



REFLECTION

**The City of Bridges: Culture Re-woven in Bressoux through
leisure and production**

URBAN ARCHITECTURE
GRADUATION
STUDIO

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PREFACE

The intriguing story of Bressoux and its inhabitants led me to a design heavily driven by the research on social and architectural aspects of the site and, its translation into spatial elements. In this paper, I would like to reflect on my graduation project process starting from my initial interest regarding my research topic, the relation between my research topic, studio theme, and architecture, and how does the individual and collective research within the graduation studio was implemented in the elaborate design, as well as the challenges I had in the process.

Studio Theme Scar and My Personal Approach

Liège... When you look upon the city, you see The Meuse branching into two; embracing the artificial lands, all connected to each other through many bridges. Those bridges capture the scene of the city, so I called Liege as **the city of bridges**. However, the city 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 site, it is possible to see the **hidden scars** in the socio-cultural structure as well.

From the very beginning, I see Bressoux as one of the scars in the city. After the industries left empty, the towers demolished and artificial lands are generated; mining workers swapped with construction workers and since then, the whole city is **under constant construction**. In the meantime, foreign work forces arrived, and their arrival completely **changed** the **demography** of the neighborhood. Today, Bressoux presents an isolated environment, **fragmented** by different ethnicities and religions.

During my studies, my personal **fascination** for designing spaces revolved around the user and **social aspects**. Similarly, for this studio, my initial interest was to discover the habits, rhythms, and routines that form **daily life** in the neighborhood and explore the **hidden territories** in time and space. The architecture gives shape to a neighborhood, but it is the people that make it a whole. Therefore, in P1, I chose to go on with the theme **Invisible Cities** and as a group we explored the neighborhood as a collection of social spaces. This collective research aimed to bring light to the various social entities and territories that exist in that region; and construct a better understanding of the site. As a team, we went native and discovered the neighborhood through people's eyes. This teamwork helped me a lot to formulate **my first impression** on the project site.

In Bressoux, there were very less people on the streets since the neighborhood **lacked public spaces**. The communities were **hidden behind the façades** and sticking together as well as **marginalizing** each other. All the informal interviews we made were collated into the 'Faces of Bressoux & Droixhe' booklet and all the collected data was turned into a travelogue to identify the **main social groups** and their relationships. In the end, it was interesting to see how a single place can have different meanings for different group of inhabitants. As a conclusion, I started to see Bressoux as **cities within cities** like in *Invisible Cities* by Calvino.

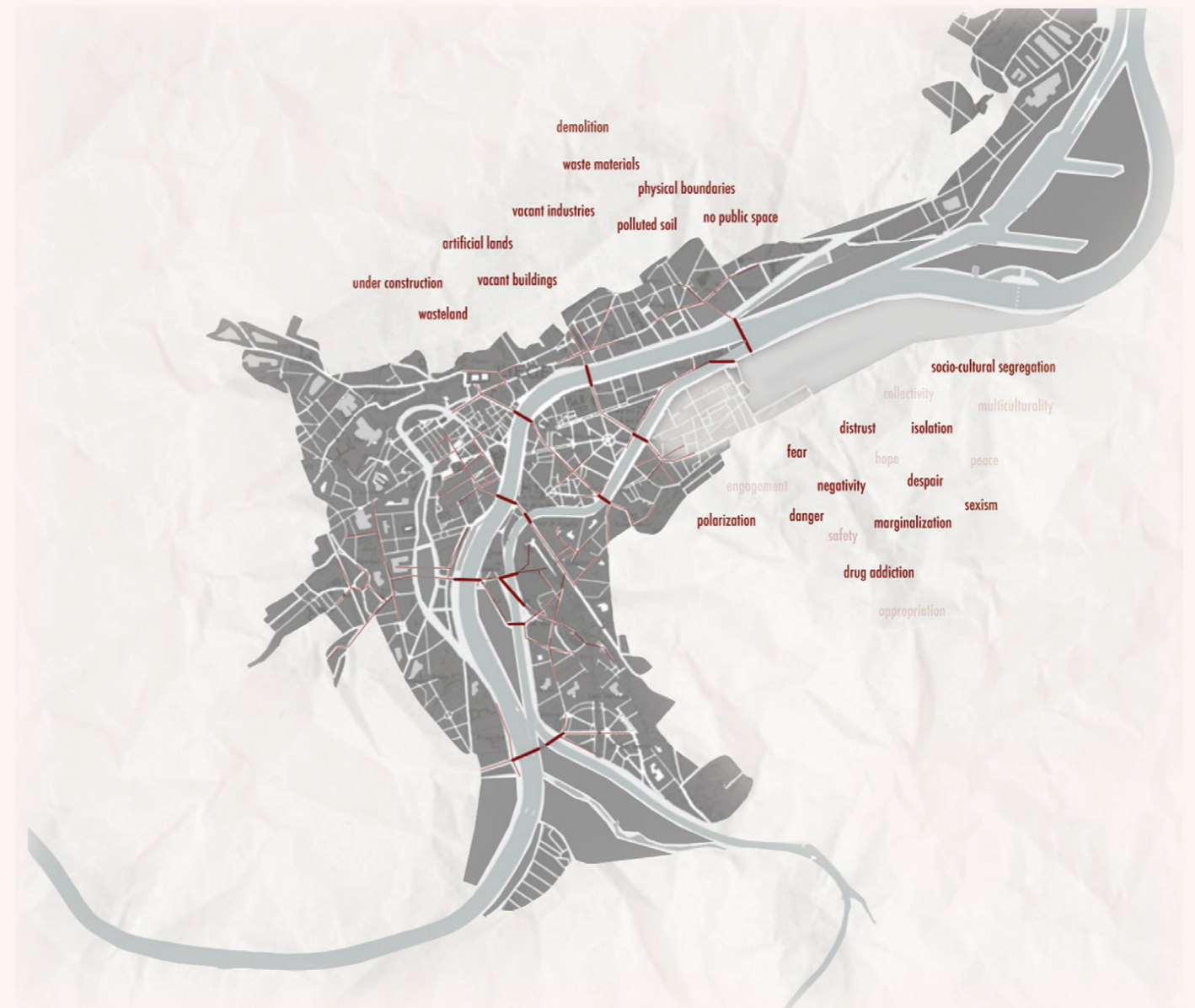


Fig 1. The invisible site of Liège: Bressoux-Droixhe, illustrated by the author
*I see this neighborhood as the scar of the city or maybe still a wound to be healed.
Can Bressoux rise again from the ashes?*

Constructing My Research Topic

While reading *Invisible Cities* as complementary to the collective research, I encountered some cities which sounded very similar to Bressoux. Especially, there was one city called Chole which stuck out and helped my research topic to develop. 'In Chole, a great city, the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings that could take place between them, conversations, surprises, caresses, bites. But no one greets anyone; eyes lock for a second, then dart away, seeking other eyes, never stopping' (Calvino, 1978). Besides this, we found another book called *Trois Fantômes* in children's book club and it was about three different animals who were afraid of each other. Similarly, this book also reminded me of the different communities in Bressoux. Eventually, these metaphors from the books helped me to evaluate the situation in Bressoux and guided me to question the hiddenness and invisibility within these communities. Then I asked the question: *Pour vivre heureux, vivons caches (to live happily, live hidden)?*



Fig 2. Children's book from the bookclub we visited

I relate these three different animals to different social groups in Bressoux since the story covers the fear they have for each other.



Fig 3. Reinterpretation of Bressoux Model

Bressoux was once a neighborhood with mainly European citizens yet, it is now a multicultural neighborhood. The social segregation is becoming more and more evident, and this topic is becoming more popular in Europe as well. 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. As 21st-century cities are more multicultural, I believe that we should consider the changes in society and show respect and acceptance of our varied diversities. But how can societies see cultural diversity as a potential but not a threat? How can we create a 'common ground' amongst people in the neighborhood? How can we give visibility to the invisible characters? What kind of architectural environments help people integrate? Then the main research question emerged: How can we recompose the bridges between different social groups in Bressoux through architecture?

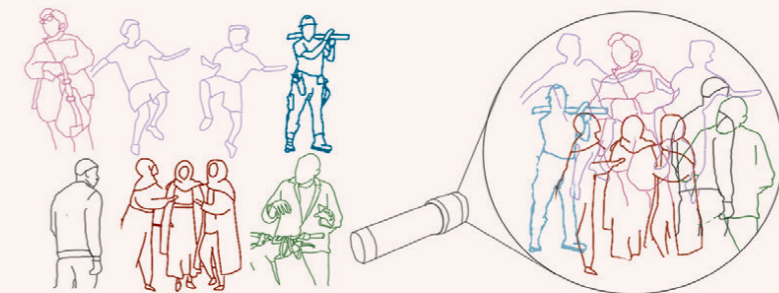


Fig 4. Illustration by the author

I would like to look at Bressoux through the lense of a kaleidoscope and see different colors and patterns overlapping.

The Research and Findings

Calling Liege as the city of bridges was promising. A **bridge** serves as a **meeting point**, a **connection** between two separated sides. However, Bressoux was disconnected from the rest of the city with its **invisible characters**. My ambition was to connect the people in the neighborhood first and heal the social scars. Firstly, I aimed to understand the **reasons** behind the current **segregation**. I started my **individual research** by creating a **pschogeographical map** to point out the main concerns and the characteristics of the neighborhood via interviews held in different locations of Bressoux. As an outcome, I got some **useful advice** on the needs from local people besides their **complaints and concerns**. The complaints were about people not talking to each other, young people causing problems because they **do not have anything better to do in free time**, immigrants not contributing to the society and lack of public spaces. The advice was more about the possibility of learning from different cultures, encouraging immigrants to **develop new talents** and benefit the country, and meeting in one space and having an **open dialogue**. Immigrants had a strong statement like **'If they know us, they will respect us'** as well. All these statements already started to give me an idea that a **social program is needed**. After the interviews, I took a step back and preferred to study the society more objectively from a far.

The physical environment in different scales (clothes, furnishings, buildings, gardens, streets, neighborhoods) is used in the presentation of self. People are territorial beings who **define and mark space** and create visible and invisible **boundaries**. Therefore, I wanted to study the different kinds of **appropriations** performed by the inhabitants and understand how they interact with their surroundings. The **first scale** I defined for appropriation was **clothing**. This approach portrays individuals that share a set of defining visual characteristics that identifies them with specific **social types**. In my theoretical research on appropriations, I found two examples with different approaches. In *Exactitudes* by Ari Versluis and Ellie Uyttenbroek, the artists preferred to focus only on the clothing whereas Hans Eijkelboom **photographs people in daily life**.

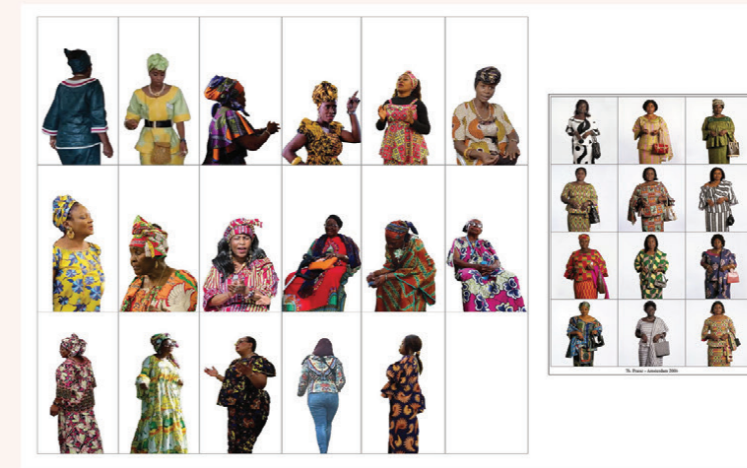


Fig 5. *Exactitudes of Bressoux - Riot of Colors* by the author

I chose similar approach to Eijkelboom's and made use of photography to gather more information about a **society's habits** besides their identity. When the catalogue was finished, I was very surprised that I could draw more inferences from the final product than I had anticipated. I was able to see **who I was designing for** and in some cases guess which **community** they belonged to. Besides getting to know the communities more, getting clues about their daily habits helped me as well. Through clothes and objects carried by the users I got some small but significant clues: young people mostly do sports, a **mother's day routine** is based on their kids, a shopping trolley might tell a person is in need and a **book** creates a **genuine connection** between local Belgians and migrant kids. I concluded that clothes could give an idea of the social group we belong to, and some objects could tell much about our **daily routines, habits, interests**.

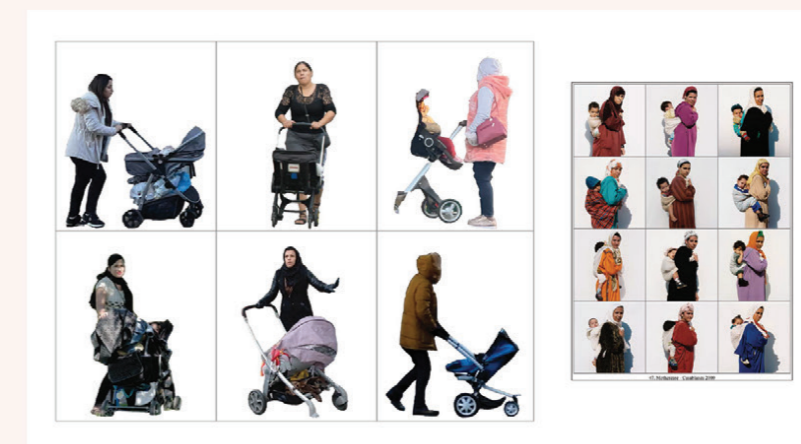


Fig 6. *Exactitudes of Bressoux - Strollers* by the author

Territorialization is a common behavior of animals in nature. As birds use a group of twigs to build up their nests and define a territory, humans use **furniture and smaller objects** to create their own **interior world**. Therefore, I continued my **appropriation** studies on **object scale** and made some conclusions. Some objects reflect our **values and beliefs**, some tell about our **cultural background**, some make us feel more **like home** and some create more pleasant environment. Sometimes we **claim space** and make it our own by **placing objects** or we place objects in an empty space, and it already starts to construct an architecture itself. We can see our **bodies** as objects and appropriate a space through them as well. Especially, youngsters appropriating stairs shows that they mostly hang out on streets and shows the lack of space. Besides objects, signs are used to appropriate surfaces. The signs in different languages put on the shops and windows give clue about the **users and communities**. Lastly, graffiti and murals allow for a reconsideration of what they are, who they belong to and how they fit in with the city.



Fig 7. 'Appropriations in Bressoux' catalog by the author

Along with these appropriation studies, I made **literature review** on the **visual culture of urban segregation**, and it helped me to understand the bigger picture and how these small appropriation tools have a significant meaning in **urban scale**. "Physical environment and the visual symbols, signs, and ornamentation produced by public and private actors create **informal borders** that denote distinct **racial places** in the city (Knorr, 2016). Here I learned that visual culture could construct a narrative of place that can reinforce **sociological division**. For me, the main reason for this alienation is the unfamiliarity with others. Related to this, I thought cultural

resilience was an important topic to consider while studying the new and the **unfamiliar**. 'Cultural heritage, whether tangible or intangible, is sustainable to the extent that it has the **capability to adapt to change** through creative transformation and continues to develop. It is a continuous process of adaptation to shifting circumstances' (Holtorf, 2018). Therefore, 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**.

These studies showed me that my design proposal should encourage having more **dialogues**, working together, **participation**, integration and **getting familiar** with each other. Encouraging **encounters** would build better knowledge of the inhabitants among themselves. In the next step of my research, I studied the **current programs and activities** organized by the **associations** and social workers in Bressoux via social media to design a more coherent and realistic program. The seven associations I found had a similar objective as creating an **intercultural space** for exchanges. Those spaces included programs based on learning new skills, **integrating** via writing, reading, and learning French, and outdoor festive activities for gatherings.



Fig 8. Posters and visuals from one of the cultural activities

To test the impact of these social programs on society, I illustrated the **daily travel patterns** of different social groups and concluded that the **encounters** between these groups **increase with those activities**. However, most of those activities didn't have proper spaces that met the needs. After all, my research on social domain in Bressoux led me to define **my first design strategy** as designing a **community space** for those activities.

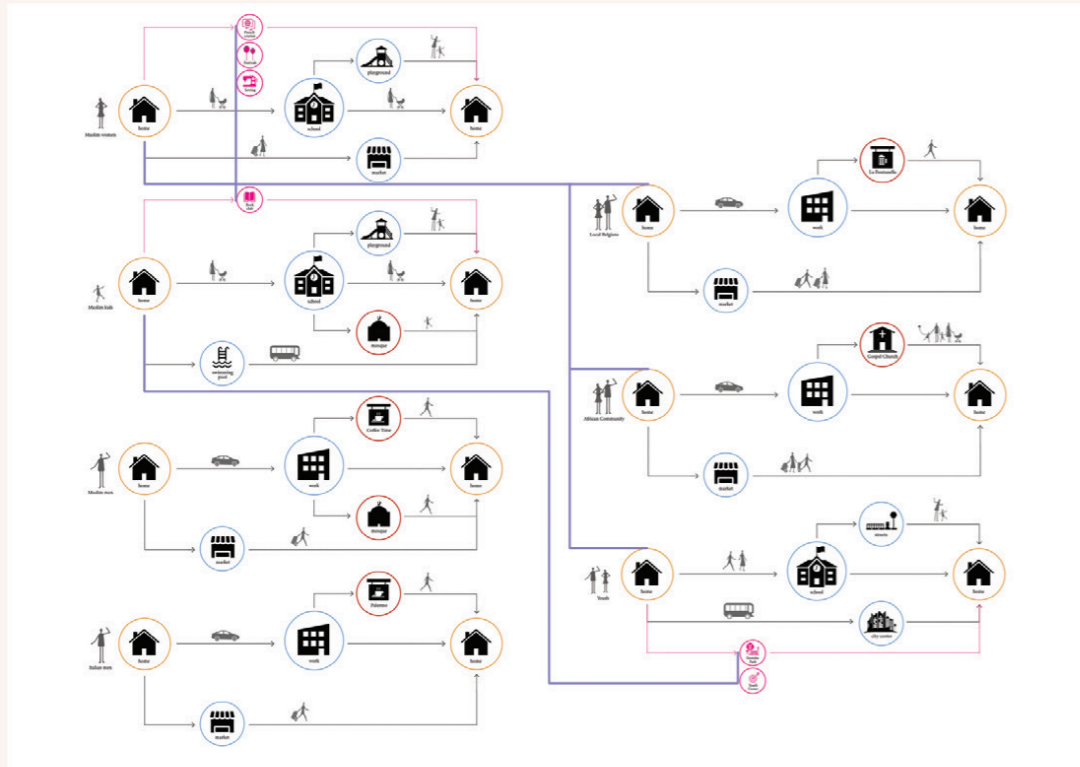


Fig 9. Daily travel patterns of social groups with additional activities

The continuation of research focused more on the **architectural domain**. The project site Bressoux, is a post-industrial site that is contaminated by industrial activity. The structures that are designed for machines are with **large spans** and have **no predefined programs** which give the users **freedom** to **appropriate** the space if they need. The appropriations in building scale mostly appear as built spaces as **secondary structures** under the warehouses or **aleatoric forms** created particularly relying on resources which are already at hand in the neighborhood. In outdoor, they appear more as **sheds** which define **semi-open spaces** or improvised surfaces to define borders. Basically, many buildings appear, not as fixed objects, but rather as transitional structures that are **modified** according to **changing needs**. The

communities' enthusiasm for **creating** informal **temporary spaces** and aleatoric forms evoked a sense of belonging to me. With respect to this, previously in MSc2, I had written a thesis in Architectural Theory about the feeling of belonging in the built environment. My conclusion was that the more the user can **change/manipulate** the space, the **more** they have the **feeling of belonging**. Besides, **familiar objects** from their past have a great influence on this feeling as well. According to these facts, I defined **my second design strategy** as creating spaces with similar principles to communities' and giving them some **space to participate** in designing/defining the space. Eventually my **project motto** has become appropriate-belong-participate.



Fig 10. A space for the community, made by the community, to be reinvented by that same community

The research continued with **literature review on participatory design** and review of **references with similar goals**. The vacant buildings in the neighborhood allowed freedom in appropriation and it evoked indeterminate situations. Cedric Price was one of the pioneers who investigated indeterminacy in a design concerning **public participation** and **social inclusion**. He designed Fun Palace as a basic shell to provide a scaffold within which rooms and spaces could be **created and destroyed** as needed. It was a '**socially interactive machine**' created from one open space for people to interact each other freely. In this case study, the illustrations showed the user was too much involved in **manipulating the architecture** and that was not what I aimed for. However, his practice and principles in

designing a **leisure space** laid the initial ambitions of my project and it helped me to understand the notion of public involvement and continuous change. Another approach was SESC Factory by Lina Bo Bardi who created **socially vibrant spaces** by involving the people. SESC Pompeia was culture and leisure center, which was a homage to the **common people**, to the **forgotten**. The program included to read in the library, learn how to build, play instruments, watch plays, be challenged by exhibitions, and enjoy time with friends in the café. One of the most interesting parts of this project for me was the spaces were left in such a way that they can be described as **'unfinished'**. Here, Bo Bardi allowed the users to **define the space** with their own efforts and it would give people a **sense of agency, ownership**. Architects like Cedric Price and Lina Bo Bardi took the audience into account and created space for them to participate but still it was a bit unclear for me how public involvement is accommodated in a building. I **aimed** to form an **appropriate answer** to this concern and implement it in architecture to elaborate my approach between **appropriation, architecture, and participatory design**. Here, the challenge for me was going to be about defining the **balance** between the **designed** and **non-designed**, programmed and non-programmed spaces.

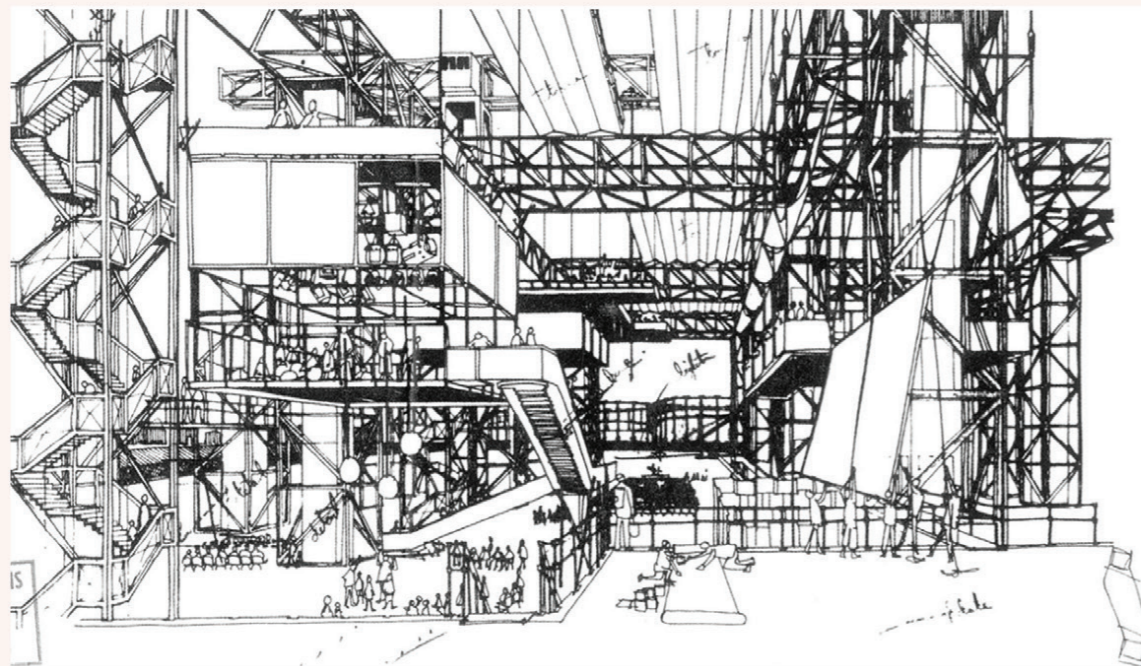


Fig 11. Fun Palace by Cedric Price



Fig 12. Urban Strategy Masterplan

Site Selection

The aimed program of the project required a plot with **potential encounters**. Infrastructural elements, such as highways and **train tracks**, can be markers of division and **urban segregation**. Therefore, I preferred to search a plot **northwest** of the train tracks where it had a **stronger connection** with the rest of the neighborhood, Bressoux. Firstly, I **marked** the places where **cultural activities** take place on the map to see the areas where cultural activities were lacking in the neighborhood. Secondly, I marked the places where the **educational institutions** are on the map. From the Exactitudes, I had concluded that children determined the **daily routines of immigrant women** and therefore I wanted to choose a region closer to schools. Thirdly, I marked all the **communities and associations** that I found from research on map since I wanted to bring these groups together at a common area. In the end, I located myself within a smaller circle **closer to the river Meuse**. The **vibrant street life** narratives that I heard from the local people got me excited about that concept and I looked for an urban block with **two possible outlets**. Another condition I sought was the availability of **industrial structures** in that area that could be **reused**. Considering all these requirements, I ended up with my current location. Besides these aspects, the **visibility of the location** across the river would also contribute to my ultimate goal. The urban strategy was to **connect people** in the neighborhood and eventually **connect this site to the rest of the city** and fix the scar.

Concept Design

Before the design, I made **site analysis** and the chosen project site had **diverse building typologies** as well as diverse programs. The urban block was occupied by **residential buildings**, **industrial warehouses**, small industries, **storage sheds**, ruins, and **private gardens**. First, I marked the **borders** defined by the private and non-accessible areas on this urban block. Within those borders, there were two warehouses in good condition, so I **kept only those two buildings for reuse**. The warehouse in the middle would define my **passage axis** and I was hesitant to define the size of that street. However, encouraged by the reference Centquatre in Paris, I made a radical decision to use the full span for the passage to strengthen that concept. One of the challenges in this site was the **two existing houses** within the borders interrupting the integrity of the program. Therefore, I decided to **shift** those two houses next to the other residential buildings and completed the block till the beginning of the passage. I added a **new building** in the area where the old house was demolished. **Another new building** was added in between the passage building and the private gardens. Lastly, I demolished the storage spaces next to the notary's private garden and build a **new garden** for my culture and leisure center and thus my masterplan was completed.

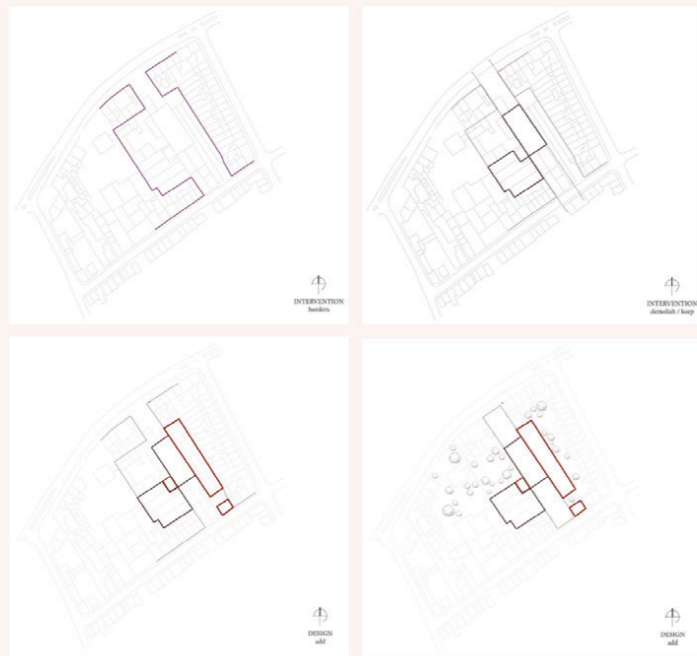


Fig 13. Masterplan diagram

The program had 4 main fragments: the **performance center**, the **passage**, the **learning center** and the **garden**. Firstly, in the performance center, there were offices of the associations, a multipurpose hall for meetings, acting and concerts. Next to this old zigzag roofed warehouse, I placed a café as an infill. Secondly, the **passage** was going to function as a semi-open space in between two buildings. It was going both **allow access** from one side to the other side of the **urban block** and host several **temporary programs** such as exhibitions, **art installations**, vintage and **maker's market**, and dance performances. The new building as a learning center was going to have arts and crafts **workshops** for production, a library, and lecture rooms for informal **education**, debates, and **discussions**.

This first concept design together with the massing and the program definition was proposed in P2 presentation. According to the **feedback**, even if the argument was convincing, I was encouraged for **more challenges** in the design by my tutors. Addition of a few more dedicated components was recommended to achieve more engaging volumetric articulations. Therefore, after the preliminary design I aimed to **go back to my research** in architectural domain and had a closer look into **case studies**, starting from SESC Pompeia.

Design

Before looking deep into some reference projects, I used to see leisure as relaxing, sitting, going to concerts, watching cinema but later I noticed that those things do not fully cover **the concept of leisure**. Right after P2, I visited the **RAW-Gelände** in Berlin. It was industrial complex functioning as a **cultural venue** and it used to be a railway maintenance workshop. Besides its diverse activities, **sports** was one of the major programs. Similarly, Lino Bo Bardi designed a new concrete block for sports in SESC as well. From the research, I knew that the municipality of Liège had a plan for the development of the practice of **sports accessible to all** and sports was one of the **daily routines of young people**. Therefore, I decided to add sports into my program. Another goal of municipality was the re-equipment of **youth centers** and the optimization of diversity within them. This also gave me the

idea to add more facilities related to music like recording and rehearsal rooms as well.

While zooming into SESC, I was impressed by Lina Bo Bardi's strategy is to insert components and devices which would give meaning to the whole. This reminded me of my similar initial approach while conducting my research. With respect to that, during the design my strategy was to implement the appropriations in different scales concerning the shell concept (building scale), temporary borders, the objects, and the body.



Fig 14. Lina Bo Bardi's designs

New Massing and the Youth Tower

At this point, addition of a new program and facilities was challenging for me due to the limited area available in the current masterplan. The only options were either the garden or the small, infilled area where café was located. I had a strong statement for designing a garden since the green areas and parks were lacking in the neighborhood. Therefore, I was only left with one option. The footprint area that I designed as a café before was 9 x 17 m. To add some sports facilities in such a small area, I decided to go up and build a tower. I also tried to choose some sports activities in smaller scale since the half of the building would be the circulation and the other half would be sports rooms stacked on each other. Eventually, it was programmed as such: the ground floor with double height as bouldering room, second floor as showers and fitting rooms, third and fourth floor as dancing rooms, fifth and sixth floor as boxing, seventh and eighth floor as game rooms with table tennis and billiard. Here, I implemented the appropriation with the scale 'body', where the user would use their body to interact with the space. Additionally, the roof on top would function as a viewing terrace. The old warehouse with zigzag roof would also support to this tower with its services including info desk, toilets, lockers, and dressing rooms.

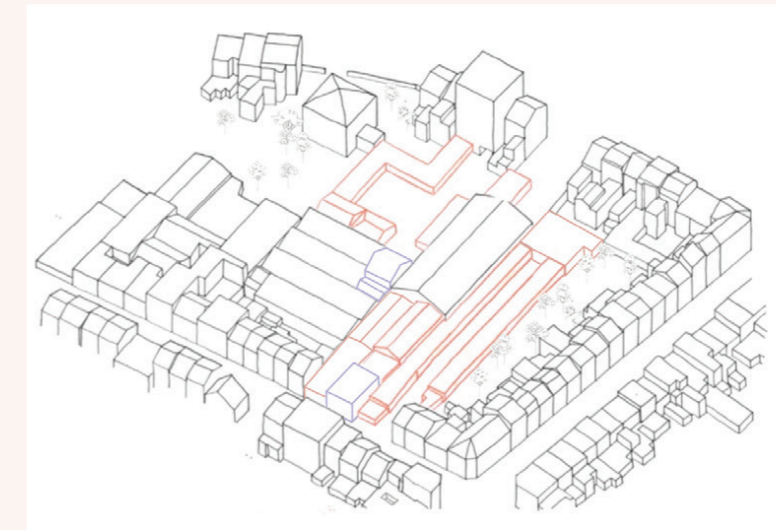


Fig 15. Existing situation of the project site

Given the new mass, the overall atmosphere of the whole project evokes a complex with post-industrial atmosphere and the tower could be seen as the chimney of the old factories. However, the tower would introduce a new typology symbolizing the change, the new dynamics of the neighborhood and the youth. Therefore, I called it as the youth tower. Also, it would break down the horizontality within the site by introducing a fresh vertical volume. The idea of bringing play to the neighborhood encouraged me to design a climbing wall façade, facing the garden. With these aspects the tower was going to be iconic and visible from a far and would become one of the landmarks in Bressoux.

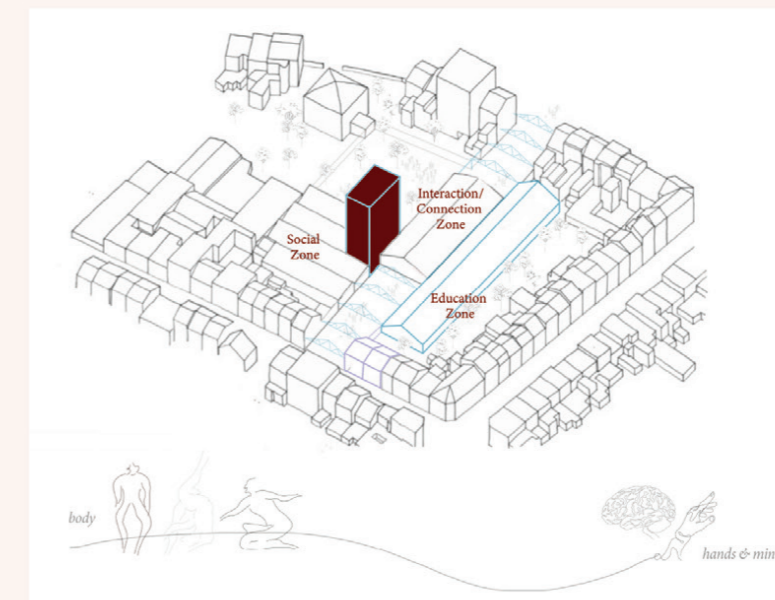


Fig 16. New proposal of volumes and the youth tower in red

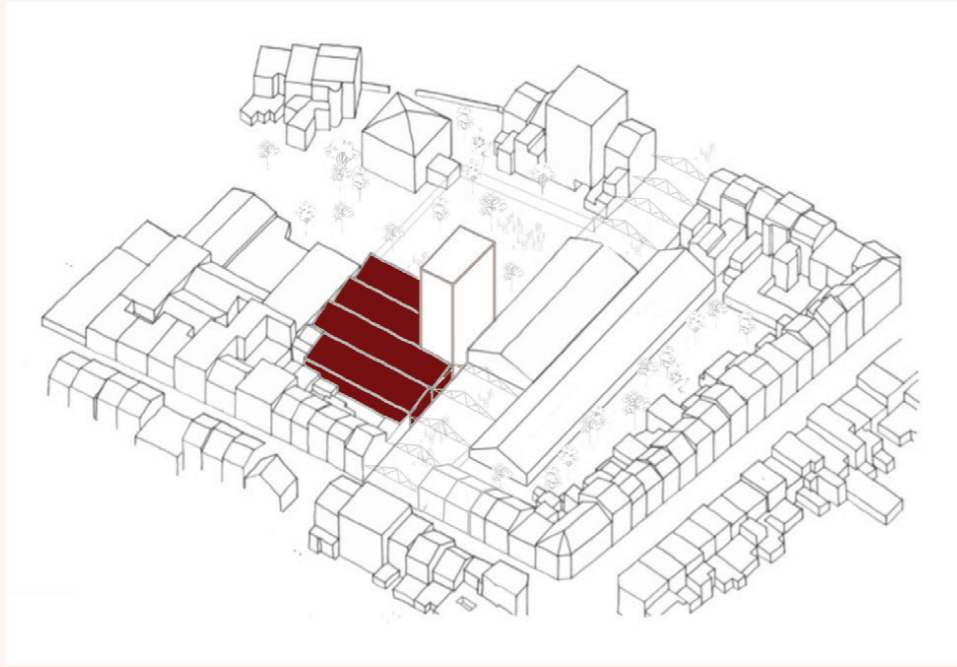


Fig 17. New proposal of volumes and the performance center in red

The Performance Center

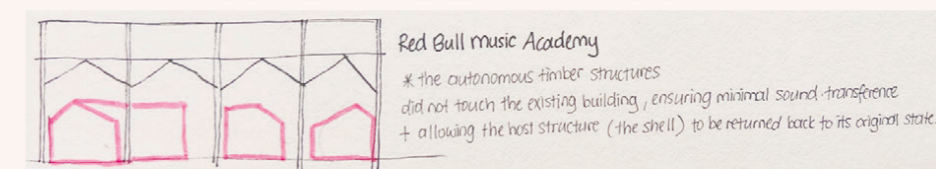
I preferred to **reuse** the existing warehouse with zigzag roof as a music and performance center due to its **long span** and **flexibility**. However, the building was surrounded by mandatory **blind facades** on three sides and that was the **biggest constraint** with the planning of the interior. I could only **rely** on the **daylight** coming from the **roof** and a possible opening at the façade facing the garden. Therefore, **the roof structure** defined the **orientation** of my spaces. Within this building, I could study the **appropriations in all scales** concerning the **shell concept** (building scale), **temporary borders**, the **objects**, and the **body**. First, the whole concept of the building was the secondary timber construction under a shell, like the **same way** as the **locals appropriate** the warehouses. This concept would also allow the building's program to be completely changed in the future. Nevertheless, I tried to implement as much as possible programs with **less construction**.

The **star object** of this building design was the timber **staircase**. I used this object for an **informal theatre layout** in which two staircases faced each other and left an empty space in the middle. Then, I placed this informal



Fig 18. Appropriations in Bressoux in different scales respectively: the body, temporary borders, shell concept (building scale), the object

theatre in such a **strategic location** that it would allow **many possibilities determined by the user**. The complementary and **tertiary objects** I chose were the **curtains**. By this approach, the informal theatre would be completely closed off from the rest of the building by the user and act as an **auditorium**. As an alternative, with the curtains open, the staircase would be a part of the building just as a **seating element** where the user can appropriate it with their bodies. Besides these features, another prominent element was the big opening on the façade with **folding glazing door**. Here, I also tested the **appropriation by temporary borders**. When the façade opened, the **boundaries** between the interior and exterior **blurred**. With the opened façade, the empty area in between the staircases might turn into a **stage** for an outdoor concert or it could turn into an **open-air cinema** with a **screen** coming down.



The rehearsal and recording rooms are placed along the blind walls and they would get daylight from the roof of the empty space in the middle. Like in reference projects **STUK** and **Redbull Music Academy**, they were **not** designed as **fixed rooms** but rather as **non-fixed objects** standing on the floor.



Fig 19. Changing character and program of the space by the user with additional furniture

The functions were all combined **under one large roof** with almost **no physical separation** between them, which not only allowed **interaction**, but also **forced it**. The **multi-use space** consisting of the informal theatre and the empty space in the middle is conceived as a large recreational area that is open for "**people to improvise in**". To strengthen this idea, a **playful gesture** was added via **flooring** with the lines of the **courts**. Eventually, the building had a general **theme of participatory design** where the user could **change the character** of that given space. When it was used by the **youngsters** it was a **tribune** to watch the games or chat with friends or listen to some rap. Sometimes, it was an **auditorium** to listen to some classical music for **different age groups**. Sometimes, it was just a **stage** hosting an outdoor **African community festival** or it was a **puppet theatre** for kids. And sometimes, maybe it was a **forum** which held the discussions about the future of **immigrants**. But always, it was an **open space** with all **possibilities for all**.

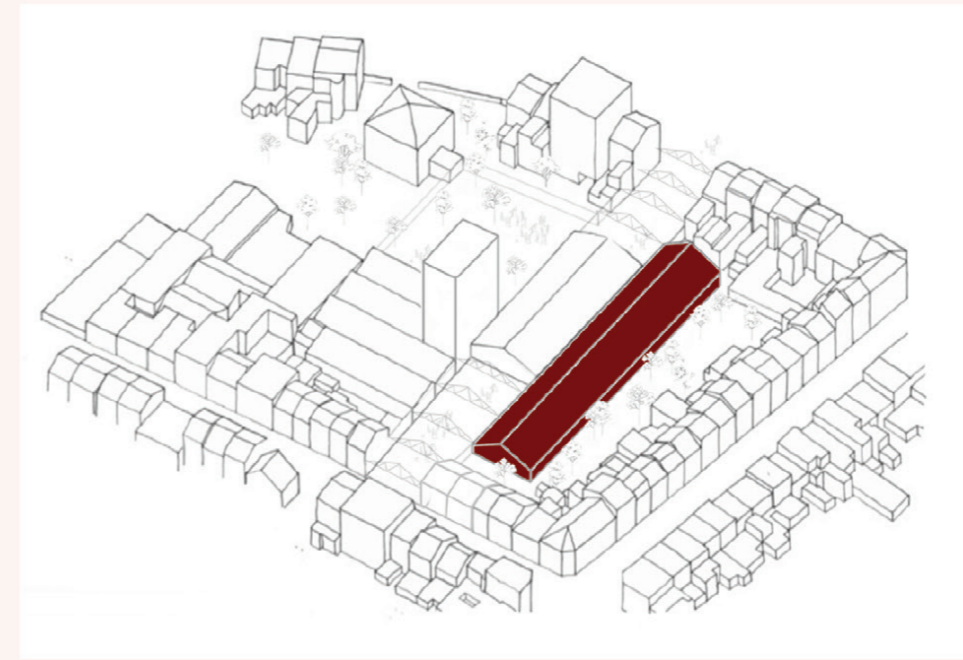


Fig 20. New proposal of volumes and the learning center in red

The Learning Center

This new building is delicately juxtaposed **without a desire to rival or mimic the existing passage building**, as a deliberate decision to the **post-industrial character** of the overall complex. The major programs were a small **library, material archive, arts and craft studios** on the ground floor, **lecture rooms and meeting rooms** on the first floor and **association offices** at the roof. Previously in P2, the offices were in arts and performance center but since it was designed as a vibrant place, it would be better to take the administrative part to a private section.

Duplicating a new building **next to the existing one** was a bit **challenging** for me. I desired these **two buildings to work together**, however, the size of the existing columns of the passage building were **not sufficient** to carry the load of both trusses. Therefore, I designed a building with a **new structure** with a mandatory distance. To hide the gap in between two buildings, I **demolished the existing wall** of the passage building and the façade of the new building had a **direct connection** to the interior of the **passage**. Eventually, those **free-standing columns** created an interesting interior atmosphere as well as creating a **dialogue** between the **old and the new**.

Another challenge with this building was that it was located right next to the private gardens thus, I could not open windows at three facades. In this case, the workshops got direct daylight from the passage. For the upper floor, I left a corridor in between the lecture rooms and the façade facing the passage to both circulate the building and get direct daylight from the roof. Seeing the roof structure would also visually strengthen the shell concept for the user. Since one corridor was not enough for sufficient daylight, I added three more lightwells perpendicular to the corridor.

In P3, there were two important critics concerning this building. One was about the structure being underrated. While reusing the existing warehouses, I chose to have an expressive design language where I put emphasis on the roof structure. With the new one, I wanted to use the roof space as much as possible and thus, I had a more reserved approach with a simple structure. However, after my typology studies on trusses, I redesigned the roof space with a new approach in which the truss was expressive but still left decent space for use. The second one was about the balance. Most of the building was filled with rooms and the interiors of those spaces were overwhelming. My solution for this concern was to do subtraction in few instances. Like the passage side, I shifted the walls of interior spaces inwards and thus achieved another corridor in between the exterior wall and the rooms. This corridor would allow me to improve the interior quality with some daylight and fresh air circulating from the glazed roof and improve visual quality by the climbing plants on the walls.

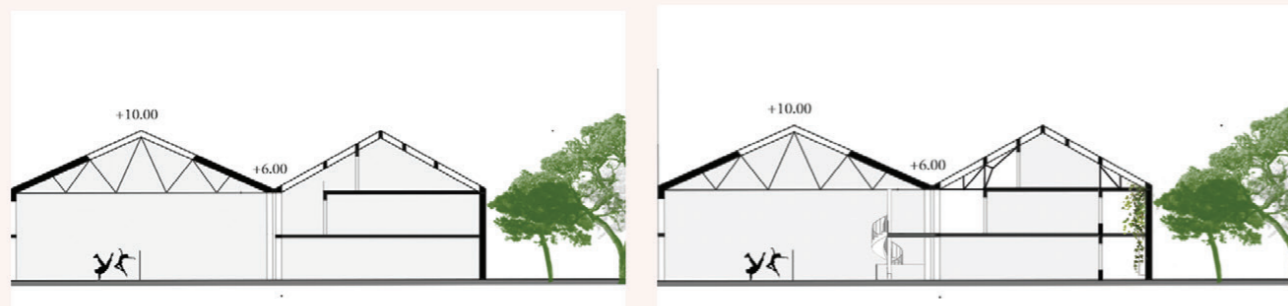


Fig 21. The learning center section before and after (P3 feedback)

The program of this building focuses on empowering locals, migrants, artists, and designers as well as testing the possibility to work together and to learn from each other under the roof of production which would allow a small industry based on the abilities of the hands. I would like to put emphasis on appropriation in object scale through the value of the everyday objects identifying culture as well. Especially migrants would learn new skills in arts and crafts, create everyday objects, introduce and share their culture. The rooms on the upper floor could be used for any purpose but especially for education on learning new skills, writing workshops and French courses which would help for better integration.



Fig 22. Traditional everyday objects in Morocco, exhibition at TU Delft

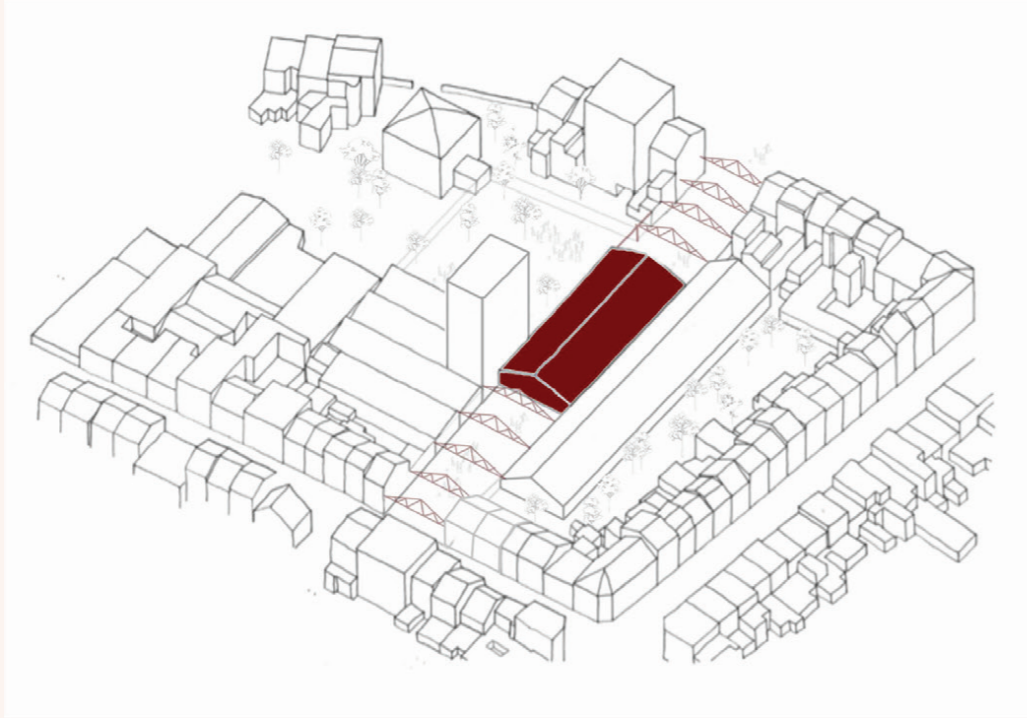


Fig 23. New proposal of volumes and the passage in red

The Passage

The passage was the **backbone** of the complex; it was not only a place for passing by or **circulation** but a place of **spontaneous sociability** for meeting and **dialogue**, **contaminated** by **everyday life**. Here, I envisioned an openness that allows users to experience the **unexpected uses** of the space. This also was going to be the medium to design the **balance** between programmed-non programmed and **designing-not designing** along with case studies and theoretical research.

According to Diller Scofidio, sometimes, architecture does not aim to produce spaces, but to **produce events**, situations tied up with the **body of users**. Non-designing or designing undetermined-free spaces are also the concepts that **Lina Bo Bardi** and **Lacaton & Vassal** repeatedly implemented in their designs. ‘Until people enter the building and take possession of the space in a “human adventure” that develops in time, the architecture does not exist, it is an **inhumane cold scheme.**’ said Lina Bo Bardi.

In **P2**, with respect to that concept, I left the passage **fully empty** to allow for many events such as big indoor gatherings, exhibitions, flea markets, performances; I imaged the **user** to **participate in building/creating** whatever the event required as an architecture. The **emptiness** would give the **opportunity to dress up** the space per event. However, for me, this proposal was **not a proper answer** for the **balance** between the two adjacent buildings.

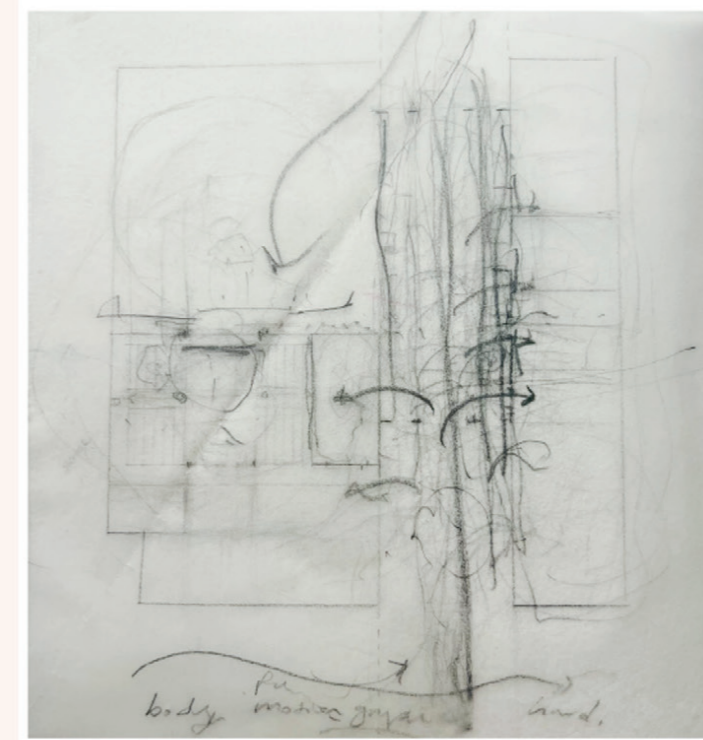


Fig 24. *The Passage, the Backbone*

To have a better understanding of the **daily life dynamics** in a **passage**, I visited **De Hallen** in Amsterdam and observed how the **user interacts** with the **space** within a day. As a result of this observation, I decided to **design** the **everyday scenario** in the passage with some **small elements** contributing the **whole**. In De Hallen, each space was accessed from the long passage. Similarly, to **increase the encounters** between everyone, I cancelled the corridor on the ground floor in the learning center and I gave the **access** of the workshops **directly** to the passage. Also, the upper floor made a **projection inside** the passage thus, creating a **space for sitting** as well as direct access to the passage through a staircase.

I envisioned this passage as a **public living room** on daily bases. Next to some of the arts and crafts ateliers, I added an **informal space with big tables for sitting, reading or being busy with handcrafts**. Those spaces were surrounded by **low partition walls, movable** by the users during the flea or **maker's market**. On the other side of the passage where I opened windows facing the garden, I placed a large lounge with **modular couches** like Bo Bardi's which the **user can create and claim their own space** either for **individual use or collective use**. Those modular seating units would later be flipped over to **turn into a stand** for the market. The general **atmosphere of the passage intentionally created an unfinished sense** to encourage people to **feel free to change the place and take ownership**. Still, to define the **faint borders**, the **pavement was divided into three parts with different materials** till the street outside.

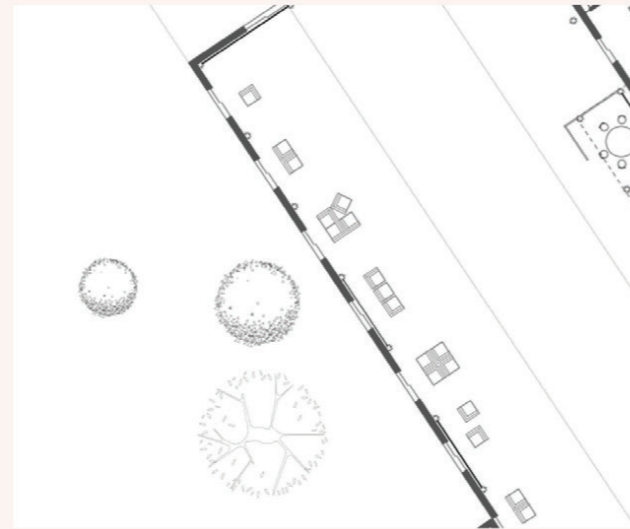


Fig 25. Left: SESC partition walls, right: modular couches in the passage

Lastly, I imagined a **vivid street life** at the entrance and exit of the passage. From my **appropriation studies**, I implemented the strategy to **'build above'** and constructed **trusses along the street** to define the space. To make **pedestrian-friendly streetscape**, I added **street furniture** and some **trees for shading elements**. The empty walls at the **street entrance** would be filled with **murals created by inhabitants** as their voice. Here, in some instances, the **program in the passage would leash out** and turn this place into a **vibrant festive street** with a flea market and food stands at both sides.



Fig 26. Appropriations in Bressoux, 'build above'

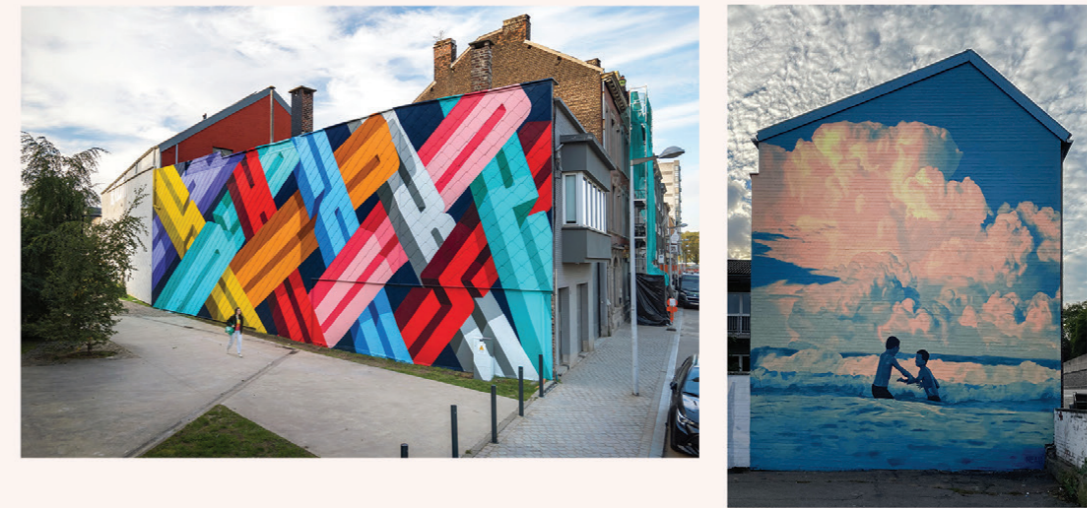


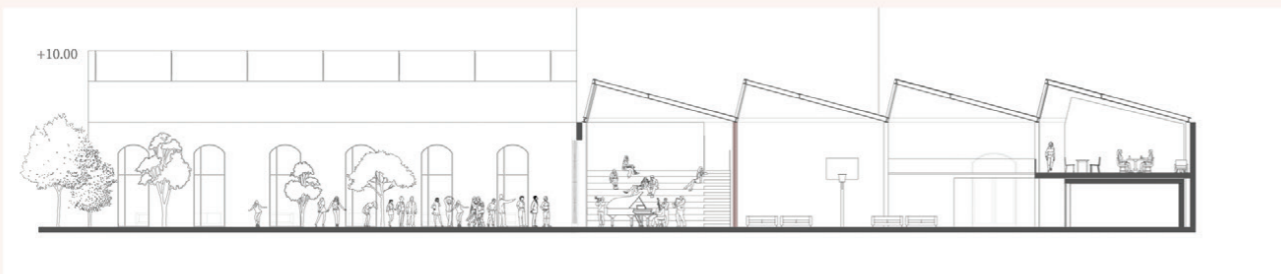
Fig 27. Murals in Bressoux created by program "Paliss'Art"

Conclusion and Evaluation

This **post-industrial hub for leisure and production** is not a single building; it is a combination of different fragments, different materials, different users, and different performances. First, it is a space **for the community**; it's a kaleidoscope in which **each culture will put their color** to the overall black image of Bressoux. Second, it is **made by the community**; many design aspects were **inspired by the communities' habits** and how they appropriated their built environment. Third, it is a space to be **reinvented by that same community**; some of the buildings feel like a **stage set** where they can **transform with time by the user's interpretation**. 'If you live out your life in the shared urban landscape, then you have a natural right to participate in shaping its future' says Charles Montgomery.

Beyond being a thesis project, it has also been my **personal journey** and growth. Apart from difficulties concerning architecture, **dealing with social aspects** of a society with many **differences** and **conflicts** were **challenging**. I had the advantage to put myself in **both sides' shoes**; as an **immigrant** in Europe as well as a **local Turkish person** living with many immigrants back in Istanbul. Then I challenged to **bridge** the two ends. This research allowed me to **empathize** and understand the dynamics of a society more and be **sensitive** while making design decisions. Besides this, the concept of working with **existing structures** was new to me and in the beginning it was a bit hard. While implementing my methodology, I have alternately tested **research by design** and **design by research**. I have seen **research** as a **vital part**, as a **puzzle piece** to construct the design. I evaluated every outcome, tested them within the context and I kept **going back and forth** between research and design.

Moreover, studying the concepts of **living together** in **multicultural cities** was **significant** for me as a **future architect**. I wanted to find out if architecture can create a medium for public participation and social inclusion in harmony with cultural activities and tried to find a balance between designing and not designing while doing so. Although **architects design lifestyles** and initiate situations via architecture, **the real definition** of the design is left to **the user**. Like in Fun Palace, "**Choose** what you want to do – or **watch** someone else doing it. **Learn** how to handle tools, **paint**, machinery, or just **listen** to your favorite tune. **Dance**, **talk** or be lifted up to where you can see how other people make things work. **Sit** out over space with a **drink** and tune in to what's happening elsewhere in the city. **Try** starting a riot or beginning a painting – or **just lie back and stare at the sky**" (Cedric Price, 1964)



Multipurpose Hall- Indeterminacy



The Passage- Makers' Market



The Passage - Performances

Fig 28. Impressions of the spaces defined by the user