

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	Matilda Luisa Hoffmann
Student number	5629586

Studio		
Name / Theme	Borders & Territories	
Main mentor	Oscar Rommens	Architecture and Design
Second mentor	Filip Geerts	Architecture and Design
Argumentation of choice of the studio	B&T as a studio was new for me and the possibility to develop a project, from the very large, urban and territorial scale, to the very small, striking. The project gains a relevance through a comprehensive research and analysis on the socio-political context.	

Graduation project	
Title of the graduation project	Antechamber to the Bosphorus. In point, line, surface.
Goal	
Location:	Istanbul, Bosphorus, transition to the Black Sea
The posed problem,	The act of waiting refers to the very small moments as well as the big, finite ones. It is as comprehensive as it is ubiquitous, associated with sounds, symbols, feelings, moments, places. Waiting has different states: A before, the waiting itself, and sometimes the aftermath of waiting. Three states, with two transition moments. The transition from kinesis to stasis and from stasis to kinesis. The site of investigation is Istanbul - the border condition arises from its territory at the junction of the division by the Istanbul strait - the Bosphorus, on two continents. The act of waiting within the context of the border area in the urban tissue of Istanbul becomes the centre of my graduation project.

	<p>Therefore, I am addressing three themes:</p> <p><i>The logic of waiting</i> is the system that explains waiting, which is based on networks, reactions, rationality.</p> <p><i>The importance of waiting</i> given by site conditions: the narrow waterway with strong currents and sharp angles, with its need for regulation. Thereby control and wait have a double-edged relation: the controller waits and the control creates a wait.</p> <p><i>The poetry of waiting</i>, the decision to wait, to rest for a moment, to let go, to watch the time pass by.</p>
<p>research questions and</p>	<p>How does the act of waiting change spatial conditions and vice versa: how can a spatial setup change the act of waiting?</p>
<p>design assignment in which these result.</p>	<p>My research and analysis results in a triptych of waiting: I envision three solitary artifacts along the Bosphorus, having the wait as their core task - the translation of an antechamber into pier, terminal and tower.</p> <p><i>pier</i></p> <p>The pier is the place for waiting people, who decide to watch time pass by. Watch the condition of the water change: the flowing water, the currents, the tides. The pier as a figure is composed of clear elements. It has a beginning and an end, one grounded on land, one in the water.</p> <p><i>terminal</i></p> <p>The terminal is the place for waiting passengers, waiting ferries and eventually waiting cars. Here the waiting is limited by arrival and departure. The goal is to create a place which on a human body scale rethinks every sequence of waiting. And thereby creates the place as a place to stay, rather than to leave.</p> <p><i>tower</i></p> <p>The tower is the place for monitoring, organizing and communication with the vessels. These tasks are especially important at the crucial moment where the vessel enter the strait, after hours and days of waiting.</p>

	As a public viewpoint, it encourages an awareness for marine traffic.
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Process

Method description

The collective research: The creation of a collective map with the theme *infrastructure and congestion*, filtering initial obtained data, resulted in an experimental approach to representation and interpretation. The process helped to gain a sensitivity for scale and dimensions of our site of investigation. Furthermore, I developed an understanding of the relevance for the topic of wait, caused among other things by congestion within the context of Istanbul.

Research and documentation: My research on the subject of waiting, is not a single story, but a collection of fragments, references, paragraphs, ideas approaching the subject from different angles: art, literature, methodology, psychology, spatial developments, circumstances, counter movements, logics, patterns and mechanisms. I am looking at waiting as a state, as a process, as a space, as a feeling. Therefore, the documentation of waiting situation on site became a starting point for the analysis.

Analysis: With the creation of a series of drawings that filter and select the collected data, and the results of the documentation, I built a base for my design proposal. They helped me to identify the problem and the *behind the scenes* of the wait, the complexity of waiting. Furthermore, the creation of maps is a translation of my understanding and a filter to the site.

Design: The foundation for the design is formed by a set of drawings and the results of the *Modi Operandi* workshop. The act of waiting in its most pure condition is very basic: it can happen everywhere and without anything. Nevertheless, we tend to start doing other things while waiting. Therefore, the *catalogue of waiting* helps me to gain an overview of how we spend these moments: It is a collection of objects triggering the wait, and on the other hand objects creating comfort, distraction, orientation. These have to be considered when designing a place for wait. The abstraction of flow patterns, resulting from the seven defined categories of wait, will be the basis for the flows and the program of the waiting spaces.

The 2,5D, assemblage, spatial situation models I created during the *Modi Operandi* play with the concepts of lightness, balance, transparency and clear geometrical forms. Furthermore, I experimented with the flow around still, waiting objects. These

aspects will give first impulses for a design language. Each of the three spaces will create a different atmosphere: While the pier is a completely open element - a public space, I want this to be a sensible intervention, a peaceful place, which gives you the opportunity to escape the vast city feeling and to focus on the little changes of the water. The terminal has predetermined sequences, which I aspire to break the program down to the minimal and create a feeling of lightness and transparency for certain processes. And the tower is the vertical figure, creating height. It is a more enclosed, introspective architecture, while a viewpoint makes it accessible for the public.

Literature and general practical preference

Honoré C., 2004. *In Praise of Slow*

Maister D. H., 2005. *The Psychology of Waiting Lines*,

Ricard E., 2009. *Antichambre. Du grand couvert De la reine*

Franz Kafka, 1915. *Before the Law*

van Houtum H., Wolfe S. F., Schimanski J., 2017. *Border Aesthetics, Concepts and Intersections*

Foucault M., 1975. *Surveiller et punir*

Orhan Pamuk, Istanbul - Memories of a City, 2006

Virilio P., 1977. *Speed and Politics: An Essay on Dromology*

Koolhaas R., AMO, 2018. *Elements of Architecture*

Beckett S., 1952. *En attendant Godot*

Rivière S., 2016. *Stasis, Charging the space of change*

Benjamin W., 1940. *Das Passagen-Werk*

Whyte W. H., 1980. *The social life of small urban spaces*

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

Studio topic: Transient Liquidities along the New Silk Road II

The New Silk Road is one of the biggest projects on the topic of movement today. It is connecting spaces, stitching them together. Thereby in-between spaces and overlaps develop a form of translation, transition spaces, regulation, locks become necessary, to allow an adaption or transition to the new location. A slow space. Since the New Silk Road is about exchange and thus large movements, *waiting* inevitably also turns into a new dimension.

Master track: Architecture + Master programme: MSc AUBS

With the design and construction of three architectural artefacts along the Bosphorus I am challenging the experience of the act of waiting in regards to logic of waiting, importance of waiting, and poetry of waiting.

Relevance of your graduation work:

With the project I am searching for a precise and sustainable answer, considering the site's specific conditions. For the fast expanding city and increasing Bosphorus traffic it is essential to think about these future moments of waiting. Istanbul's waterfront is to a large extent closed off or reserved for vessels, public spaces reaching into the Bosphorus and overlooking the region will benefit the public life.