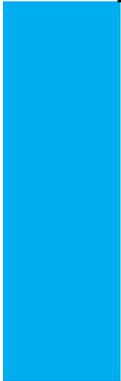


# Graduation Plan

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	Chenqi Zhang
Student number	4895916
Telephone number	
Private e-mail address	

Studio		
Name / Theme	Urban Architecture/ Spolia	
Main mentor	Eireen Schreurs, Els van Meerbeek	Architecture
Second mentor	Leeke Reinders	Research
Argumentation of choice of the studio	<p>The studio of Urban Architecture allowed us to research and design on the medium-sized urban site, which is between urbanism and architecture, that I've never done but interested in. The balance between urban and architecture, existing and proposing, public and private is what I desire to achieve through graduation project. I am curious about how to use architectural strategies to fulfill my urban design because this successive process is full of both freedom and challenges and I think this unfamiliar process for me could be a preparation for professional practice.</p> <p>Moreover, the theme of the studio, spolia, is what I found intriguing because it has profound cultural and historical connotations that I would like to dig out in a specific context.</p>	

Graduation project	
Title of the graduation project	Walls that teach: <i>the youth center as pedagogic tool for harmonizing the neighborhood</i>
Goal	
Location:	Anderlecht, Brussels, Belgium
The posed problem,	Compared to the surrounding traditional Brussels block, this plot in Anderlecht looks out of place. In terms of morphology, the block is opened without closed borders and there are totally different types of volumes in it. Inside the block, there are industries (both operating and abandoned), 20-story affordable housing, and mixed-used areas while these functions are segregated by solid walls. This

	<p>neighborhood lacks indoor residential facilities for the enormous number of people living in les goujons though there is a large park inside the block. It can be said that there is a marginalized community on site.</p> <p>From the demographic and social perspective, the economy is relatively sluggish and unemployment is high. There are a large number of tenants in les goujons, including a large number of immigrant youth, which may involve issues such as social integration into the community and crime.</p> <p>In addition, the Senne was a significant river in the industrial era a hundred years ago, which has been largely forgotten in the neighborhood currently, covered under buildings and parks. The only thing that can be morphologically traced back of Senne is the walls in the middle of the block while they are now as background of the park. Seemingly that their historic connotation and cultural potential were overlooked.</p>
<p><b>research questions and</b></p>	<p>The research questions focus on the wall which was kept as the memory of Senne in urban design. It is necessary to dig out the material, cultural and historical connotations of the current walls and figure out its potential in the new context as Spolia in architectural design.</p> <ul style="list-style-type: none"> <li>- Why the walls could be the ghost of Senne?</li> <li>- What's the current situation of the walls and the space around? (about both the materiality and the social events)</li> <li>- Is kept wall spolia or inversed spolia?</li> <li>- How to use the walls integrating into design as spolia? (position and attitude)</li> <li>- How to make the wall as tool of social engineering? (arising people's empathy, representing spatial memory, harmonizing the neighborhood instead of segregating it...)</li> <li>- How to inverse the role of the wall from margin to threshold?</li> </ul>
<p><b>design assignment in which these result.</b></p>	<p>According to urban design, the block would be a community-oriented neighborhood with public facilities around the walls. The walls, which intertwined with the history of Senne, have become the frame to compose the space.</p> <p>I choose the site adjacent to both the walls the park, confronting with challenging edge conditions. The main target would be the youths inside and around the block and the program will mainly be concentrated on the youth center as a pedagogic space. The youth work is significant for such a neighborhood at the margin of the city so the youth center will be helpful on social aspect, motivating communications and educations.</p> <p>I hope to integrate the walls as material spolia, transforming them from separation to sharing and communication. On immaterial, I'm curious about the possibility of making the space itself as spolia representing the relaxing social networks after work or the practices of inhabitants like what happened in industrial era before.</p>

## Process

### Method description

Before P1, a morpho-typological research on the river Senne was conducted, which helped summarize the various forms of river traces presented in the urban context and the ways people treat its memory. Specific to the site in this phase, the re-appropriation of memory of Senne could be the illuminating point for design, which revealed as the walls in our urban design.

#### 1. Research on space based on fieldwork:

The main focus is on the wall because it is the core and frame of the urban design.

- Historical development of the block: mapping, diagramming, reading
- Public and privacy, functions on the plans: mapping, photography
- Materiality of the wall: drawings of façade, film montage, models
- Precedents study as the basis of the program
- Research on the built environment of the blocks, such as corners and borders
- Relationship of the surrounding public facilities for ensuring the architectural programs: diagramming

#### 2. About humanities

- Social activities around the walls: praxeological sketches, montage, panorama scroll showing the rhymes of mundane life, storyboard
- The way to evoke people's memory as complement for architecture research: reading, interviews, praxeological sketches
- Demographic issues on site to find the target group: demographic data collection
- Study of the youth work history

#### 3. Design process

- Concept and composition: sketching, model-making, drawing, diagrams, writing
- Typological research on how to treat the wall as well as spolia
- Case study of the threshold space

### Literature and general practical preference

Literature:

1. Afonso, A.I., & Ramos, M.J. (2004). New graphics for old stories: Representation of local memories through drawings. *Working Images. Visual Research and Representation in Ethnography*, (pp. 72-89), New York: Routledge.
2. Boettger, T. (2014). *Threshold spaces : Transitions in architecture; analysis and design tools*. Basel: Birkhäuser.
3. Degen, M. M., & Rose, G. (2012). The Sensory Experiencing of Urban Design: The Role of Walking and Perceptual Memory. *Urban Studies*, 49(15), 3271–3287.
4. Geers, K., Severen, D., & OFFICE Kersten Geers David Van Severen (Architectural firm). (2016). *Office kersten geers david van severen, 2003-2016 : Acciones primordiales = primary actions* (El croquis, 185) (F. Márquez Cecilia & R. Levene, Eds.). Madrid: El Croquis Editorial.

5. Malnar, J., & Vodvarka, F. (2004). *Sensory design*. Minneapolis, MN: University of Minnesota Press
6. Olsberg, N., Ranalli, G., Bédard, J., Polano, S., Di Lieto, A., Friedman, M., & Guidi, G. (1999). *Carlo scarpa architect : Intervening with history*. New York: Monacelli Press.
7. Pietsch, S., & Müller, A. (Eds.). (2015). *Walls that teach: On the architecture of youth centres*. Heyningen: JAP SAM Books.

Precedent studies:

1. Rem Koolhaas, and Elia Zenghelis, Madelon Vriesendorp, Zoe Zenghelis - Exodus, or the Voluntary Prisoners of Architecture: The Strip (Aerial Perspective)
2. Neues Museum in Berlin
3. MAK Vienna Bookstore Entrance
4. JOC RABOT GENT: Design for subterranean spaces for youth organisations, comprising a polyvalent hall.
5. Withywood Youth Centre, Bristol

## Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

This project is based on my fascination that I attempt to start with a humanistic perspective to solve social problems with architectural methods. The starting point of this project is spolia, which is also the studio topic. Spolia is not only on material but also on immateriality, which is the catalyst for the project from architectural and cultural aspects.

This studio is not limited to the perspective of architecture but invites students to conduct research on urban scale, involving multi-discipline issues. It inspired me to be open through the whole research and design phases, exploring the project based on the studio theme.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

Currently, many regions are facing issues such as lost of historical memory and demographic pressure, especially at the marginalized area similar to the project site. I would like to figure out both spatial and cultural strategies as heuristic intervention in response to certain social problems. My aim is to could reach illumination in terms of what architecture could contribute in facing specific social questions through this project.