

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

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

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

Personal information	
Name	Maximilian Wiessalla
Student number	5623774

Studio		
Name / Theme	Borders and Territories	
Main mentor	Filip Geerts	Architectural Design
Second mentor	Oscar Rommens	Architecture & built environment, theory
Argumentation of choice of the studio	<p>The studio encourages self-employed and informed opinion-making by respecting and making space for the development of thought processes into all disciplines that can enhance the architectural discourse. In my case, this openness allowed me to combine questions about the experience of time with sociology and power relations. I sympathize with the Studio's implementation of translational methods for otherwise overly complex systems, to develop a personal understanding of it. Subjectivity and incapability of knowing everything is embraced and further used as the very tool for architectural conception. While I enjoyed the procedural nature of the research so far, I am looking forward to the translation of that research into an architecture that is somewhat self-evident.</p>	

Graduation project	
Title of the graduation project	Reconstructing Time: Retroactive Projections

Goal	
Location:	Kirazlitepe Neighbourhood, Istanbul, Turkey
The posed problem,	[Problem Statement]
research questions and	[Research Question]
design assignment in which these result.	[Design Assignment]

Problem Statement:

Kirazlitepe is a neighbourhood in Istanbul, which was constructed by its inhabitants from the 1970's onward without any official building permits or building plans. Over the last 6 years, the by then largely legalized dwelling was demolished, its inhabitants displaced through a network of legal tricks, force, and lack of compensation, and a new, more expensive housing site was put into place.

A knowledge of the place's past and present reveals its discontinuity throughout time: its current built structure hides material and non-material qualities of its predecessor. A disconnect between its current material presence and its past become apparent through the fact that the former place lives on through individual and collective memories carried by its now dispersed inhabitants, who have no physical counterpart to attach this memory to anymore.

Acknowledging the urban place's connection between its present and its past, as well as between its material structure and the image formed around it by its inhabitants, the current version of the place proves to be incomplete: it disregards its former versions while being the manifested vision of its planners, and not its inhabitants.

Research Questions:

How can architectural space challenge the notion of a place defined mainly through its physical presence and reintroduce a dependency on its own history as well as its non-material qualities? How can it do this in places like Kirazlitepe, where the replacement has already happened?

How can architectural space introduce a simultaneity of a place's past and present, shifting its defining characteristic from a location in space to a projection of its own timeline?

Design Assignment In Which These Result:

The architectural intervention will answer the following dynamics inherent to Kirazlitepe:

- The dynamic between the physical place and the non-material image attached to it. When a physical place is destroyed, the memory or image of it remains. The construction of a new place creates a new image associated to it, so that multiple images exist in the same physical place.
- The dynamic between forced expropriation tactics on one side, and the defensive strategies implemented by the community of the old neighbourhood.

It will express an equal validity of the different conditions of an urban place throughout time.

I want to refrain from using symbols, but rather translate notions of the place's specific character into principles of construction/tectonics, materiality, and overall logic of the architecture.

The intervention will be an appropriable monument that will comment on continuity and unavoidable alterations of site-specific characteristics.

Process

Method description

The architectural design will follow methods of procedural production and translation, model-making; projection methods: Light projection, Projection of static forces throughout the building, investigations into static systems and static determinacy; incremental construction, excavation, and construction.

Literature and general practical preference

Rossi, Aldo. *The Architecture of the City*. Cambridge, Mit Press, 1982.

Lynch, Kevin. *What Time Is This Place?* Cambridge, Mit Press, 1982.

Gyorgy Kepes. *Language of Vision*. New York, Dover Publications, 1995.

Floris Alkemade. *Rewriting Architecture: 10+1 Actions: Tabula Scripta*. Amsterdam, Valiz, 2020.

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)?

The radical restructuring of Istanbul is a consequence of Turkey's geographical and political position between Asia and Europe. Its growing importance as an infrastructural, economical, and ideological transfer point between China and "The West" (Manifested in the New Belt Road Initiative, the overarching studio topic) puts its urban planning and heritage considerations in the spectrum between preserving the old and neoliberal urban policies. My reflections on time and non-material qualities in the form of collective images and values try to offer a contemporary coping strategy within these urban dynamics, a goal aligned with that of the Master programme at TU Delft. I plan to find an adequate commentary from an architectural scale towards this issue.

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

I position my project within the globally ongoing discussion about the importance of heritage and how to implement it considering the substantial structural and economical change that the metropolises of the world experience. This change happens at an unprecedented speed. I question the traditional European approach of equating the survival of history within the city to the survival of its architectural matter, which is incapable of addressing the current shift of focus from the built environment to more complex, non-material networks. I also oppose the traditional modernist notion of breaking entirely with referentiality for the sake of function as a design principle. Instead, I want to expand the understanding of urban architecture as a carrier of individual experiences and producer of non-material images and values. In reference to Aldo Rossi's "The Architecture of the City", I want to conceptualize architecture that can be part of a process of changing values throughout time.

