

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	Damian Wachonski
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Studio		
Name / Theme	Urban Architecture / Spolia	
Main mentor	Prof. P. E. L. J. C Vermeulen	Architecture
Second mentor	Ir. Pierre Jennen	Building technology
Argumentation of choice of the studio	Urban Architecture aims to critical assessment of the given spatial context, what is a theme which highly interests me in terms of my future career. Since the architecture involves also multidisciplinary approaches, the studio aims to develop archaeological and anthropological knowledge among students. As an aware professional, I would like to be able to work with the existing context and scale larger than only architectural what is exactly what the Urban Architecture Studio has in its agenda.	

Graduation project	
Title of the graduation project	Tracing the industrial memory of Anderlecht – craft school
Goal	
Location:	Brussels, Belgium
The posed problem,	Loss of identity and spatial coherence within transformed post-industrial urban blocks.
research questions and	What is architecture's potential to carry collective memory? How can collective memory work as a tool for research and design in architecture? How can the anthropological and sociological studies be involved in architectural design?
design assignment in which these result.	Masterplan for the given site; architectural project for a craft school within the urban block; research book about the literature review on collective memory; design logbook showing the progress of the project

Anderlecht is a district with a rich history of industrial areas from the past. Today, part of those buildings is still visible within the urban fabric, some of them have left the traces influencing today's form of the urban blocks, creating non-defined spaces and architectural incoherence. The idea of craft school tackles the memory of the area, but also refers to the project promoted by Atelier Brussels – Productive Metropolis, which is a research on how the production and industry can be mixed with residential areas to enhance circular future in the cities. The vocational school can be an alternative approach which creates people skilled for those productive areas, which are still highly demanded.

The research about collective memory not only refers to the history of the site, but also looks into the present state of the site to find the interesting patterns which can be used for architectural solutions in the future to enhance a notion of identity within the area.

Process

Method description

The research method will involve different steps with simultaneous documentation of the progress within the research book.

Literature review on collective memory and architecture – the books by Christine Boyer and Aldo Rossi, which both talk about the collective memory in the city and memory crisis. Learning and appropriating the knowledge from sociological and anthropological studies to architecture and referring it to the given site in a critical way.

Case studies are analyzed to check different architect's approach to the collective memory and strategies for interpreting local patterns and memories in built forms. The analysis is described through texts and drawings pointing out the architecture's features which could be defined through the theory of collective memory.

Working with physical models and sketches is going to help with the design of both masterplan and final building outcome for the architectural project.

Literature and general practical preference

1. Rossi, Aldo, and Peter Eisenman. *The architecture of the city*. MIT Press. 1982.
2. Boyer, M. C. *The city of collective memory: its historical imagery and architectural entertainments*. Cambridge, Mass: MIT Press. 2006.
3. Canizaro, Vincent B. *Architectural regionalism: collected writings on place, identity, modernity, and tradition*. [United States]: Princeton Architectural Press. 2012.
4. Michael Hebbert. "The Street as Locus of Collective Memory". *Environment and Planning D: Society and Space*. 23 (4): 581-596. 2005.
5. Mota, Nelson, and Delft University of Technology. "An Archaeology of the Ordinary : Rethinking the Architecture of Dwelling from Ciam to Siza." Dissertation, 2014.
6. Hornstein, Shelley. *Losing Site : Architecture, Memory and Place*. Ashgate Studies in Architecture. Ashgate, 2011. 2011. Accessed November, 2019

7. Lefavre, Liane, and Alexander Tzonis. *Critical regionalism: architecture and identity in a globalized world*. Munich: Prestel, 2003.
8. Avermaete, Tom, Véronique Patteeuw, Léa-Catherine Szacka, Hans Teerds, and Kenneth Frampton. *Critical regionalism revisited*. 2019.
9. Frampton, Kenneth. "Towards a critical regionalism: six points for an architecture of resistance". *Labour, Work and Architecture / Frampton, Kenneth*. 2002. 77-89.
10. Lynch, Kevin. *What Time Is This Place?* Cambridge, Mass: MIT Press, 2009.

PRACTICAL REFERENCES

Aldo Rossi – Gallarate Housing in Milan; Modena Cemetery

Alvaro Siza – Punt en Komma den Haag; Bonjour Tristesse in Berlin;

Malagueira Housing

Peter Zumthor's architecture

Giorgio Grassi – Library in Groningen

Reflection

STUDIO RELATION

The studio theme is spolia/bricolage, which means re-using old materials or ideas (spolia) and working spontaneously with what is found at hand (bricolage). The research leading to the collective memory and its architectural application was about Alvaro Siza's way of working with context, local community and 'as-found' elements on the site. The collective memory – especially as described by Aldo Rossi – is something that architects has to find on site and interpret through his culture and knowledge to provide the architectural design settled in the context. This way of approaching to the given place allows better understanding of local way of living, the needs and architectural solutions responding to it. On another hand, it deals very much with the identity crisis in modern cities, which are dominated by placeless architecture, which was promoted by modernism. All those issues raised in the projects are also the concern of the studio, which focuses on medium-sized areas, which problems need to be understood in detail, so they are too small for tools of urbanism to provide the accurate solutions.

The idea of memory is an important part of the approach, allowing to find cultural importance of certain elements in space. The site is located in Anderlecht district and plot for the intervention is a collage of everything both in form and function.

Traditional row-houses, post-industrial buildings, modernist housing block and 16-storey high slab social housing in one place together with a park and a lot of undefined space occupied by ruins or outdoor storages. The place, however, has a certain history of the Senne river, which once flew through Brussels and at some point in time was covered and left traces within the whole city or industrial character of the neighbourhood which is still visible and now is the topic of many projects which consider bringing back the character of productive metropolis to Brussels. Nevertheless, the plot is complicated in its present state and challenges students to think between the urban and architectural scale in order to improve the spatial quality on the site by using tools and precision, which would not be accessible on an only urban scale.

RELEVANCE TO LARGER FRAMEWORKS

Since the post-war modernist times, architects regularly raised the critical concern on the technology dominance, standardization and commodification of the architecture. Alexander Tzonis and Liane Lefaivre wrote the theory of Critical Regionalism, which was later cited and expanded by Kenneth Frampton. Previously mentioned Aldo Rossi and Christine Boyer wrote about collective memory where they criticised and tried to refer to the context made by modernist architecture in cities. As it appeared, post-modernism with its contextual movement also did not solve the problems of disappearing identity within modern cities.

Today, the effects of globalization are much more visible than back in the 1970s and therefore the role of an architect is also about understanding different issues appearing in various areas of one's work. Moreover, in the time of rapid development of technology, changing societal habits, architecture also has to keep that pace. It is an architect's role to keep up with the innovative research methodologies and knowledge to provide a better response to the dynamic environment of constant change. Important thing is that the theory does not promote coming back to vernacular roots, but creates a room for interpretation of these values in a critical way. The problems outlined by mentioned architects, philosophers and sociologists can still be found as an important issues of modern architecture which has to deal with the fast-growing of the cities, sustainability issues and therefore the development of technology – especially in the time when international submissions for architects are not exceptions, but in most cases everydayness. This pace of growing demands and shrinking deadlines makes it difficult for proper studying of context and ends up in standardized structures optimized to meet all demands. The most common concern cited in mentioned works is placeless architecture, which cuts off itself from the context.

Studying those phenomena, reasons why they appear and how are the possible solutions to them can give me a proper awareness for my professional future as an architect to implement this knowledge during the real projects.