

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:

Personal information	
Name	Sare Genc
Student number	5497329

Studio		
Name / Theme	AR3UA100 Urban Architecture Graduation Studio 2022-2023 / Black Hill City	
Main mentor	Paul Vermeulen	Project Design
Second mentor	Lex van Deudekom	Building Technology
Third mentor	Eireen Schreurs	Research
Argumentation of choice of the studio	The chair of Urban Architecture presents a site-specific studio in which existing conditions are challenged. Therefore, it encourages working with people and their stories as well as the physical aspects of the site. The theme of the studio combines theoretical and practical research and design, enhancing each step of the design process.	

Graduation project	
Title of the graduation project	The City of Bridges: Culture Re-woven in Bressoux
Goal	
Location:	Bressoux, Liège, Belgium
The posed problem,	The city, Liège, has diverse scenes; it is scattered over the brownfields and consists of wastelands and construction sites, agricultural fields, and industrial sites. Some scenes appear empty and deserted, but also full of potential. Clearly, the city has been transformed over the years, and yet this transformation created wounds, in the urban fabric and nature. Hence there are some visible scars in a material sense, that appeared in the process of recovery and the city might be seen as a scarred body. On the other hand, when unfolding the intangible layers of the

	<p>site, it is possible to see the hidden scars in the socio-cultural structure as well.</p> <p>The project site Bressoux can be seen as one of the scars of the city or maybe still a wound to be healed. There is social segregation mostly between migrants and the local Belgians in the neighborhood where communities are sticking together and marginalizing each other. Some communities have their space, but some lack the facilities, and some are almost hidden. The chance to be hidden is already given to these people but what about the chance to be seen and be together? Pour vivre heureux, vivons caches?</p> <p>Therefore, the neighborhood needs another approach where architecture defines a public space in which social inclusion and participation will take place when desired.</p>
<p>research questions and</p>	<p>Main Research Question: How can we recompose the bridges between different social groups in Bressoux through architecture?</p> <p>The sub-questions are divided into two different themes. The first theme focuses on understanding the social aspects of the neighborhood and its inhabitants by asking the following questions.</p> <ul style="list-style-type: none"> -Who are the main social groups in the neighborhood? -What are the reasons for sociocultural segregation in Bressoux? -What are the ongoing activities organized by associations and social workers? Do they have enough space and facilities? -How physical environments (clothes, furnishings, buildings, gardens, streets,

	<p>neighborhoods) are used in the presentation of self in establishing group identity?</p> <p>The second theme focuses on experiments in architecture and indeterminacy as tools for participatory design by asking the following questions.</p> <ul style="list-style-type: none"> -Which objects/tools do people use to appropriate their space? What is the concept of adhocism and improvisation? -How can architecture strategically integrate concepts of appropriation into its program, by learning from different social groups? -How can architecture encourage collectiveness and trigger creative behavior? - How can indeterminacy in a design initiate public participation and social bonding between people?
--	--

<p>design assignment in which these result.</p>	<p>The result of the study aims a public space that accommodates the diverse population of the neighborhood by generating various cultural events revolved around production and participation. The purposed place will act as a catalyst for community engagement via participatory design and furthermore as a landmark that can be seen across the river inviting citizens to become a part of this invisible neighborhood.</p>
---	--

Process

Method description

The research will be conducted in two parts. The first part will focus on understanding the social aspects of the neighborhood and its inhabitants. This part of the research is aimed to be finished by the end of P2.

-People will be interviewed and the data will be refined and collated into the 'Faces of Bressoux & Droixhe' booklet to understand the main social groups in the neighborhood.

- A bulletin board will be created to investigate the sociocultural links and segregations between these groups.

-People will be photographed in daily life and these will turn into Exactitudes of Bressoux catalogue to gather information about a society's habits and their identity.

- Psychogeographical mapping will be used to point out the main concerns and the characteristics of the neighborhood via interviews held in specific locations in Bressoux.

-Travel patterns of different social groups will be drawn to investigate the social segregation and possible future encounters.

-Social media research on associations and their activities will be done for program definition and its architectural needs.

-Literature review on visual culture, urban segregation, and cultural resilience will be done.

-Appropriation tools on different scales will be collected in a catalogue to understand how people interact with the space and make it their own.

The second part of the research will continue with more focus on architecture, and participatory design in theory and practice.

-Appropriation tools catalogue will be used as an inspiration for designing the space

-Literature review on appropriation, participatory design, indeterminacy in architecture, and architecture of chance will be done.

-Case Studies on Participatory Design and Indeterminacy

- Fun Palace, Stratford East, London, England
- SESC Pompeia, Sao Paulo, Brazil

-Case Studies on Architecture with social and cultural programs

- NDSM Werf, Amsterdam, Netherlands
- DSM Threehouse, Amsterdam, Netherlands
- Leeszaal, Rotterdam West, Netherlands
- Centquatre, Paris, France
- De Hallen, Amsterdam, Netherlands

Literature and general practical preference

Calvino, Italo. (1978). *Invisible cities*. New York: Harcourt Brace Jovanovich

Chtcheglov, I. (1953). *Formulary for a New Urbanism: Sir, I Am from Another Country*. London Psychogeographical Association

Collins, G. R., Collins, C. C., Sitte, C., & Sitte, C. (2006). *Camillo Sitte: The birth of modern city planning*. Dover Publications.

Cornelius Holtorf (2018) Embracing change: how cultural resilience is increased through cultural heritage, *World Archaeology*, 50:4, 639-650, DOI: 10.1080/00438243.2018.1510340

Dehaene, M., Vervloesem, E., Goethals, M., & Yegenoglu, H. (2016, June). Social Poetics: The Architecture of Use and Appropriation. *OASE*, 96.

Eijkelboom, H., Parr, M., & Godfrey, T. (2007). *Paris - New York - Shanghai: A book about the past, present, and possibly future capital of the world*. Aperture.

Jencks, C. & N. Silver (1972) *Adhocism. The case for improvisation*. London: Secker & Warburg.

Khan, O., Hannah, D., & Tschumi, B. (2008). Performance/Architecture: An Interview with Bernard Tschumi. *Journal of Architectural Education* (1984-), 61(4), 52–58.

Knorr, Lilian. "Divided Landscape: The Visual Culture of Urban Segregation." *Landscape Journal* 35, no. 1 (January 2016): 109–26. <https://doi.org/10.3368/lj.35.1.109>.

Leupen, B., & Mooij, H. (2018). *Housing design: A Manual*.

Linden, D. J. (2016). *Touch: The science of hand, heart, and mind*. New York: Penguin Books.

Lofland L. H. (1998). *The public realm: exploring the city's quintessential social territory*. Aldine de Gruyter.

Lucas, R. (2020). *Anthropology for architects: Social Relations and the built environment*. Bloomsbury Visual Arts.

Manolopoulou, Y. (2013). *Aleatoric form - Architectures of Chance (Design Research in Architecture)* (1st ed.) [E-book]. Routledge.

Rossi, A. (2007). *The architecture of the city*. MIT Press.

Versluis, A., Uyttenbroek, E., & Forde, G. (2002). *Exactitudes*. 010.

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)?

During my studies, my fascination for designing spaces revolved around the user and social aspects. For this graduation studio, my initial interest was to explore the city as a collection of social spaces: discover the habits, rhythms, and routines that form daily life in the neighborhood and explore the hidden territories in time and space. The studio theme Black Hill City and Invisible Cities encouraged me to unfold the intangible layers of the site and focus on the hidden scars in the sociocultural structure. Designing a social space for the neighborhood creates the possibility to explore how architecture can help to recompose the bridges between different social groups in Bressoux and how it can become inclusive.

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

Bressoux was once a neighborhood with mainly European citizens yet, it is now a multi-cultural neighborhood. According to the I Believe project, researchers predict that the European citizen definition is becoming more diverse and by 2060, one in three Europeans will have a migration background. Cultural heritage should not be seen as a token of the past but as a way of facilitating changes that improve people's lives under new circumstances and thus enhance cultural sustainability (Holtorf, 2018). As 21st-century cities are more multicultural, the changes and diversities in society should be considered and accepted for cultural resilience. How can societies see cultural diversity as a potential but not a threat? How can we create a 'common ground' amongst different social groups? How can we give visibility to the invisible characters of the neighborhood? What kind of architectural environments help people integrate?

People are territorial beings who define and mark space and create visible and invisible boundaries. The appropriation by individuals for permanent and temporary uses encounter in the public domain of Bressoux. The physical environment and the visual symbols, signs, and ornamentation produced by public and private actors create the visual culture. They construct a narrative of place that can reinforce sociological situations. Therefore, I would also like to focus on the different kinds of appropriations performed by the inhabitants and learn from them.

Many buildings on the site appear, not as fixed objects but rather as transitional structures that are modified according to changing needs. Spaces (sites, landscapes), things (buildings, materials), and living species are involved in a constant process of change and transformation, at different speeds, in many rhythms, through repeating cycles. The British social anthropologist Ingold (2010) advocated the view that both people and buildings should be seen as something continuously re-born and constantly growing, going through ever-new creative transformations. With the assistance of Cedric Price and Lina Bo Bardi, I would like to discover indeterminacy in design and take the user into account to test if architecture can create a medium for public participation and social inclusion in harmony with cultural activities.

