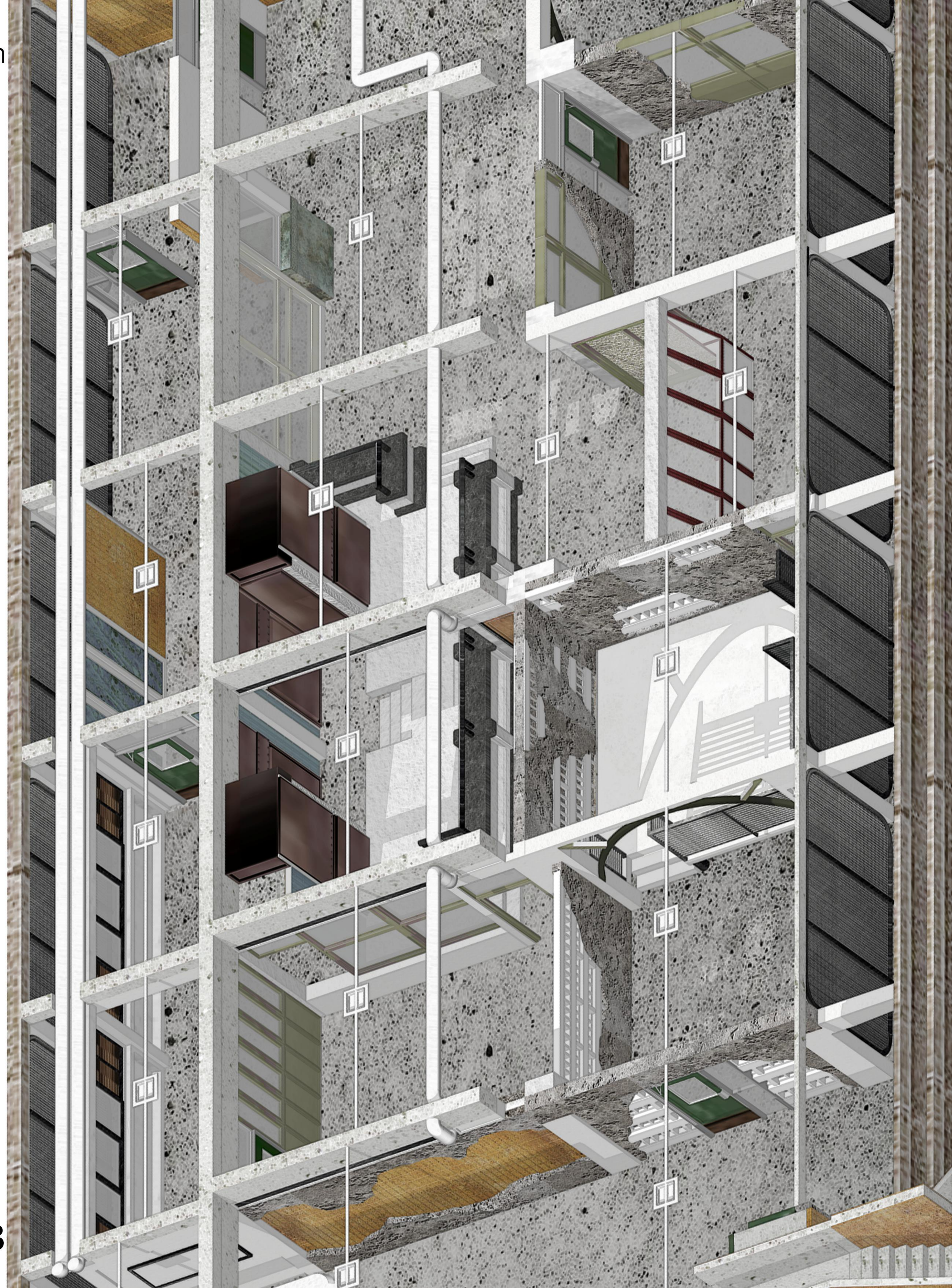


The Aylesbury Estate



Content

Background of the Aylesbury Estate

Core Case Analysis

Site exploration

3D Scanning

Digital Deconstruction and Panoramic Narrative

The Deconstruct and collage of materials

Spatial narrative layout

Module sequence

Fragment extraction

Fragment reshaping

3D Printing model

Digital modeling and AR display

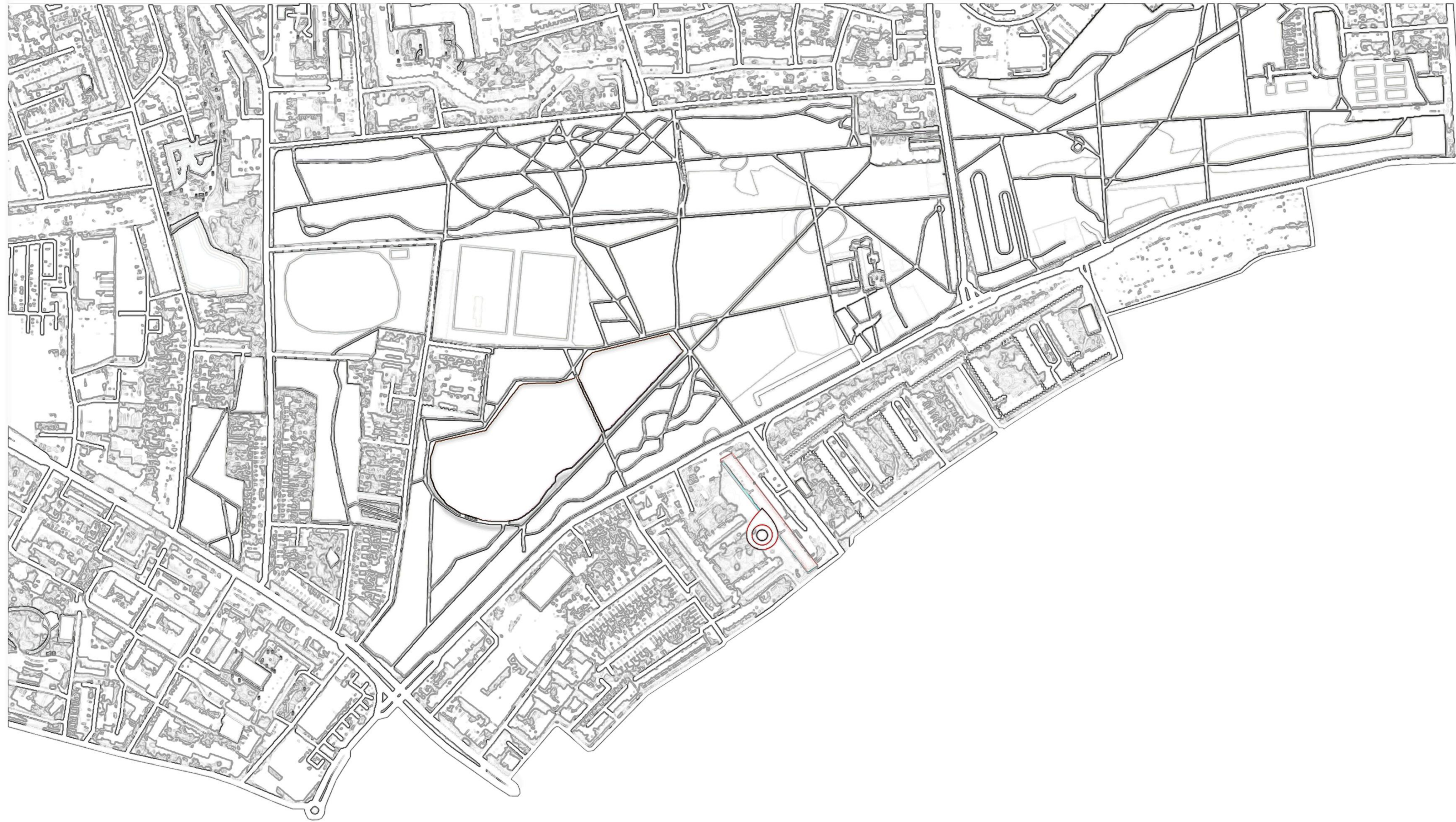
Reflection



Background of the Aylesbury Estate

Background of the Aylesbury Estate

In the context of today's rapidly evolving cities, many low-rent housing units are being demolished, rebuilt and abandoned at a fast pace. Especially in London, urban renewal often leads to the displacement of residents living in low-rent housing. Meanwhile, community Spaces are also undergoing a reshaping.



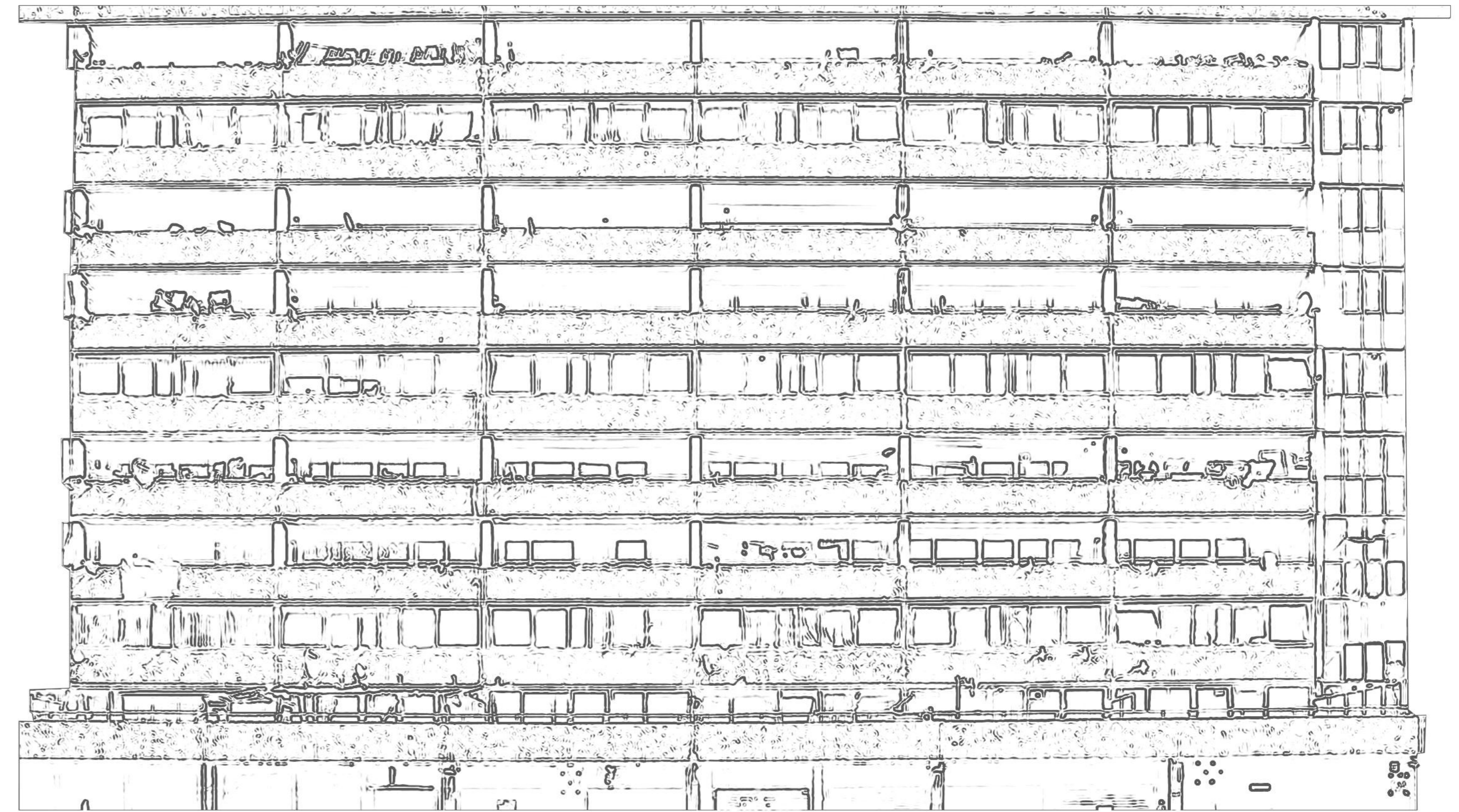
Aylesbury Estate is located in the south of London and was once one of the largest public residential areas in Europe. However, it is now in danger of being abandoned. This transformation of the community spatial form also reflects the fragmentation of community memory and the instability of residents' identities.

Background of the Aylesbury Estate

Due to factors such as construction quality issues, insufficient government funds and the rising crime rate, the living environment has gradually deteriorated. With the advancement of housing marketization and urban renewal plans, the government has decided to demolish and renovate buildings, forcing the original residents to move out. As a result, some buildings have been left vacant or abandoned for a long time, becoming victims of the process of gentrification.

**THE AYLESBURY
ESTATEMENT
IF THEY CAN
TAKE OUR
HOUSES
ONE DAY THEY'LL
TAKE OUR HEALTH
AND EDUCATION**

**KEEP AYLESBURY
STOP PRIVATISATION**

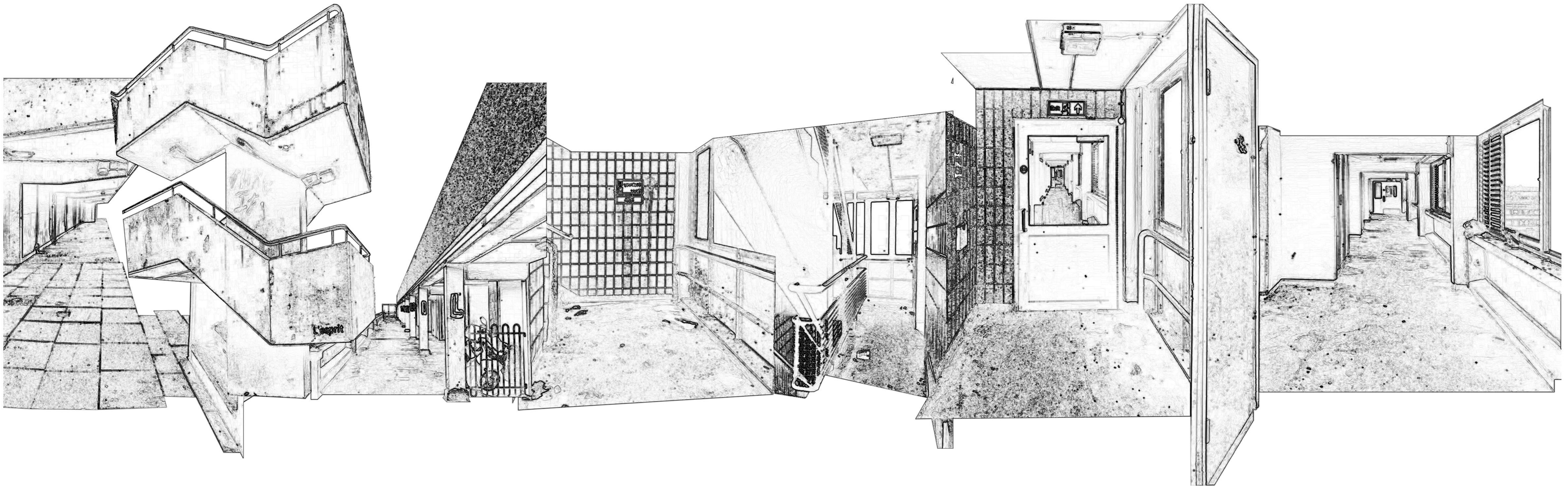


This community example reveals the contradictions in the transition of social housing to marketization and has sparked discussions on how to preserve community memory and achieve a fairer lifestyle in urban renewal.

Background of the Aylesbury Estate

I chose Aylesbury Estate as the project theme for two motives. First of all, during my growth, our lives were basically mediated by the community, which made me have an emotional connection with the collective memory of the community. Secondly, a chance on-site investigation trip led me to discover this abandoned building. During my exploration, I discovered many details about community memory.

These fragments made me feel that the community space was being abandoned, which caused me to experience an emotional fluctuation.



At the same time, after understanding the background of the site, I decided to participate in this project not only out of interest in building renovation, but also out of a sensitive reaction and impulse towards the abandoned community space.

In other words, it is not a project that transforms space with architectural language, but an experimental process that attempts to bring the memory of the community back to life through design language.

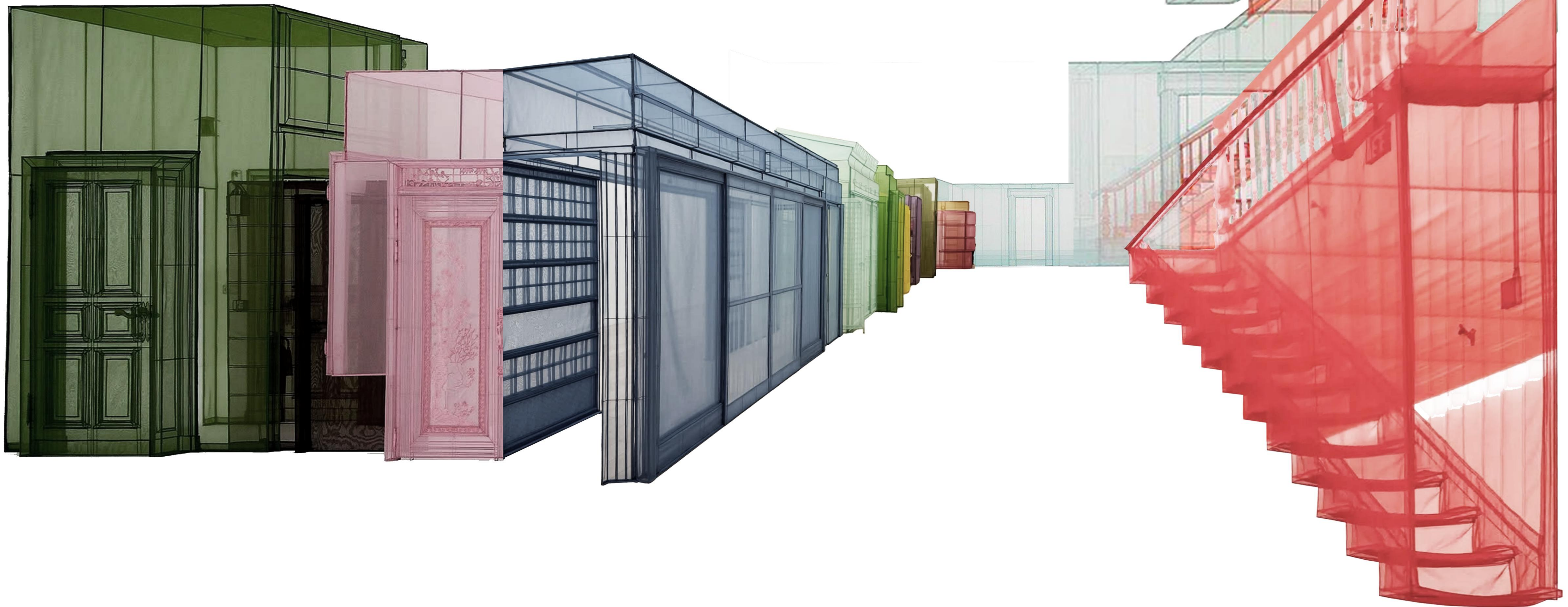
Core Case Analysis



Core Case Analysis

During the course of this project, I participated in an exhibition named "Walk the House" by Do Ho Suh. What initially attracted me was Suh's fabric reconstruction of his original residence. His works feature lightweight, rollable, and even movable structures.

However, after delving deeply into his works, I found that I was most moved by the themes of "non-functionality of space" and "emotionality of space" implied in his works.

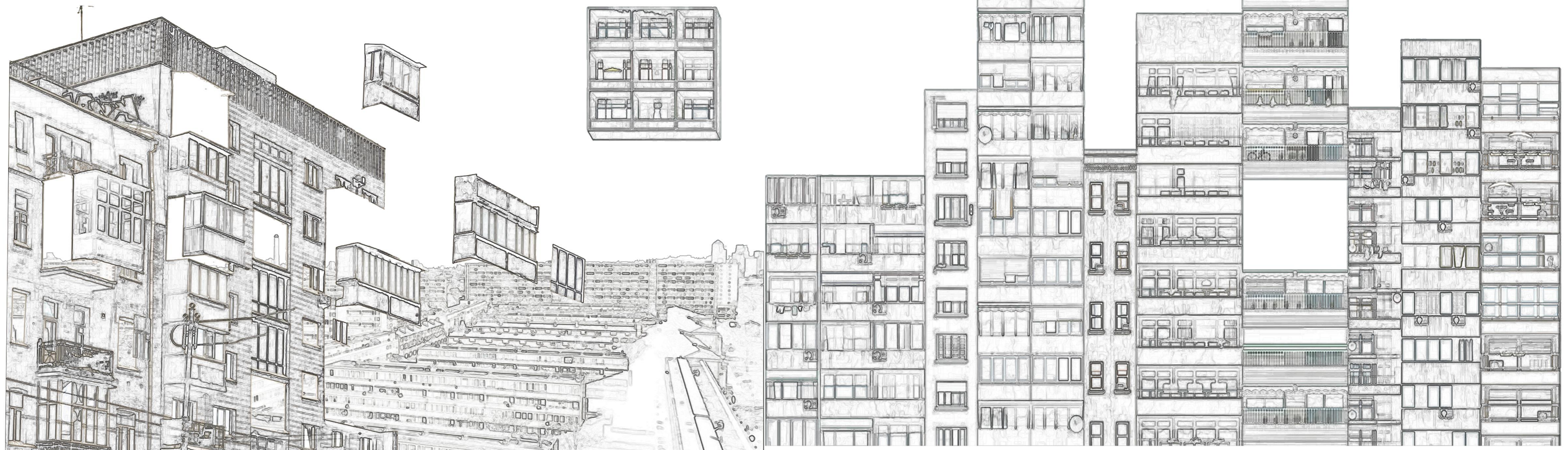


His works make me think. This concept of flowing space inspired me to record the vanishing space within Aylesbury Estate. I did not attempt to rebuild them into complete buildings, but rather could reorder and reconstruct them in the form of fragments. By deconstructing the "transitional space" of Aylesbury Estate, I can reshape the community memory.

Core Case Analysis

In layman's terms, I do not transform the architectural space of Aylesbury Estate with the traditional design approach of renovation and repair. Instead, I deconstruct the structures, fragments, volumes, etc. in the space of Aylesbury Estate.

Reconstruct a new Aylesbury Estate by deconstructing the fragments of the obtained Aylesbury Estate, similar to a file space.



Take the corridor of Aylesbury Estate as an example. They are neither the private domain nor the completely public domain; they occupy a space in between. This "ambiguity" makes their identities unstable. When social policies change and residents are forced to leave their homes, altering this "identity", this "transitional space" first shows a sense of chaos. Therefore, I suggest that instead of meticulously replicating the original family structure in the exhibition space, it is better to deconstruct the "community memory" and reconfigure it.



Site exploration

3D Scanning

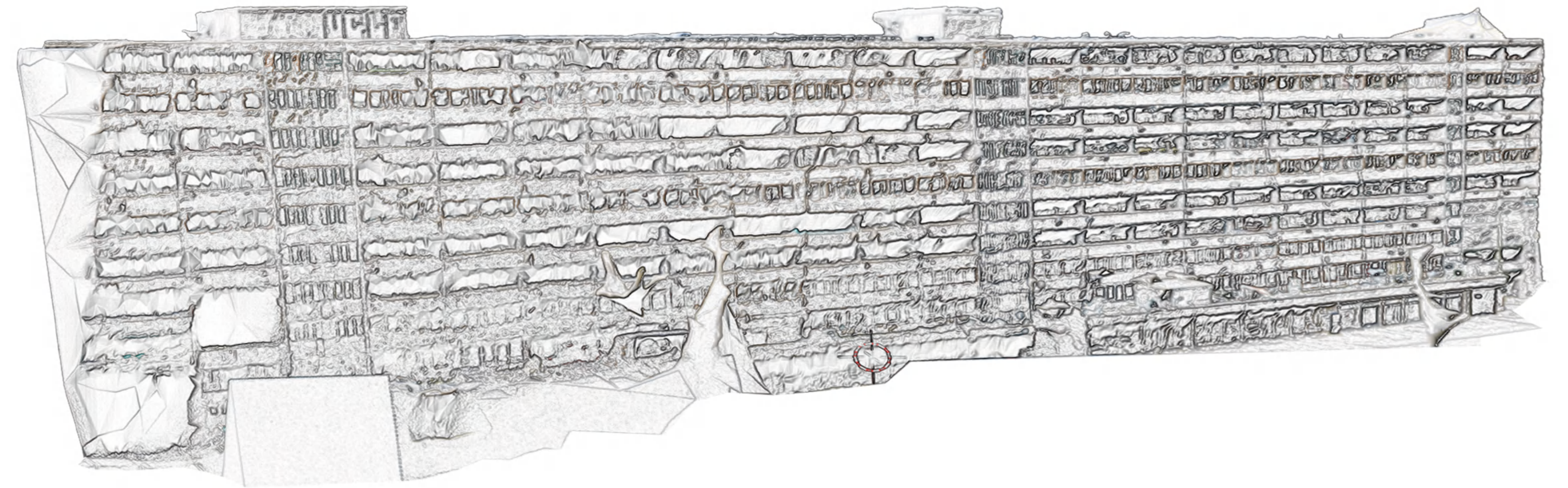
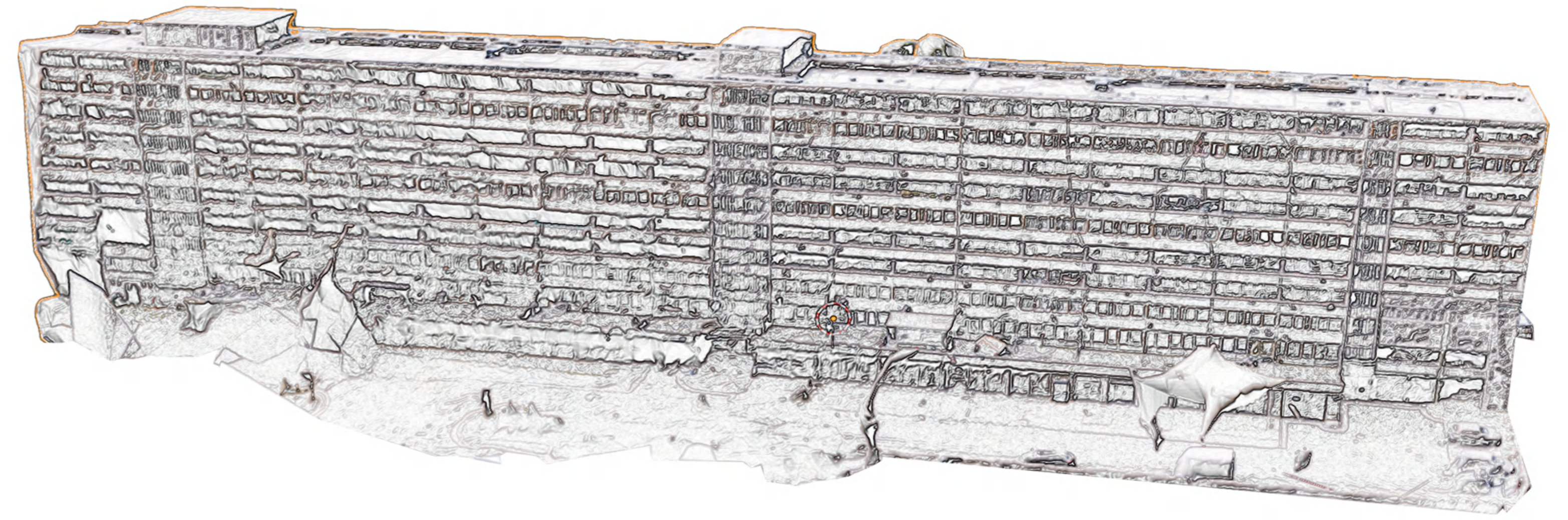
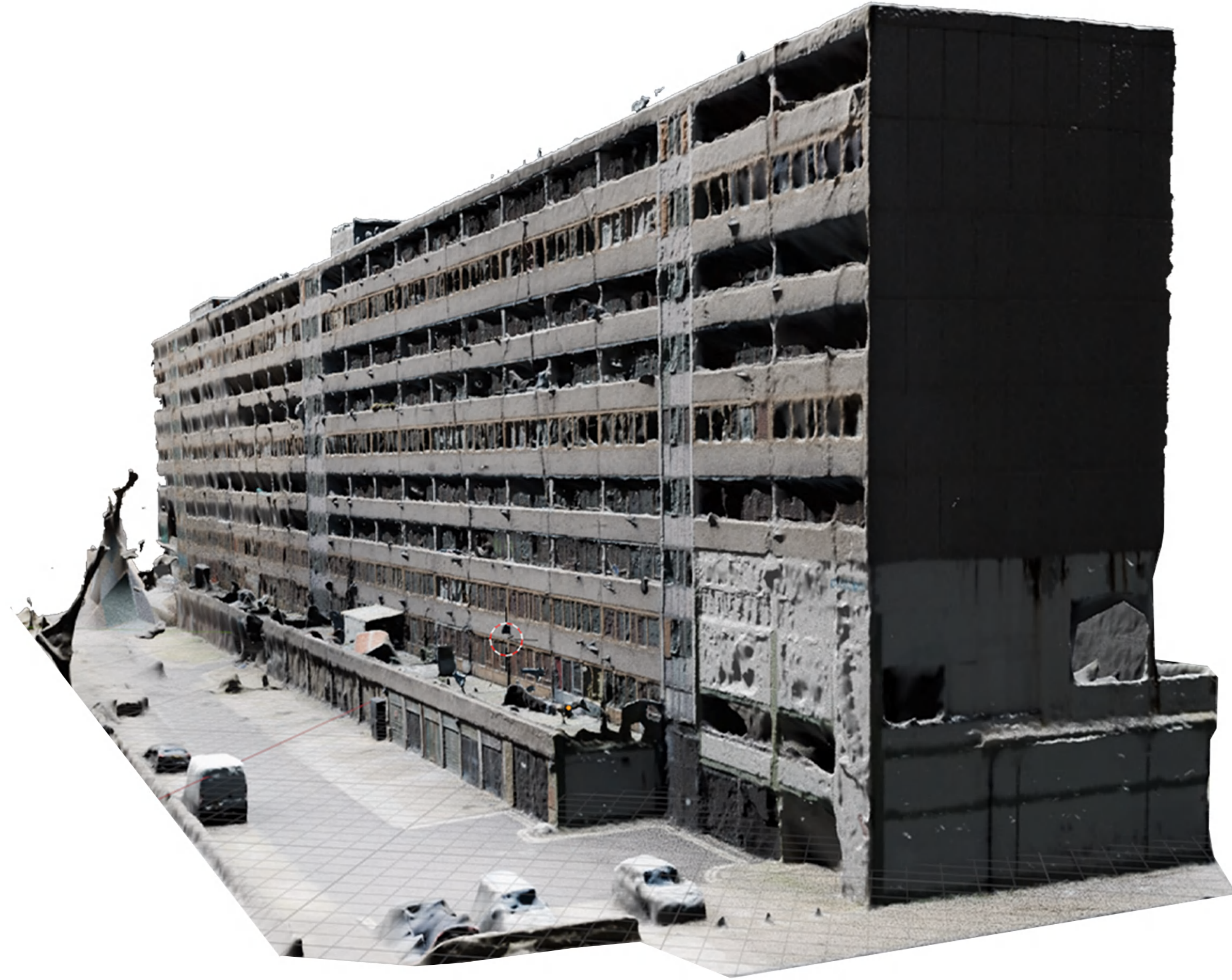
Digital Deconstruction and

Panoramic Narrative

The Deconstruct and collage of
materials

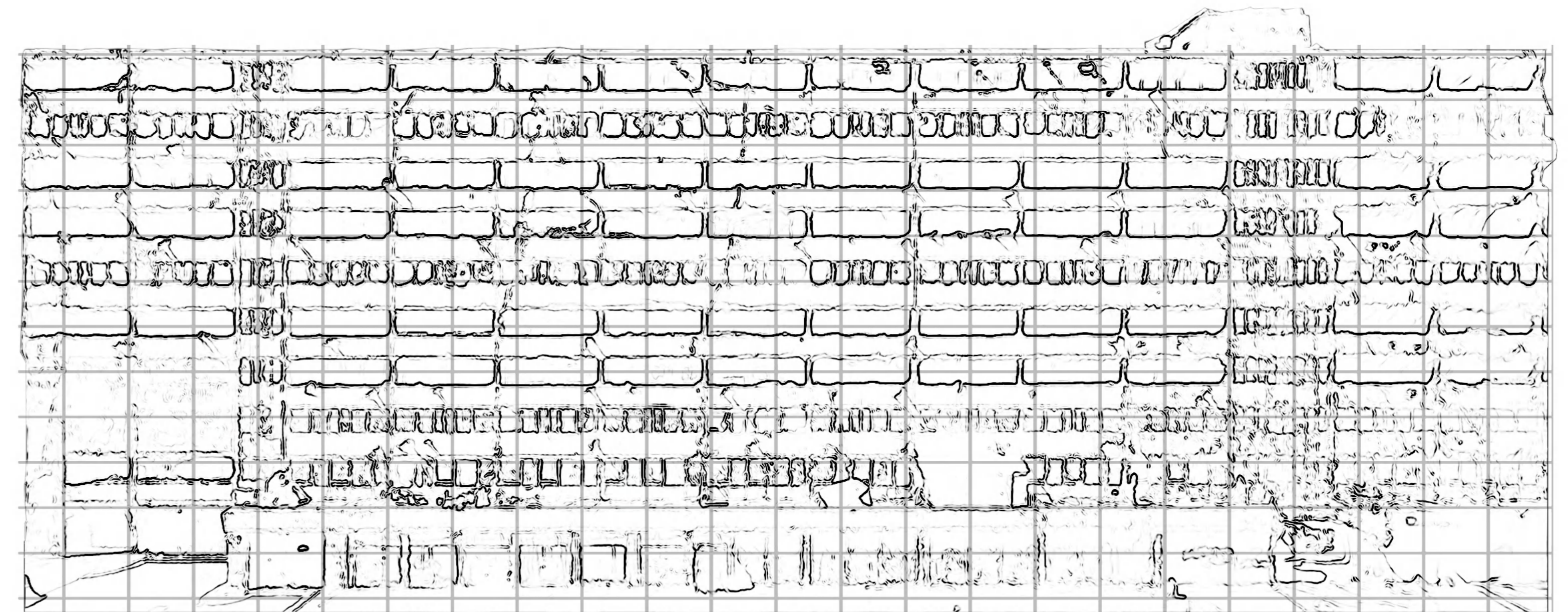
Site exploration

To gain a deeper understanding of this abandoned but not yet vanished space, I adopted an unconventional approach to conduct on-site practice. I did not adopt measurement or planning-oriented techniques such as taking photos or videos. Instead, I entered the space in a more experiential way. I wanted to personally feel this space.



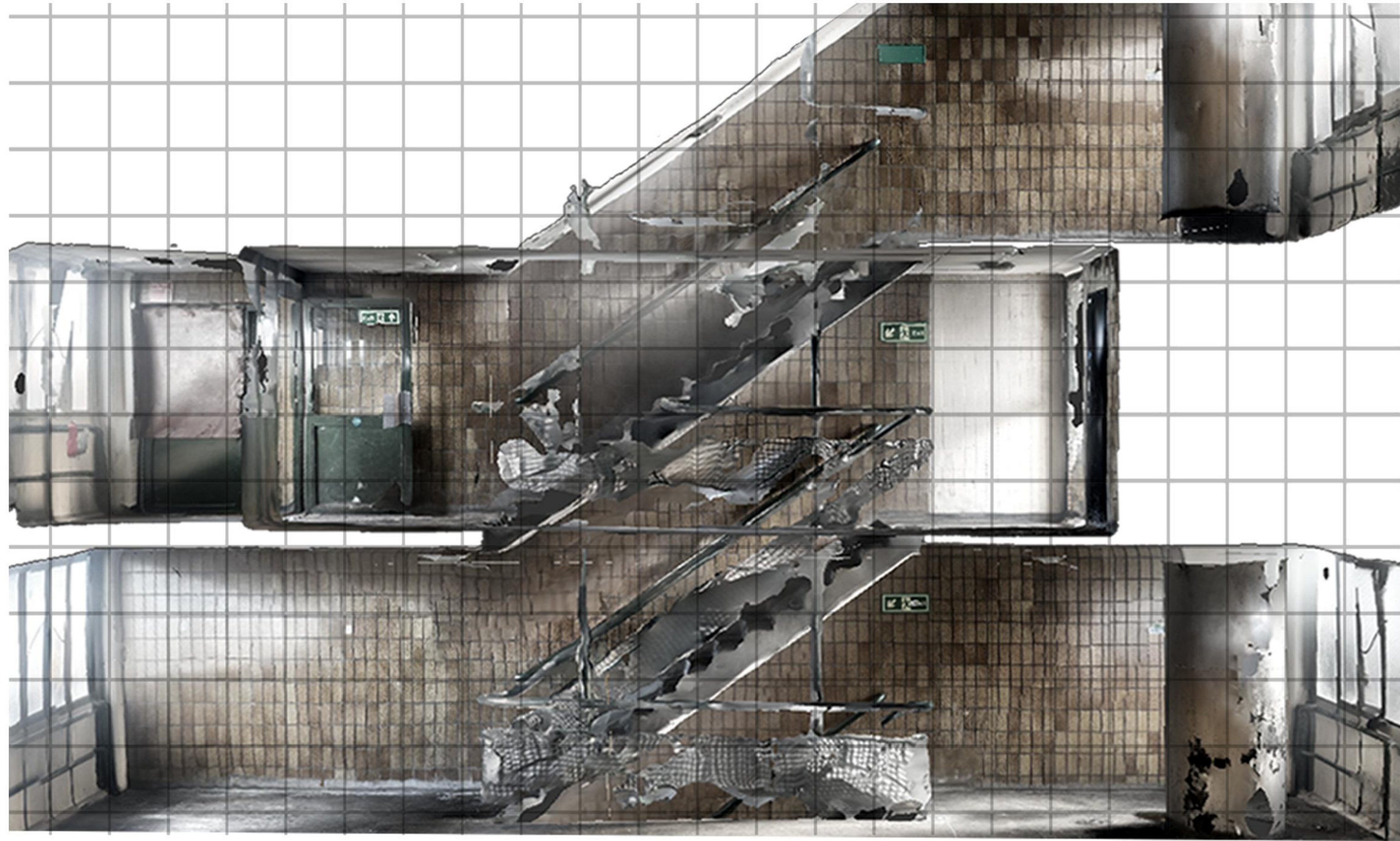
Digital 3D scanning

After entering the site, I first used my mobile phone and drone to conduct a 3D scan of the interior and exterior Spaces of the building. Initially, this work aimed to simulate and reproduce the current structural state of the site and facilitate subsequent digital modeling. But I soon realized that the scanning process itself is a kind of digital exploration.



Site exploration

Digital 3D scanning Staircase



Site exploration

Digital 3D scanning Corridor

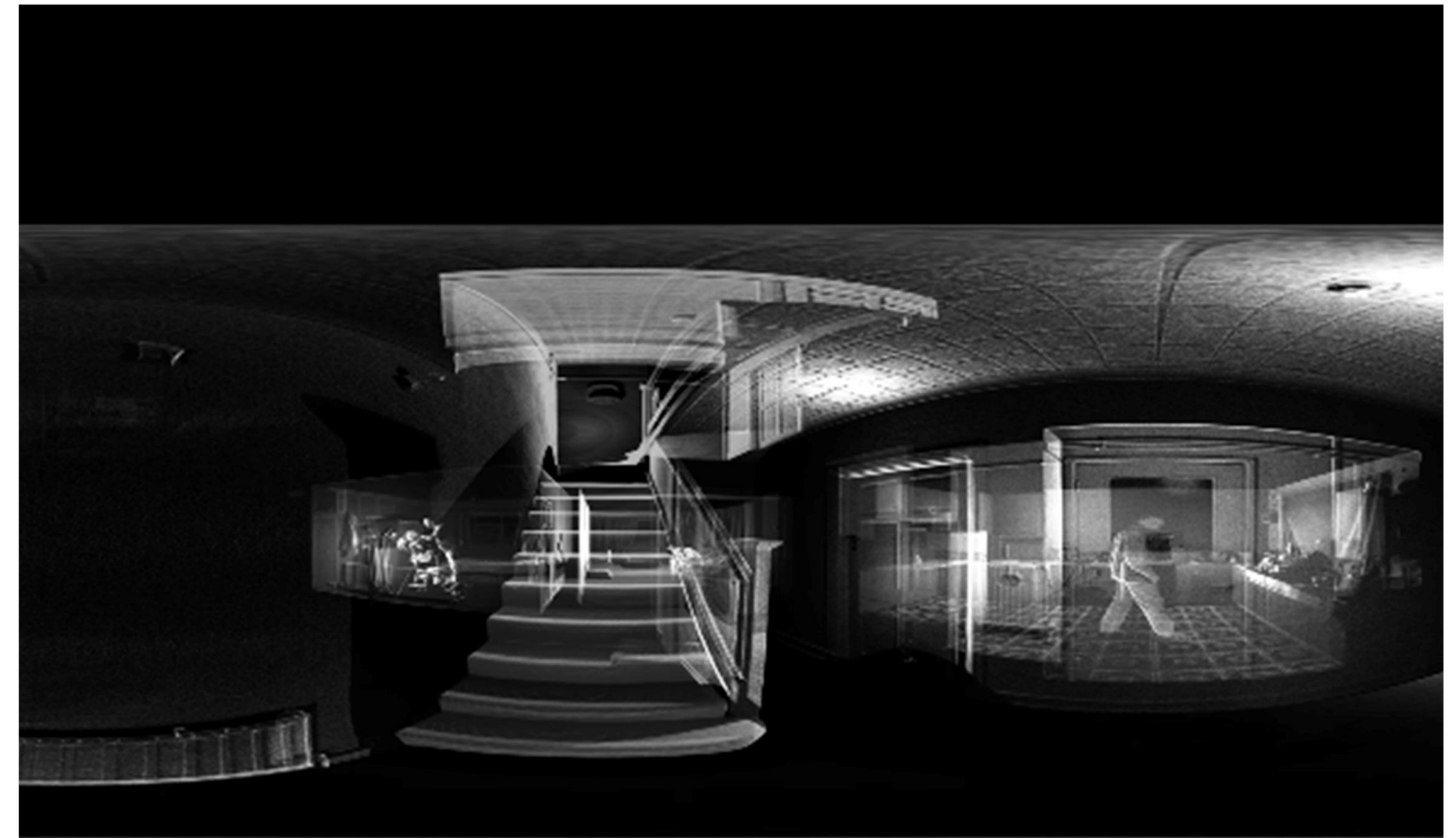
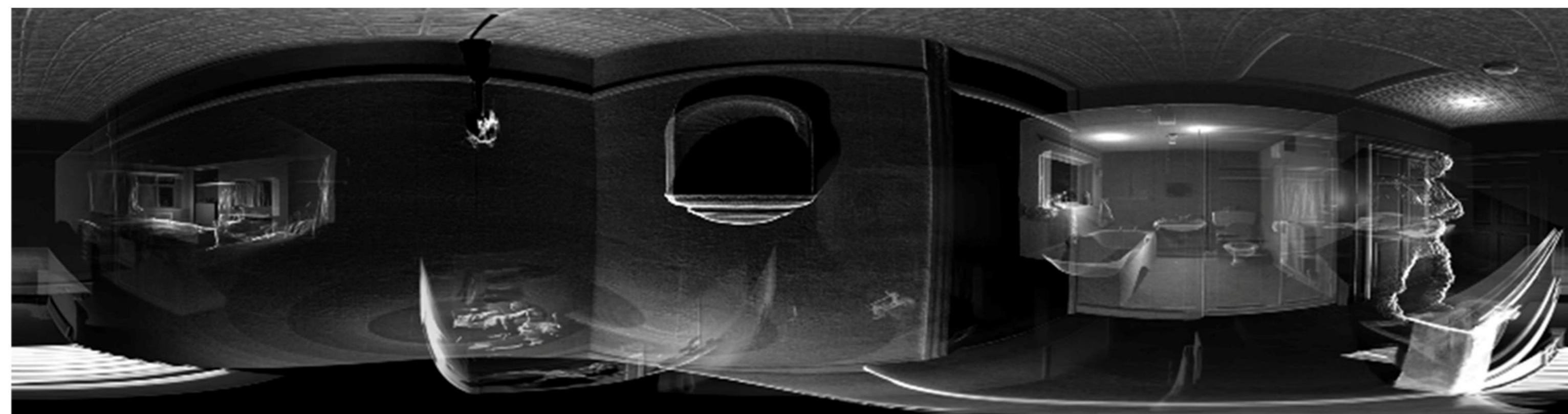


Site exploration

After completing the scanning of the model, I imported it into Unreal Engine 5. In Unreal Engine 5, these digital scanning models offer a relatively complete spatial reproduction, while also constructing a vague experience, that is, shuttling between the so-called real space and the memory fragments of the digital community. Among them, the audience can sense the traces of the community's past life, such as corridors, stairwells, architectural structures, materials, etc.

Digital Deconstruction and Panoramic Narrative

After putting it into Unreal Engine 5, I learned a case called a virtual experience of waiting for asylum - Guardian VR-360 video, which also gave me a lot of inspiration.



The film tells the story of those waiting in the asylum system and accurately expresses 'spatial oppression' and 'identity ambiguity' through a fictional 360 ° immersive environment. This approach to emotional space design is highly relevant to my work on the Aylesbury Estate, which focuses on the 'suspended' state of Aboriginal people during the process of demolition and redevelopment.



Site exploration

Digital Deconstruction and Panoramic Narrative

So I plan to turn the 3D scanned models in Unreal Engine 5 into panoramic films. In terms of the narrative sequence of the film, I follow the large structure of advancing from the outside to the inside,

that is, the overall moving perspective starting from the outside of Aylesbury Estate, gradually moving inward according to the structure of the site.



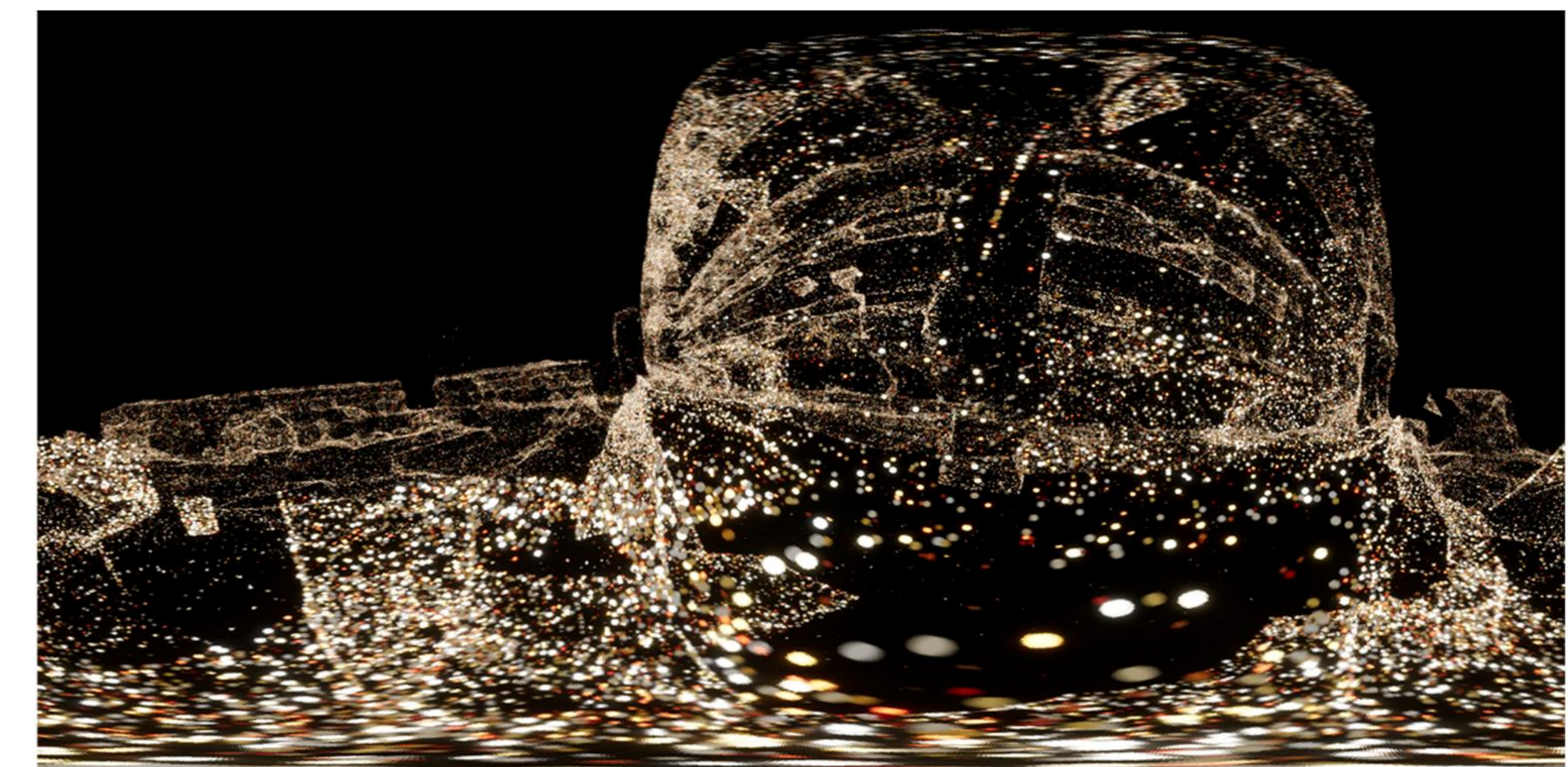
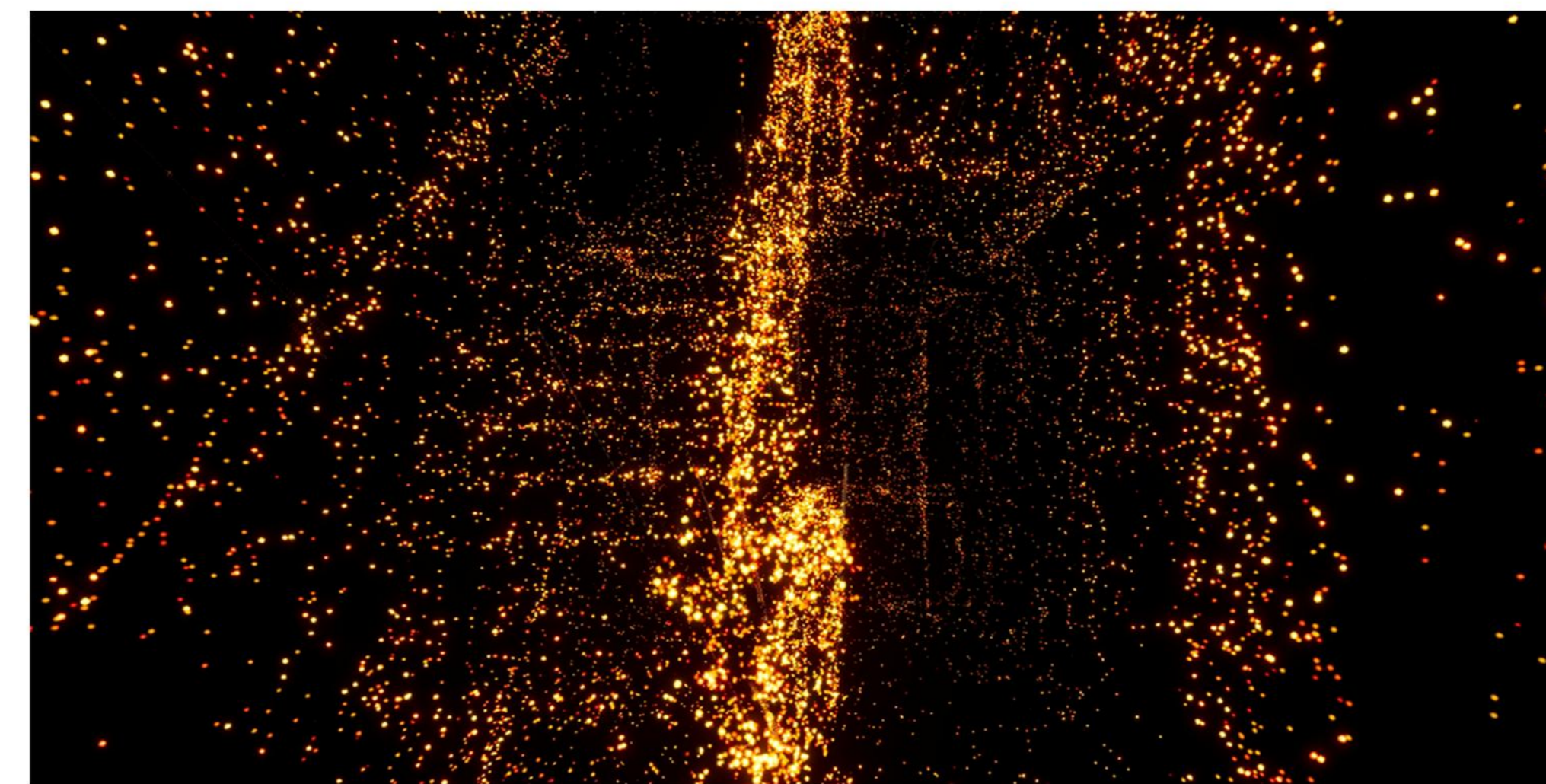
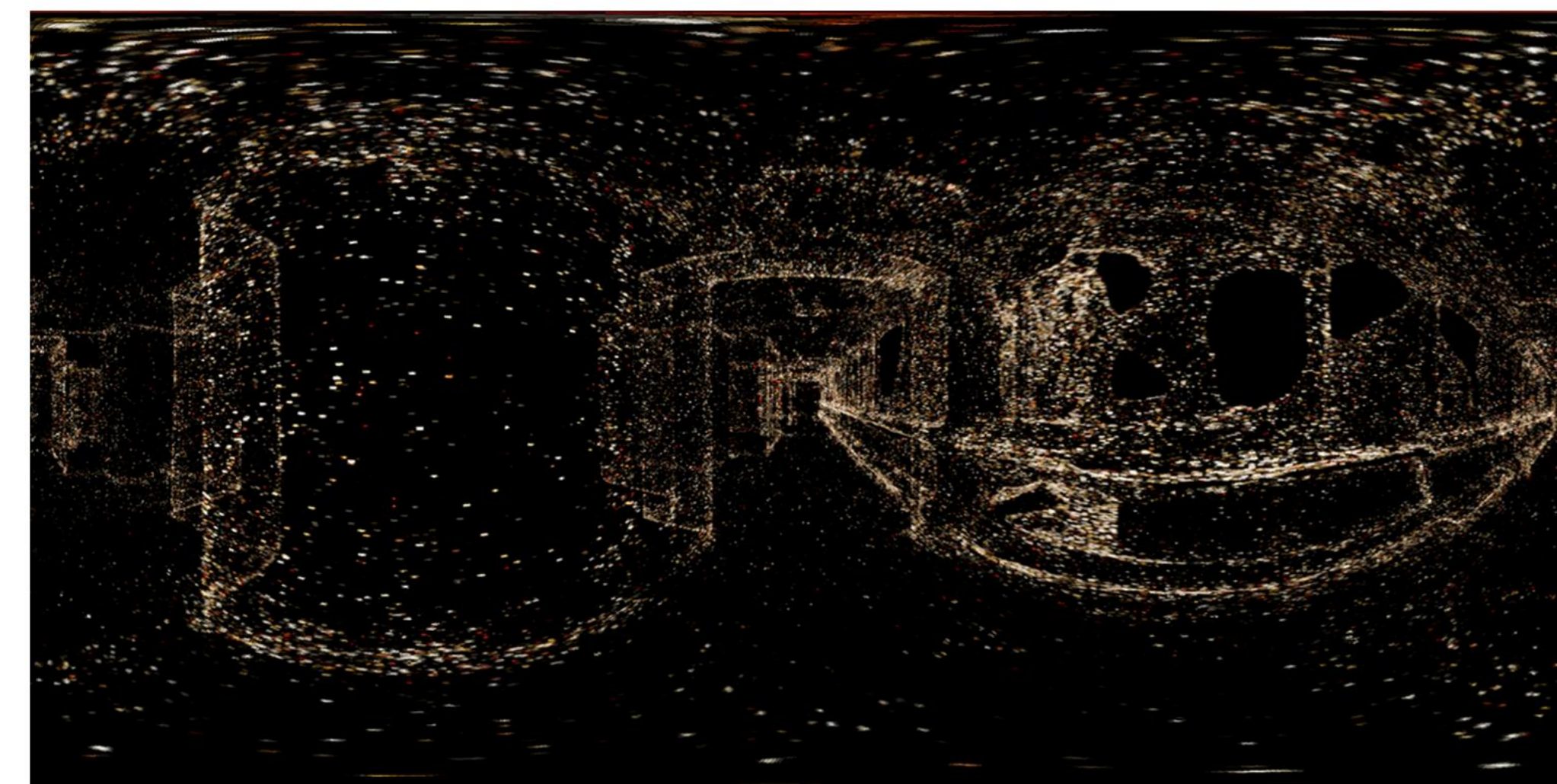
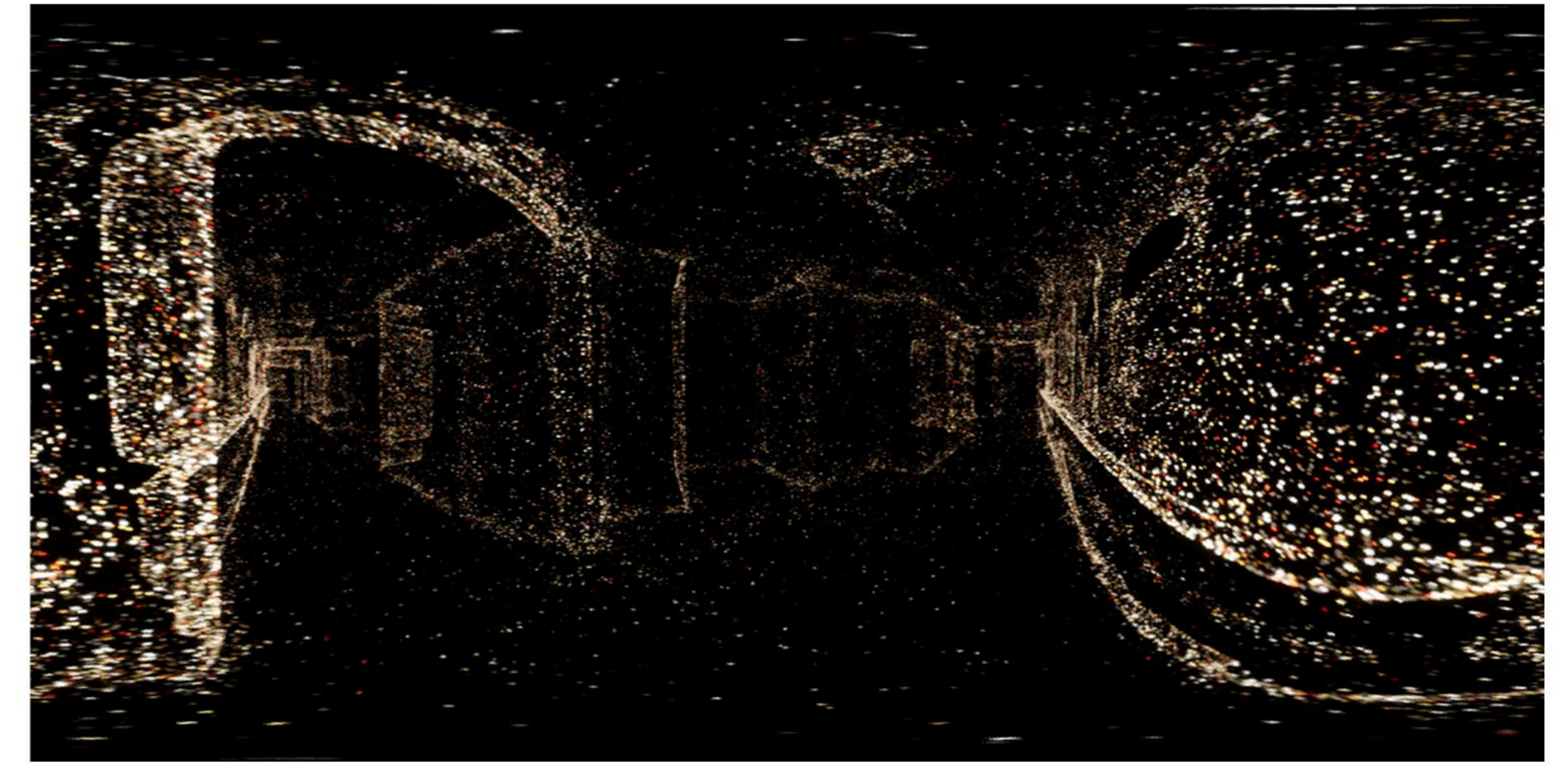
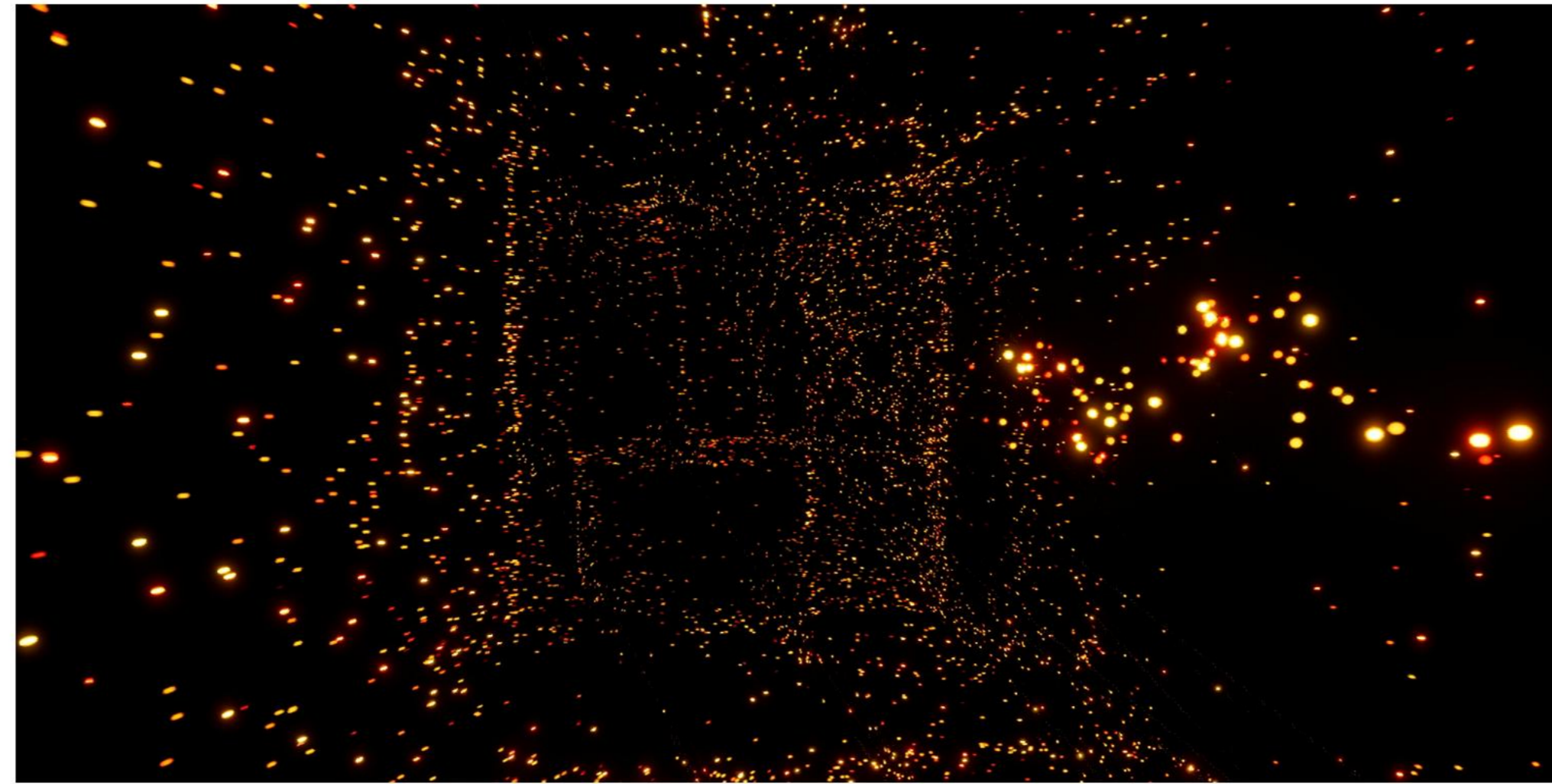
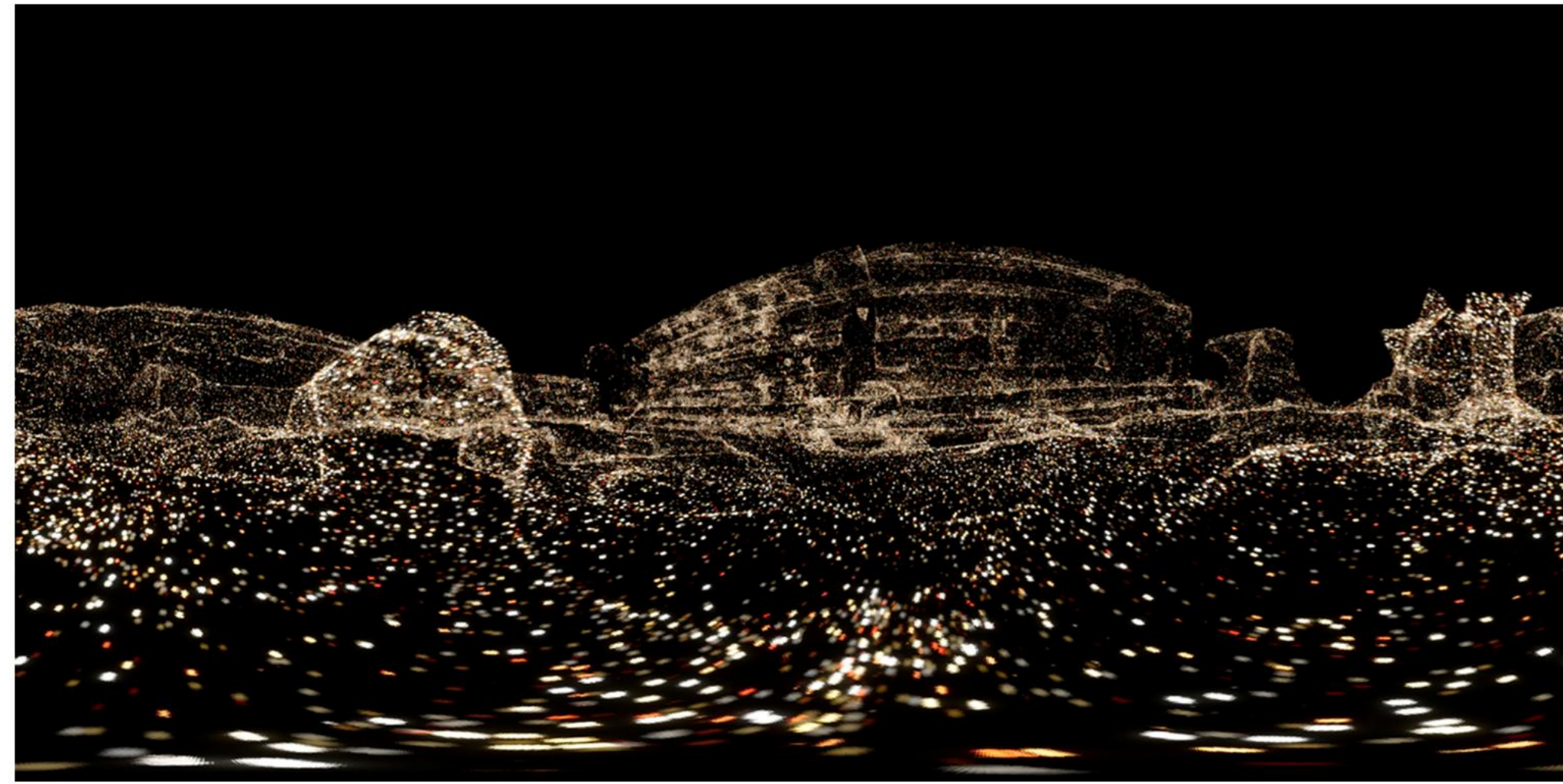
At the same time, I began to visually reconstruct the community space. At this stage, I employed particle deconstruction in Unreal Engine 5, which involves breaking down building entities into dynamically dispersed pixel fragments. This approach is both a digital effect and a conceptual language. It can visually illustrate the physical demolition and symbolic dissolution of communities in the context of urban renewal. I regard it as a metaphor.

This design strategy draws inspiration from Walter Benjamin's theory of the 'dialectical image.' He posited that ruins and fragments do not signify history's conclusion but rather serve as portals to alternative critical narratives



Site exploration

Digital Deconstruction and Panoramic Narrative



Site exploration

The Deconstruct and collage of materials

In the study of Unit 1, I researched a second-hand vintage clothing store on Southampton Road. Its entire spatial structure is assembled from wood, steel frames, shelves and various materials. I think this is a very good formal reference point because it is also a collage combination of different fragments and structures - rough but instructive.



The Deconstruct and collage of materials

During the learning process of Unit 1 and Unit 2, I attempted to explore the dialogue between new and old materials by making models by hand. Especially in the second unit, I collected some broken bricks and some discarded parts from the site of Aylesbury Estate.

Meanwhile, I purchased some new materials, such as foam boards, wooden strips, etc. I collaged and combined the discarded materials and new materials of Aylesbury Estate respectively, and successfully obtained a new micro-community space.



Site exploration

At the end of the site exploration, I began to think about where to reshape these fragments on the site. So I thought of the Ground Floor of Aylesbury Estate that I explored during the 3D scan. The neat and regular arrangement structure is very suitable for the placement of deconstructed fragments. So I took this place as the original point for the final output.





Spatial narrative layout

Module sequence

Fragment extraction

Fragment reshaping

3D Printing model

Digital modeling and AR display

Spatial narrative layout

Regarding how to piece together the deconstructed fragments of Aylesbury Estate for spatial narrative, my thinking is to conduct the narrative based on my unit 2 film and according to the sequence of the movement lines I enter the Aylesbury Estate building.

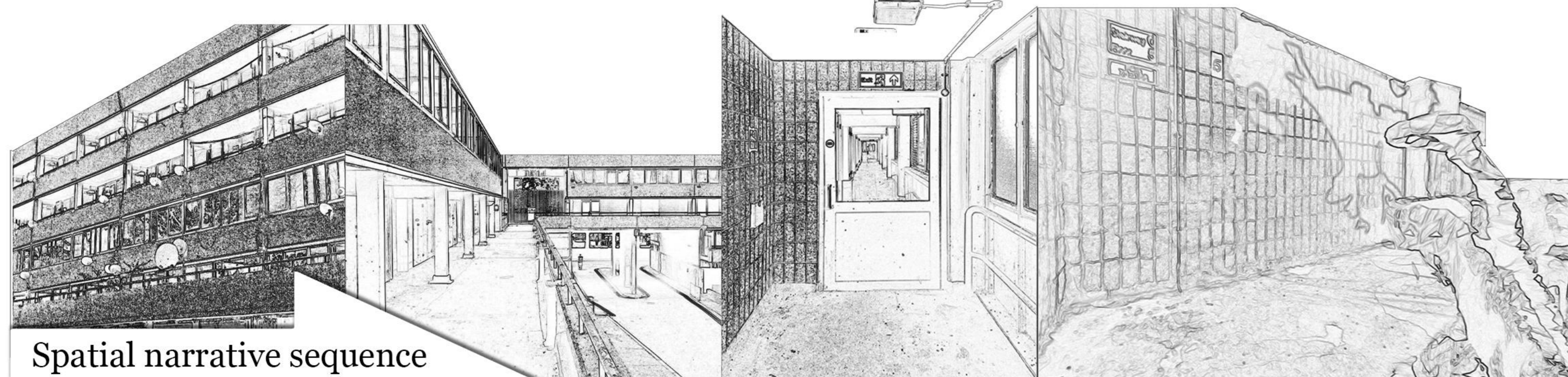
Spatial sequence



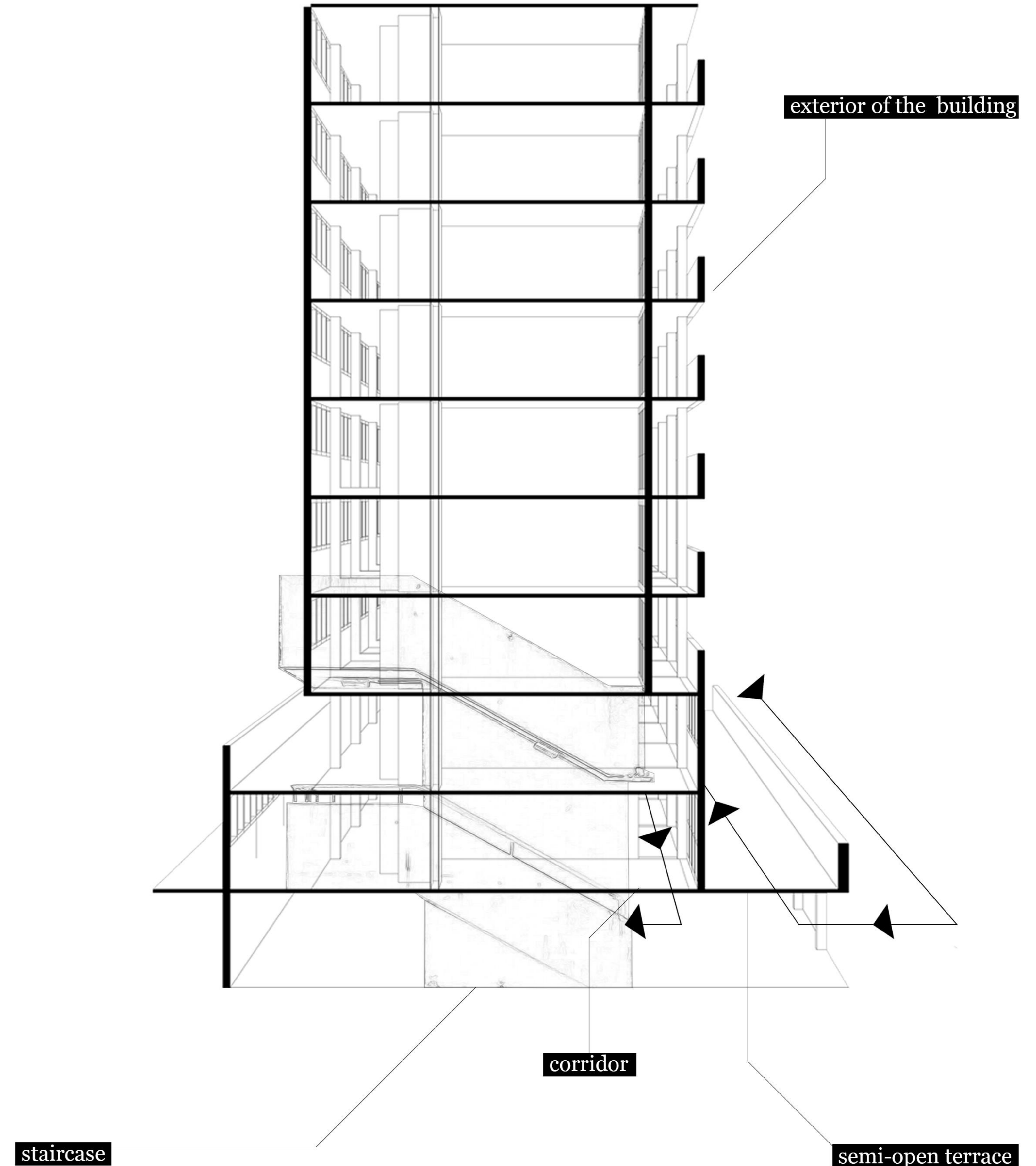
I divide it into four parts, namely the exterior of the Aylesbury Estate building, the semi-open terrace before entering the building, the corridor and the staircase.



Sketch of narrative sequence



Route movement schematic diagram



Spatial narrative layout

After identifying the four modules, my thought was that I needed to extract different elements and fragments from each of them respectively to form a new space. Then in the first step, I need to study how to express the external structure of Aylesbury Estate.



At first, I recalled some paintings by community artists. I geometrized the facade of the building and broke it down into Windows, walls, columns, etc.

Deconstruct the facade



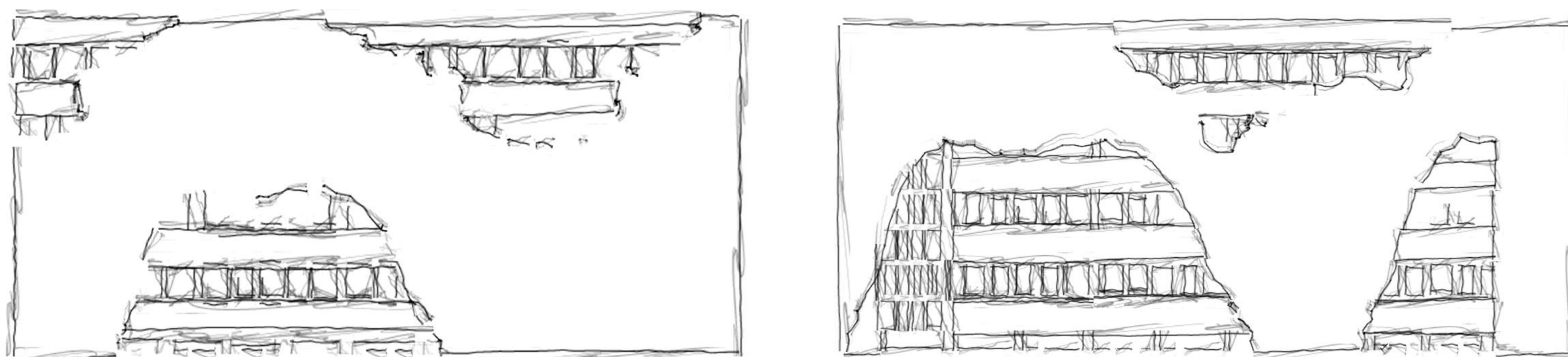
Meanwhile, I made the geometrized image three-dimensional and projected it onto the wall of the Ground Floor.

Spatial narrative layout

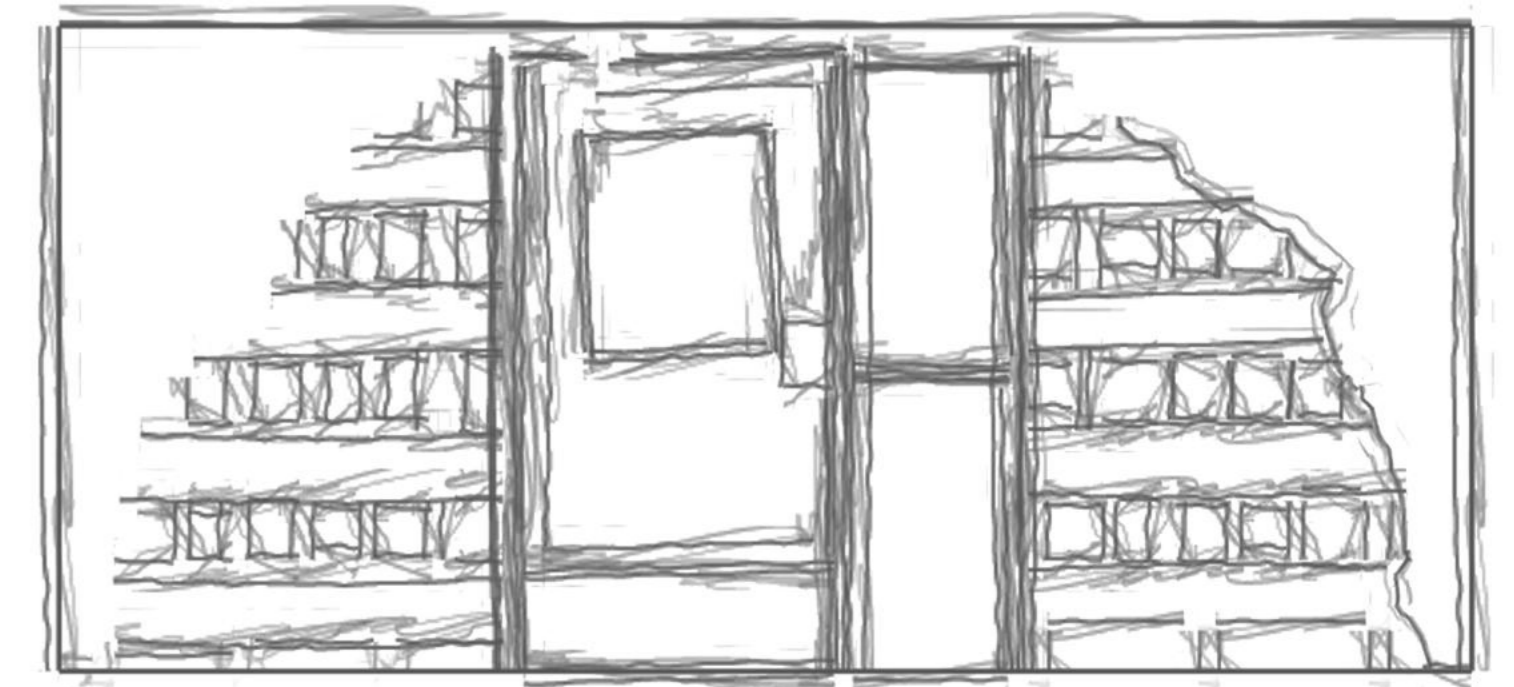
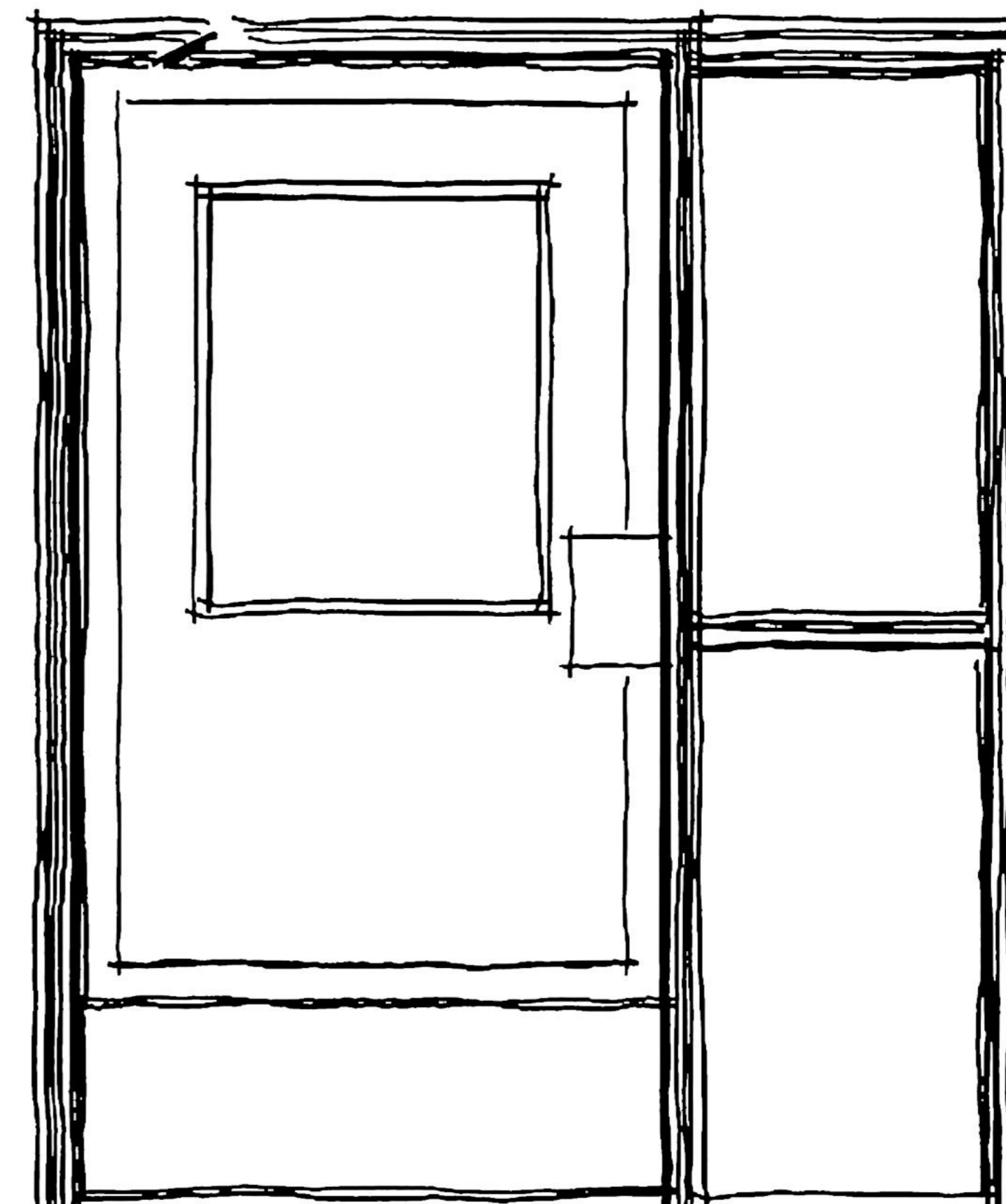
Next, I began to think about how to combine the deconstructed facade with the Ground Floor. I imported the 3D scanned Ground Floor model into the modeling software and observed many damage marks. Then, I thought about whether the deconstructed facade could be filled into the damage marks of the Ground Floor, thereby obtaining a new fragment.



Based on this initial idea, I hand-drew a draft to simulate the effect of the combination of the facade and the Ground Floor wall. Based on different facades and Ground floors with different walls, I obtained the following two types of drawings.



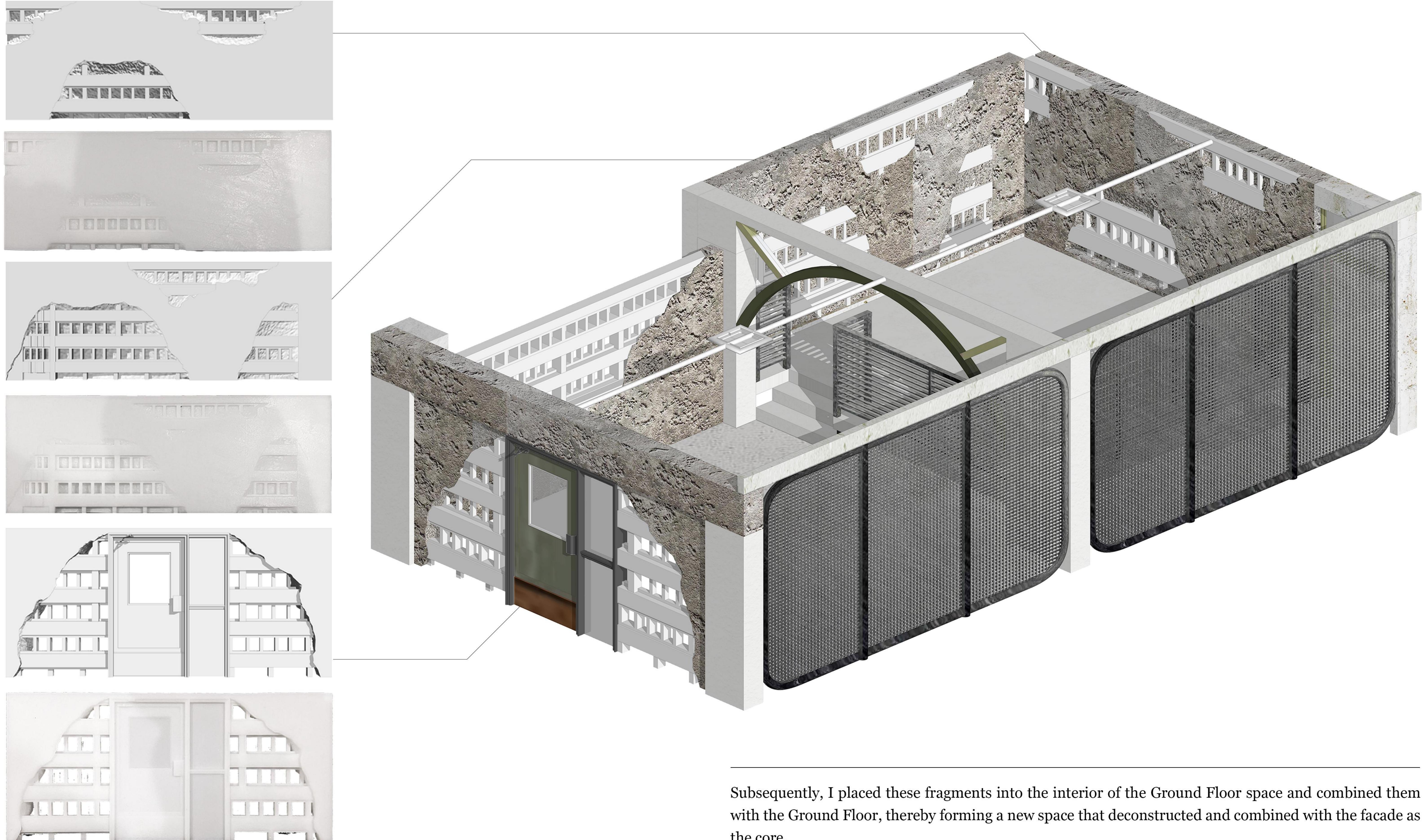
However, as the first space, I need an entrance. In other words, this entrance can serve as the door to the entire space. Therefore, I need a door that best represents the style of Aylesbury Estate. This is also the entrance for me to enter the entire building during the research process. I extracted this entrance.



Meanwhile, I combined the door into the fragments of the facade and the Ground Floor wall, thereby iterating a new fragment.

Spatial narrative layout

After deconstructing and piecing together these fragments, I conducted a digital modeling of them. At the same time, I used 3D printing technology to print these fragments.



Subsequently, I placed these fragments into the interior of the Ground Floor space and combined them with the Ground Floor, thereby forming a new space that deconstructed and combined with the facade as the core.

Spatial narrative layout

The following sequence is the semi-open terrace space. This is a space that connects the interior and exterior of Aylesbury Estate. My thinking is to extract the fragments of Aylesbury Estate in different places, such as Windows, railings, walls, doors, etc., in the narrative style from the outside to the inside, deconstruct and assemble them into a new space.

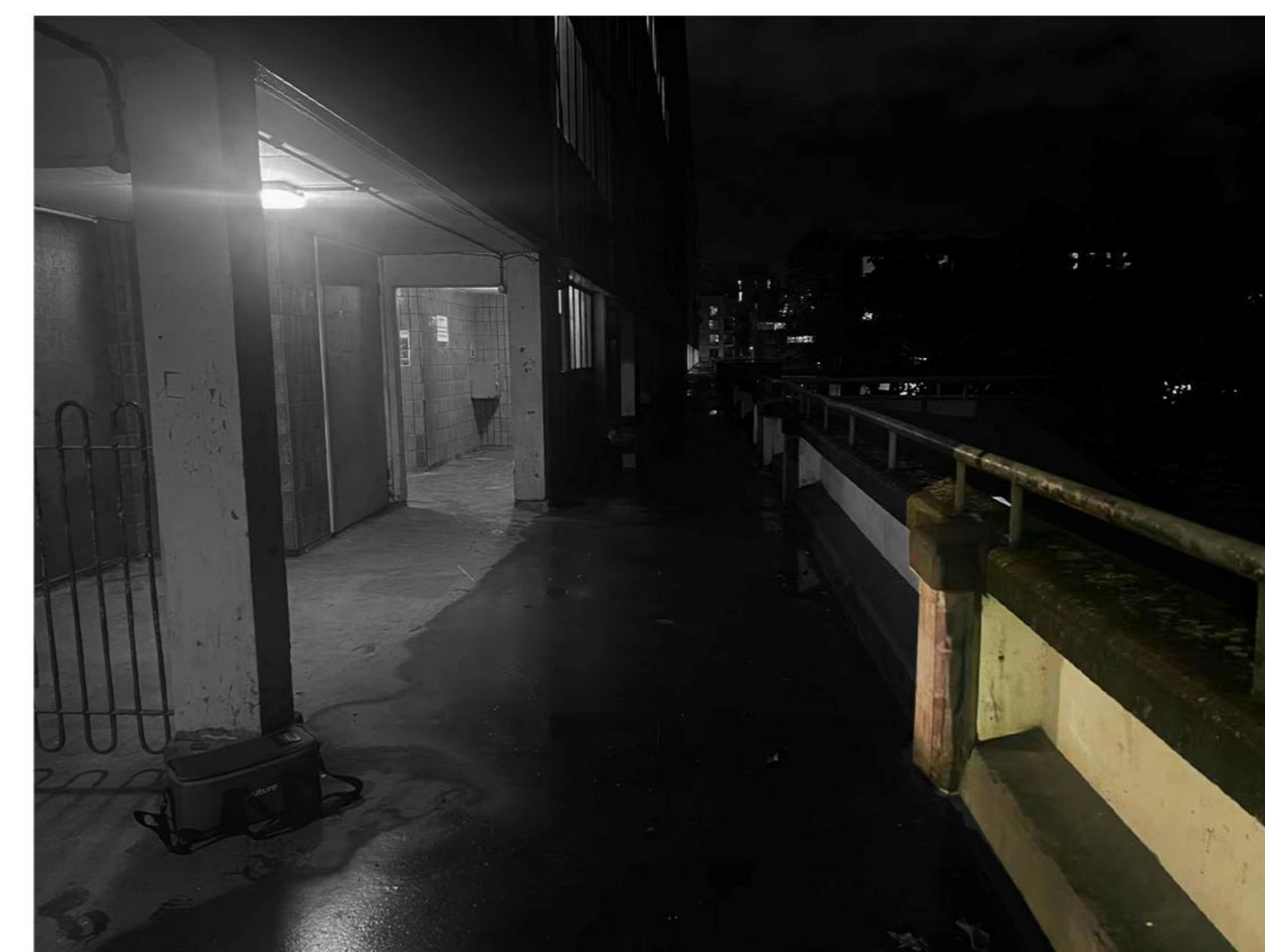
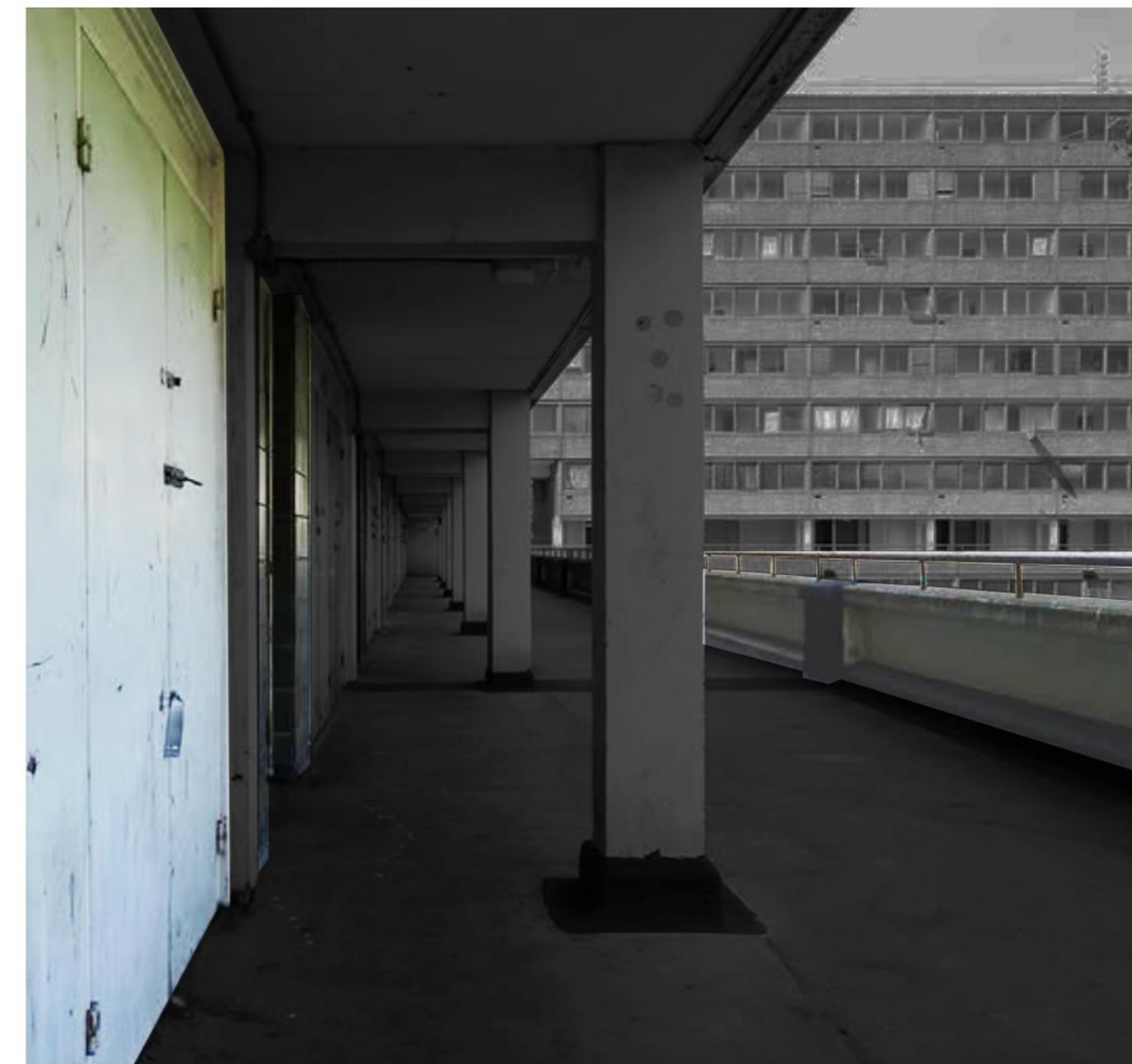
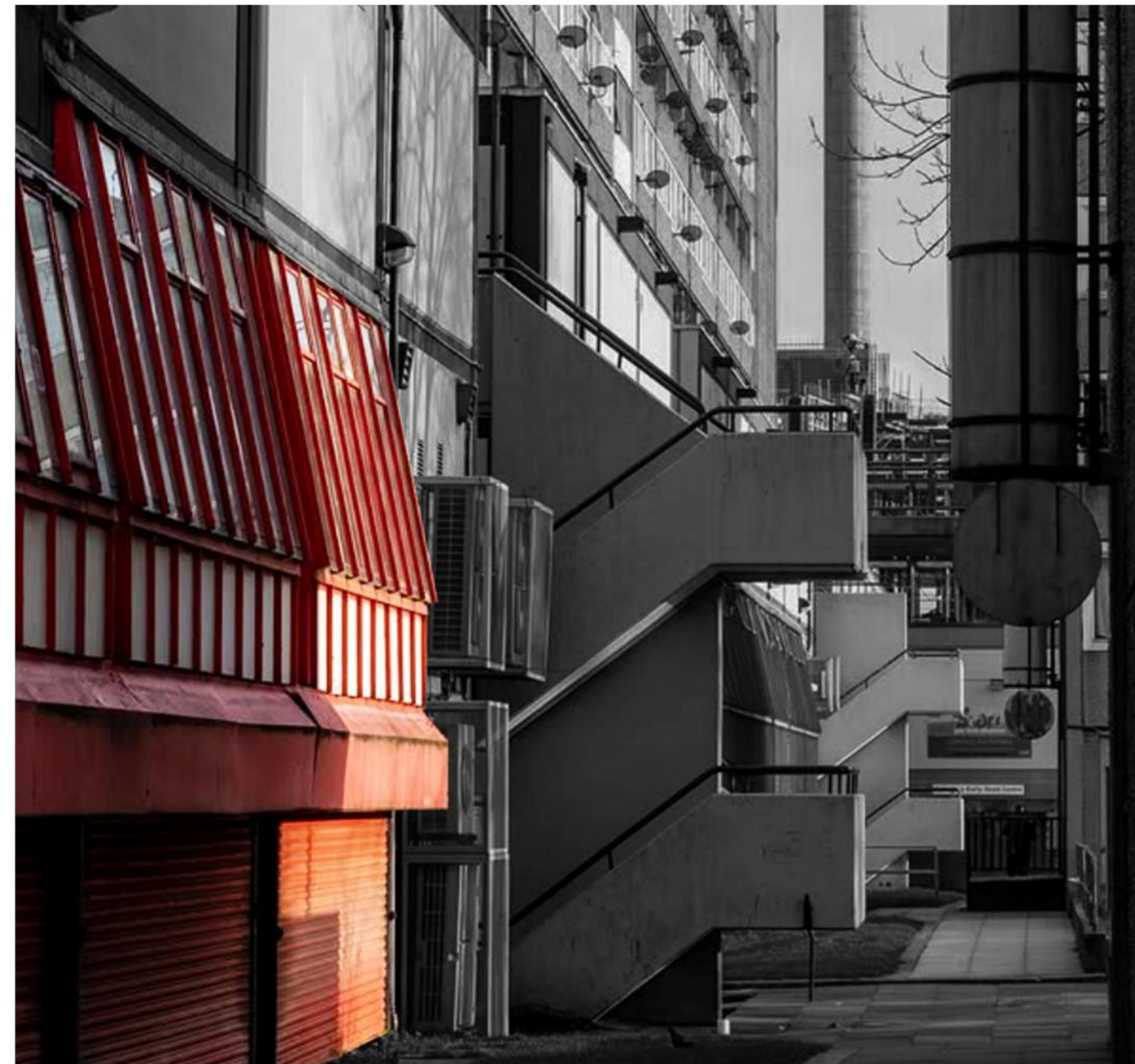
Move sequence



In the order of movement, I roughly divided it into the external space before entering, the space when going up the stairs, the terrace space, and the space before entering the building.

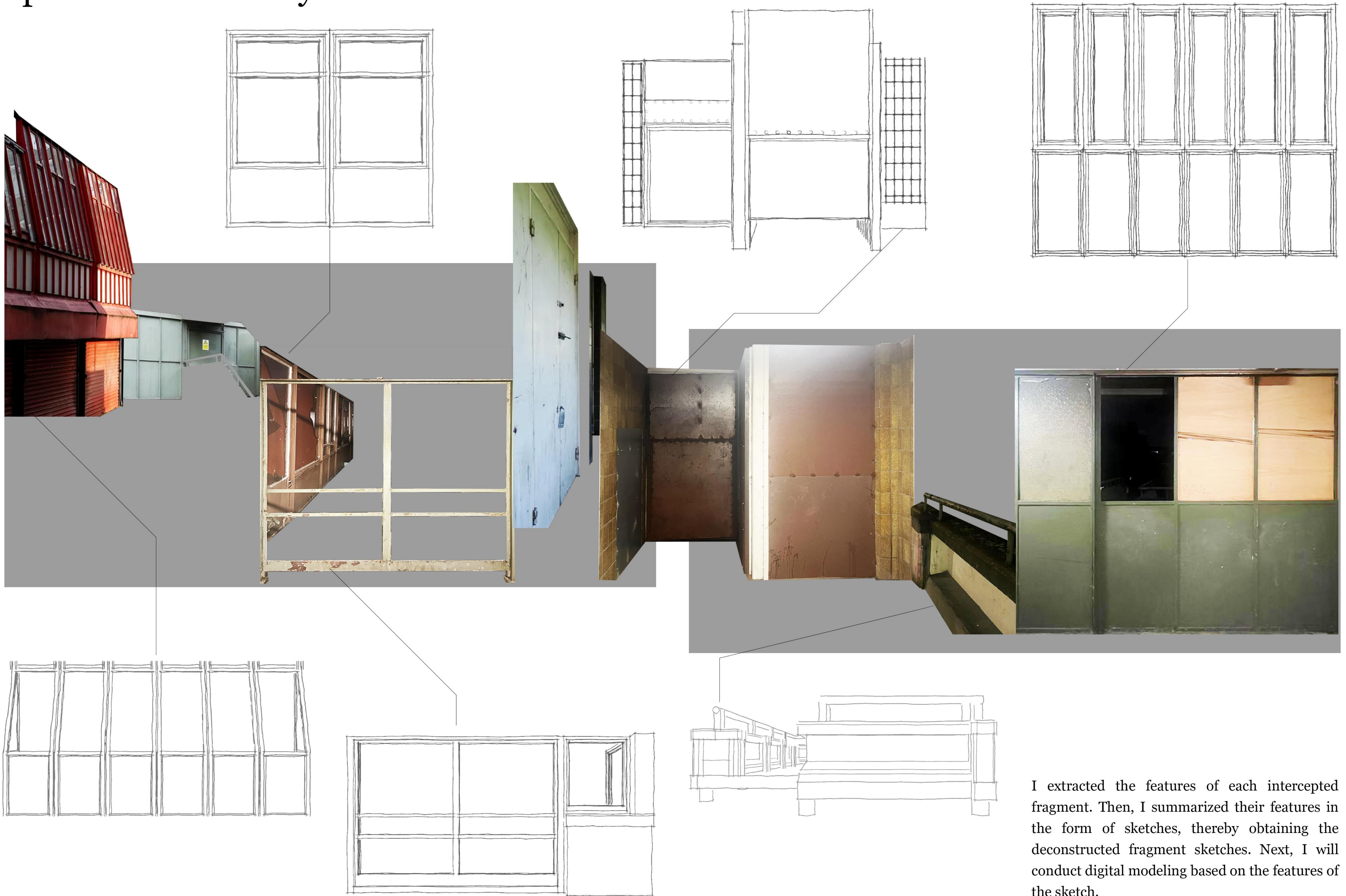
Spatial narrative layout

Based on the different places visited in the sequence of movement, I extracted some fragment structures respectively from the structures of these different places.



As shown in the figure, I have generally selected pictures from different places in the order of movement and marked the positions of the fragments or structures I want to extract with colored parts. Next, I will process these structures and fragments.

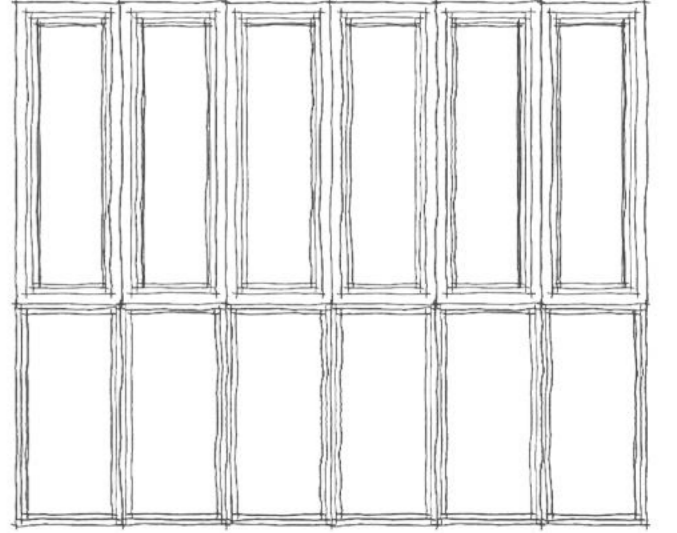
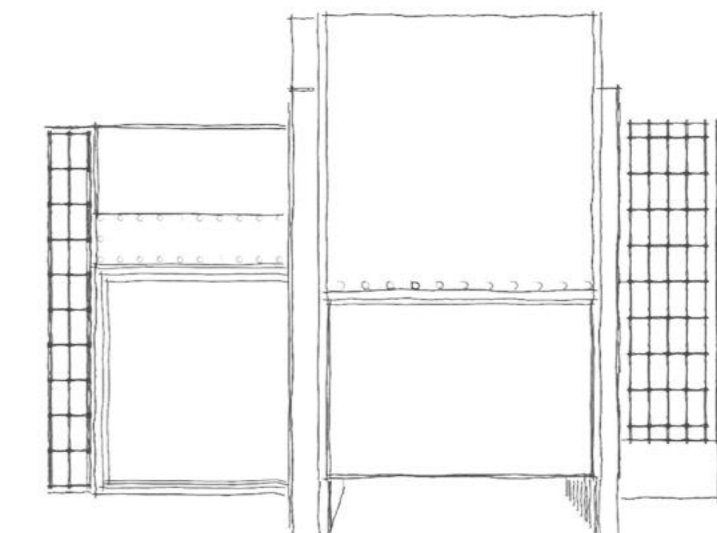
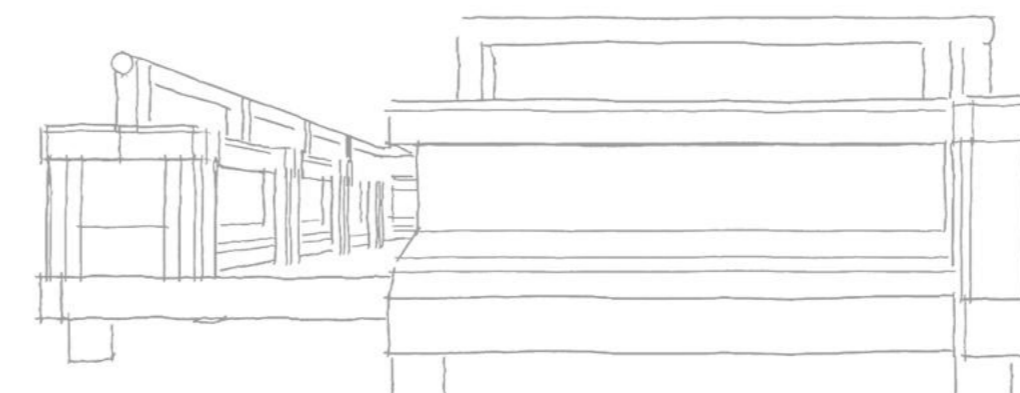
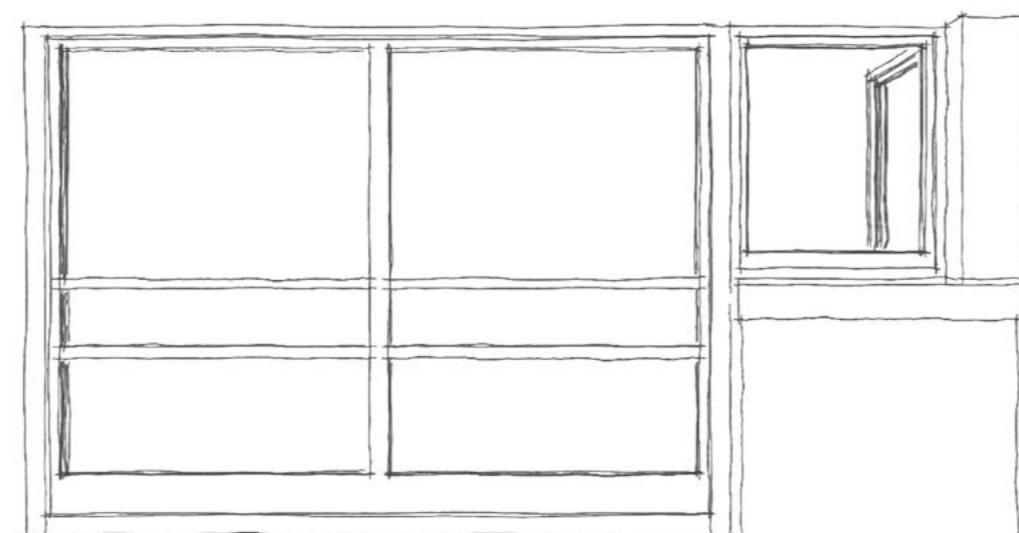
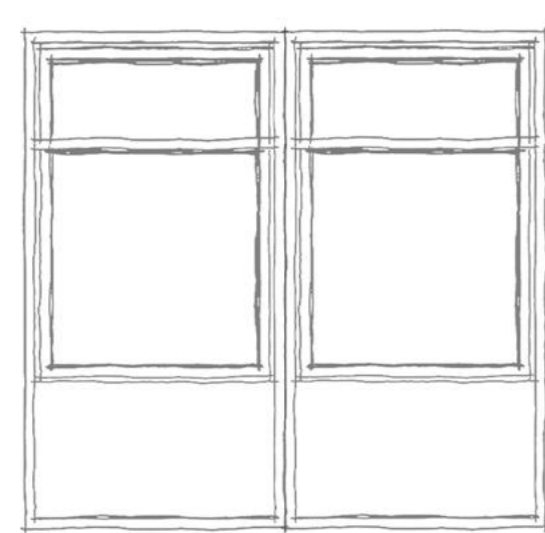
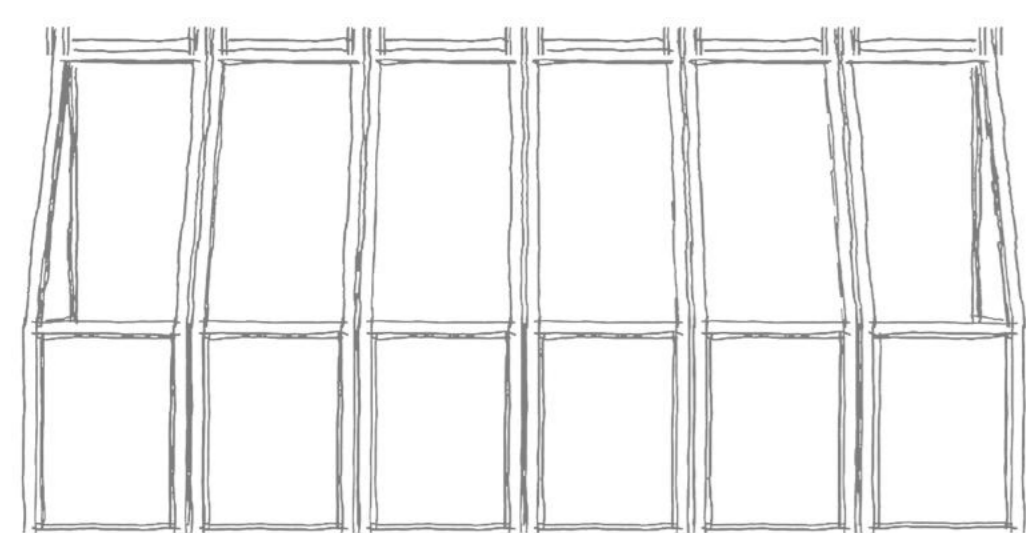
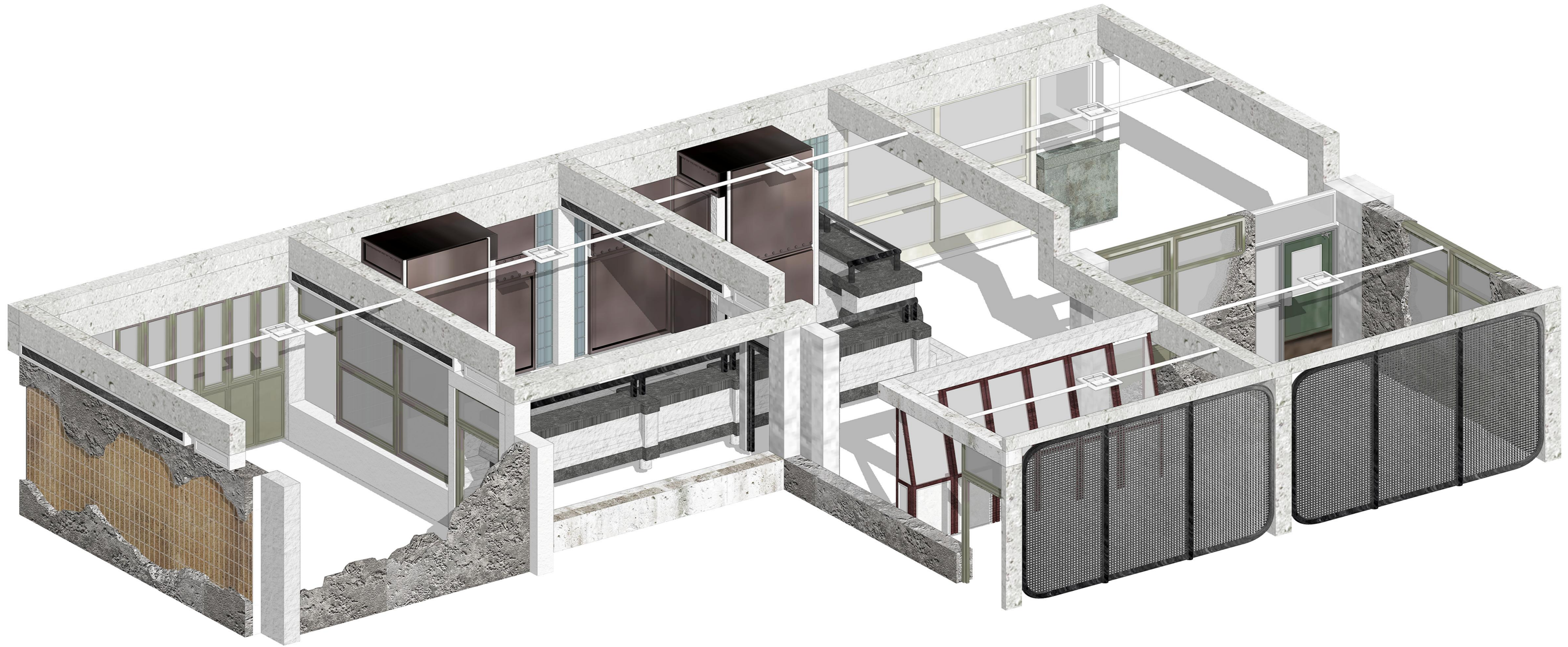
Spatial narrative layout



I extracted the features of each intercepted fragment. Then, I summarized their features in the form of sketches, thereby obtaining the deconstructed fragment sketches. Next, I will conduct digital modeling based on the features of the sketch.

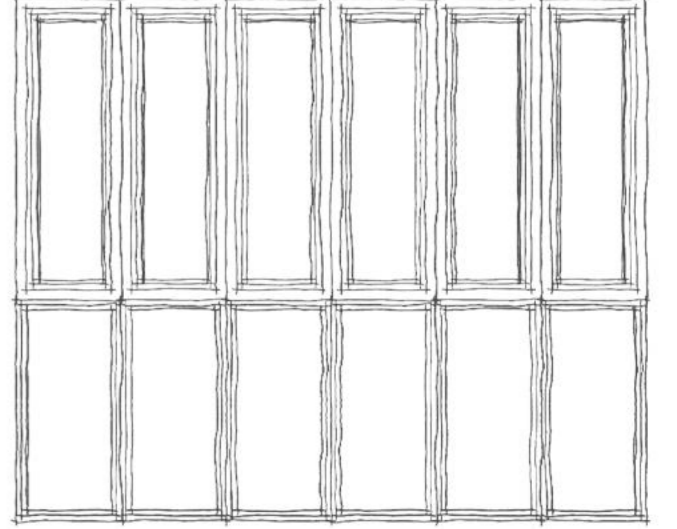
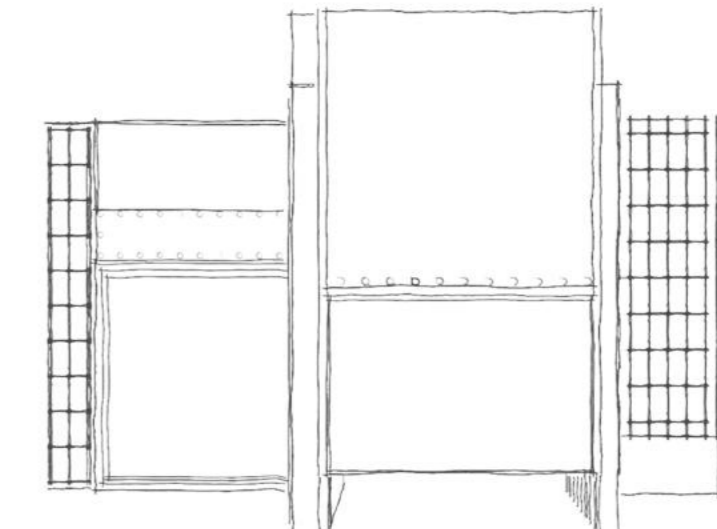
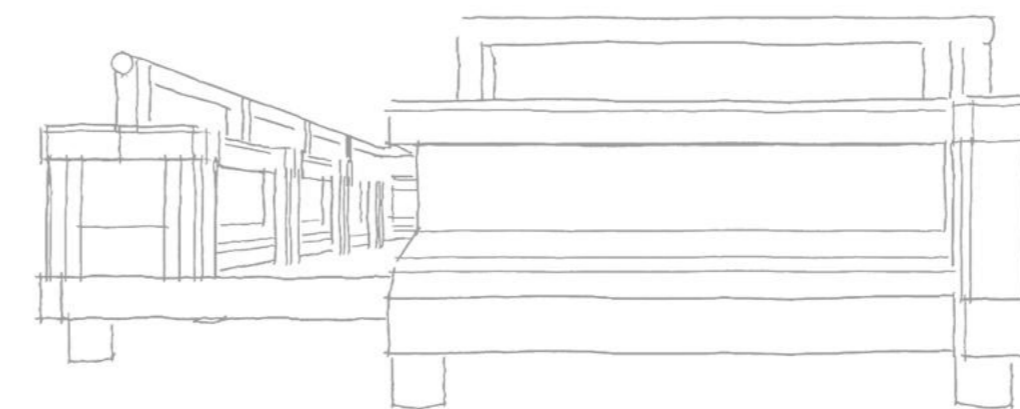
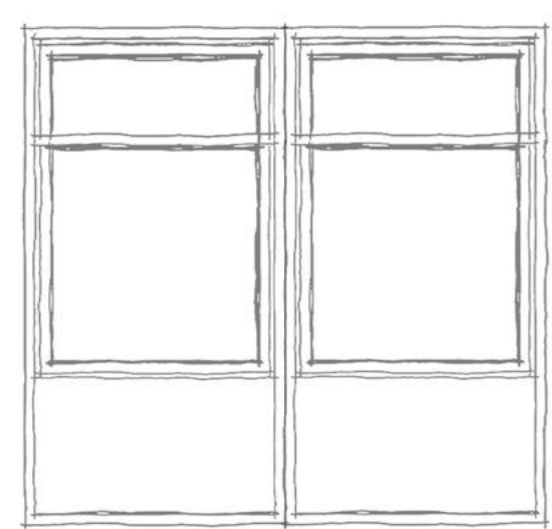
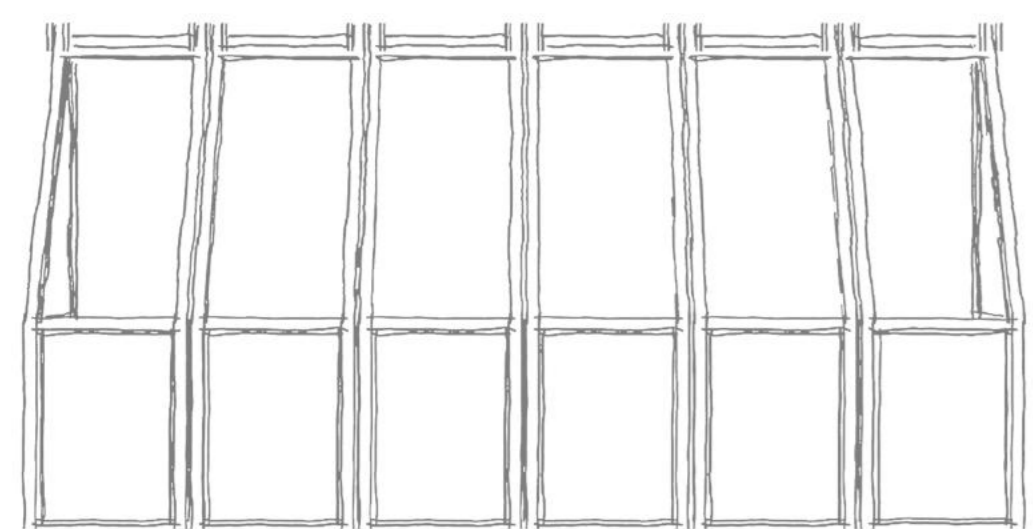
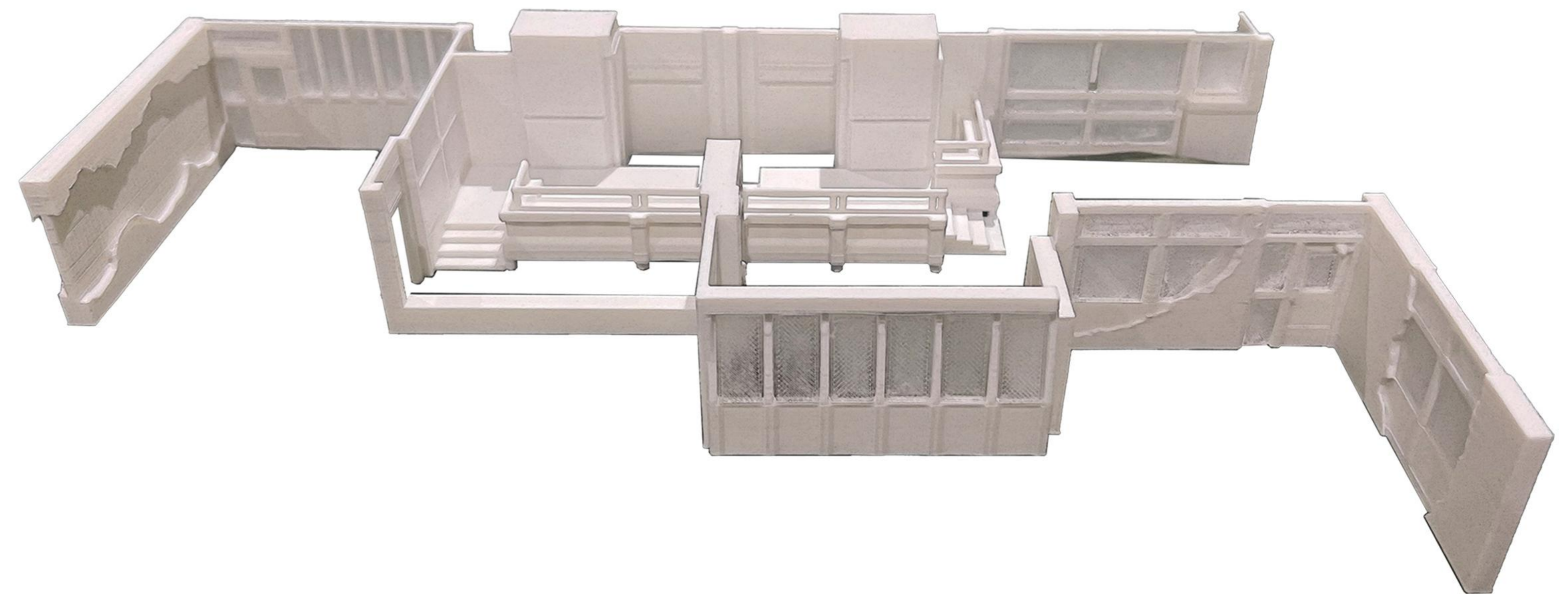
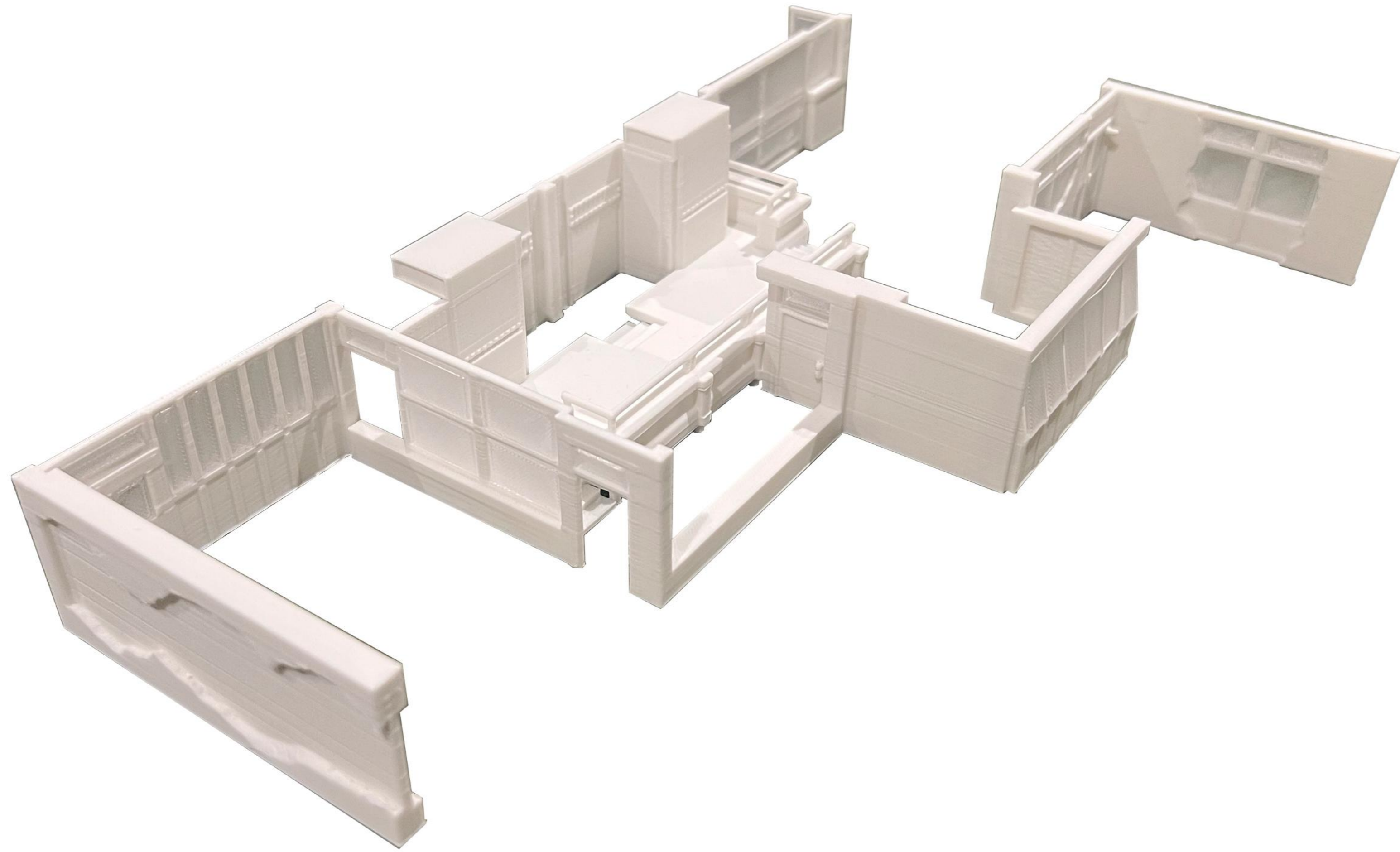
Spatial narrative layout

Subsequently, I digitally modeled these fragments and placed them inside the Ground Floor space. After combining with the Ground Floor, I arranged the positions of the fragments in the order of movement, thus forming a new space.



Spatial narrative layout

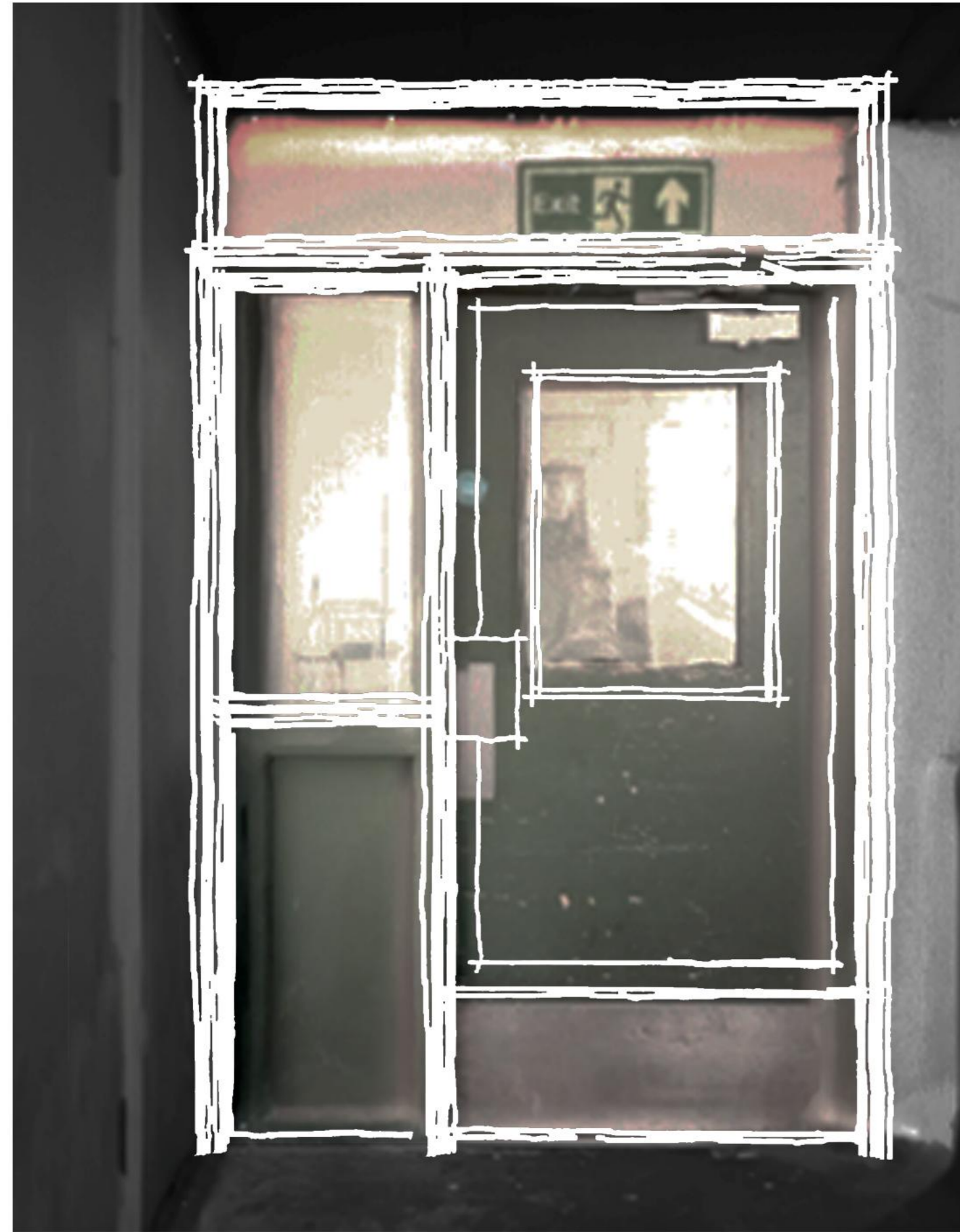
Subsequently, I carried out 3D printing on the fragments of the space module.



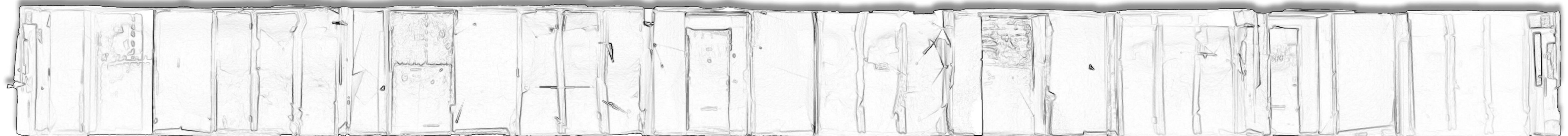
Spatial narrative layout

Next comes the corridor space. For this space, I have decided to adopt the same approach as for the terrace space. As the overall deconstruction of the corridor space is rather simple, I basically extracted all the elements of the corridor space to construct a new one.

Move sequence

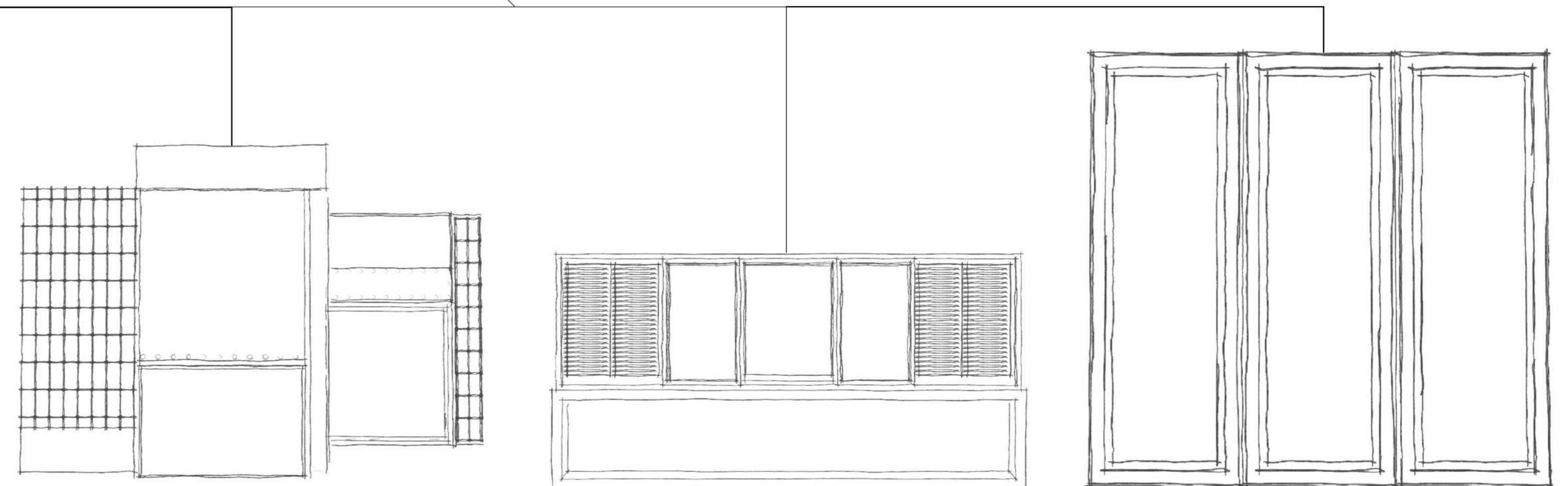


Similarly, consistent with the previous steps, the next step is to conduct digital modeling based on the extracted deconstructed fragments and assemble them into a new space.



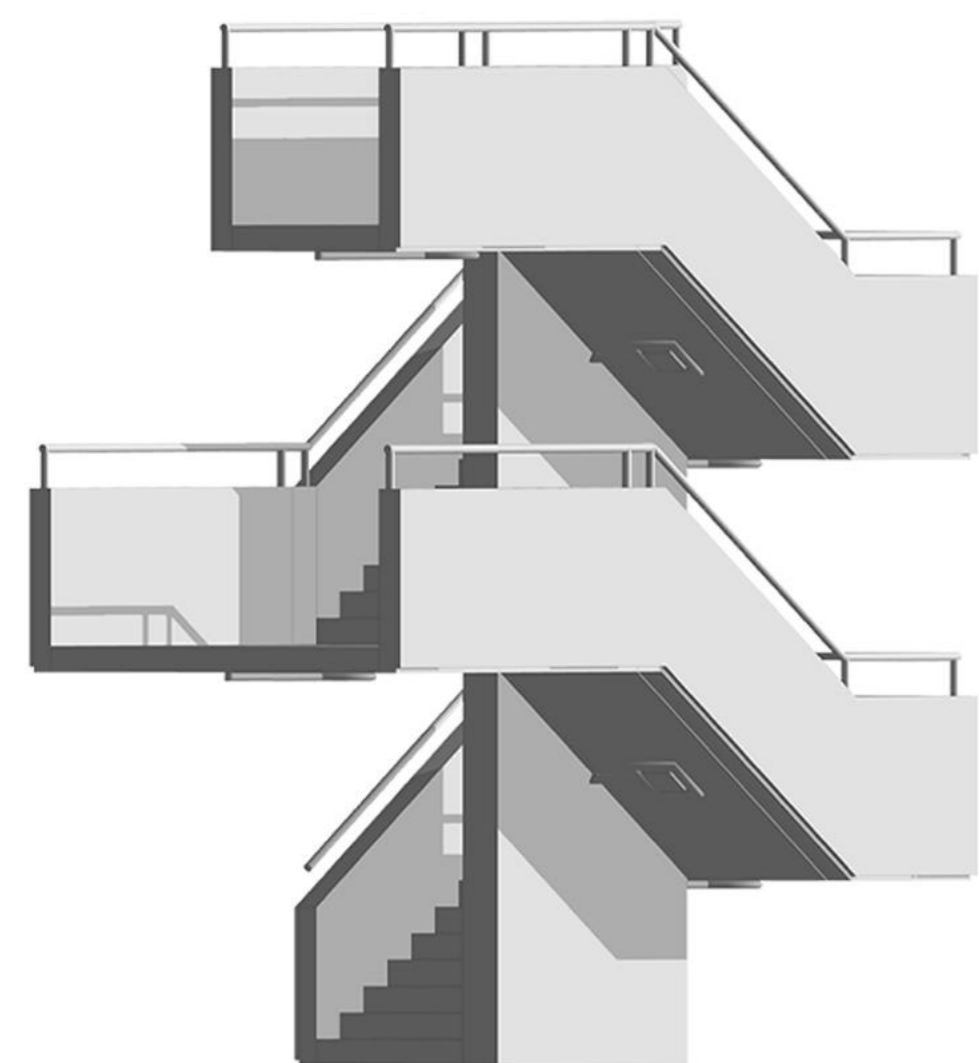
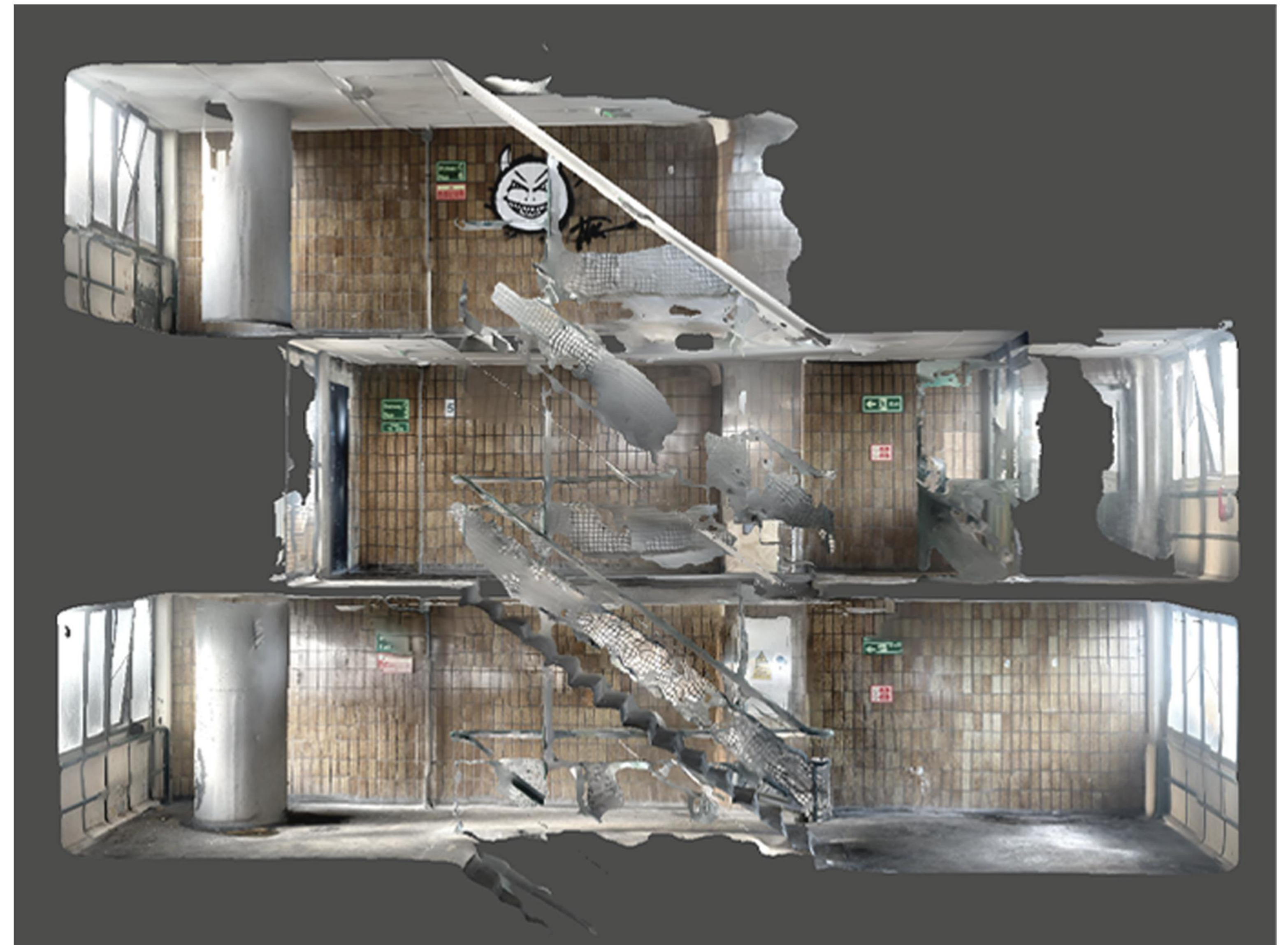
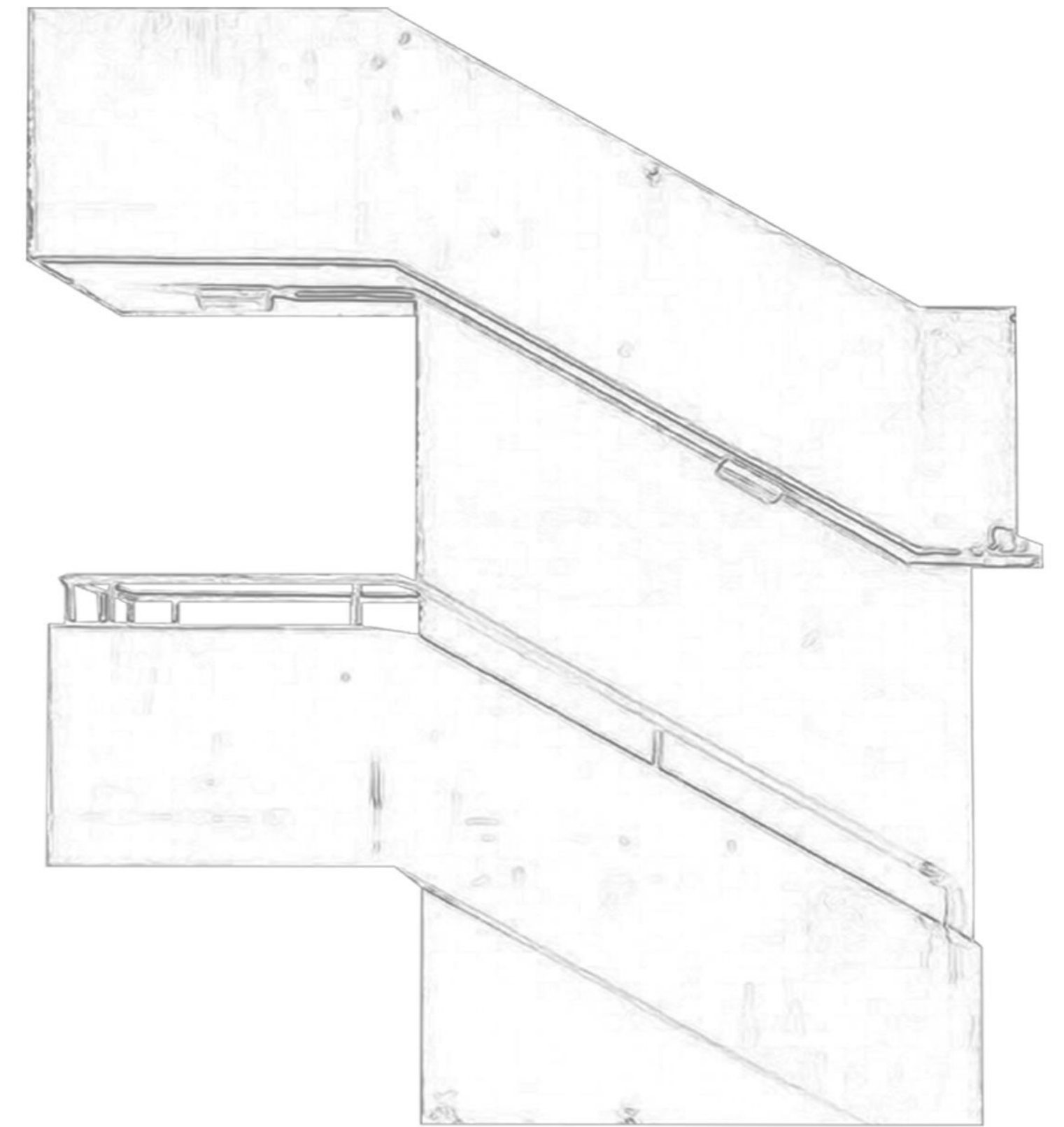
Spatial narrative layout

Subsequently, I digitally modeled these fragments and placed them inside the Ground Floor space. After combining with the Ground Floor, I arranged the positions of the fragments in the order of movement, thus forming a new space.



Spatial narrative layout

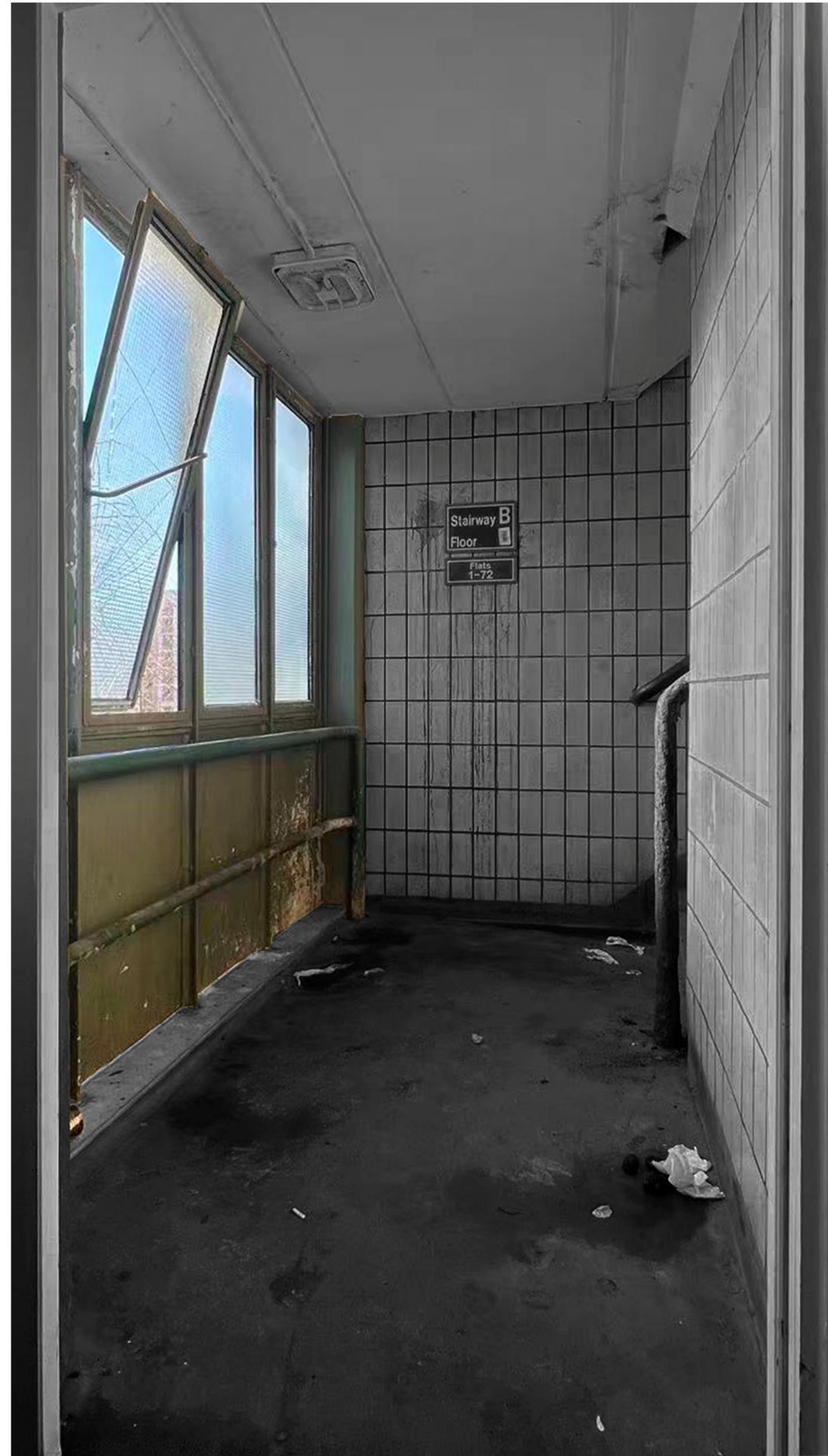
Next comes the last space, the corridor space. This space is more special than the previous three because it is outside the Ground Floor space. I placed its deconstruction and collage layout on the green staircase outside the Ground Floor.



So, I began to think about how to deconstruct and reshape the corridor space. I envision adopting a modular design approach, gradually deconstructing each distinct part and then reassembling them. For the corridor module, I recalled the original corridor model I scanned in Unit Two. Through comparison and geometric analysis, I found that the 3D scanning model that has undergone geometric simplification has a high degree of compatibility with the external green staircase on the first floor in both size and form.

Spatial narrative layout

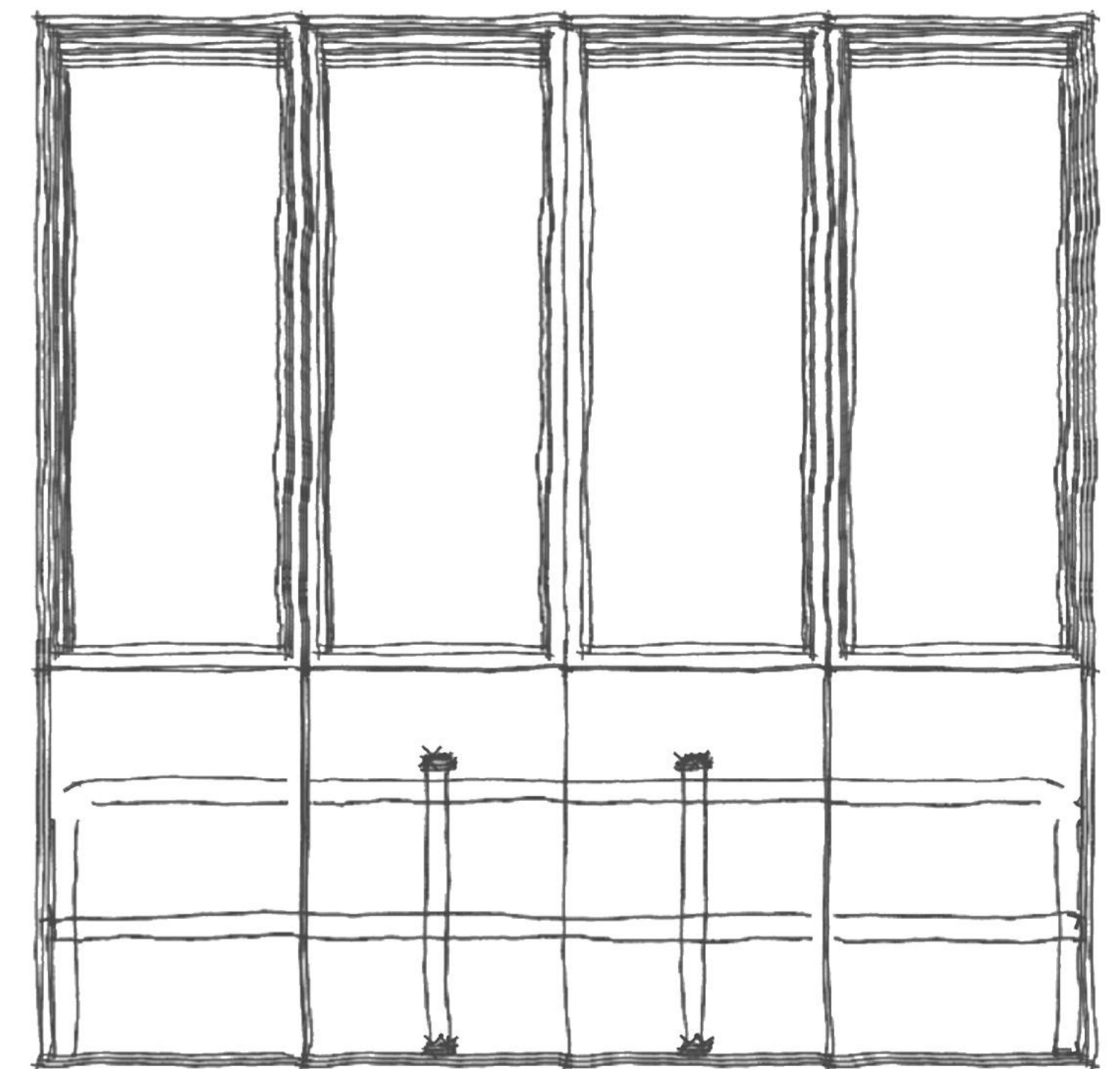
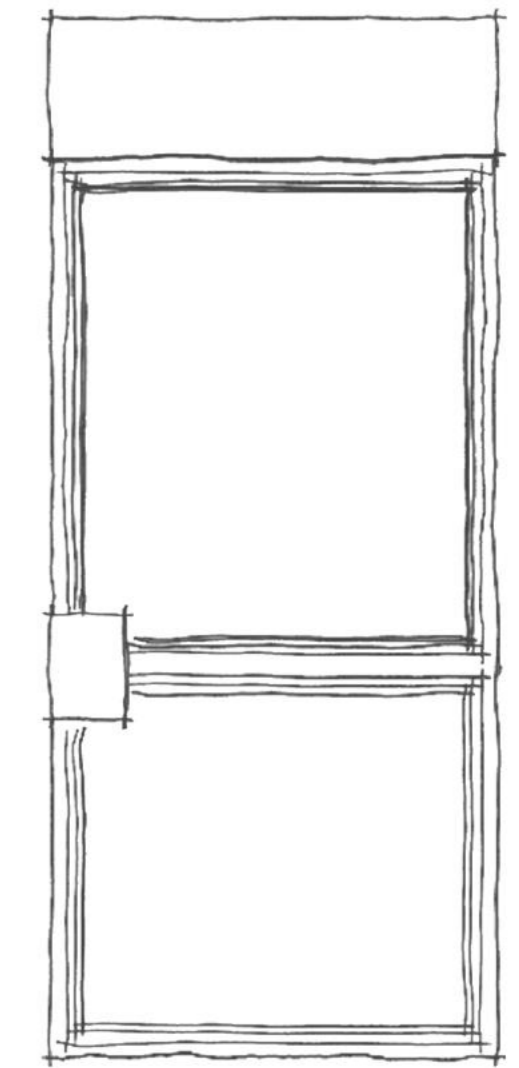
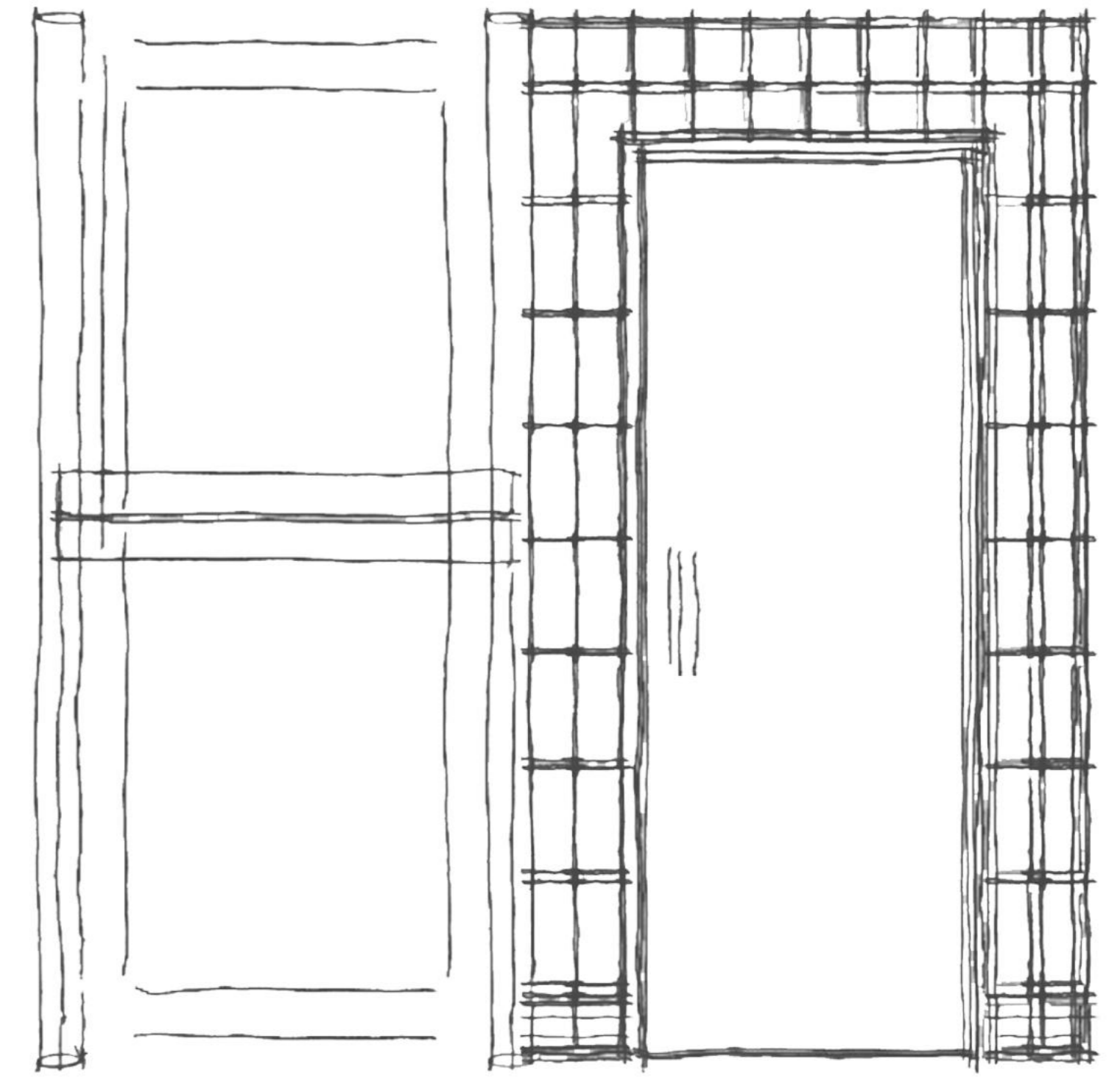
Similarly, I still extract the fragments from the original corridor based on the information obtained during the previous exploration of the site. Based on the information from some videos and 3D scanning models, I obtained some structural fragments in the corridor of Aylesbury Estate.



Of course, due to the fact that the geometrized corridor model matches the shape of the external green staircase, I need to consider the original positions of these fragments. In this way, the deconstructed new model will be more in line with the original model.

Spatial narrative layout

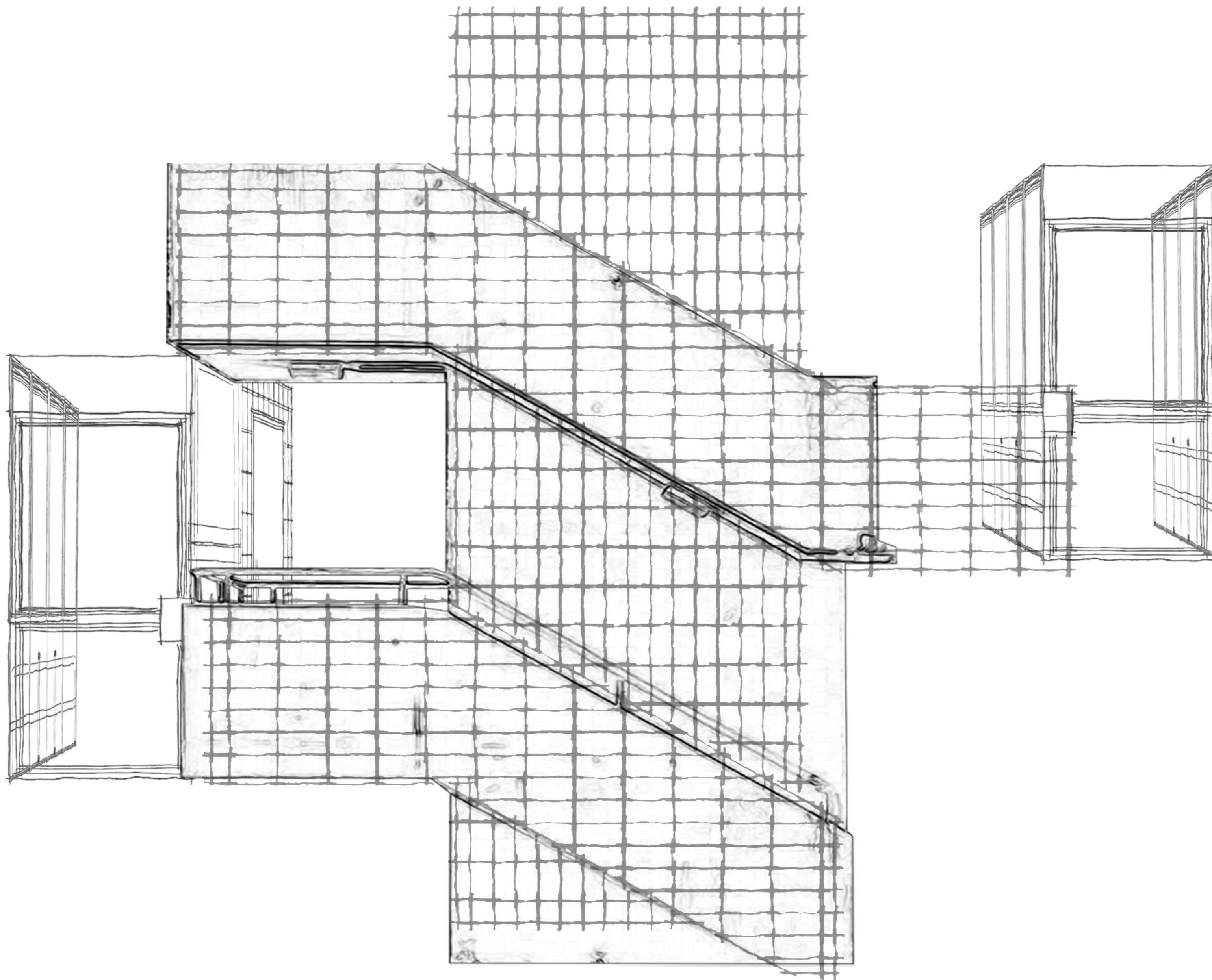
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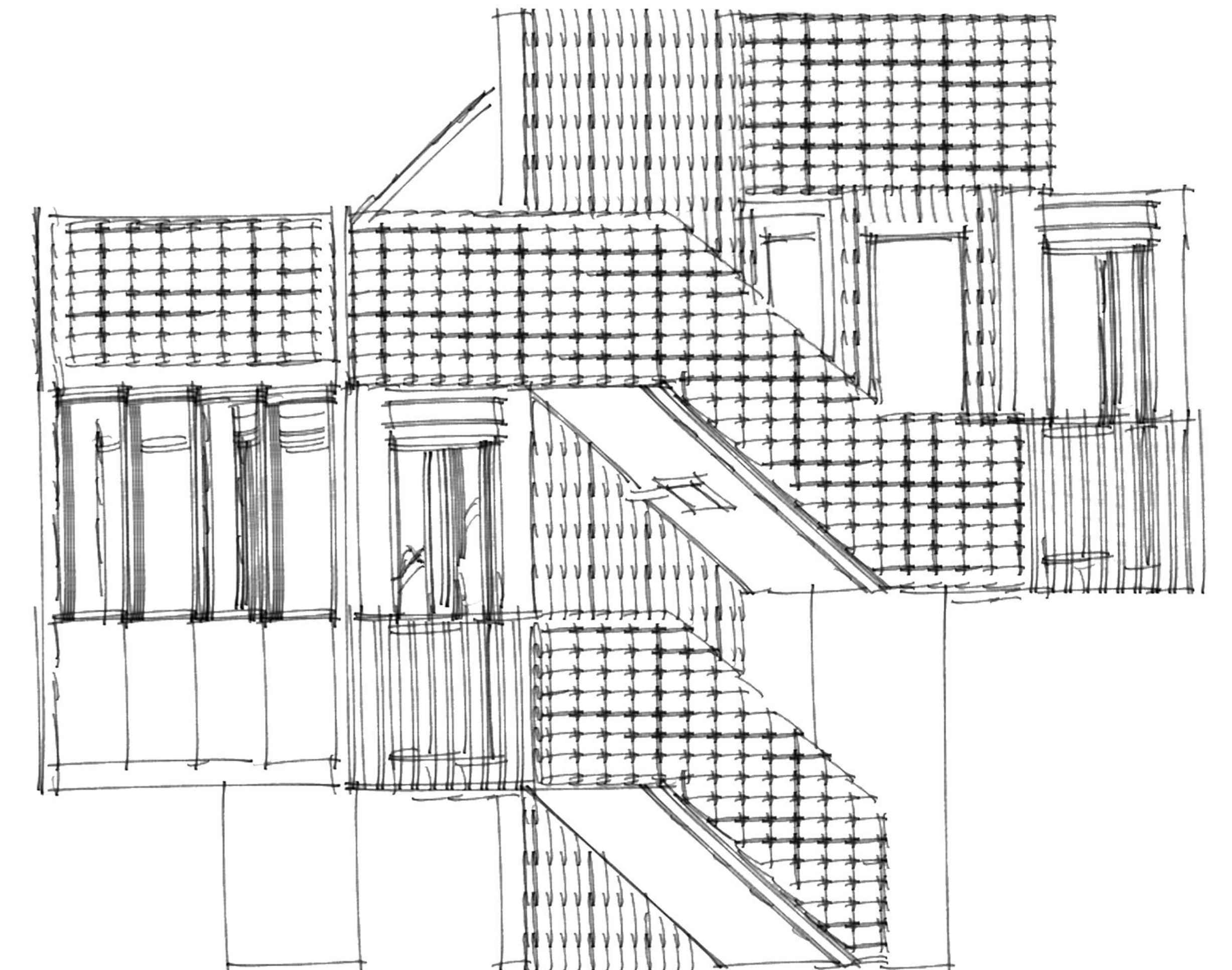
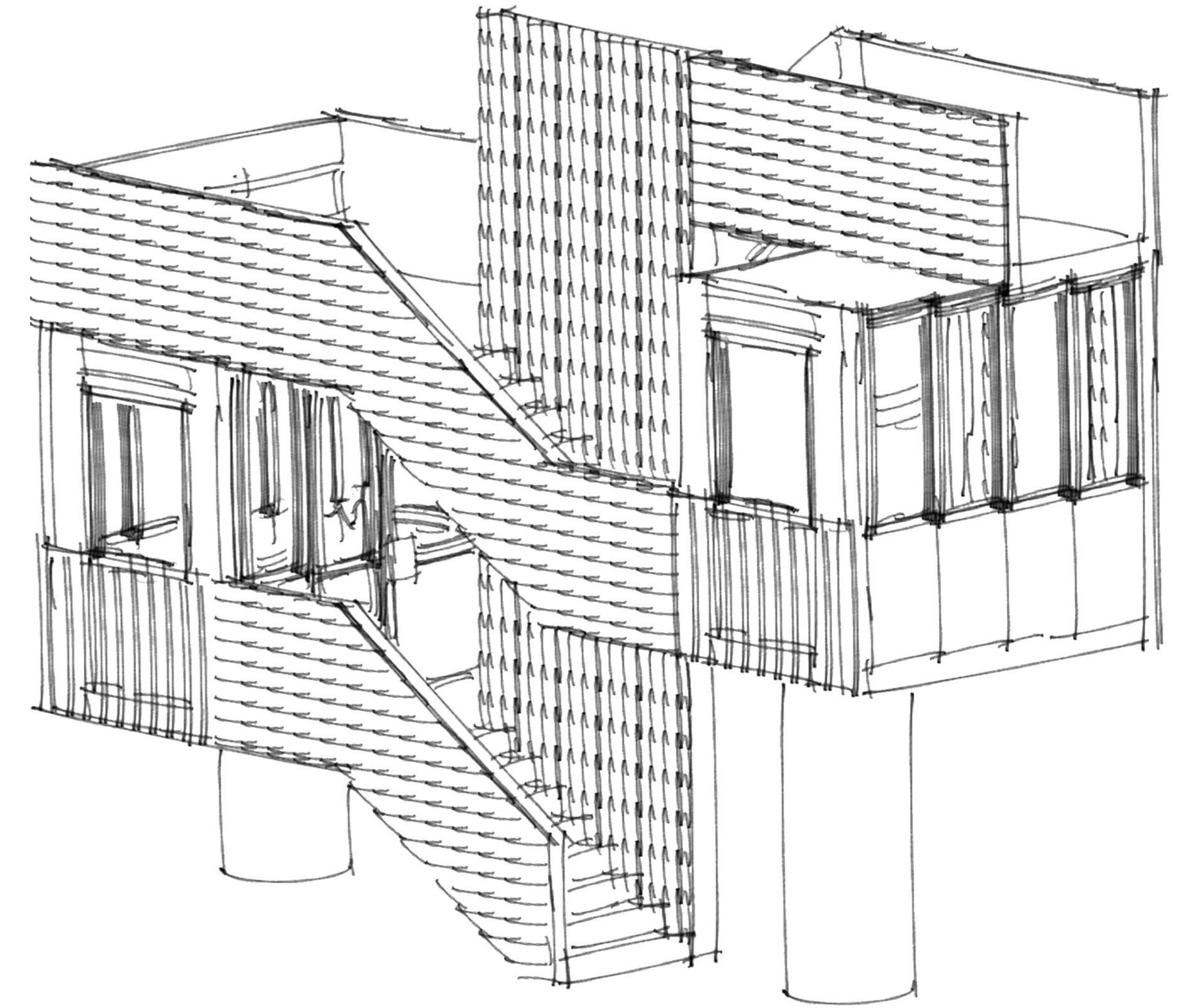
Similarly, to facilitate the subsequent modeling, I have sketched and summarized the extracted fragments and will reshape them in the next step.

Spatial narrative layout

First, I attempted to combine the green staircase with the deconstructed fragments of the corridor. And try to place it in its original position as much as possible. Meanwhile, I also extracted the wall material of the original corridor and attached it to the green staircase, and obtained a sketch.

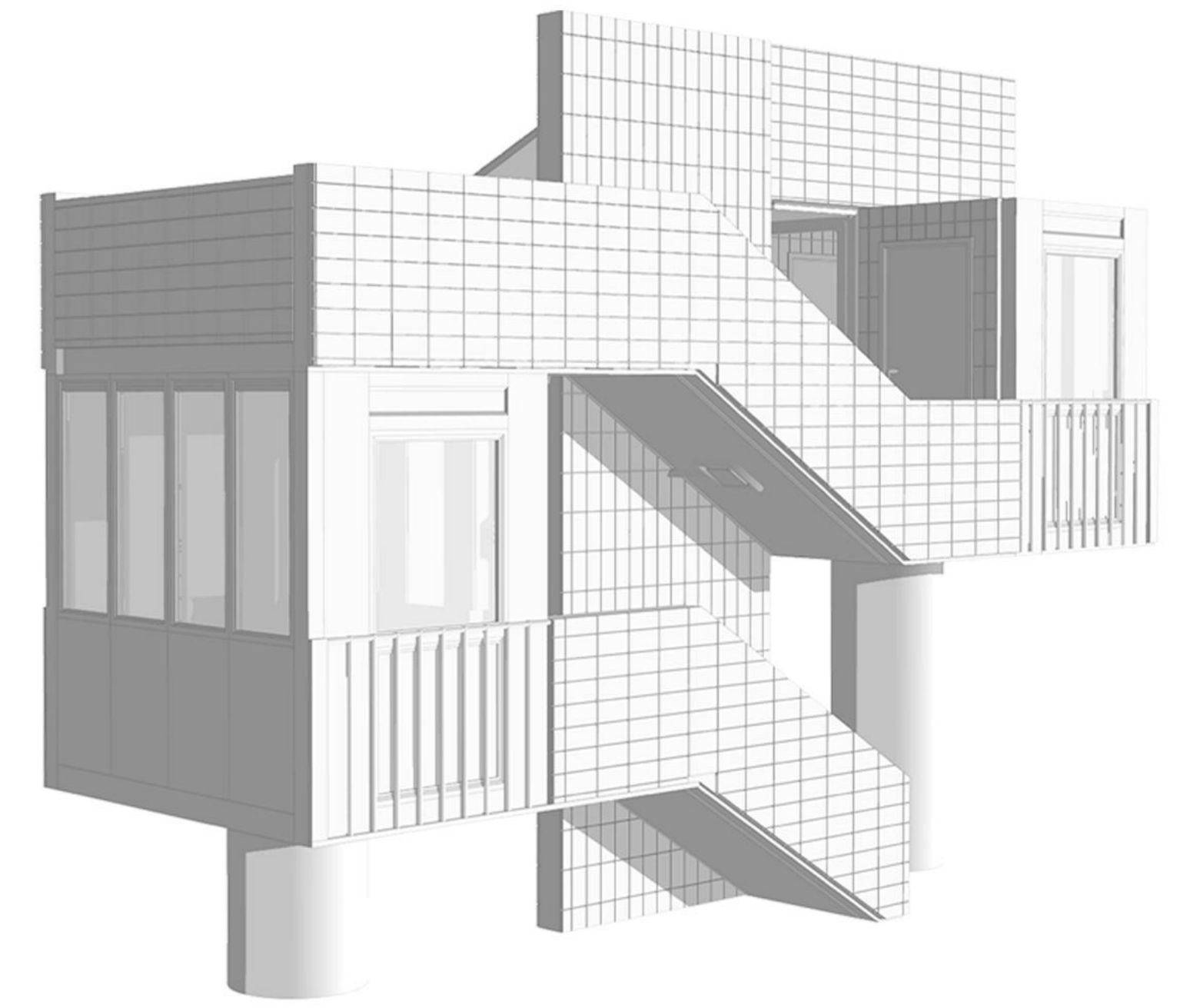


After refining the sketches and reshaping and improving them based on the positions of the fragments in the original corridor, I finally obtained the two final sketches on the right. The next step is digital modeling and 3D printing.



Spatial narrative layout

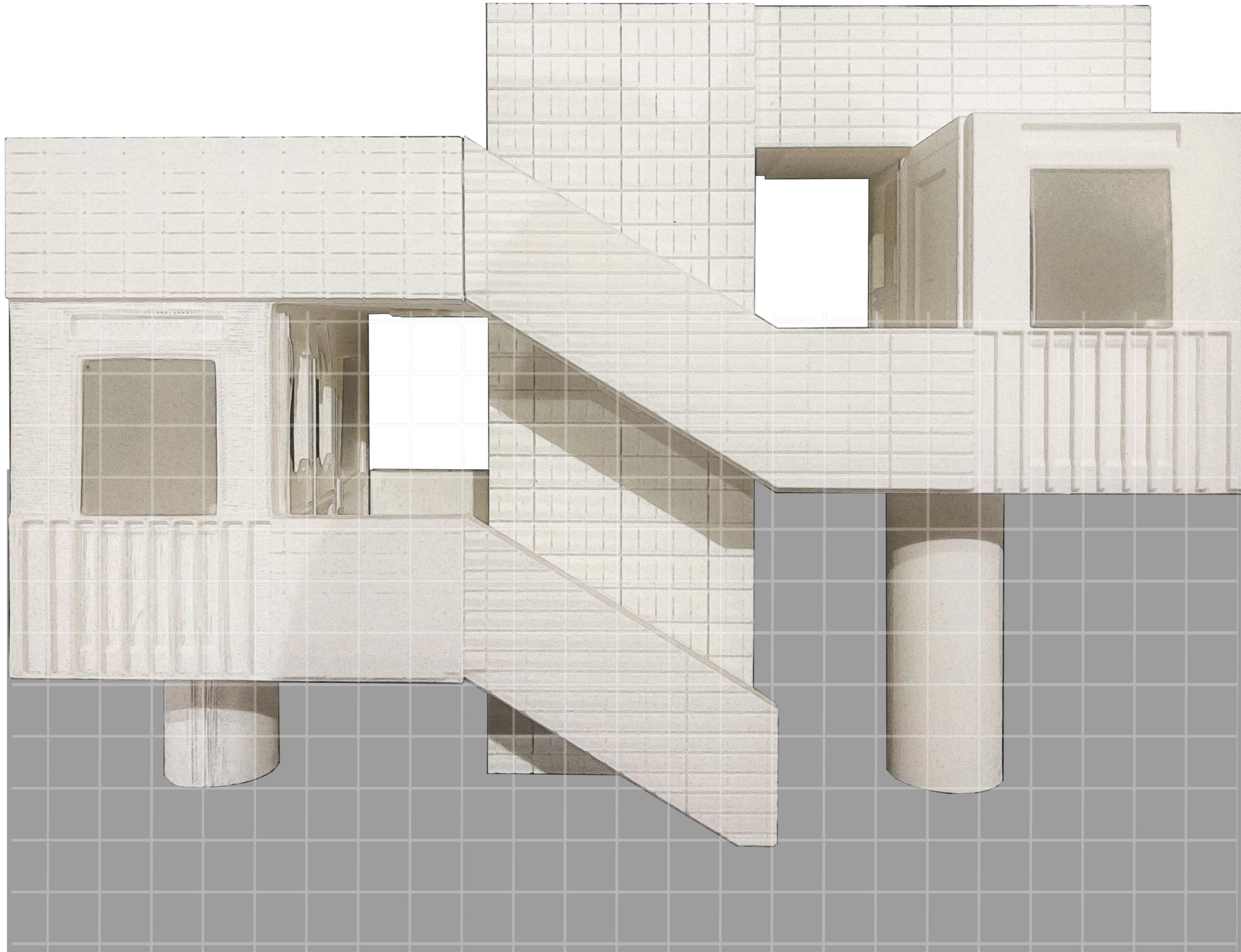
In the end, the digital model were obtained.



Digital model

Spatial narrative layout

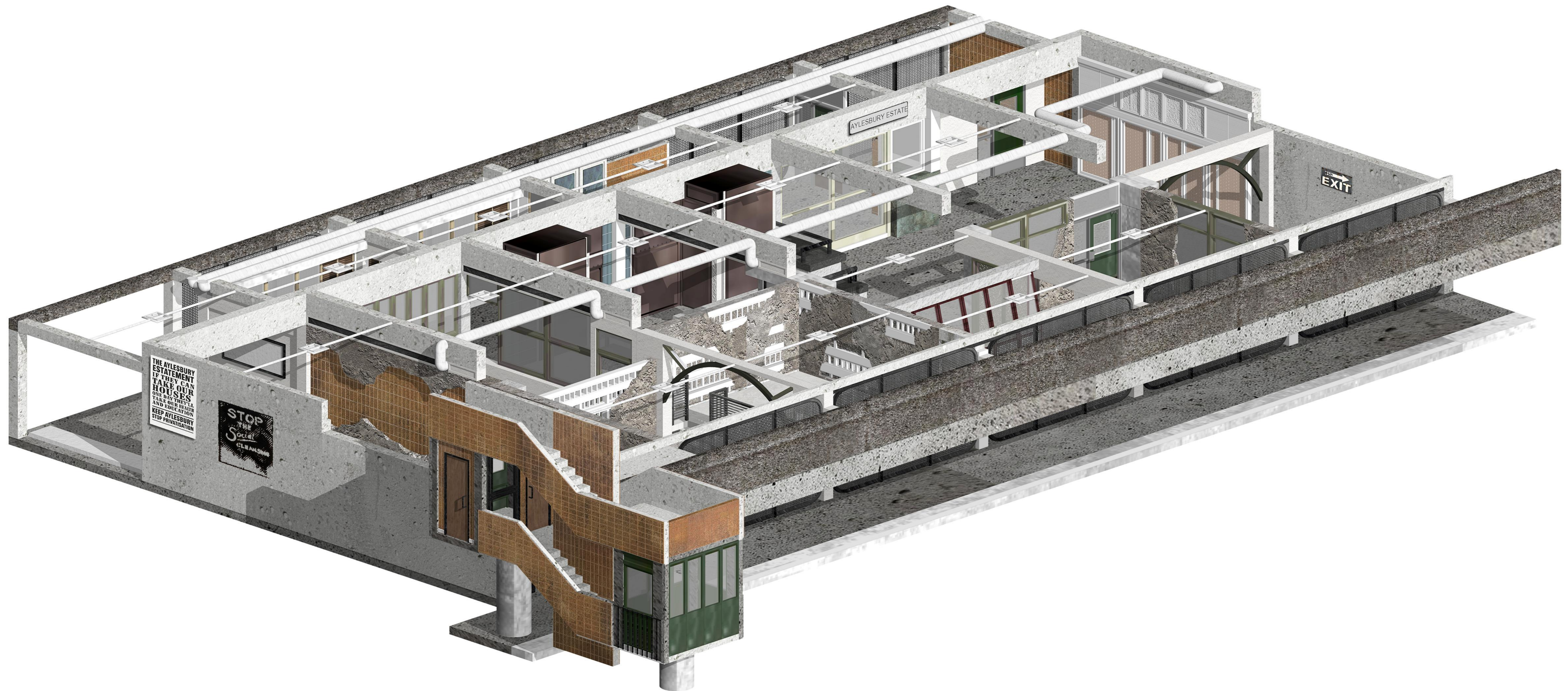
In the end, the 3D printed model were obtained.



3D printing model

Spatial narrative layout

After completing the reshaping of the four module Spaces, I finally obtained a complete model placed on the Ground Floor of Aylesbury Estate, a brand-new exhibition hall of Aylesbury Estate.



Spatial narrative layout

As shown in the figure, the four different module Spaces are all installed on the Ground Floor of Aylesbury Estate. I marked the spatial route and the four module Spaces in different colors.



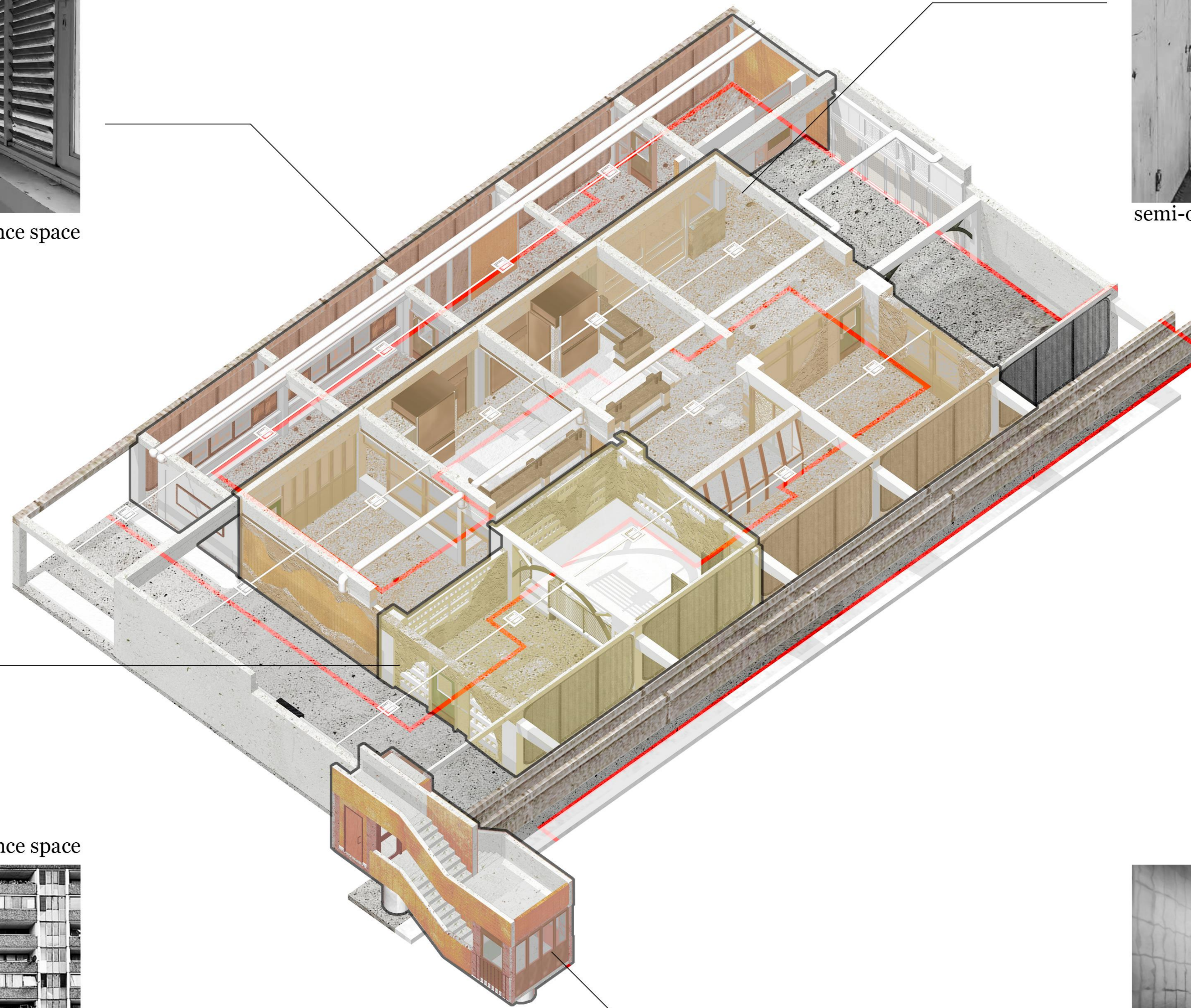
corridor

The third sequence space



semi-open terrace

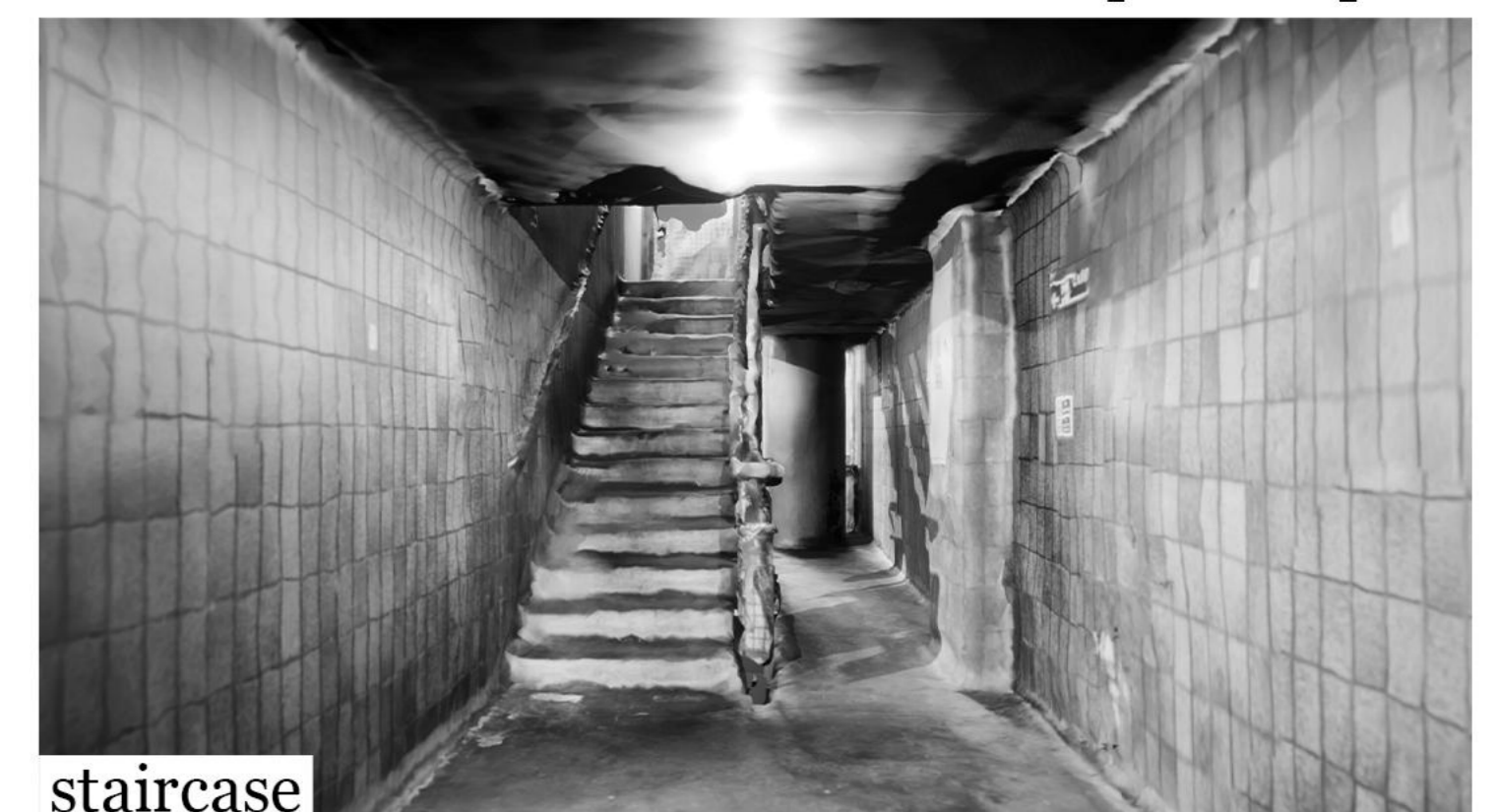
The second sequence space



The first sequence space



exterior of the building



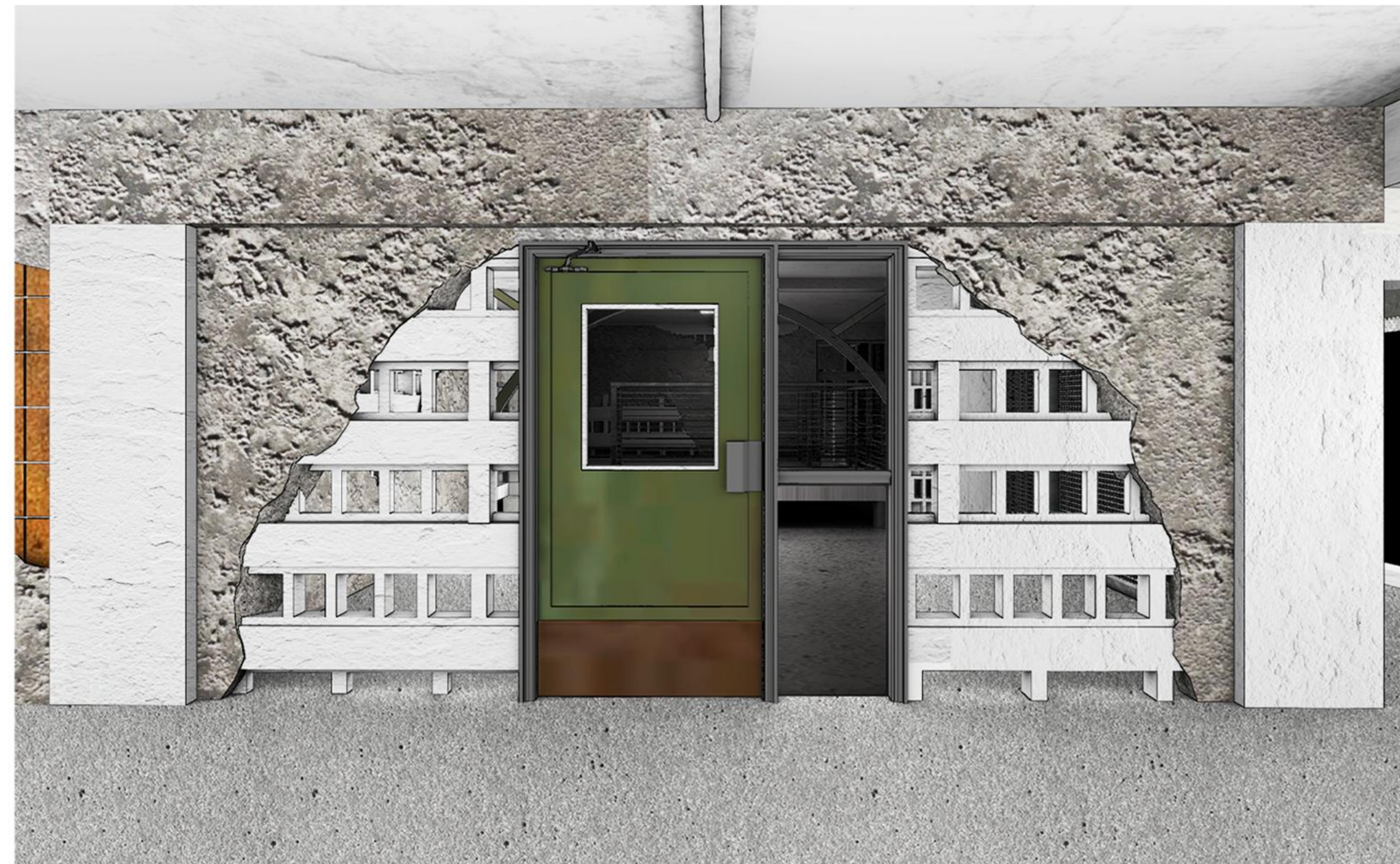
staircase

The fourth sequence space

Spatial narrative layout

After completing the digital modeling, I presented the four different Spaces in the form of pictures and in the order of the Spaces entered.

The exterior of the building space



As shown in the picture, the entire space is enclosed by walls centered on the facade of Aylesbury Estate. As the first space, it can allow the audience to have a more general and intuitive perception of the theme.

Spatial narrative layout



As shown in the figure, the entire space is a space centered on the Aylesbury Estate terrace space and the external fragment structure, and it is also the space that integrates the most symbolic fragments of Aylesbury Estate.

The semi-open terrace space

Spatial narrative layout

Corridor space



As shown in the figure, the entire space is a space centered on the Aylesbury Estate corridor space and the internal fragment structure.

Spatial narrative layout

Staircase space



As shown in the figure, the entire space is a space centered on the Aylesbury Estate corridor space and the internal fragmented structure, a new space deconstructed and reshaped by the geometric original corridor and the external staircase.

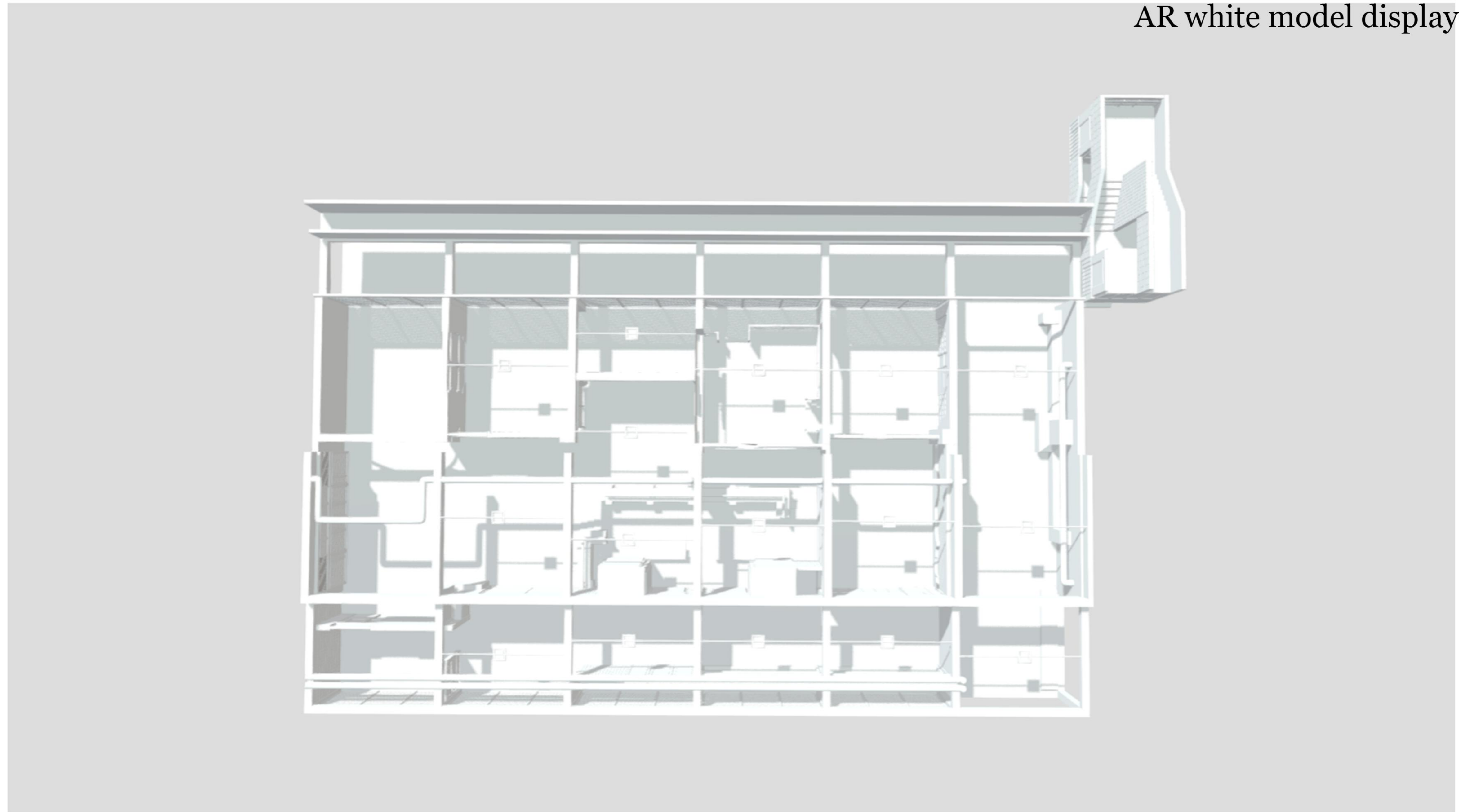
Spatial narrative layout

Overall section perspective



After completing the model, in order to allow people to experience this deconstructed fragmented archive exhibition, I will next upload the model to the AR website, so that the general structure of the exhibition can be comprehensively observed.

Spatial narrative layout



Aylesbury Estate Model

3D Model



yellowGroove

👁 0



+ Add To </> Embed ↗ Share

◀ Triangles: 1.7M ♀ Vertices: 856.7k [More model information](#)

AR white model link:

<https://skfb.ly/pDsxS>

You can view the AR white model by scanning the QR code or copying the link.



Reflection

Reflection

In the research and practice of Aylesbury Estate, I realized that this project should not be regarded as a traditional spatial intervention, but rather an intervention through spatial narrative. This precisely explains my goal, which is not to design a new space to replace the existing community, but to intervene in the space and deconstruct the traces, emotions and memories within the community's spatial structure.

The core position of this project is not to restore or rebuild a complete community structure, but to propose a spatial expression model for an exhibition through the first floor. In terms of methods, I adopted techniques such as scanning, digital modeling, panoramic imaging and deconstructive collage. The aim is not to create a perfect reconstructed space, but to reactivate the audience's perception of community memory through the fragmentation and uncertainty of form.

