Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences
Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

**Personal information**

<table>
<thead>
<tr>
<th>Name</th>
<th>David van Weeghel</th>
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<tbody>
<tr>
<td>Student number</td>
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**Studio**

<table>
<thead>
<tr>
<th>Name / Theme</th>
<th>Heritage and Architecture Graduation Studio</th>
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<tr>
<td>Teachers / tutors</td>
<td>Lidy Meijers, Bas Gremmen, Nicholas Clarke</td>
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**Argumentation of choice of the studio**

My choice for the Heritage and Architecture Graduation Studio was informed by my fascination for the concept of ‘authenticity’ in present society. Through an increasing amount of reproductions in our media-driven society, authenticity becomes an increasingly difficult point of discussion. My aim is to study the role that architectural heritage could play in this discussion.

**Graduation project**

<table>
<thead>
<tr>
<th>Title of the graduation project</th>
<th>&quot;Maassilo Rotterdam: A sturdy place for multiple meaning”</th>
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**Goal**

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<th>Location:</th>
<th>Maashaven, Rotterdam, the Netherlands</th>
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<td>The posed problem,</td>
<td>The harbor area of Rotterdam is currently undergoing a ‘gentrification’ process, which is a global phenomenon. A commonly used strategy in this process is the use of temporary cultural/artistic programs in heritage locations/objects. The attracted ‘creative class’ then works as a driving force in the economic development of the post-industrial city. This strategy was initially posed by Richard Florida in his “The rise of the creative class” (2002) and was widely adapted in American and European cities. However, after the ‘creative upgrade’, the temporal functions often make way</td>
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for more permanent functions (housing, commerce, leisure etc.). When creativity and artistic freedom, characterized by the absence of control or system, are used as a tool, it may be argued they are not that free at all. And so, through commercialization, the city of Rotterdam runs the risk of pushing away real creative freedom instead of actually embracing it.

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<th>research questions and design assignment in which these result.</th>
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<td>The question thus arises in what ways artistic freedom and festivity can be given a more permanent place in the post-industrial city, without being used as a temporal commercial tool. With the plans of the municipality of ‘revitalizing’ the harbor area of Rotterdam, the Maassilo, as a sturdy concrete monument, plays a key role in this discussion. Through a thorough cultural, architectural and technical analysis of the Maassilo, it was concluded that the building bares a multilayered historical significance in its current presence. The building is currently occupied by a dance club that did very little structural interventions to the building. This makes sense, insofar as the concrete silo structure does not allow easy structural interventions. The design assignment will be to rethink this logic, and make a structural intervention plan for a new dance club. The structural interventions to the building must build upon its multilayered historical qualities, and at the same time create space for experiment, festivity and artistic freedom. The brief in short: to make a sturdy place for multiple meaning.</td>
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<th>Process Method description</th>
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<td>In the first quarter of the Msc3, the building is analyzed in terms of architecture, cultural value and building technology. In the second quarter, additional analysis is</td>
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conducted on the temporality of existing music venues and forms of festivity, by conducting interviews with employees of these venues. So far, I have conducted interviews with the floor manager of De Marktkantine, Amsterdam, and the owner and creative director of De School, Amsterdam.

In the coming semester, it is my intention to elaborate on this theoretical basis in the design. Since the Maassilo is characterized by its heavy physical properties, I intend to use model making as one of the main design methods. As will be shown in the P2 presentation, I will ‘confront’ these models with light and music by making videos. Hence, the (structural) silo cutouts will be tested on their ability to embrace the volatile character of a dance club. A (scenic) routing will be another important issue in the design. Again, modelmaking is the best way here to capture the essence of the sequence of spaces.

### Literature and general practical preference

**Title:** Baudrillard, J. (1994). *Simulacra and Simulation.*  
**Relevance:** On the conception of hyperreality, ‘second-hand authenticity’ and nostalgia.

**Relevance:** On festivity and the liberation of fixed, ‘one-way meaning’, implicitly suggested as the original in the conception of the hyperreal (Baudrillard).

**Relevance:** On the meaning of architectural heritage in present society as a place to *become* something through a belief in history, rather than a place to *learn* something. It gladly dismisses the authentic as an absolute meaningful property of the physical, thereby giving a positive spin to the hyperreal.

**Title:** Nancy, J.-L. (2000). *Being singular plural.*  
**Relevance:** On the liberation of meaning as an absolute and fixed property of the physical world.

### Reflection

**Relevance**

The strategy of using temporary artistic/cultural programming in post-industrial heritage as a motor for economic development is commonly used in western cities. This practice needs questioning, because it threatens to reduce artistic freedom to a commercial tool. The dance club, as a place where meaning is formed by the *absence* of system or control, does not have an important place in the current long term development of architectural heritage, while it could offer society a much needed laboratory for artistic expression and a place for social diversity.

### Time planning
As I have already passed all my other exams and courses, there will be no extra courses I need to take during the Msc4. It needs to be added that the final grades for the Position Paper are not yet known.

The graduation will progress in the normal time frame:

**Msc3**  
**2016/2017 q3**  
Analysis building and context.  
- **P1:**  
  - draft graduation plan, based on template  
  - thematic research  
  - site analyses  
  - situational research

**2016/2017 q4**  
Analysis program and design concept.  
- **P2:**  
  - graduation plan based on template  
  - urban draft / master plan 1:1000 / 1:500  
  - programme / list of requirement  
  - Draft design (plans, sections, elevations) 1:200

**Msc4**  
**2017/2018 q1**  
Precise elaboration on design concept, detailing.  
- **P3:**  
  - draft reflection (see app. 3)  
  - plans, facades, cross-cuts, 1:200 / 1:100  
  - part of the building, plan and cross-cut 1:50  
  - façade fragment with hor. and vert. cross-cut 1:20  
  - details 1:5

**2017/2018 q2**  
Definitive design.  
- **P4:**  
  - theoretic and thematic support of research and design  
  - final reflection on architectonic and social relevance  
  - site 1:5000 / 1:1000  
  - plan ground level 1:500  
  - plans elevations, sections 1:200 / 1:100  
  - part of the building, plan and drawings 1:50  
  - façade fragment with hor. and vert. cross-cut 1:20  
  - details 1:5  
  - reflection based on template

- **P5:**  
  - the same products as P4