

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	Alessandro de Cadilhac
Student number	4950860

Studio		
Name / Theme	Urban architecture. Graduation studio Bricolage	
Main mentor	Eireen Schreurs	Architectural
Second mentor	Lex van Deudekom	Building Technology
Third menton	Leeke Reinders	Research
Argumentation of choice of the studio	<p>The theme of the Studio <i>Bricolage</i> focuses on a sensitive approach toward the context, which was fundamental in the decision of the Urban Architecture Master Track. Lectures and publication by Irene Scalbert enhanced my interest in the topic of the studio and conveyed relevant reflections on the rule of the architect. The Studio <i>Bricolage</i> reflects on the figure of the <i>Architect-Bricoleur</i> who is described as an organizer who re-create a context with the means that come to hand. The <i>Architect-bricoleur</i> looks for the potentials of the surrounding and try to build something by creating relations between fragments. Here, multiplicity and diversity are considered important values.</p>	

Graduation project	
Title of the graduation project	Keleidoscope
Goal	
Location:	Molenpoort, Nijmegen (The Netherlands)
The posed problem,	<p>In his publication "The city" (2004), M. Cacciari describes the contemporary city as a territory that is specializing without a general plan. The contemporary city is an indefinite, homogeneous space, a 'non-place'. As Cacciari (2004) says "the city is everywhere and therefore no longer a city". This logic is not present in the contemporary city, where same functions are spread homogeneously within the territory without a systematic process. Since these functions are everywhere, it is not possible to identify the city anymore. The concept of mall</p>

	<p>can be analysed following the statement of Cacciari (2004) "the city is everywhere and therefore no longer a city". If the condition of the city described from M. Cacciari is geometrical, referred to the distance between centre and suburbs, the condition of the <i>Molenpoort</i> is typological. The mall does not have a specific identity nor establish a physical/social connection with the place since its typology can be applied everywhere.</p>
<p>research questions and</p>	<p>The <i>Molenpoort</i> is the consequence of an absolute process which did not establish a sensitive relationship with the physical and social context. With a similar nature of airports and stations, the mall is a "non-space" which consists in a mere place of transit. People are treated as individual and numbers, rather than human beings.</p> <p><i>What happens when architecture is observed from a different perspective from the one which created the space? Is it possible to grasp values that were not considered from the initial intention?</i></p> <p><i>Can we affirm that the Molenpoort was conceived as an object and not as an open architectural organism?</i></p> <p><i>How is it possible to "deconstruct" and observe the Molenpoort through a relative approach?</i></p> <p><i>How the collected fragments and their relationship can become relevant in the design phase?</i></p>
<p>design assignment in which these result.</p>	<p>Detaching itself from the totalitarian and absolute nature of the <i>Molenpoort</i>, a new perspective based on relateness is offered. From a macroscopic to a microscopic view which focus on fragments and their relation. The title "Keleidoscope" refers to its characteristic to build and an image starting from a multiplicity of fragments and their mutual relation.</p> <p>The graduation project refuses the approach of demolition and rebuilding, providing an alternative and critical reading of the existing urban fabric which enhance the potentials hidden inside the site. The contribution of the project consists in reusing the narrative of history, reclaiming contingency in the reuse of buildings, materials, territories, and knowledge.</p>
<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

The first part of the analysis consisted in a series of interviews with more than 70 inhabitants of Nijmegen about their stories, lives, and connections. The social investigation explored a methodology of *impromptu* qualitative research as the people were spontaneously approached in different areas of the city. The set of interviews creates a picture of the city as a multiplicity of perspectives. The collection of the nijmegenaaars' fragments defines the collective identity of the city and reveals how the latter adapts and include the continuous changes of life.

The second phase of the project focuses on the notion of fragment and relative perspective toward reality. Sebastian Diaz Morales affirms "Reality is represented as something we construct. As a construction, I understand it as something that we can deconstruct and rebuild into whichever shape we want to give to it." In the video "Rooms of Buenos Aires", the author films a man who opens and cross doors of specific places of the city. The sequence of rooms is not real since the spaces are not in spatial communication. The video builds a spatial organization which detaches from the usual map of the city and tries to express the imaginary of the author.

The concept of series, and in general the theme of multiplicity, is fundamental to really understand the value of the fragment. One fragment is the representation of a single specific condition or image. On the other hand, the sequence goes beyond the concept of fragment and explores the relationship between the particularity and the totality. The fascinating aspect of the process is its topologic sphere. Contrary to the topographic or descriptive space, which is technically and physically measured, the topologic space focuses on the relation between elements.

The research will include a multi-disciplinary approach that will explore and work on the site considering scale (from the urban texture of the city to details), perception (physical and visual relations between spaces, how to experience the sequence of rooms) and continuity with the historical, material and cultural layers of the surrounding. The area of the project is a dense and complex corner of the urban fabric that is the result of destructions, additions, and transformations. Within the process, the relationship with the complexity of the existing context and its enhancement thought the means offered by the plot will be fundamental themes. Starting from the concept of the Vitruvian Triad, the matrix of the project will consist in an integrated, unitary, and balanced synthesis of the design components, which become parameters connected by a strong relationship of necessity and mutual dependence.

Literature and general practical preference

[The literature (theories or research data) and general practical experience/precedent you intend to consult.]

- Aureli, P. V. (2011). *The possibility of an absolute architecture*. Cambridge, MA: MIT Press.
- Aureli, P.V., and Tattara, M. (2009) *Architecture as Framework: The Project of the City and the Crisis of Neoliberalism*. New Geographies 1.
- Aureli, P.V., and Tattara, M. (2017) *The Room of One's Own. The Architecture of the (Private) Room*. Milan: Black Square.
- Cacciari, M. (2012). *The city*. Villa Verucchio: Pazzini Stampatore Editore.
- Calvino, I. (1974) *Invisible Cities* [Trans. William Weaver]. New York: Harcourt Brace Jovanovich.
- Gehl, J., & Koch, J. (2011). *Life between buildings: Using public space*. Washington, DC: Island Press.
- Gehl, J., & Svarre, B. (2013). *How to study public life*. Washington, DC: Island Press.
- Ghent urban studies team (2002) Post, ex sub, dis: Urban fragmentations and constructions, Rorredam: 010
- Gregotti V. (1986) *Il disegno degli spazi aperti [The design of open spaces]*. Casabella, 527, pp.2-3.
- Gregotti, V. (2011) *Città e postmetropoli [City and Postmetropolis]*. Turin: Einaudi.
- Jaeniche, A., & Vogt, G. (1966). *Genius loci*. Frankfurt a.M.: Kramer.
- Koolhaas, R. and Mau, B. (1995) *S, M, L, XL*. New York, Monacelli Press.
- Lichtenstein, C. (2001). *As found: The discovery of the ordinary*. Baden: L. Müller.
- Lynch, K. (1979). *The image of the city*. Cambridge, MA: MIT Pr.
- Pallasmaa, J. (n.d.). *The eyes of the skin*. Chichester: Wiley.
- Perec, G. (1990) *Life a User's Manual*. [Trans. Bellos, D.] London: Collins Harvill.
- Perec, G. (1999) *Species of Spaces and Other Pieces* [Ed. and trans. Sturrock, J.]. London: Penguin.
- Russi, N. (2019) *Background: Il progetto del vuoto [The design of the void]*. Macerata: Quodlibet.
- Scalbert, I. (2013). *Never modern*. Zürich: Park.
- Scalbert, I. (2011). *Architect as Bricoleur*. Journal for Architectural Knowledge No. 04
- Secchi, B. (2005). *Theaterplein Antwerpen heraanleg Theaterplein en omgeving*. Brussel: ICASD.
- Secchi, B. (1986) *Progetto di suolo [The project of the ground]*. Casabella
- Secchi, B., Viganò, P. (2009). *Antwerp, territory of a new modernity*. Amsterdam: SUN.

Reflection

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)?

Thought the means of Architecture, The Chair of Urban Architecture intervenes in medium-size sites that cannot be addressed with the regular tools of Urbanism. The approach of the Graduation Project refuses the process of demolition and new construction, while offering an intervention which consider and confer value to the existing urban site. The architect-bricoleur looks at the things around him as "a sign, half-way" between images and concepts". (Scalbert, 2013)

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

The Graduation Project aims to reflect on the rule on the architect and to offer a sensitive, critical, and sustainable perspective on the existing urban fabric.