

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	Artem Alexandrov
Student number	5623650

Studio		
Name / Theme	ExploreLab	
Main mentor	Roel van de Pas	Architecture
Second mentor	Aleksandar Staničić	Architecture research
Argumentation of choice of the studio	ExploreLab would allow me to select my topic, and I wanted to pursue a direction not suitable for other studios.	

Graduation project	
Title of the graduation project	theatre of the city
Goal	
Location:	Rostov-on-Don, Russia
The posed problem, research questions and design assignment in which these result.	The lack of civil engagement in provincial Russian cities How to use theatricality in a city to activate civil engagement in provincial Russia (Rostov)? A performative space/centre that introduces engagement points into the city by means of theatricality and blurred boundaries.
<p>[This should be formulated in such a way that the graduation project can answer these questions. The definition of the problem has to be significant to a clearly defined area of research and design.]</p>	

Process

Method description

I conducted a literature study to define aspects of theatricality; how it evolved throughout theatre history, and how it can create or disrupt engagement.

I analysed a selection of theatre buildings by drawing their plans and sections. Drawings at different scales revealed different spatial aspects of theatricality.

I related these to the drawings of a few courtyards in the selected city, Rostov, to show that theatricality also persists in the city fabric. The courtyard drawings were made in the same way – plan and section analysis – to relate them to the previously studied theory of theatre.

Literature and general practical preference

History and development of a spectator-performer relationship in theatre:

- Pelletier, Louise. (2006). *Architecture in words: Theatre, language and the sensuous space of architecture*. Routledge.
- McKinney, J. (2017). *Scenography expanded: An introduction to contemporary performance design*. Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc.

Theatre theory/ideology:

- Brook, P. (1996). *The empty space* (1. ed). Touchstone.

Using drawing as an analytical tool:

- Lewis, P., Tsurumaki, M., & Lewis, D. J. (2016). *Manual of section*. Princeton Architectural Press.
- Atelier Bow-Wow. (2013). *Graphic anatomy Atelier Bow-Wow* (N. Endo, Ed.; 9. pbl). Toto Shuppan.

Reflection

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

I am researching the spatial and architectural qualities of theatre to study how it assigns roles, affords, or restricts certain behaviours. My study is architectural research that proceeds with a design proposal, suitable for the architecture master track.

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

Theatricality principles formulate my vision of how to foster engagement in an urban situation.

I decided to research this because in Russian cities outside Moscow or St.Petersburg, in provinces, civil engagement is lacking, as seen in the lack of broad political involvement. To address this question as also a problem of urbanity, I aimed to find spatial ways to approach engagement.

I study a specific type of old Rostov courtyards, a phenomenon of the Southern regions of Russia, to show that *dormant* theatricality is already present in the existing urban fabric. To my knowledge, besides the history of the vernacular tradition of these courtyards, no architectural studies have been done about them. Therefore, my research aims to expand the field on the topics of the importance of these courtyards as engaging theatrical spaces, and the use of their principles for improved citizen engagement in the city of Rostov.