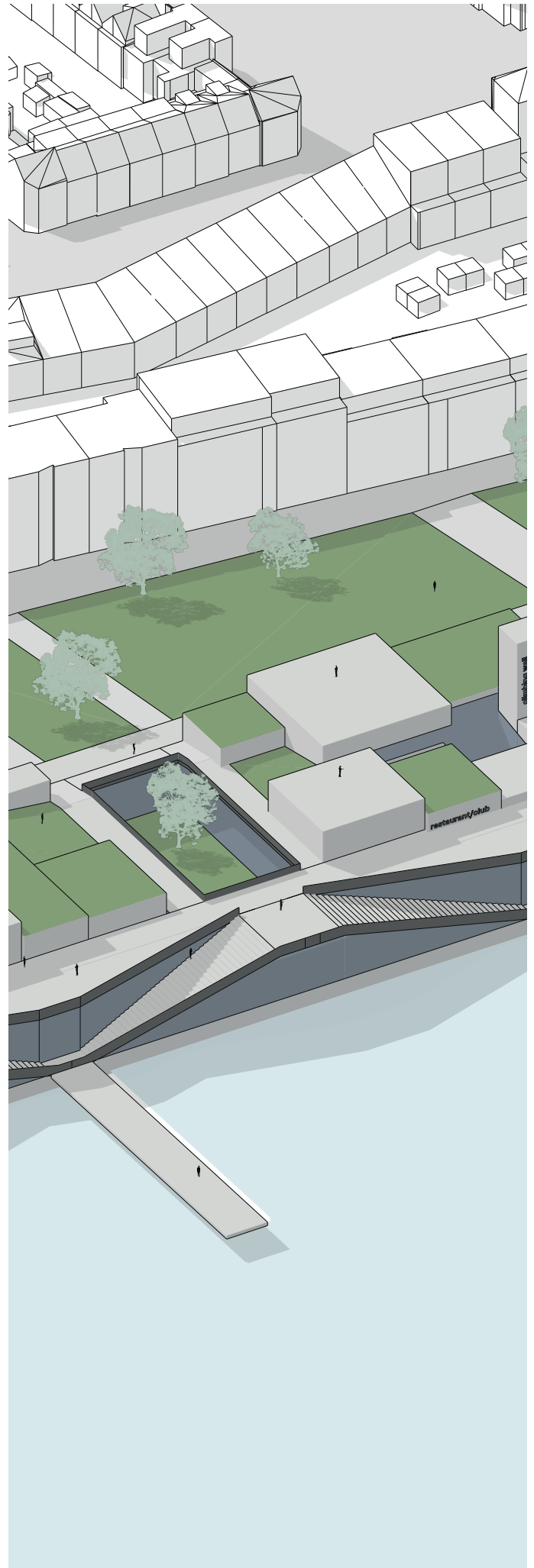


# GRADUATION REPORT P2

MAX VAN STEEN





# CONTENT

<b>A.</b>	Graduation Plan	4
<b>B1</b>	Design Manifesto,	8
<b>B2</b>	Abstract & Diagram	10
<b>C.</b>	Design Brief	12
<b>D1 + D2</b>	Process Documentation	14
<b>E.</b>	Schematic Design	48



# A. GRADUATION PLAN

Submit your Graduation Plan to the Board of Examiners ([Examencommissie-BK@tudelft.nl](mailto: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	Max van Steen
Student number	4359712

Studio		
Name / Theme	Public Building Graduation Studio 2020-21 THE NEW MUSEUM   Art + the City Re-Wired	
Main mentor	Henk Bultstra	Architectural Design
Second mentor	Florian Eckardt	Building Technology
Third mentor	Sang Lee	Theory Research
Delegate of the Board of Examinators	Saskia de Wit	Landscape architecture
Argumentation of choice of the studio	The chair of Public building has always intrigued me and it did even more after doing the Msc1 and Msc2 studios of PB. The assignment of designing a museum sounded like an interesting graduation subject. The museum can be seen as the ultimate form of the public building and a typology which has been executed much by the large architectural firms. A lot of inspiration can be drawn from this, but it also gives the chance to (party) reinvent the existing typology.	

Graduation project	
Title of the graduation project	Regenerating for the local - <i>A research for the design of a multifunctional urban waterfront with cultural functions</i>
Goal	
Location:	Maashaven Zuidzijde, Tarwerwijk, Rotterdam, The Netherlands
The posed problem,	There is a strong cultural division between the North and South of Rotterdam what leads into the fewer access to culture and lower demand for culture in the South of Rotterdam. Knowing this, the redevelopment of an underused unconnected waterfront in the South of Rotterdam into a cultural area can lead to unwanted social effects, like no social and cultural connection to the neighborhood and by this it could lead to gentrification.
research questions and	<p>The main question is: How can the regeneration of a waterfront into a cultural area add social and cultural value to the Tarwewijk and Rotterdam South?</p> <p>The research that follows from the main question focusses on three hypothetic parts of the solution. The first one is multifunctionality. This subject will be researched through the</p>

	<p>questions: What does multifunctionality entail? How can multifunctionality benefit the cultural area? How can multifunctionality be beneficial to the neighborhood? And how do multifunctionality and multiculturalism relate to each other?</p> <p>The second subject is identity. The sub questions for this are: What creates this identity? How can identity benefit the museum? How can identity be beneficial the neighborhood?</p> <p>The last subject is connection. In this part there will be focus on How can tangible and intangible connections can be established between the site and the neighborhood with as main goal to integrate the waterfront development with the neighborhood.</p>
design assignment in which these result.	<p>The ultimate goal of the design is to create a cultural area which adds value for the everyday life of the people of Rotterdam Zuid.</p> <p>The three themes described in the previous question are the potential means to reach this goal. The design aims to connect low culture with high culture. By this it will try to narrow the cultural division between Rotterdam Zuid and Rotterdam Noord. It will do that by focusing on the themes multifunctionality, identity and connection and dealing with the design challenges that come with those themes.</p>
<b>Process</b>	
<b>Method description</b>	
<p>For every of the three subjects firstly there will be done a literature research to theorize the subject and get a grip on the main principles of the subject matter. I will research what others have done in the field of multifunctionality, identity and connection and from there I will try to come up with my own hypothesis about these subjects. After that case studies will be conducted where the aspects of multifunctionality, identity and connection will be analyzed. After that site specific research will be done to form a conclusion about the information that is gained from the literature and the case studies.</p>	

### **Literature and general practical preference**

L'Arca Edizioni. (1999). Complessi multifunzionali: multifunctional complexes (Ser. L'arca plus, 23).

Atkinson, R., & Bridge, G. (2005). Gentrification in a global context: The new urban colonialism. London: Routledge. [https://books.google.nl/books?hl=nl&lr=&id=1OI-](https://books.google.nl/books?hl=nl&lr=&id=1OI-AgAAQBAJ&oi=fnd&pg=PP1&dq=gentrification+architecture&ots=Lc4sFYQGJY&sig=CBi-F-H3uL2X3qROez6btnNz7aU&redir_esc=y#v=onepage&q=gentrification%20architecture&f=false)

[AgAAQBAJ&oi=fnd&pg=PP1&dq=gentrification+architecture&ots=Lc4sFYQGJY&sig=CBi-F-H3uL2X3qROez6btnNz7aU&redir\\_esc=y#v=onepage&q=gentrification%20architecture&f=false](https://books.google.nl/books?hl=nl&lr=&id=1OI-AgAAQBAJ&oi=fnd&pg=PP1&dq=gentrification+architecture&ots=Lc4sFYQGJY&sig=CBi-F-H3uL2X3qROez6btnNz7aU&redir_esc=y#v=onepage&q=gentrification%20architecture&f=false)

Breen, A., & Rigby, D. (1996). The new waterfront : a worldwide urban success story. Thames and hudson.

Dovey, K. (2009). Becoming Places: Urbanism / Architecture / Identity / Power  
<https://doi.org/10.4324/9780203875001>

Eijnsbergen, D. van. (2009). Tokyo : multi use projects (dissertation). Arko.

Foroughmand, Hooman. (2014). The Urban Design Reader (second edition). Journal of Urban Design. 19. 10.1080/13574809.2013.853248.

Haccou, H. (2007). MILU: Multifunctional intensive land use : principles, practices, projects, policies towards sustainable area development. Gouda: The Habiforum Foundation.

Hein C. Port (2016) Cities and Urban Waterfronts: How localized planning ignores water as a connector. WIREs Water. 3:419–38.

Lees, L. (2012). The geography of gentrification: Thinking through comparative urbanism. Progress in Human Geography, 36(2), 155–171. <https://doi.org/10.1177/0309132511412998>

Lepik, A., Stadler, A., Engelmann, P., & Plakke, D. (2010). Raimund abraham and the austrian cultural forum new york. Hatje Cantz.

Neutelings Riedijk Architecten., & Os-Thompson, W. . (2018). Ornament and identity: Neutelings Riedijk Architects.

Nooraddin, Hoshiar. (2012). Architectural identity in an era of change. Developing Country Studies. 2. 81-96.  
[https://www.researchgate.net/profile/Hoshiar\\_Nooraddin/publication/283606055\\_Architectural\\_identity\\_in\\_an\\_era\\_of\\_change/links/5a29b543aca2728e05dae59a/Architectural-identity-in-an-era-of-change.pdf](https://www.researchgate.net/profile/Hoshiar_Nooraddin/publication/283606055_Architectural_identity_in_an_era_of_change/links/5a29b543aca2728e05dae59a/Architectural-identity-in-an-era-of-change.pdf)

Peng, J., Strijker, D., & Wu, Q. (2020). Place Identity: How Far Have We Come in Exploring Its Meanings?. Frontiers in psychology, 11, 294. <https://doi.org/10.3389/fpsyg.2020.00294v>

Per Aurora Fernández, Mozas, J., & Arpa, J. (2014). This is hybrid : an analysis of mixed-use buildings. a t architecture.

Torabi, Z. & Brahman, S.. (2013). Effective factors in shaping the identity of architecture. 15. 106-113. 10.5829/idosi.mejsr.2013.15.1.2357.

Trancik, R. (1986). Finding lost space: Theories of urban design. New York: Van Nostrand Reinhold. <https://elibraryarchitecture.files.wordpress.com/2015/03/finding-lost-space.pdf>

Zivkovic, Jelena & Lalović, Ksenija & Milojevic, Milica & Nikezic, Ana. (2019). Multifunctional public open spaces for sustainable cities: Concept and application. Facta universitatis - series: Architecture and Civil Engineering. 17. 205-219. 10.2298/FUACE190327012Z.

### 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.

1. The main element that connects my graduation project with the studio of Public building and is that it is focused on people. In all of the subjects of multifunctionality, identity and connection people are the root of the subject. Where the chair of Public Building focusses on design for everyone (the public), my research and design does the same thing by researching the subjects that make a better city for everyone. The research can be related to the track Architecture and the track Urbanisation but the three subjects of multifunctionality, identity and connection will be implemented on an architectural detailed level.
2. In this research and design I want to redefine the way cultural area's and museums are looked upon to make them more attractive to a wider audience that normally wouldn't visit a cultural area or museum. It aims to create an alternative to the classic typology of the museum. The research and design try to show that a museum or cultural area can also function in a more social and inclusive way. This case can then be an example for future projects.

# B1. DESIGN MANIFESTO



Max van Steen

Public Building Graduation Studio

The ultimate underlying theme in the project is the connection between low culture and high culture. This is shown in the manifesto by combining the ultimate form of high culture, a classical museum, with the ultimate form of low culture, a market. The museum has been enlarged in his scale and given a bright yellow colour like pop art to make it less distant from the low culture market. By this a reference to the Market Hall from MVRDV arises. In the background the city of Rotterdam is seen as it floats on the river Maas. This is a reference to the building as an intangible connector between the north and the south of Rotterdam where it could act like a boat that slowly tries to close the division between the two sides.

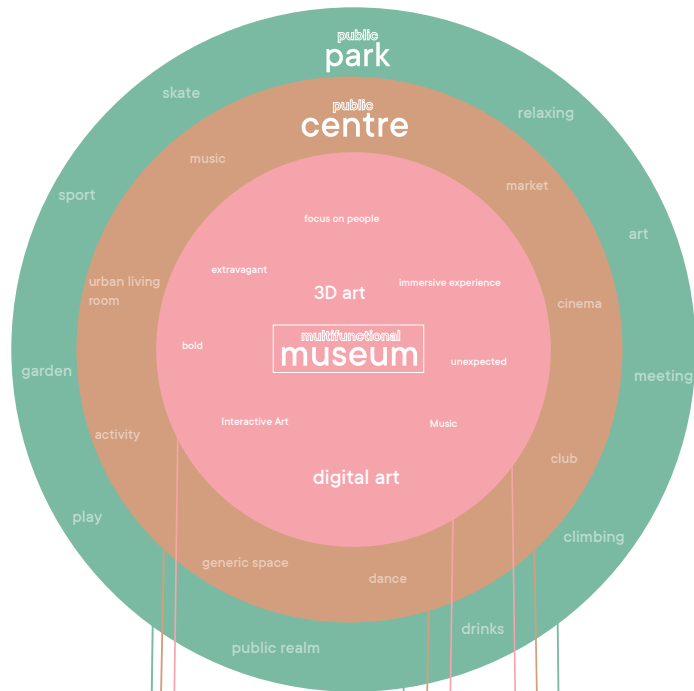




## B2. ABSTRACT & DIAGRAM

connect low culture with high culture

narrow the cultural division between Rotterdam Zuid and Rotterdam Noord



## IDENTITY

- Create identity by being the museum as **part of the public realm**
- Create identity by being space **for and moulded by the locals**
- Create identity by being **bold, extravagant and unexpected**

## CONNECTION

Connecting **different areas**  
in the city

---

Connecting **people and**  
**functions**

---

Connecting **people with**  
**art**

## MULTIFUNCTIONALITY

- Multifunctionality in SPACE**  
Multiple functions in 1 area
- Multifunctionality in USE**  
Multiple uses for one space
- Multifunctionality in TIME**  
Multiple uses through different times

## CULTURAL URBAN WATERFRONT

## How can the regeneration of a waterfront into a cultural area add social and cultural value to the Tarwewijk and Rotterdam South?

## IDENTITY

What creates this identity?

How can identity benefit the museum?

How can identity be beneficial the neighborhood?

## CONNECTION

How can tangible and intangible connections can be established between the site and the neighborhood?

## MULTIFUNCTIONALITY

What does multifunctionality entail?

How can multifunctionality benefit the cultural area?

How can multifunctionality be beneficial to the neighborhood?

how do multifunctionality and multiculturality relate to each other?

## METHODS

Literature research to theorize the subject



### Form hypothesis



### Case study analysis on identity



site specific research  
to form a conclusion

Literature research to theorize the subject



### Form hypothesis



### Case study analysis on connection



site specific research  
to form a conclusion

Literature research to theorize the subject



Form hypothesis



### Case study analysis on multifunctionality



site specific research  
to form a conclusion

## REGENERATING FOR THE PEOPLE

*A research to the design of multifunctional urban waterfronts with a cultural function*

Max van Steen  
TU Delft Faculty of Architecture and Engineering

*Key words: Architecture, Urban Design, Multifunctionality, Connection, Identity, Cultural, Waterfront*

The ultimate aim of this research is to create a theoretical framework for the design of a multifunctional cultural waterfront on the edge of the Tarwewijk in Rotterdam South. From this follows the main research question: *How can the regeneration of a waterfront into a cultural area add social and cultural value to the Tarwewijk and Rotterdam South?*

There is a strong cultural division between the North and South of Rotterdam what leads into the fewer access to culture and lower demand for culture in the South of Rotterdam. Knowing this, the redevelopment of an underused unconnected waterfront in the South of Rotterdam into a cultural area can lead to unwanted social effects, like no social and cultural connection to the neighbourhood and by this it could lead to gentrification.

It is important to develop a cultural area that adds social and cultural value to the neighbourhood and that this area is part of the neighbourhood (tangible and intangible). This can narrow the (cultural) gap between the North and South of Rotterdam. This happens because both culture becomes more inclusive and approachable for the local people and the population of Rotterdam South become culturally richer.

In order to investigate this, The research that follows focusses on three hypothetical parts of the solution. The first one is multifunctionality. This subject will be researched through the questions: What does multifunctionality entail? How can multifunctionality benefit the cultural area? How can multifunctionality be beneficial to the neighbourhood? And how do multifunctionality and multiculturalism relate to each other?

The second subject is identity. The sub questions for this are: What creates this identity? How can identity benefit the museum? How can identity be beneficial the neighbourhood?

The last subject is connection. In this part there will be focus on How can tangible and intangible connections can be established between the site and the neighbourhood with as main goal to integrate the waterfront development with the neighbourhood.

For every of the three subjects firstly there will be done a literature research to theorize the subject and get a grip on the main principles of the subject matter. I will research what others have done in the field of multifunctionality, identity and connection and from there I will try to come up with my own hypothesis about these subjects. After that case studies will be conducted where the aspects of multifunctionality, identity and connection will be analysed. After that site specific research will be done to form a conclusion about the information that is gained from the literature and the case studies.

In this research and design I want to redefine the way cultural area's and museums are looked upon to make them more attractive to a wider audience that normally wouldn't visit a cultural area or museum. It aims to create an alternative to the classic typology of the museum. The research and design try to show that a museum or cultural area can also function in a more social and inclusive way. This case can then be an example for future projects.

# C. DESIGN BRIEF

ASSIGNED AREAS				
	Net Square Meters	Net Area	Gross Area	Notes
<b>Exhibition</b>	<b>3,900</b>	<b>56%</b>	<b>33%</b>	
Exhibition Galleries	3,900	(-20)		flexible multifunctional spaces, fully wired
<b>Programs and Events</b>	<b>650</b>	<b>9%</b>	<b>5%</b>	
Flexible Performance/Conference Hall	500			275 movable seats
Green Room	incl			
Control Room/Projection Booth	incl			
Simultaneous Translation Booth	incl			
Movable Stage Platform	incl			
Seating, Stage, and Equipment Storage	incl			
Technician Office	incl			2 staff
Dressing Rooms	incl			
Multifunction Classroom/Laboratory	150	(+85)		3 classrooms for flexible use
<b>Multi-purpose Zone</b>	<b>500</b>	<b>8%</b>	<b>4%</b>	
Project Space and / or Atrium	600	(+300)		
<b>Visitor Services</b>	<b>140</b>	<b>2%</b>	<b>1%</b>	
Visitor Screening/Bag Check	50	(-50)		queuing area in unassigned space
Coat Check/Lockers	60			2 separate coat checks on both sides of the building
Ticketing and Information Desk	20			
Storage	10			
<b>Retail</b>	<b>180</b>	<b>3%</b>	<b>2%</b>	
Museum and Design Store	150	(-100)		museum-related and design merchandise
Stock Room and Offices	30	(-20)		including area for 3 staff; assume additional off-site warehouse
<b>Dining</b>	<b>350</b>	<b>5%</b>	<b>3%</b>	
Cafe/ Bar / Club	300	(+100)		Museum cafe, that turns into bar/club at night.
Drinks stand	50	(-80)		Drinks stand in roof park.
Kitchen	incl	(-370)		
Catering Prep/Staging Area	incl			
Receiving	incl			
Offices	incl			assume 1 office, 2 workstations
Trash Room	incl			refrigerated
Storage	incl			
<b>Offices</b>	<b>500</b>	<b>7%</b>	<b>4%</b>	
Administrative Offices	130			10 staff
Curatorial, Exhibition Design, Publications, Archivist Offices	110			9 staff; 3 temp
Education Offices	30			6 staff
Marketing and Development Offices	100			8 staff
Conference Rooms	75			1 room 20 seats; 1 room 10 seats
Shared Work Room/Copy Room/File Storage	55			
<b>Collections Storage and Management</b>	<b>450</b>	<b>6%</b>	<b>4%</b>	
Art Storage	100			short-term storage only
Shipping/Receiving	50			
Crate Storage	50			
Uncrating/Staging	150	(+100)		
Shared Art Prep/Conservation Studio and Equipment Storage	70			including 7 staff
Registrar, Conservation, Exhib. Design & Tech Offices	30			5 staff offices
<b>Maintenance and Operations</b>	<b>230</b>	<b>3%</b>	<b>2%</b>	
Security Office/Control Room	20			1 staff
Custodial Office	20			1 staff
IT Server, Workroom, and Staff Offices	35			3 staff
Supply, Equipment, and Seasonal Furniture Storage	40			
Landscape and Grounds Maintenance Equipment	25			assume outside contractor & off-site storage for large equipment
Staff Lunch Room/Lounge	65			30 seats
Locker Rooms	25			2 rooms; 25 lockers each
<b>Total Assigned Areas</b>	<b>7,000</b>	<b>100%</b>	<b>58%</b>	
UNASSIGNED AREAS				
	Net Square Meters	Net Area	Gross Area	Notes
<b>Total</b>	<b>5,000</b>			<b>42% of gross building area</b>
Lobbies	incl			assumes generous social/circulation spaces
Circulation	incl			
Restrooms	incl			
Art Loading Dock	incl			
General Loading Dock	incl			
Mechanical/Electrical/Plumbing	incl			
Partitions, Structure, Shafts, Stairs, Elevators	incl			
<b>Total Gross Museum Area</b>	<b>12,000</b>			<b>100% museum net+ unassigned</b>
<b>TOTAL BUILDING AREA</b>	<b>12,000</b>			
	gross sm			

There are not a lot of changes in the design brief in comparison with the Guggenheim one. The changes that are made are the increase in multipurpose zone, the decrease in retail space and the removal of the restaurant.

**Increase multi purpose zone:** The public hall in the building should serve as a connector between all the different functions the building has to offer. This requires a lot of space.

**Decrease retail space:** This museum in Rotterdam Zuid is not supposed to be the same kind of museum as the Guggenheim. It's not as much focused on branding there product, it's more about the being a social incubator for the people of Rotterdam Zuid. A big retail space does not fit in that concept.

**Removal dining area:** the removal of the formal restaurant has to do with the fact that the allure of formality and a fancy dinner does not fit in the concept.

# D1 + D2 PROCESS DOCUMENTATION

In the following chapter I try to summarize my process and the research that came with that. I tried to make it as insightful as possible by ordering the chapters sort of chronologically. In reality this is far from chronological. It was a constant process of moving back and forth between different 'chapters'. My way of working was rather chaotic, with a lot of sketching and unorganised documenting of my results (see picture on the right). Looking back at the process my own way of working was my biggest enemy, especially when collecting all the process data.

For myself I have a clear understanding of my work and my process, and I hope the following chapters will give the same understanding.

## **Site analysis Group research**

In this part I selected the most important analysis of the site research booklet. I shortly summarize them and make conclusions from that. For further detail of the analysis I refer to the site analysis booklet.

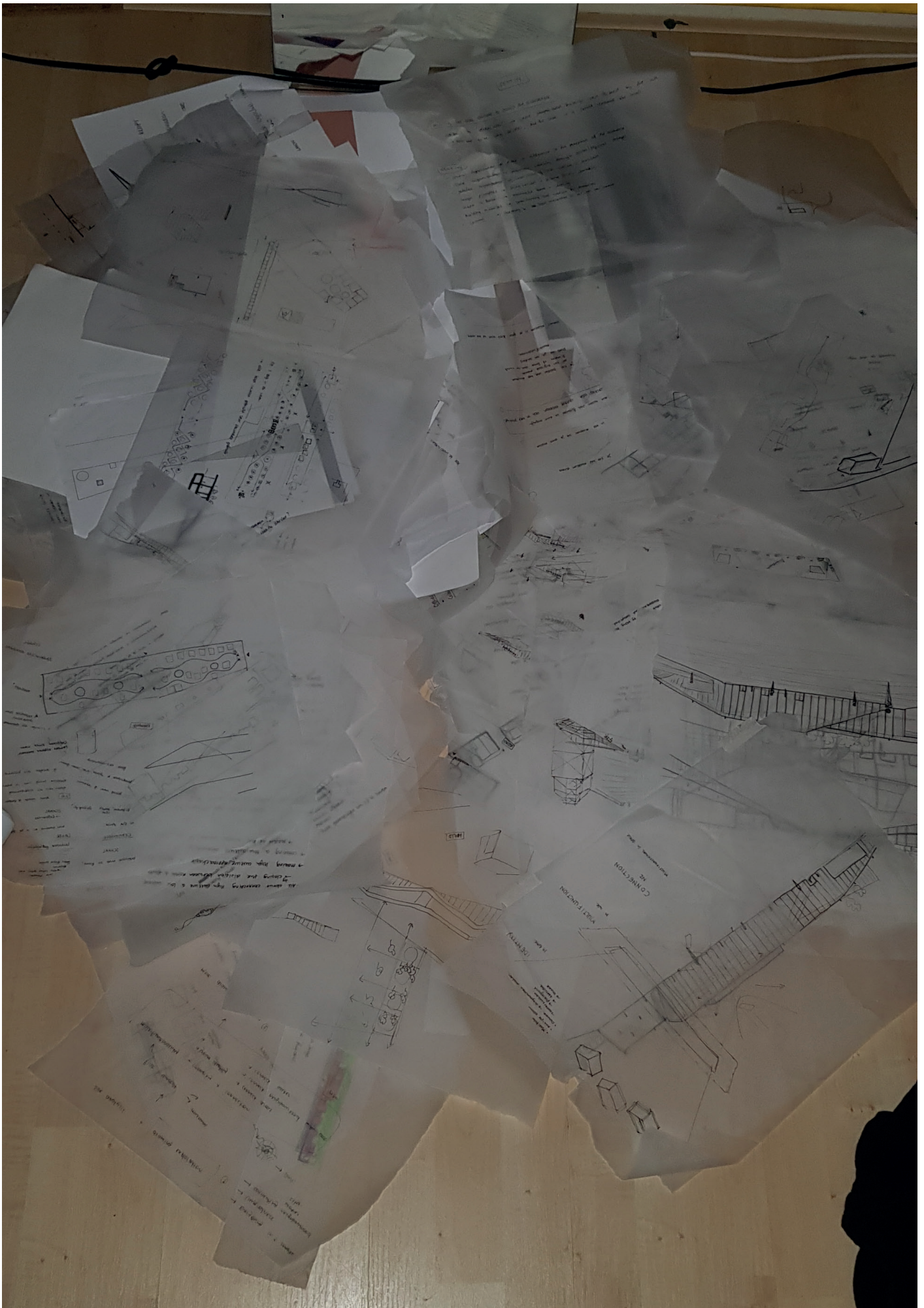
## **Sketching Explorations**

In these chapters I show a selection of the most important sketches of the process and explain some thoughts behind the sketches. The content of these sketches do often not appear in the final result, but they explain the way I came to that.

## **Interim conclusions**

These parts when all the explorations come to a conclusion. This content often is seen back in the final design.







# SITE ANALYSIS GROUP RESEARCH

## CITY

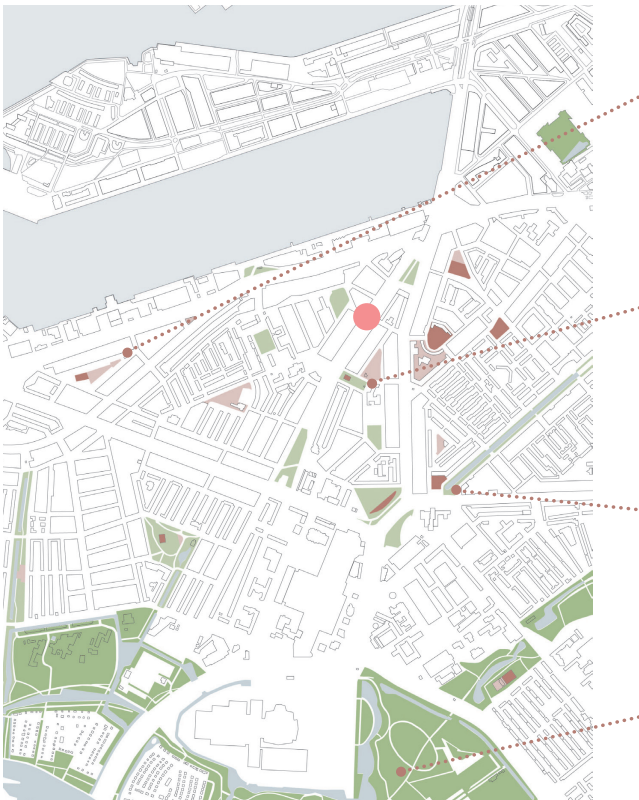


Green area's Rotterdam

Grass Forest

### Add greenery and public space to the Tarwewijk

In these two maps is the lack of public space and green areas in the Tarwewijk visible. The waterfront site gives great opportunities to tackle this problem.

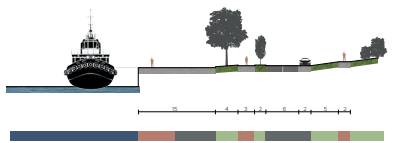
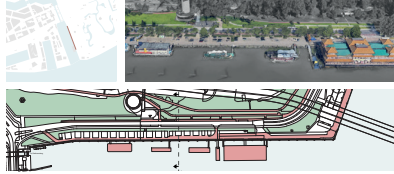


Public Spaces Tarwewijk

## Parkhaven

### Observations:

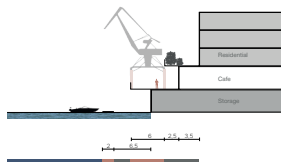
This quay is located at "Het Park" and is used as a parking space and boarding place for boats. The wide quay itself has little reserved space for pedestrians and is therefore a fairly unattractive space.



## Entrepothaven

### Observations:

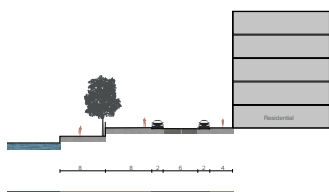
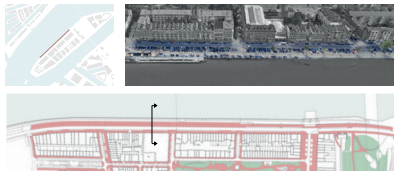
The "entrepot" is a former warehouse that has been transformed into a residential block with catering facilities on the ground floor. The buildings are a bit withdrawn into the building, so they are somewhat sheltered. This space is an attractive place to stay where the past as an industry is still clearly visible. The quay is higher in relation to the water, so the visitor can look at the marina located below.



## Noordereiland Maaskade

### Observations:

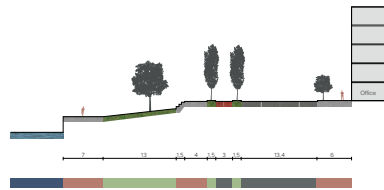
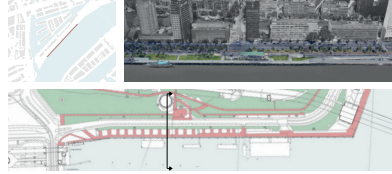
The Maaskade provides an overview of the Maas. Previously, the waterfront of this street was dominated by parked cars, due to recent adjustments this is no longer the case. The water side of the street is fairly low and sometimes overflows at high tide. Furthermore, this is an attractive space.



## Boompjeskade

### Observations:

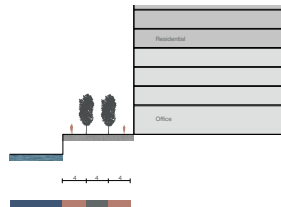
The long quay provides an overview of the Maas. An attempt has been made here to distinguish between car and bicycle traffic on the land side and pedestrians on the water side by means of a row of columns. In good weather it is a busy pedestrian promenade.



## Zuidkade Wilhelminapier

### Observations:

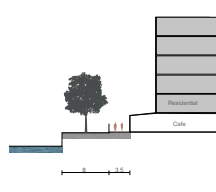
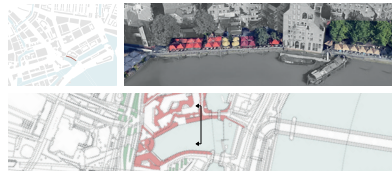
On the south quay of the Wilhelmina pier you can notice that effort and money has been invested in the public space. The space itself is experienced as pleasant due to the shelter of the rows of trees. However, it is a completely lifeless place because the plinth of the building is not public and therefore few people can be found in this space.



## Oude Haven

### Observations:

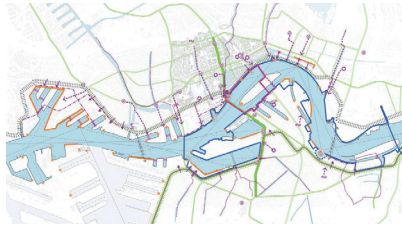
At the old harbor is a part of Rotterdam that is dominated by terraces. There is no possibility for car or bicycle traffic, which makes this space an attractive place to stay. The tall trees above the terraces provide shade next to the terrace.



## Create sheltered waterfront with variety and active plinth.

In this analysis of several waterfronts in Rotterdam is seen that the most attractive waterfronts give the pedestrian a certain shelter from weather conditions. Also variety and an active plinth contribute to the attractiveness of the waterfront.



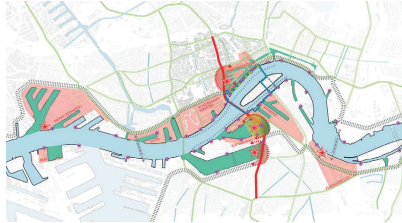
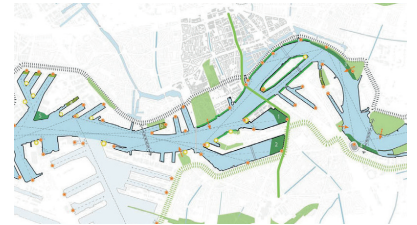


#### Routes: Focused on pedestrian and cyclist

- Attractive routes alongside the river
- Attractive routes to the river
- Attractive routes over the river

#### Parks: More Parks and green areas on the river

- More city parks on the river: Rijnhaven, Maashaven, Maasboulevard, Stadionpark and Kop aan de Maas
- Better connect existing parks with the river
- Parks for district and neighborhood
- Increase the meaning of green

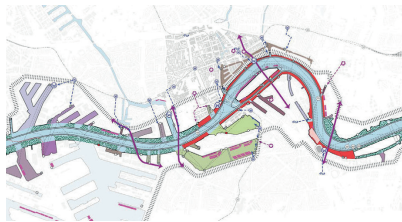
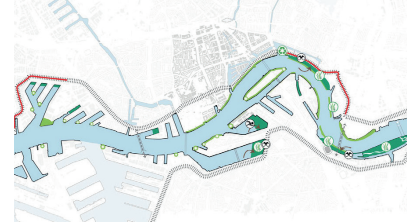


#### Destinations: More hustle and bustle alongside the Maas

- More attractions, catering and temporary initiatives
- Attractive quarters with a face on the Nieuwe Maas
- Rijnhaven is the urban meeting place at the river
- Boompjeskade: green city boulevard

#### Watennetwerk: A coherent water and land network

- A smarter sailing network: more moorings and the right activity in the right place
- Good pre and post transport; water hubs
- Space for non-water bound activities, especially in the harbor basins

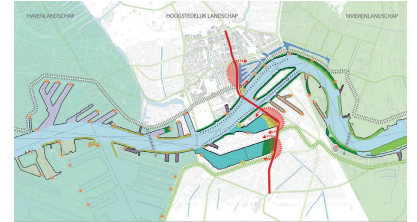


#### Sustainability: Clean, Safe and Future-Proof

- Contribution to a climate-proof city
- Clean river with more special nature
- Contribution to closing cycles and showcase
- Smart Management

#### Character: Mix of harbour, city and river

- Cultural-historical significance can be experienced to make
- Experiential tide and touchable water
- Harbor landscape, highly urban landscape and river landscape
- Using sightlines



### Future Plans River Maas

## Create place that fits into future plans of Rotterdam

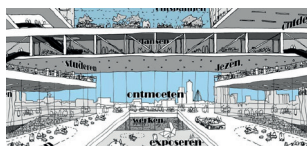
The city Rotterdam has a clear vision for the water-fronts of the river Maas. The proposal needs to reflect these visions.

## Bridge over Maashaven and tidal park as opportunity for site.

For the Maashaven are plans to create a bridge which connects Charlois to Katendrecht and a tidal park at the east side of the water. These two projects could serve as opportunities to enhance the museum and vice versa.



Ontwikkelvisie Maashaven 2016



1. Cultuurcampus



2. Havenkwartier



3. Park Maashaven

1. The Cultuurcampus will be an inclusive (read: accessible, open, for everyone), inviting place to learn and study, do business and research, meet and meet, create, innovate, exhibit and present. Students, teachers, companies, local residents, visitors, culture makers, creative entrepreneurs and researchers come together and meet each other.

2. The new construction project of the Havenkwartier has started at Katendrecht aan de Maashaven. In the Havenkwartier there will be 200 homes consisting of 36 city homes and an apartment complex with 164 homes, 14 of which are warehouse homes on the ground floor.

3. The idea arose to realize a park in the Maashaven. The park should be located in the eastern part of the Maashaven. This creates greenery in the city and offers space for recreation for residents of the surrounding neighborhoods and the city as a whole.

### Future Plans Maashaven

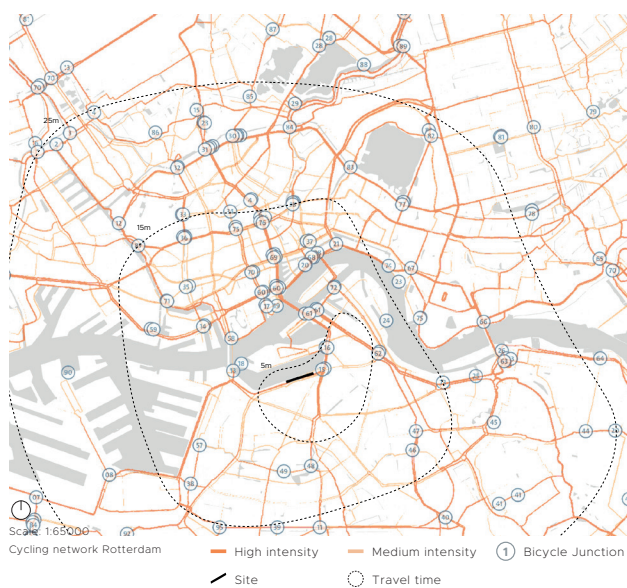
# CONNECTION



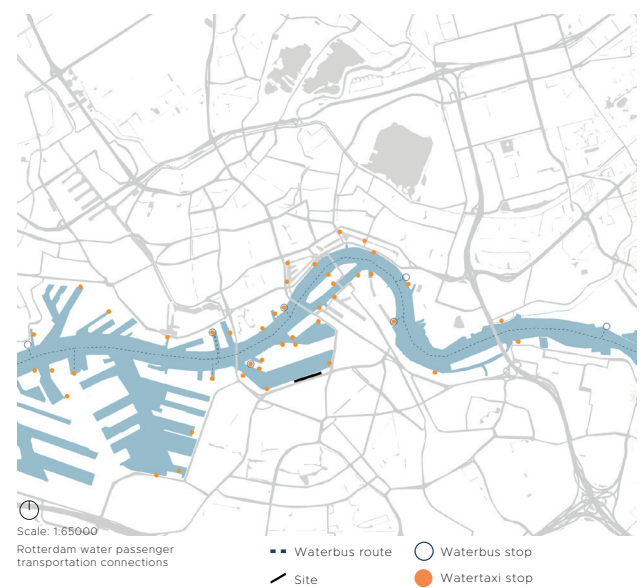
Car Networks



Public Transport



Cycling Networks



Water Networks

## Site well connected except for pedestrians

The site is very well connected in almost every form of transport. This is except for pedestrians. The site is approachable for pedestrians, but not well connected. Making the site more attractive for pedestrians is an opportunity.



Views	Map	Important Elements	Density	Short Caption
				<ul style="list-style-type: none"> <li>- Passage in the middle of greenery</li> <li>- Obstructed with railings</li> <li>- Improvised pathway contrasting the determined route</li> </ul>
				<ul style="list-style-type: none"> <li>- Passage in the middle of greenery</li> <li>- Obstructed with railings physically and visually</li> </ul>
				<ul style="list-style-type: none"> <li>- Transportation node</li> <li>- Dense and busy all times of day</li> <li>- Sense of shelter</li> </ul>
				<ul style="list-style-type: none"> <li>- Industrial characteristics</li> <li>- View of Maassilo</li> <li>- Site boundary elements</li> </ul>
				<ul style="list-style-type: none"> <li>- Sense of shelter</li> <li>- Greenery with a boundary</li> <li>- Desolated than expected</li> <li>- Transition between the city and water</li> </ul>
				<ul style="list-style-type: none"> <li>- Green space</li> <li>- Engages social interactivity</li> <li>- Public tools</li> <li>- Relation to water</li> </ul>
				<ul style="list-style-type: none"> <li>- Dense traffic</li> <li>- Infrastructure as boundary</li> <li>- Guidance of signs</li> <li>- Not pedestrian friendly</li> </ul>

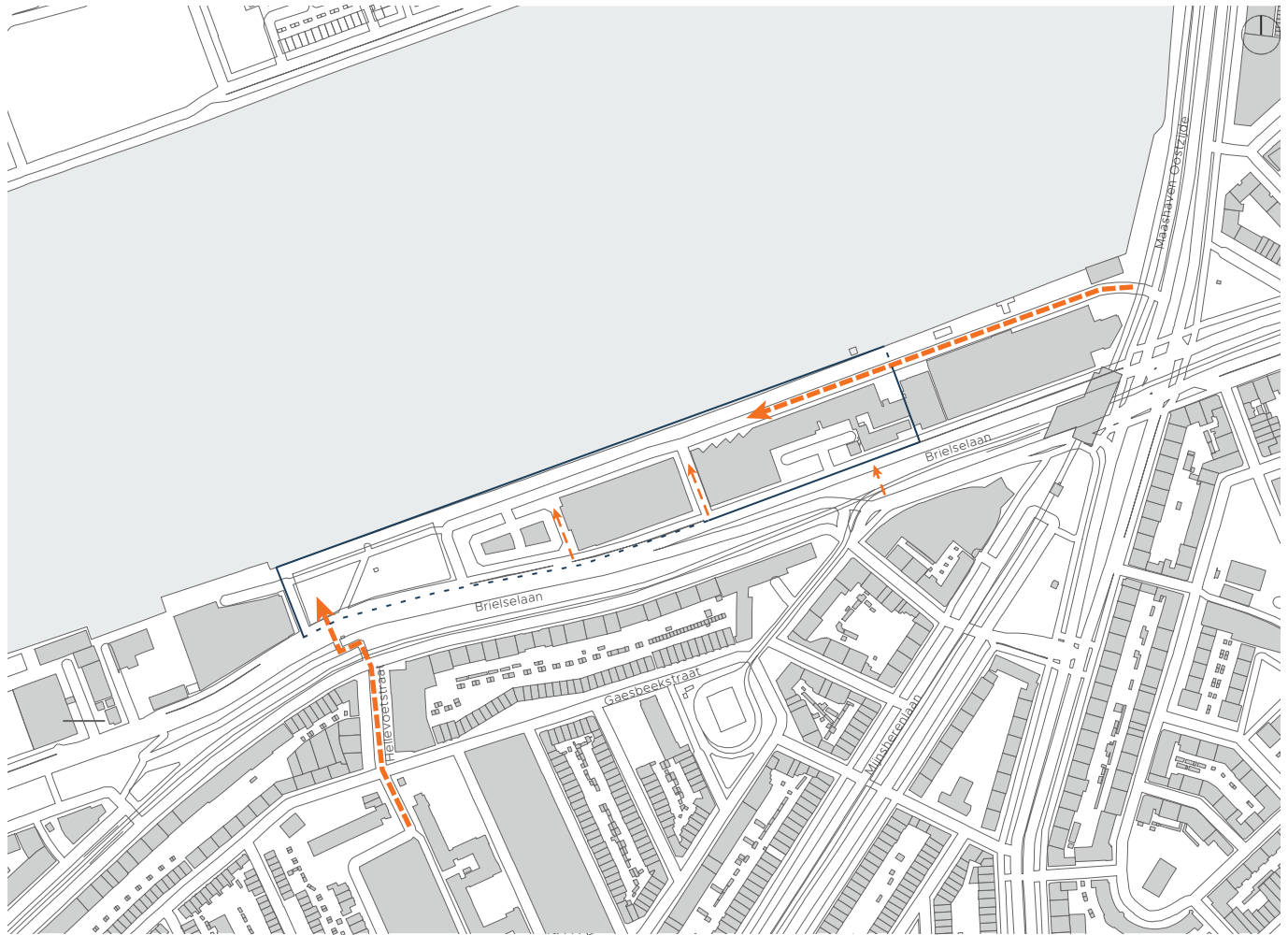
Views to and from the site



Site section

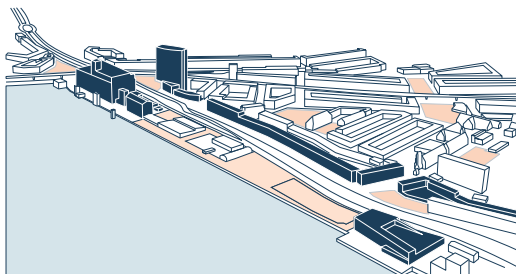
## Infrastructure and dike as visual and physical barrier

The reason that the site is unattractive and not well connected is because of the barrier that exists of the road and the dike on the south side of the site. This makes that the site, and therefore also the Maassilo are not part of the neighbourhood.

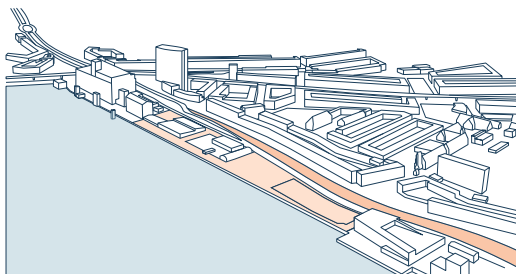


Main entrance routes to site

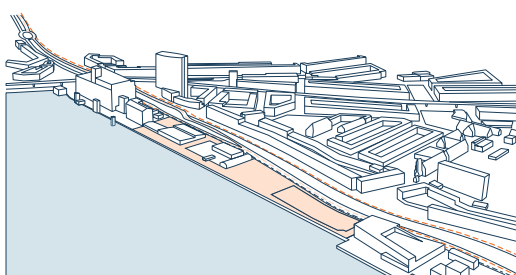
0 50 100 150 200



Building Mass & Open Space



Dike



Tram Car Road Bike Road Roads

## Embrace the main connections and enhance the other connections

To better connect the site with the neighbourhood the main connections need to be embraced and perfected. While the other connections to the openings in the neighbourhood need to be enhanced.

# CULTURE



Fig 2.45 Cultural layers iceberg. (image by the author).

Main entrance routes to site

**Culture is everywhere. Connecting different kinds of culture gives opportunity.**

Many forms of culture exist. When designing a cultural area all these cultures can influence the design and the use of the cultural area. By connecting high culture with low culture chances appear for a museum in Rotterdam Zuid.



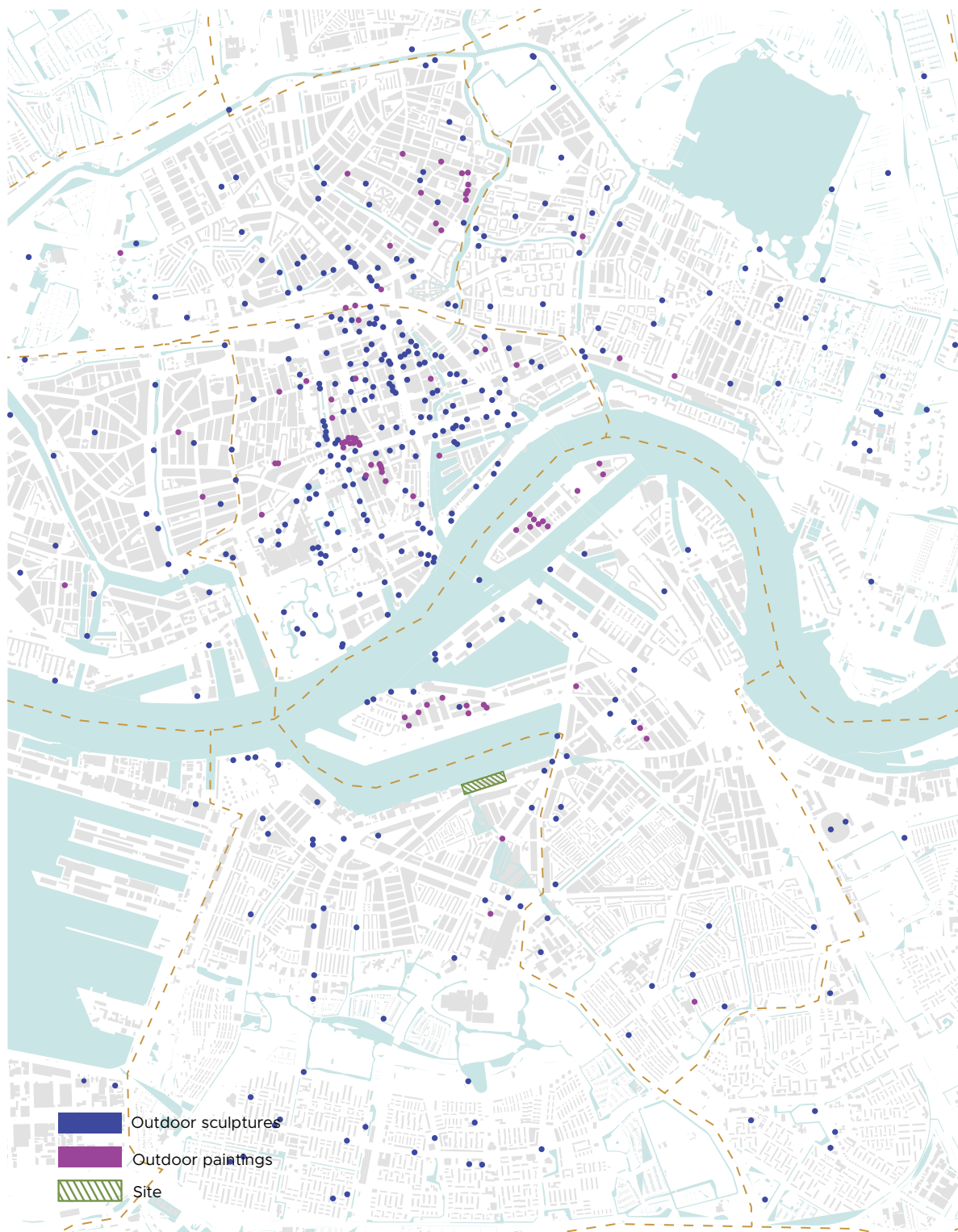


Fig 2.8 Map art in the public space. (image by the author).

**Art in public space is everywhere in Rotterdam. Implementing could attract visitors.**

By implementing public art in the area the museum and the site could be part of art routes and it could serve as an easy way to get in touch with the art in the museum.

# PEOPLE

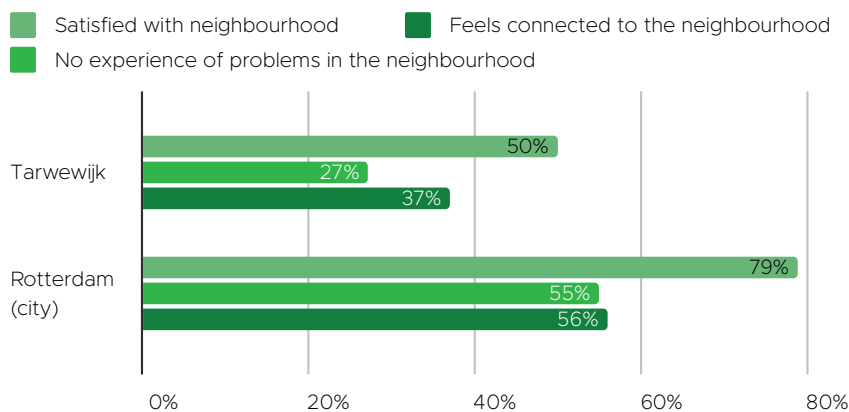


Fig. 2.4.2. Social experience

**The people of the Tarwewijk don't feel connected to the neighbourhood but do feel connected to each other.**

The analysis shows that there is a strong social cohesion in the neighbourhood. But they don't feel connected to the neighbourhood itself. There is no explanation for this, but this could be explained by the lack of public space with identity in the area.

## 6.4. Additional data

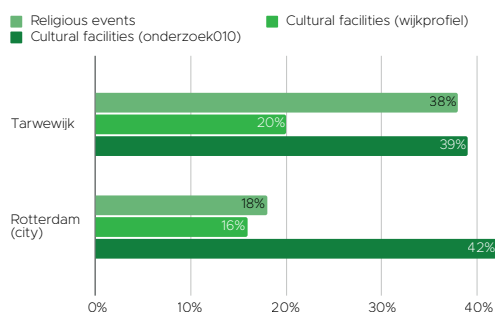


Fig. 6.4.1. Monthly visits to cultural places

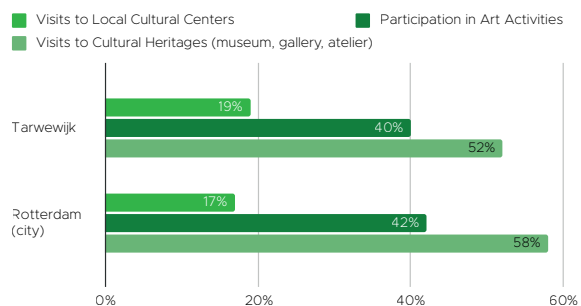


Fig. 6.4.2. Methods of cultural participation

		Positive		Negative	
Internal		Strengths		Weaknesses	
		<ol style="list-style-type: none"> <li>1. Strong <b>social cohesion</b></li> <li>2. Diverse <b>social network</b></li> <li>3. People <b>volunteering</b></li> </ol>		<ol style="list-style-type: none"> <li>1. Education degree</li> <li>2. Income</li> <li>3. Crime rate</li> <li>4. Health</li> <li>5. Safety</li> </ol>	
External		Opportunities		Threats	
		<ol style="list-style-type: none"> <li>1. <b>Business density</b> and the amount of jobs</li> <li>2. Interest in <b>culture</b></li> <li>3. Participation in <b>cultural activities</b></li> <li>4. <b>Museum</b> as cultural facility</li> <li>5. <b>Museum</b> as stimulator for education</li> </ol>		<ol style="list-style-type: none"> <li>1. Low <b>Starting qualification</b>, that works through in education degree, total amount of jobs, income, etc</li> <li>2. Declining amount of <b>privately owned houses</b></li> <li>3. Decrease in social cohesion as a result of <b>disappearing volunteering work</b> due to an increase in job opportunities</li> </ol>	

Fig. 7.1.1. SWOT-analysis



## HISTORY



Harbour situation 1920

### **The former harbour and industrialisation is part of the identity of the Tarwewijk.**

Even though the harbour activity is no longer as present as it was 100 year ago. The neighbourhood still carries the identity of industrialisation. This comes mostly in the form of the warehouses as the Maassilo. These icons partly determine the identity of the neighbourhood and this identity needs to be respected.



Meneba building



Maassilo

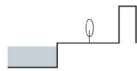
**The typology of the neighbouring silo buildings needs to be respected.**

The too enormous buildings on both sides of the site have big presence in the area. Because the site lies in between them it should have a fitting reaction to their typology.

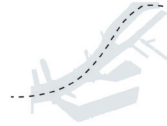
# COCLUSIONS SITE ANALYSIS



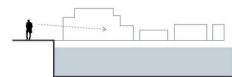
Add greenery and public space to the Tarwewijk



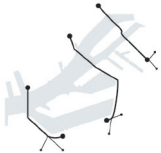
Create sheltered waterfront with variety and active plinth.



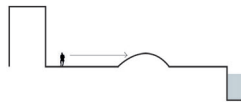
Create place that fits into future plans of Rotterdam



Bridge over Maashaven and tidal park as opportunity for the museum



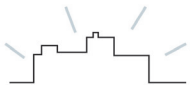
Site well connected except for pedestrians



Infrastructure and dike as visual and physical barrier



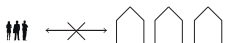
Embrace the main connections and enhance the other connections



Culture is everywhere. Connecting different kinds of culture gives opportunity.



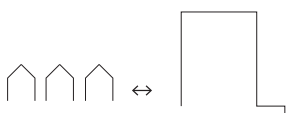
Art in public space is everywhere in Rotterdam. Implementing could attract visitors.



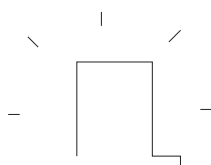
The people of the Tarwewijk don't feel connected to the neighbourhood but do feel connected to each other.



Interest in culture and participation in cultural activities by the people of the Tarwewijk.



The former harbour and industrialisation is part of the identity of the Tarwewijk.

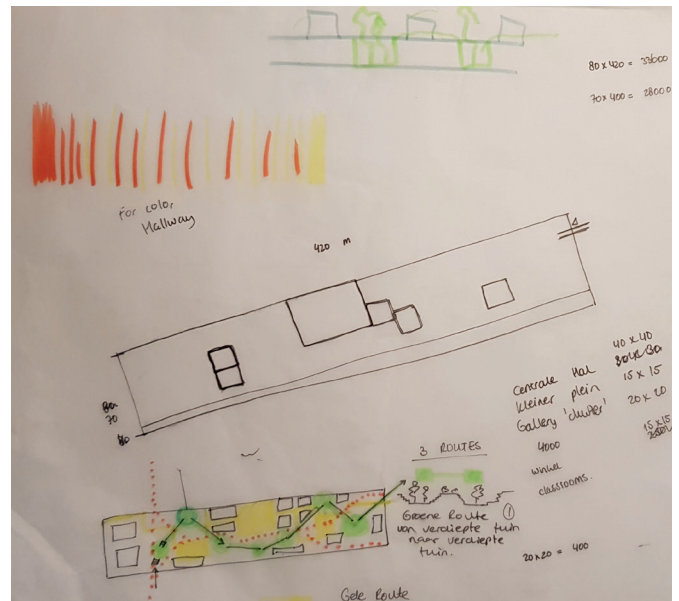
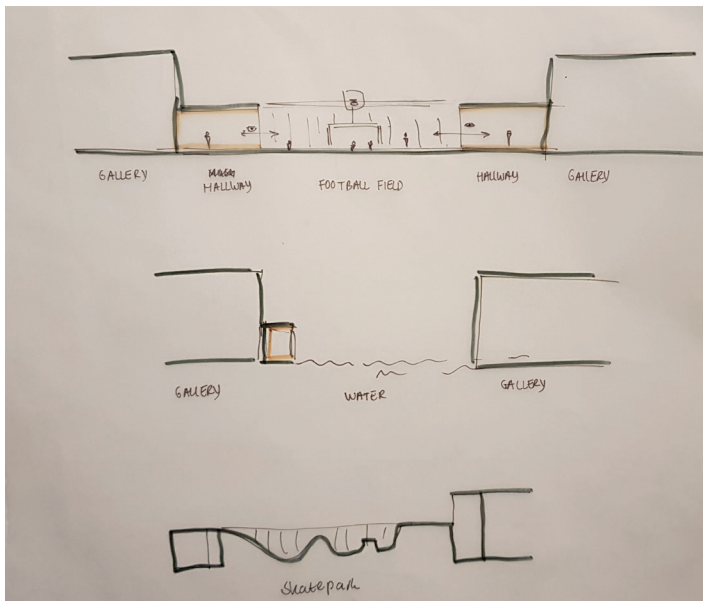


The typology of the neighbouring silo buildings needs to be respected.



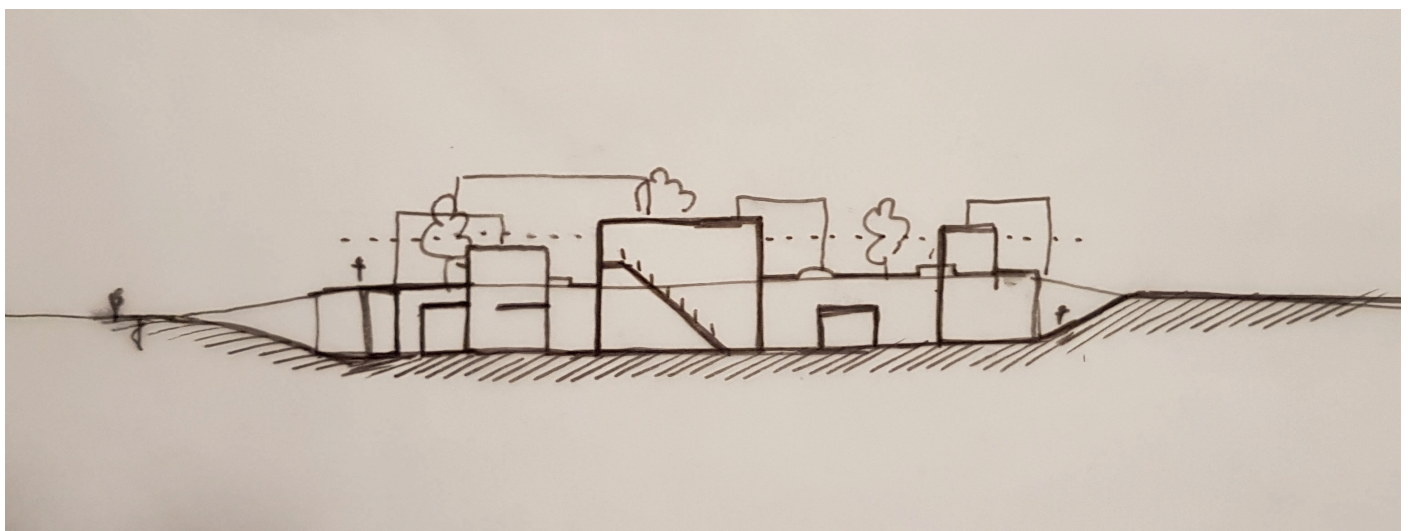
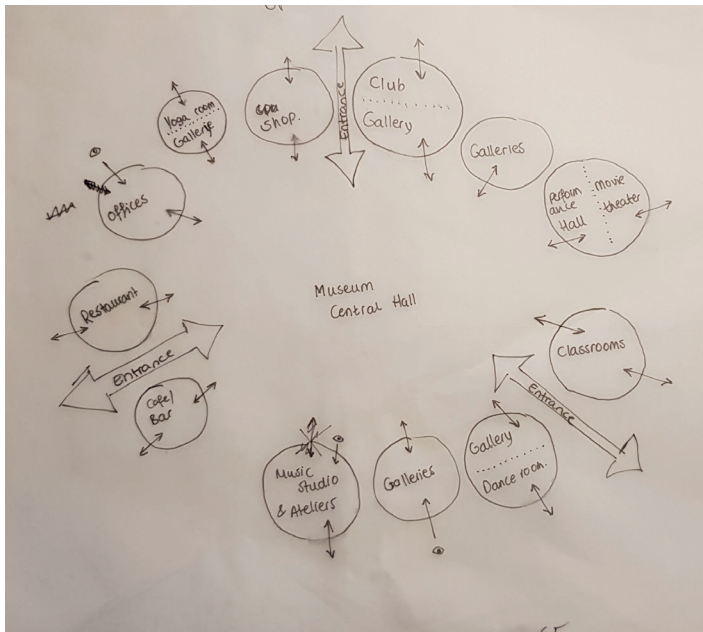


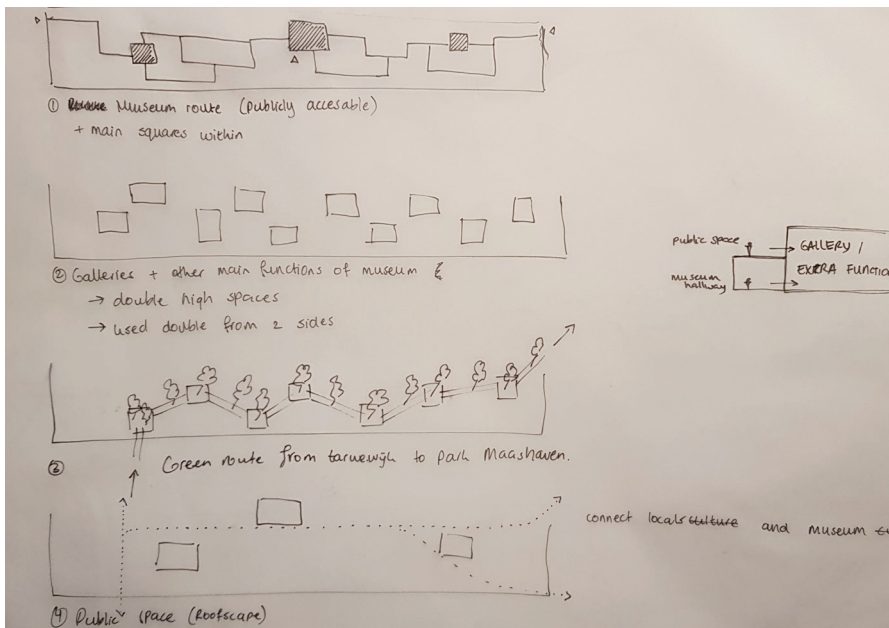
# SKETCHING EXPLORATION A



## A complex with a lot of functions combining and connecting everything

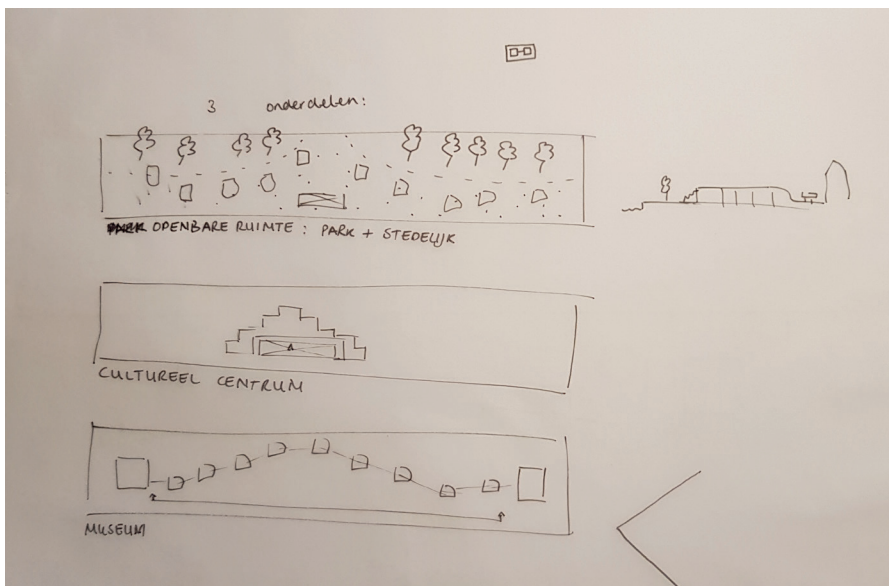
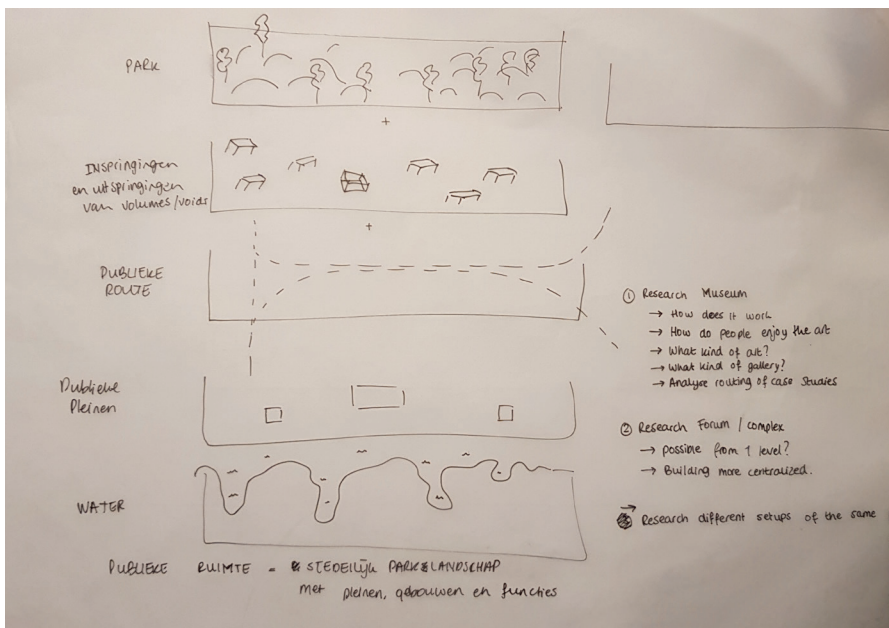
The first idea was to make a complex that functioned like a city. It was supposed to host all kind of functions, have multiple layers and combine and connect everything. The galleries of the museum would stand in the site like blocks in the city and would fulfil multiple purposes.



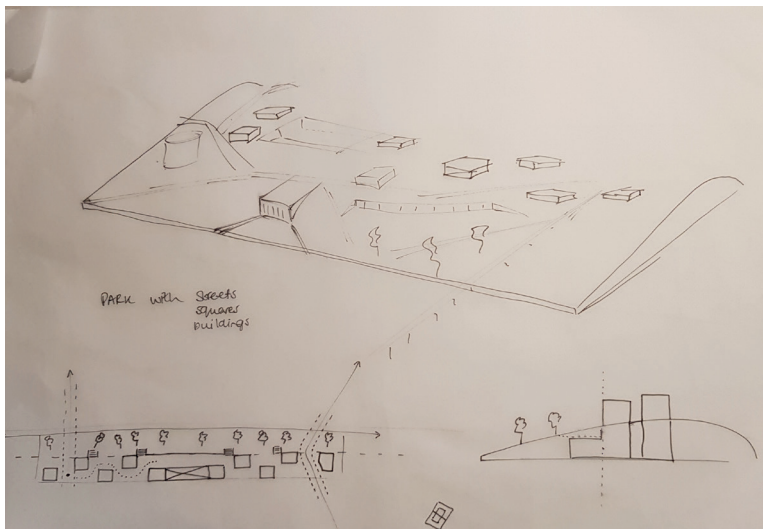


## Layers in the complex

In this city like complex there would be multiple layers that all interacted with each other. The water, the greenery, the galleries, the museum hallways, the central hall, and the connecting roads or paths would all be stacked over each other or be intertwined. How this all would be possible was still unclear.

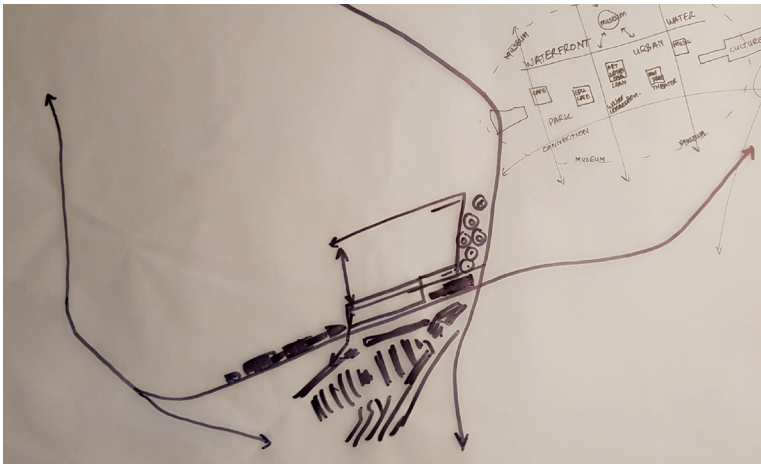


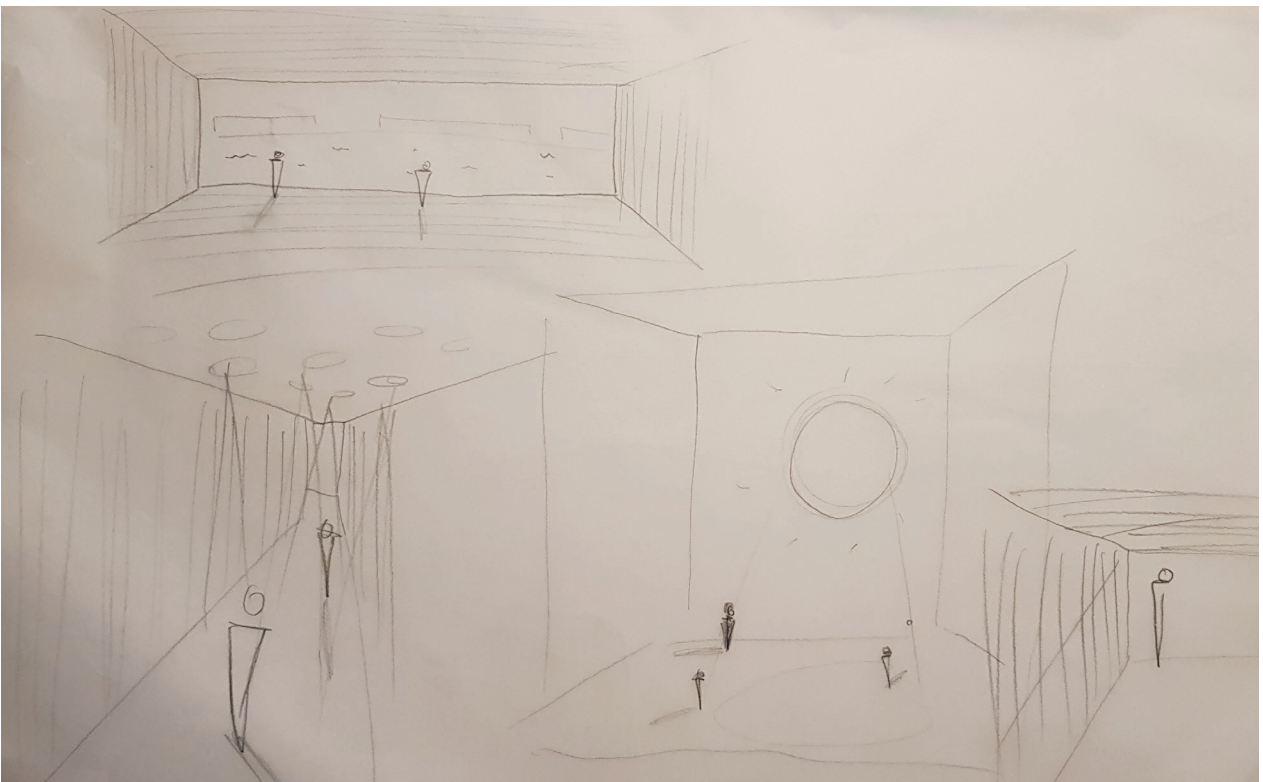
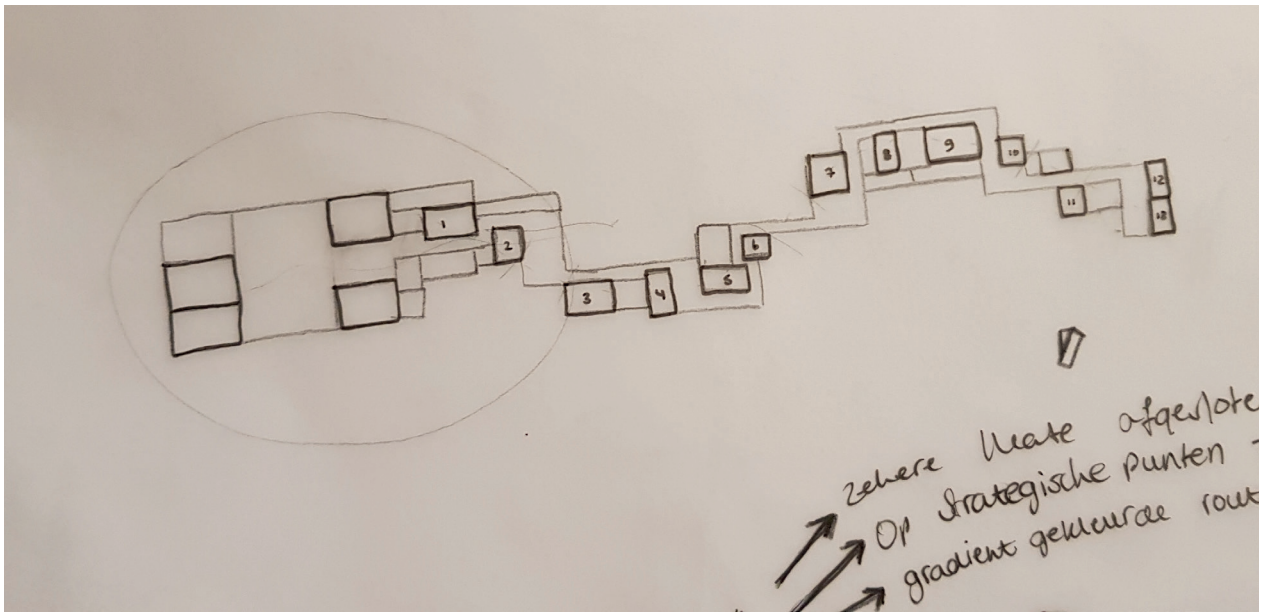
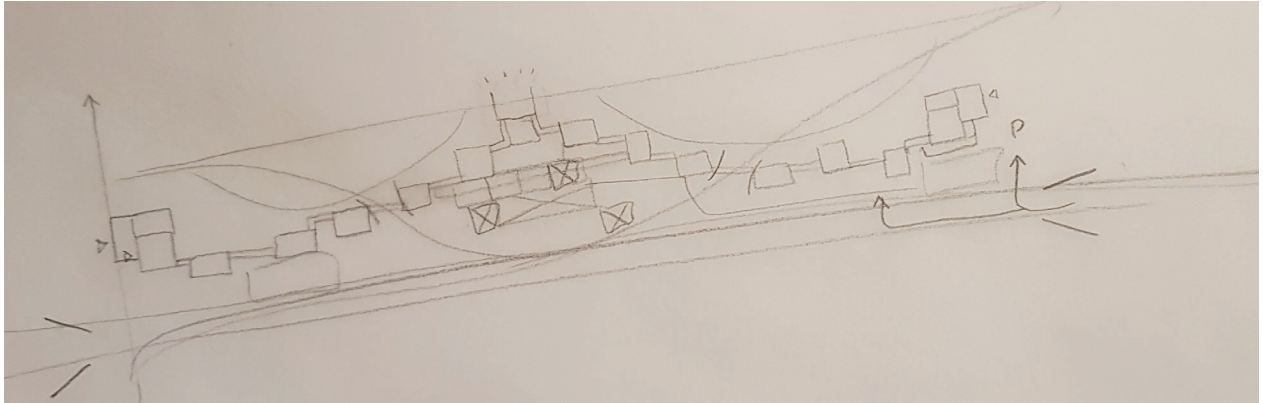




## Connecting the neighbourhood, the water and the city

But the underlying thought of this concept was that it would not be a boundary and that it would be able to connect everything and everyone like a city does.







# FIRST CONCEPT (INTERIM CONCLUSION 1)

The first period of sketching and developing ideas eventually took shape and got a more realistic form in the first concept. The ambitious idea of the museum doing everything was reduced to the museum as three parts. The museum, the park and the so called 'centre'. In the text boxes on the following pages is to read what these contain. The text is the same as now the same as it was when I wrote it several weeks back. Most of the content is still very relevant for the concept today.

## WHAT IT NEEDS

For the people of Rotterdam Zuid

**PUBLIC  
IDENTITY**

Used by the people of Rotterdam Zuid

**CONNECTION**

To culture

To the city (intangible)

To the water

## HOW?

### ***THE MULTIFUNCTIONAL MUSEUM***

#### **THE PEOPLES MUSEUM**

Emphasis on the people

'Everything is culture'

Focus on experience

#### **THE PEOPLES PARK**

Public space = museum

#### **THE PEOPLES CENTRE**

Museum used as club, cinema, culture centre and more

It is a museum that envisions culture in a broader sense of the word. And makes people consciously and unconsciously connect with culture. The museum does this by focussing on the experience of art and culture. Instead of the art itself, it is focused on the user.

Museum Zuid explores the experience of arts and culture through doing it and letting people 'do' culture. Because culture is made by the people and wouldn't exist without people. The museum tends to reflect and enhance the local culture by giving the people a stage wherein they can experience and perform culture.

# THE PEOPLES MUSEUM

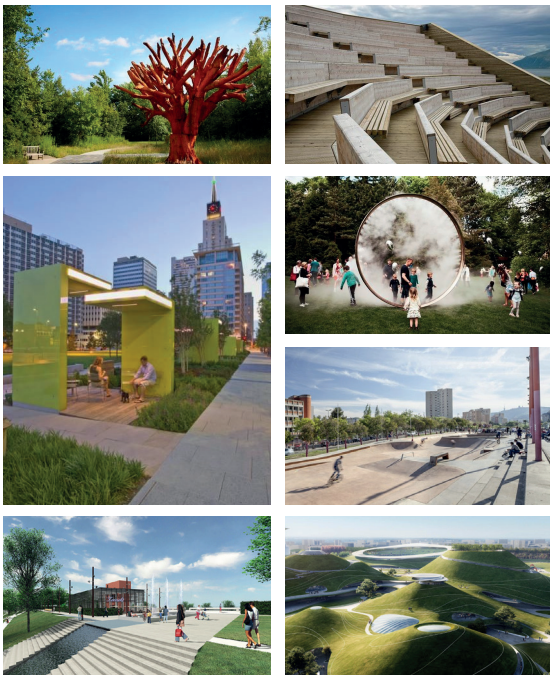


Museum Zuid is a museum where the experience of art, culture and architecture is central. The route of the museum is linear and consists of multiple galleries where every gallery serves one artwork where the visitor can be part of. The route should provide a wide range of: conceptual art (filling whole rooms), digital art (using dark rooms and lights), directed views of the surroundings and colourful routes where art is present. The galleries and the route should all be an immersive experience on its own and should force people to experience the art in stead of just seeing it. Along the route should also be room for 'rest places'.

The museum makes use of already existing concepts of 'art rooms' and at the same time it invites artists all over the world to work the museums galleries into interesting spaces. This brings international art to a local level and could bring the local level international attention.

The complex consisting of the museum and the public space should reflect the south of Rotterdam and be a space for the people of Rotterdam South but should also attract people from the rest of Rotterdam and beyond. This public icon of south shall connect the south to the rest of the city.

# THE PEOPLES PARK



## ATTRACTING AND CONNECTING

CONNECT THE NEIGHBOURHOOD WITH THE WATER

CONNECT THE SURROUNDING AREA'S

FOCUSED ON PEDESTRIANS

ATTRACTIVE PUBLIC SPACE FILLED WITH ACTIVITIES

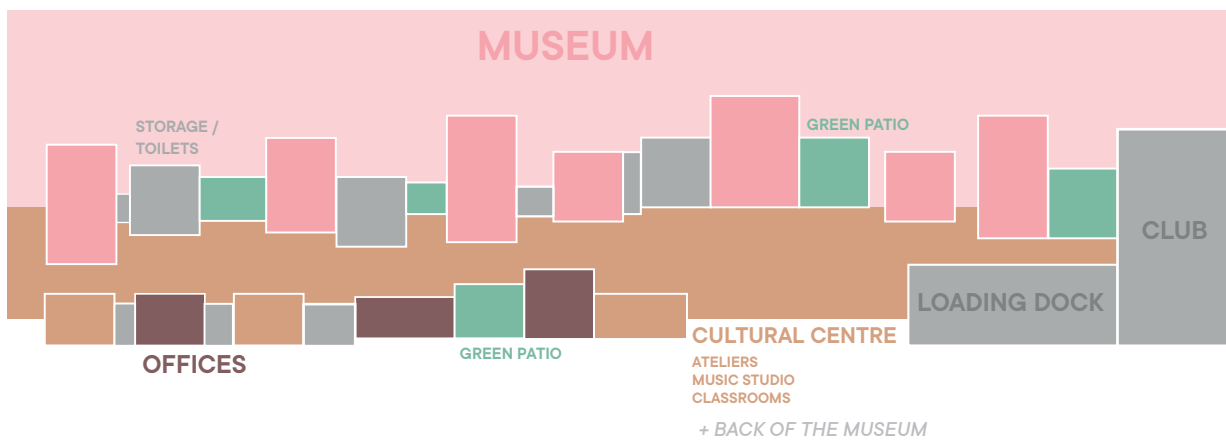


The building should serve as a symbol for Rotterdam South and should become a part of the identity of the neighbourhood and its people. The building and its public space will connect the water with the neighbourhood and should provide an attractive public waterfront space which to be enjoyed by locals and visitors. The public space and the museum tends to enhance cultural fusion by bringing the rest of Rotterdam to the Maashaven.

The public space should be as important as the museum itself and should have a direct visible connection to the museum but it should be able to act as an individual space. The public space should become part of the city and should act as a connector of different parts of the city on a physical level by connecting south to the water and serving as a public pedestrian route. It should also act as a connector on a cultural level by bringing different cultures together and bringing culture in general to the people. When visiting the public space, the museum, the art and culture in general should be highly visible.

The site should be a premier destination: a central gathering place for city residents of all ages and cultures. Its waterfront location would act as a welcome center for visitors and a year-round focus of culture and entertainment for city residents.

## THE PEOPLES CENTRE



The building should provide a wide range of extra 'non museum' activities in the building itself and the public space around it. That should create a vibrant area around the museum.

The public (free) part of the museum will also function as a cultural centre from where all the exhibition spaces can be visited. Depending on the exhibitions the galleries can be used for varied other activities which will be organised every 6 months. These activities could for instance be: dance, music, meetings, lectures, very temporal exhibitions, or anything else. It is used as spaces for the people of South. It will also function as the back of the museum with the offices, the loading dock and storage functions. Also ateliers, classrooms and music studios will be hosted in this part of the building.

Other galleries in the museum will at night be turned into a club that functions on its own but is hosted in the museum building. Also the auditorium of the museum will be turned into a cinema at night.

All this makes the museum a multifunctional complex which increases the vibrance of the area. By initiating a dynamic programming engaging locals and everyone else through lectures, events, meetings, movies, clubbing, dance and a wide arrange of other activities.

## THE MULTIFUNCTIONAL MUSEUM FOR THE PEOPLE OF ZUID

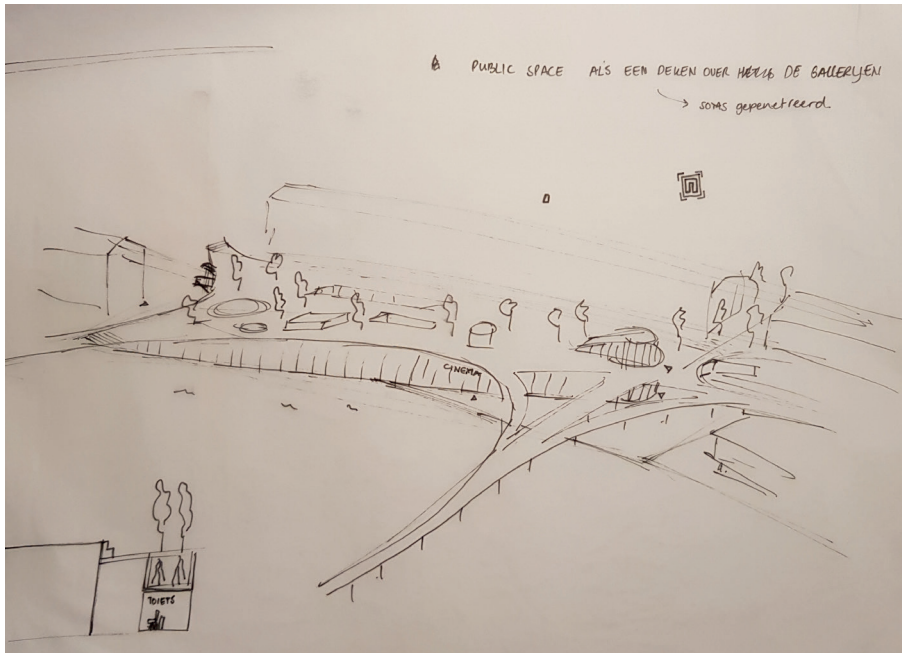
- Focused on the visitor, not the art, but the experience of art.
- No understanding of art is needed for experiencing the exhibition (low key)
- Non museum cultural activities as second use of a multifunctional building.
- Focus on the public by focussing on the public space.

The line between art and architecture is very thin, therefor the line between architecture and culture is very thin. By directly connecting the people with culture the museum tends to make the connection between the people and architecture. You could say that the people create the architecture.

It should serve model for other institutions worldwide by showing museums are not per se linked to 'high' culture and that the integration of 'low' culture is something to be encouraged.

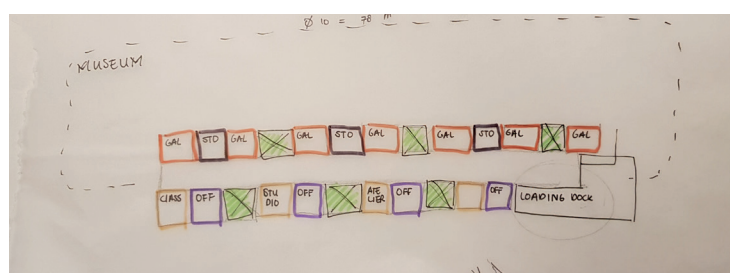
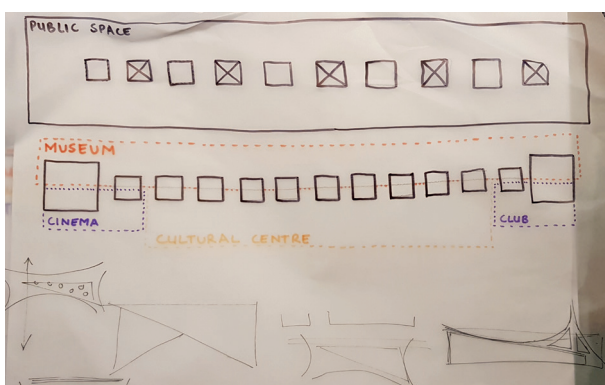
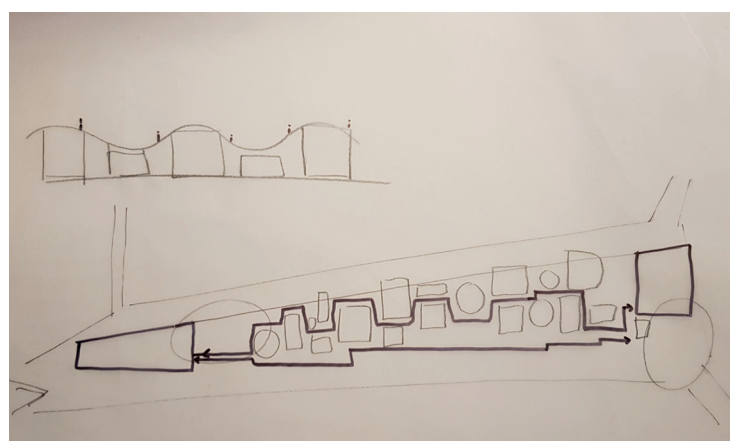
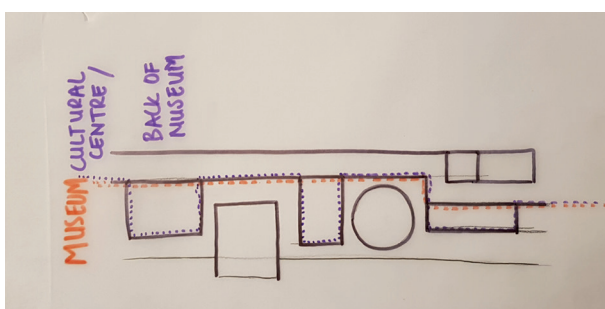
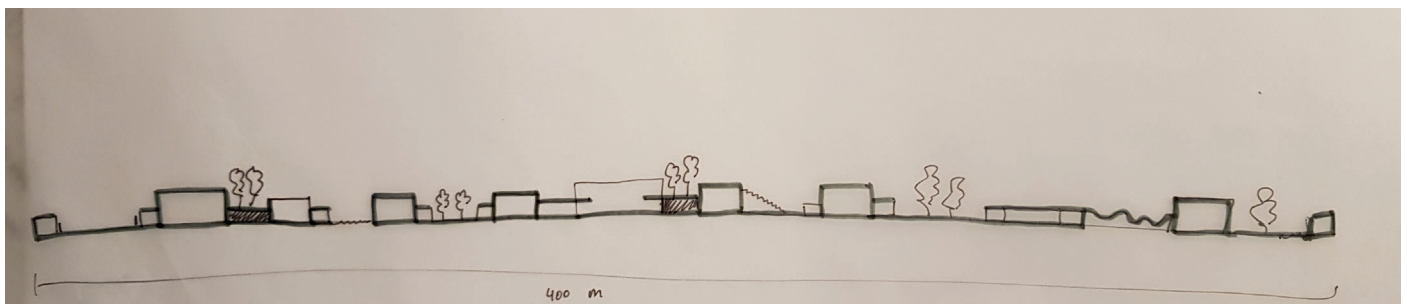


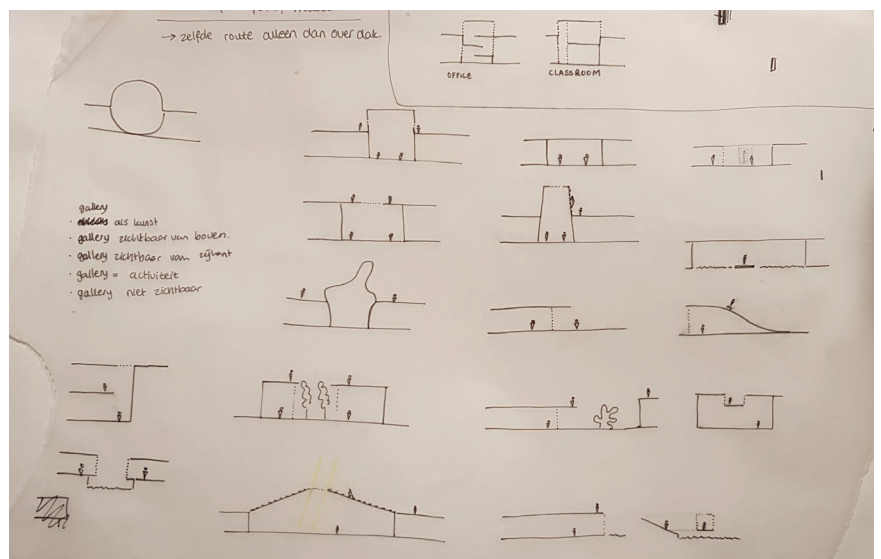
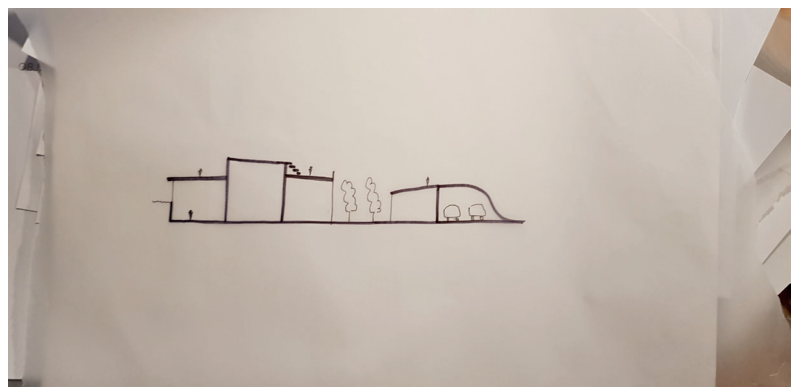
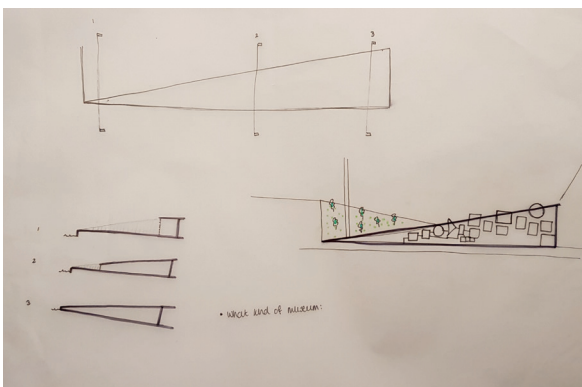
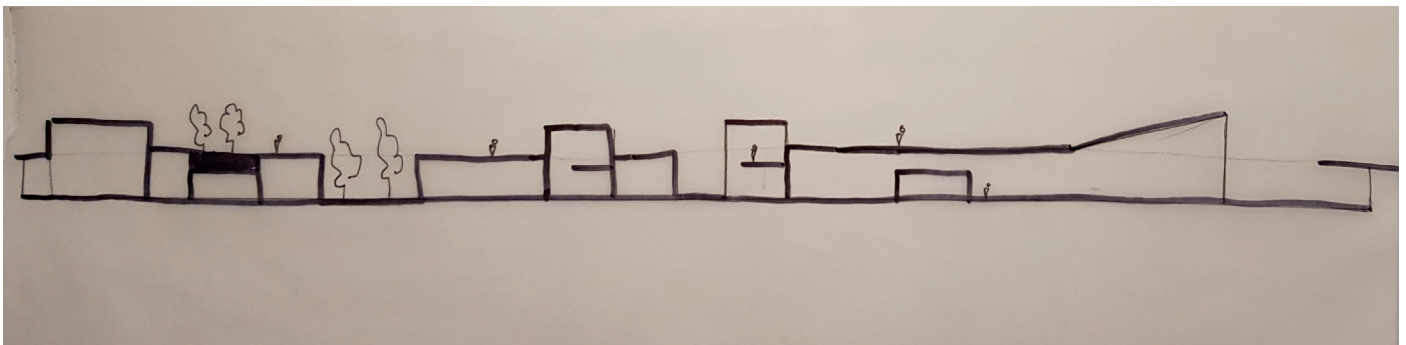
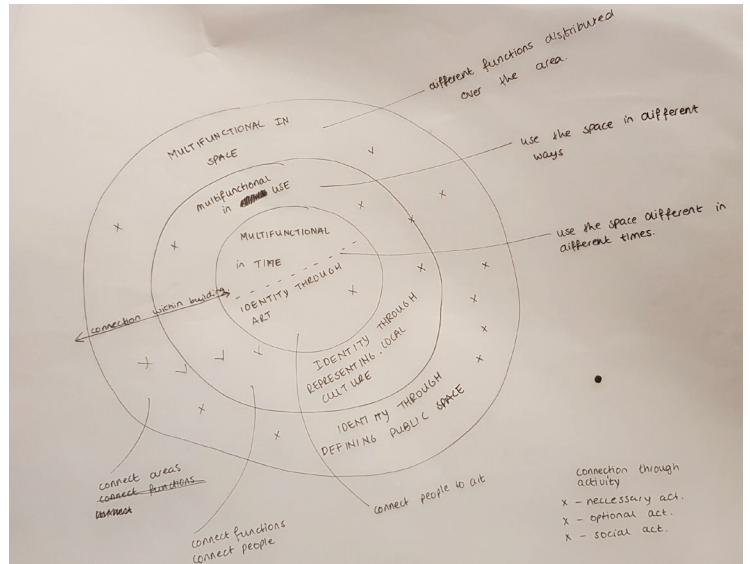
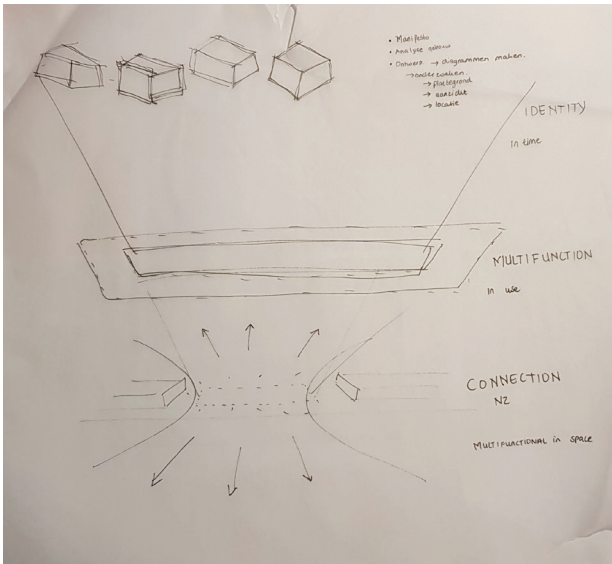
# SKETCHING EXPLORATION B



**Finding the right connection between the different functions with the right layout.**

Now having the three main pieces of my design the task was how to establish the right connections between these parts with the right layout. They needed to connect on multiple ends, but they weren't to be the same space. Still with the idea of the city, I drew a lot of possibilities, but I had a lack of guidelines. This was a phase where my design was not moving to a new level.





## THREE THEMES + MATRIX (INTERIM CONCLUSION 2)

With the development of the graduation plan research came the concepts of multifunctionality, identity and connection. These concepts served as guidelines for the design decisions. It gave me the realisation that I needed to take a step back and overlook the functions and their characteristics with-out to much of a spatial idea. That led me to the diagram below and with that the matrix covering the way each of the functions should treat the themes of multifunctionality, identity, and connection.

### IDENTITY

Create identity by being the museum as **part of the public realm**

Create identity by being space **for and moulded by the locals**

Create identity by being **bold, extravagant and unexpected**

### MULTIFUNCTIONALITY

**Multifunctionality in SPACE**  
Multiple functions in 1 area

**Multifunctionality in USE**  
Multiple uses for one space

**Multifunctionality in TIME**  
Multiple uses through different times

### CONNECTION

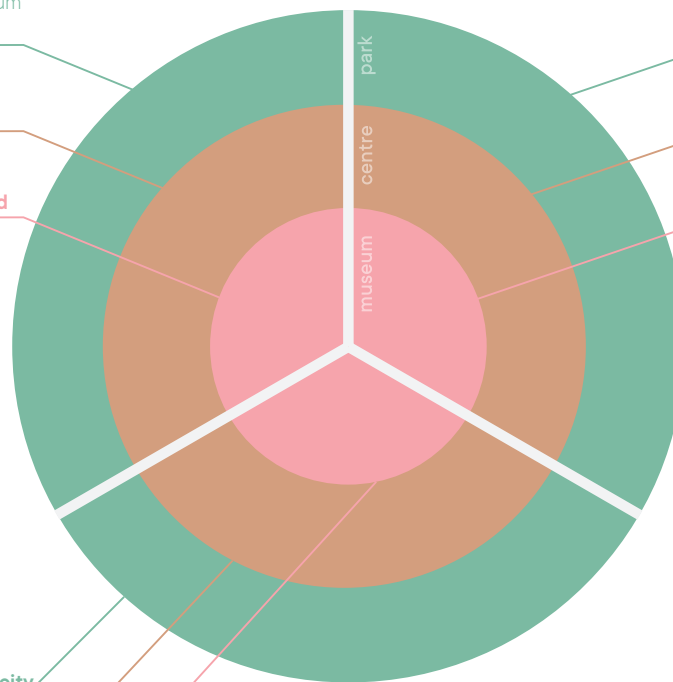
Connecting **different areas in the city**

Connecting **people and functions**

Connecting **people with art**

### ACTIVITY

Create activity throughout the whole complex to attract people which enhances the multifunctionality, identity and connection

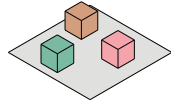


THE PEOPLES  
PARK

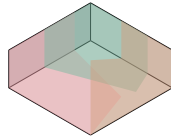
THE PEOPLES  
CENTRE

THE PEOPLES  
MUSEUM

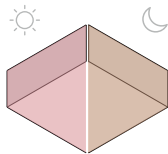
## MULTIFUNCTIONALITY



**Multifunctionality in SPACE**  
Multiple functions in 1 area

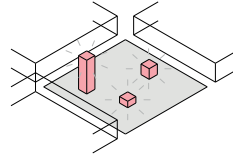


**Multifunctionality in USE**  
Multiple uses for one space

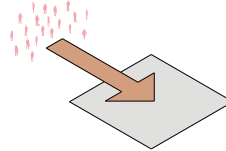


**Multifunctionality in TIME**  
Multiple uses through different times

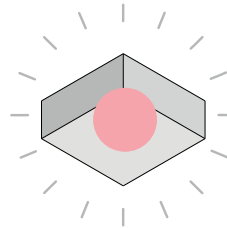
## IDENTITY



Create identity by being the museum  
as **part of the public realm**

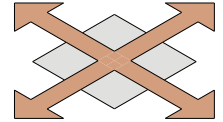


Create identity by being space  
**for and moulded by the locals**

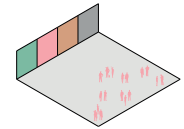


Create identity by being  
**bold, extravagant and unexpected**

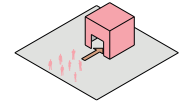
## CONNECTION



Connecting **different areas in the city**



Connecting **people and functions**

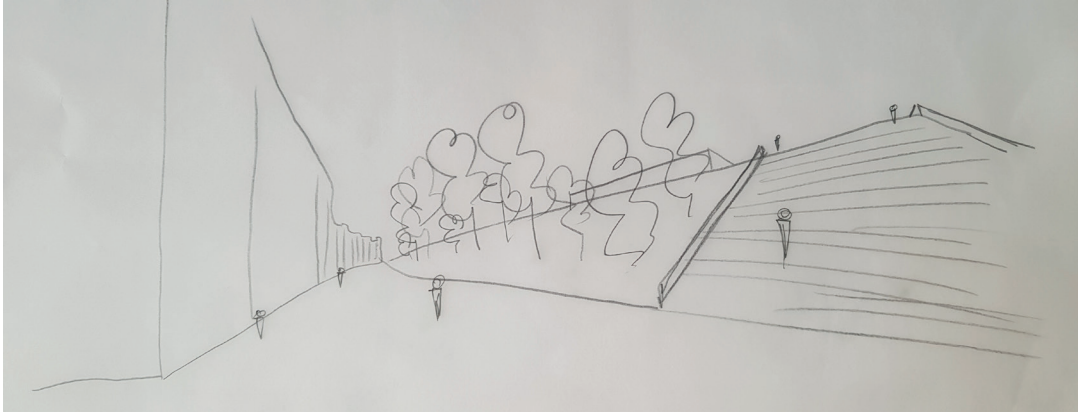


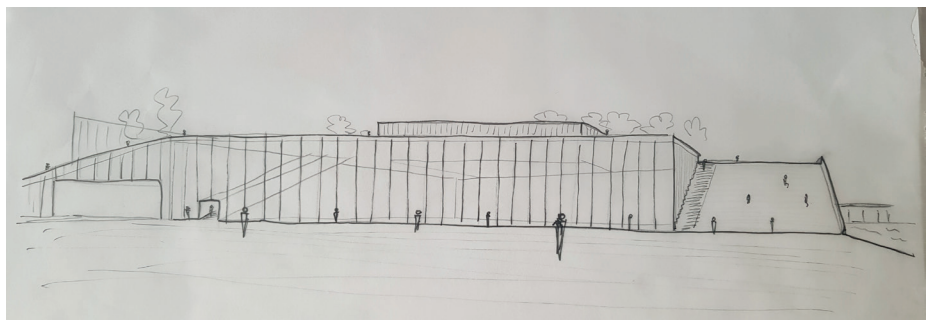
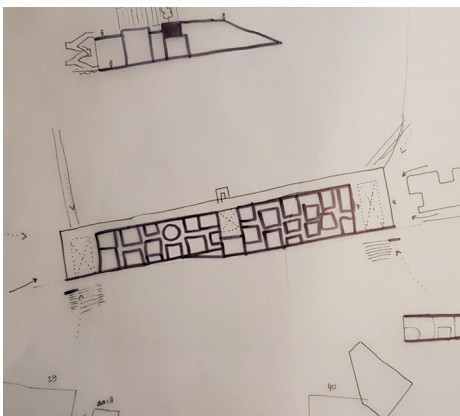
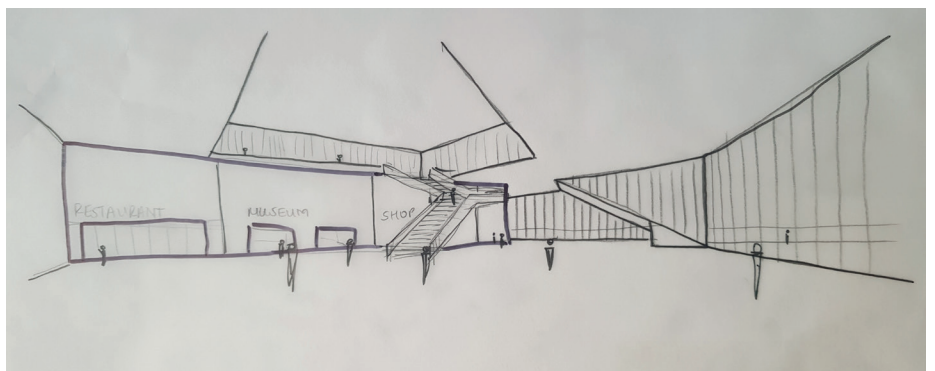
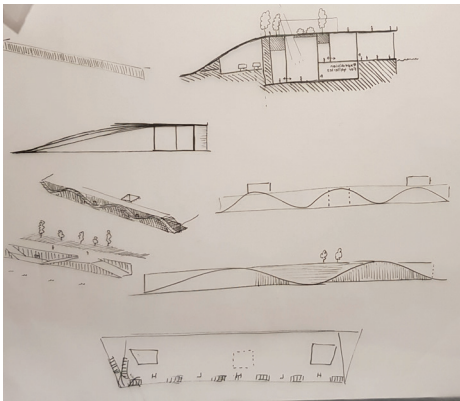
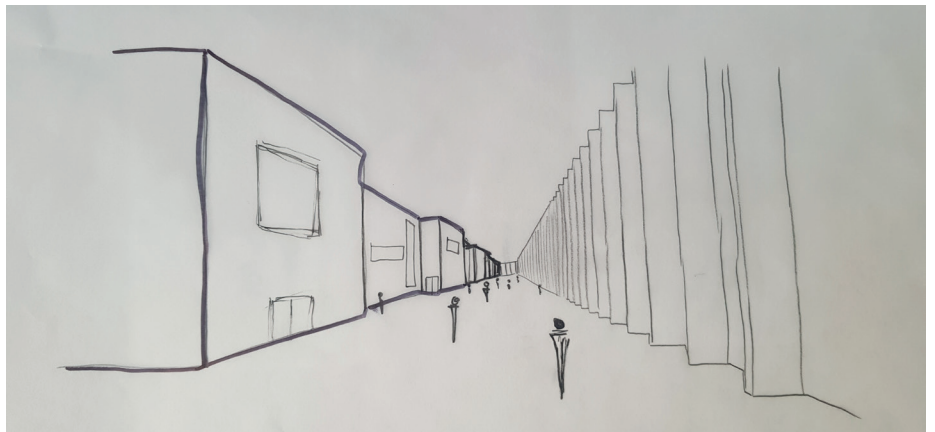
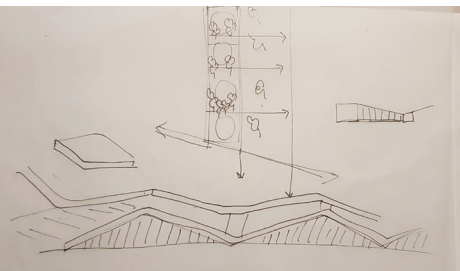
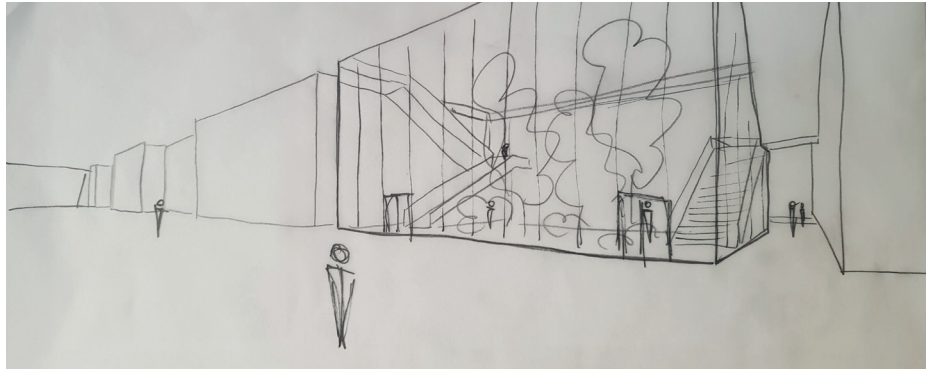
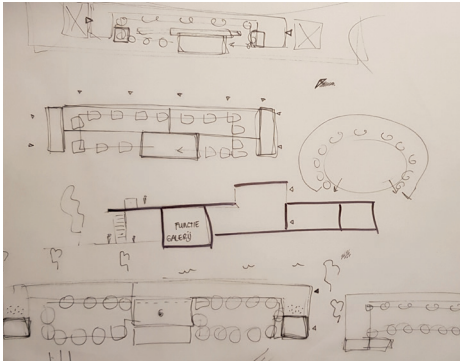
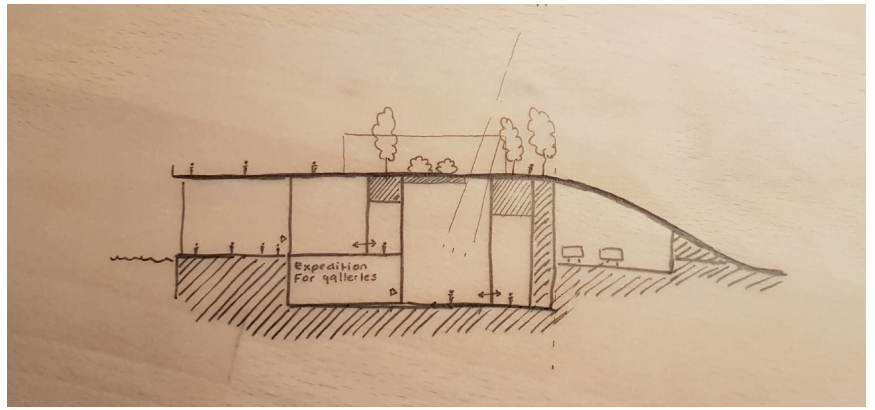
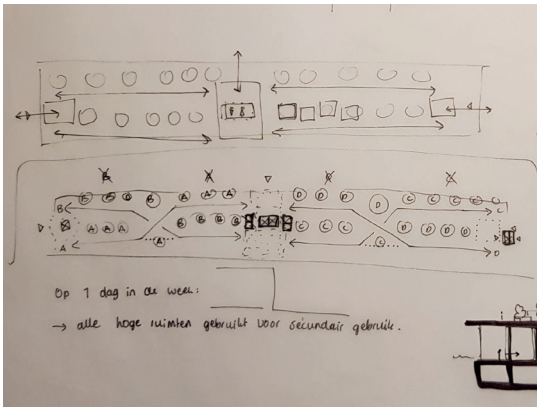
Connecting **people with art**



## SKETCH EXPLORATION C

With the concept in order I could again figure out the spatial layout of the building, but this time with more guidelines and therefor less endless sketching possibilities. With these guidelines and all the previous explorations I developed a design which has almost all the elements of the P2 design but unpolished.



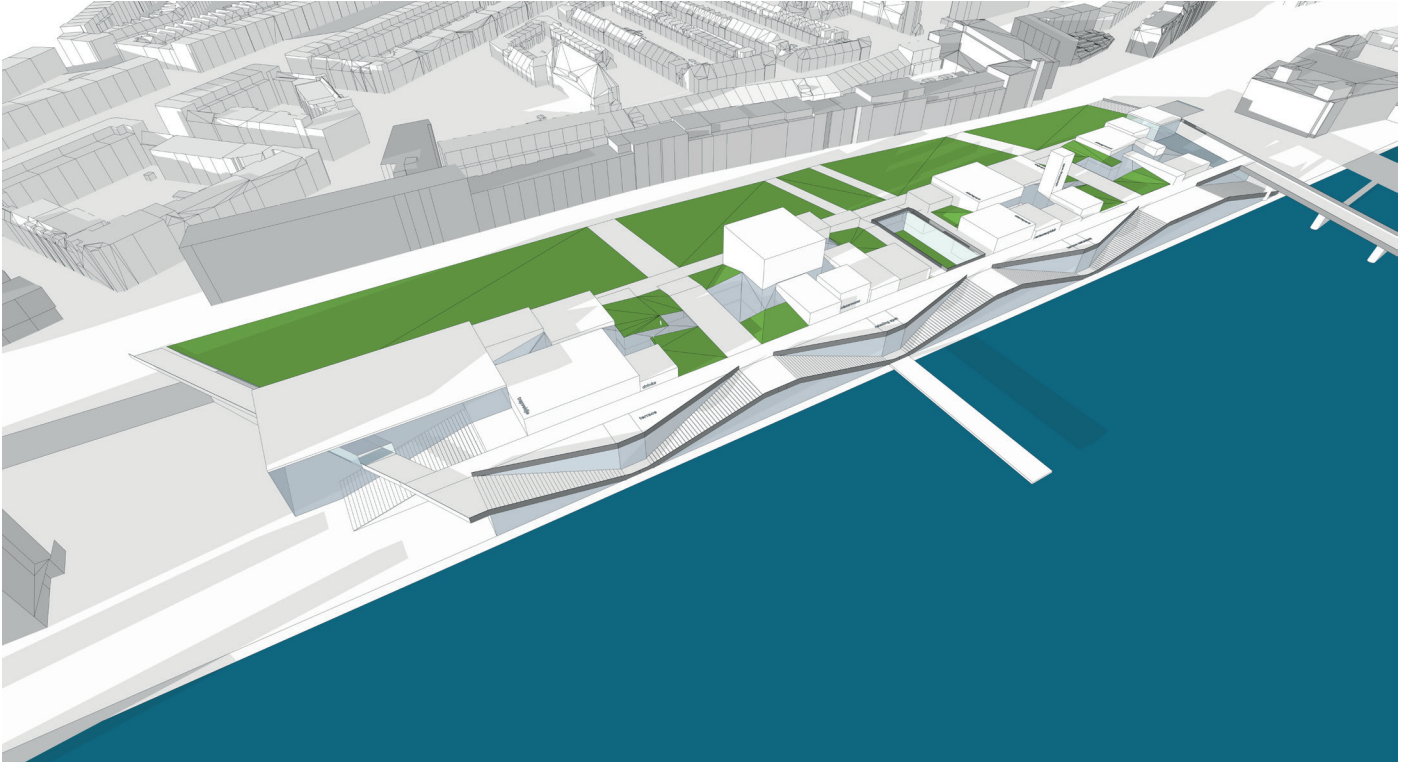




# SKETCHUP MODEL EXPLORATION

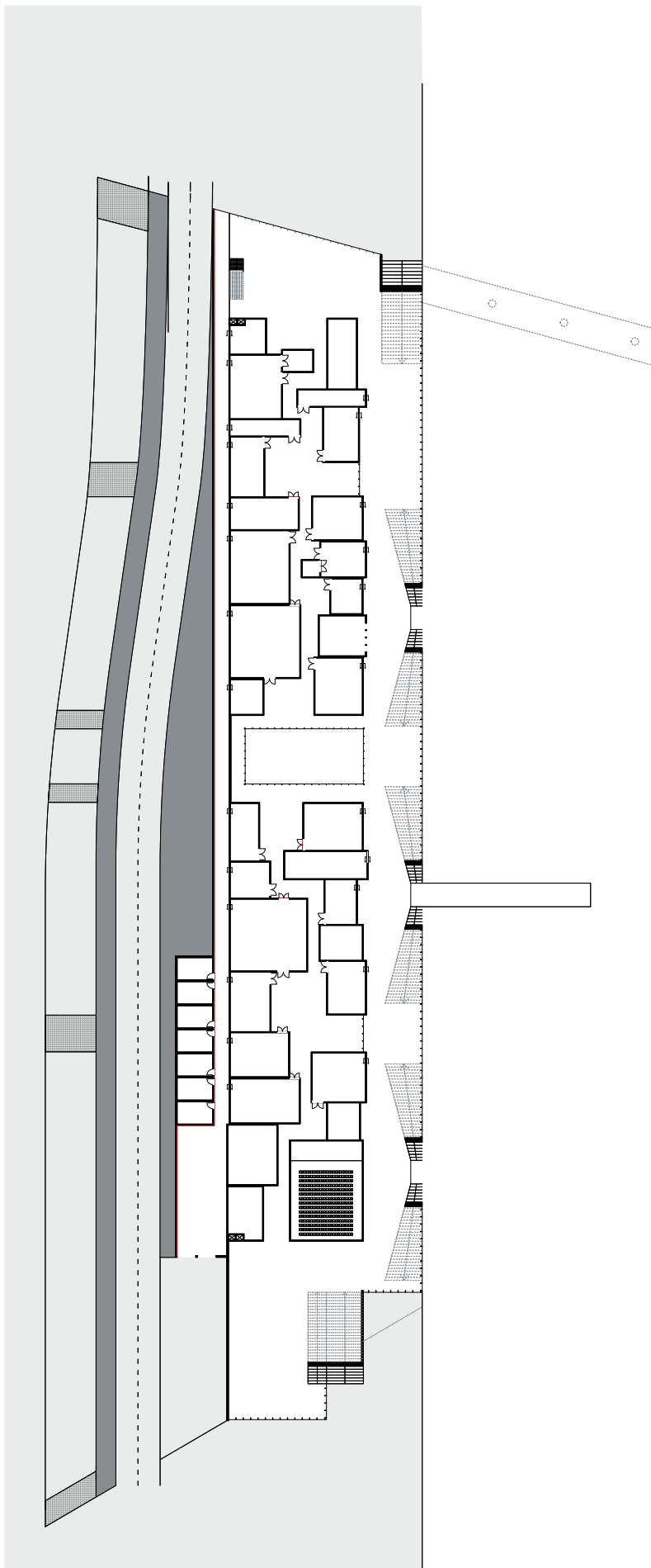
The next stage for me was to build the design in SketchUp and do research to the volume and mass. I built the complex and made constant changes along the way. With that came new ideas in the development of the concept and perfections to the already existing ones and that led me to the design that it is today.

Unfortunately I made the mistake of not documenting my process along the way. Therefore the only view of this part of the process is the current state of the model.



Current state of the sketchup model.

## P2 DESIGN + REFLECTION



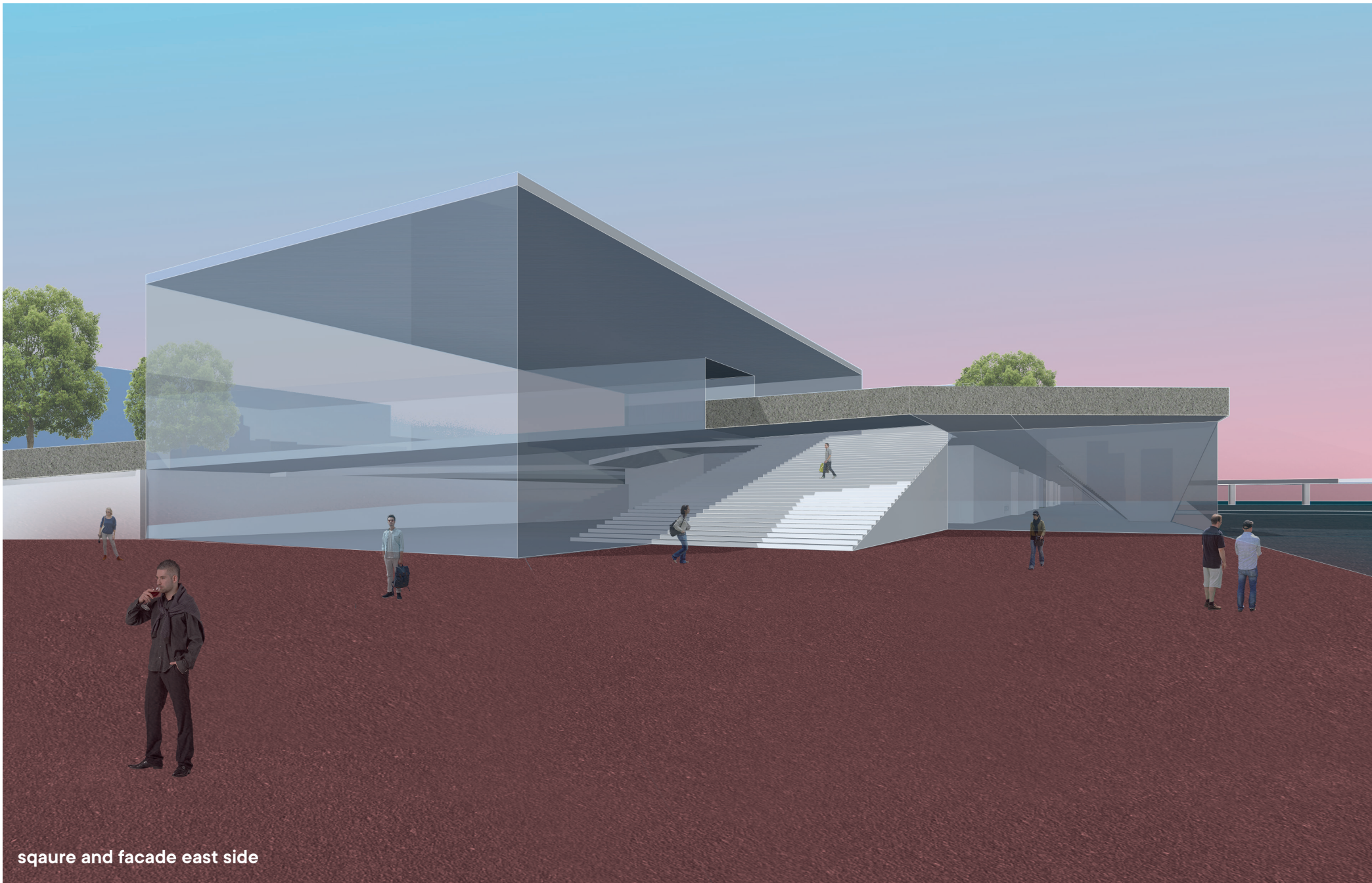
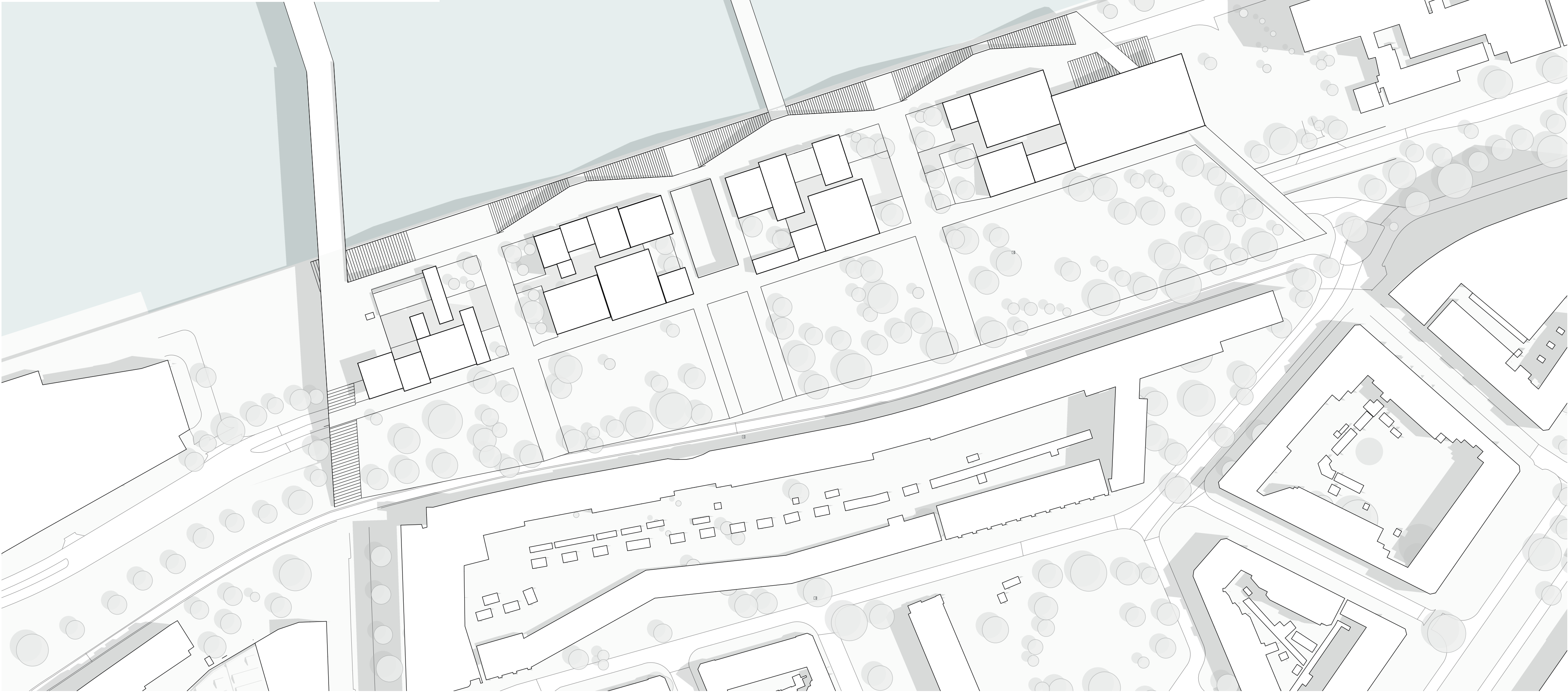
Next you will find the result of the past months. I'm happy with the preliminary design. I'm confident that this design can be the basis for a good graduation project. Although the process was not the most efficient and maybe not the standard, I think this is just my personal way of working and that works for me. Within all the chaos on paper a well thought idea grows in my head which is a result from everything in the process. I will explain everything in the coming presentation.



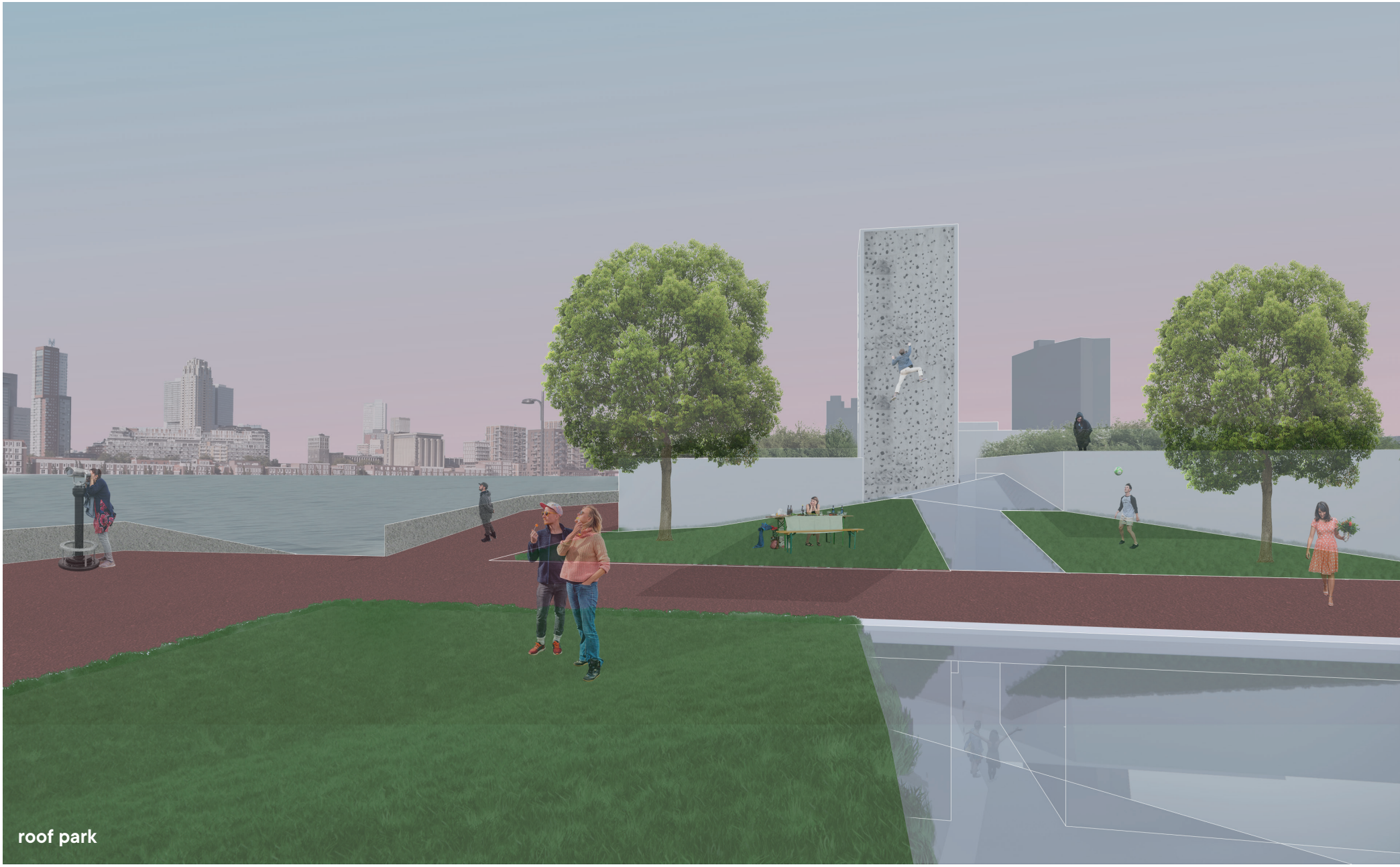
THE MULTIFUNCTIONAL  
MUSEUM

MAX VAN STEEN PUBLIC BUILDING GRADUATION STUDIO

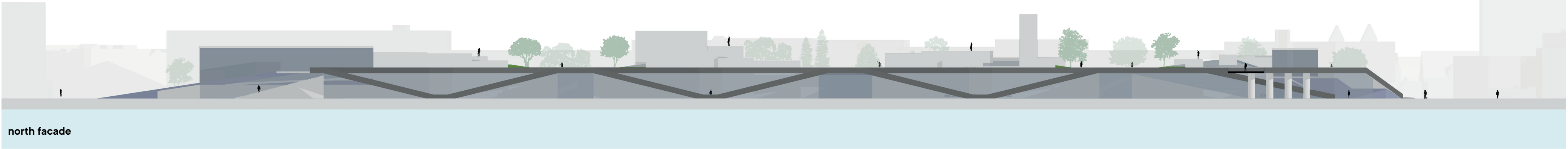
SITE PLAN 1:1000



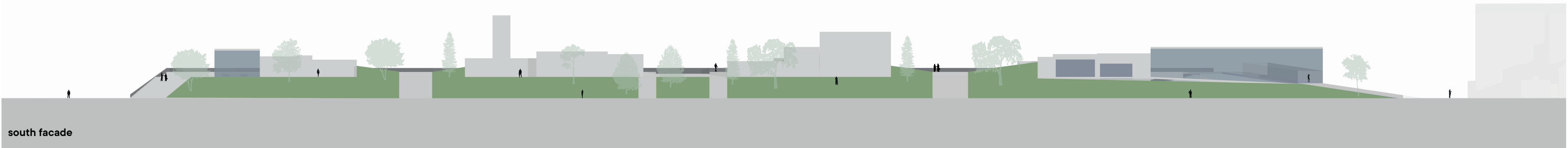
sqaure and facade east side



roof park



north facade



south facade

ELEVATIONS 1:750

CONCLUSIONS  
SITE ANALYSIS



Add greenery and public space to the Tarwewijk



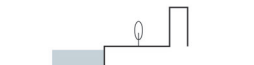
Culture is everywhere. Connecting different kinds of culture gives opportunity.



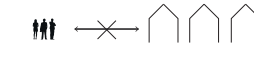
Bridge over Maashaven and tidal park as opportunity for the museum



Embrace the main connections and enhance the other connections



Create sheltered waterfront with variety and active plinth.

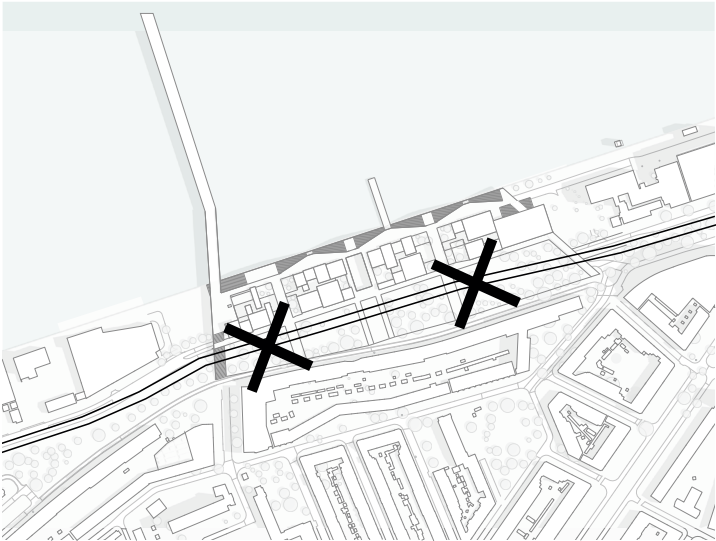


The people of the Tarwewijk don't feel connected to the neighbourhood but do feel connected to each other.

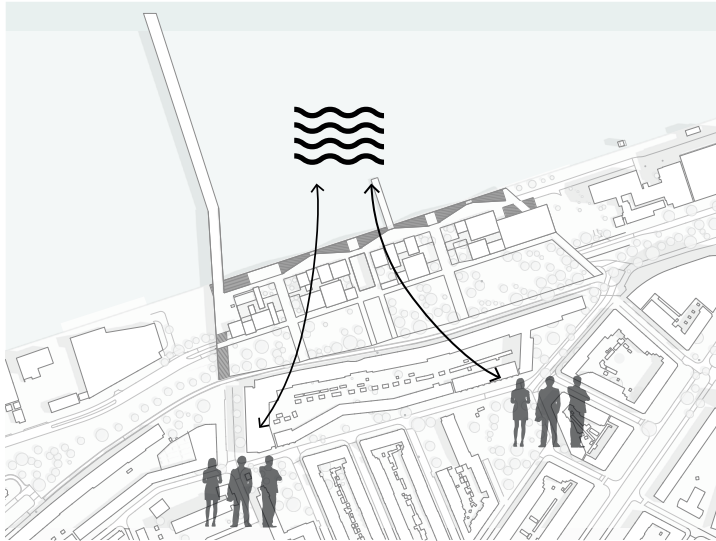


Infrastructure and dike as visual and physical barrier

STARTING POINTS MASTER PLAN



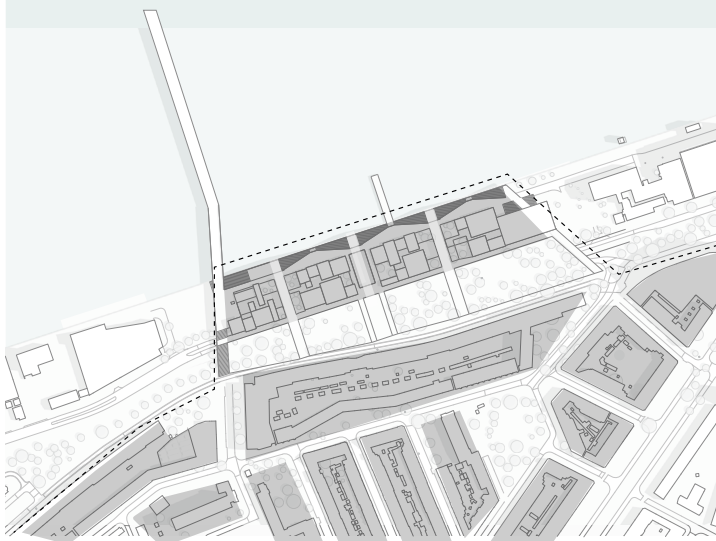
remove barrier



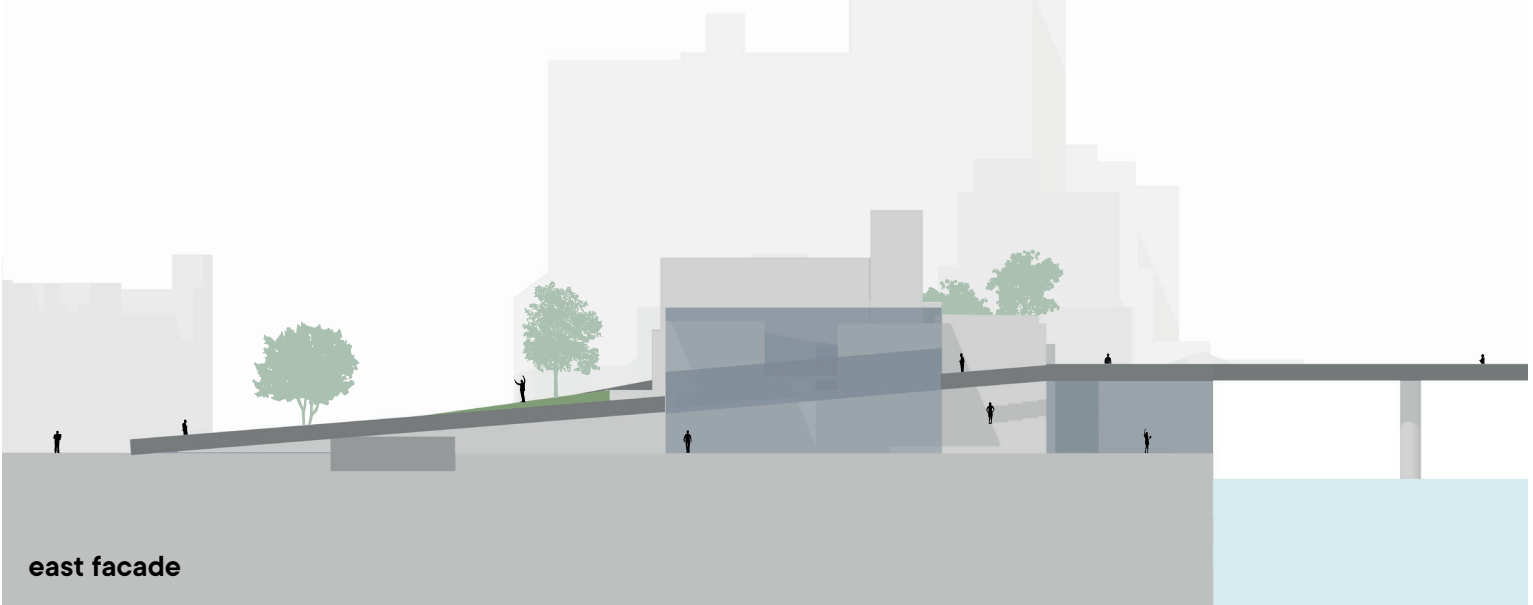
connect people Tarwewijk with water



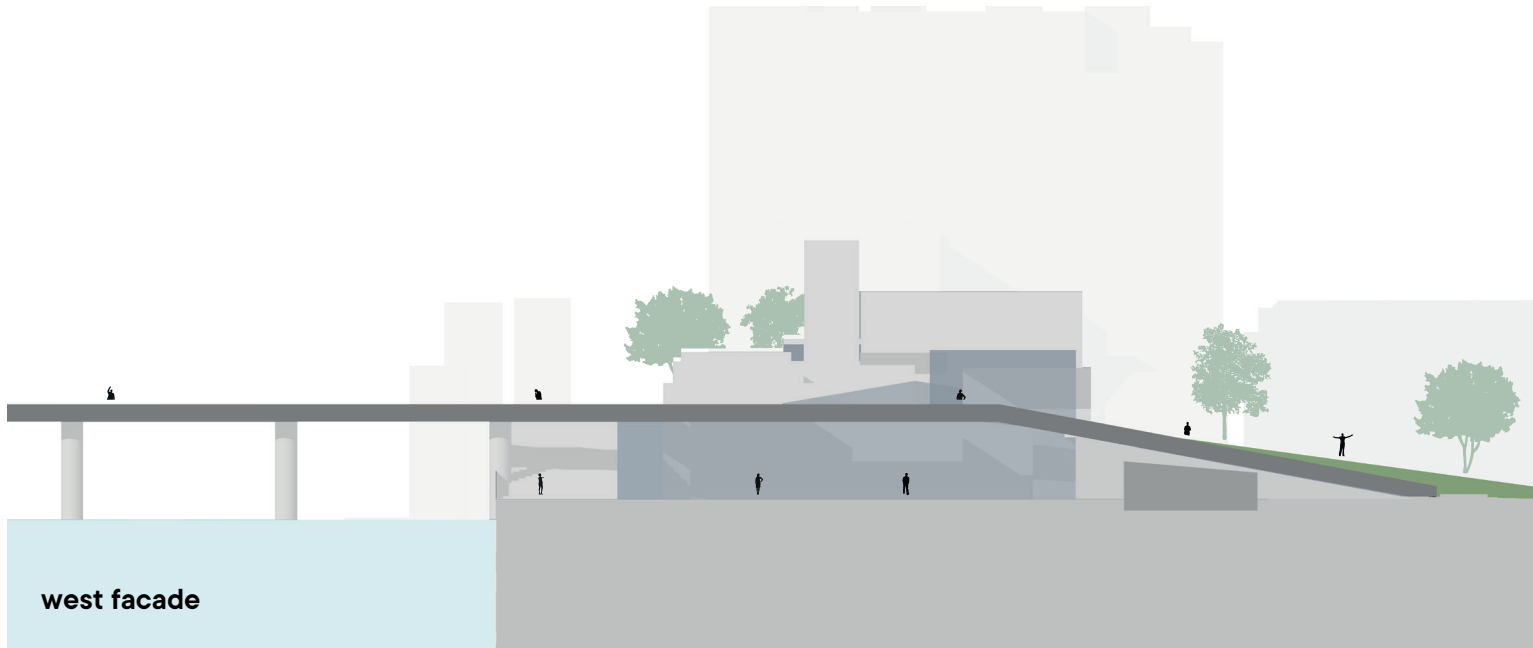
connect to existing networks



be part of the neighbourhood

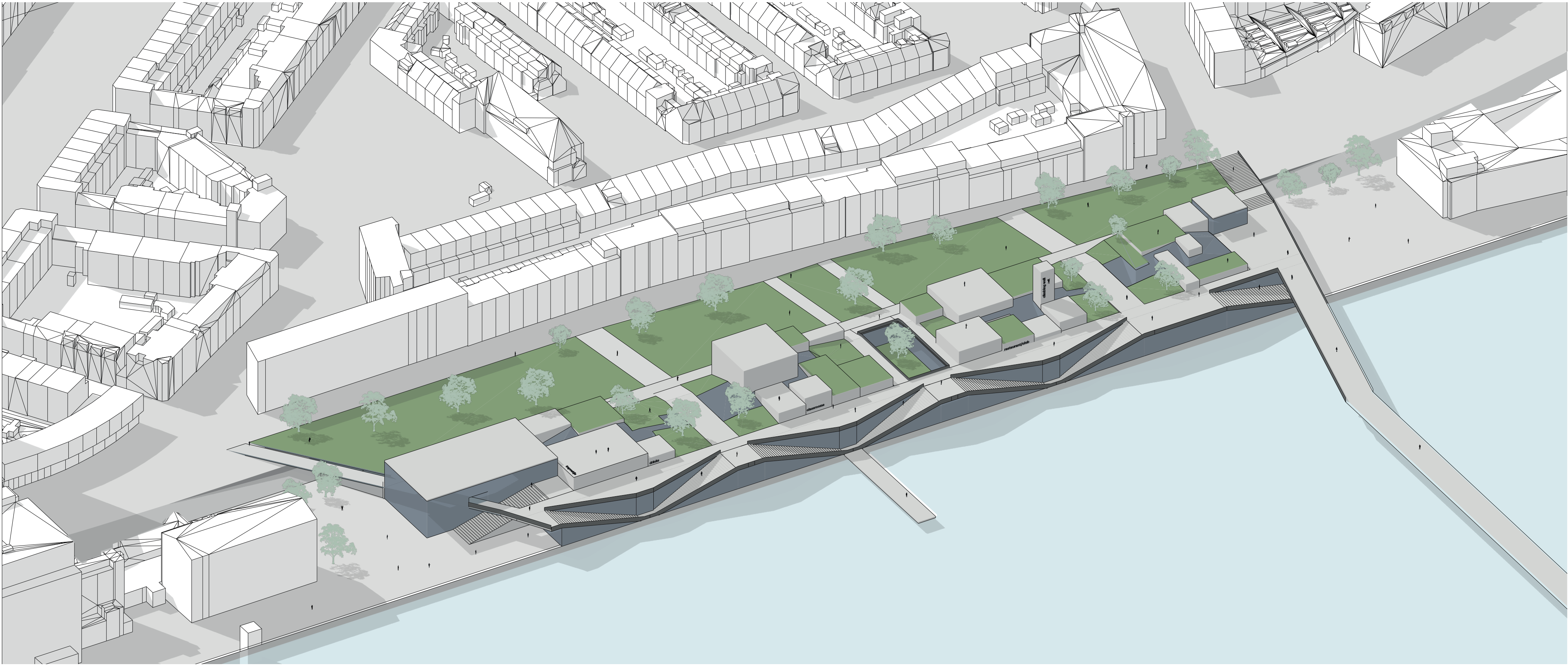


east facade

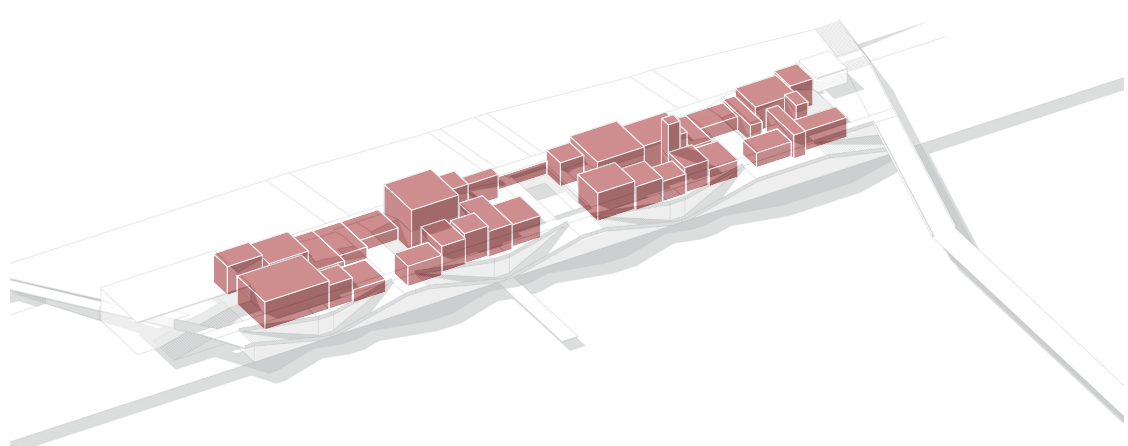


west facade

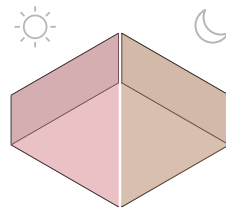




### THE PEOPLES MUSEUM



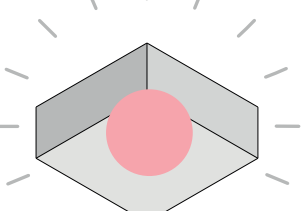
MULTIFUNCTIONALITY



**Multifunctionality in TIME**

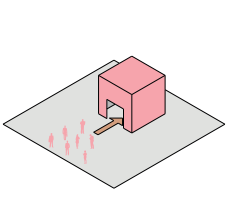
Multiple uses through different times

IDENTITY

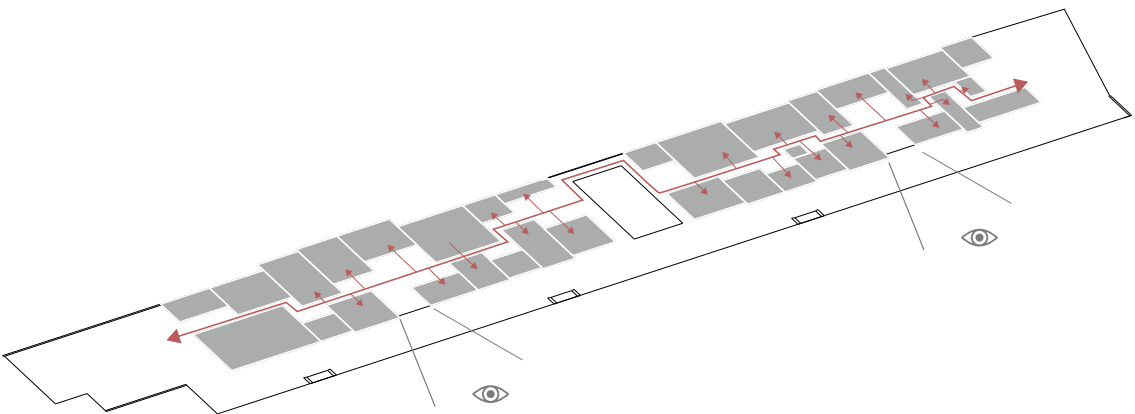


Create identity by being **bold, extravagant and unexpected**

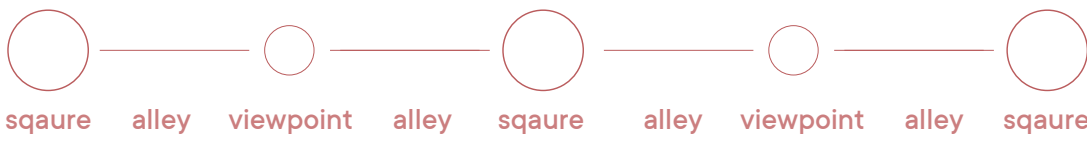
CONNECTION



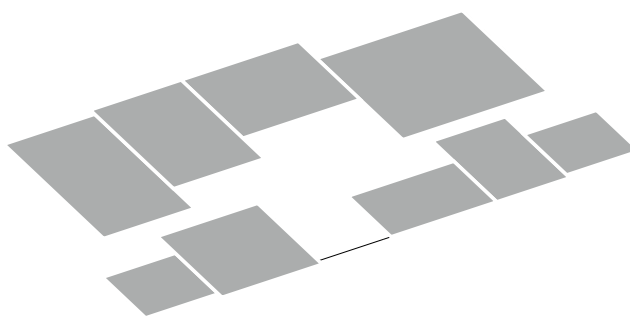
Connecting **people with art**



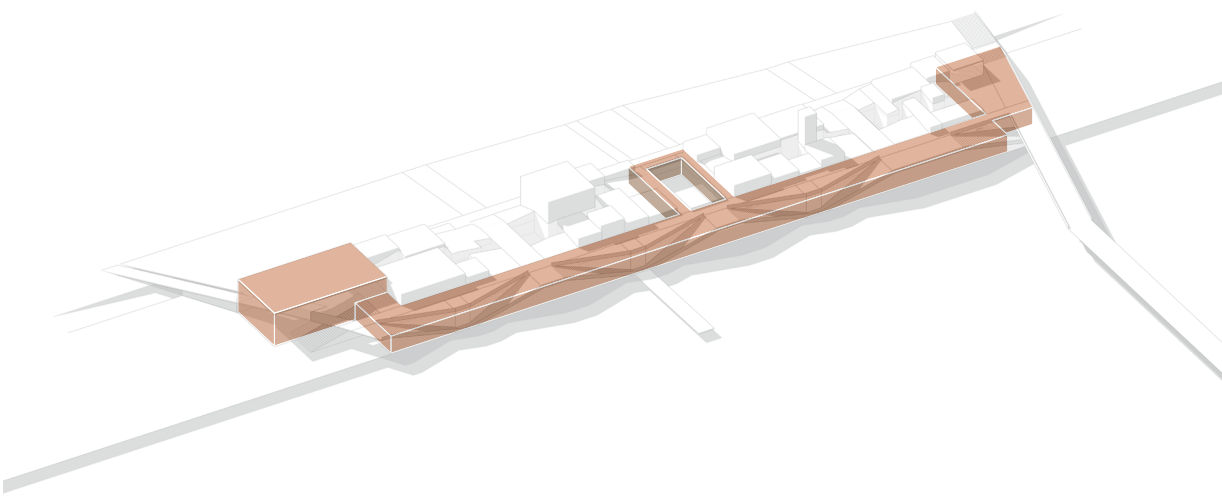
routing museum



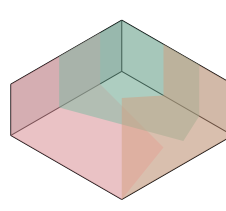
square alley viewpoint alley square alley viewpoint alley square



### THE PEOPLES CENTRE



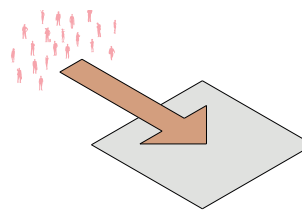
MULTIFUNCTIONALITY



**Multifunctionality in USE**

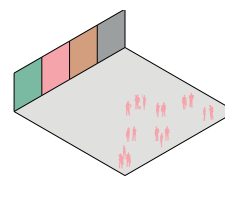
Multiple uses for one space

IDENTITY

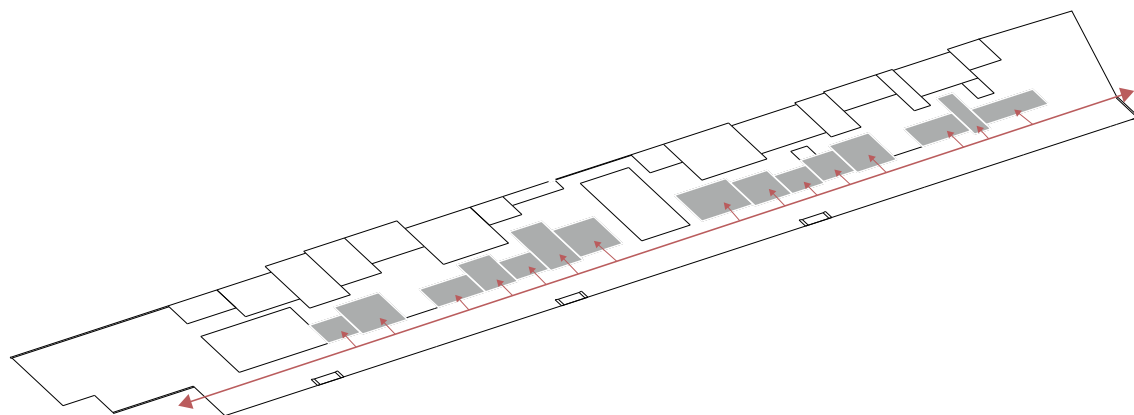


Create identity by being space **for and moulded by the locals**

CONNECTION



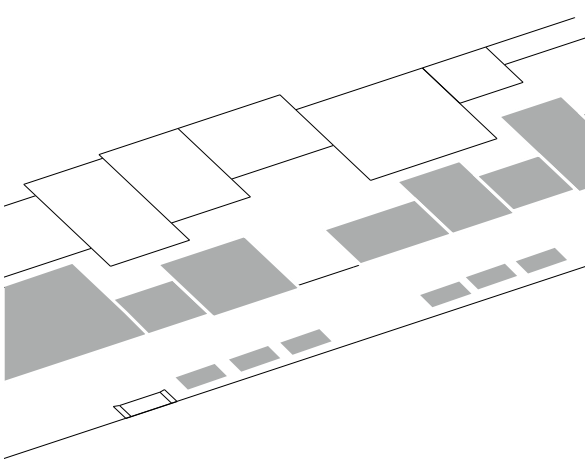
Connecting **people and functions**



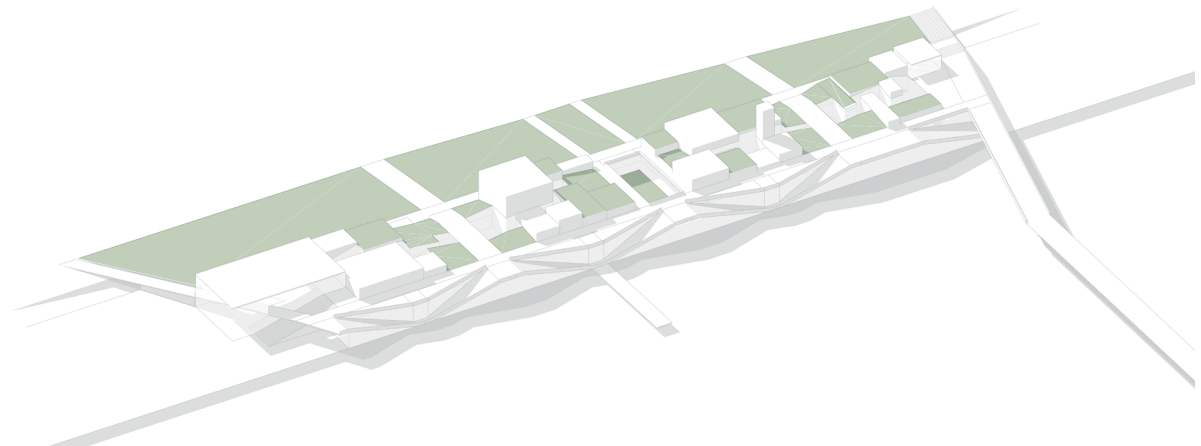
routing public centre



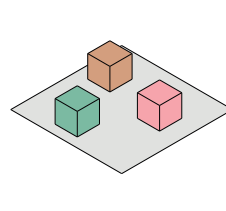
square quay square quay square



### THE PEOPLES PARK



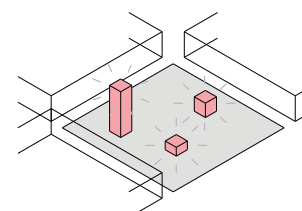
MULTIFUNCTIONALITY



**Multifunctionality in SPACE**

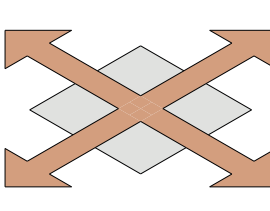
Multiple functions in 1 area

IDENTITY

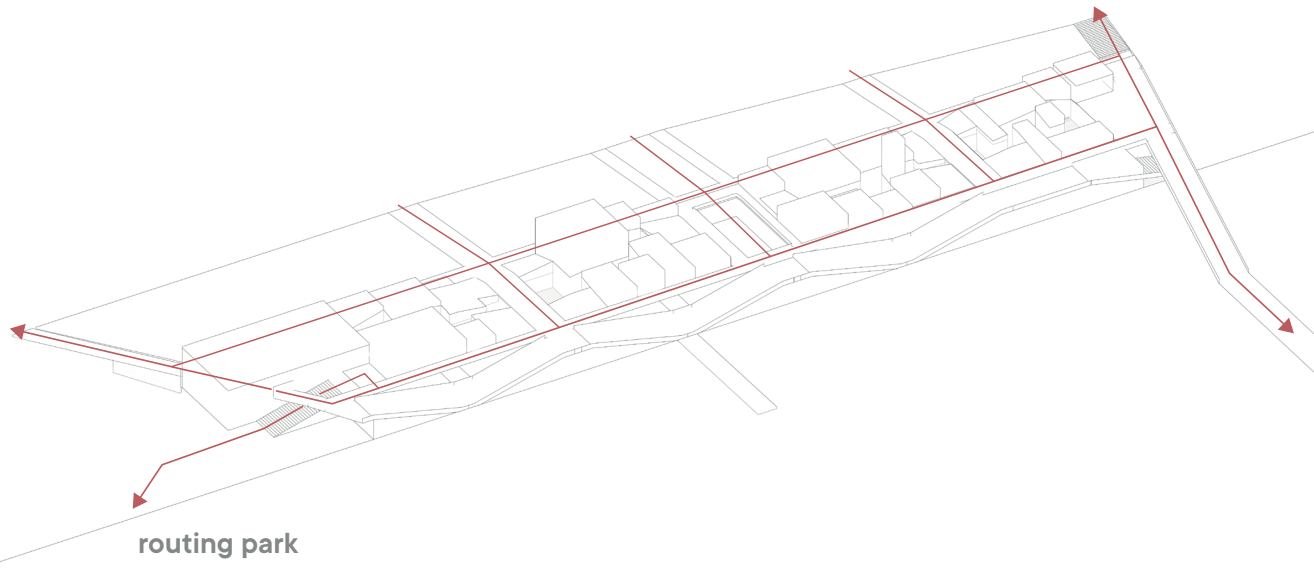


Create identity by being the museum **as part of the public realm**

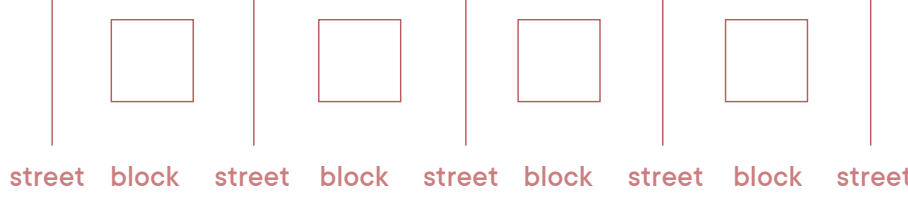
CONNECTION



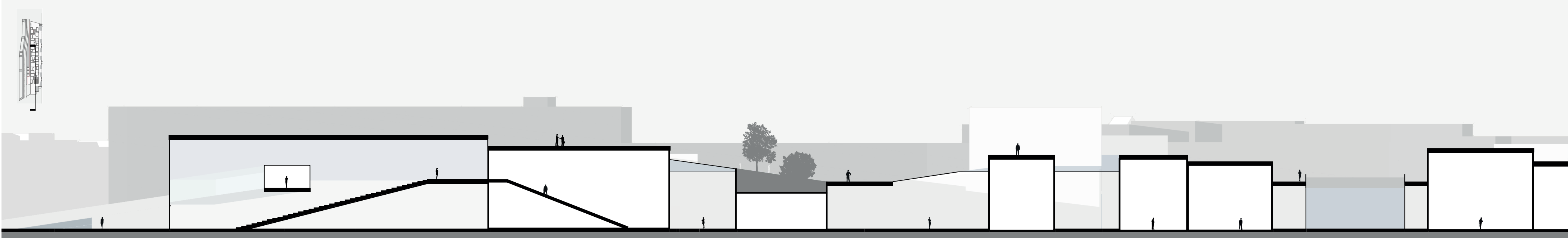
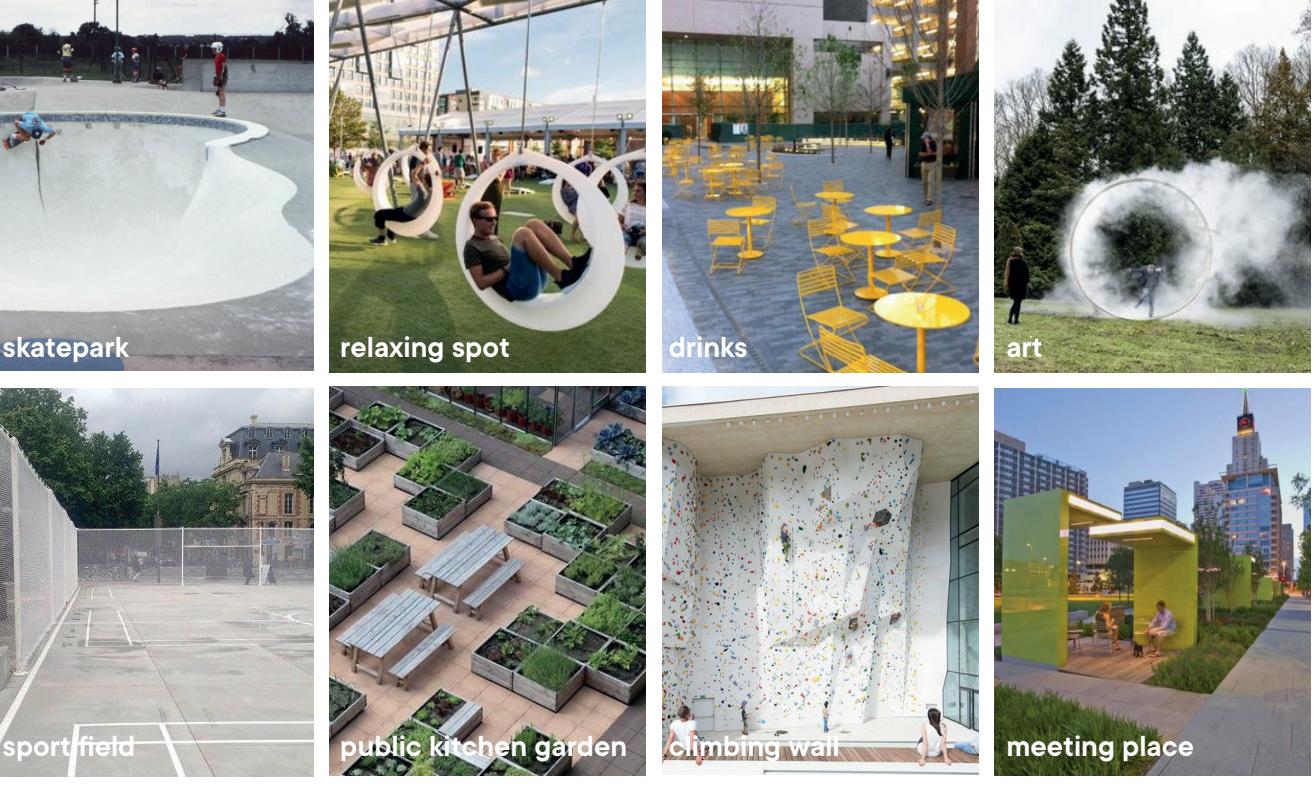
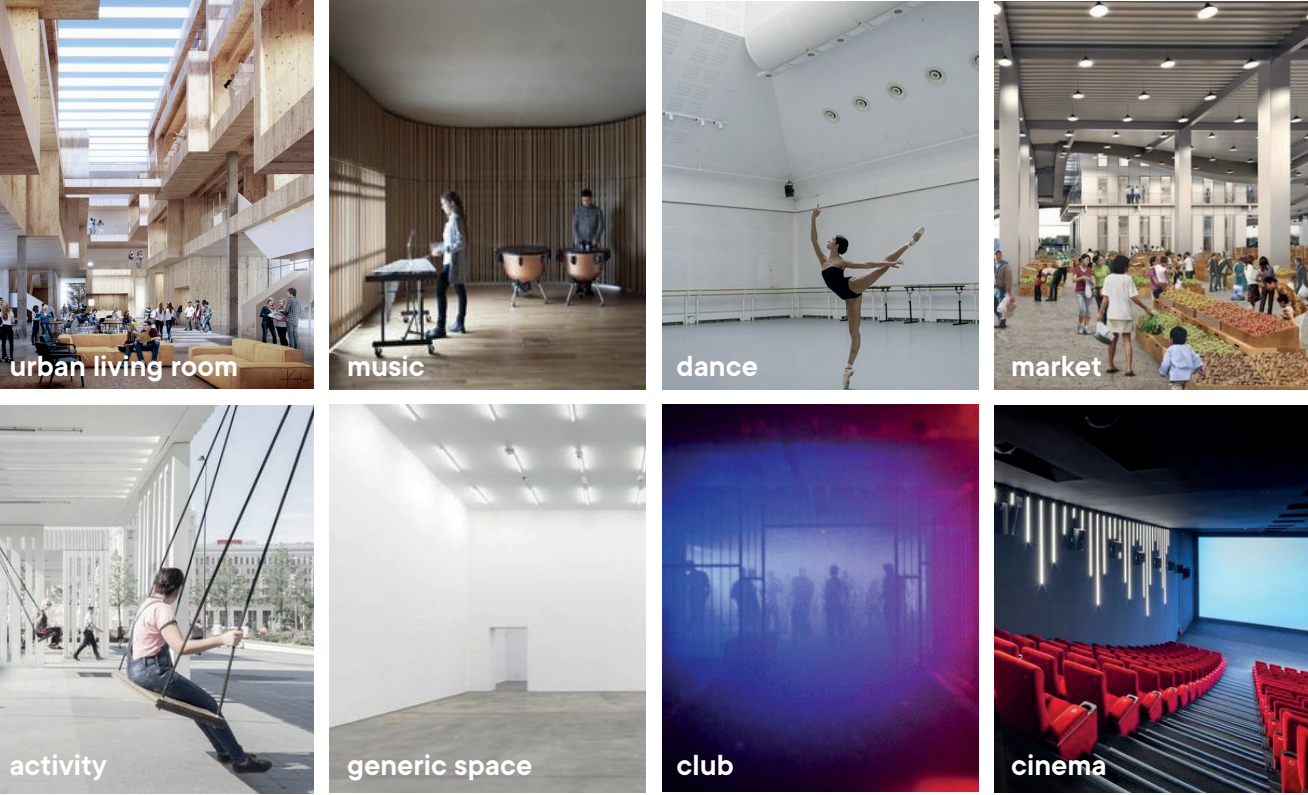
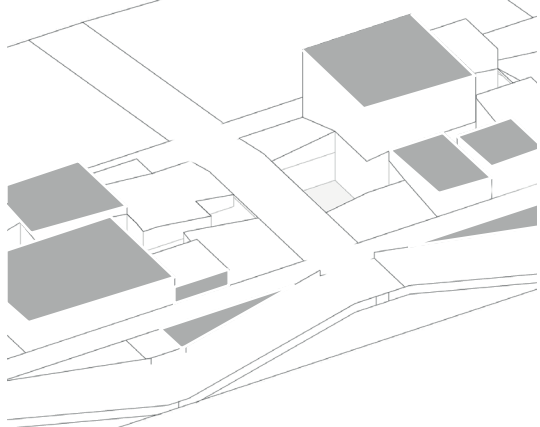
Connecting **different areas in the city**



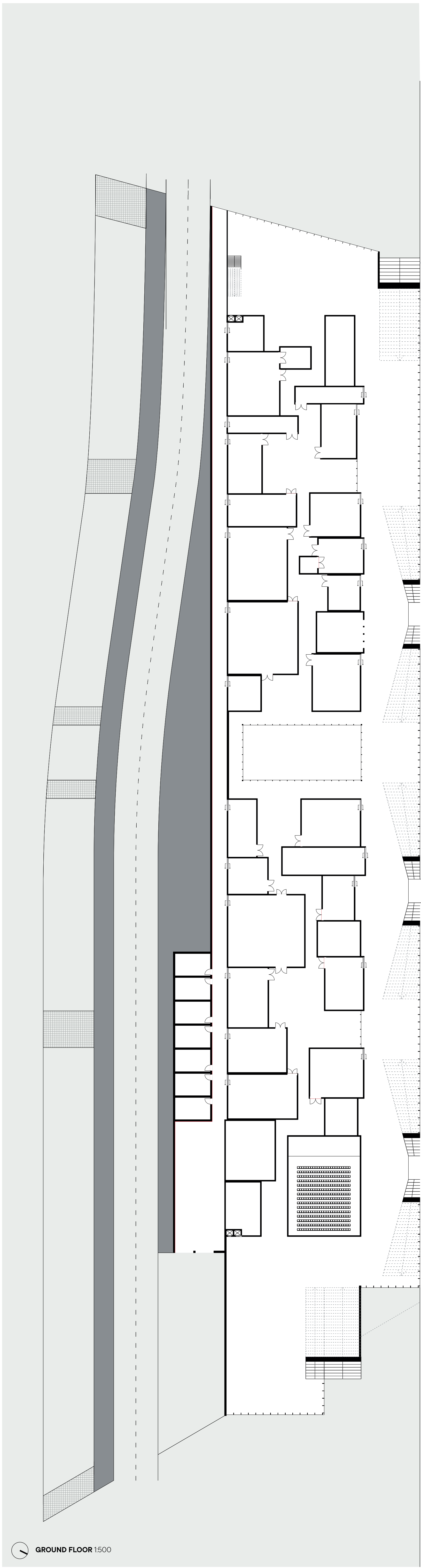
routing park



street block street block street block street block street







#### Design focused on people

It is a museum that envisions culture in a broader sense of the word. And makes people consciously and unconsciously connect with culture. The museum does this by focussing on the experience of art and culture. Instead of the art itself, it is focused on the user.

It explores the experience of arts and culture through doing it and letting people 'do' culture. Because culture is made by the people and wouldn't exist without people. The museum tends to reflect and enhance the local culture by giving the people a stage wherein they can experience and perform culture.

It is a museum where the experience of art, culture and architecture is central. The route of the museum is linear and consists of multiple galleries where every gallery serves one artwork where the visitor can be part of. The route should provide a wide range of: conceptual art (filling whole rooms), digital art (using dark rooms and lights), directed views of the surroundings and colourful routes where art is present. The galleries and the route should all be an immersive experience on its own and should force people to experience the art in stead of just seeing it.

#### Bringing people to the Maashaven waterfront

The building should serve as a symbol for Rotterdam South and should become a part of the identity of the neighbourhood and its people. The building and its public space will connect the water with the neighbourhood and should provide an attractive public waterfront space which to be enjoyed by locals and visitors. The public space and the museum tends to enhance cultural fusion by bringing the rest of Rotterdam to the Maashaven.

#### Connecting high and low culture

The public space should become part of the city and should act as a connector of different parts of the city on a physical level by connecting south to the water and serving as a public pedestrian route. It should also act as a connector on a cultural level by bringing different cultures together and bringing culture in general to the people. In general it should act as a place where low culture and high culture meet and blend.

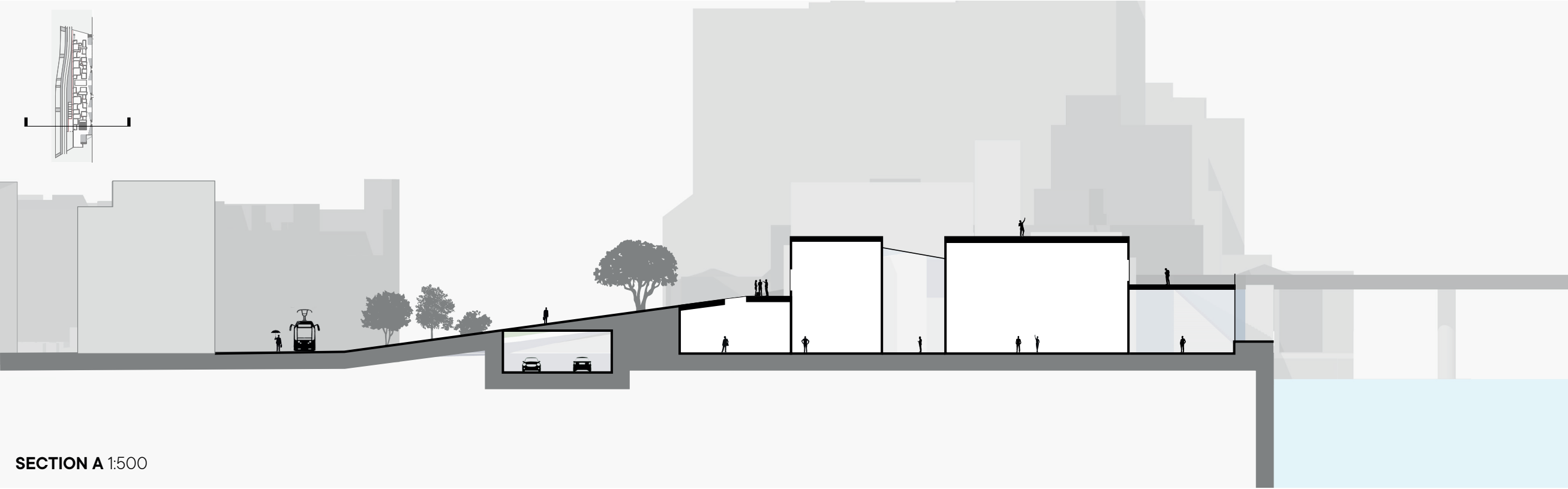
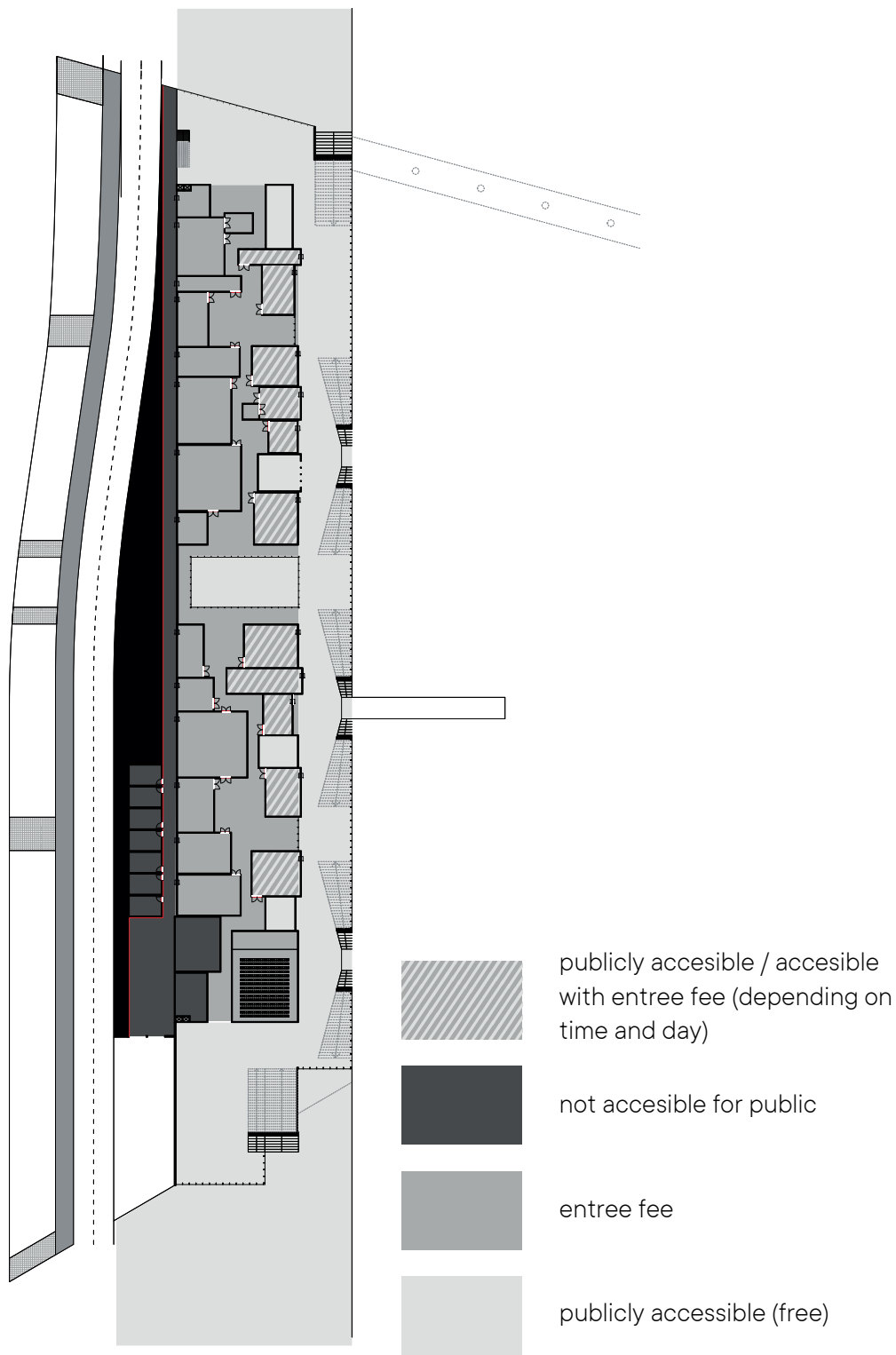
The aim of blending these cultures is to create a public building and park which has the identity of the neighbourhood and enhances that identity. Therefore it can enhance the connection people have with their own neighbourhood.

#### Multifunctionality

The public (free) part of the museum will also function as a cultural centre from where all the exhibition spaces can be visited. Depending on the exhibitions the galleries can be used for varied other activities which will be organised every 6 months. These activities could for instance be: dance, music, meetings, lectures, very temporal exhibitions, or anything else. It is used as spaces for the people of South. So for instance a market can be hosted in the museum hall. Other galleries in the museum will at night be turned into a club that functions on its own but is hosted in the museum building. Also the auditorium of the museum will be turned into a cinema at night.

All this makes the museum a multifunctional complex which increases the vibrance of the area. By initiating a dynamic programming engaging locals and everyone else through lectures, events, meetings, movies, clubbing, dance and a wide arrange of other activities.

#### PAID vs FREE DIAGRAM





# Graduation Report P3 + P4

Max van Steen  
Public Building Graduation Studio

## STRENGTHS

- connection to the context
- relation to the water
- qualities of the 'quay'
- concept of bringing things together
- type of art

(inter-

## OPPORTUNITIES

- 'collaboration' with the tidal park
- the bridge to katendrecht as 'incubator' for the quay
- access from the neighbourhood
- minimalizing boundaries
- connection roof park with indoors

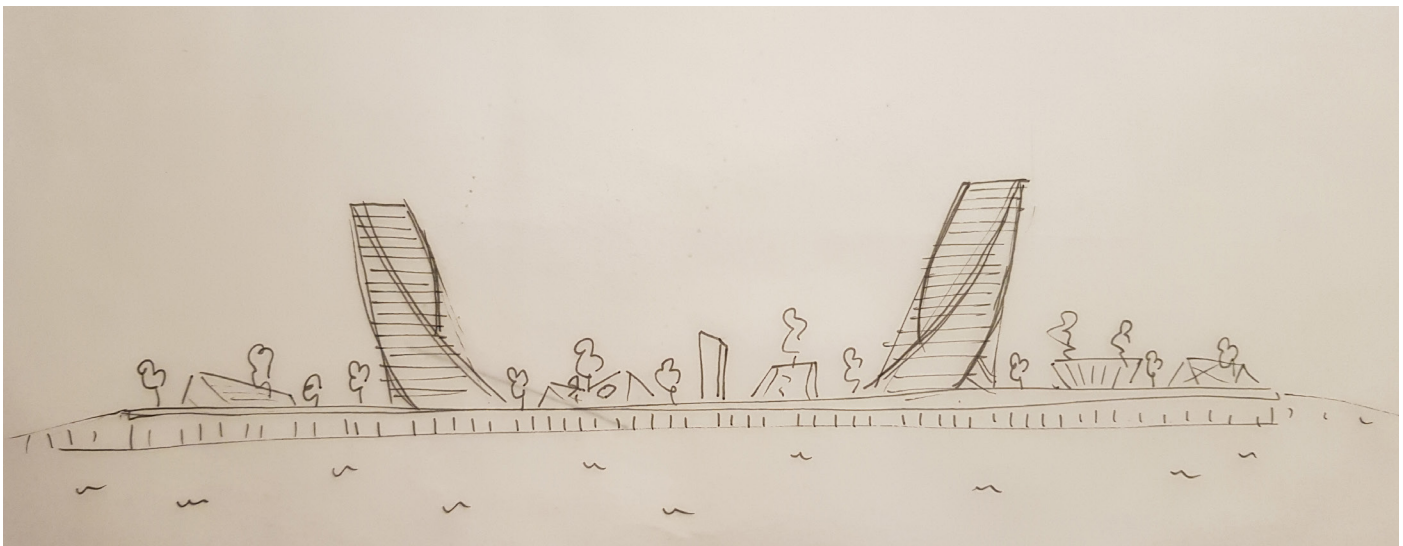
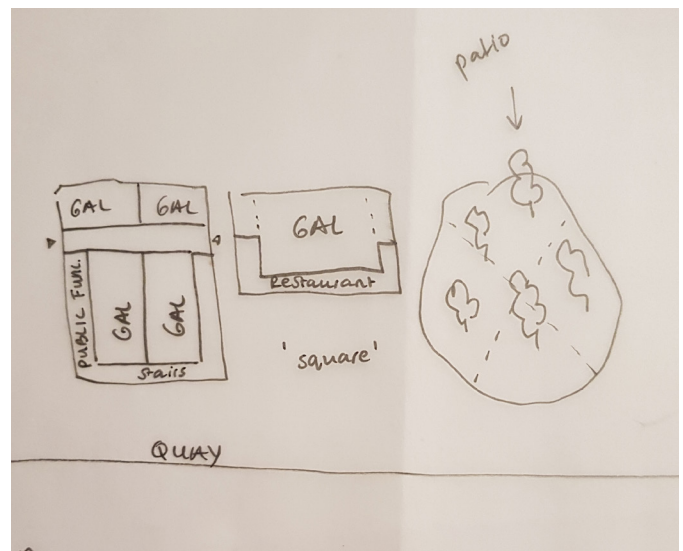
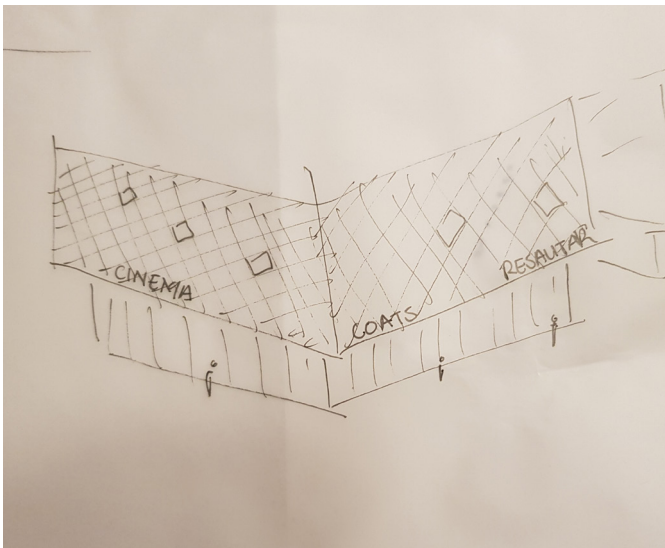
(exter-

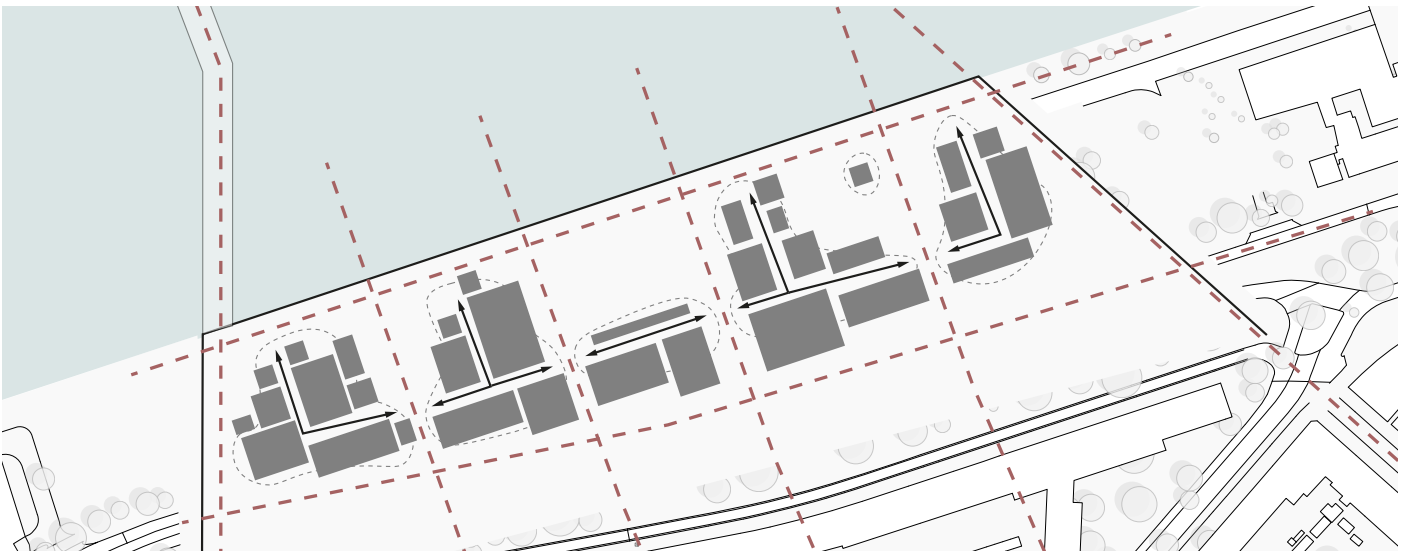
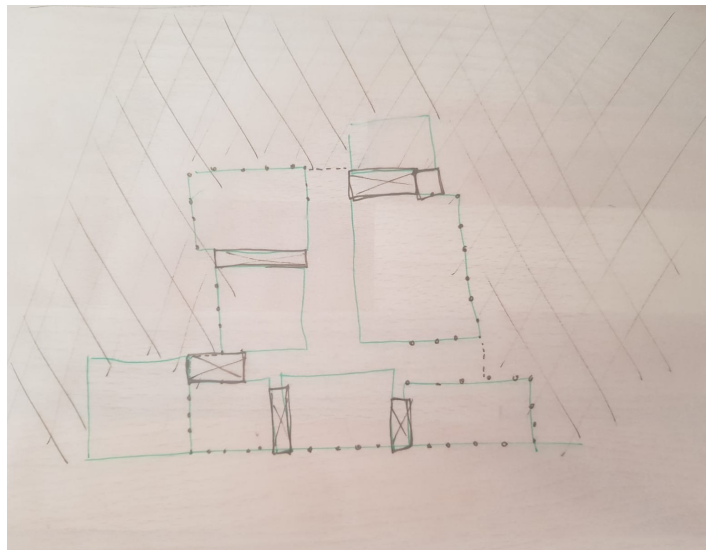
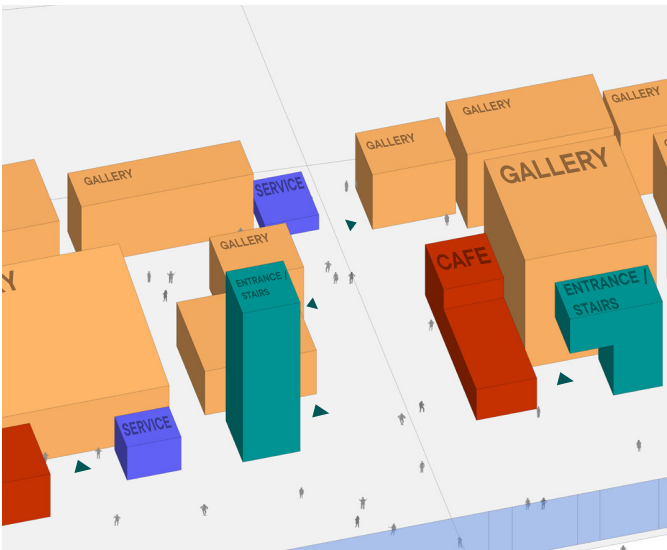
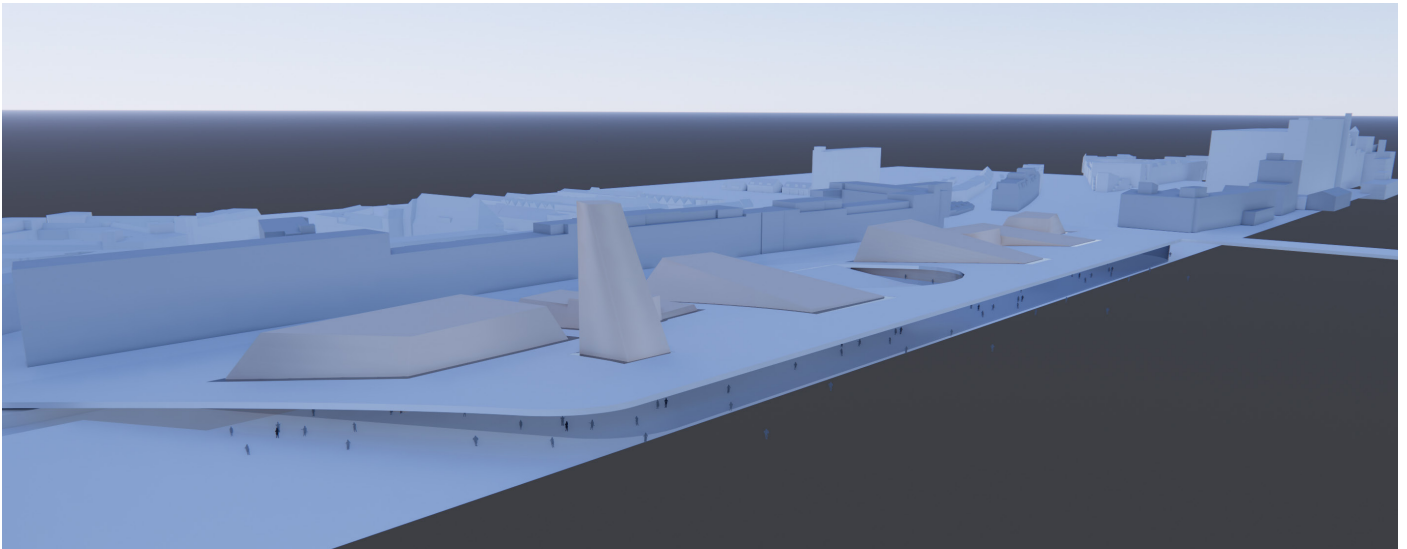
## WEAKNESSES

- scale too big (no intimate space)
- inactive plinth (on both levels)
- expensive (bombastic) building
- monotonous in type of galleries
- monotonous in 'quay' space
- inconsistent form language
- the story behind the plan (purpose vs means)
- integration of non public part of building

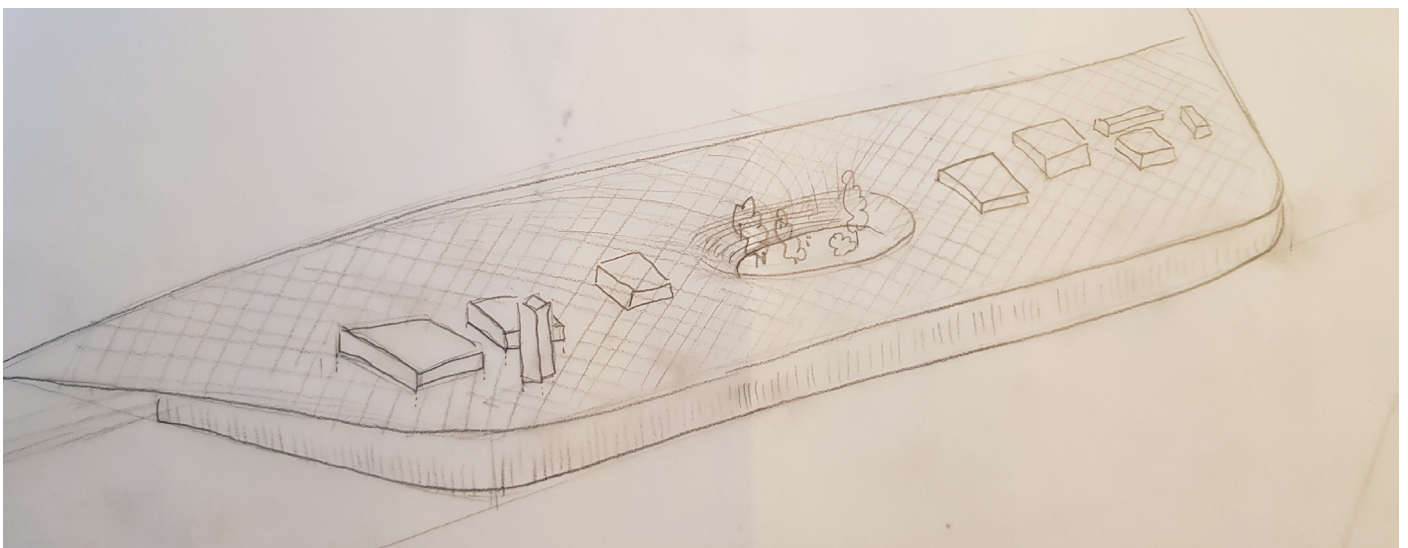
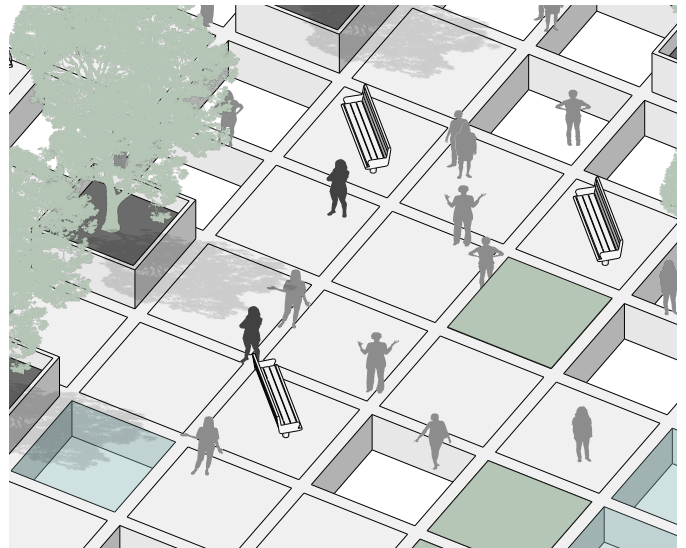
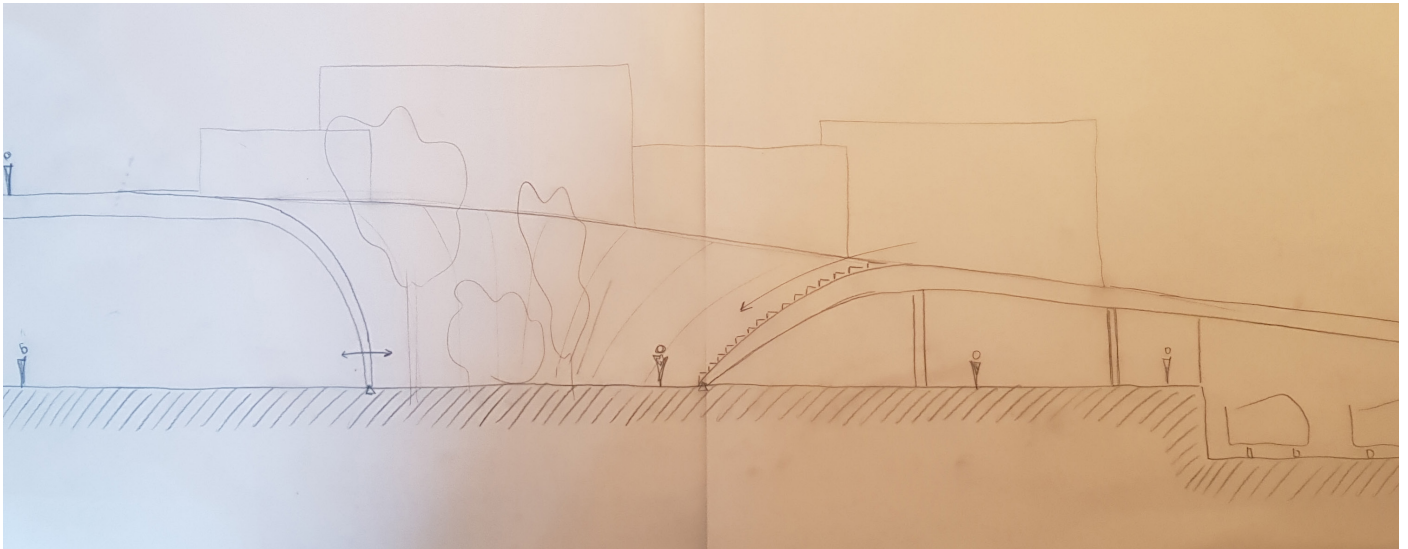
## THREATS

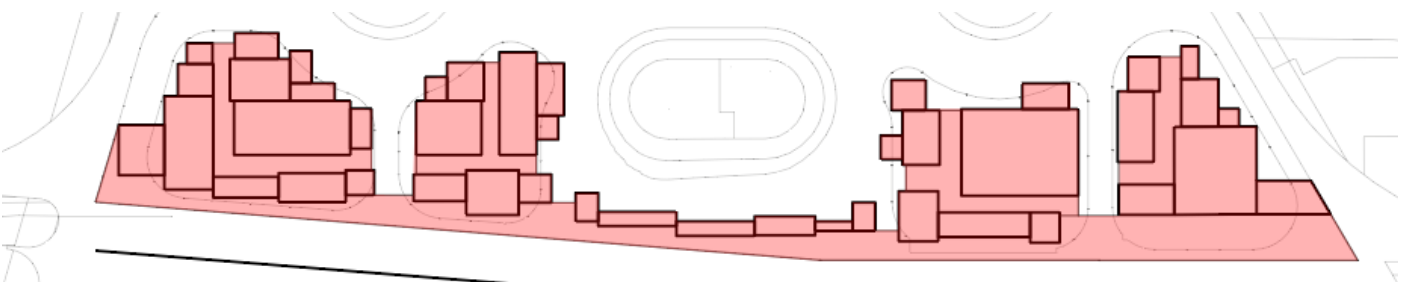
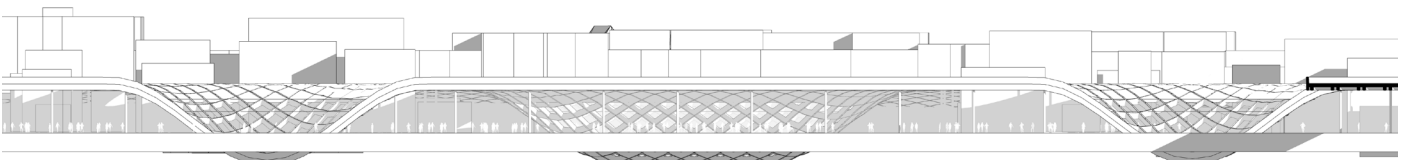
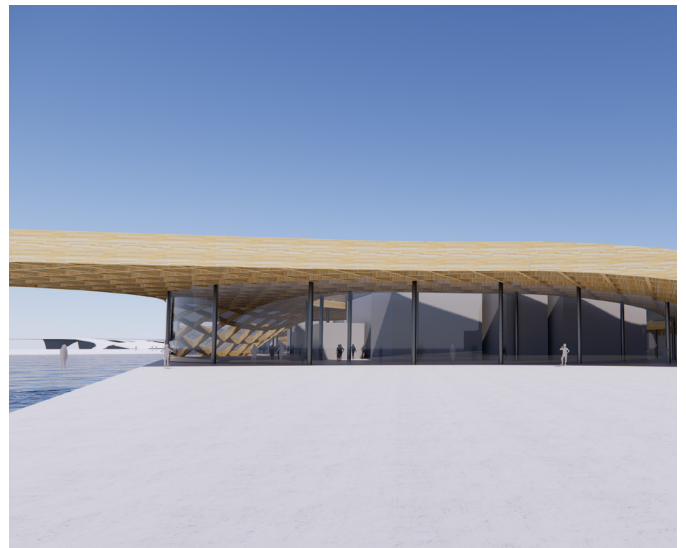
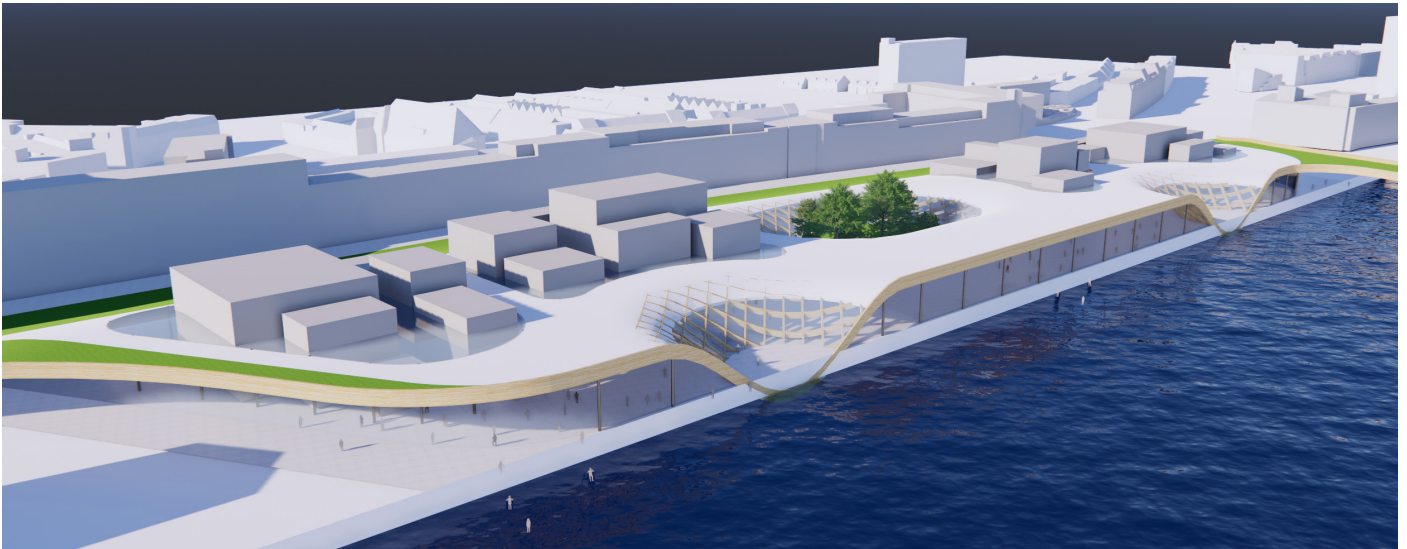
- people not using the secondary functions
- 'quay' not being a lively place
- market chaos vs museum silentness



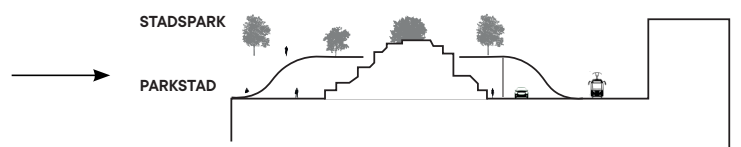
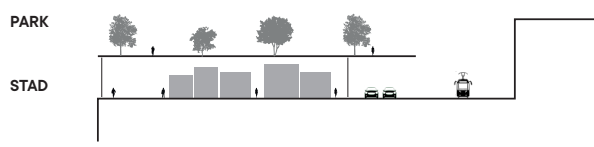


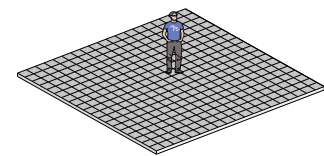
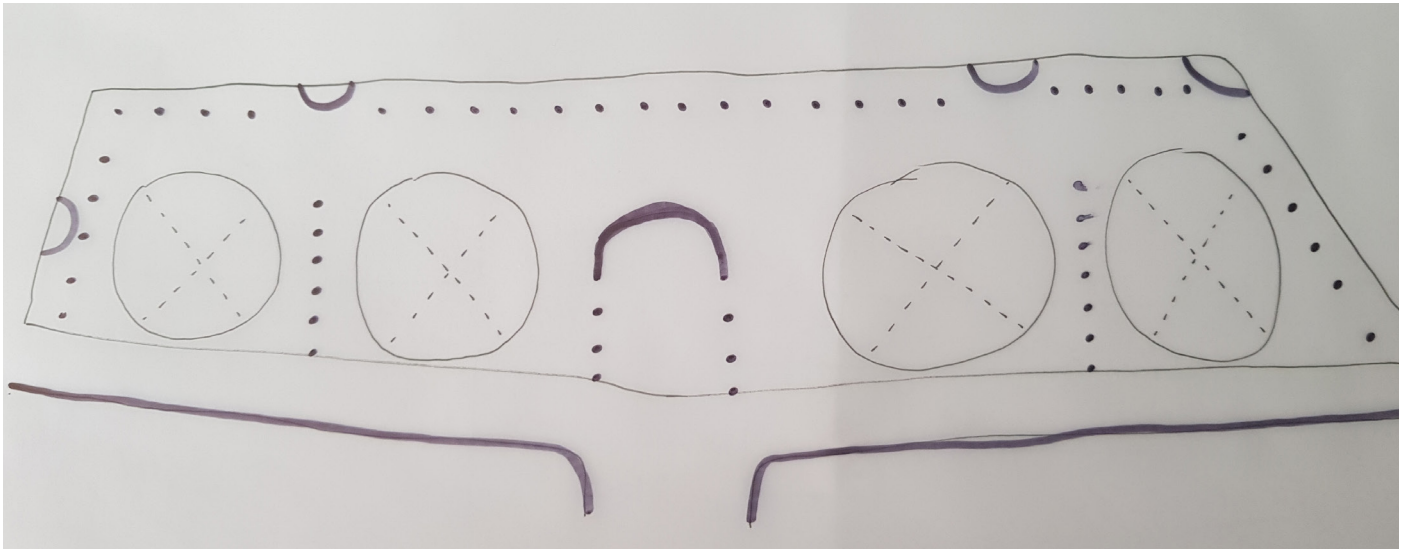




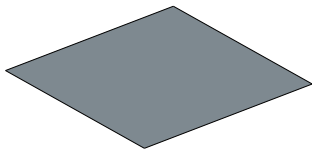




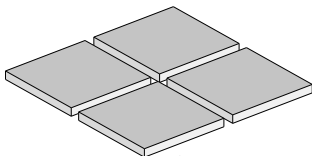




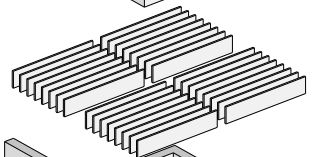
dakpark + onderliggende  $\alpha$



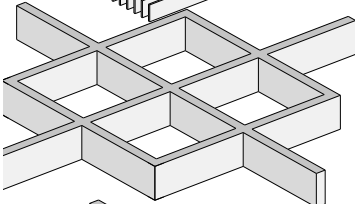
waterdichting



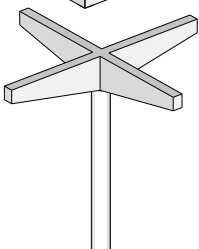
isolatie



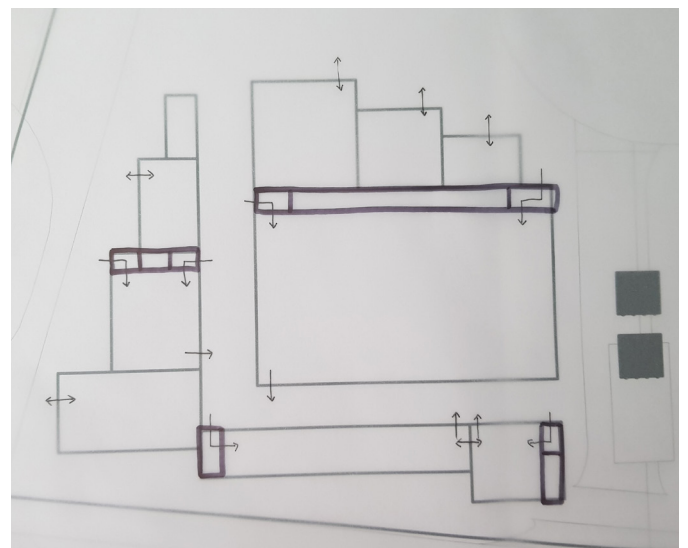
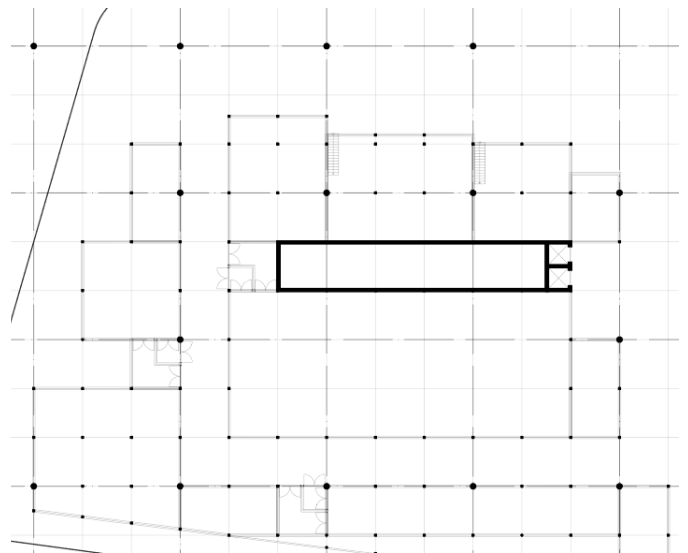
louvres voor geluidisolatie  
en verbergen techniek



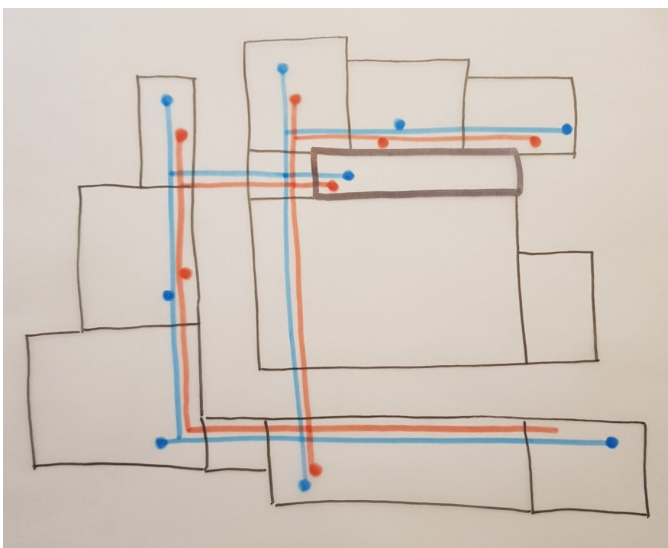
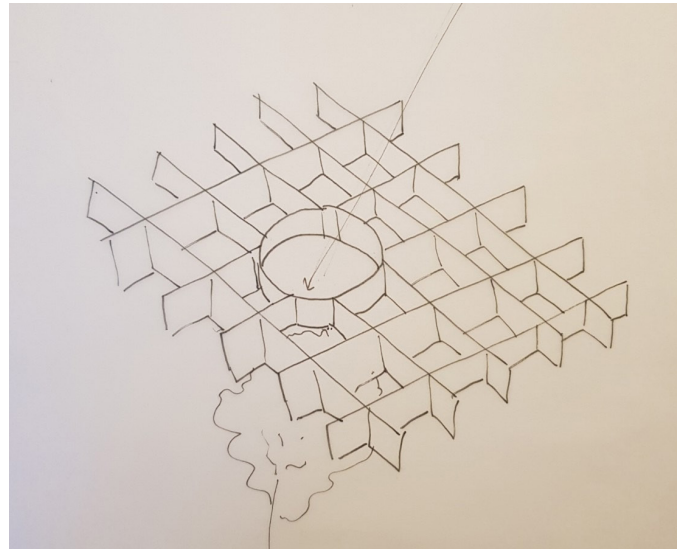
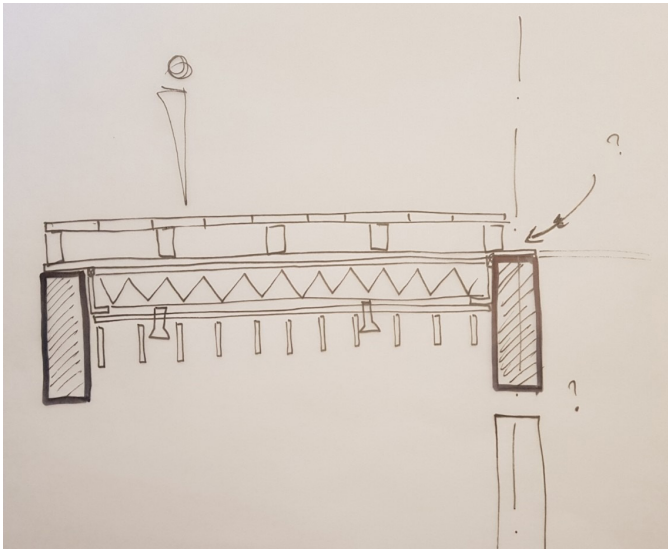
CLT

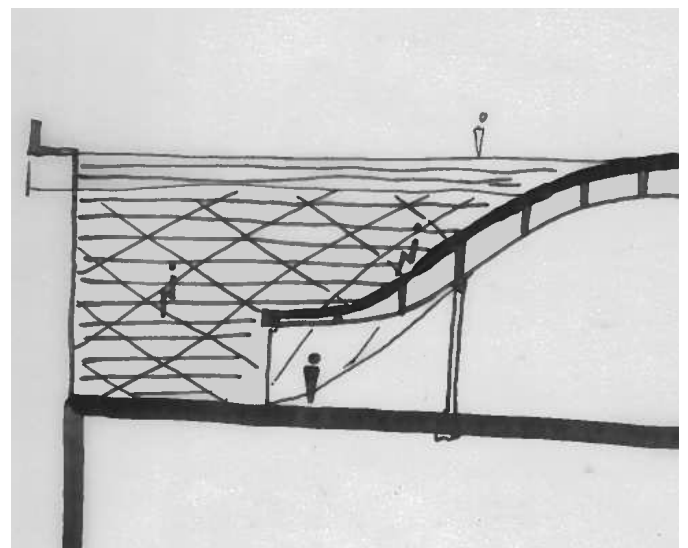
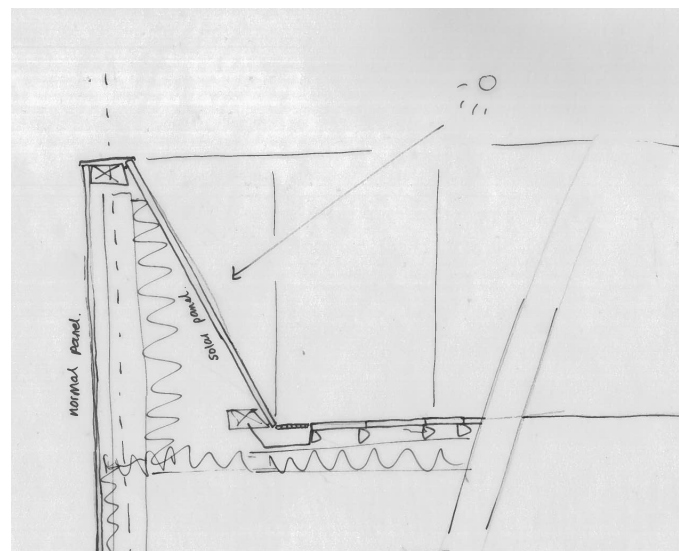
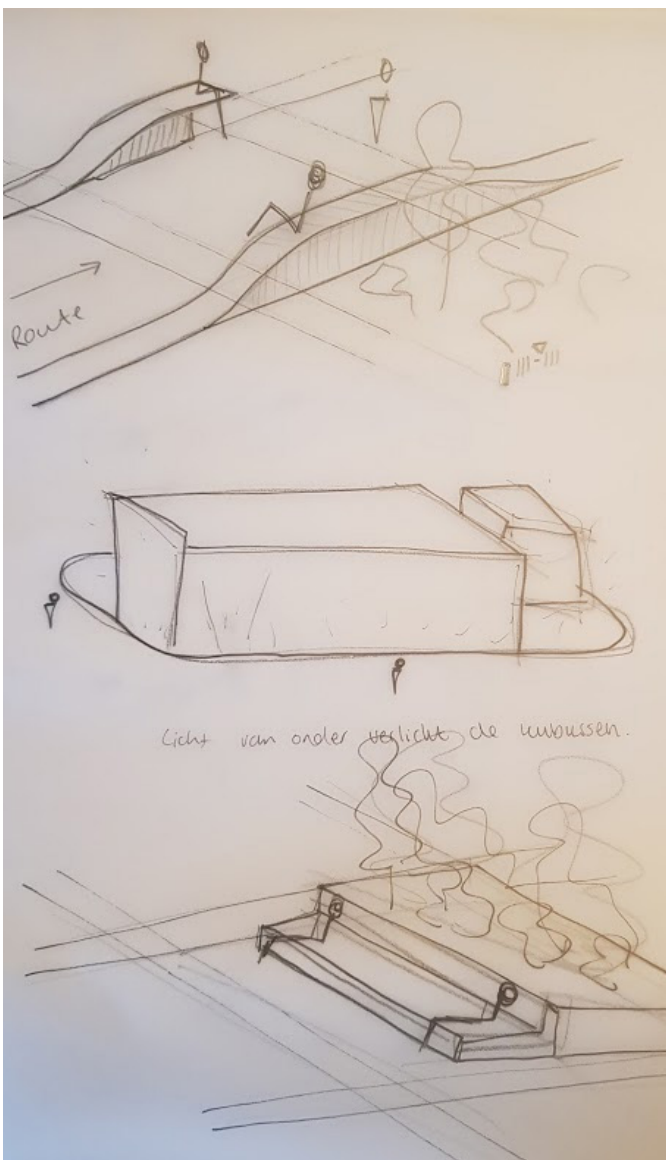
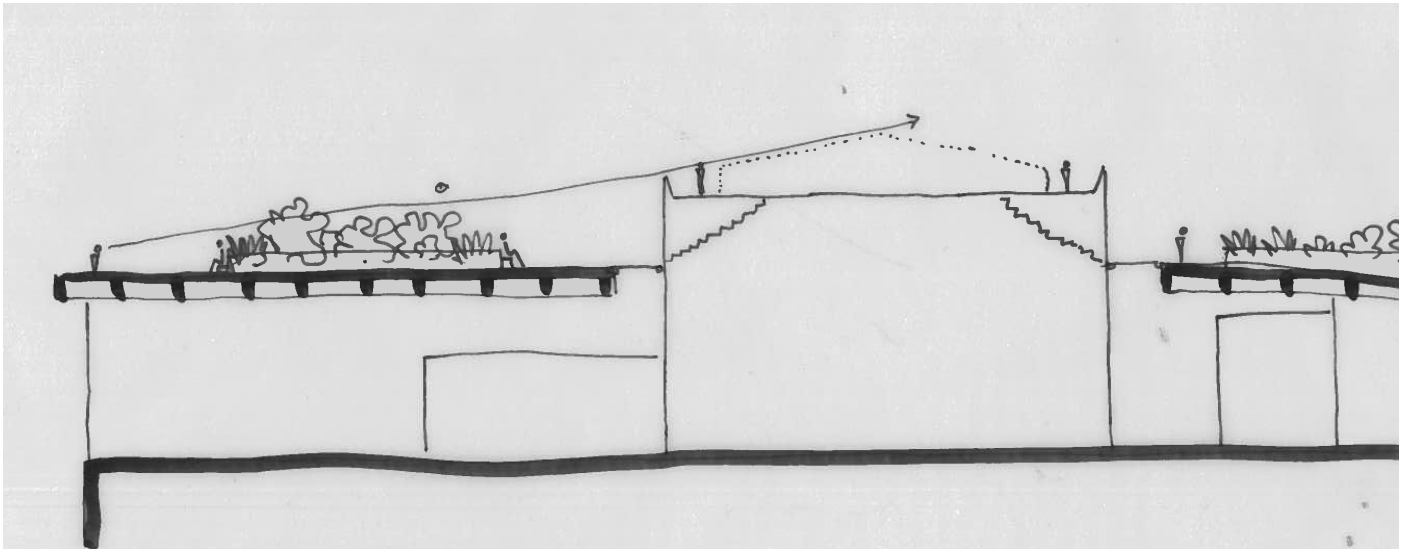


kolom

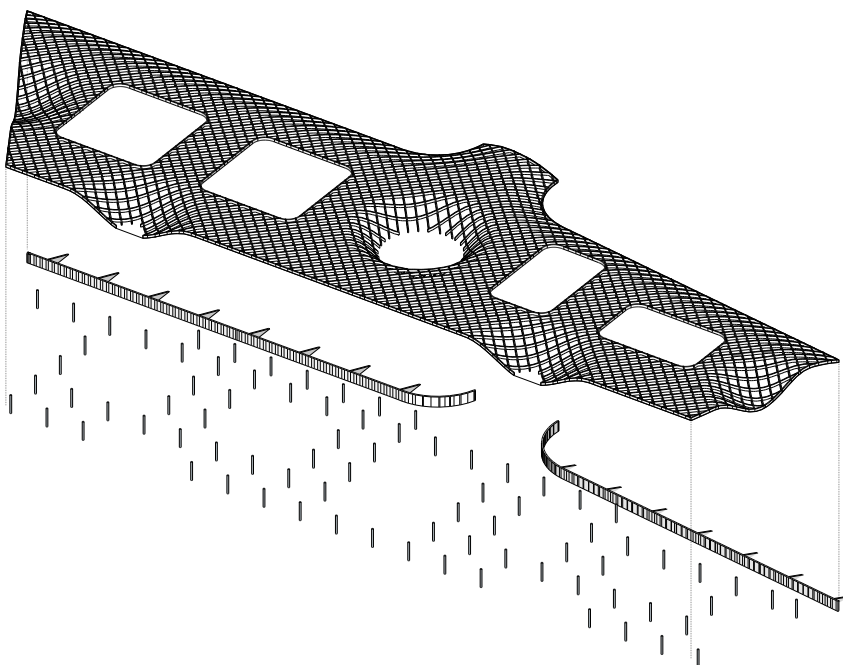
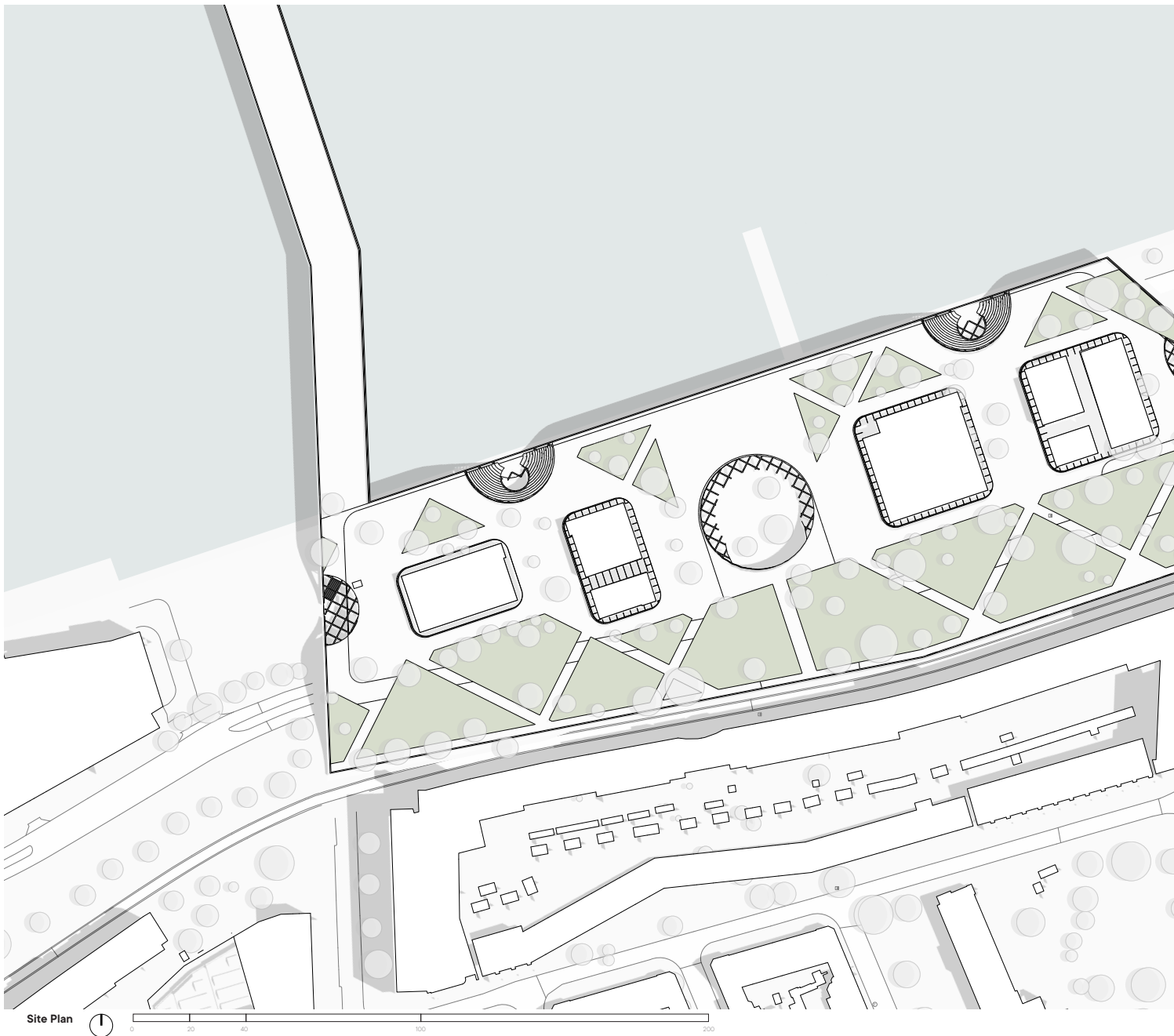




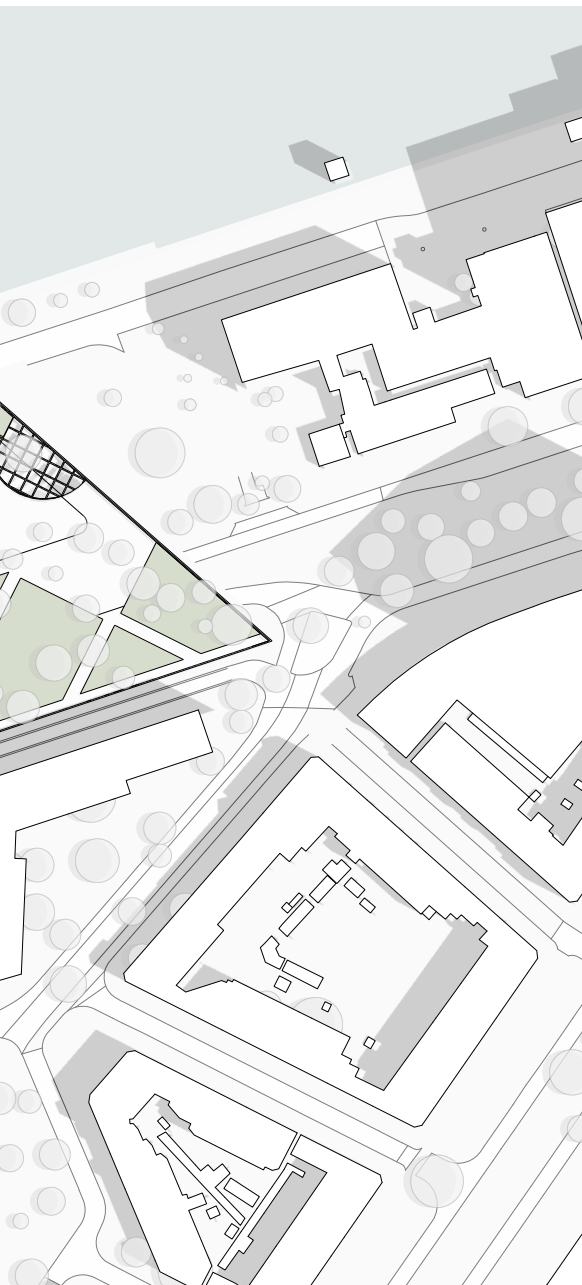












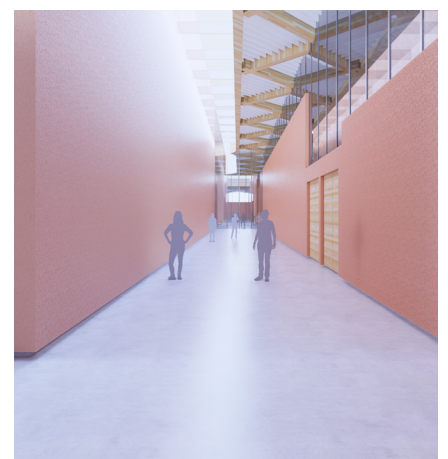
Public 'street'



Museum 'courtyard'

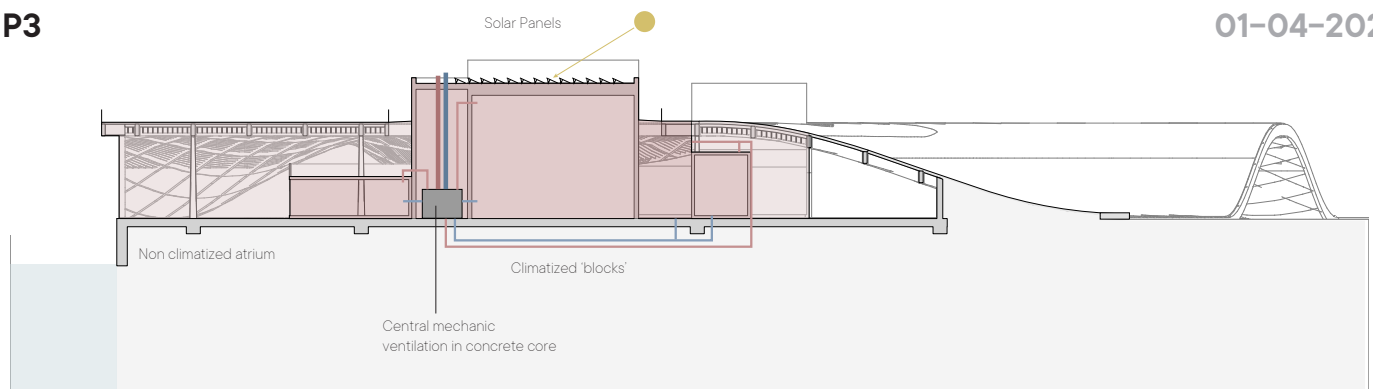


Central 'square'

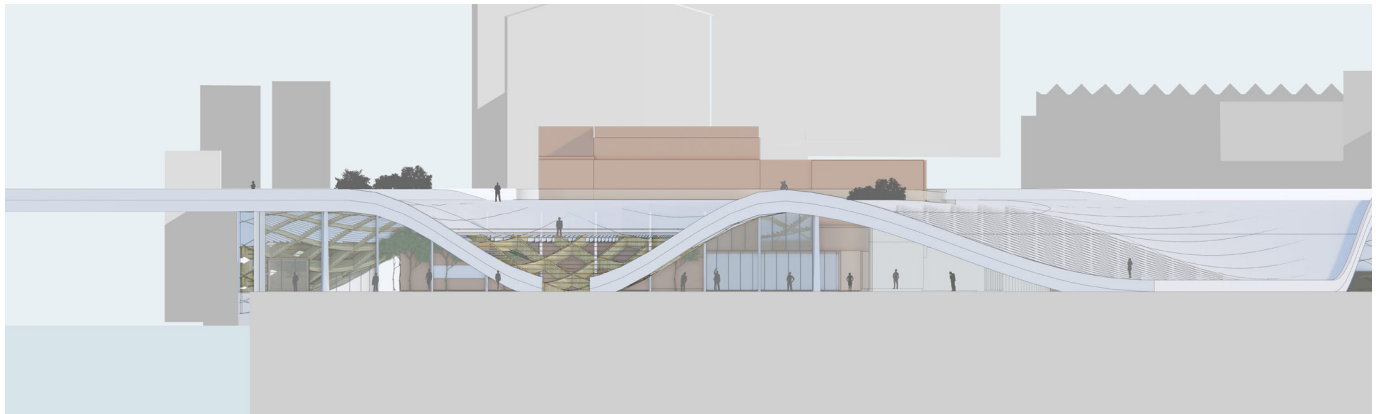


Museum hallway

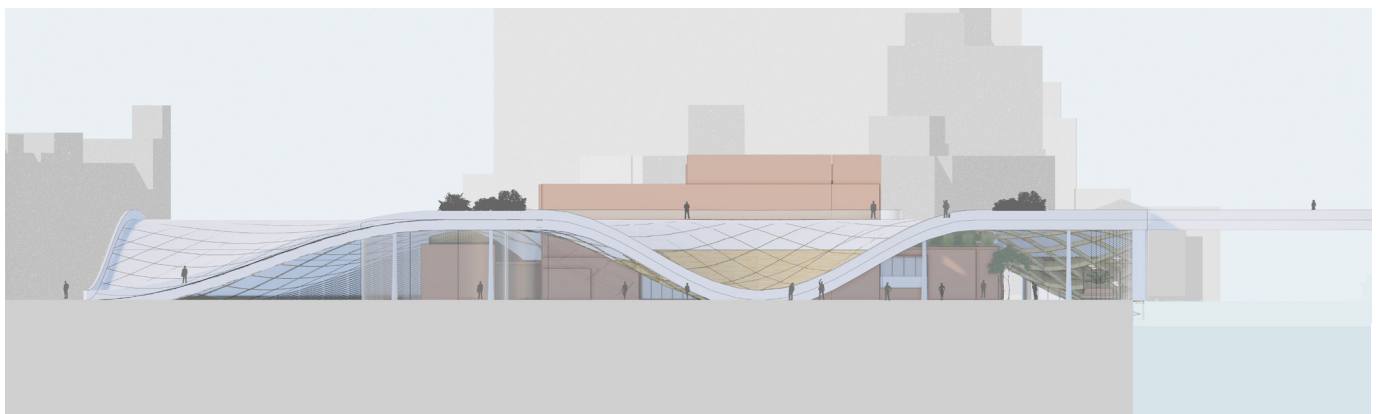




Climate scheme



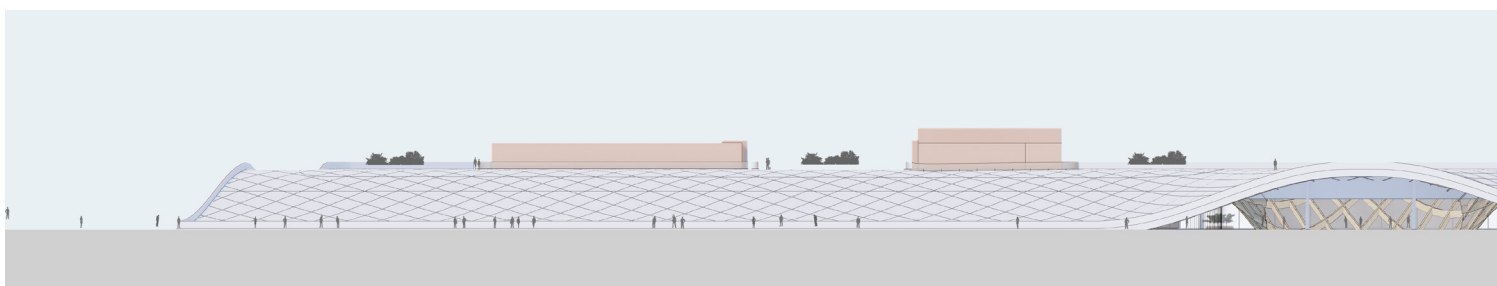
Elevation West



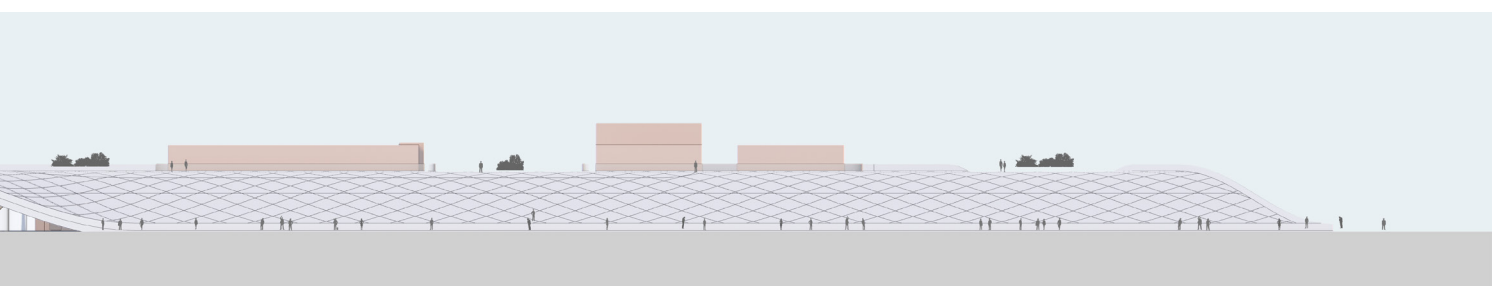
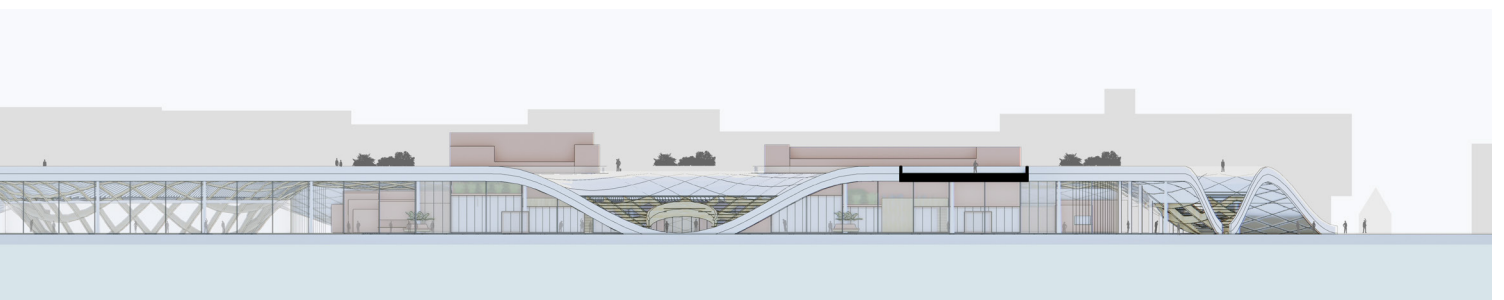
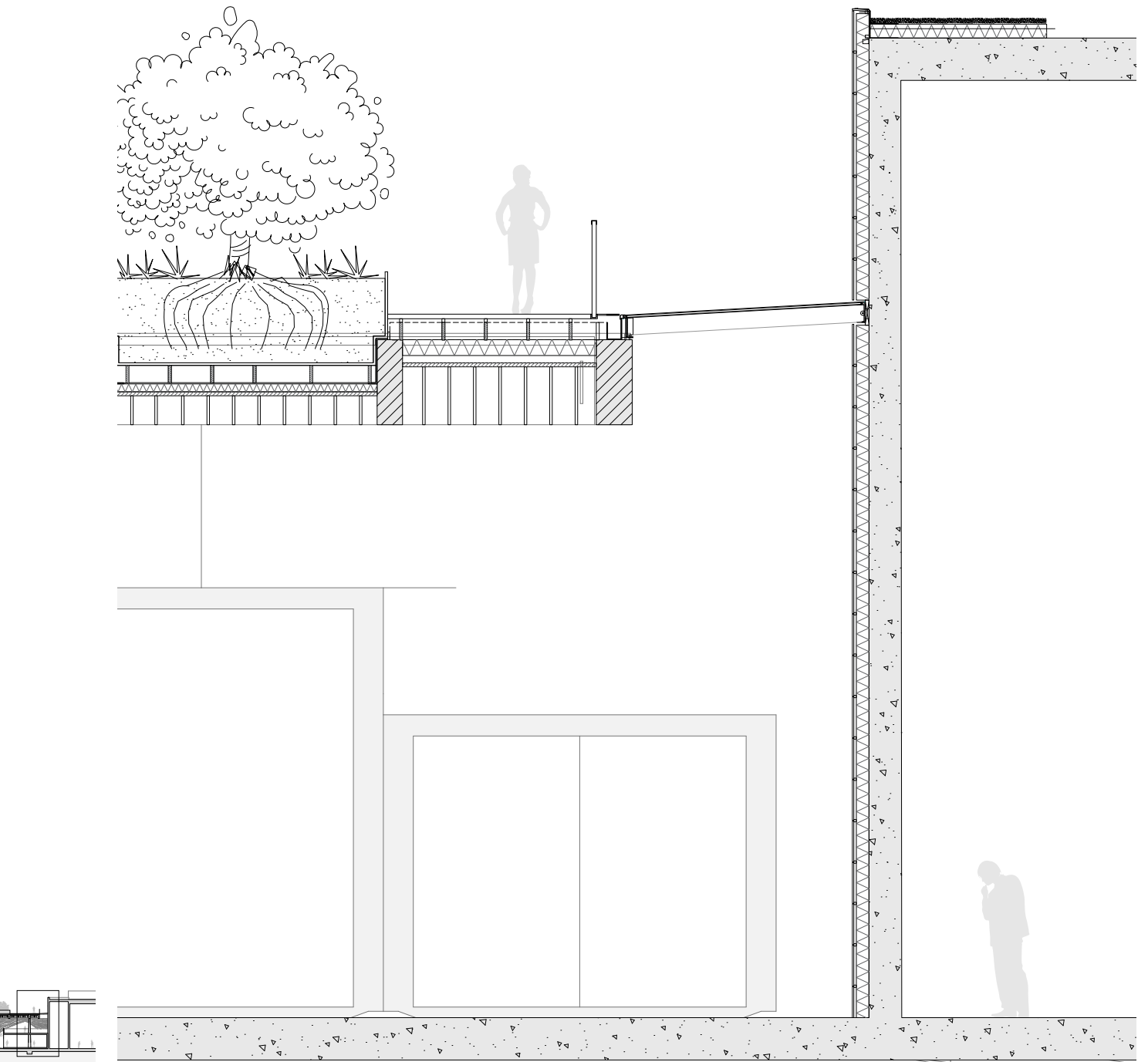
Elevation East

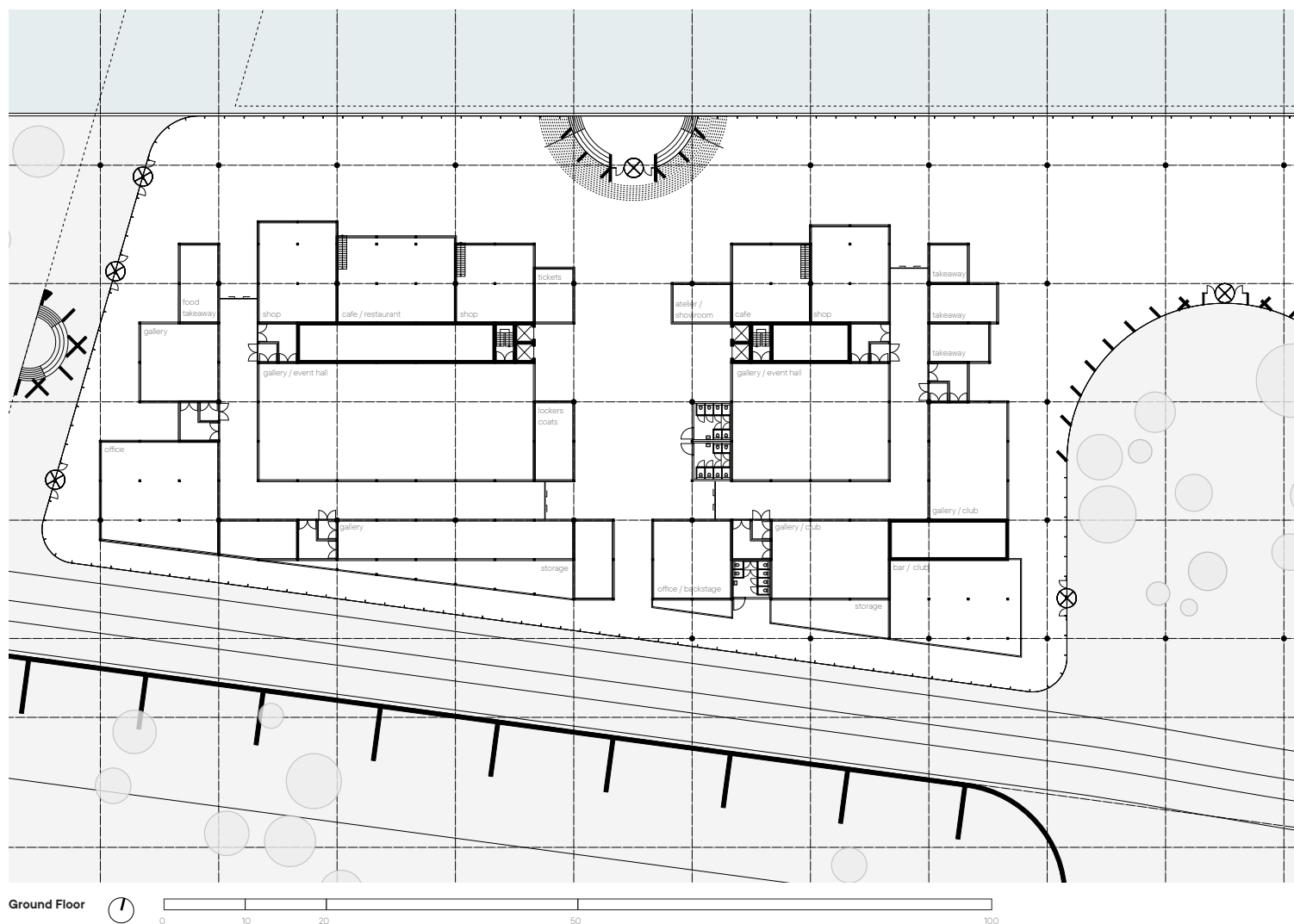
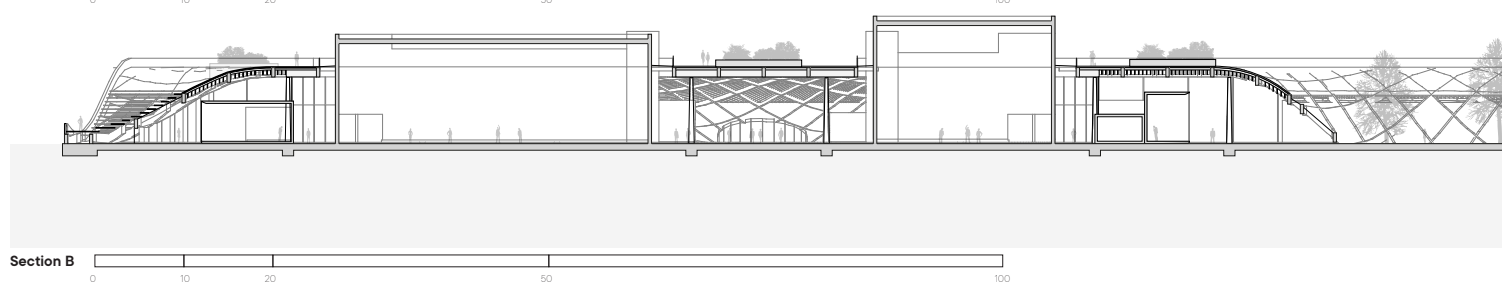
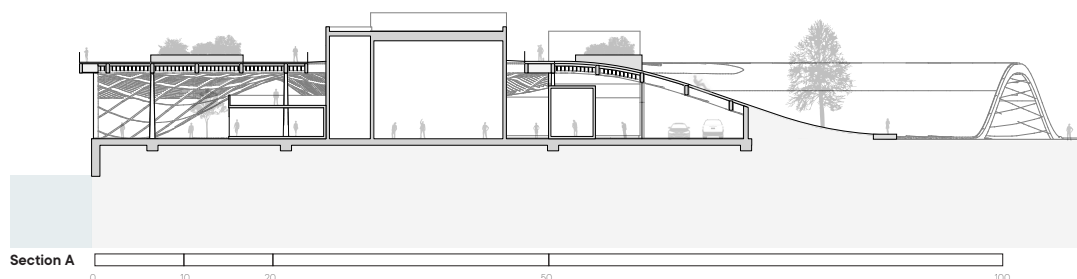


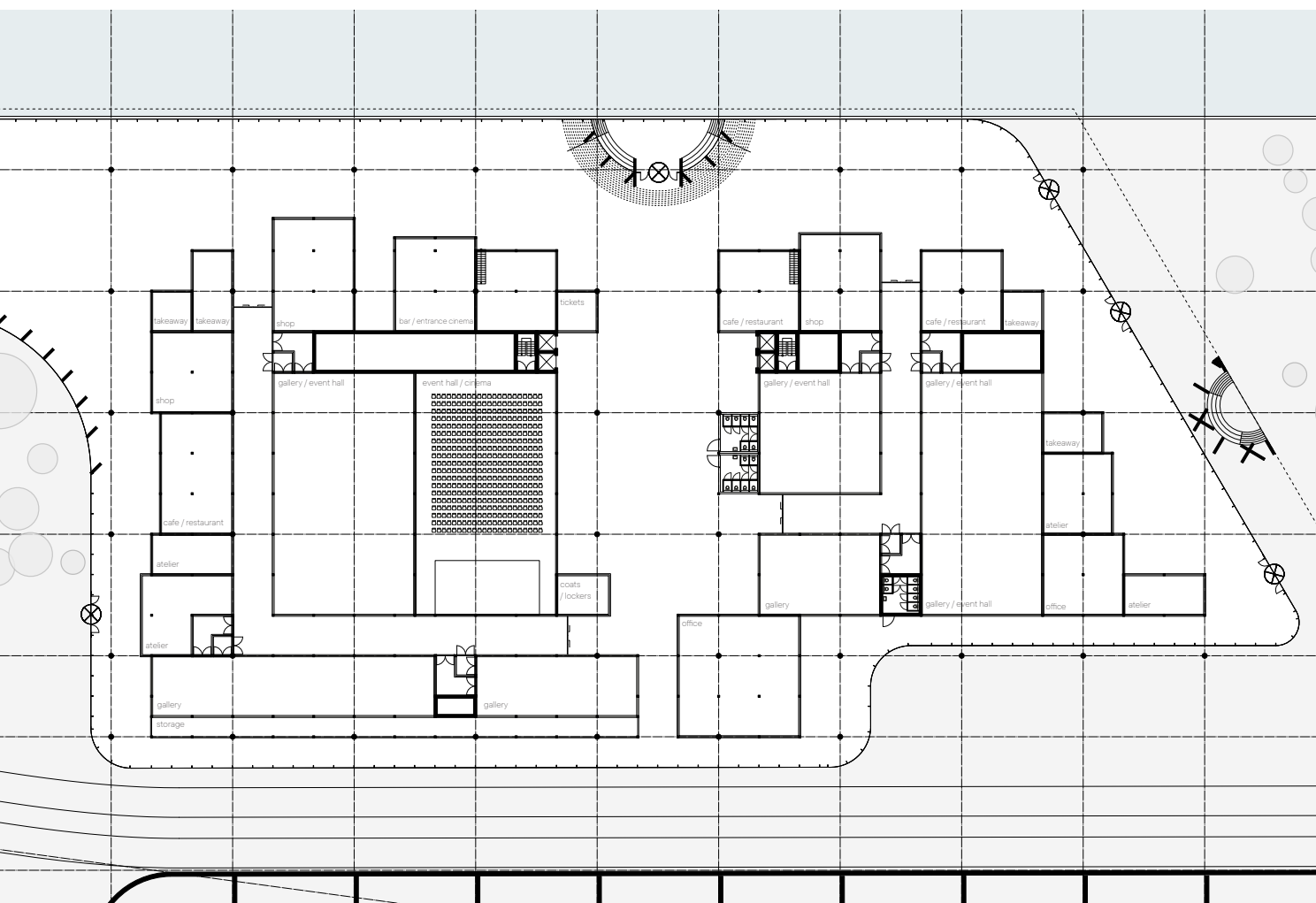
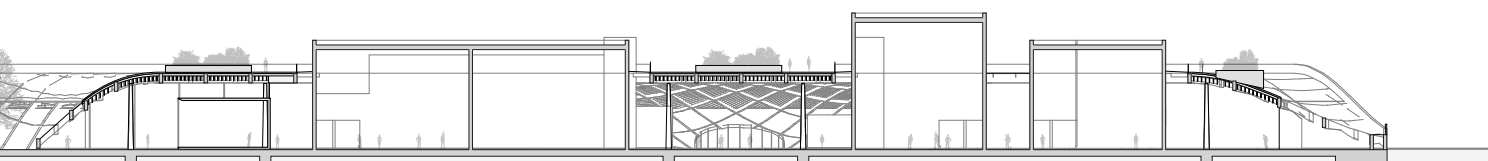
Elevation North



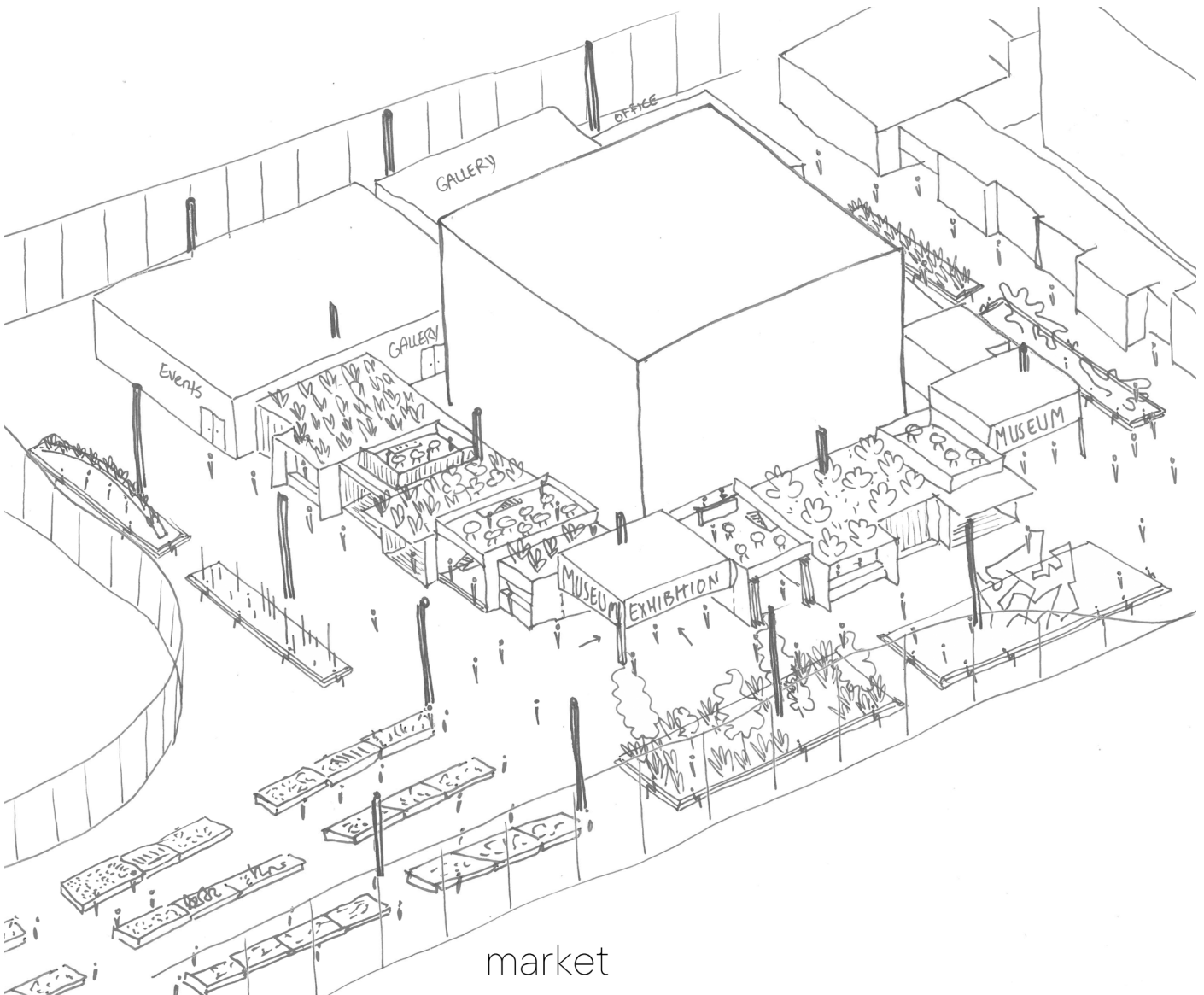
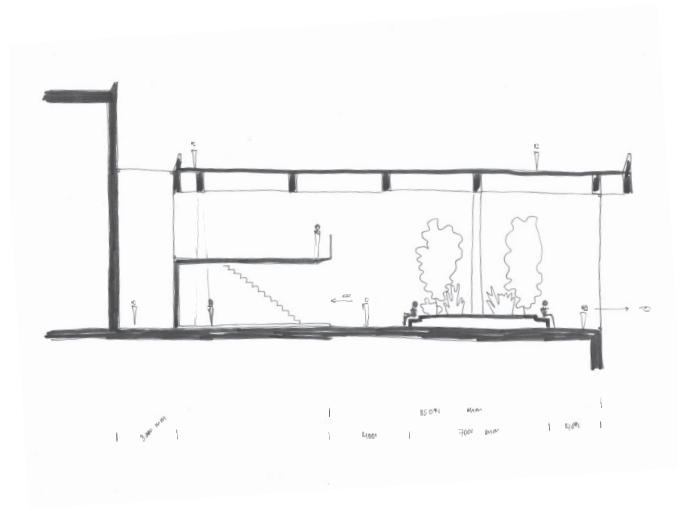
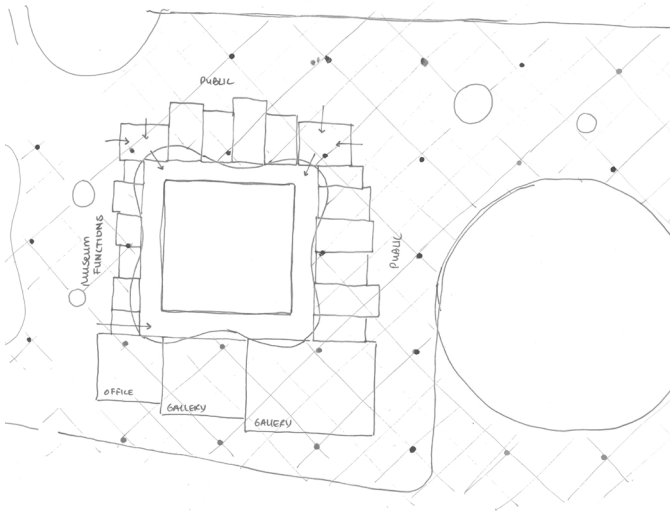
Elevation South

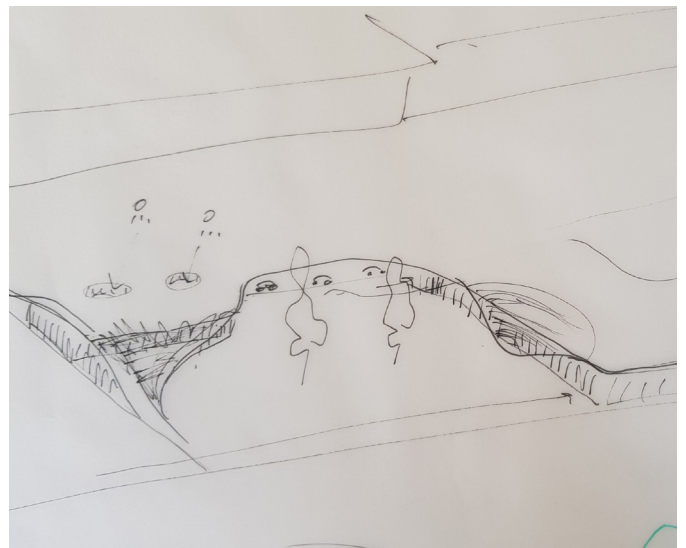
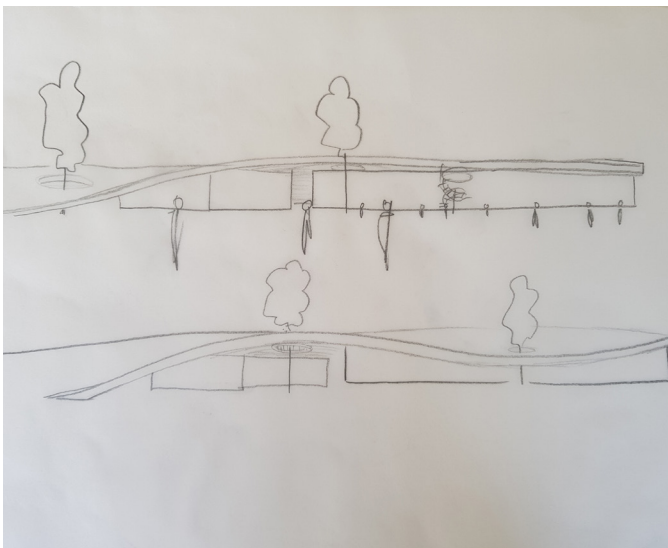
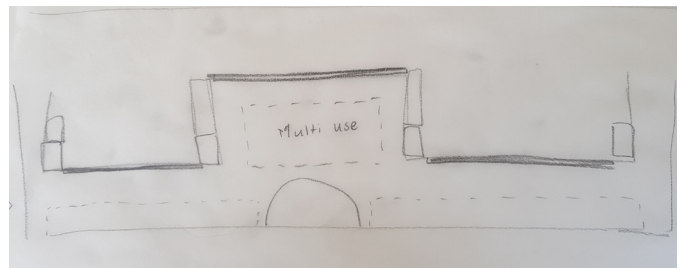
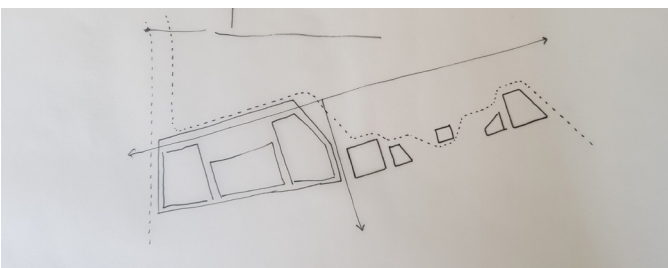
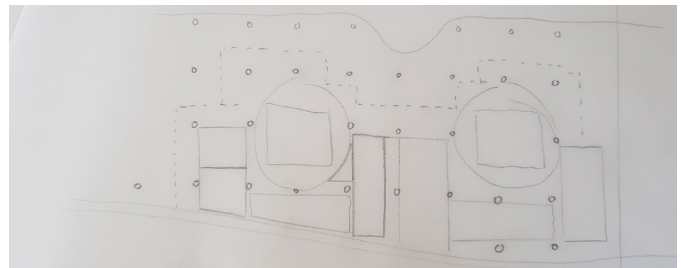
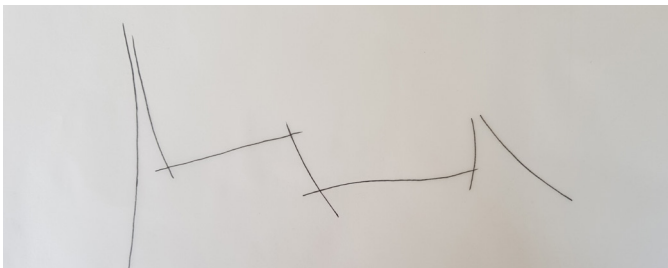
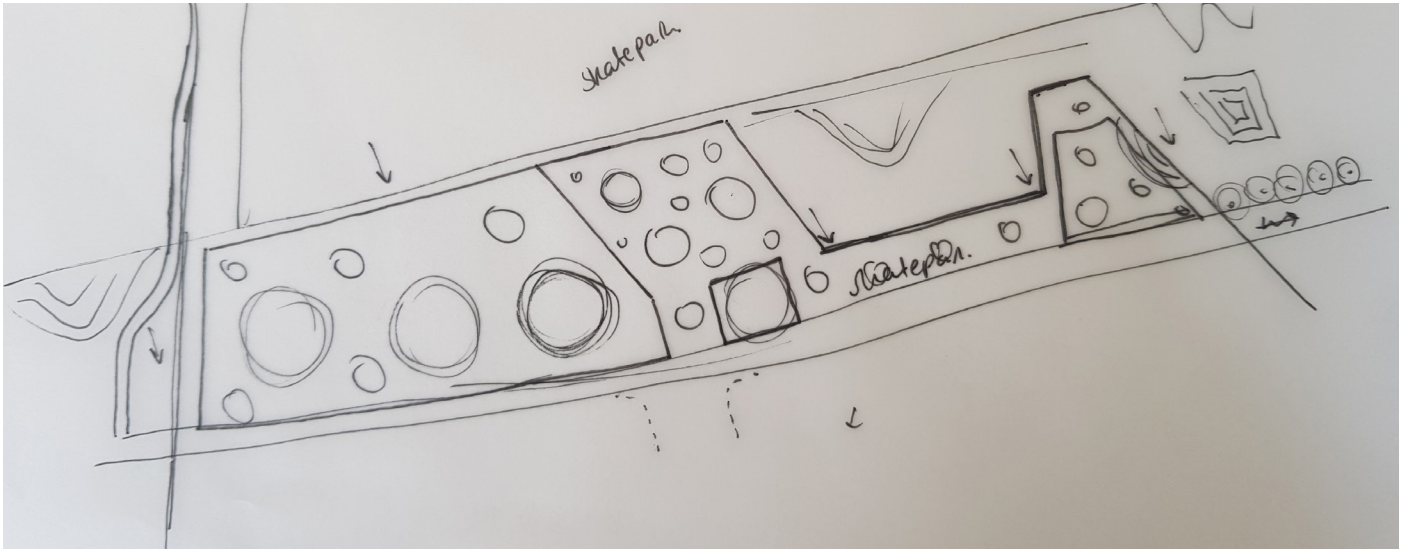


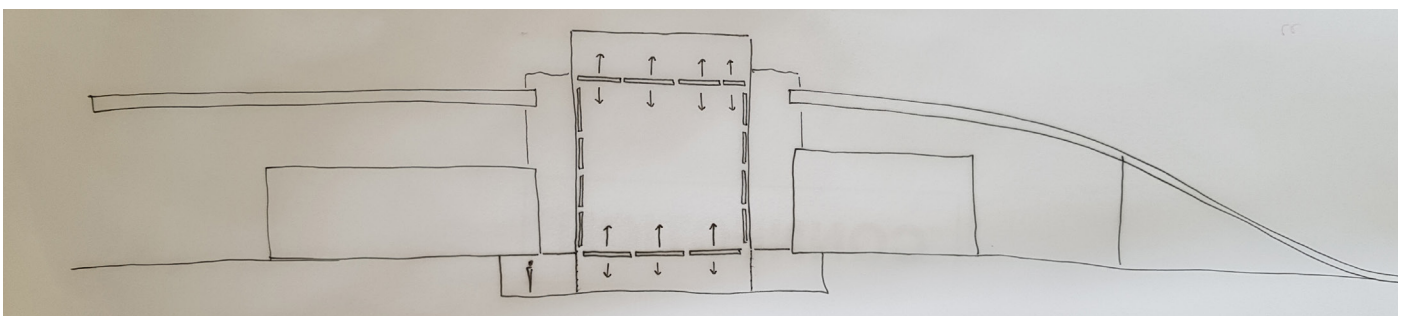
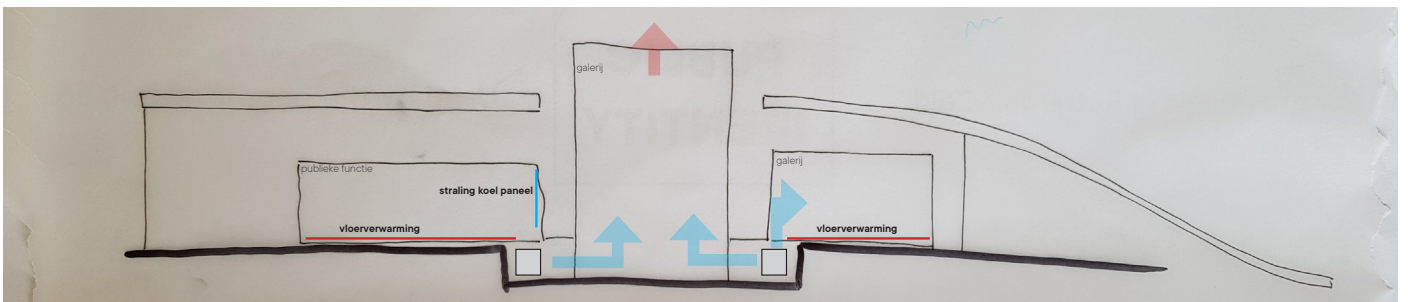
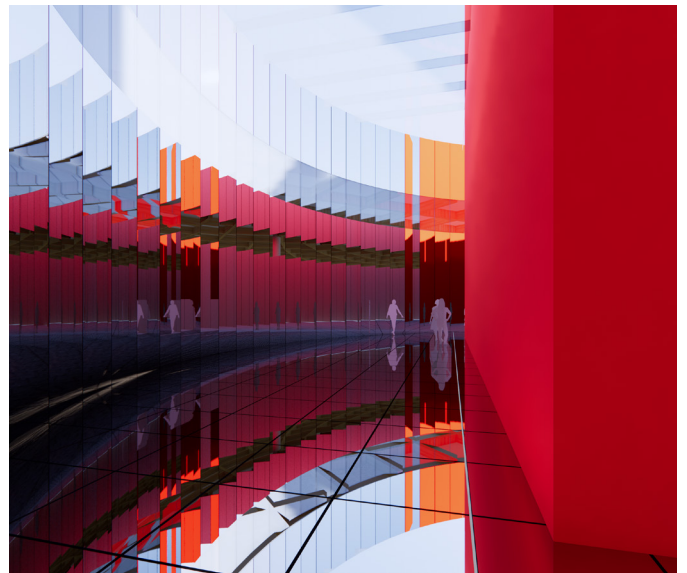
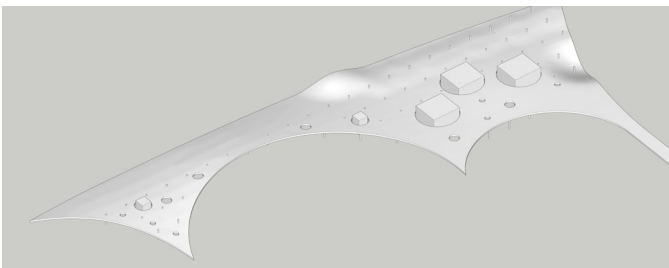
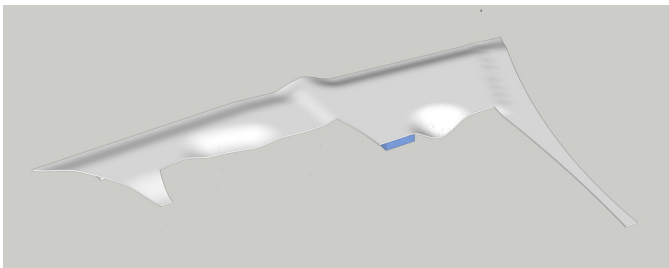
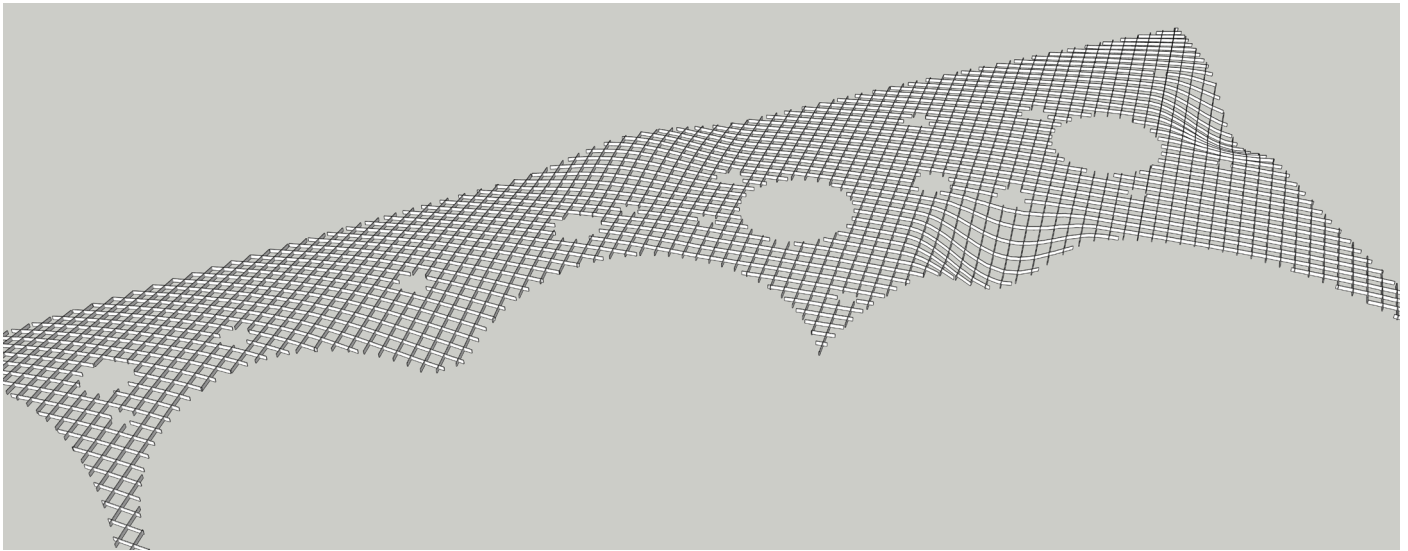




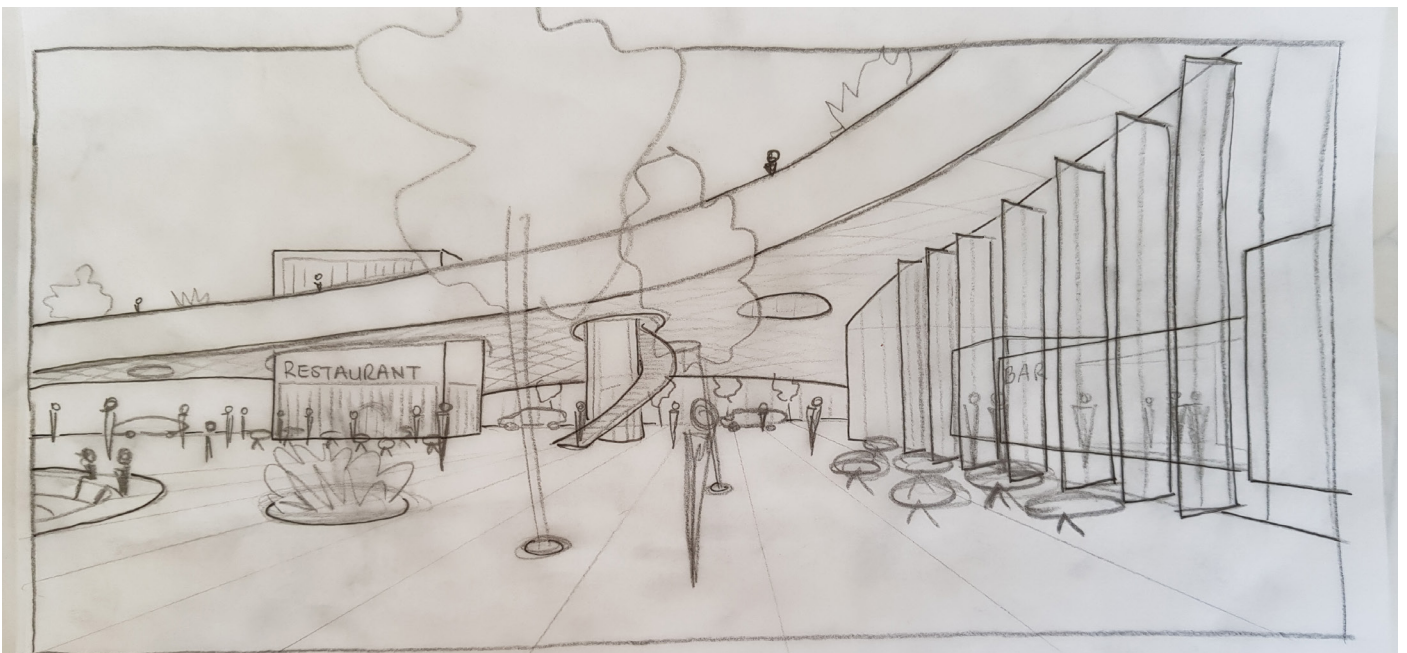
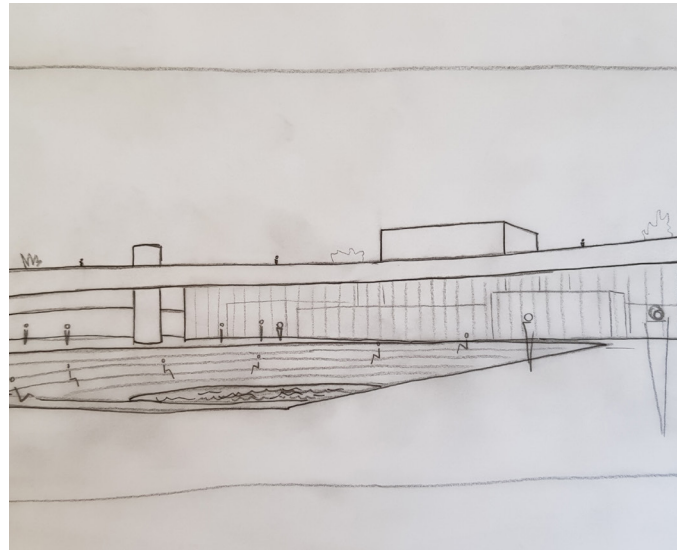
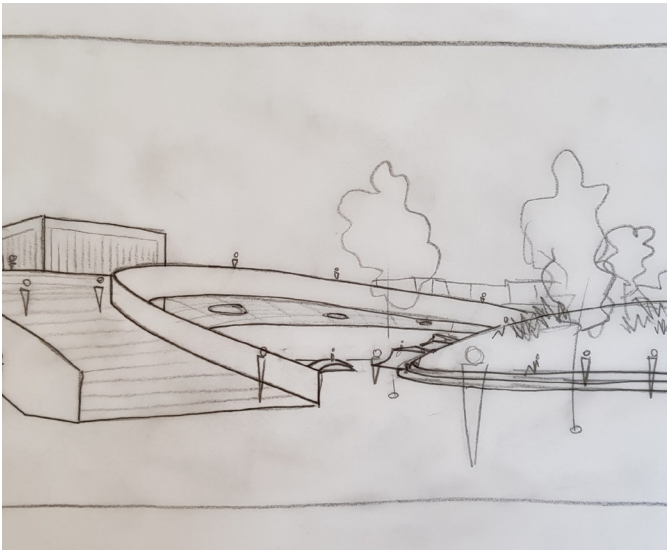




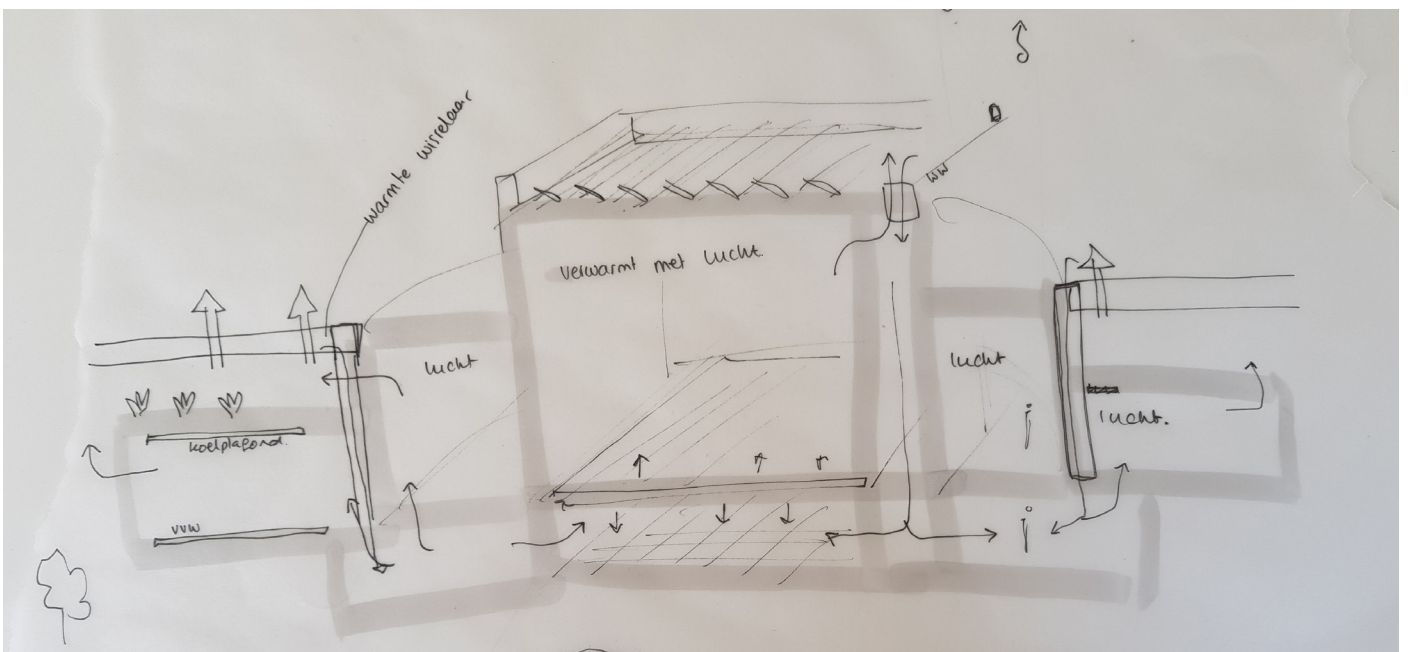
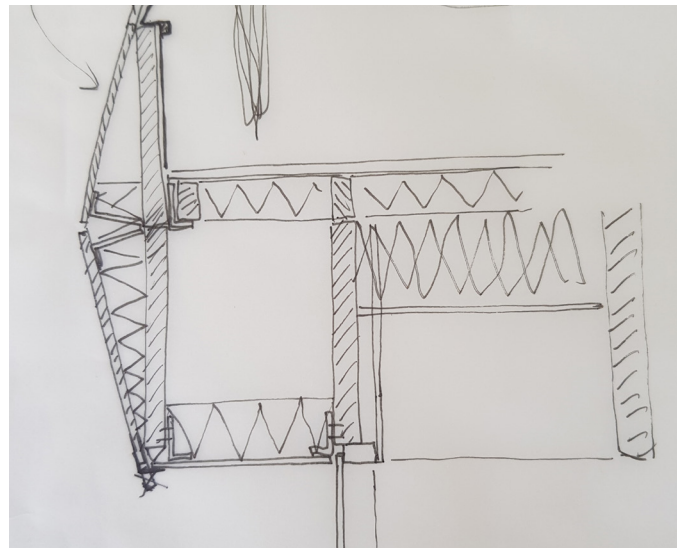
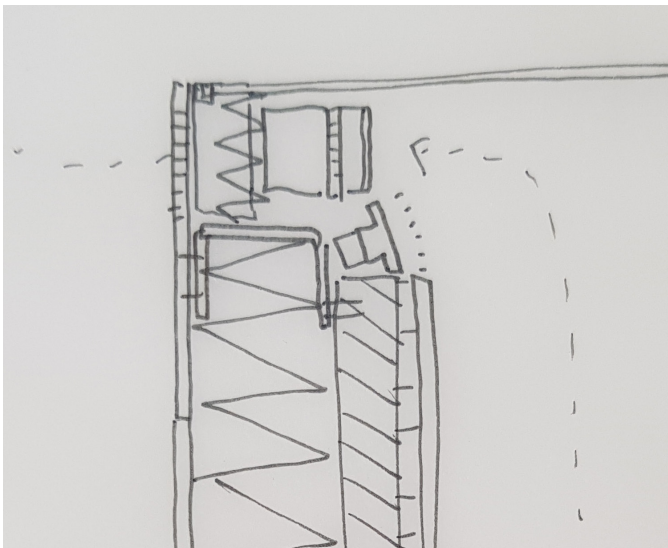
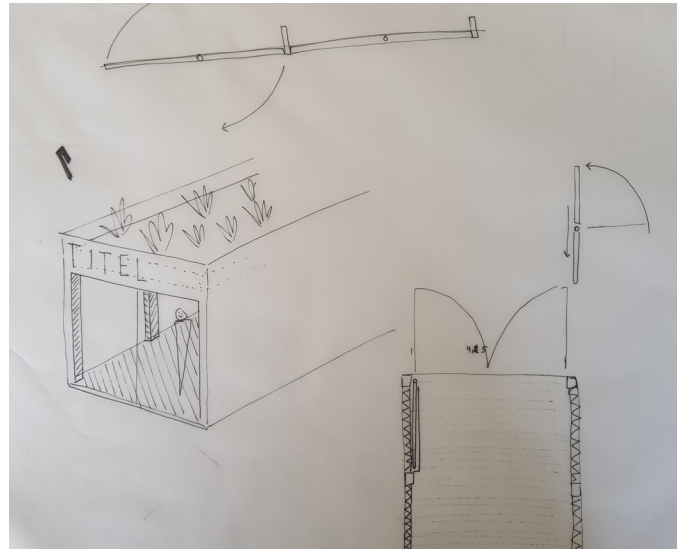
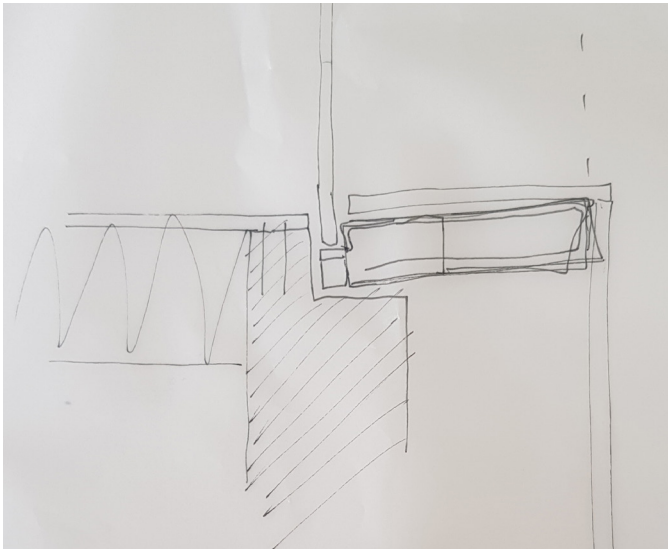


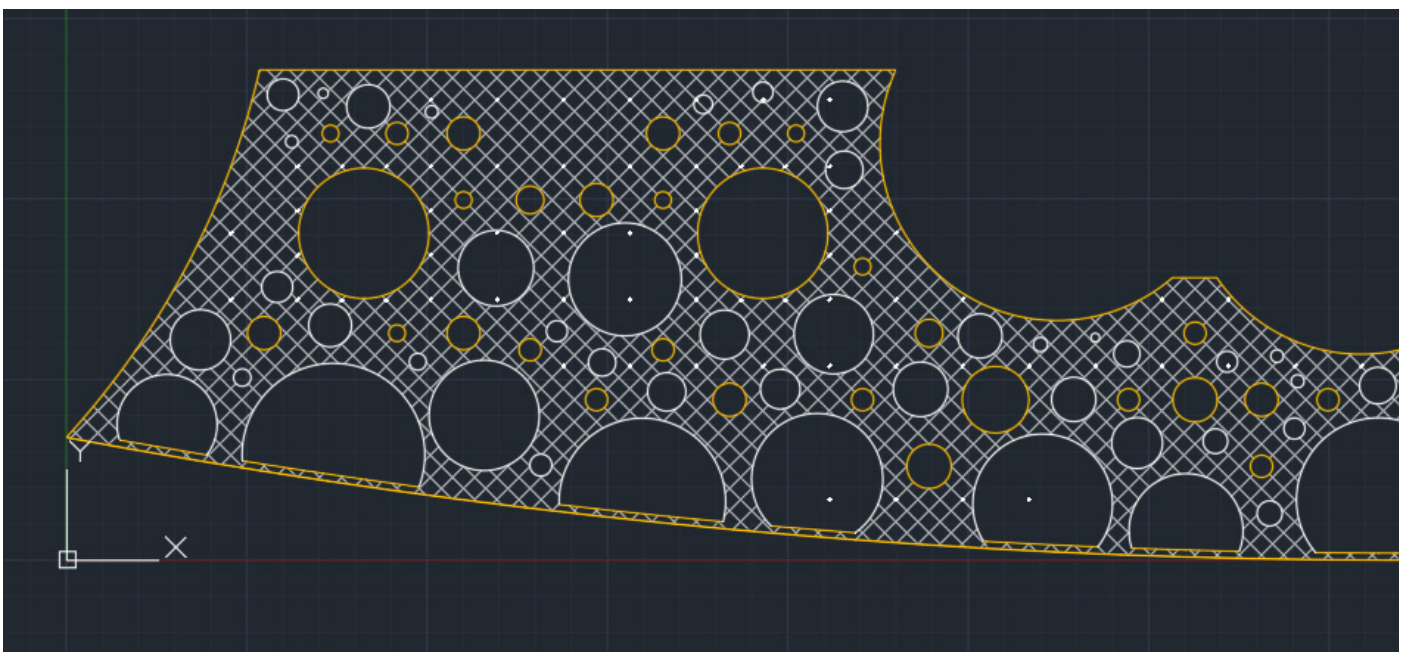
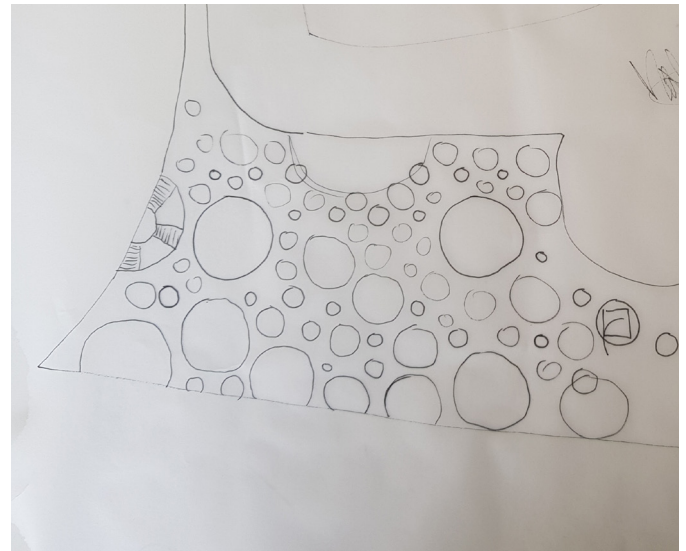
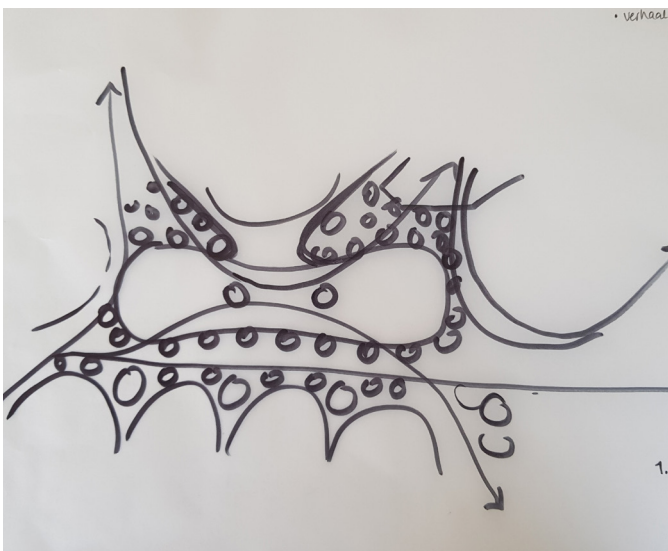
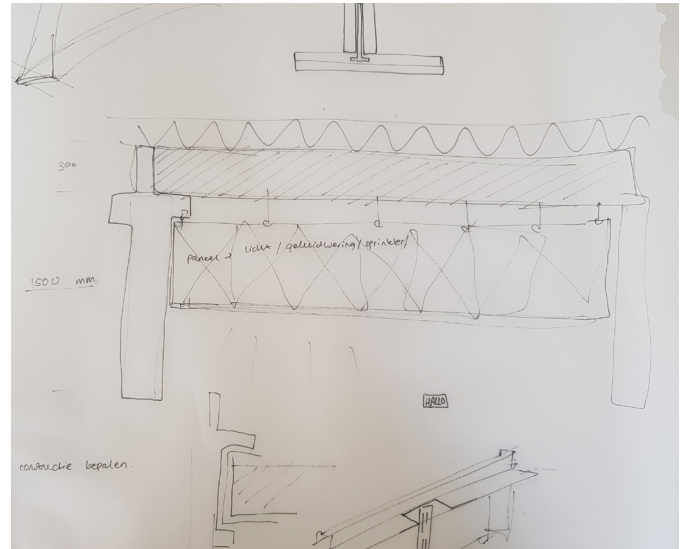
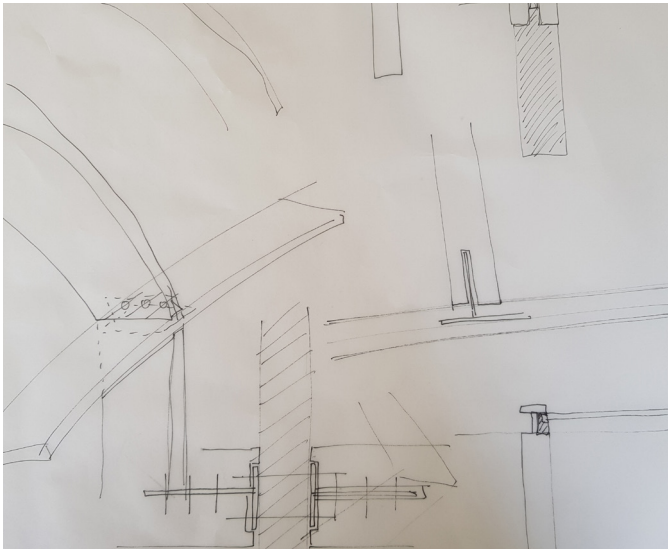




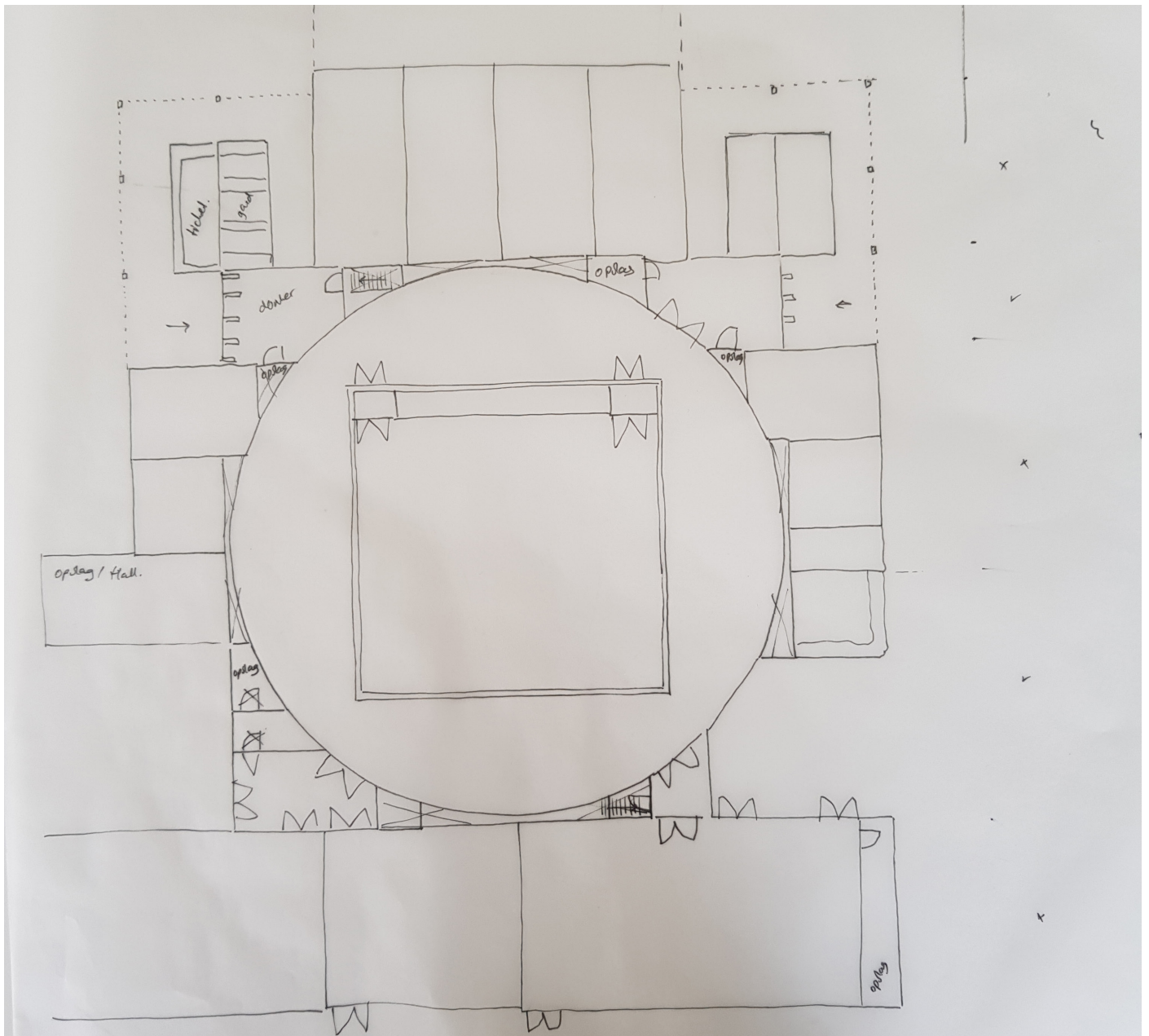
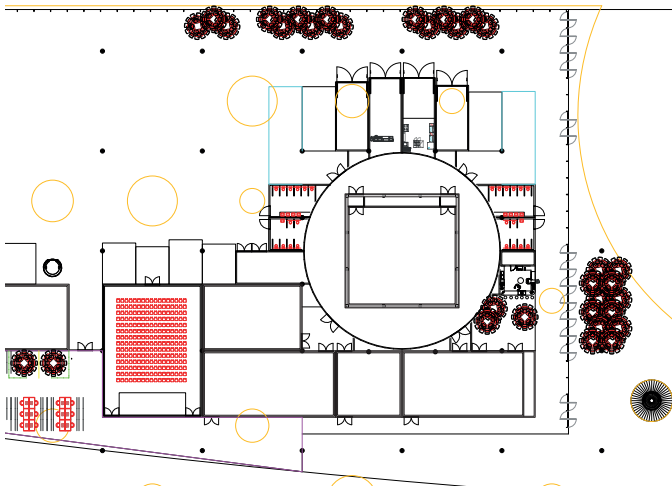














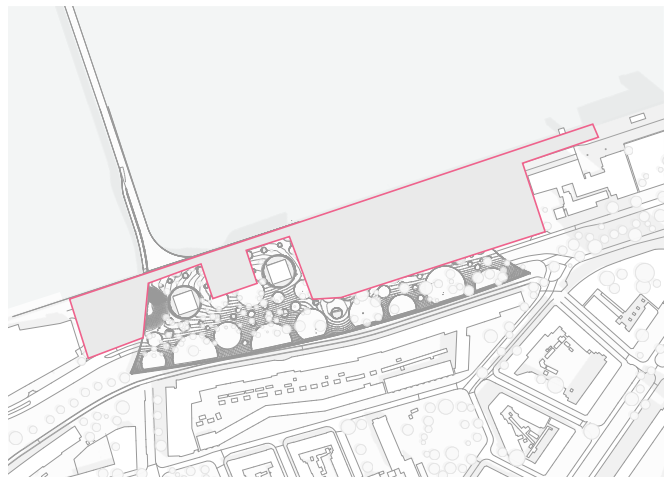


# Museum Zuid more than a museum

Max van Steen P4 Public Building Graduation Studio



Public space ground floor



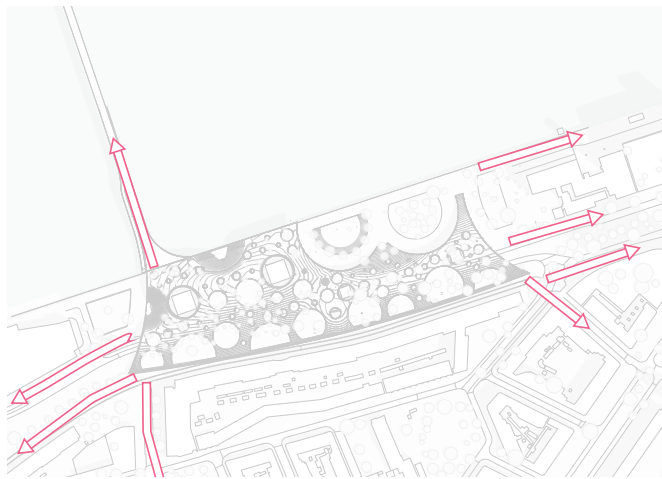
Merging interior and exterior public space



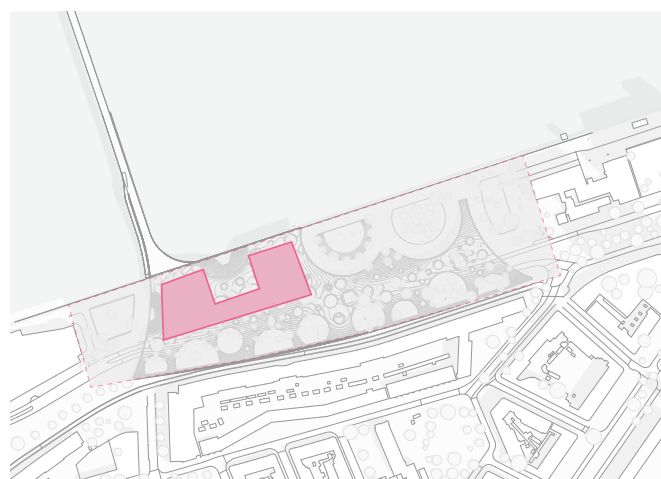
Intensifying public space



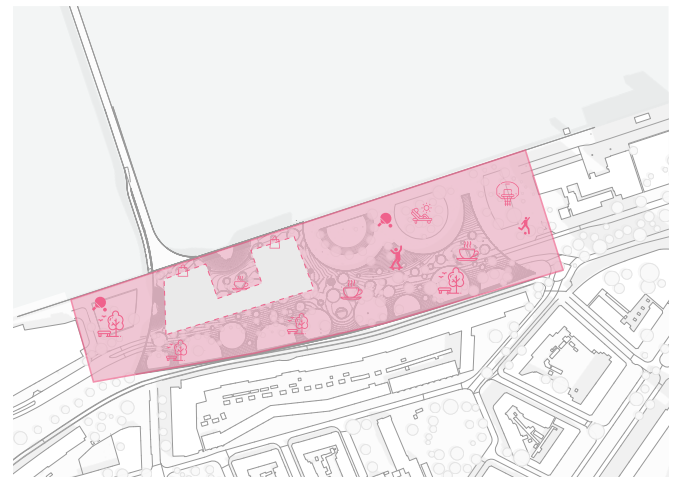
Quay as leading design element



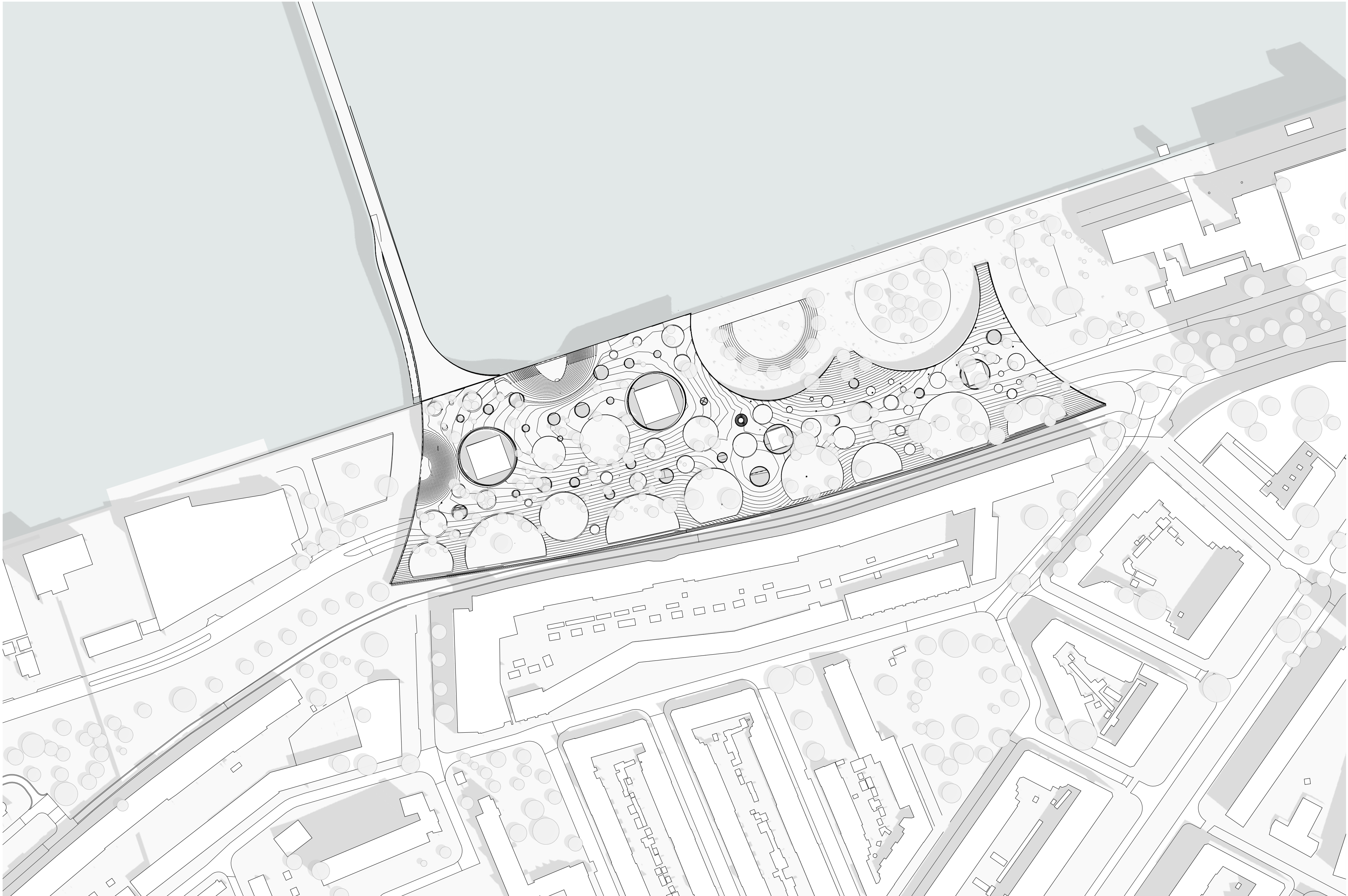
Roof park that connects surrounding areas



Museum as incubator for the public space

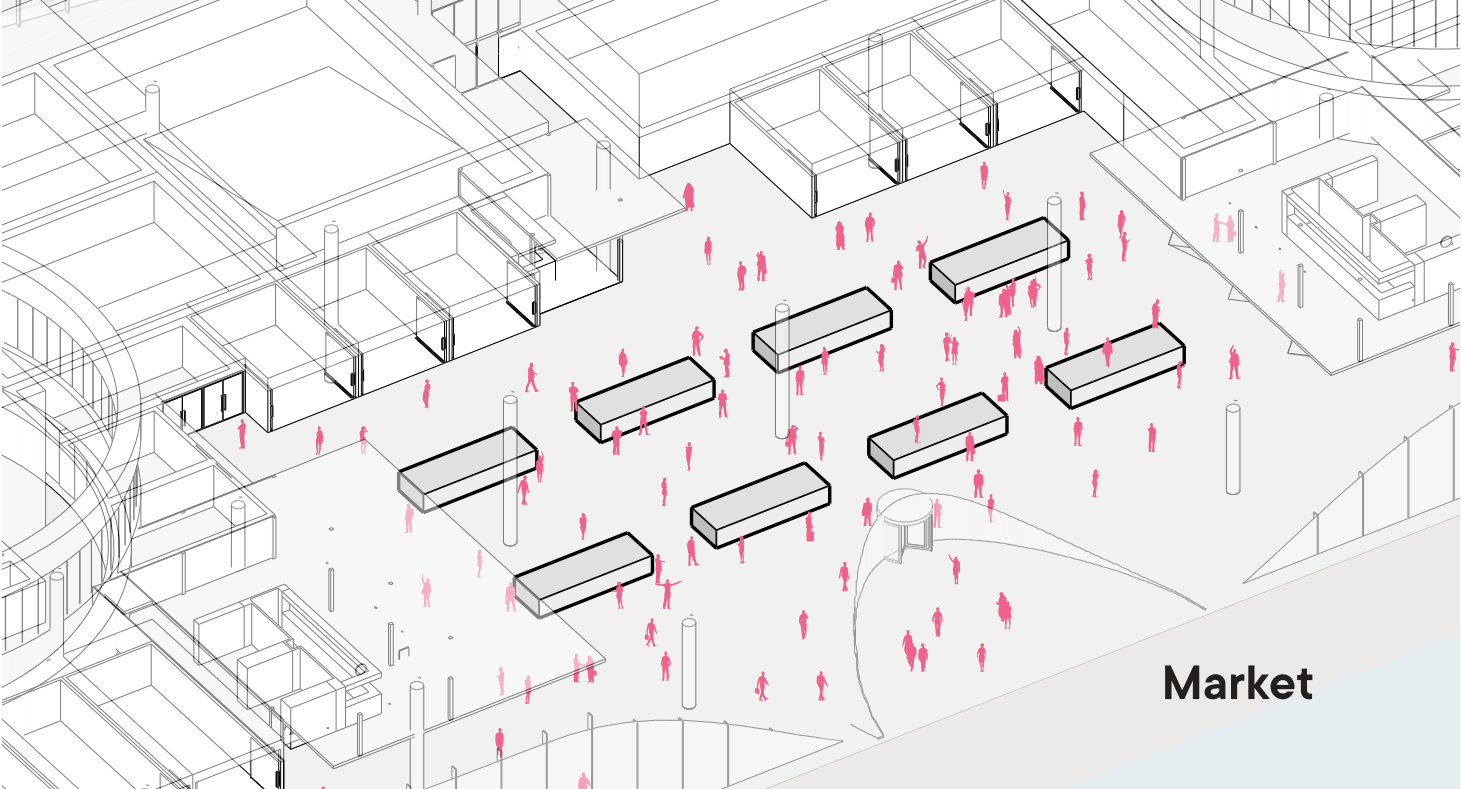
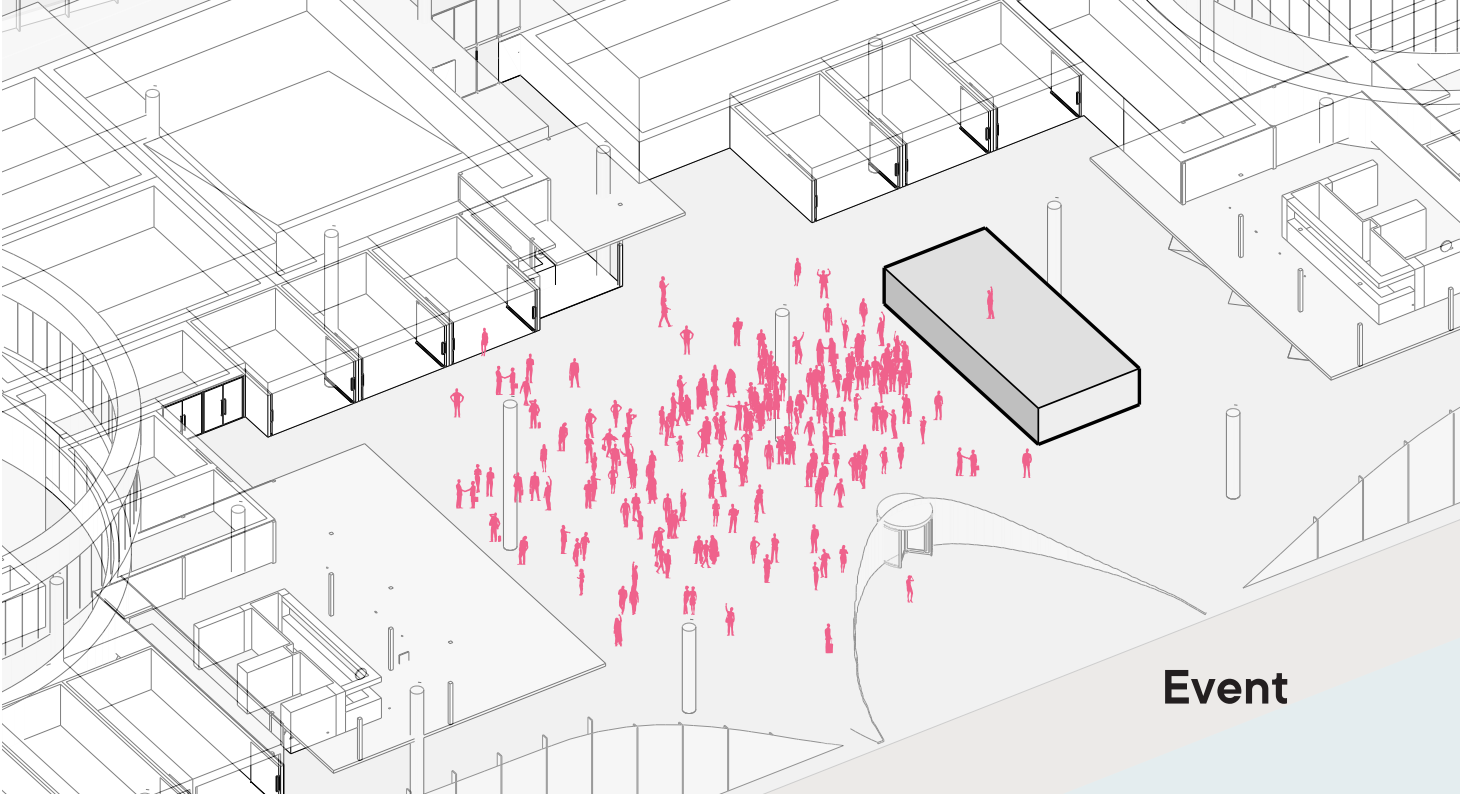
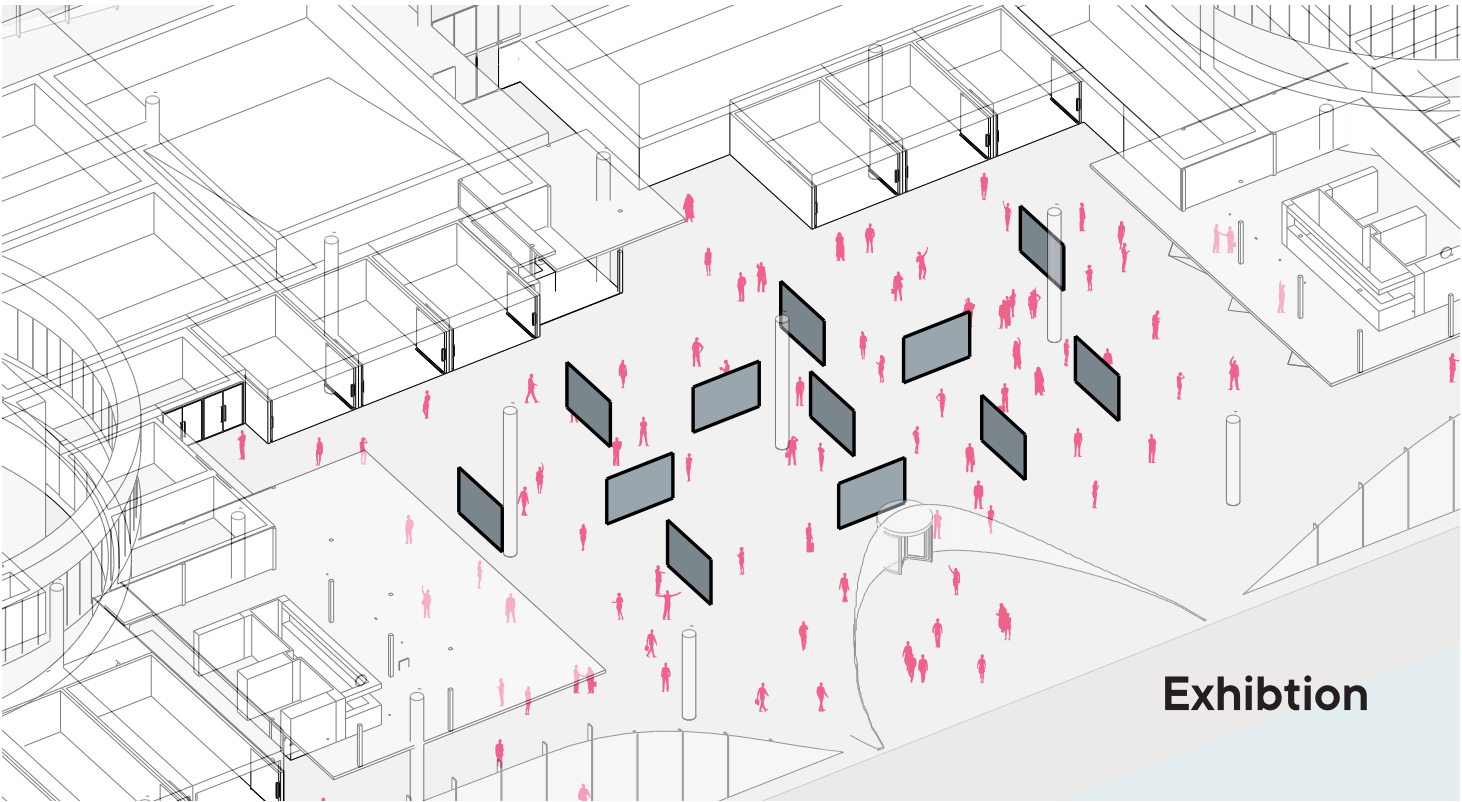
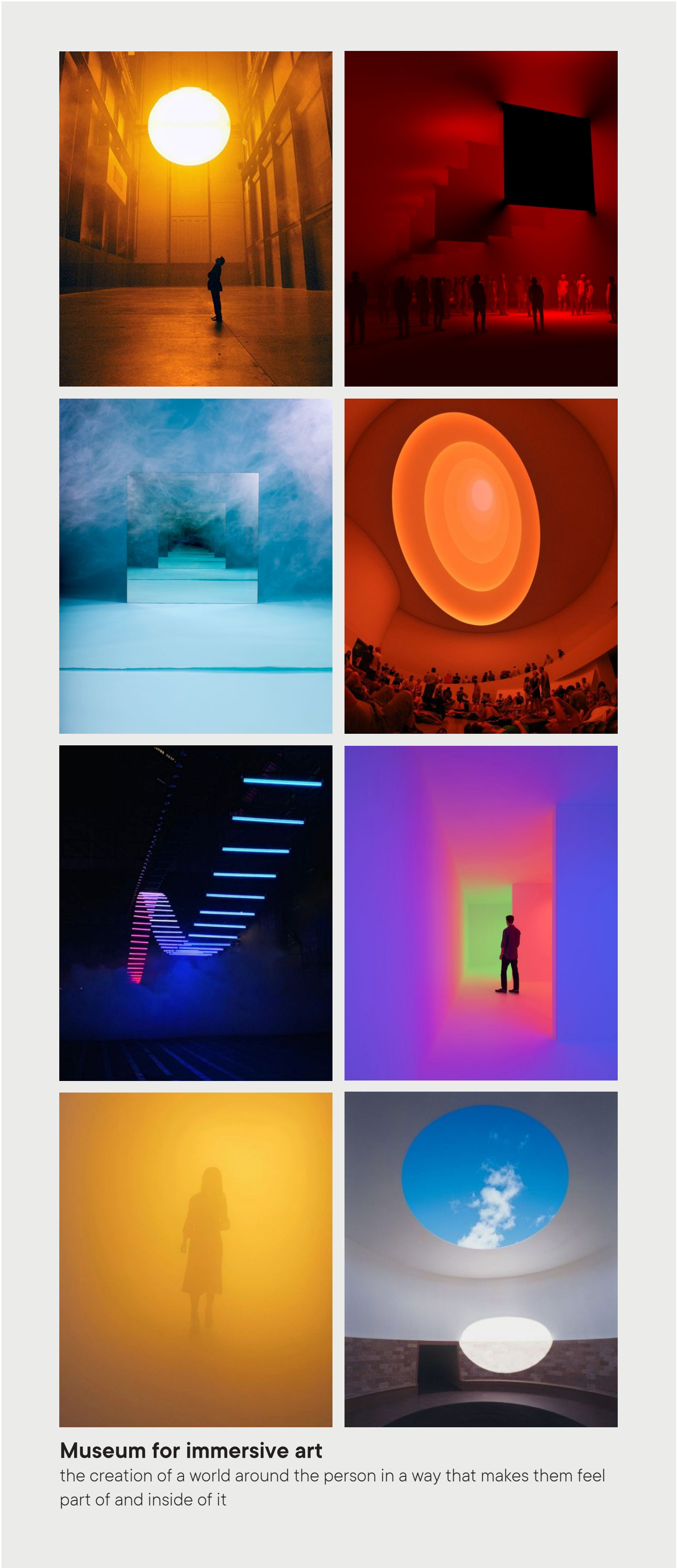
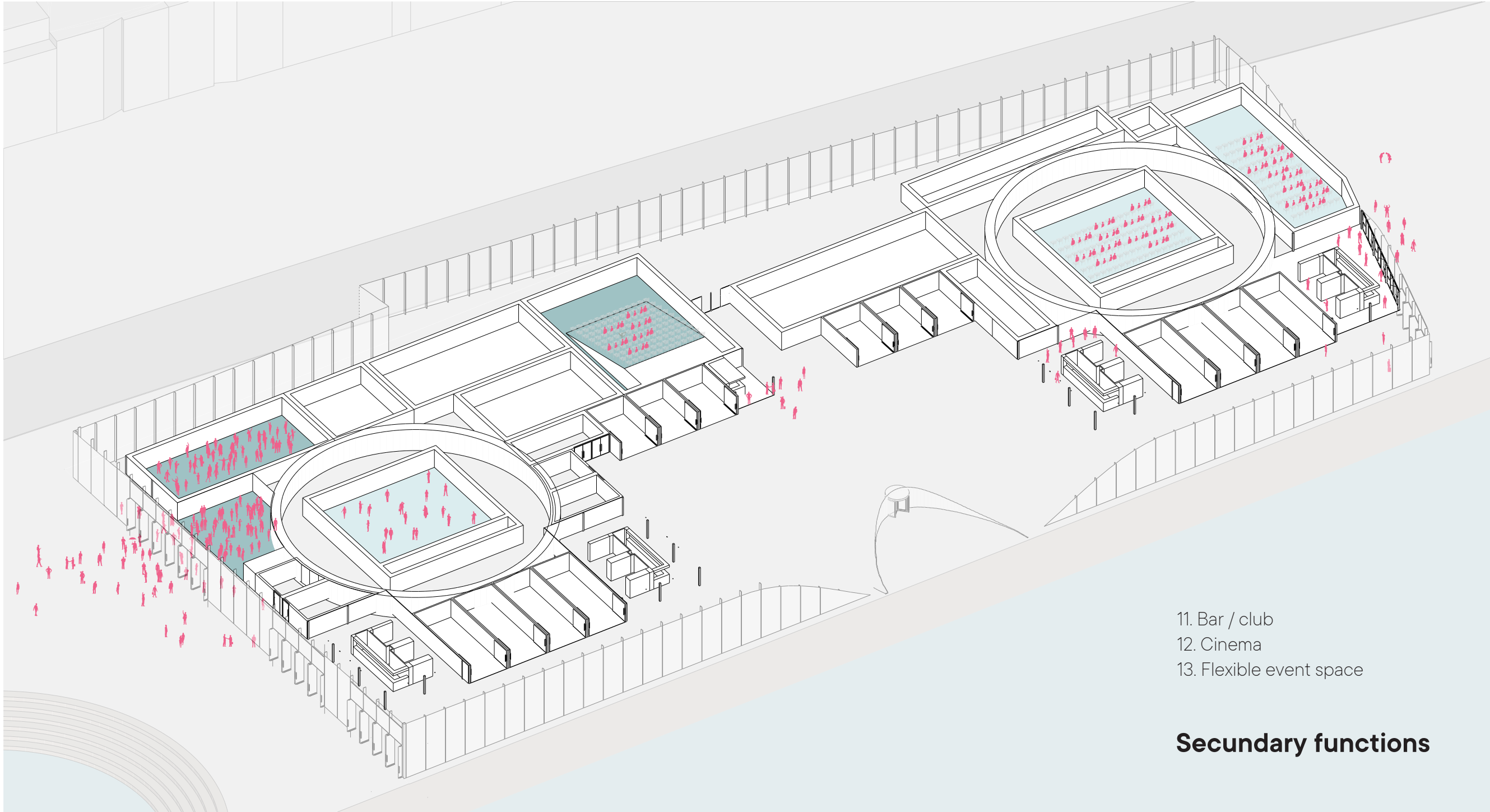
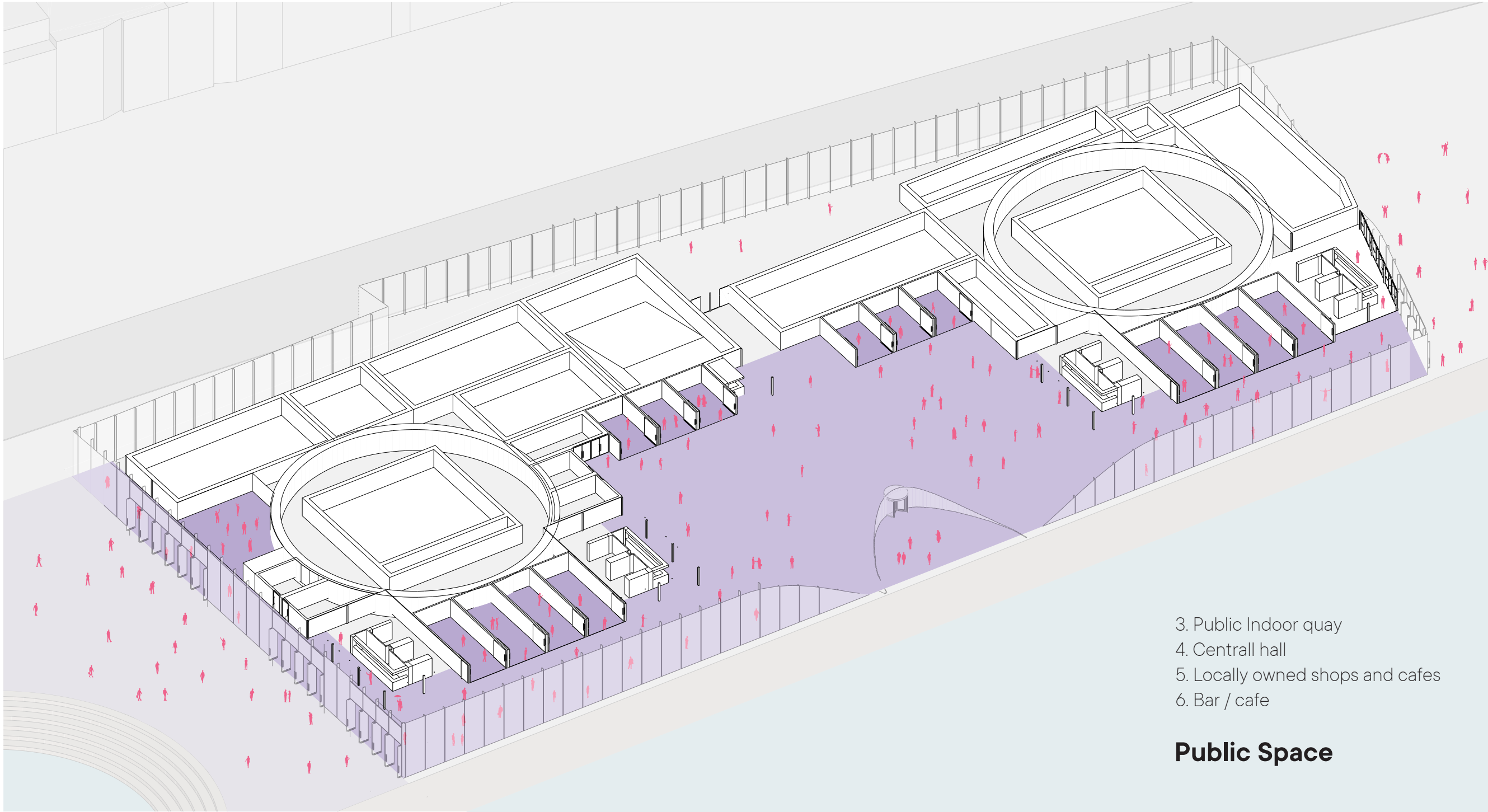
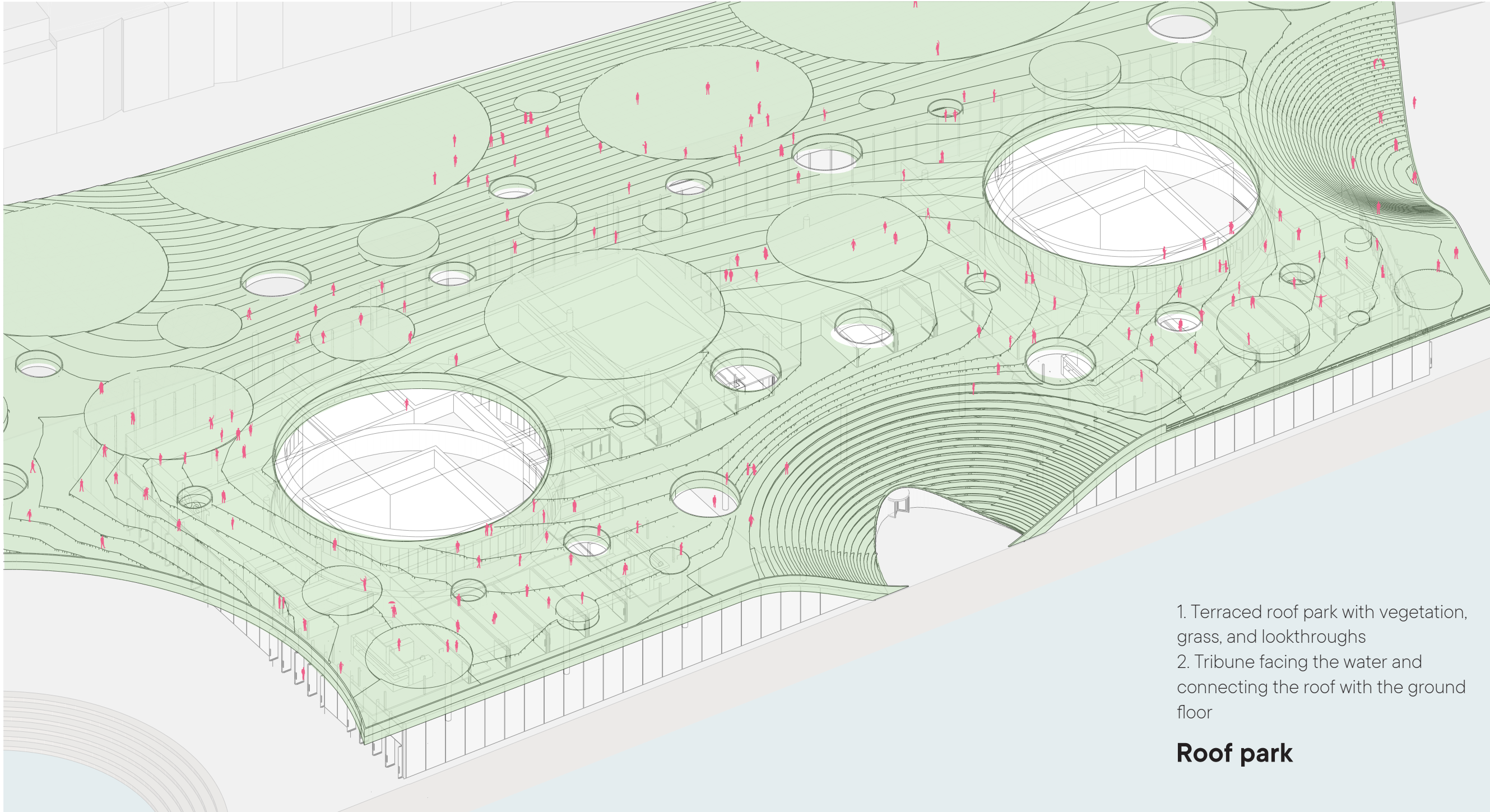


Activity in the public space as attractor for the museum



Site plan

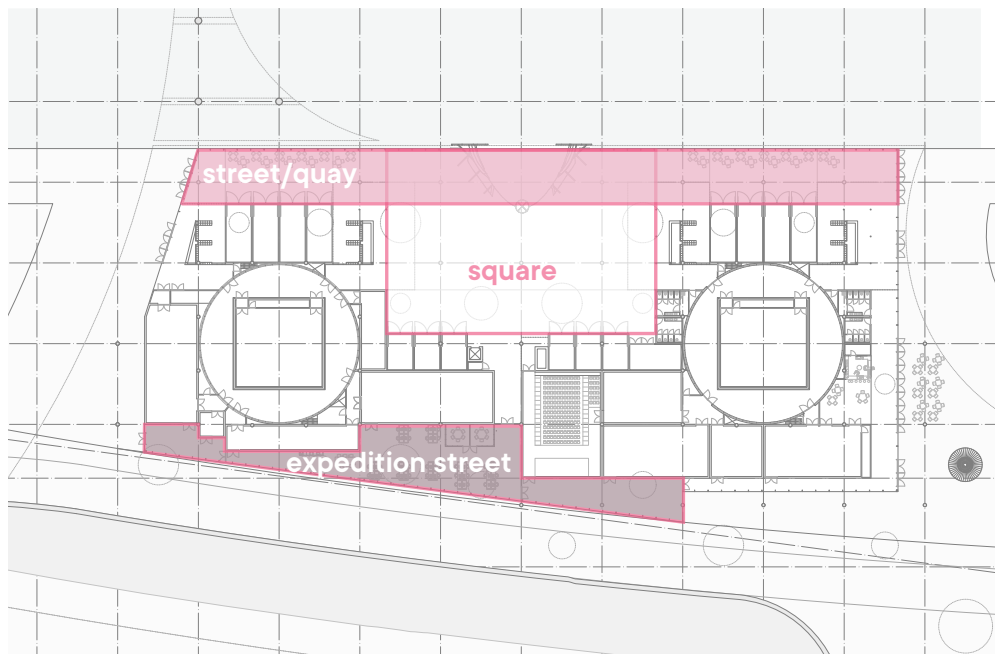




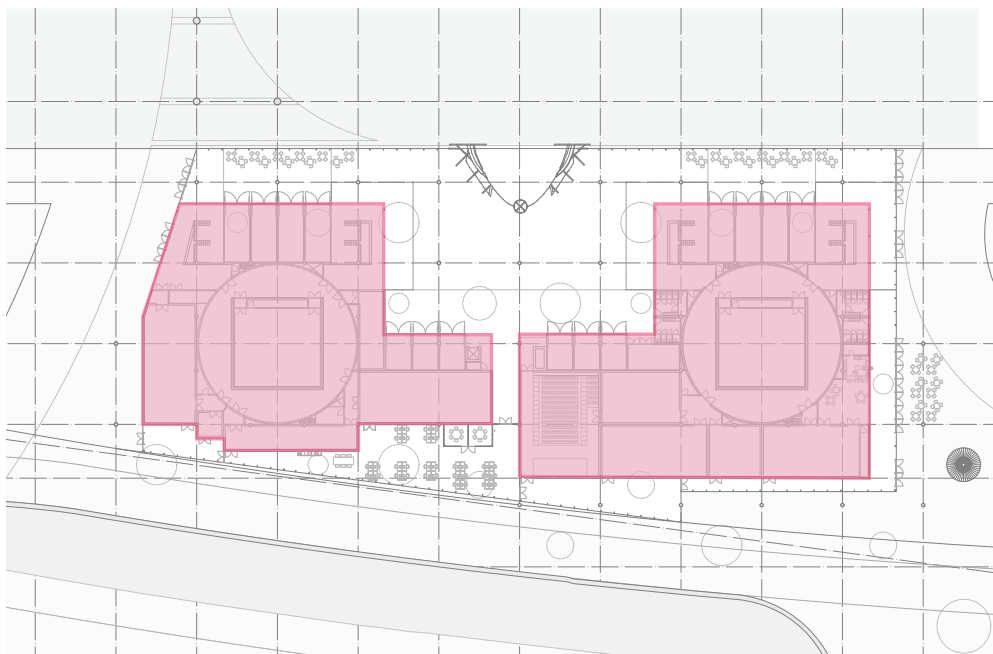




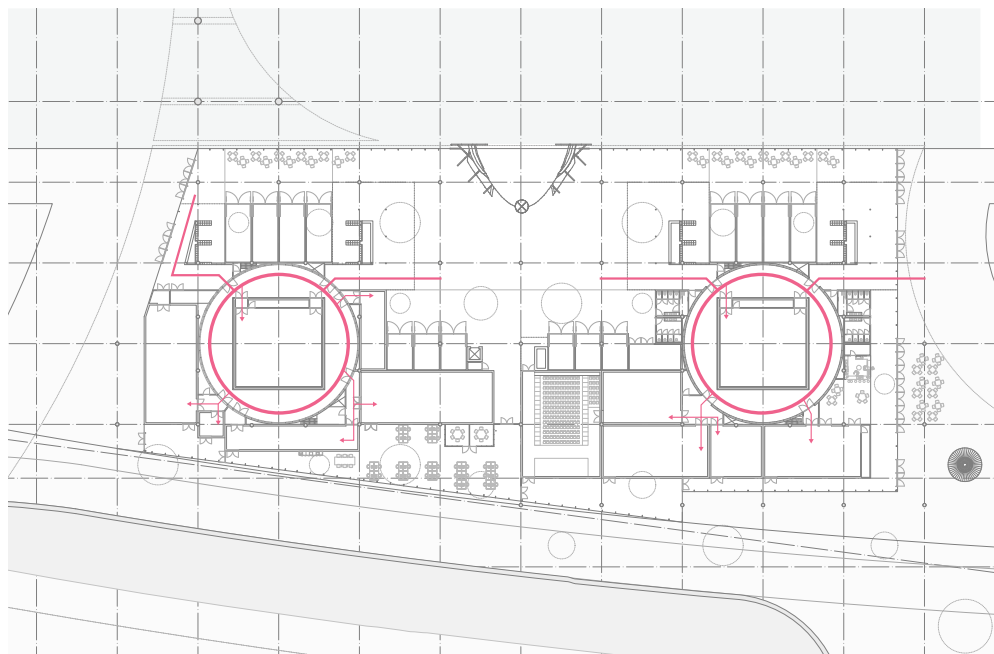
Central hall



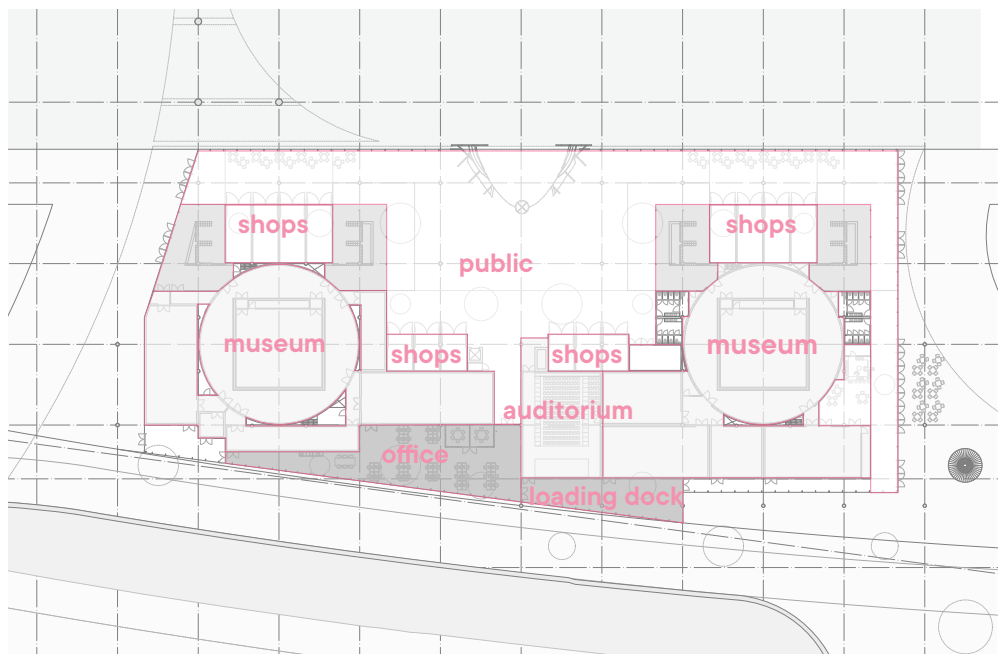
Urban design elements in floor plan design



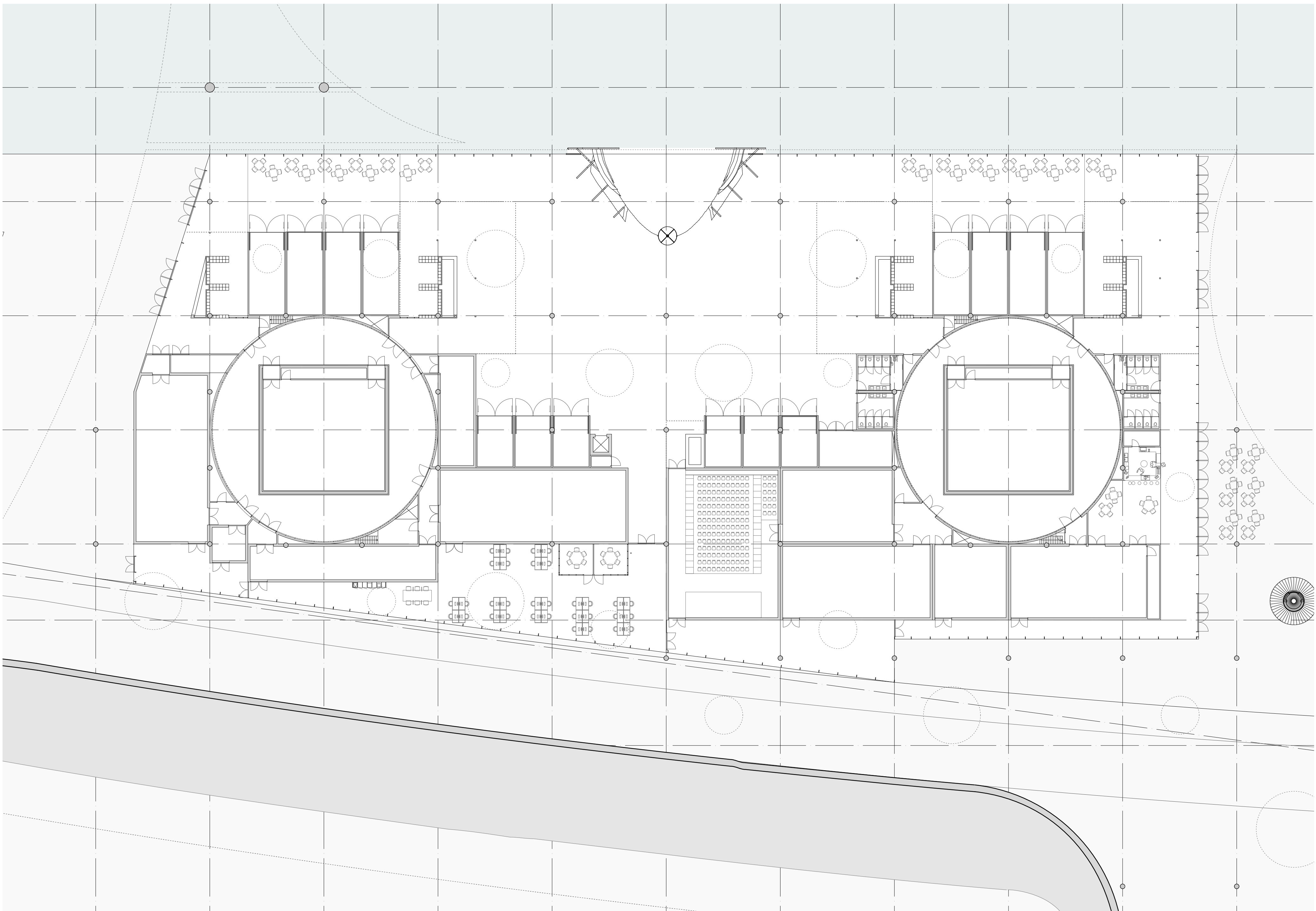
Clusters as urban blocks



Museum routing



Zoning



Floor plan ground floor



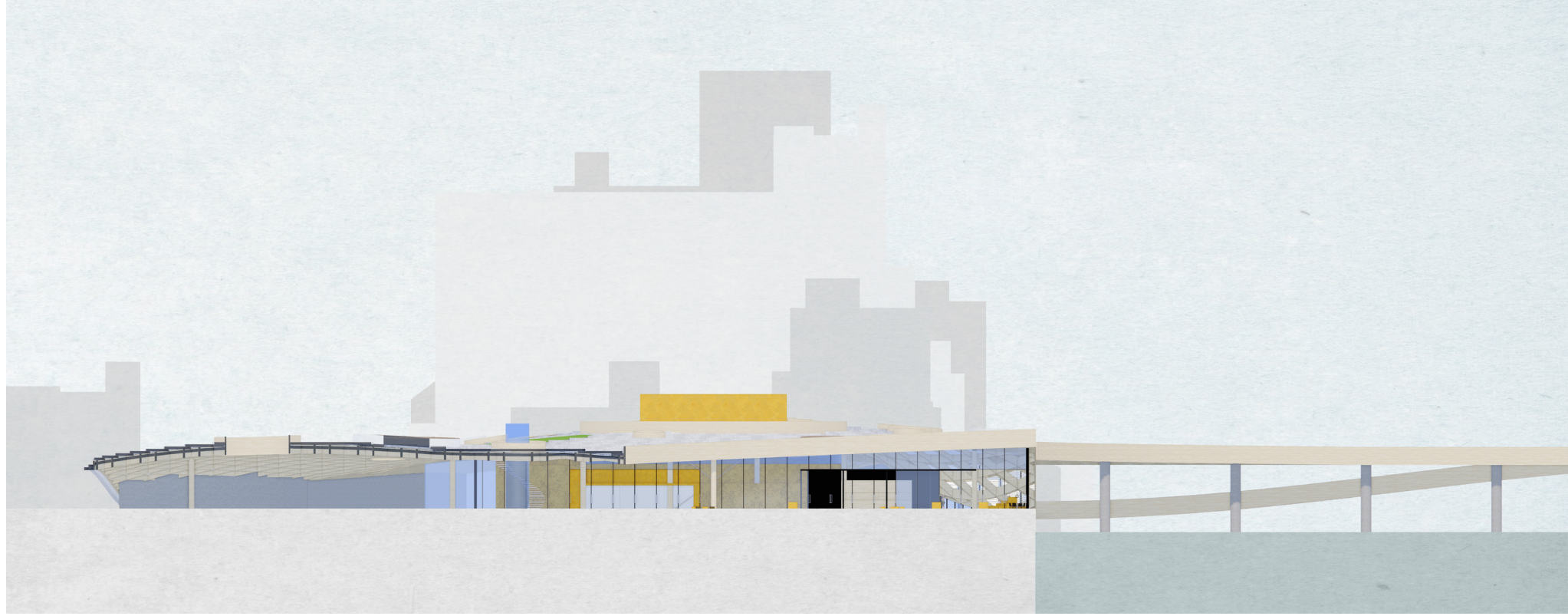




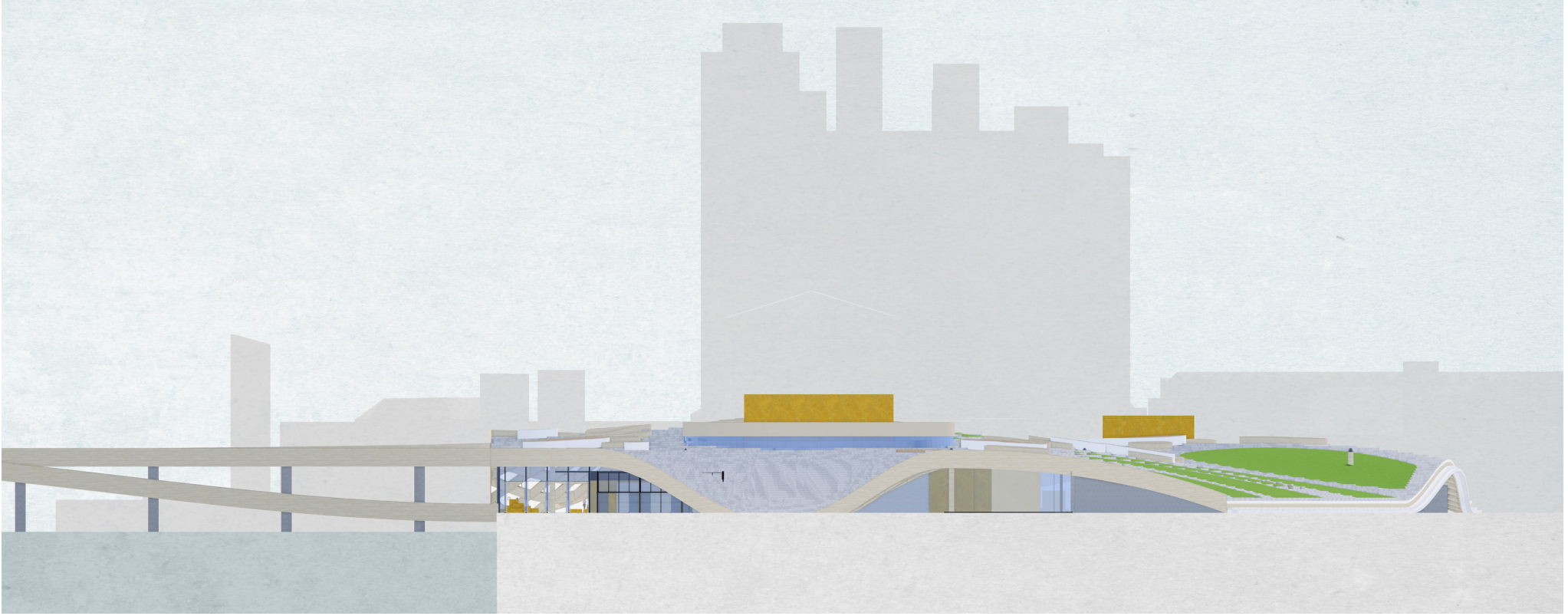
North elevation



South elevation



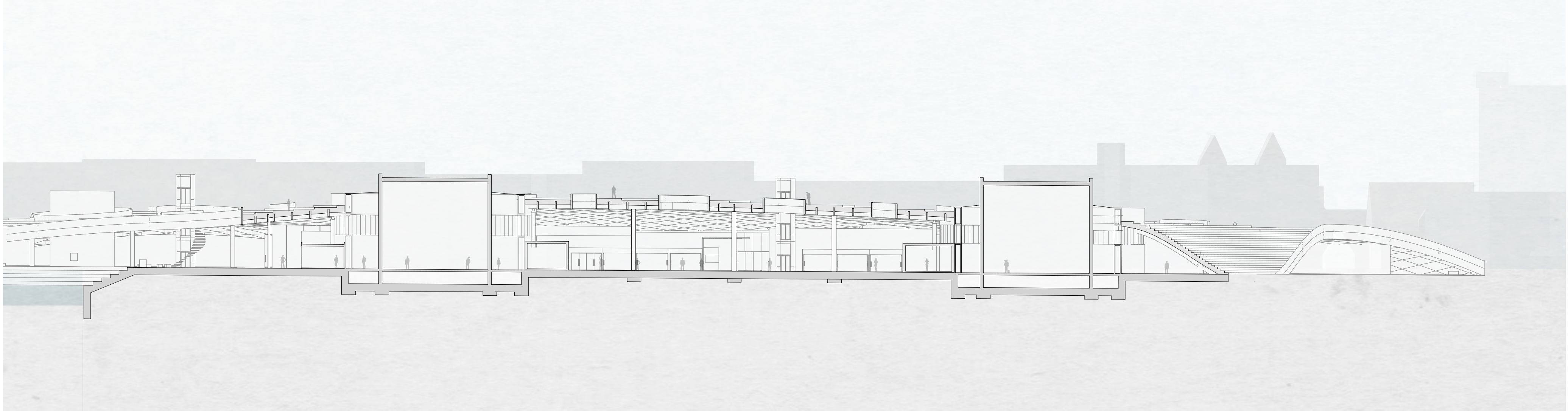
East elevation



West elevation

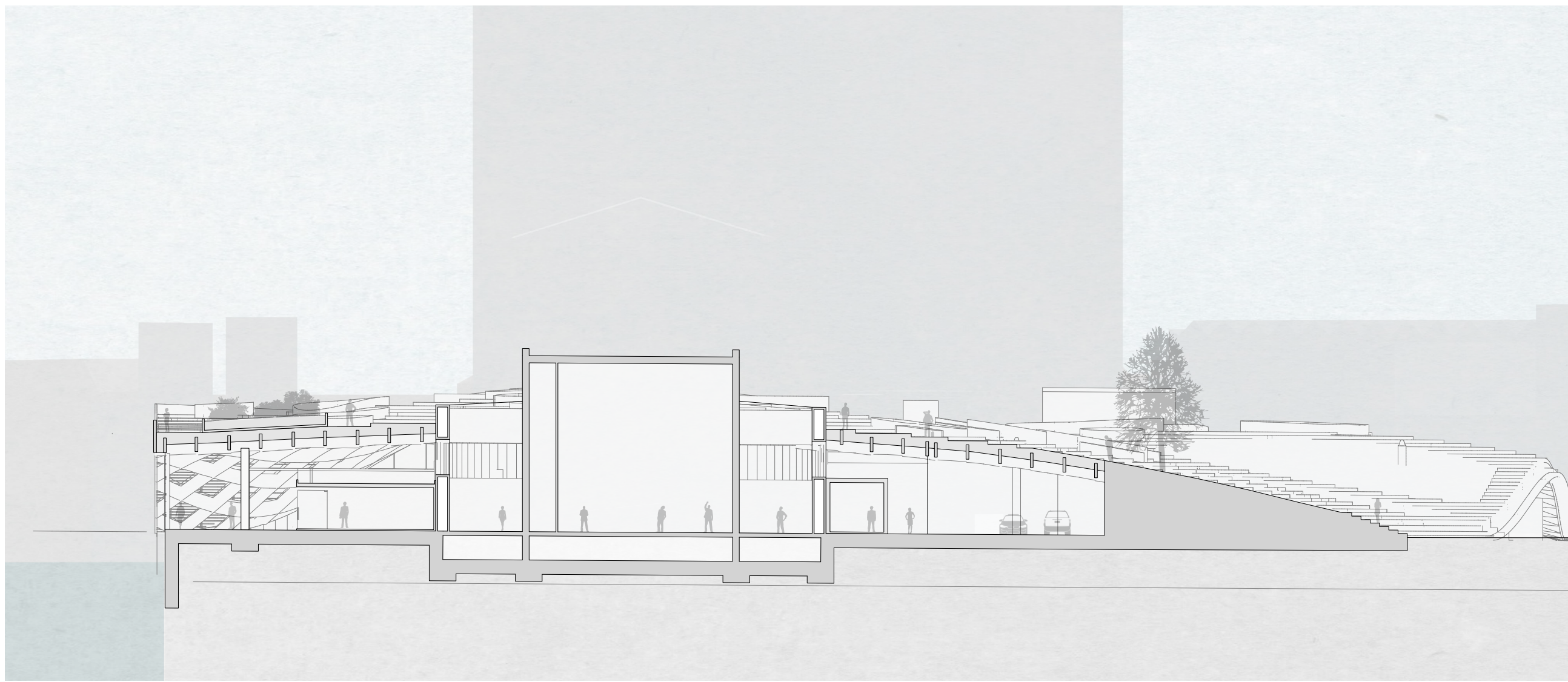


Roof park



Section B

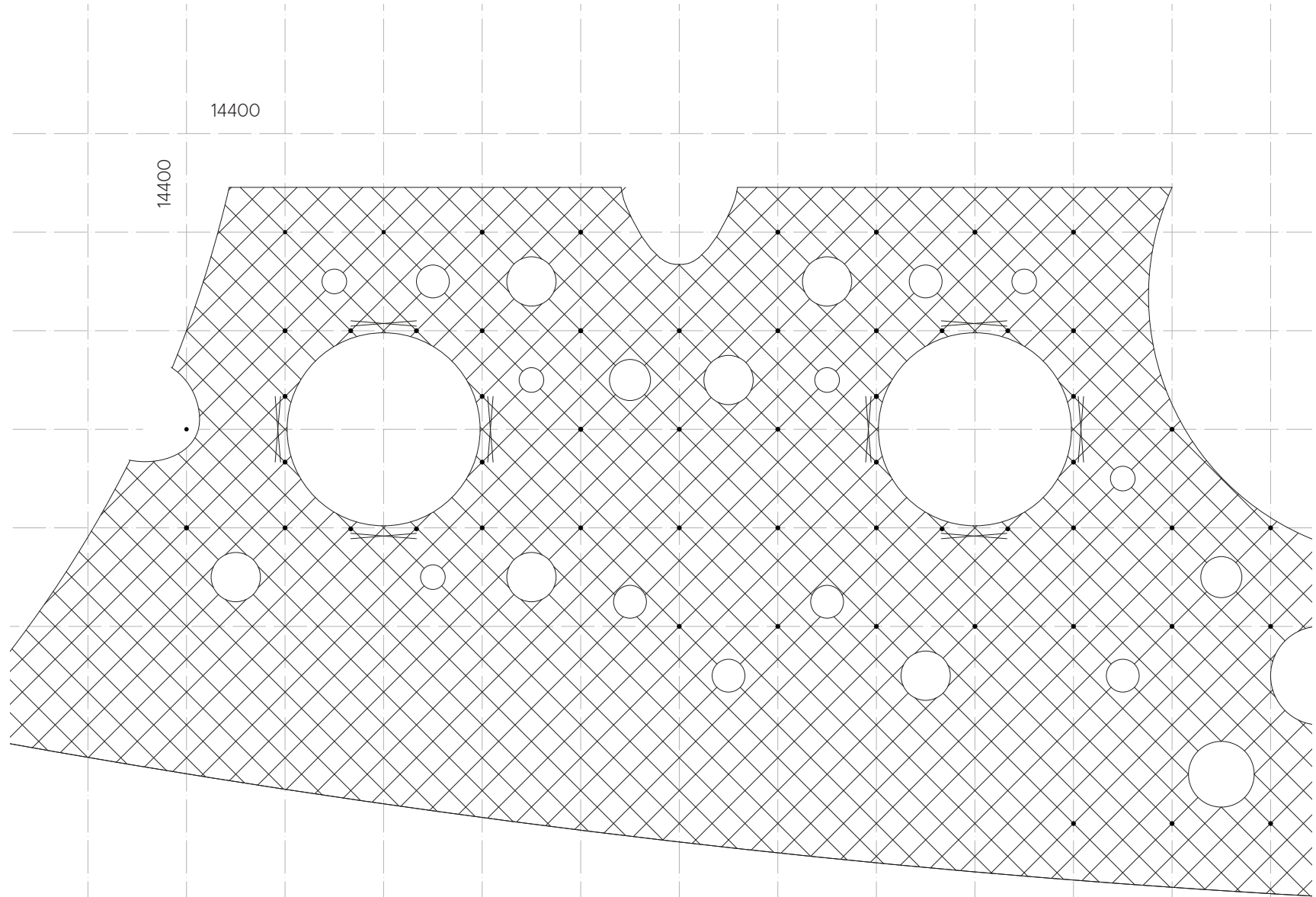




Section A

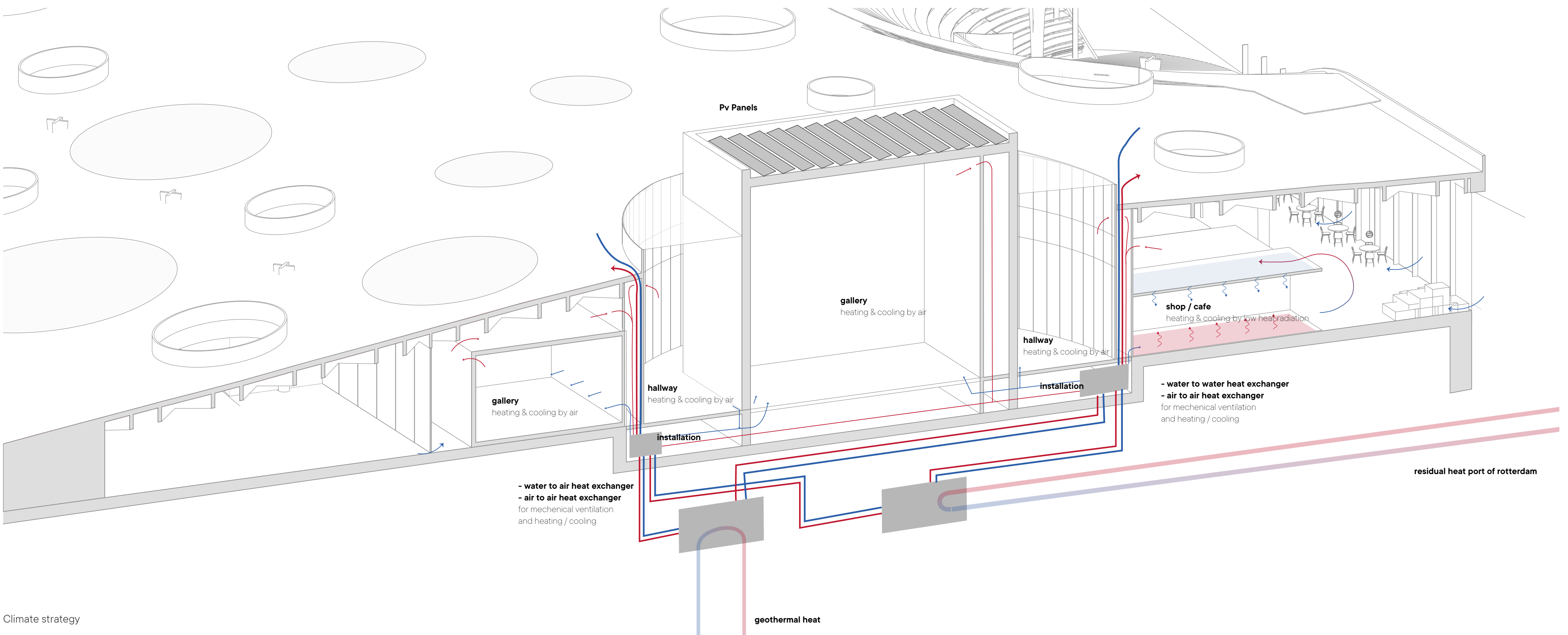
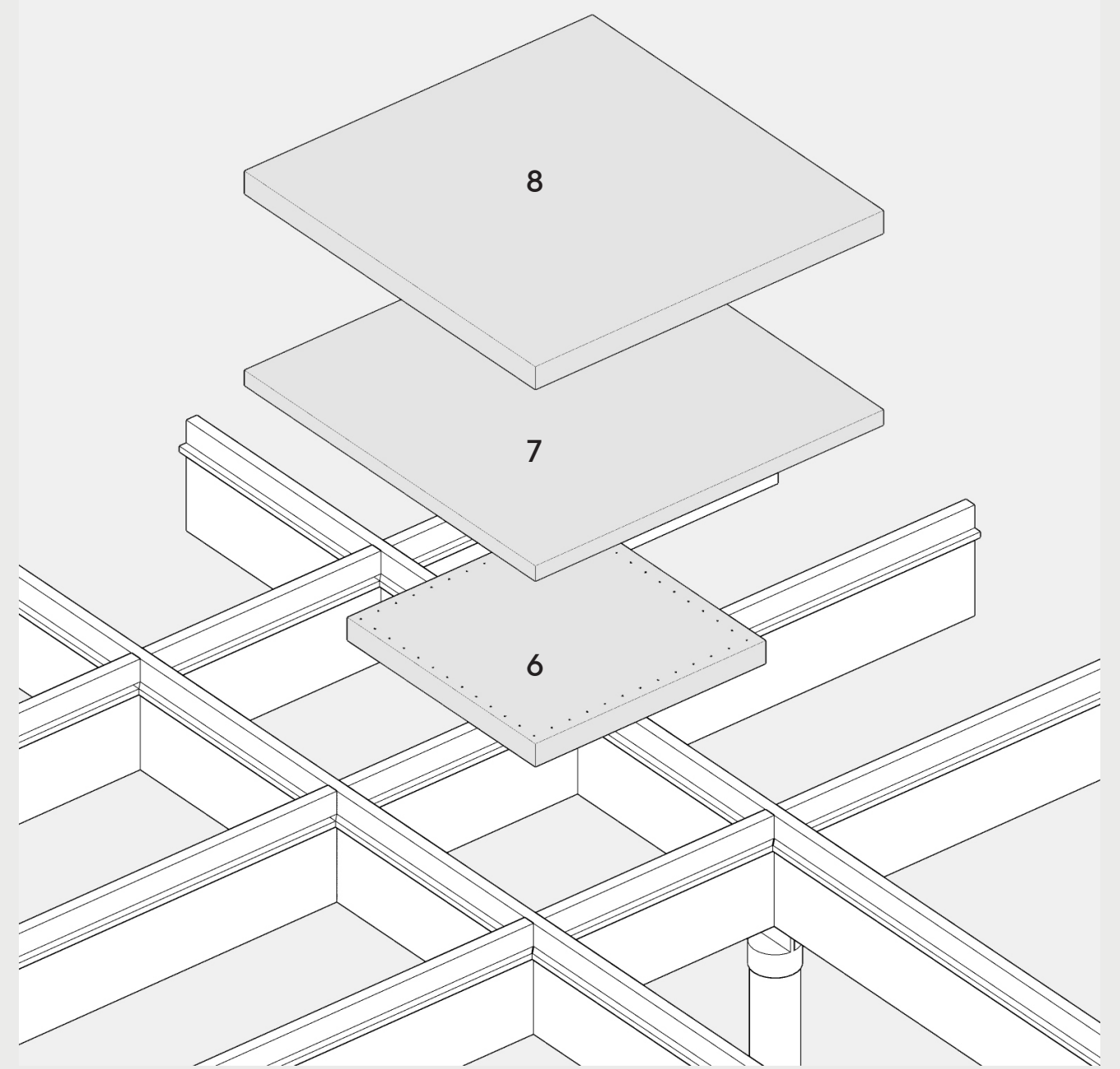
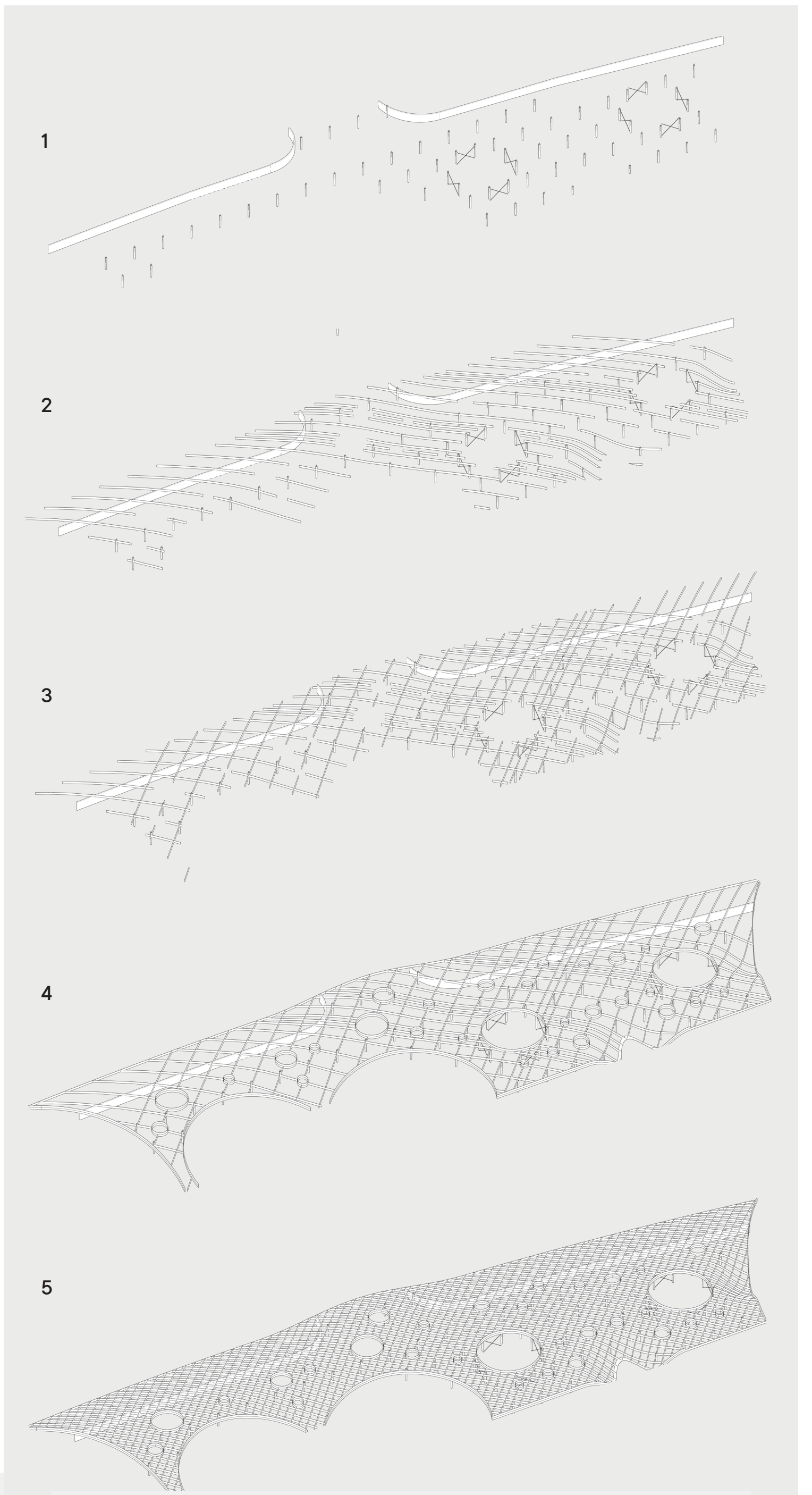


Round mirroring museum hallway



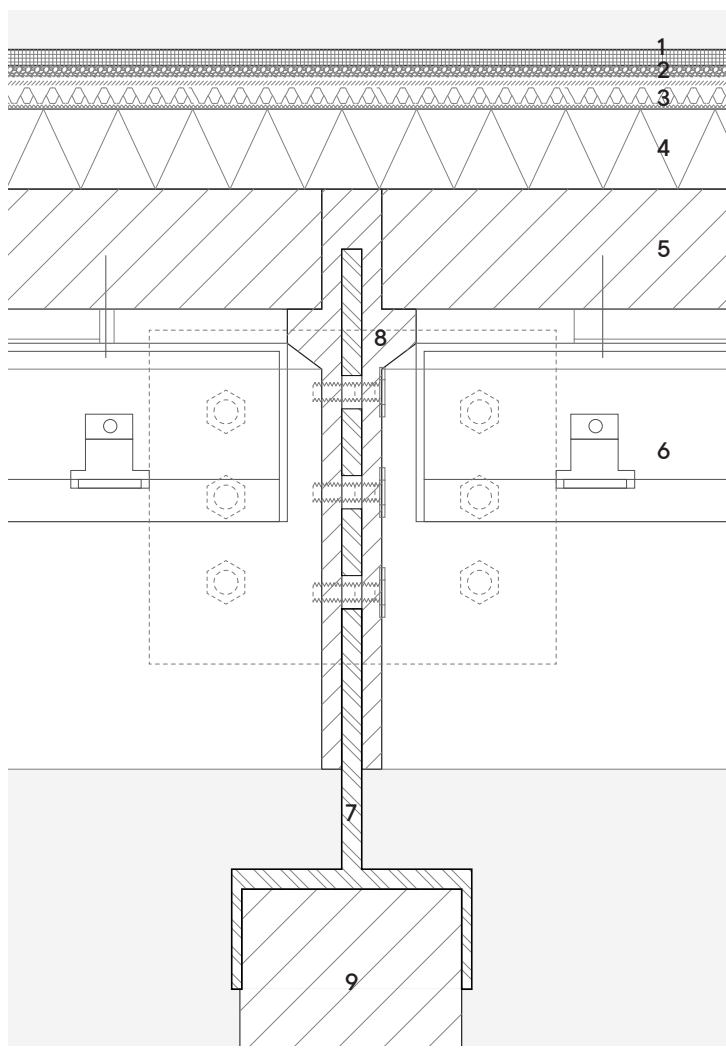
Construction plan roof and columns

1. Structural wall at the south side  
Columns on a grid of 14400 x 14400  
Wind bracing around the big holes for extra stability
2. Primary prefabricated long beams installed and connected to the columns on the grid (because of the ability for water transport the beams can be longer than 14 meter)
3. Secondary beams installed and connected to the columns on the grid (beams no longer than 10m)
4. Edges of the roof structure (prefabricated pieces) installed and connected to the beams
5. Tertaire beams connected that fill the roof structure and create a grid of 3400 x 3400
6. Robotically prefabricated slightly curved identical pieces of CLT flooring fill the roof. This generated the stiffness of the roof and the building
7. Hard insulation above the interior space
8. Roof terrace with drainage

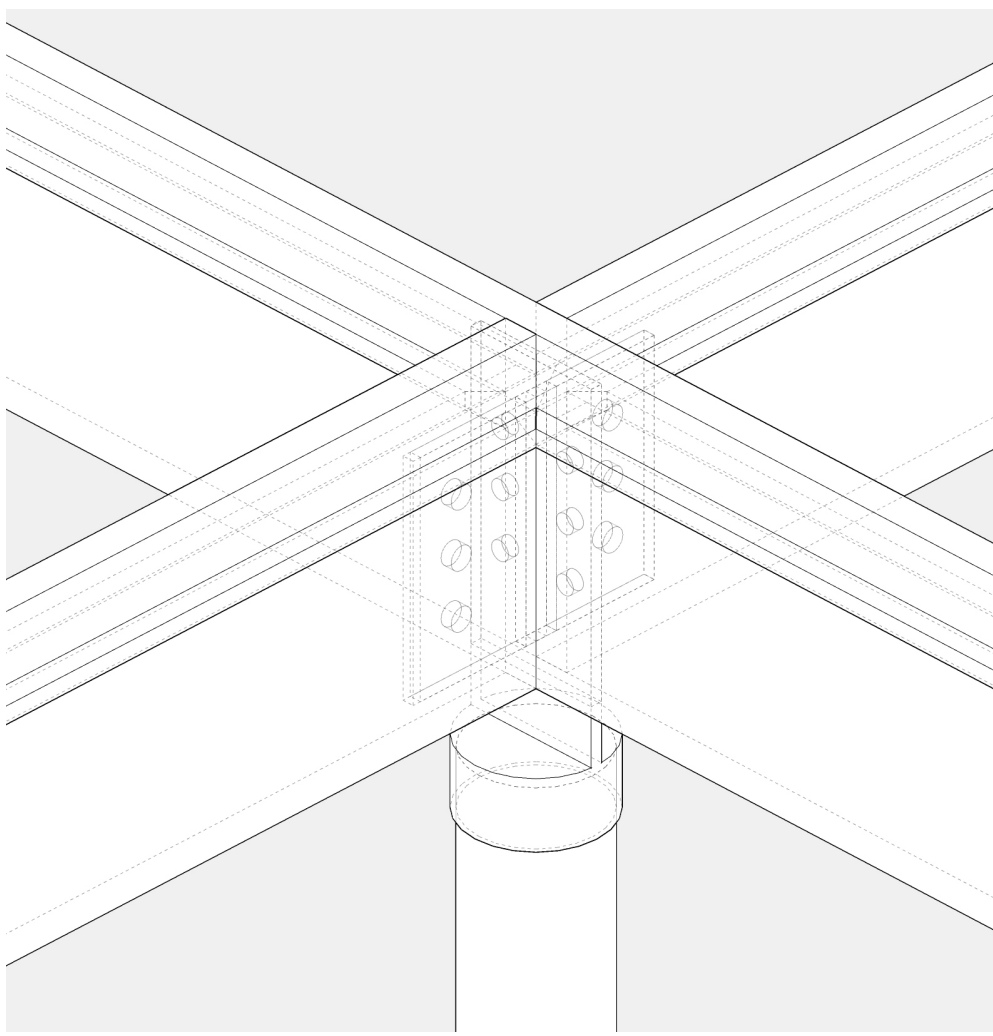


Climate strategy

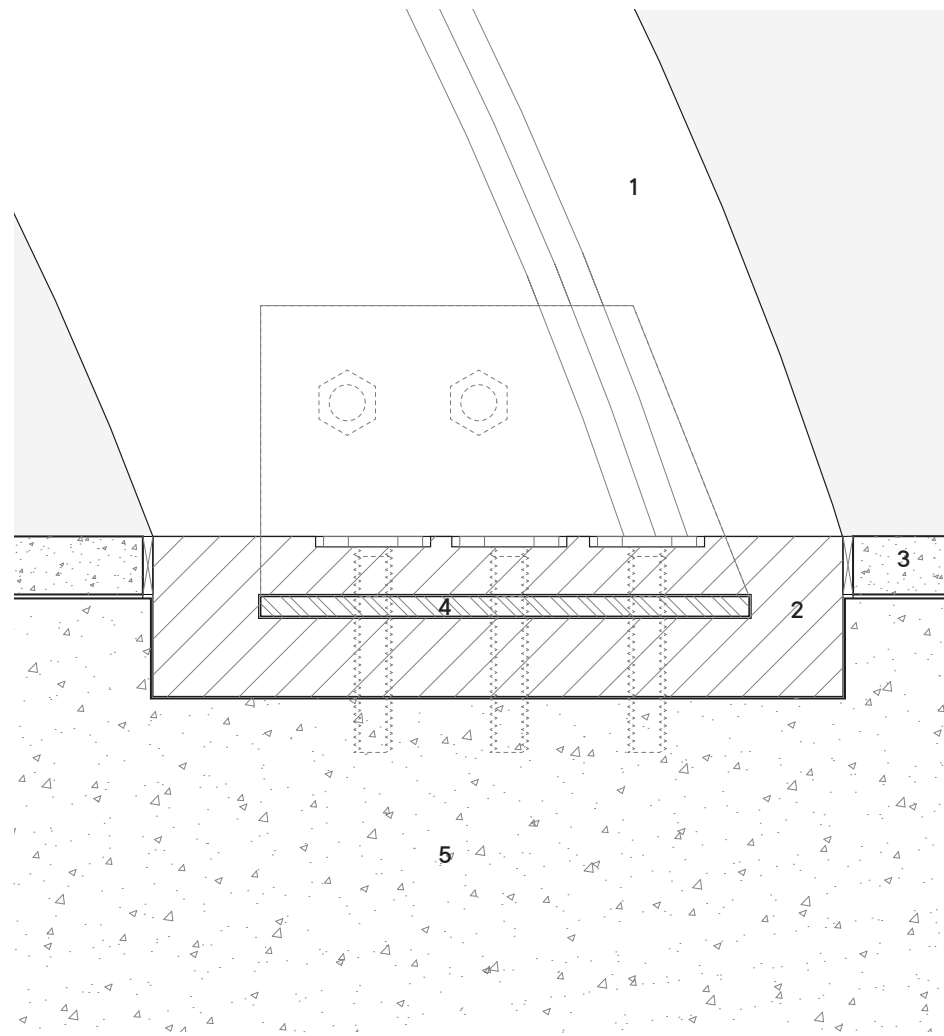




Roof column connection 120

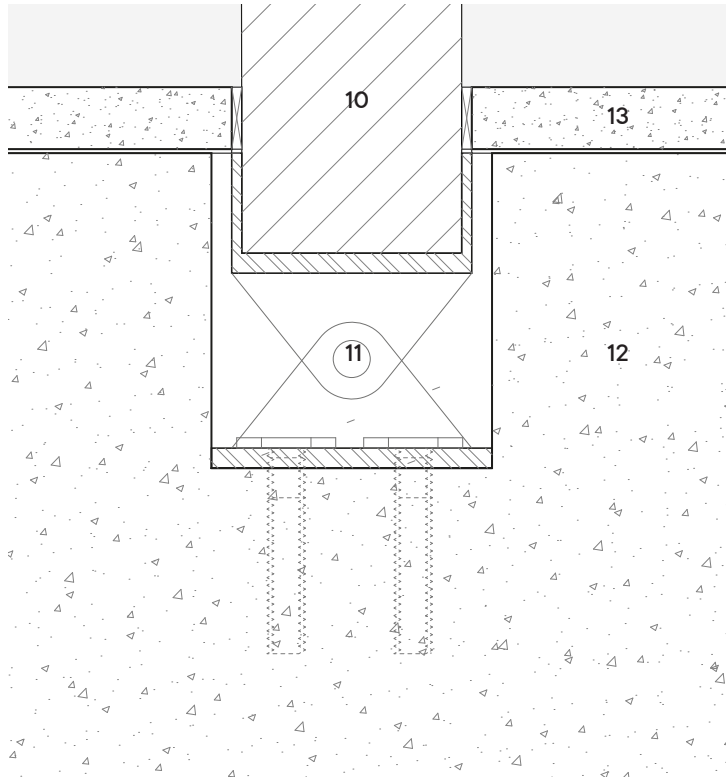


Roof column connection

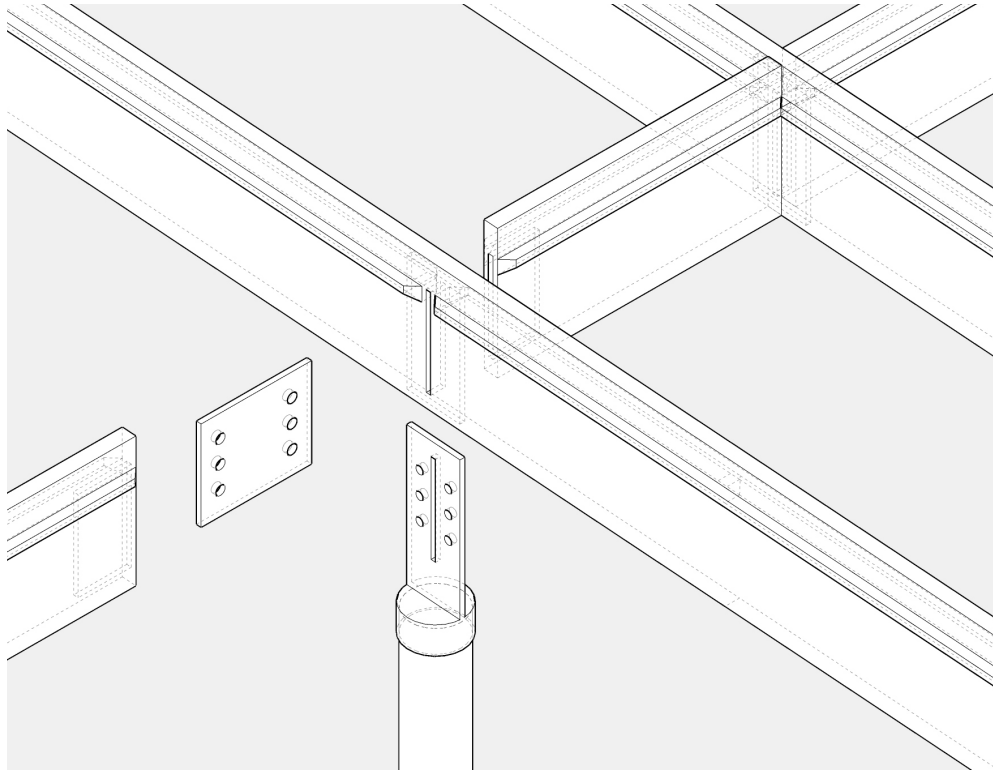


Roof beam to foundation connection side 120

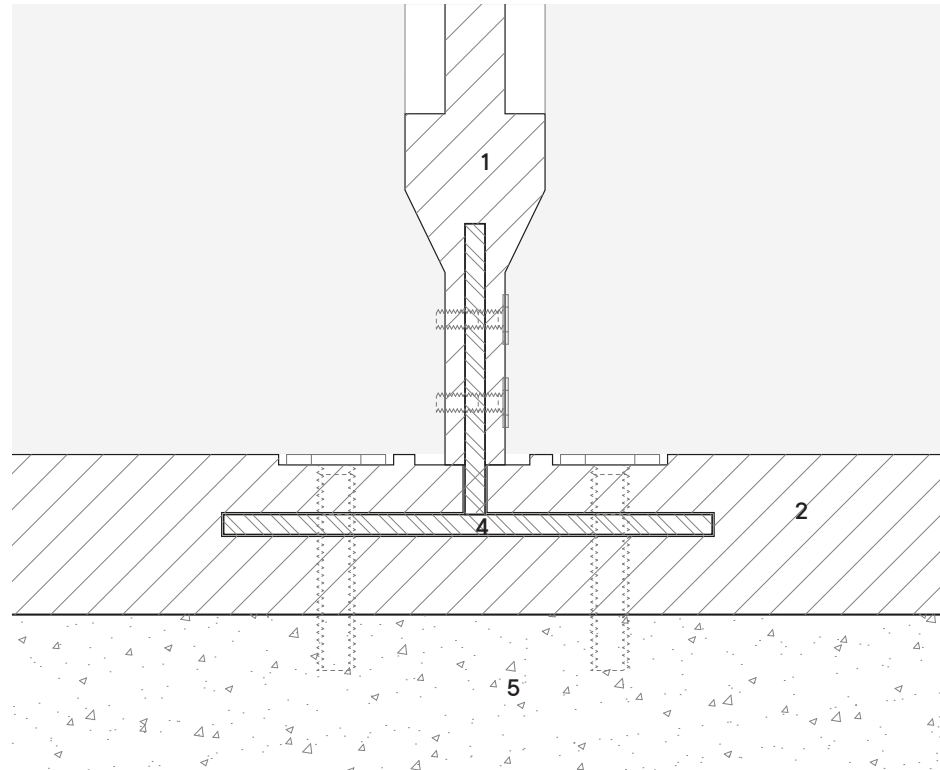
1. laminated timber be
2. Prefabricated laminated timber piece in laying on a 'gutter' in the foundation
3. concrete floor finishing
4. Steel connection element fabricly installed in the laminated timber piece
5. Concrete foundation



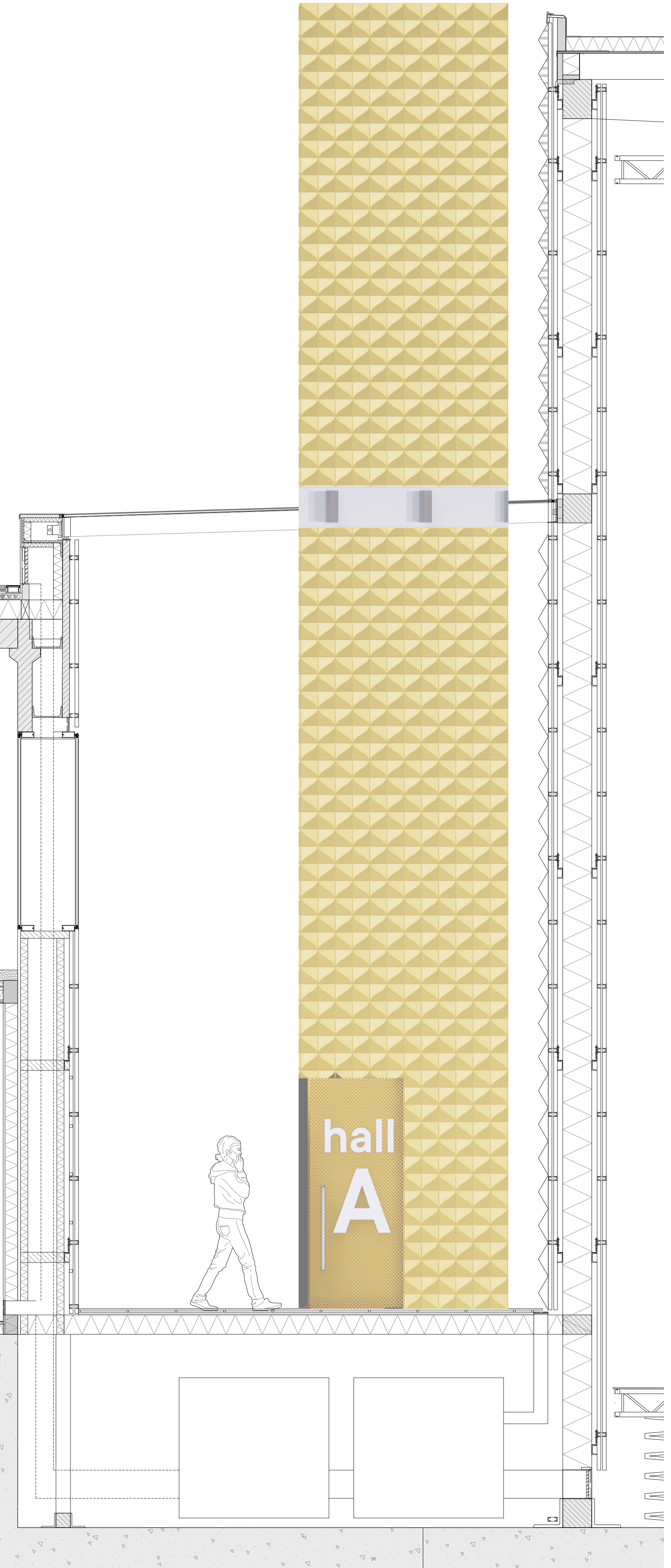
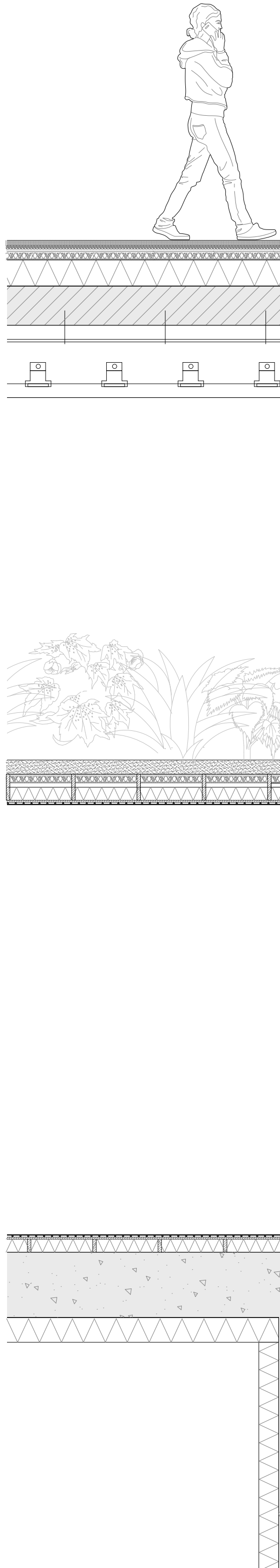
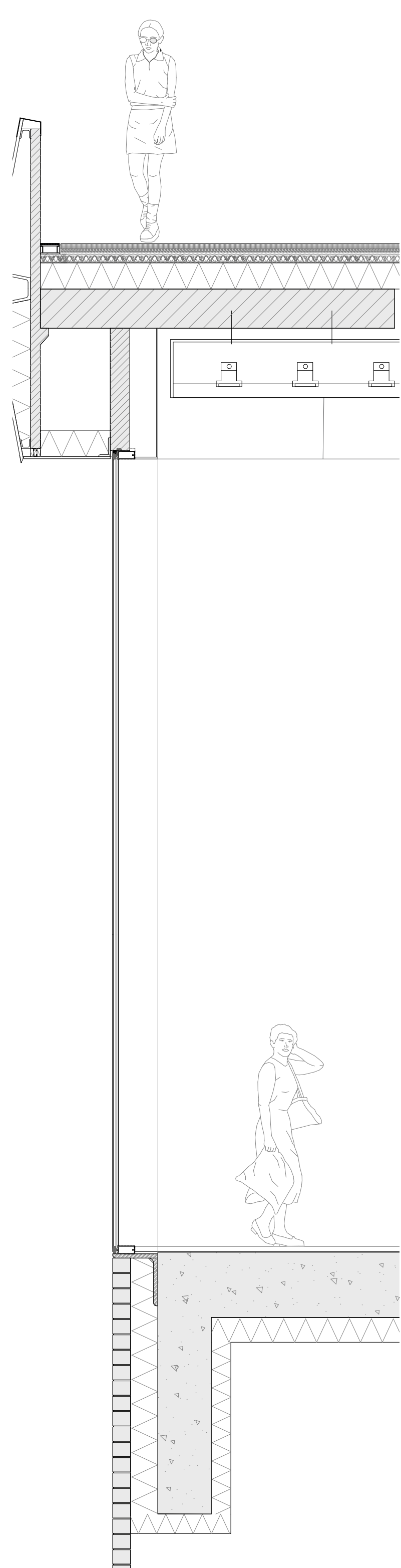
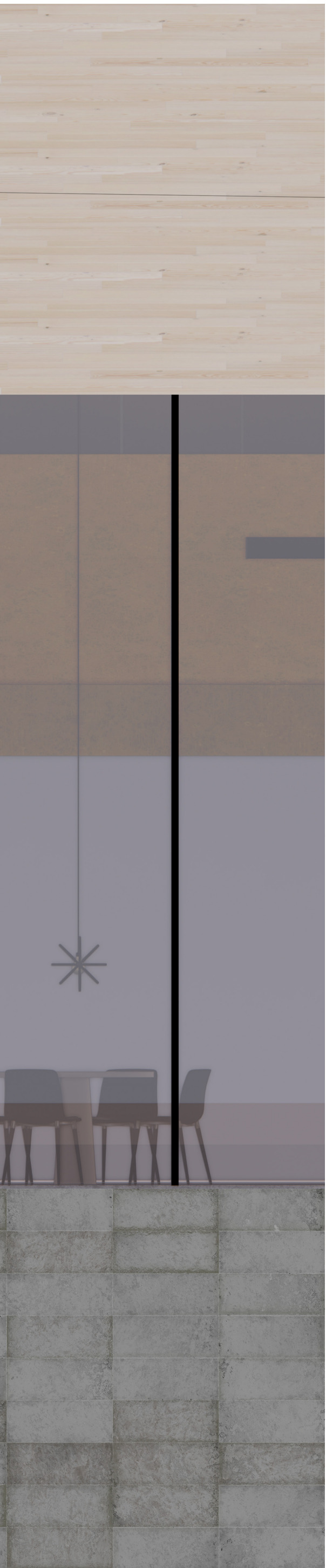
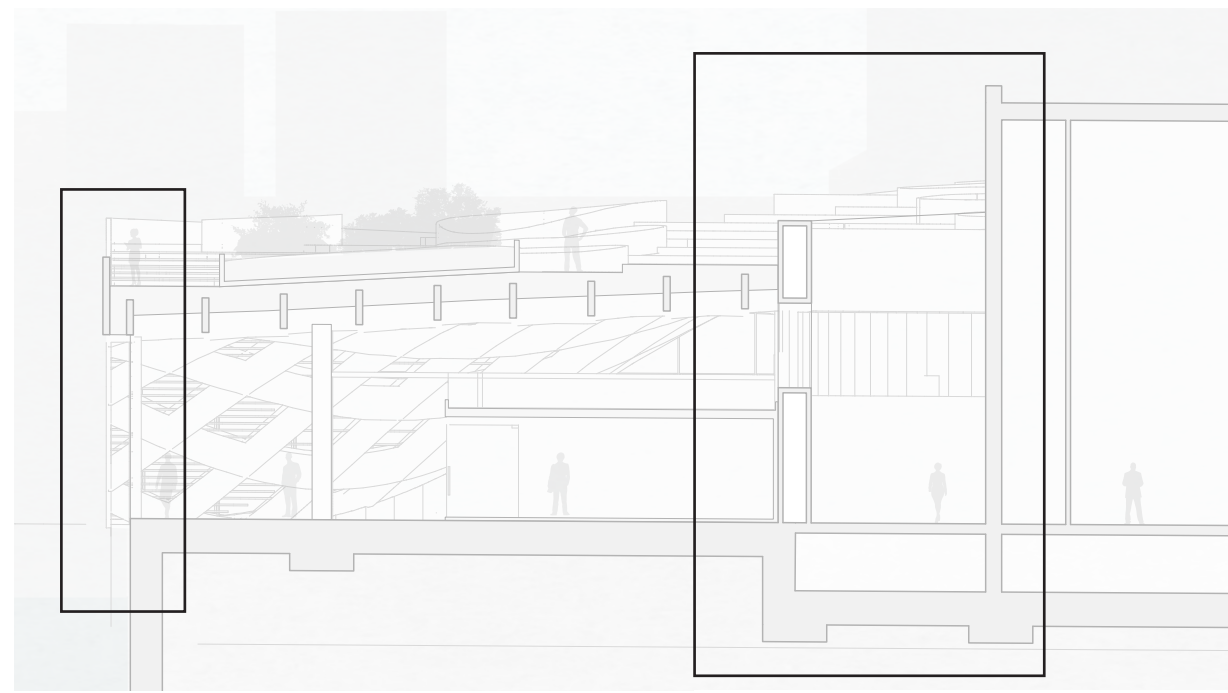
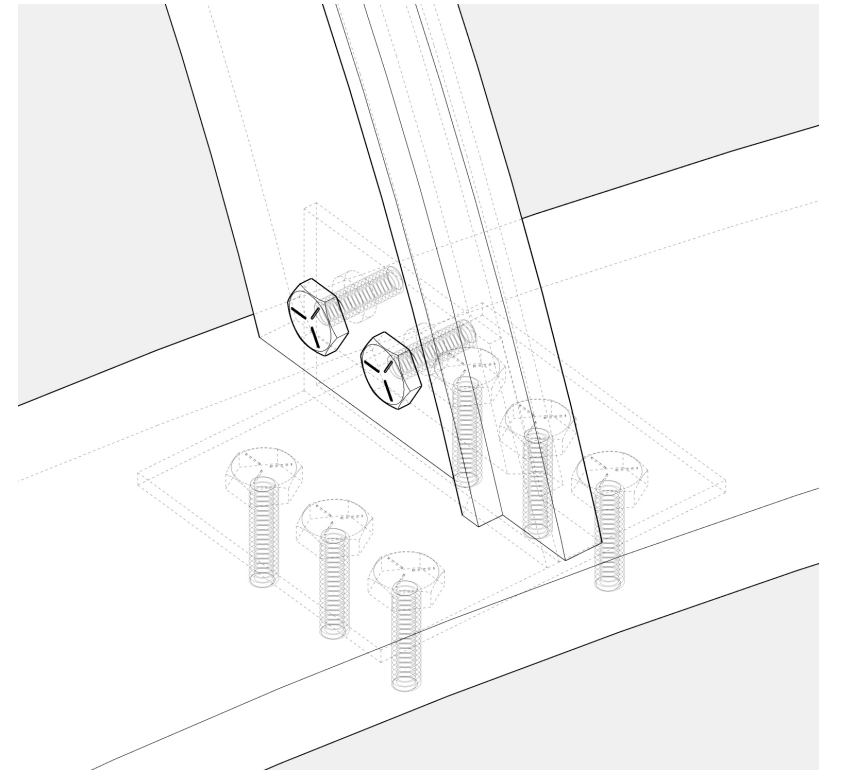
Foundation column connection 120



Roof column connection exploded



Roof beam to foundation connection front 120





# REFLECTION

Max van Steen

Public Building Graduation Studio

P4

## The method

Looking back on the past year, that can be partly defined by limited opportunities in the field of study and a lot of independent study work, I have found that my design method is generally less based on scientific research. Rather, it is more based on intuition. Intuition is a difficult concept to describe, especially for people who don't know me. The intuition I'm trying to describe isn't something I've always had. The past 7 years at this faculty have made me the designer I am today. This is despite the fact that in my opinion at TU Delft within Architecture there is a lot of focus on designing from analysis, or design by research. I would describe my method more as its counterpart, research by design.

This approach has led to the current design. The design decisions were made by testing ideas on the design by means of references, sketches and an extensive 3D model. The question why I made certain choices could generally be answered from the concept itself.

Because so much of the design decisions are based on the concept and has relapsed on it, it is extremely important in this method that the concept is strong. Throughout the process, I often changed my plan quite drastically, this was possible because the concept I had chosen allowed a certain freedom in its implementation. The composition of the design changed a lot as a result, but the ingredients always remained the same. By completely falling back on the concept, I think I have created a well-organized building with a clear vision for my building and its associated urban design.

I was often still somewhat critical of feedback I received from my supervisors. I often entered into a discussion about difference in vision. After the meeting, I thought about for myself what the best next step was. In the case of Henk's feedback, it was often about design decisions that I had made that were outside my concept. This feedback didn't get me side-tracked and therefore the concept did not fade away. I think this feedback has been very important to the final result.



## The museum

The analysis revealed a lack of qualitative public space in the wheat district and its surroundings. This combined with a relatively low interest in cultural institutions has led me to my concept. The concept tries to redefine the relationship between public space (exterior and interior) and a museum. The formality of the museum and the informality of the public space are merge. By this an interesting dialogue arises that I try to describe in my manifesto (figure 1).

In the concept, the building shapes the public space and the public space shapes the building. In this way an attempt is made to bring the museum as a cultural institution closer to the public and to blur the boundary between art and man. This is the new museum for me.

The public character of the new museum also involves a certain form of multifunctionality. This multifunctionality manifests itself in various forms. In the form that there are different functions in one building, that a space can fulfil different functions and that in the course of time a space or building can assume a different function. Especially the latter is what my concept of multiplicity is based on.

My building consists of a wavy, specifically shaped roof with rectangular generically shaped blocks underneath. The specifically shaped roof relates to the permanent and relates to the urban scale (urban design is the element in the city that generally remains untouched for the longest). The different functions located under the roof all have the same shape. The functions are rectangular shaped and can in theory become anything because the shape allows it. This means that the design can cope with the changeability of society and the city. The only permanent thing about the building is the public space that he creates. And that is something that will always form the foundation of a well-functioning city.

