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	**Yizhuo Zhang**
Student number	**5556228**

Studio	
Name / Theme	**Place and Memory**
Main mentor	**Dr.ir. S.I. de Wit** **Landscape Architecture**
Second mentor	**Dr. A. Sioli** [Academic field involved]
Argumentation of choice of the studio	The process of landscape design grows out of memory. Beyond the pursuit of landscape design that solves substantive problems, I still retain the quest for the most authentic design of space and experience. Both place and memory are the core elements of landscape design. Without place, the landscape becomes a standardized product that can be prevented from all over the world; without memory, the landscape becomes a cold stone outside of the humanities. I hope to explore a way to preserve the memory of this place by focusing on a glorious city that is gradually forgotten.

Graduation project	
Title of the graduation project	**In Completed interstices with exhibition**
Goal	
Location:	**Den Helder, Netherlands**
The posed problem,	Den Helder is occupied with braod historical narritives.This expression presents a polarized scene.For city dwellers, the trajectory of daily life automatically overlays urban identity. Monumental sites are separated from the everyday. For the outsiders of the city, formal commemoration occupies the discourse. This results in the neglect of community-scale memory at the macro-scale.
research questions and	**General RQ:** How to combine the informal and formal memory together by interstitial places? **Sub Q:** 1. How to understand the history of Den Helder? 2. How to understand the formal memorial places in Den Helder? 3. What is the relation between interstitial spaces and the production of memory? / Why we use the interstitial places as the spatial- design basement to combine the personal and collective memory? 4. How to find and define interstitial places in Den Helder? 5. What qualities and components of interstitial places can enable and evoke the production and crystalisation of memory? 6. What can be the role of design to strengthen the qualities of interstitial spaces for enabling and evoking the production and crystalisation of memory? 7. What are the knowledge and experience can be gained from the

	research and design that using the interstitial places to combine the informal and formal memory in different cities?
design assignment in which these result.	Interstitial places, as undefined ambiguous spaces, are highly inclusive of environmental renewal within and outside of themselves. This means that interstitial places temporarily or non-temporarily allow any movement to occur in the city. The design assignment begins with **a dynamic network of urban memory based on interstitial places**. Using these interstices involves examing the impact of uncertainty of movement occurrence on reshaping relationships of formal and informal memory. The understanding of the interstitial places and memory depends on the audience.They can be anyone, human or non - human. So, let us make the audience to be the player. And we, designers, be the directors. The aim is to give the porosity to the memory making process.The porosity can be defined in 2 perspective: 1. Temporary interstices — present in the daily life, and let the formal memories in. That is, involving movements that go beyond daily life. These interstitial places will change and disappear in short time. They are ephemeral places.They can be used for the unexpected and ephemeral movements relevant to the formal memory.During the existing time, the interstices will be replaced by new form and function gradually with urban development.The movements will not be able to happen after they disappear. But, at the same time, new temporary interstices will occur…Therefore, there is uncertainty in the occurrence of movements.The movements will not dsiturb the daily life forever,and they can happen in uncertain location of the porous daily places. 2. Long - term interstices — present in the memorial places,and let the informal memories in. Question the permanent function of interstitial places, and give them evolving defination.These interstices will exist for a longer time.They can be reused agin and again basing on the existing situation.We can call it the palimpest.In addition, I will create the interstices that can be interrupted by audience, instead of watching only. This will increase the porosity of the formal memorial places.Through the interrupted movements in interstitial places, informal traces will be left amoung the memorial places.In the meanwhile, the audience will gain their personal informal memory beyond the formal memorial places. To this end, the research critiques broad historical narritives. It honors and amplifies local forms of memory practice, and elevates the memorial quailities of lived, everyday informal experience.

Process

Method description

Theorical framework --- Bottom - up Design

1. Incredible

Landscape design often falls into this trap of treating the landscape as a complicated the phenomenon that can be understood and controlled, rather than a complex system that can only ever be influenced and directed. The approach to a design should translate the concern with predicting contingencies into acknowledging, and accepting the inevitability of contingencies occurring. An open-ended design recognizes the complexity of the system. Rather than focusing on adding policies and actions to address contingencies, such a design treats these contingencies as the project itself. It will create a more robust and healthier system that allows incredible cases. The design will overcome the vulnerability of the enclosed design.（*Nassim Nicholas Taleb 2007, Hassan, Z. 2014*）

2. Review and Implementation

Bottom-up design happens over time. The design initially starts with a macro view of the system as a whole. The system then reacts, adapts and strengthens over time. The system is designed to be resilient. The system can sense-accept-summarize-exploit unexpected situations. Unlike planned design, bottom-up design views unexpected events as opportunities for system evolution. This iterative design respects change over time. The design itself is an exploitation of each change. *(Camponeschi, C. 2013)*

3. Direct User Involvement

The remaking of the landscape is entwined with the perception of the places we live in. Each landscape has existing relationships embedded within it. The direct involvement of the user in the design is an emphasis on place, implying that the designer abandons the idea of the outcome. It is an approach to design that goes "beyond consultation" and recognizes and values the user as an active participant in the urban and public realm. This approach links place development to the needs of people, and people acting directly on the site. The connection between people and place is fostered in the design process itself. *(Brown, T. 2009)*

4. 'Guerrilla Maintenance' Social Framework

Adjacent to the participatory design movement, the theory and understanding of social capital is on the rise. There is a growing emphasis on the role that social capital plays in all communities. While landscape design has a long history of exploring the connections between people and place, social capital provides one of the most coherent frameworks for understanding the importance of community. Based on the need for a sustainable social landscape, site and design maintenance calls for the establishment of social capital for long-term site maintenance. By establishing a framework for a guerrilla maintenance system, users are guided to spontaneously maintain and continuously design the site.*(Dillard, J., Dujon, V. & King, M. ,2009)*

Design principle

Stage for activities + open - ended exhibition design

theory framework

1. Incredible

<Terrain Vague Interstices at the Edge of the Pale>
open-ended design

<Non - Places>
stage for the activities

2. Review and Implementation

<Spatial recall>
project meanings and symbols

The importance of objects in our memory process

Incompleteness and fragmentation

3. Direct User Involvement

< Place and placelessness>
human intention, experience, and action

< Open Space Appropriations and the Potentialities of a 'City of Thresholds'>
space of emerging and dissensual possibilities

4. 'Guerrilla Maintenance' Social Framework

method & approach

<Disclosing interstices>
ecology, mterial, social, morphology lens

ii. landscape as palimpsest

iii. deconstruction

iv. research by design

i. memorial lens

how the landscape transformed

how the stuff recycle

how the landscape develop

symbol lens

trace lens

how the memory enoked

movement lens

exhibition

Method and approach

(1) Landscape as palimpsest

Today, the term "ancient architectural complex" appears in different scientific fields. In the discipline of landscape architecture, the use of the concept of "rewritten text" as a theoretical formulation and practical implementation of different layers of the landscape has the potential to increase the intrinsic value of the site in analysis and design. A call is made to split the landscape in terms of different layers and to design new layers based on these layers to renew the landscape1. physical 2. meaning 3. time 4. history 5. culture and social.

The landscape is not only a thing built by humans, a "material palette", but also a construct composed of a layered social discourse with a variety of individuals and movements. By employing the "meaning of palimpsest", the emphasis is on the use of a site or site that leaves traces and shapes the site to the present. This approach is both applicable to the analysis of the site and inspires and guides new designs. *(Schein 1997, p.660,Lovisa Kjerrgren 2011)*

(2) Deconstruction

Deconstruction around temperory interstices — Creating 'unexpected' matters in the routine of everyday life. The sudden exhibition of cabin structures in the community, the sudden closure of beaches and observation decks for imaginary naval exercises on days off, the occasional planting and conversation salons held in bunkers... These reschedules interrupt the routine of everyday life, and bring about instantly formal memories.

Deconstruction around long-term interstices — In the memorial places of Den Helder, the material from the past can be reorganised and resued .Unusual activities will occur in the new organisation of materials. These activities potentially interfere with individual meaning and behavior. This means that audience with different needs may be able to create a new function in the interstices .Meanwhile, with the resonance with personal background, at least once to add an personal palimpest to the collective memory.

(3) Disclosing interstitial places

< Disclosing interstices >
The general ways to read and design interstices---through 4 lens
(ecology, meterial, social, morphology)

1.ecology lens
(1) species composition (alive or dead)
(2) decay and lifespain
(3) habitat condition

2.material lens
(1) composition material (Horizontal & Vertical)
(2) stuff in the interstitial places
(3) sequence in - out interstitial places

3.social lens
(1) routine and activities i/outside of interstitial places
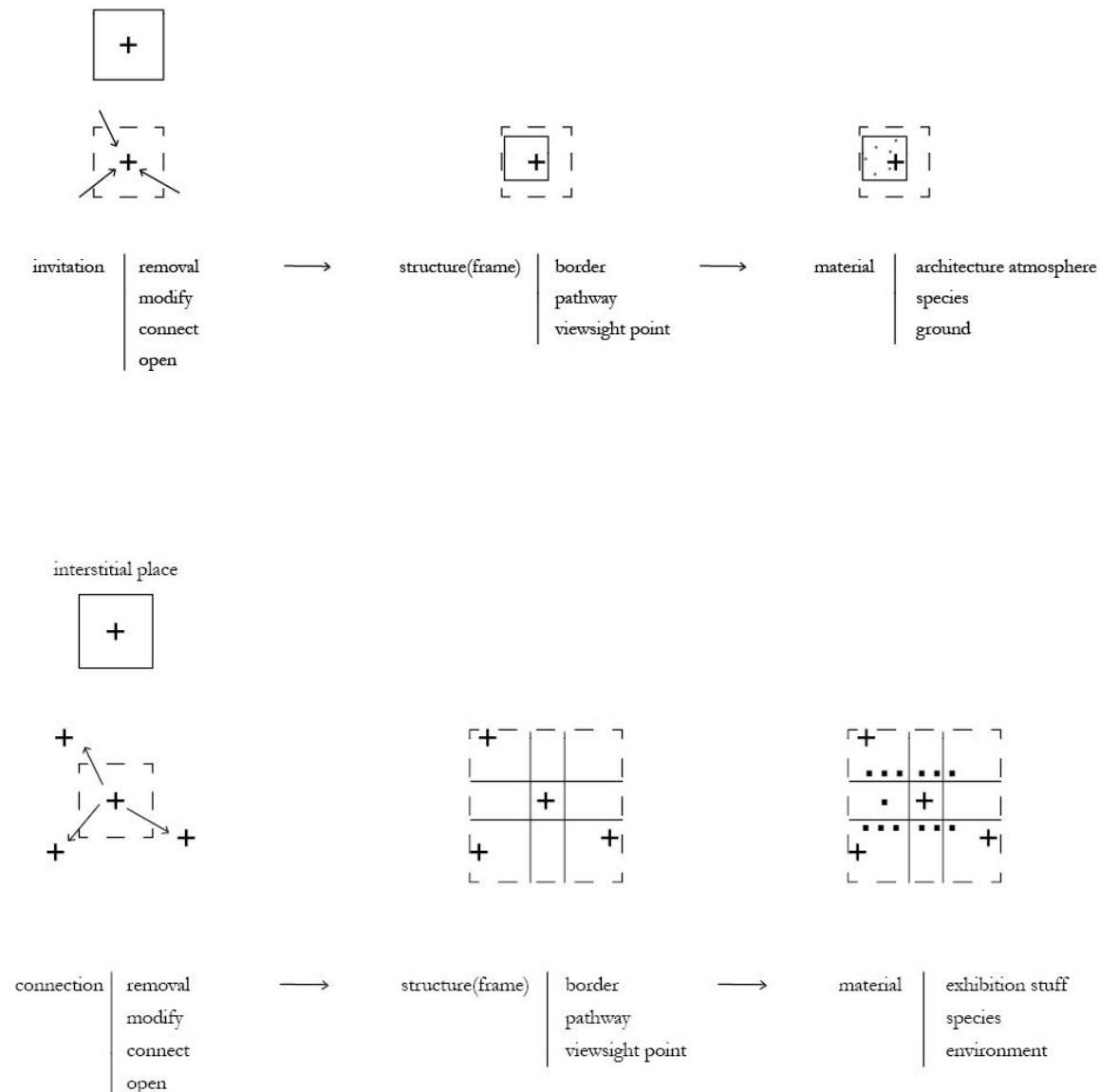(2) community composition

4.morphology lens
(1) interstitial places and surrounding landscape arrangement
(2) spatial context(atmosphere, characteristics etc.)

Memorial lens series: trace, symbol, movement

1. analysis approaching of the disclosing of memory potential

2. set up a standard for the memory relevanted activities precondition

3. examination of the design result and the interaction

(4) Research by design

Design research

invitation	removal		structure(frame)	border		material	architecture atmosphere
	modify	→		pathway	→		species
	connect			viewsight point			ground
	open						

interstitial place

connection	removal		structure(frame)	border		material	exhibition stuff
	modify	→		pathway	→		species
	connect			viewsight point			environment
	open						

Summarize and Reflection

In the process, it will not be a top - down theory experiment, but a down - top practice experiment. As a result, the design aim is to change a place into a presence space, which allows any kind of memory blooms.In this situation, the research demonstrates a new possibility of link between place and memory.That is, all memory comes from the audience's own experience. When the audience reads the place, it is their own memory that is evoked, rather than trying to create a standard answer. This memory can belong to whether a personal or a collective.

Ultimately, the process from the research of interstitial places to the final design product will be used as a case. By monitoring how the spontaneous movements in interstices act on formal and informal memory processes, there will be an approaching framework that be used in different cities.

Literature and general practical preference

Literature	Basic Info	Main idea I got	Research approach
Non Places	Auge Marc	The movement of space as a body of motion can activate place as a collection of elements that conxist in a certain order	The approach of critique recent memory method
Terrain Vague Interstices at the Edge of the Pale	Manurla Mariani & Patrick Barron	Defination and approach of the intersices	The potential of combining memory by interstitial places
Disclosing Interstices	Sitong Luo	The ways to read interstices--- through 4 lens	The base frame to analysis the interstitial places
Spatial Recall	Marc Treib		The approach of evoking memory in the interstitial places
Place and Placelessness	Edward Relph	What we need and remember in our everyday world has parallels in the world of others	The approach of evoking memory in the interstitial places
The Place I have been	Kuma Kengo	Using place to store and transfer memories, constructing dynamic places, allowing memories and places to change together over time	The appraoch of combining memory with places
Landscape Narritives	Matthew Potteiger & Jamie Purinton	3 realms to transform the emotion from landscape	The approach of transforming environment into experience through design

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)?

In today's world where the narrative nature of landscape is increasingly valued, practicing the use of landscape as an expression of memory and emotion is a very effective training process.

My graduation project is an attempt to use landscape design to evoke emotion. Landscape architecture is more complete in the context of multidisciplinary interweaving. Landscape architecture is not only seen as a medium for solving ecological problems and balancing man and nature. Design is beginning to focus on place, linking a site's past, present and future. The emotions and activities of the viewer are increasingly valued. Designers have realized the important role of audience feedback in landscape design. Therefore, I tried to let the audience of the site as the lead to advance this design. The rhetoric of "bottom-up" design has been advocated for a long time, but this time I wanted to do more than just a one-off design. In my final project, I explore how the activities of the audience continue to influence the place over time. As both time and space change, how do we guide the audience to use the legacy of the previous to continue to design and continue to change the place.

This project is an experiment in itself. During my master programme, I experimented and practiced using landscape design as a tool to solve practical problems in order to achieve certain outcomes. This time, I tried to use landscape design as an exchange, a revolution. This time, the design might have an open ending. In the process of trying to balance the designer's guidance with the freedom of the viewer's own activities, I will develop a deeper understanding of the landscape. This time I will no longer pursue a standard perfect answer, but focus on exploring the process of landscape design and the place

itself. This is a meaningful addition to my graduate studies.

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

My graduation project focuses on providing a new way of thinking about design that consistently emphasizes the audience's influence and change on the site. For the social context, a more participatory landscape place will strengthen the degree of connection between the site and the viewer.

In addition, my graduation project focuses on abandoned spaces in the city. The repurposing of these interstitial places has great significance in the context of urban sprawl. When it is difficult to find large sites for parks, interstitial places can form new networks of landscapes in the city. My graduation project explores the possibility of these abandoned spaces as emotional vehicles, using a number of lenses to analyze these spaces. For different purposes I think designers can also follow this layered dissection approach to simplify interstitial place.

Products

Analysis
1. interstices and surroundings analysis *mapping / drawing* (3 lens)
 Upcoming / generated interstices in community(location, context, surroundings)

Research
1. Historical traces in selected sites
2. framework *diagram* (the basic frame that can fit for different surroundings, like temperory exhibition, mobile infrastructure ect.)

Design
1. Site plan of 2 types of interstices (incl. All selected sites)
2. Site section
3. Detail of 2 types of interstices (incl. planting plan, perspective drawing, process, sequence)
4. *Website* for mapping the interstices
5. *Physical model* (experiement of desonstruction - reuse process)