ethical values of contemporary production in relation to Fashion?</td>
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<td>How could these values be translated into the architecture of the new typology of the factory?</td>
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<td>How the building could be representative of these values and...</td>
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<td><strong>celebrate the spirit of contemporary Fashion production and consumption?</strong></td>
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<td><strong>design assignment in which these result.</strong></td>
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<td>Developing a new large scale inner-city manufacturing facility that celebrates and reflects values of ethical fashion production and consumption. The building is envisioned as a representative building that will adopt holistic approach of combining production and consumption.</td>
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## Process

### Method description

The typology of factory as an outer city facility will be revisited as a public interior

The typology of the palace will be used as a starting point for designing a new kind of Manufacturing facility. The typology of Palace was chosen as the palaces are historically a “festive” typology, but further more palaces are often highly symbolical, representational buildings that project a certain worldview and microcosm from within to the outer world.

The site of now disused factory in post-industrial area of Sphinx Quarter, which is now part of inner city was consciously chosen to inspire a new type of in-city manufacturing.

**Translating the values into architecture. Some sketch phase ideas:**

Structurally the building is representative of innovation, made-to-measure logics, where the grid, functional mass production spirit of older factories is replaced

The users of the building are approached from the co-production perspective, where entrance to the building and permeability of the building is reflective of that

The circulation of the building allows for cross-exchange and collaboration

There are “festive” spaces of exchange that could be used for exhibitions, events etc

The spaces are articulated and follow the logic of “palatial” spaces as opposed to factory spaces

“palatial” qualities are engrained in the thoughtfulness of the spaces, that allow for best working and display conditions (lighting, climate, views etc)
So far I had employed and will be further employing following methods:

Historical Research:
I have extensively looked into the history of production in the city and role of production to Maastricht in the past and present.

Architecturally, industrial typologies and morphologies in Maastricht have been and will be further researched.

Palace as a typology and Public Interior was and is also a very important part of research investigated in studio and as part of seminar.

Social Research:
Current situation in Maastricht was investigated via many interviews with planners (top-down) and makers (bottom-up, Fashion related actors).

Architectural:
Understanding the site morphology and on-site industrial typologies through drawing and models.

Palace as a typology, the spatial qualities of palaces, layouts

Precedent studies of past and present examples of buildings pursuing same agenda

Understanding role of the building to the city via its physical manifestation via drawings and models.

**Literature and general practical preference**

Pimlott, Mark.

2016 The public interior as idea and project. Heijningen, Netherlands: Jap Sam Books

Teunissen, Jose

2015 Deconstructing Belgian and Dutch Fashion Dreams: From Global Trends to Local Crafts Fashion Theory 15, 1 157-176

Benson, S. P.


Florida, Richard.


Gorse, George L.
The Art Bulletin 79, no. 2

Grafe, Christoph.

2010 Peoples palaces architecture, culture and democracy in two European post-war cultural centers. Delft: TU

Consulted many actors in the city, such as:
Planning: Maastricht Lab, Maastricht Belvedere
Designers: Hester Coolen, Designday, Het Werkegebouw, Lena Berens (independent fashion designer), Milan Parma (independent fashion designer), Branco Popovic (Forza Fashion House), Anne van Stijn (SAM)
Locals: LBB and Mandril squatting communities

Reflection
Relevance

I believe the meaning of my project stems from the typological study of re-envisioning representational in-city manufacturing facility for Fashion Industry and finding ways to translate aspirations for a more just and ethical production and consumption of Fashion into the architecture of the building.

Time planning

September
Research into theme of the studio “Festive City” via number of assignments as part of the workshop.

Preliminary Research into what is Festive to me and Maastricht as Festive City

- Preliminary investigation into what is festive to me via documentation of scene from ROMA (that exemplifies festive to me) in Festival Book format to learn about what is festive to me and what are the ways to document the ephemeral in the drawing.
- Initial Investigation into Maastricht as a festive city via depiction of an urban situation in scenographic format resulting in Maastricht diorama
- Further investigation into Maastricht as festive city via research into festivals in Maastricht
- A more focused research into how festival manifests itself in a city on example of Fashion Clash, look into the processions, buildings, how is the city transformed

October
Research into Festive as an architectural space, how festive moment can inform architecture, what is festive architecture?

- Research into historical Festive Urban planning
- Focused research into Strada Nuova and Palace as Festive typology explored via model and photographs

November

- Decide on what is architectural theme in Festive City that draws to you and what kind of building could exemplify that
- Appropriation of such building programmatically into needs of the city
Resulting in P1 products:
- Research into personal architecture theme of “seeing and being seen”
- Preliminary program and typology of a building and appropriate site

November after p1
- Further expansion on program of the building
- Role of the building to the city
- Research into the possible sites
- Social research to understand the city and the needs better
- Visit to Rome to learn from Festive City and particular focus on research of Palaces as a typology

December
- Clear program on what kind and type of building that is
- Programmatic requirements in terms of space and dimensions
- Further Site research and site’s relation and role to the city
- Precise Site research with site’s historical development, morphologies and typologies
- Extensive precedent research of building that had similar program
- Precise design trials of how program and architectural theme of festive city could be formalized via drawings and models

January
- Clarification of the program
- Clarification of spatial requirements and space sizing
- Further precedent research
- Trials of fitting the building into the site
- Initial material investigation

Resulting in P2 products:
- Clear program
- Clear spatial requirements and sizing
- Design proposition as important architectural spaces
- Design proposition on site in 1:500
- Design proposition with initial materialization
- Design proposition represented in plans, sections and elevations
- Design proposition represented in collages that who architectural qualities of the building
- Project Journal

January after p1, February, March:
- Further clarification and more precision of the spatial requirements and sizing
- Further precedent study
- Further spatial resolution of the design proposal
- Further resolve how the building could fit into the site and its relation to the site and city
- Further resolve architectural spaces’ qualities
- Structural study
- A more precise materialization investigation
- Facade materialization study

Resulting in P3 products:
- Design Resolution represented in drawings of plans, facades, sections, elevations in 1:200 and 1:100
- Models and Drawings to represent the relation to the site and the city
- Models, drawings, collages to represent the spatial qualities
- Structural resolution and drawings and models to represent that in 1:50 and 1:20
- Models and drawings to represent materialization with more precision with detail in 1:5
- Facade Design proposal and resolution
- Project Journal

April, May:
- Crystallization of the building’s program and its relation and role to the city
- Formal resolution of the building and its place and relation to the site and the city architecturally both formally and materially
- Resolution of all the important spaces as required by the program, resolved programatically, formally and material wise
- Resolution of circulation, spaces transition
- Sub spaces resolved and their relation to the main spaces
- Structural resolution
- Facade resolved formally
- Material qualities of the facade

**Resulting in P4 products:**
- Design proposal is relevant and thoughtful
- Drawings and models of the building’s relation to the city and site in 1:1000 and 1:500
- Design proposal resolved and represented in drawings in and models in scales of 1:100 and 1:50
- Structural resolution represented in models and drawing (1:50 and 1:20)
- Facade is resolved and represented in drawings and models
- Material qualities of main spaces are resolved and represented in drawings, models and collages
- Space transition and circulation are resolved and represented
- The building is resolved structurally and this is represented in 1:50, 1:20 drawings and models
- Main material details are resolved and represented in drawings and models (1:10, 1:5)
- Reflection on architectonic and social relevance
- Final Project Journal

**P5 Products:** More precise and well represented and finalized products of p4