

**Architecture**



**Cannibal  
Architecture**  
a mortuary practice  
for buildings

**publication** V4.2

# achtergrond

Dit onderzoek is ooit begonnen bij de studio Highrise; mijn tweede jaar van de RAvB, waar we keken naar M4H. In het lopen door het gebied kwamen veel vragen op, die ik hoopte in het archief beantwoord te krijgen. Hierop volgde vele avonden in het afstruinen van beeldbanken en doorploegen van havencouranten. Hier werd o.a. het verhaal van de Gustowerf gevonden. De nieuwe inzichten die daaruit volgden bleken bijzonder waardevol te zijn voor de studio en beroepspraktijk. Kort door de bocht:

- Met elke ontwikkeling moest M4H zichzelf opnieuw uitvinden. Het is daardoor rijk aan innovatie en experiment.
- De haven is geen verzameling van objecten maar een groot verbonden systeem
- De gebouwen werden gevormd door goederenstromen en constructielogica. Form follows flows.

In het delen van het onderzoek met Monica en Folkert van het Keilecollectief waren zij zo enthousiast dat we een expositie hebben gemaakt van het materiaal: Past Futures of M4H (2019).

Hierop haakte de gemeente en havenbedrijf weer aan, welke ons de opdracht gaf een diepgaander typologisch onderzoek naar de haven te doen.

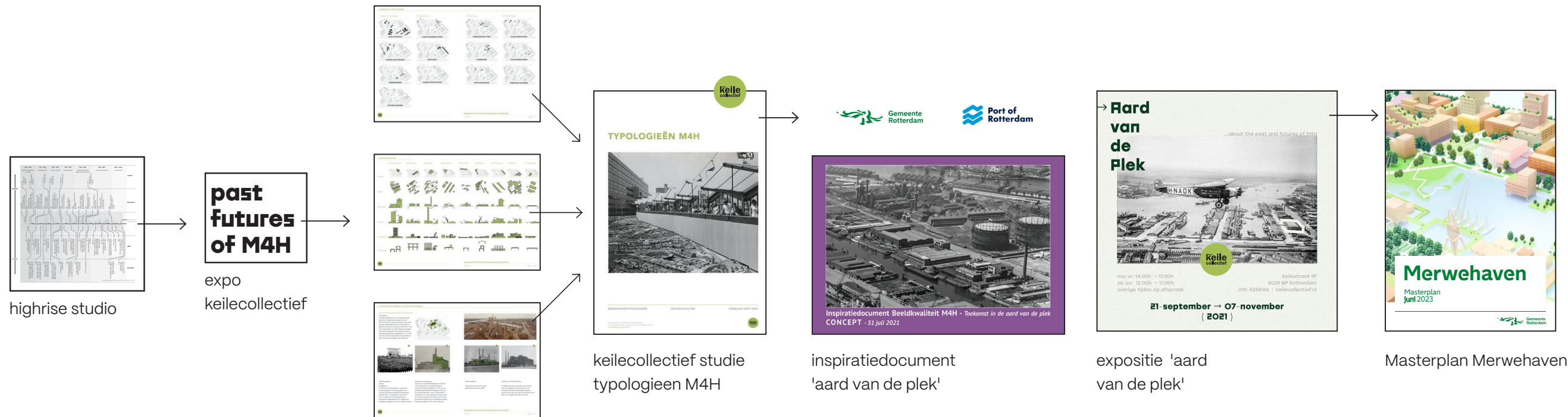
Een 'inspiratie-document' werd gemaakt met bijbehorende expositie 'aard van de plek' in 2021.

De teksten en schema's die hierin zijn opgesteld zijn grotendeels overgenomen in het beeldkwaliteitsplan en aanzet tot masterplan voor de Merwehaven, opgesteld door de gemeente Rotterdam in 2023.

Ondanks dat ons onderzoek was opgenomen in het masterplan sloeg ik stijl achterover van de ruimtelijke keuzes die gemaakt werden. (later

vertolkt onder eulogy for radiostraat)

Dit project is dus ontstaan uit een mix van fascinatie en frustratie voor de haven en haar ontwikkeling.





Back in 1902, a dutch shipyard owner visited an industrial exhibition in Düsseldorf. One of the exhibition halls caught his eye; die Grosse Machinehalle. A 280m long steel structure that wasn't only built to impress, but also because 'de nodige harmonie in de verhouding der afmetingen daartoe dwong'.

Well, the guy was so intrigued that – after the exhibition – he bought the whole building and wanted it shipped to Schiedam. And so, the construction of the Grosse Machinehalle was carefully dismantled and shipped down the Rhine, Waal and Nieuwe Maas. Destination: Schiedam.

At reassembly that long exhibition hall was split into two separate parts and transformed into the Gustowharf. From 1905 these reused wharf buildings housed the production of enormous cranes, dredgers and oil platforms. At its peak, the wharf employed 2000 people. Their fabrications towered over the houses in Schiedam. Like workers creating their own skyline.

However, in 1978 the wharf was shut down. Consequently, the buildings were sold to an ironmonger and demolished some years later. (making way for new development) All that was seemingly left were some mooring posts and the slipway.

But years later the former gate of the Gustowharf was discovered in Midden-Delfland. These components were transported, refurbished and turned into a monument. Now standing 100 meters from where the wharf buildings landed in 1905.

The unveiling of the gate was a big event. Visited by many 'Gustorians', a marching band, the mayor; giving a speech, cutting the ribbon and many boats in the harbor sounding their horns

Trough all these transformations smaller and smaller fragments of architecture became more and more charged.

The gustowharf shows that the value of architecture can be more than the function of a building and its parts. The experience of

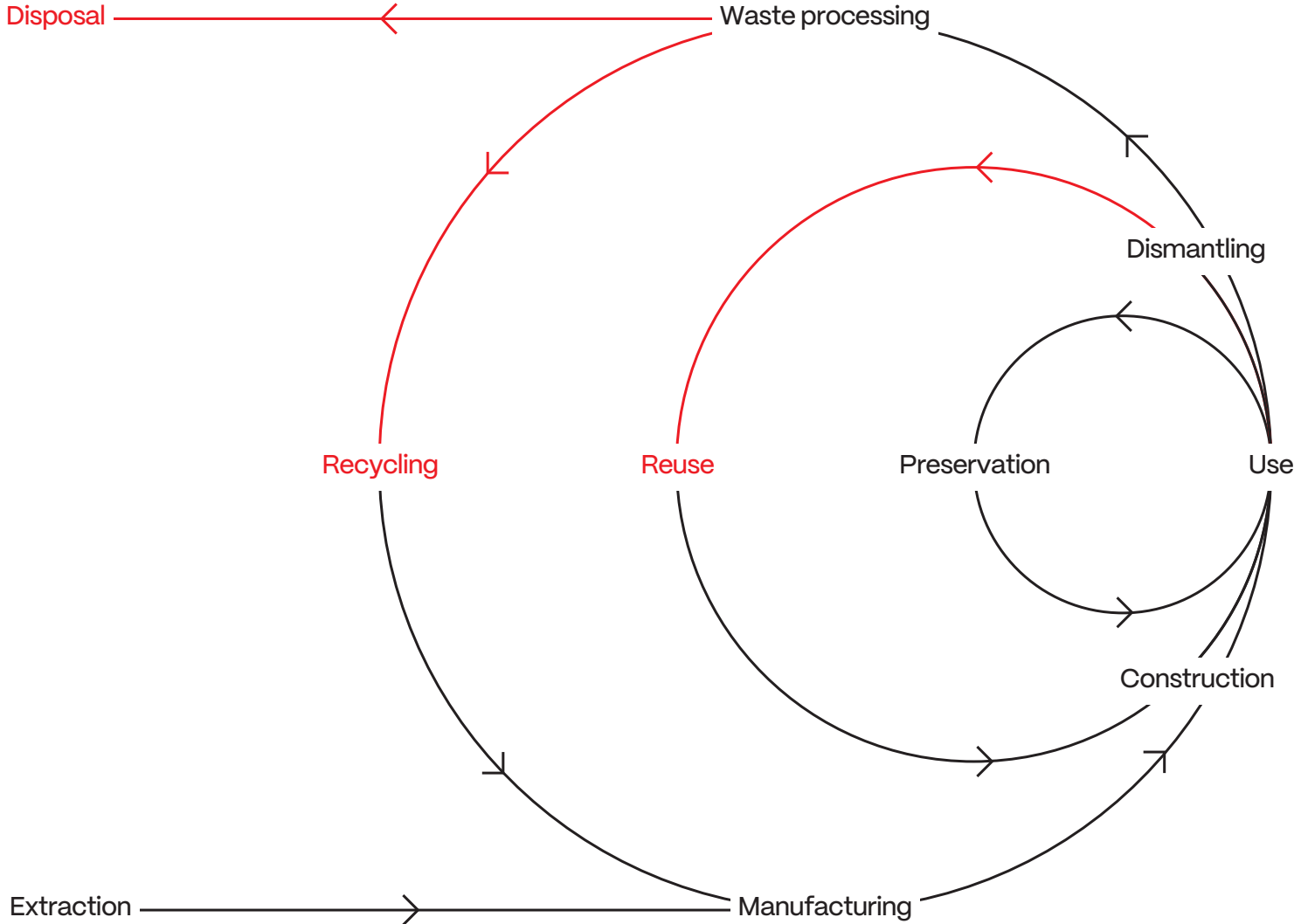
the wharf owner walking through those exhibition halls, or the gates that came to commemorate the thousands of workers that passed through them every day. Their experiences became embodied in the architecture. The continuous reuse was driven by more than utility, moved by the cultural and aesthetic potential.



<https://vimeo.com/912516537>



# material flows



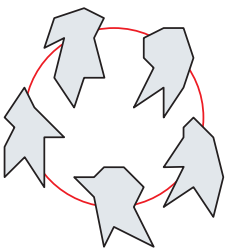
~~identity~~    ~~culture~~  
~~attachment~~    ~~character~~  
 stripped of meaning  
~~memory~~    ~~history~~  
~~narrative~~

> a process of anonymization

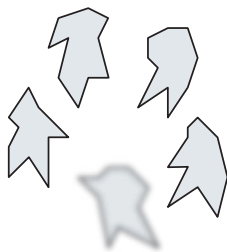
Can we reuse architecture with the aim of extending its narratives instead of disposing them?

based on EN 15804+A1 & swiss SIA 490.052+A1

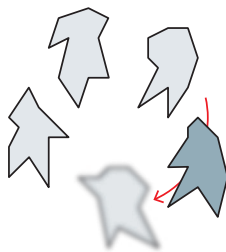
# endocannibalism



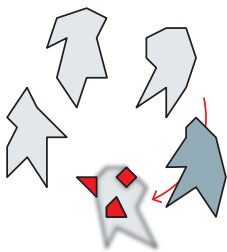
community



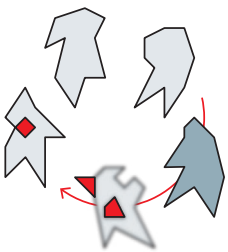
loss of member



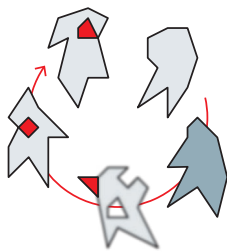
shaman initiates cannibal ritual



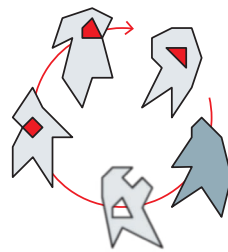
body parts are selected



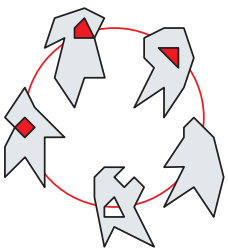
body parts are taken out ...



... symbolizing virtues of the diseased ...



... consumed and ingested by the community ...



incorporated into the collective identity

So is there life after the death of a structure? What afterlife do we give to architecture?

In dealing with these questions inspiration was taken from cannibalism – and specifically endocannibalism; a mortuary ritual that was widely practiced.

When a person passed away, the community gathered and prepared a certain part of the body. Each body part would symbolize certain virtues of the deceased person. For instance: the heart could symbolize honor, while the stomach could represent knowledge.

By consuming these body parts, the values of the dead were assimilated into the collective identity and their virtues were passed on through the community. A ritual of remembrance and preservation.

Endocannibalism was a cultural response to the loss of a loved one; the Wari' ate their dead out of respect and compassion for the dead person.

» Carole A. Myscofski - Consuming grief (2003)

Endocannibalism both honored the dead, and transferred their knowledge to the living.

» Sheposh, R. - Death rituals (2020)

Through the selective consumption of body parts the virtues of the dead could be assimilated and incorporated into the collective identity.

# cannibal architecture

In this project these rituals are reinterpreted to operate within the urban context: into Cannibal Architecture. A mortuary practice for buildings.

Here architecture is eating architecture.

Structures consuming structures, digesting resources, functions, and narratives, incorporating these in their own body of material.

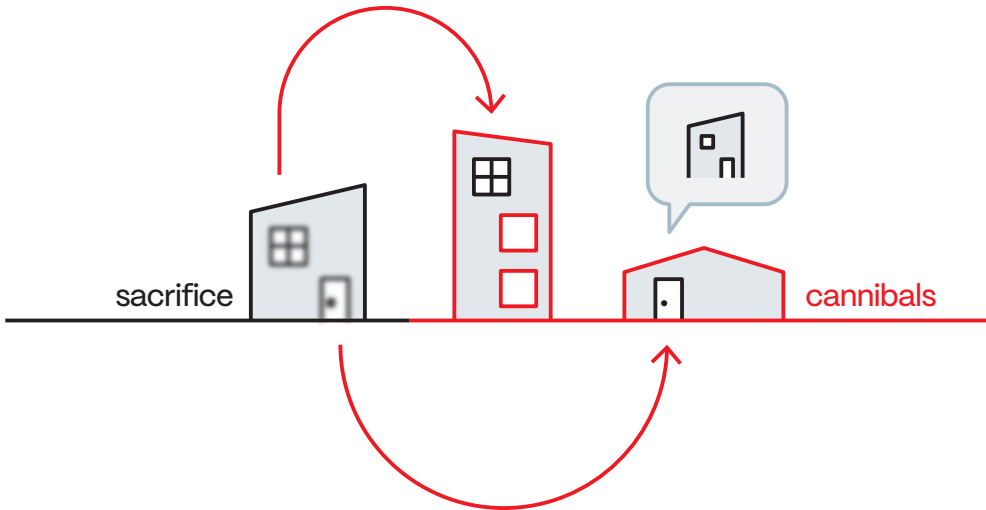
offering an afterlife for buildings in which their embodied narrative continues through repurposing their components. Keeping the components of a building and their stories are kept in the built environment.

The act doesn't serve the direct functional (nutritional) needs of the cannibal, but instead, the commemorative- and symbolic- potential of merging two structures. A dialogue of two bodies, holding different experiences, materials, forms and places.

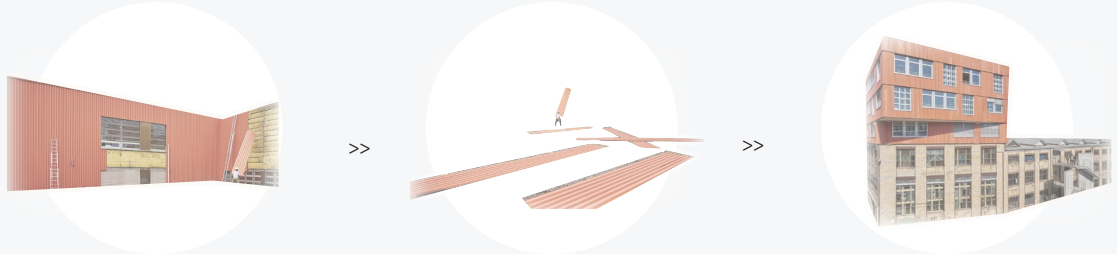
Cannibal architecture offers an alternative to mindless demolition, pragmatic urban mining, or static preservation.

In general the methodology starts with the partial sacrifice of a building. The available material is examined for its cultural potential. Listening closely to what's there... what stories does this body of material tell?

Next a cannibal structure is selected. A close relative, a building that knows how to deal with the character of the sacrificed building. During the design the cultural potential of merging these two bodies is explored. Then the extracted components ingested by the cannibal structure. Reanimating their narrative; revived within the built environment.



older scheme:



**actors:**

**sacrificed structure**

what structure requires a (partial) relocation?

**components**

what parts are extracted and later inserted?

**cannibal structures**

what structures could cannibalize these components?

**acts:**

**removal**

how will the sacrificed structure be effected?

**relocation**

how are the components extracted and transported?

**digestion**

how will the components become part of the cannibals?



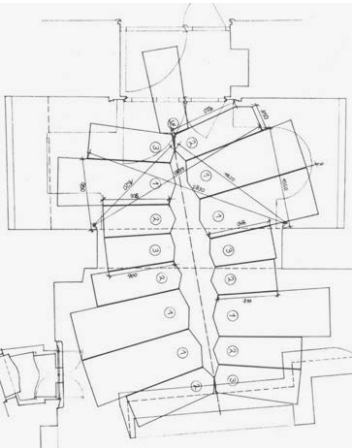
# culturally motivated spolia



» Oswald de Andrade's - Manifesto Antropófago (Cannibalist Manifesto) from 1928

The theory sparked from an interest in Oswald de Andrade's – Manifesto Antropófago (Cannibalist Manifesto) from 1928. The post-colonial text argued for a cultural liberation of Brazilian artistic production and challenges the dualities of civilization/ barbarism, modern/primitive, and original/derivative, which had informed the construction of Brazilian culture since the days of the colony. Oswald's cannibal neither apes nor rejects European culture, but "devours" it, adapting its strengths and incorporating them into the 'native' self.

Oswald de Andrade's "Cannibalist Manifesto" – Leslie Bary (1991)



» 1970-1977 Hermann Czech - 'Kleines Café' in Vienna  
 » Floor made from old gravestones, composed in the shape of a vulva. Contemplating death and life, memory and forgetting.



» Frankish Fortress  
 » a venetian Fortress in Greece built with columns from Constantinopel. Signifying their cultural superiority over this territory.



» 2009\_Hild und K - Kloistergarten-Lehel  
 » A residential development reusing the windows of a collapsing monastery. Continuing the heritage of the building(elements).



» 2020 Jorge Otero-Pailos - American Fence  
 » vimeo.com/358746435  
 » In respons to the 9-11 attack an american embassy put up these large fences. As the embassy became a monument the fences had to be removed. The removal was turned into a choreography of demolition. Turning and twisting the fences into these artworks. Symbolizing their backstory and preserving the act of removal.





# the role of the architect

In our current practice materials appear out of a revit component library. As generic virgin objects without meaning. Taken from an unknown place, through an unknown process, magically arriving on the construction site. Photographed just after completion, consumed through digital publications. From screen to building to screen. Although this virtual process delivers speed and predictability, we are alienated from our material conditions and the mechanics behind it.

My intent is shift from architecture as a (end)product towards the design of processes themselves. To reveal the stream of materials that flows through our built environment. By designing with this stream, the scope of architecture expands from a singular moment at a singular location to an embrace of the various contexts, functions, and temporalities.

Towards the long-term. At the moment architecture is created to serve momentary financial conditions. In it's creation we continuously erase traces and

layers, to be replaced by new, shortsighted perspectives. There is no space for the long term. Could we allow for a place and a moment that doesn't have a narrow, but a wider view for efficiency? A place with some buffer. Where we can be with our ruins, and interrogate our failures. Not from nostalgic museumisation, but as a place for retrospection from where reinventions are imagined.

The role of the architect within cannibal architecture can be described as the shaman, the ragpicker and the mediator.

The shaman  
Like the shaman, the architect can become the guiding force behind the ritual of reconstruction. Creating the stories, turning raw matter into symbols for dealing with death. Imbuing meaning to what is otherwise disposed and helping others to be guided through the process. Shaping perception.



» Claude Lévi-Strauss - La pensée Sauvage, 1962 (from translation The Savage Mind, 1966)

Mediator  
In another way the role of the architect will take on the role of the mediator negotiating and reframing existing forces. Facilitating the dialogue of two bodies, holding different experiences, materials, forms, and places.

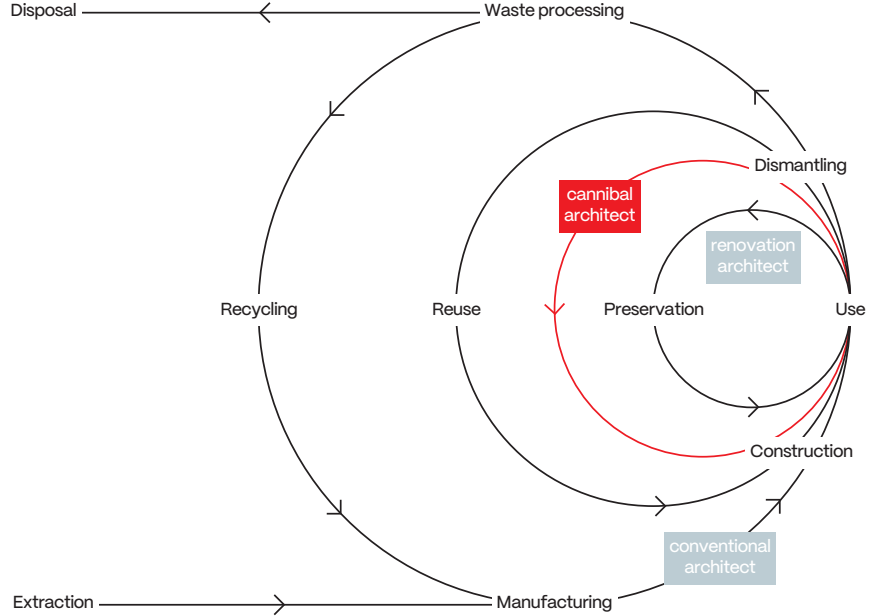
A striking description was also delivered by Claude Lévi-Strauss as the Bricoleur;

Before embarking on a project, the bricoleur interrogates the materials in his treasury. He tries to discover new significations and new possibilities. What were ends in previous projects become means in the next. The bricoleur rebuilds his set of tools and materials by using the debris of previous events, the odds and ends left behind by other ventures. But the set always remains the same. Inevitably, the result will be a compromise between the project that he first had in mind and the means available to him.

Walter Benjamin also provides a perspective on the possible role of the architect. The ragpicker. A person that reads the city differently; not interested in new commodities, but only for the rubbish of the capital. The rags have a meaning because they contain signs, references, they tell a story.

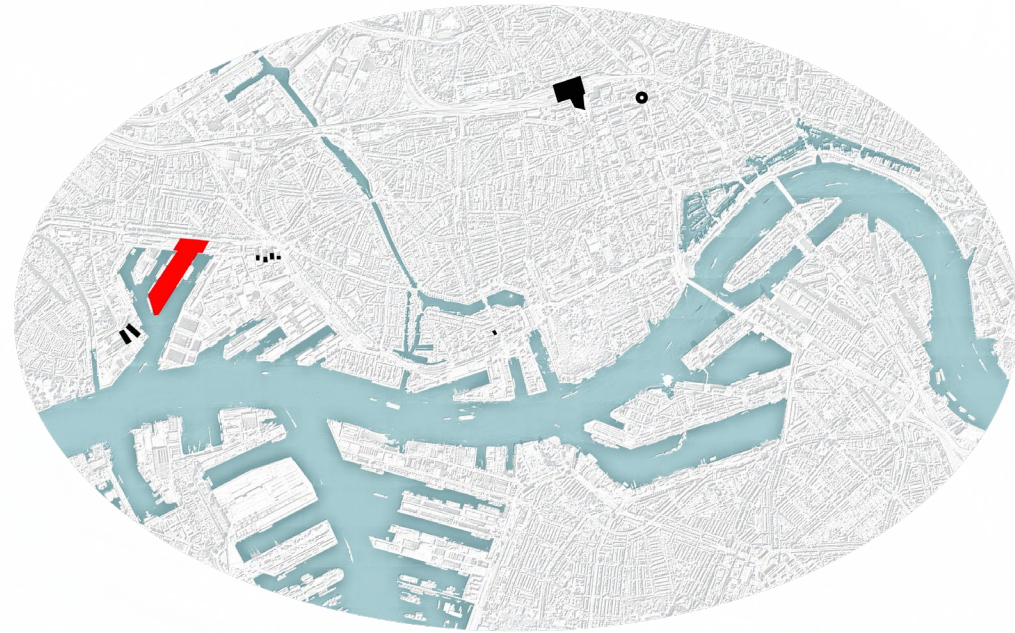
"The ragpicker collects and catalogues everything that the great city has cast off, everything it has lost, and discarded, and broken. The ragpicker goes through the archives of debauchery, and the jumbled array of refuse. Making a selection, an intelligent choice; like a miser hoarding treasure, collecting the garbage that will become objects of utility or pleasure when refurbished by Industrial magic"

» From Walter Benjamin - Das Passagen-Werk (1927-1940) (found in the translation: the Arcades Project 1999 on page 349) quoted from Charles Baudelaire - Du Vin et du haschisch, Oeuvres Vol 1 (1851) p249-250



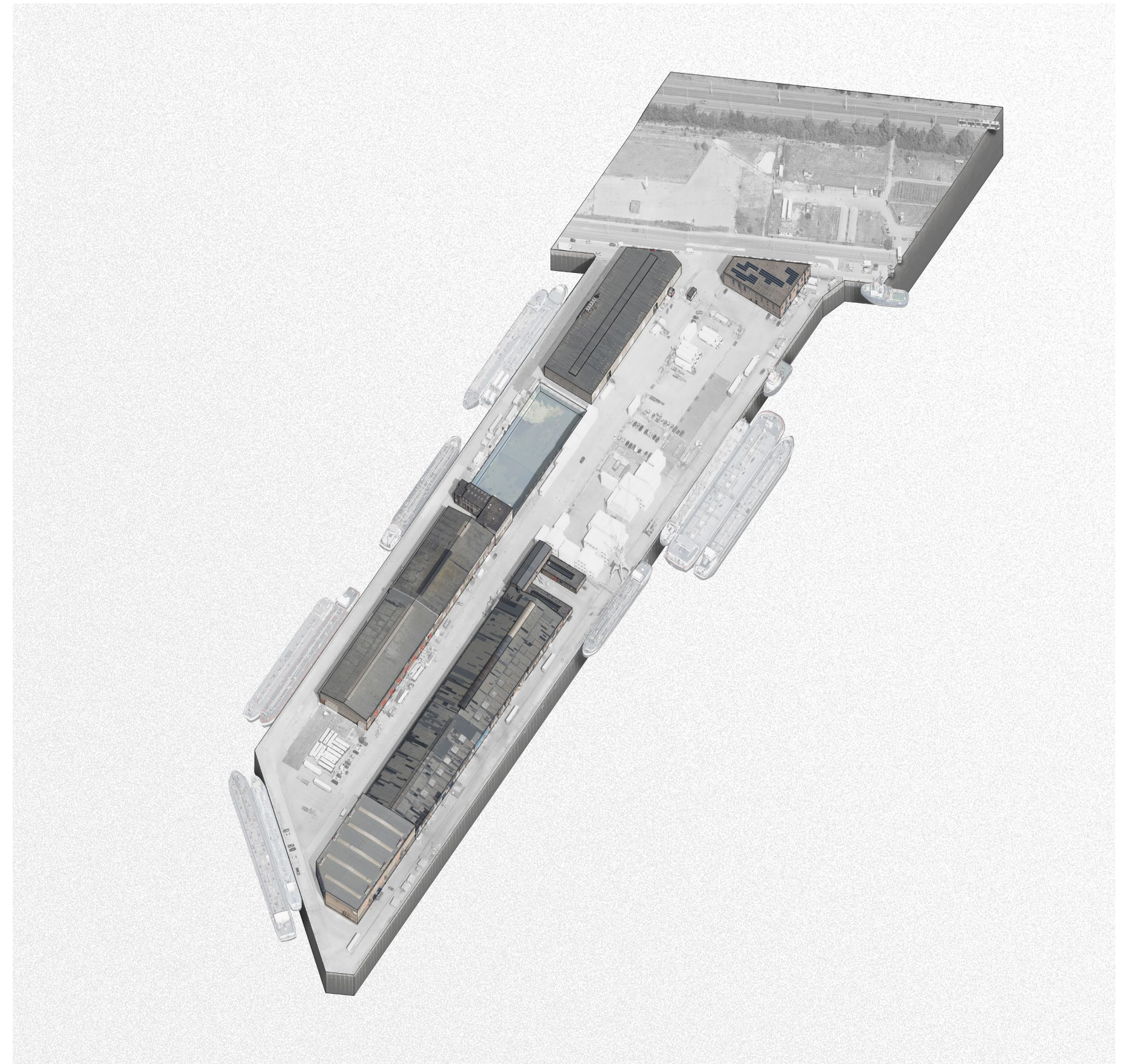


# II: radiostraat



The Radiostraat is a rare gem nestled between Schiedam and Rotterdam. It is one of the last remaining industrial areas of Rotterdam on the north bank along the Nieuwe Maas. Built around 1948 most of the warehouses are still in operation.

And with that time, these warehouses have a lot of good stories to tell; the scrap metal that was organised on their quays, the concrete ships that were built, the war-brides that left for Canada, the first schokbeton buildings, the woodworkers losing limbs on the boats, a hypermodern coolinghouse, oilplatforms that got tested, etc... All along the length of a 500meter street and 1,2km of quays.





# radiostraat shortfilm

What is lost when we preserve?  
And what remains when we remove?

Stored in the wrinkles of  
Radiostraat are stories.

The space gives us clues of use  
and disuse. Like registries, making  
the past tangible in the present.

The stories reveal certain cultures. 3  
modern mantras. Repeated over and  
over by the space of the Radiostraat.

## SCALE

The area introduces itself through  
bigness. At opening this was  
mentioned in every news article; de  
Merwehaven, de grootste kranen,  
de grootste loodsen. The harbor  
was expressed quantitatively; 4km of  
quaylength, warehouses of 200m in  
length, trusses that span 44 meters.

But numbers only get you so far.  
This scale of Radiostraat – with  
its openness and generosity – is  
typically only encountered in  
large open parks, stadiums  
or perhaps museums.

The clear difference here, is that  
the area is predominantly not  
designed for you – a human. It

is proportioned to the scale of  
machines. The arms of cranes, the  
length of ships, the turning radius  
of trains, the height of trucks.

The scale of these warehouses  
is achieved through a repeating  
system of columns, trusses and  
brickwork-fillings – creating an  
unobstructed interior space where  
breakbulk can be stored freely.  
It offers maximum possibility.

The rhythm and scale is broken  
by gatehouses. They offer some  
human proportions through their  
lower ceiling heights and a variety  
of paneled window openings.  
Canteens and offices are elevated  
to the first floor, overlooking the  
quays and streets. Providing nice  
views, and – ofcourse – social  
control over the terrain.

## SPEED

This sliding door has audibly not  
been used in quite a long time. It  
hangs, and is only moved by wind.  
It was found to be too slow. And  
so behind this sliding door is the  
actual door, a quicker one, a rolling  
door. Each added door opening just  
a few seconds quicker. Swinging

doors became sliding doors, became  
rolling doors, became PVC roll-up  
doors. A palimpsest of doors created  
by the endless race for efficiency.

To keep up the pace these  
warehouses are navigated by  
agile forklift trucks. Walls are  
lined by guardrails, absorbing  
the consequences of the trucks  
rapid movements... In the process  
the floors are marked with  
tiretracks. A painting created  
with haste and rubber.

## CONTROL

Over the years the desire for control  
grew at the Radiostraat. During  
the 70s and 80s the Merwehaven  
became the scene of numerous  
protests against the import of  
fruit from dictatorships. Later the  
breakbulk became a desirable  
medium for drugtrafficking,  
generating much negative publicity.

The reaction from Rotterdam  
Fruitport was to put up more fences;  
boarding the windows and closing  
off the doors to the warehouses.  
Trying to keep these inconsistencies  
out of their daily operations.  
Preventing the unexpected.

At this time the Radiostraat also  
increased its climatic control. More  
of the warehouses got converted to  
cold stores – dividing the large open  
spaces into smaller cold rooms.  
These enclosures were constructed  
with thick insulation panels and  
fitted with many condensers.  
Protecting refrigerated produce  
from the natural conditions.



<https://vimeo.com/912517575>

# radiostraat transformation plans

## MASTERPLAN

At this moment containerisation has caught up with the Fruit Wharf. Cooled cargoships are replaced by refrigerated containers. As a result many of these warehouses now stand virtually empty. Just cooling some bags of potato chips.

In this silent moment the city of Rotterdam encroaches on the Radiostraat. Could the existing fabric reinvent itself and take part in the next chapter of the area? Plans are to redevelop the area in 2025 to a car-free, high-density residential district with 2500 houses. The masterplan claims to have a very ambitious circular agenda, describing it's main approach to aim for "transformation instead of demolition"

But recent renders tell a different story. The youngest warehouse in the best condition is planned for demolition. Some other buildings will be stripped to decorate their skeleton with an urban park. Other warehouses are fenixed with high density city blocks. To achieve this fenix-effect a new

load-bearing structure will be inserted through the existing bodies. Gutting the interior and wearing the skin of the old buildings on their face like a serial killer.

- The fabric will serve as industrial decor for commercial development. The plans are a form of veneerism. Adding the thinnest possible layer of historicity, local culture, ecology, affordability or accessibility to get permission to build / demolish.

- Although the development of the Merwehaven is certainly a reinvention of the place, my expectation with this high density residential plan, is that the option for later redevelopment ends there. The Radiopier will be like a Mullerpier, Katendrecht or Lloydkwartier. Perhaps with a bit more of its industrial heritage, but still, another part of the city (almost) frozen in time.

- Most likely the embedded cultures of scale, control and speed are going to be lost in the top-down plan.



current warehouses overlaid on renders of the masterplan Merwehaven



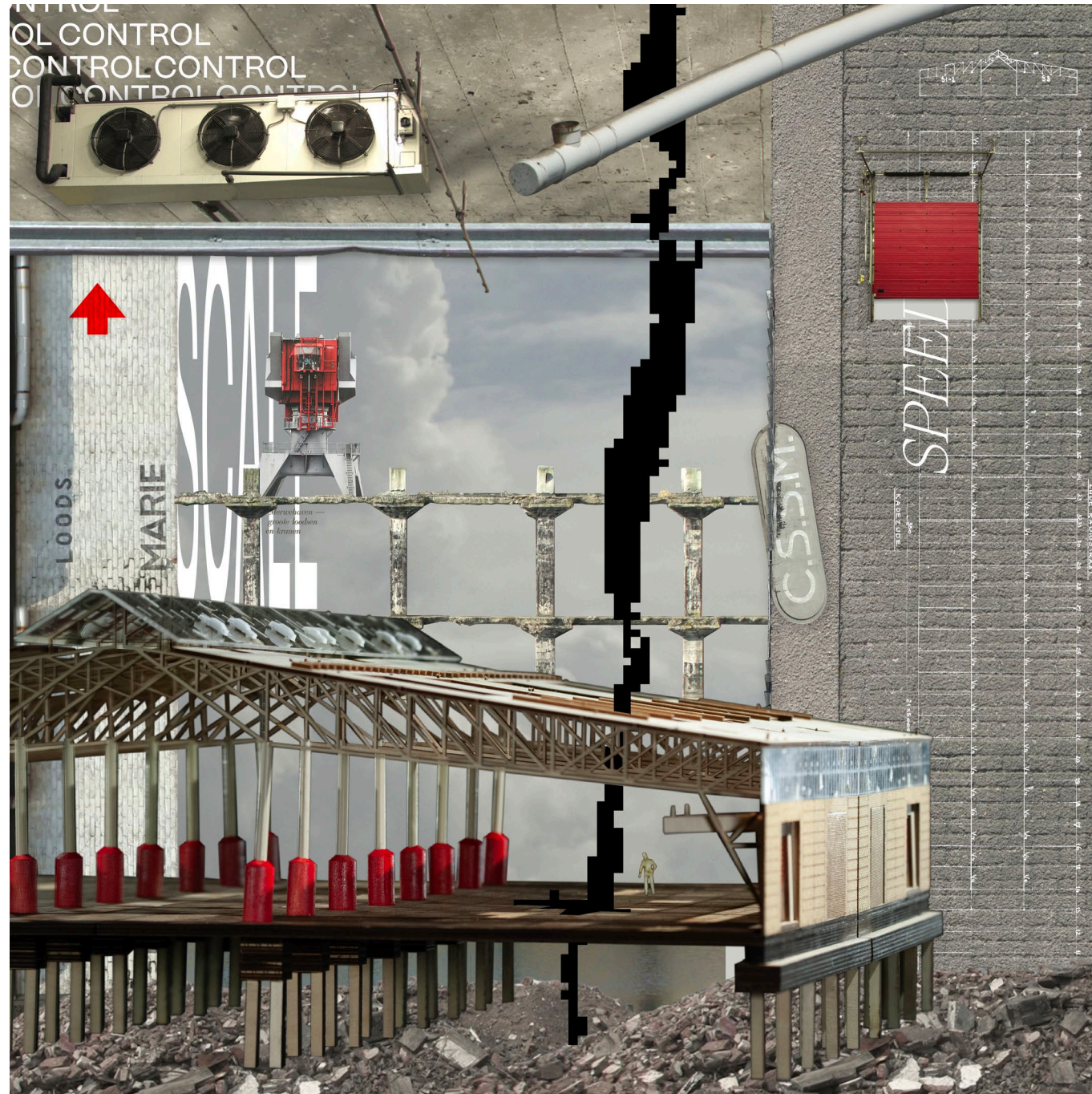
the actual render of the masterplan Merwehaven

Against this background I want to propose an alternative deconstruction for Radiostraat. One which doesn't consider the warehouses as industrial decor for commercial development or sees them as endangered victims requiring protection.

Through the lense of cannibal architecture the warehouses might be partially sacrificed, but their cultures of scale, speed and control could continue in another building; the cannibal. A next chapter in the chronology of the components from the Radiostraat.



# radiostraat transformation plans

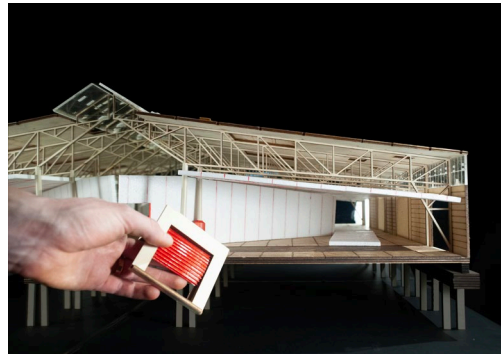
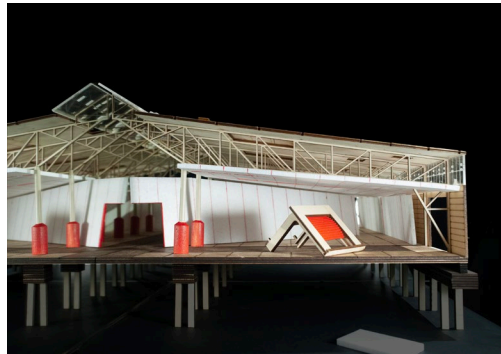
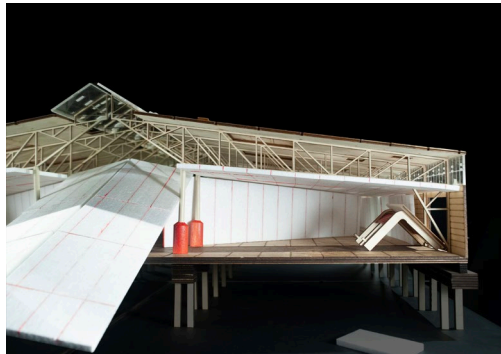


what afterlife  
do we give  
the cultures  
of the  
radiostraat?



# radiostraat dismantling as an act of generosity

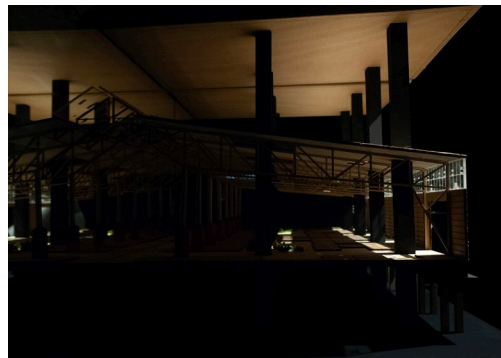
removal



void

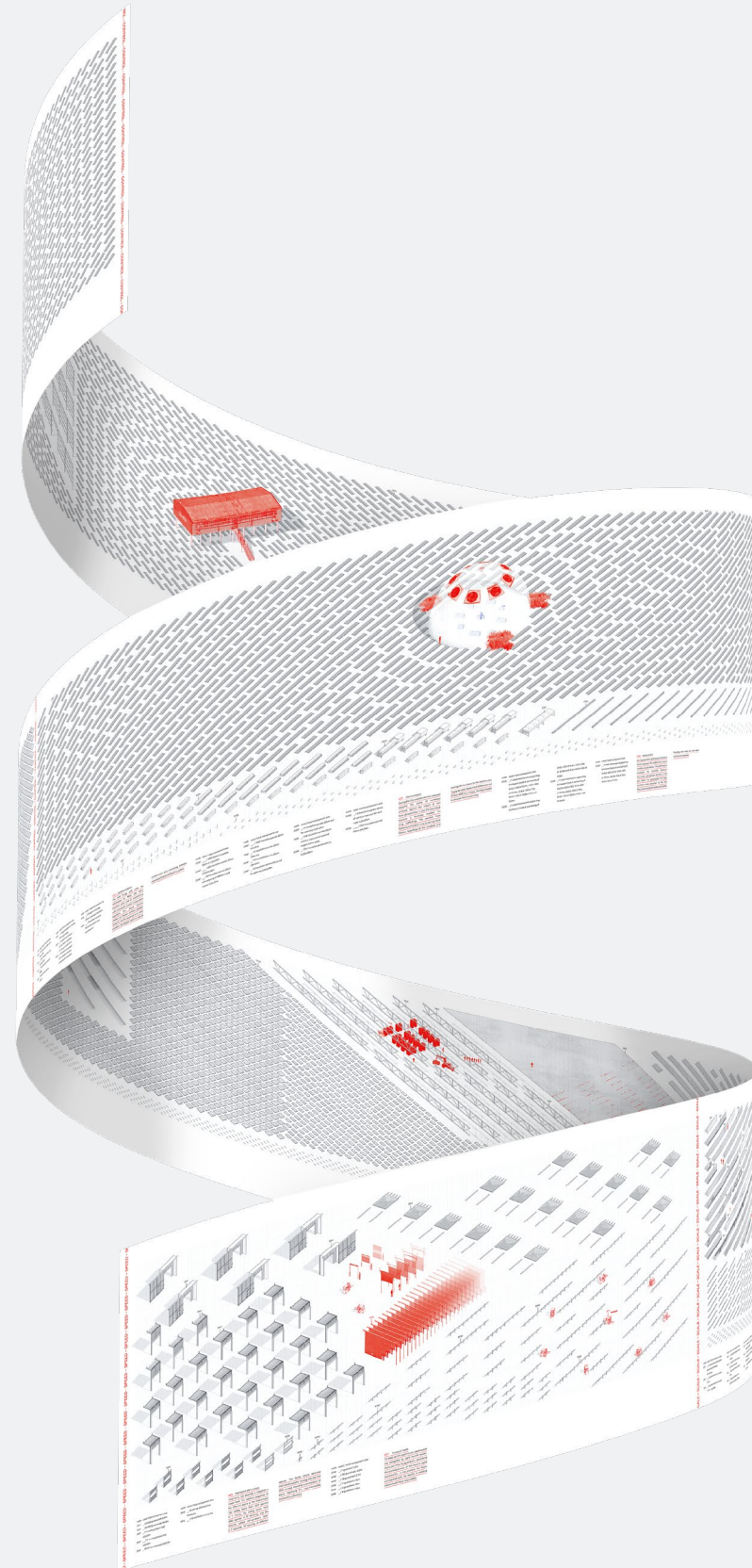


masterplan



<https://vimeo.com/929144283>

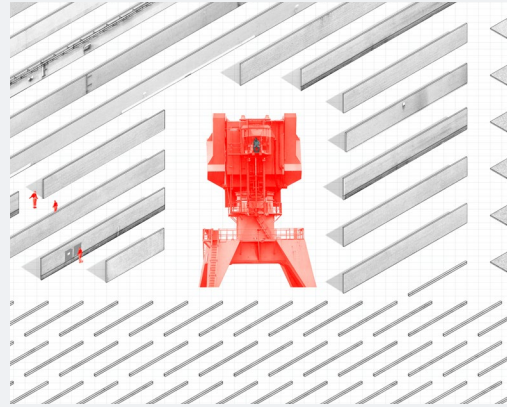
# radiostraat material & storydepot



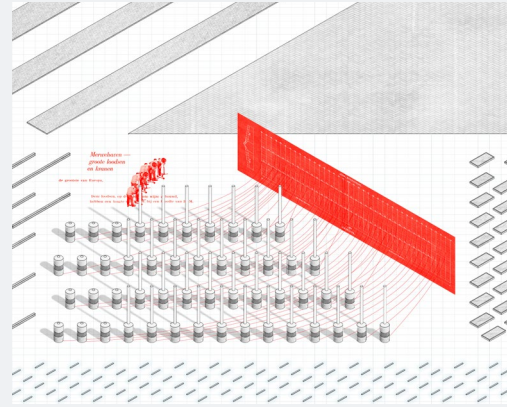
What will be taken from the Radiostraat? This depot contains the result of the dismantling of Radiostraat. Here material isn't simply ordered by function, but by the culture and stories of the place.



# radiostraat culture of scale

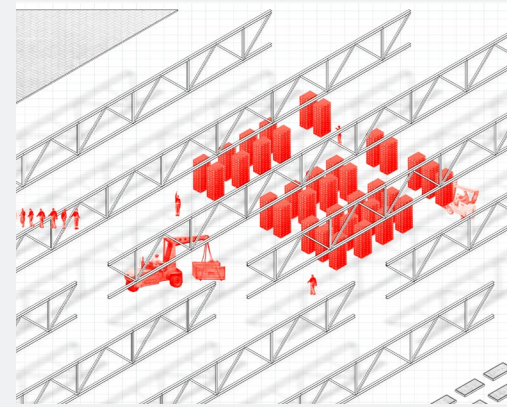


Radiostraat serves many scales. The quays are made to fit the enormous ships, the streets are made for trucks, the interior is designed for forklifts. Lastly there are some spaces proportioned to human bodies: in the canteens, operating cabins and those small emergency doors.



Impressive size through simple repetition

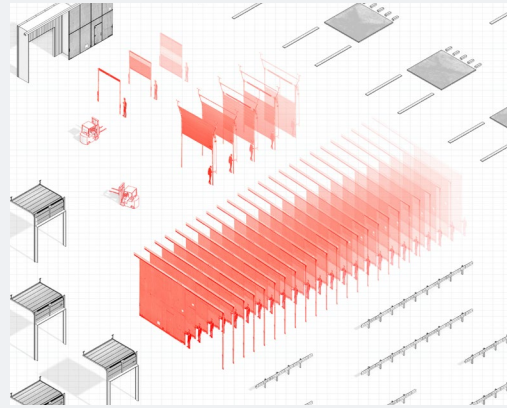
The harbor expresses itself quantitatively; in KM of quay lengths, in m2 of warehouse floor. The impressive results are achieved with limited ingredients. A repetition of simple industrial systems. The sum of its parts.



Engineered to house the unpredictable

Structures are pushed to their limits. Trusses that span over 44meters. Creating vast open spaces with unobstructed interiors where goods can be stored freely. Offering maximum possibility.

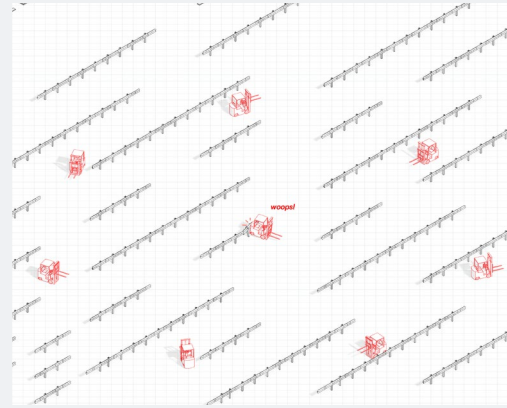
# radiostraat culture of speed



## Palimpsest of perforations

Here every 2,5 seconds a snapshot is made from the opening sequence of the different doors at the Radiostraat. The sliding doors from 1977 opened in 1 minute, the rolling doors from 1990 opened in 12 seconds, and the recently added roll-up-doors open in 7 seconds.

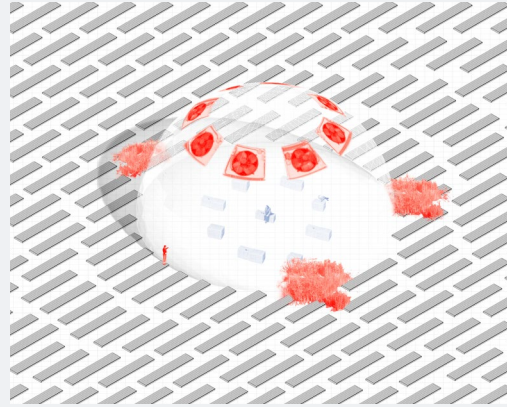
All opening at different speeds. The faster doors replaced their predecessors, leaving the old, the slow unused. Creating a palimpsest of doors. Signifying the ever-increasing demand for efficiency.



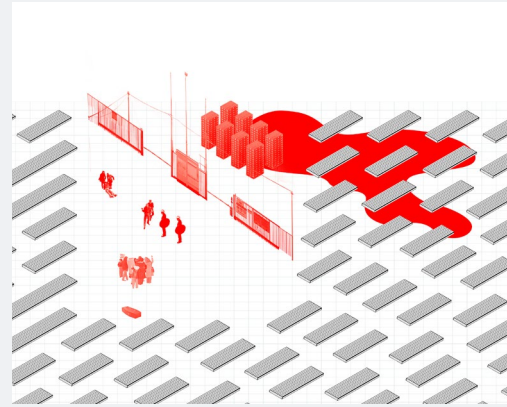
## Paintings of haste

To keep up the pace these warehouses are navigated by agile forklift trucks. Walls are lined by guardrails, absorbing the consequences of the truck's rapid movements... In the process the floors are marked with tire tracks. A painting created with haste and rubber.

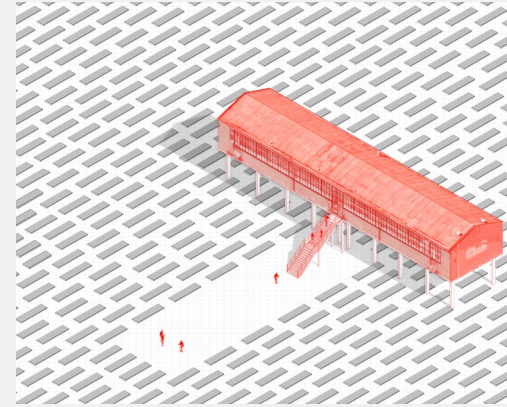
# radiostraat culture of control



The cold storage cells within the warehouses are fitted with many insulation panels and condensers allowing for precise temperature regulation. Open space became divided into different climatic bubbles. Tuned to keep the produce in a static condition. Defending it from the natural environment and minimizing entropic processes that are difficult to control.



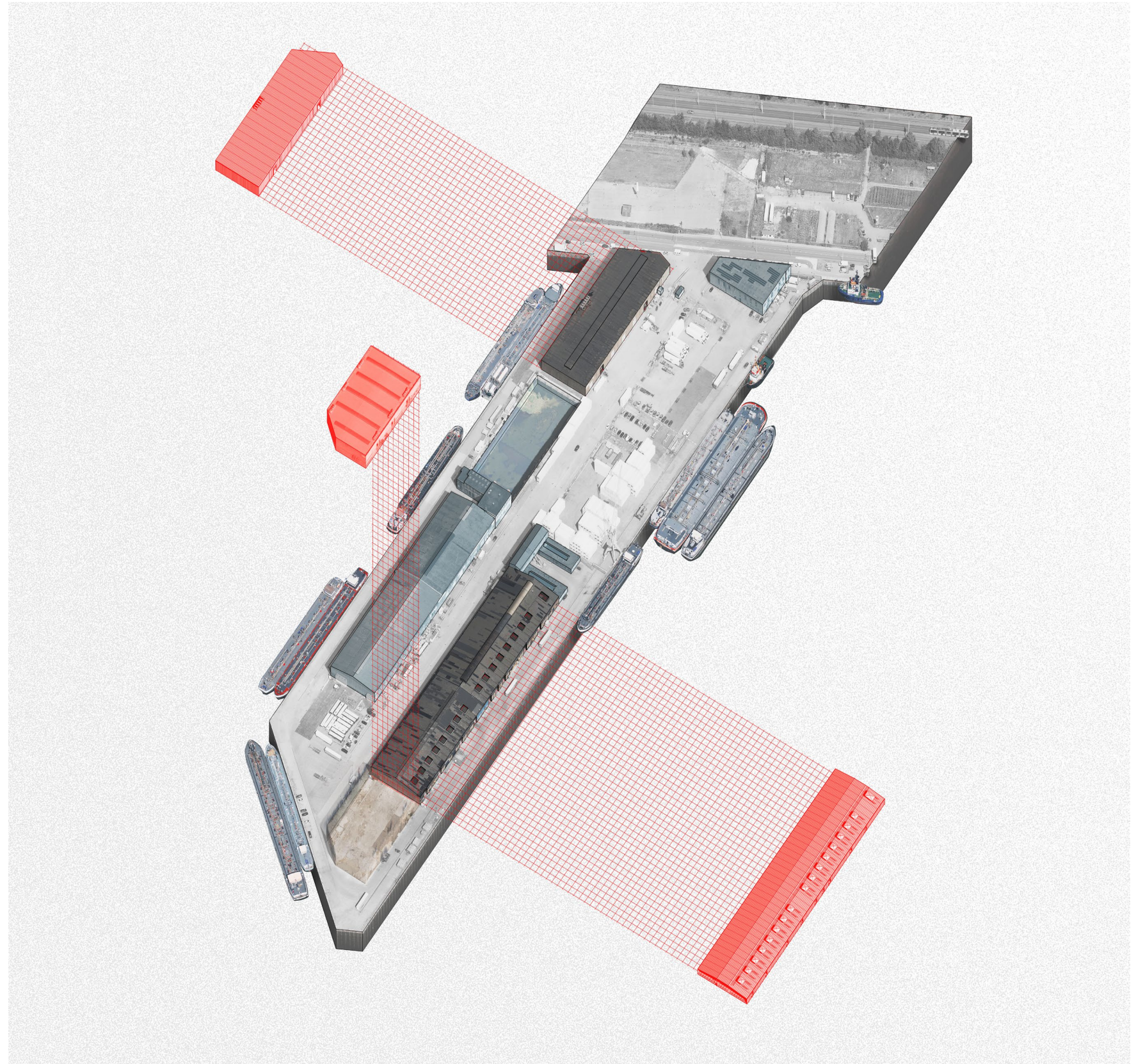
During the 70s and 80s the Merwehaven became the scene of numerous protests against the import of fruit from dictatorships. Later the breakbulk became a desirable medium for drug trafficking. The reaction from Rotterdam Fruitport was to put up more fences, boarding up the windows and closing off the doors to the warehouses. Trying to keep these inconsistencies out of their daily operations. Turning inwards to prevent the unexpected.



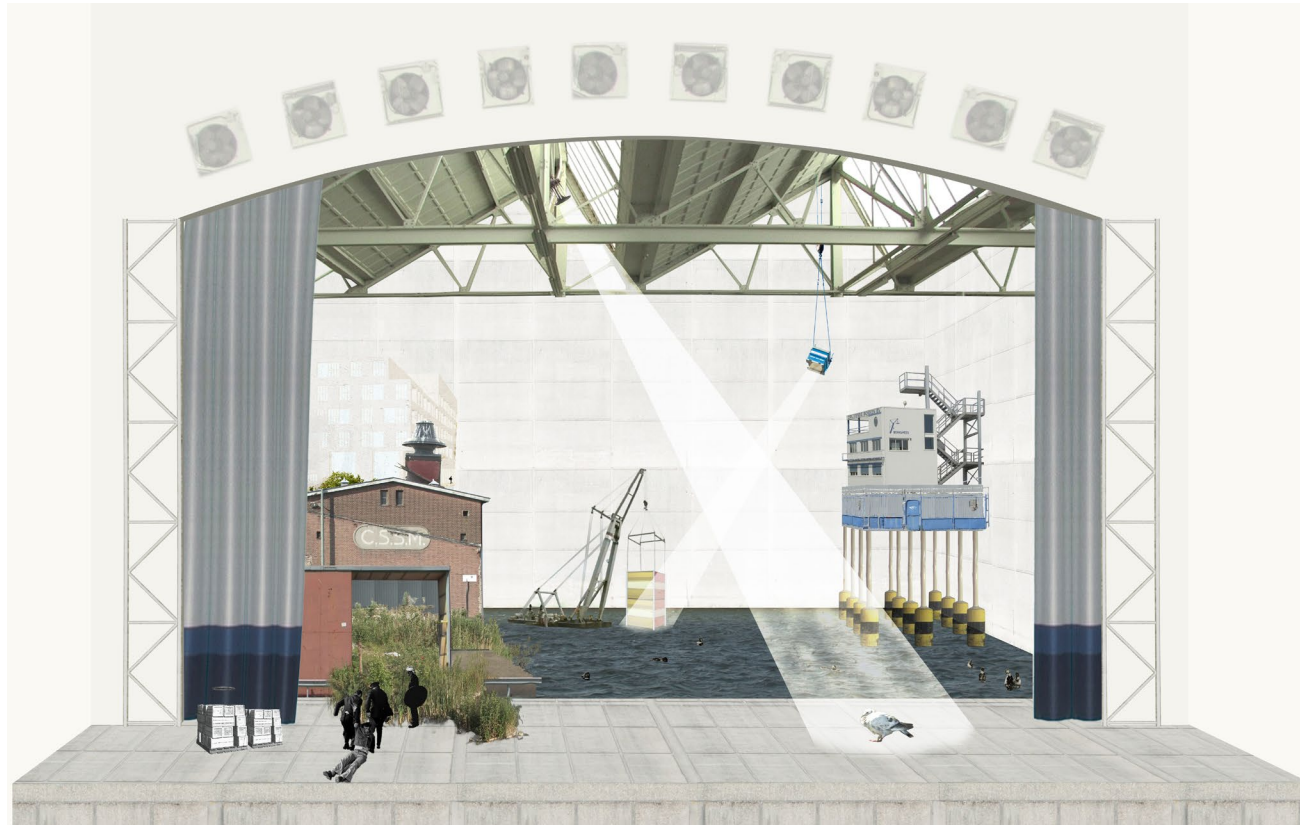
On the piers the warehouses formed a barrier between the public inner street and the private docks. The gatehouses mediated the transition between the public and private domain of the pier. Within the gatehouses the busy canteens were elevated to the first floor, overlooking the docks and streets. Providing nice views, but also social control over the terrain.



# radiostraat extraction







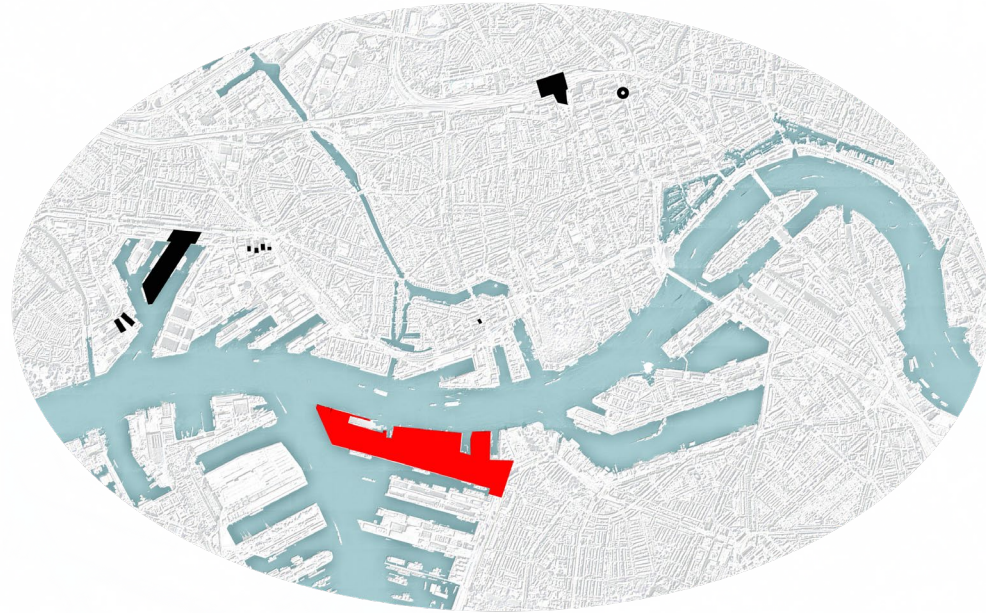
**exploration  
of ritual  
strategies**



**exploration of  
strategies  
for digesting**



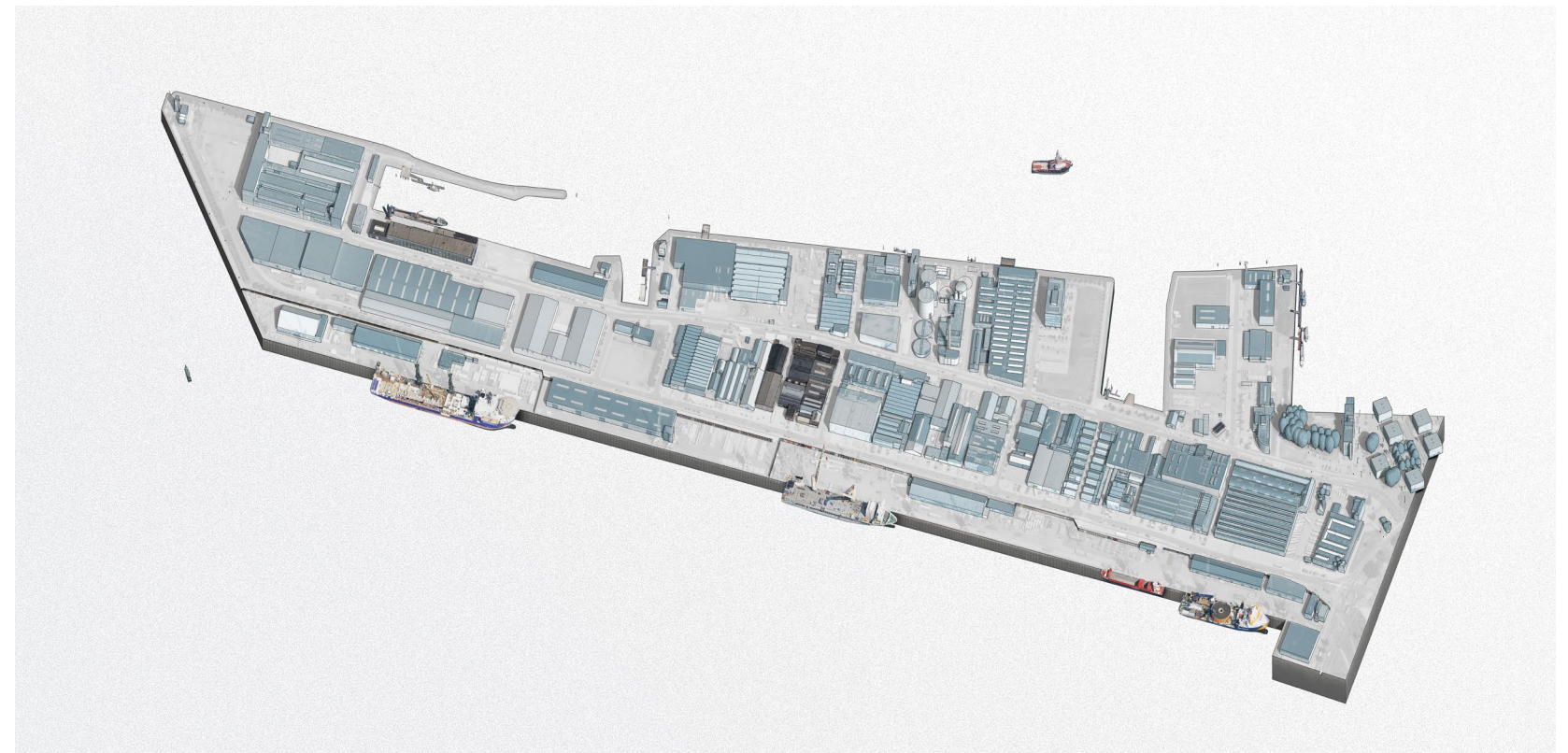
# III: sluisjesdijkpier



Sluisjesdijk is a street that dates back much further than Marconistraat, but appears to be younger. The area is also much more varied. Partly due to its 1,6km in length, but mainly because of its smaller parcels and the continuous pressure for the area to reinvent itself. There are some warehouses, but also distribution centres, wharfs, factories, car workshops, office buildings, a petrol station, and a sludge treatment plant. Whatever plot is available is adorned by a sign

showing the foreseen development (mostly distribution centres). Still a lot of existing buildings stand empty and are awaiting redevelopment.

At the same time, there is a sort of ruthless momentum behind the continuous development of the Sluisjesdijk. It's a street that is never finished, that allows for improvisation and organic growth. This is in stark contrast to the proposed post-industrial developments on the Marconistraat right now.



# sluisjesdijk shortfilm

In some way the post war reconstruction of Sluisjesdijk was able to support every transformation. Through turbulent times, it's existing fabric could adapt to the changing conditions.

Sometimes the material reorganisation were subtle acts. Other times they were quite a theatrical event.

What formed were these layered bodies, like a collage of different materials, functions and times. Now the pier became a showcase for different ways of ingesting.

Stacking; when an addition standing on the shoulders of the existing building.

A huddle of buildings, being right up to each other

embedding; when new layers can nest within the existing framework

Or buildings that have undergone a facelift, hiding their age behind a thin facade

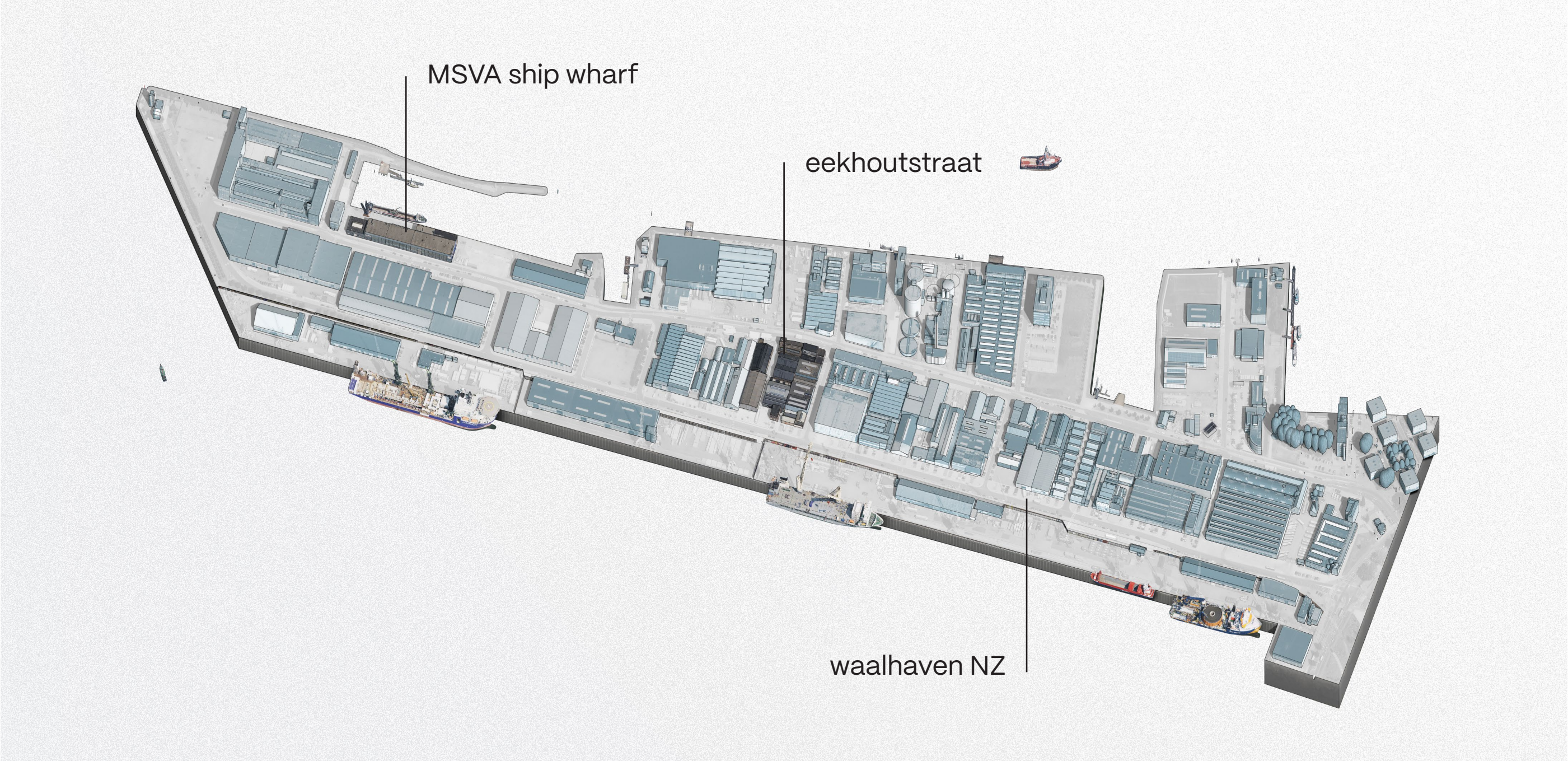
Now, let's come closer to the Sluisjesdijkpier through 3 areas at the crossroad of change. Places that deal with the question; how to reinvent yourself?



<https://vimeo.com/912518017>



# sluisdijkpier overview: 3 areas





# IV: eekhoutstraat

On the central stem of the Sluisjesdijkpier we find clusters of buildings; blocks made up of different plots in private ownership.

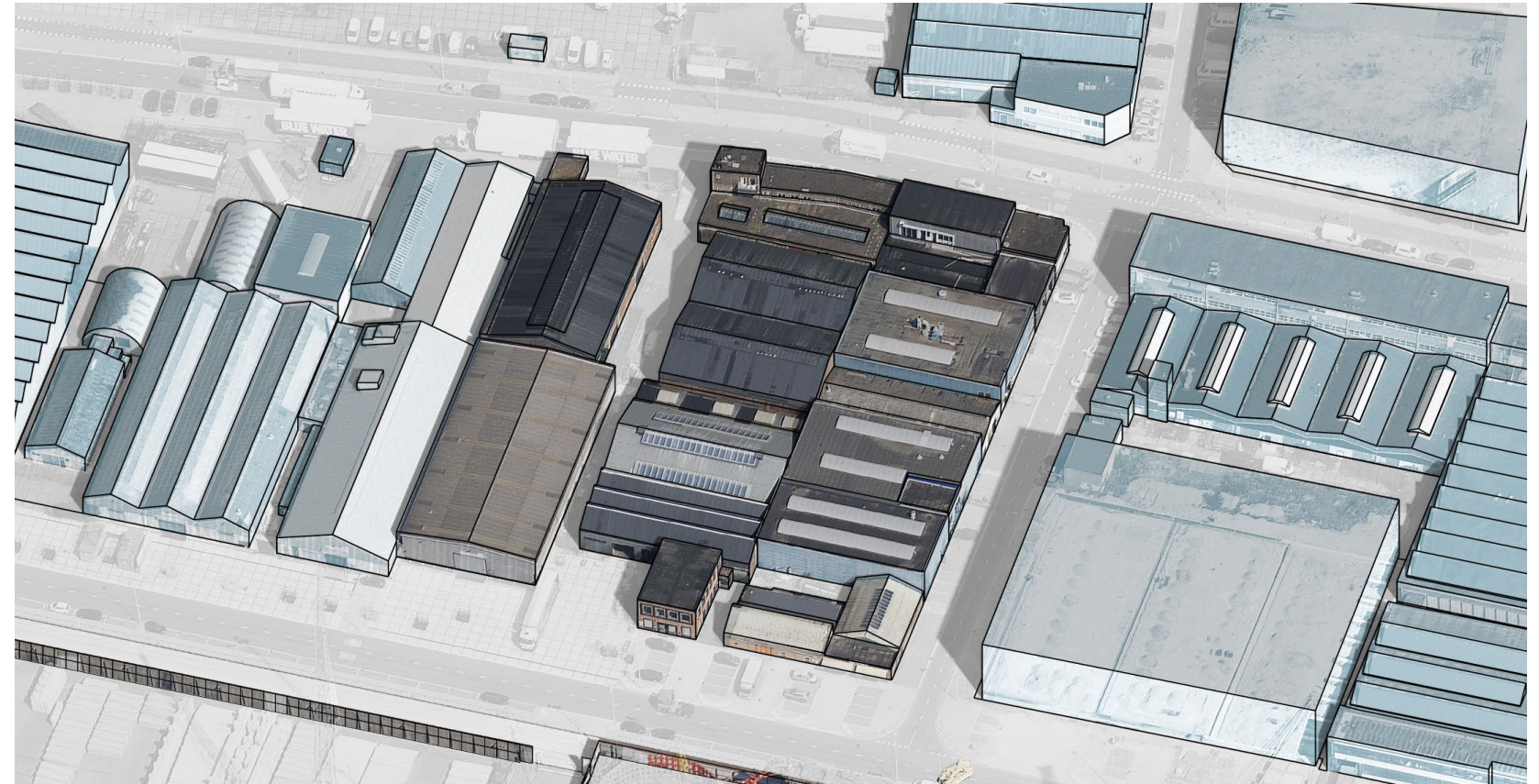
Their architecture, program and condition vary wildly. In one warehouse from the 50s jute bags are distributed, while next door a high-tech electroplating shop is in full operation.

Year by year the companies grew with incremental additions from small sheds to full warehouses.

These mutations were only confined by their plot borders. But the conquest didn't stop there because – like a miniature Rotterdam – the companies expanded further by annexing the neighboring territory. Holes were made in the dividing walls and warehouses got connected forming a maze-like interior.

While the companies could exercise incredible control at the scale of individual plots, the conditions of the larger block remained mostly unaddressed. Because under the surface structural problems had been piling up. Problems with their foundations – raft foundations – that are unable to support the buildings above.

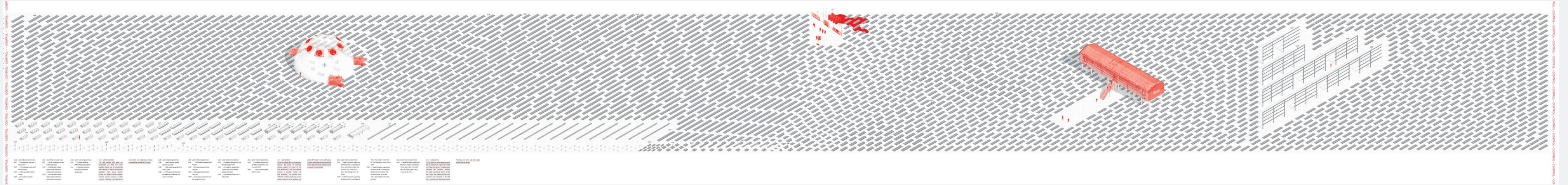
Symptoms of this condition include leaky roofs, cracks in the brickwork and uneven floors sinking slowly into the soft ground. Some temporary remedies have covered the facades in corrugated steel panels or sandwich panels, like a bell jar protecting the interior from the outdoor climate. Still the sinking continues, necessitating the individual parties to confront their collective condition. Getting this situation under **control**.



<https://vimeo.com/912518837>



# eekhoutstraat culture of control



<https://www.easyzoom.com/imageaccess/ffa035f0a77472b981b22f24ec88f75>



# eekhoutstraat current situation

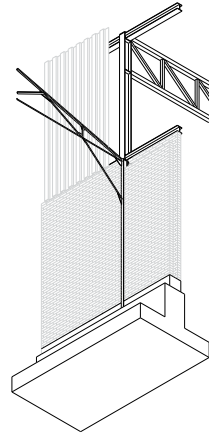


# eekhoutstraat support

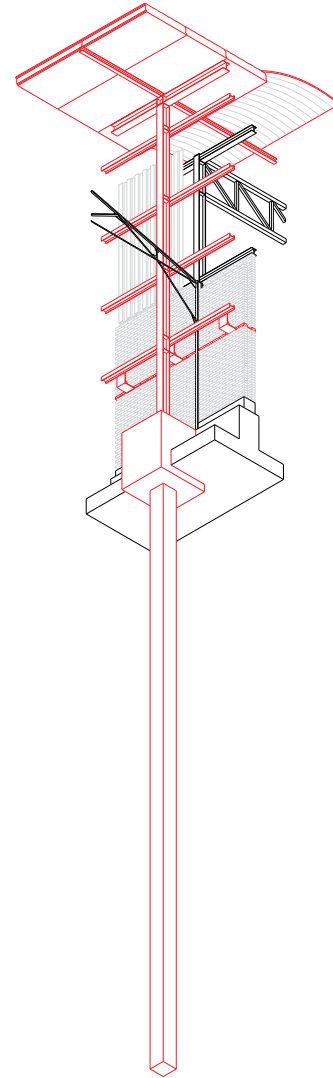




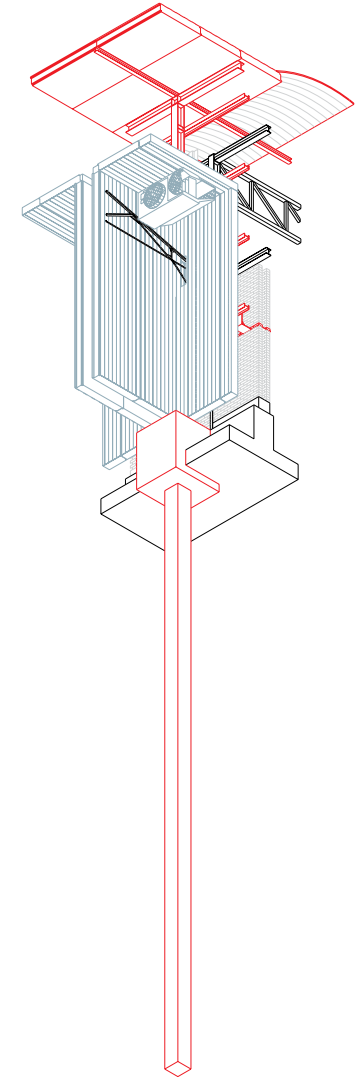
# eekhoutstraat support and infill



isometric worms-eye detail of eekhoutstraat  
existing situation; structure in black, facade in grey  
foundation gives insufficient support, roof is not watertight

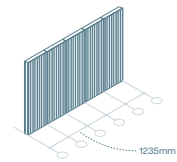


isometric worms-eye detail of eekhoutstraat  
existing structure in black, facade in grey, addition in red  
brickwork and existing foundation is supported by steel framework and added pole-foundation, protected by the second roof

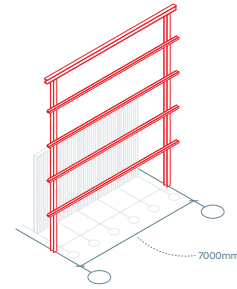


isometric worms-eye detail of eekhoutstraat  
existing structure in black, facade in grey, added structure in red, added infill in blue  
under the structure the insulation panels create cells offering isolated spaces for different (climatic) program

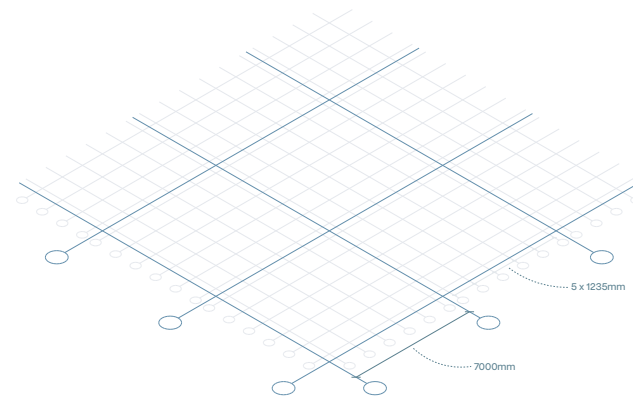
# eekhoutstraat grid



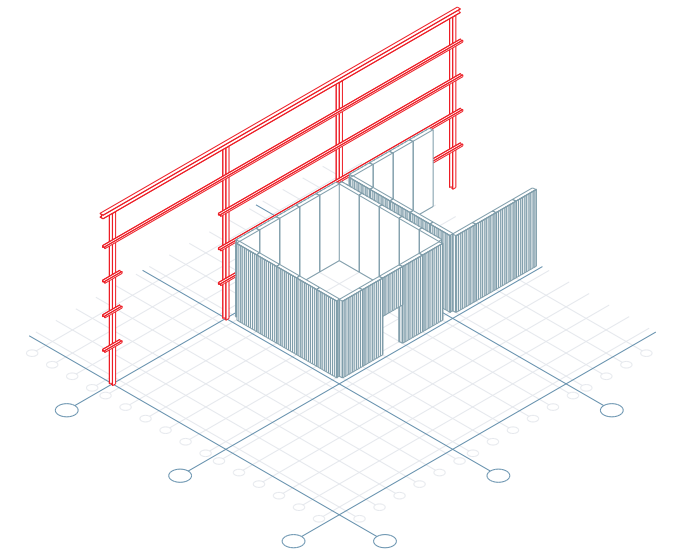
insulation panels



steel framework



grid including both dimensions



every element fully utilized



# eekhoutstraat growth of infills

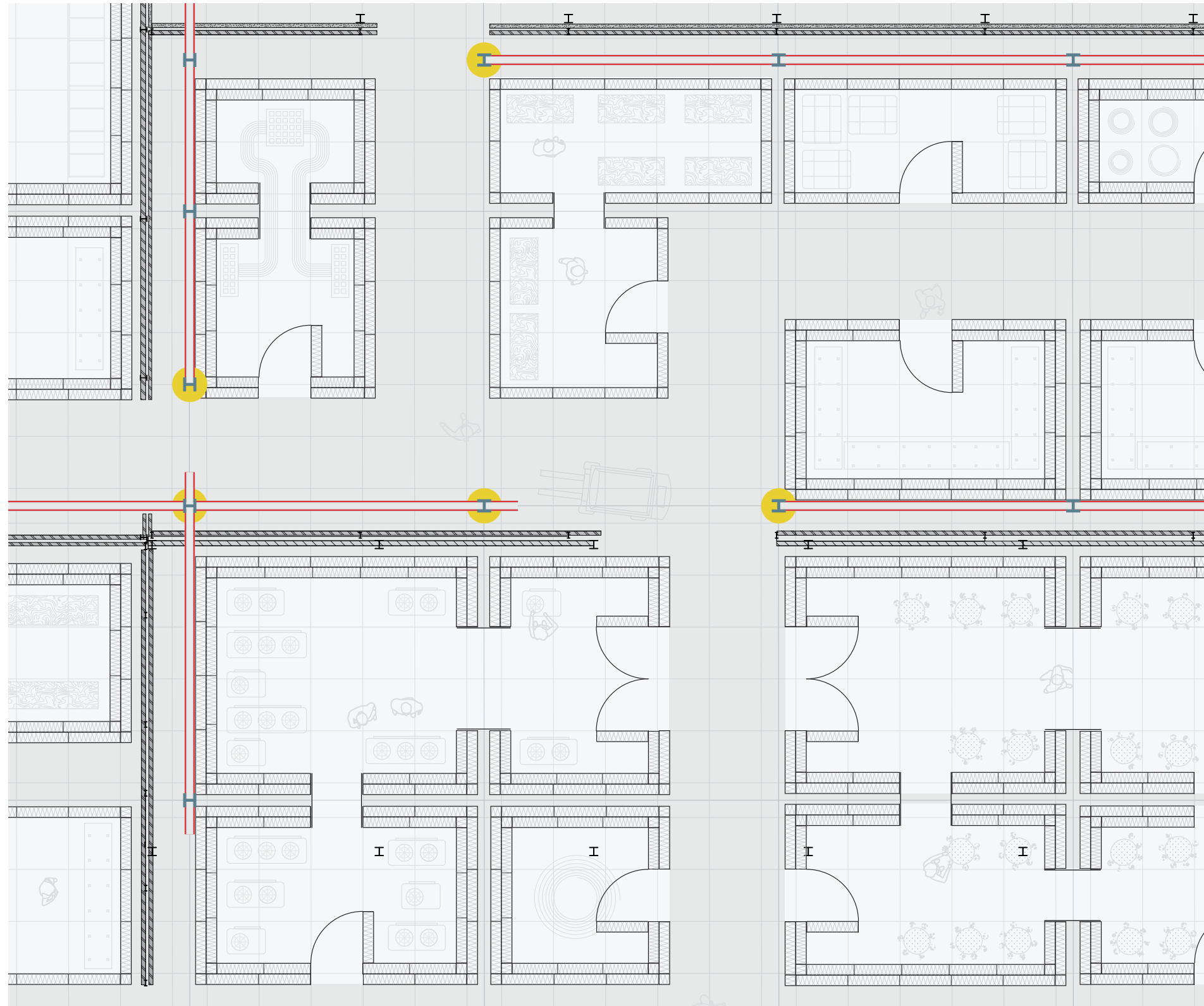


# eekhoutstraat floorplan





# eekhoutstraat floorplan











# V: waalhaven NZ

Along the entire Waalhaven Noordzijde we find a barrier. Brickwork, Corrugated steel, Brickwork, corrugated steel, concrete panels, chain-link fence, wood posts, barbed wire. It continues for 1,5km.

This space used to be the domain of the train tracks. It was the logistical artery of the Sluisjesdijkpier. But still it was adorned by some lush trees, and very iconic gates.

When the train tracks got removed the breakbulk companies claimed that space and moved their fences towards the street. Many warehouses and canteens once facing the street were now cutoff.

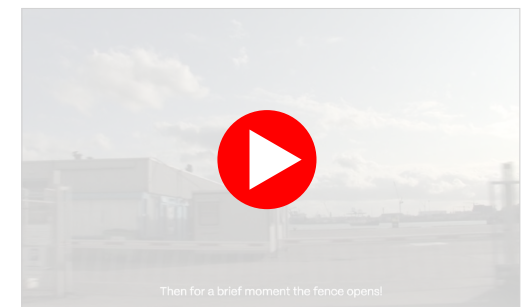
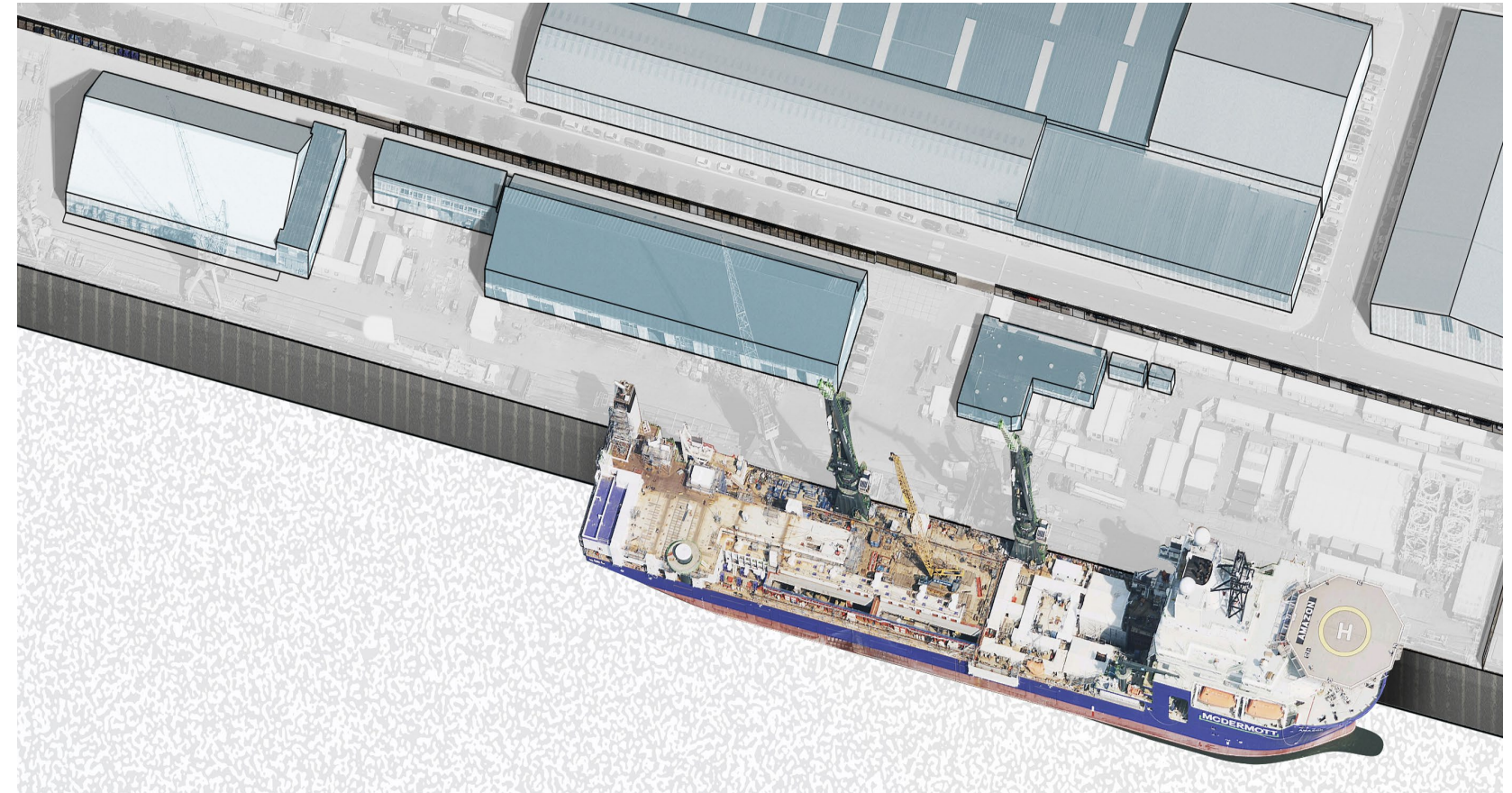
At the moment only the remaining gates give some connection. When opening they offer a glimpse of what is behind the high fence. Spools of deep-sea cables. Parts of a windmill. And behind that, the open water.

But that view is now reserved for the security cameras, high above the street. And we are bound to the ground, stuck with the trucks. Closed within the hard surfaces of the street we can only look forward. **Accelerating.**

Workers from the car garages, peanut factories, clothing recycling facilities – during lunch they come out on the street. Smoking a cigarette, walking a bit, chilling in a colleague's car.

Their moment of relaxing strikes a stark contrast against the bustling traffic.

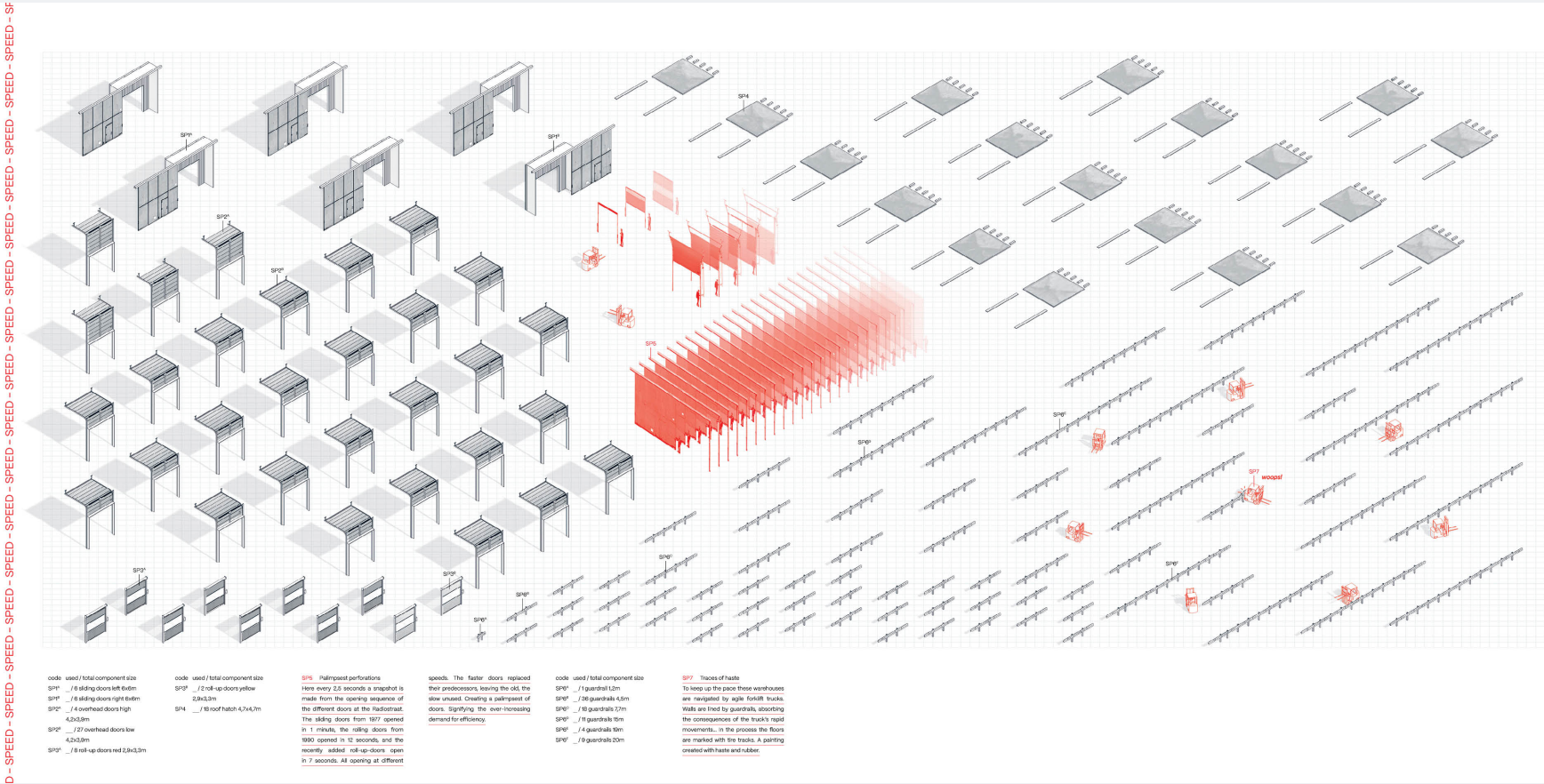
For a brief moment the fence opens, out pour four trucks. The gate closes again. Lunch is done, back to work.



<https://vimeo.com/912519147>

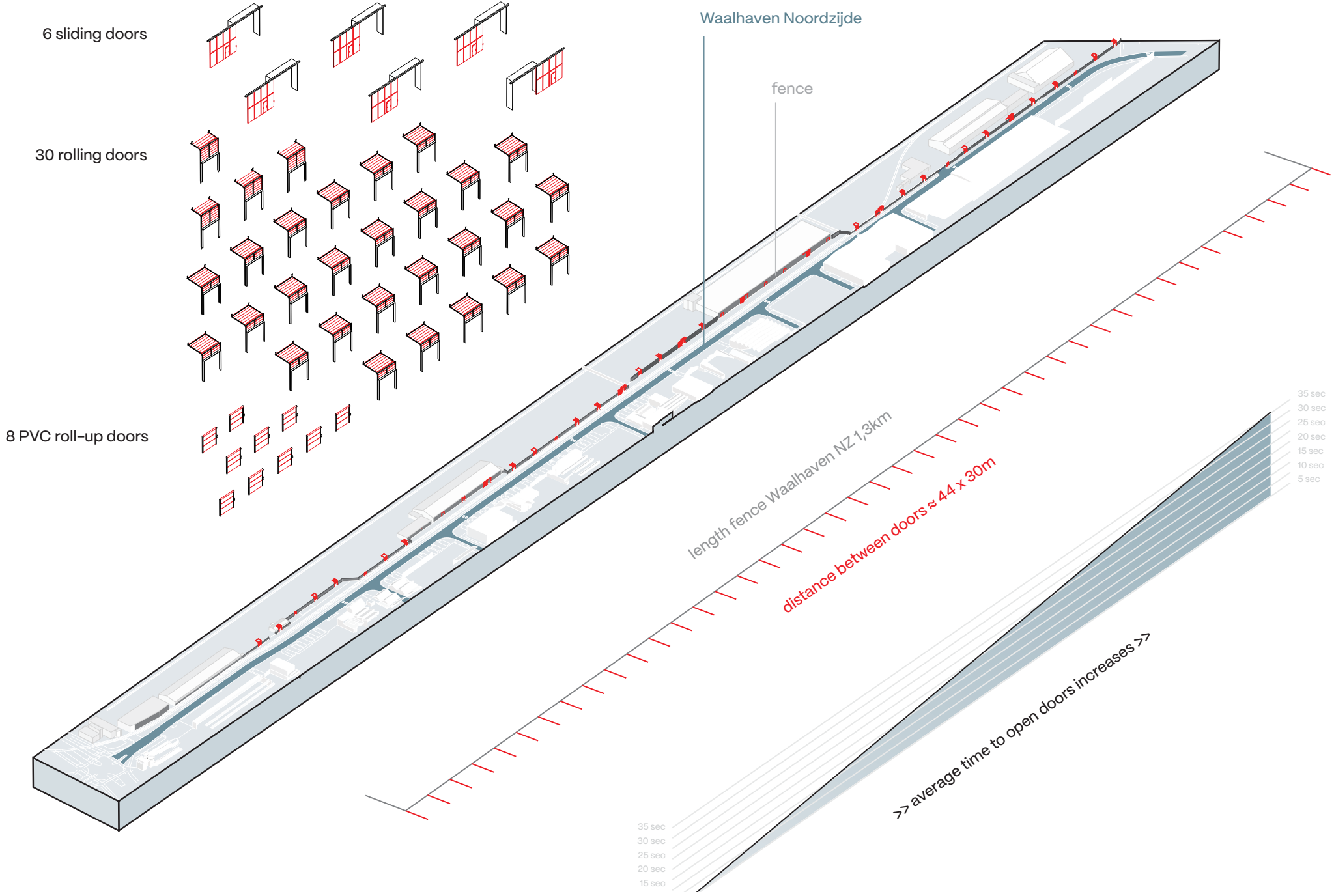


# waalhaven nz culture of speed



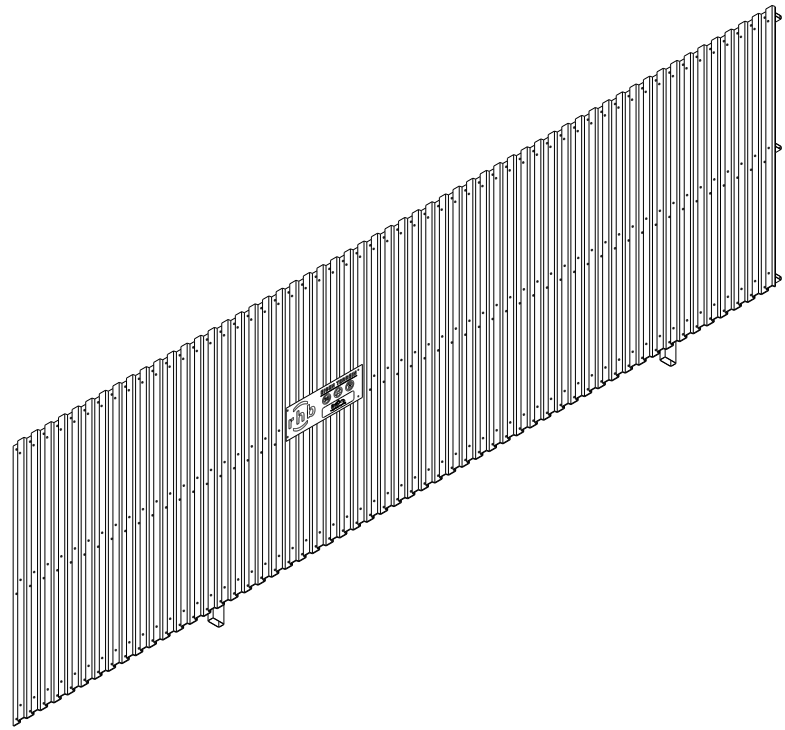
<https://www.easyzoom.com/imageaccess/ffa035f0a777472b981b22f24ec88f75>

# waalhaven nz principe

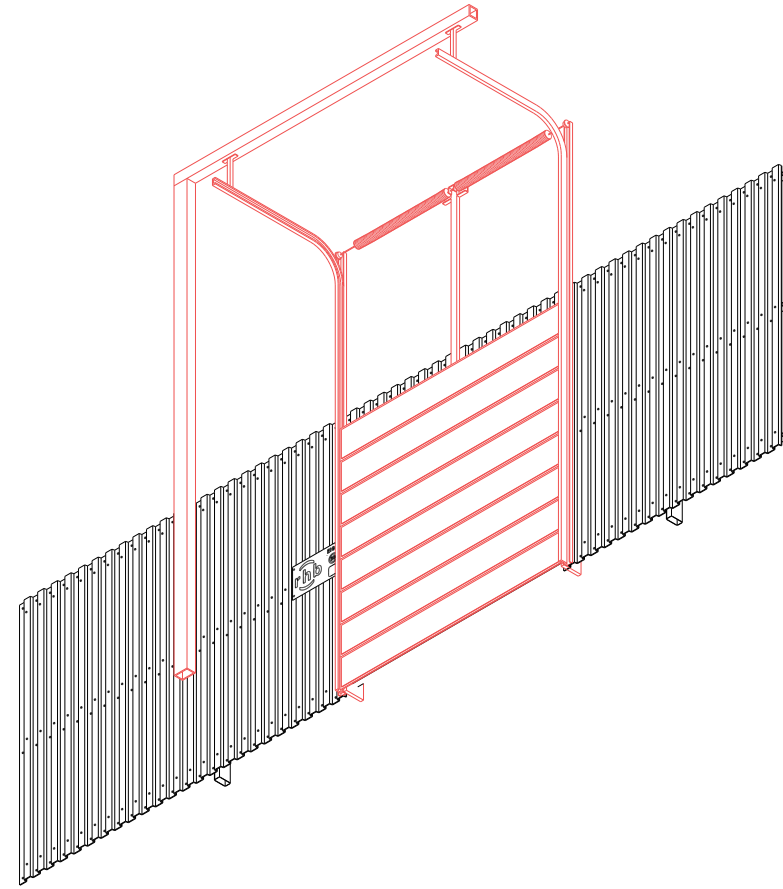




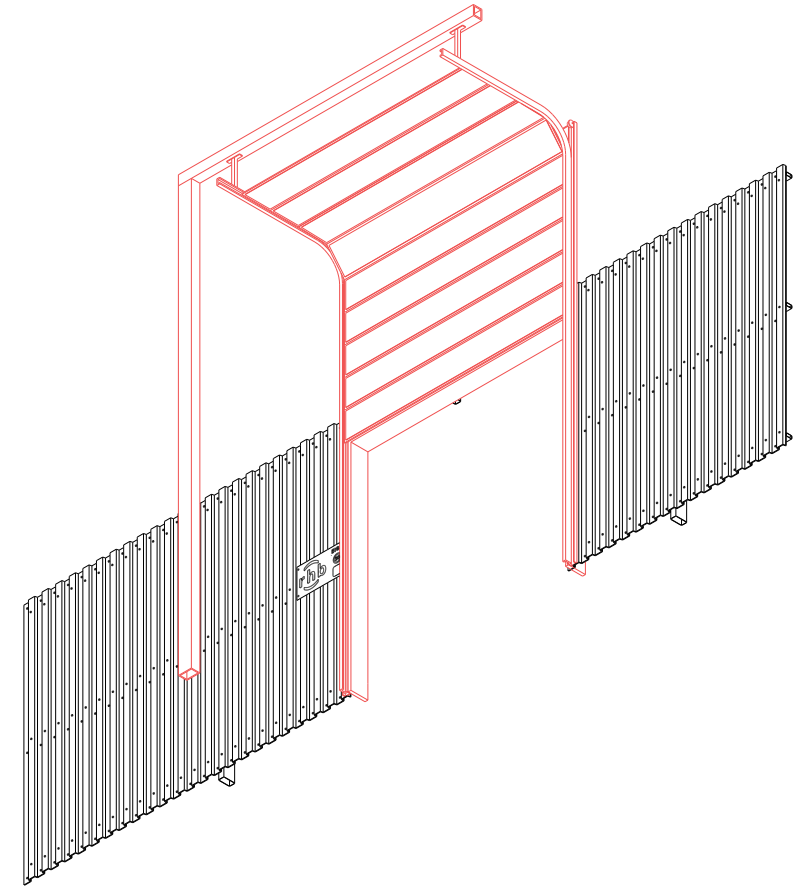
# waalhaven nz axo detail



isometric worms-eye detail of waalhaven NZ fence  
existing situation; fence in black  
the fence: a 1,5km barrier along the Waalhaven NZ

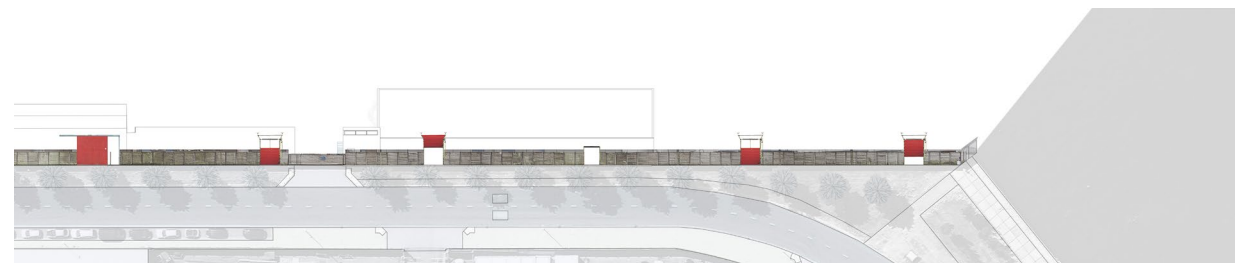
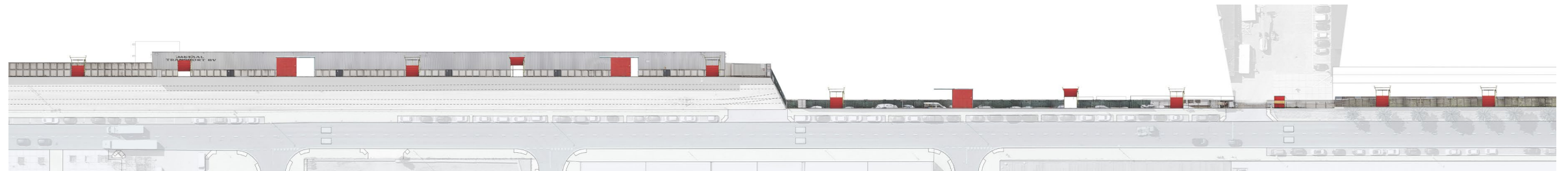


isometric worms-eye detail of waalhaven NZ fence  
existing fence in black, added door in red  
slow and fast doors from Radiostraat are inserted along the fence



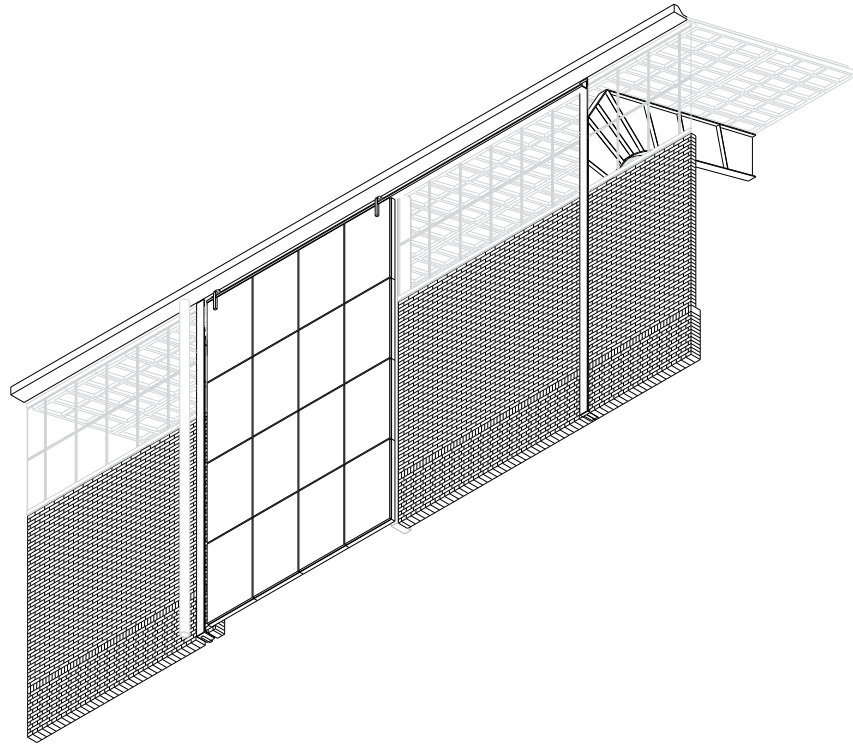
isometric worms-eye detail of waalhaven NZ fence  
existing fence in black, added door in red  
moments of perforation and deceleration

# waalhaven nz barrier in elevation-plan

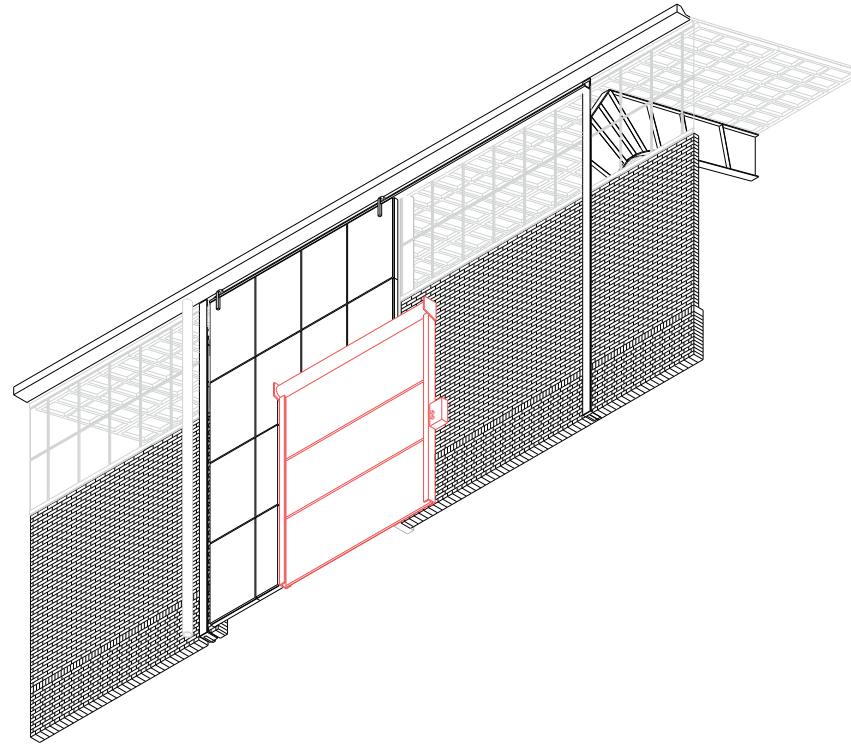




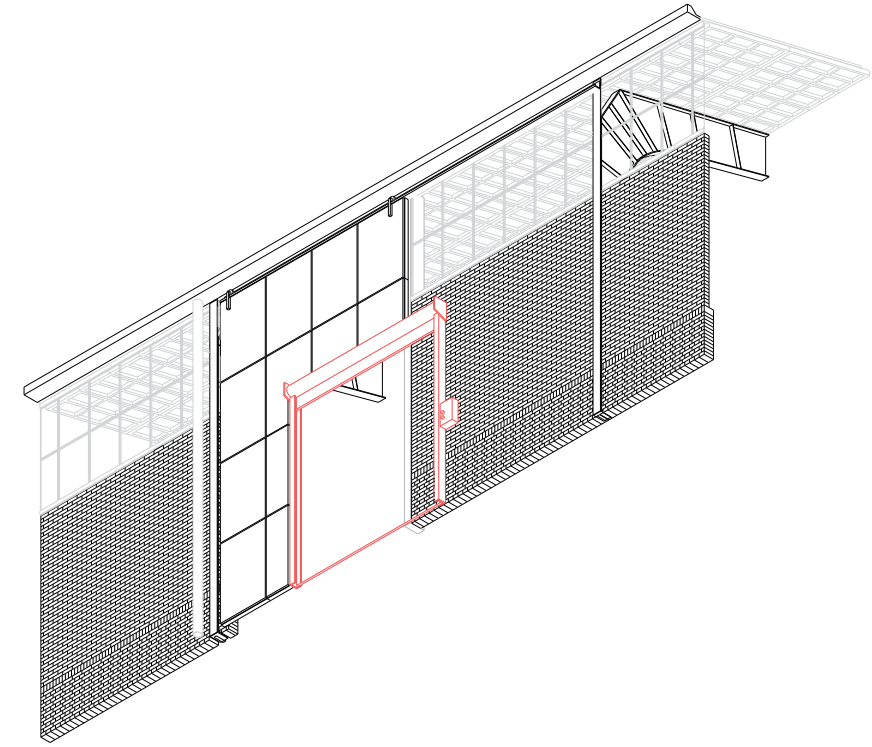
# waalhaven nz axo detail



isometric worms-eye detail of warehouse on waalhaven NZ  
existing situation; wall and structure in black, roof in grey  
most doors along the waalhaven NZ are disused, only few gates still open

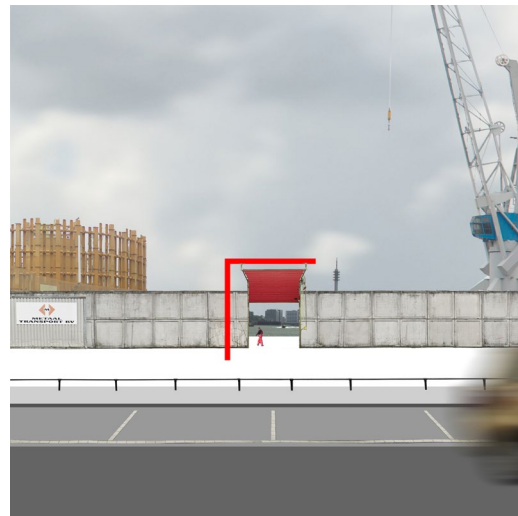


isometric worms-eye detail of warehouse on waalhaven NZ  
existing fence in black, added door in red  
the added doors from radiostraat sometimes intersect with existing doors of waalhaven



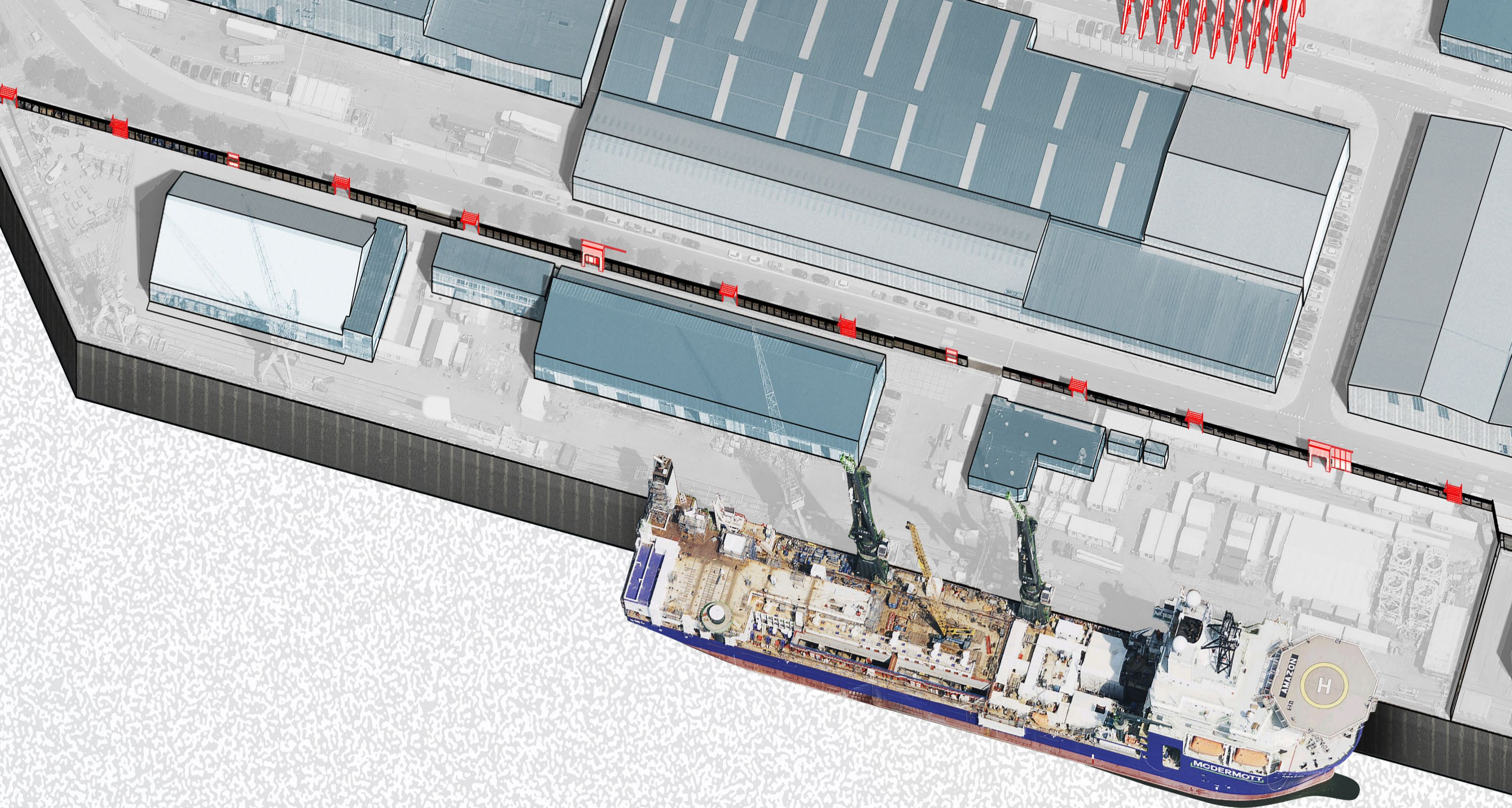
isometric worms-eye detail of warehouse on waalhaven NZ  
existing fence in black, added door in red  
here a fast roll-up door got inserted into a slow sliding door

# waalhaven nz animation



<https://vimeo.com/929040273>







# Vl: msva shipwharf

Along the Sluisjesdijk we find a large building, currently housing the ship wharf MSVA.

Its façade is closed to sight but not to sound. From the pavement you hear clangs of metal from within the belly of the building.

On the inside dozens of workers build and repair maritime objects. Huge metal sheets are bend, cut, and welded together into nautical shapes. The hall is about 18 meters wide and 130 meters long. A vast open space flooded with natural light.

Although it looks like this industrial cathedral was designed and build in one go, the building evolved gradually over the years. The oldest bits date back to the early 1950s when it was built as a motor factory Deutz. Lengthening the hall with every expansion along the Kortenoordsehaven.

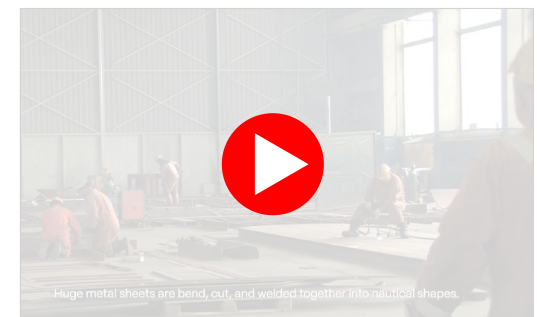
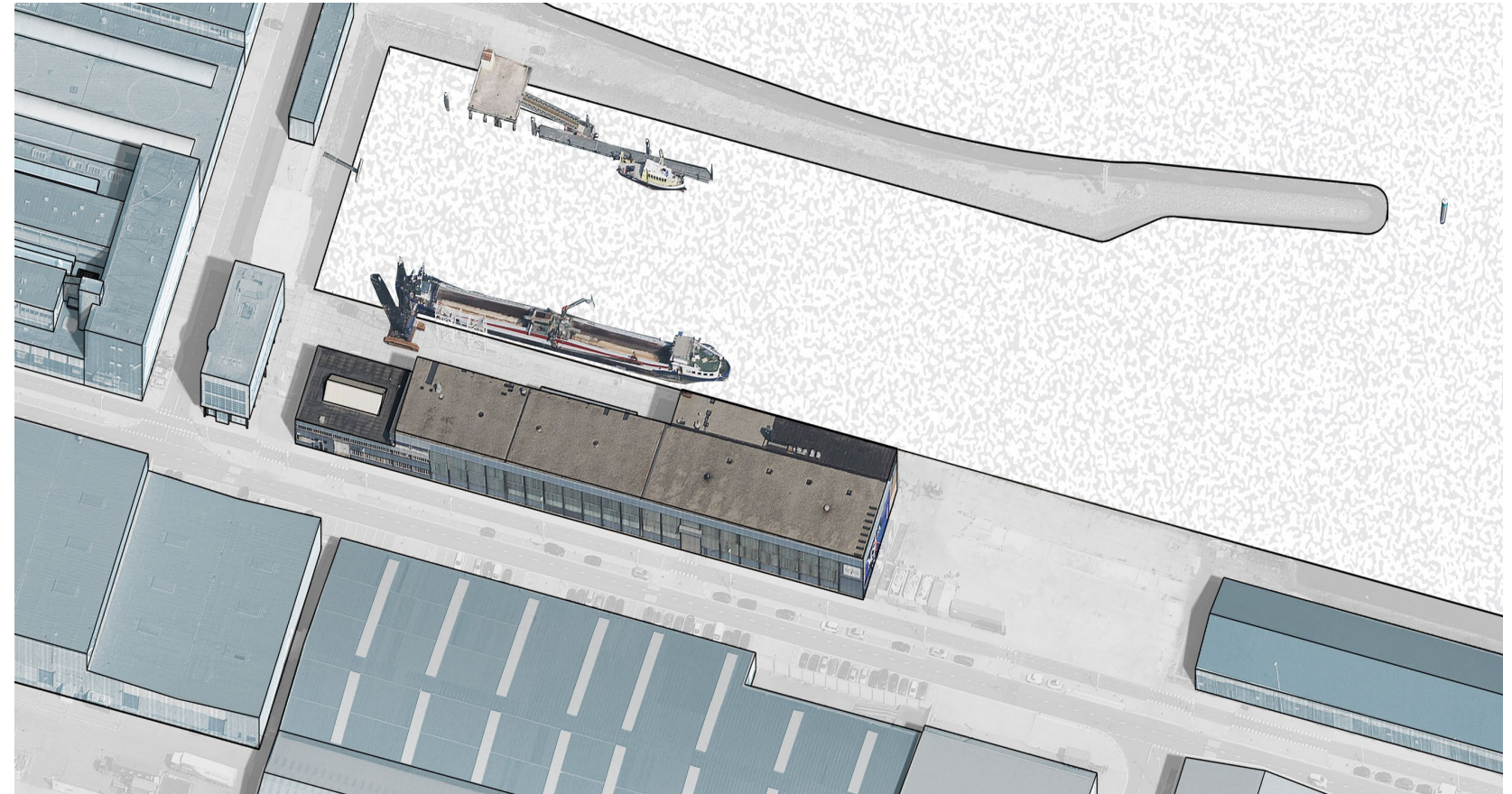
In 1957 the Architect Harry Nefkens was tasked with the fourth expansion. He proposed a simple system. A 5x5m grid of concrete columns and beams, repeated 12

times. Next to the production hall this concrete grid expanded into an adjustable framework, used for offices, workshops and storage.

The system was such a success that another architect continued using the exact same system – 20 years later – expanding the building to its current length of 130meters.

But all this expansion did come at a cost, though. Any building that stood in the path of progress was promptly demolished. Like this warehouse that got removed just last year.

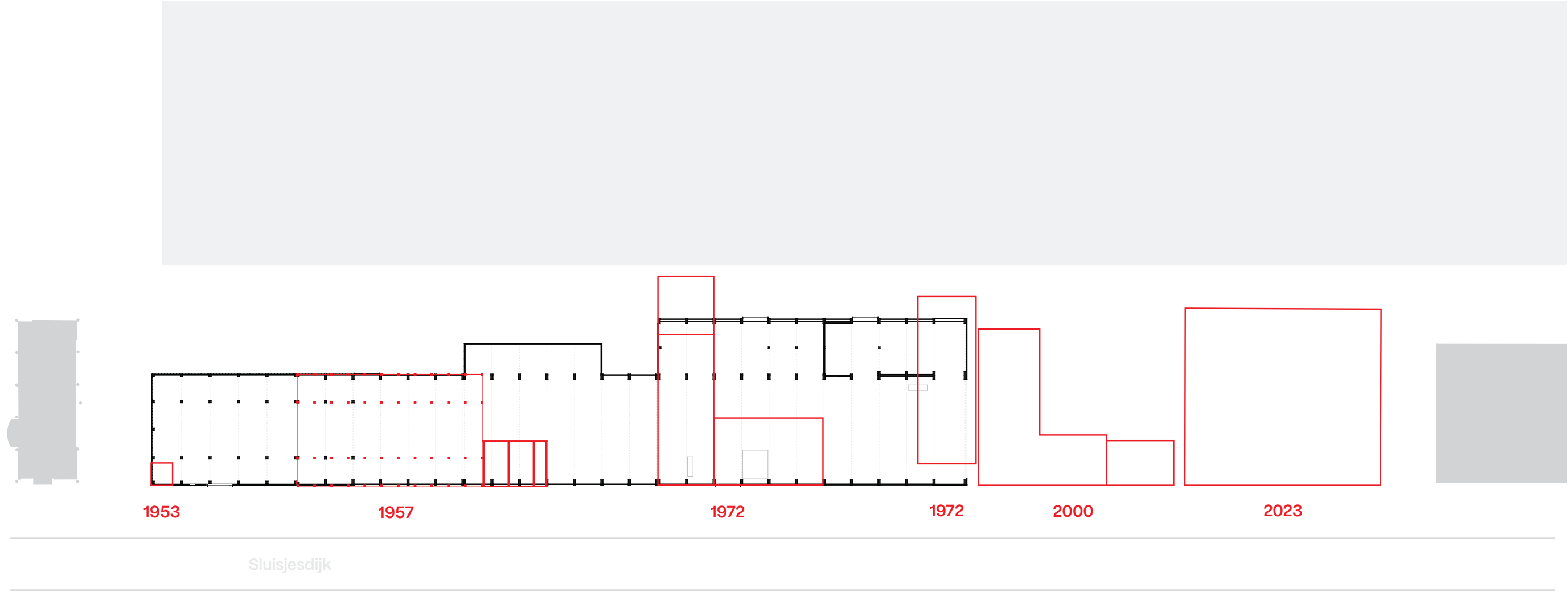
Still at the current size the hall is found to be too small. They consider removing all existing halls to create a larger wharf. With more turning room for the ships on the docks when they exit the wharf, and a wider hall, higher ceilings. Survival of the biggest.



<https://vimeo.com/912518536>



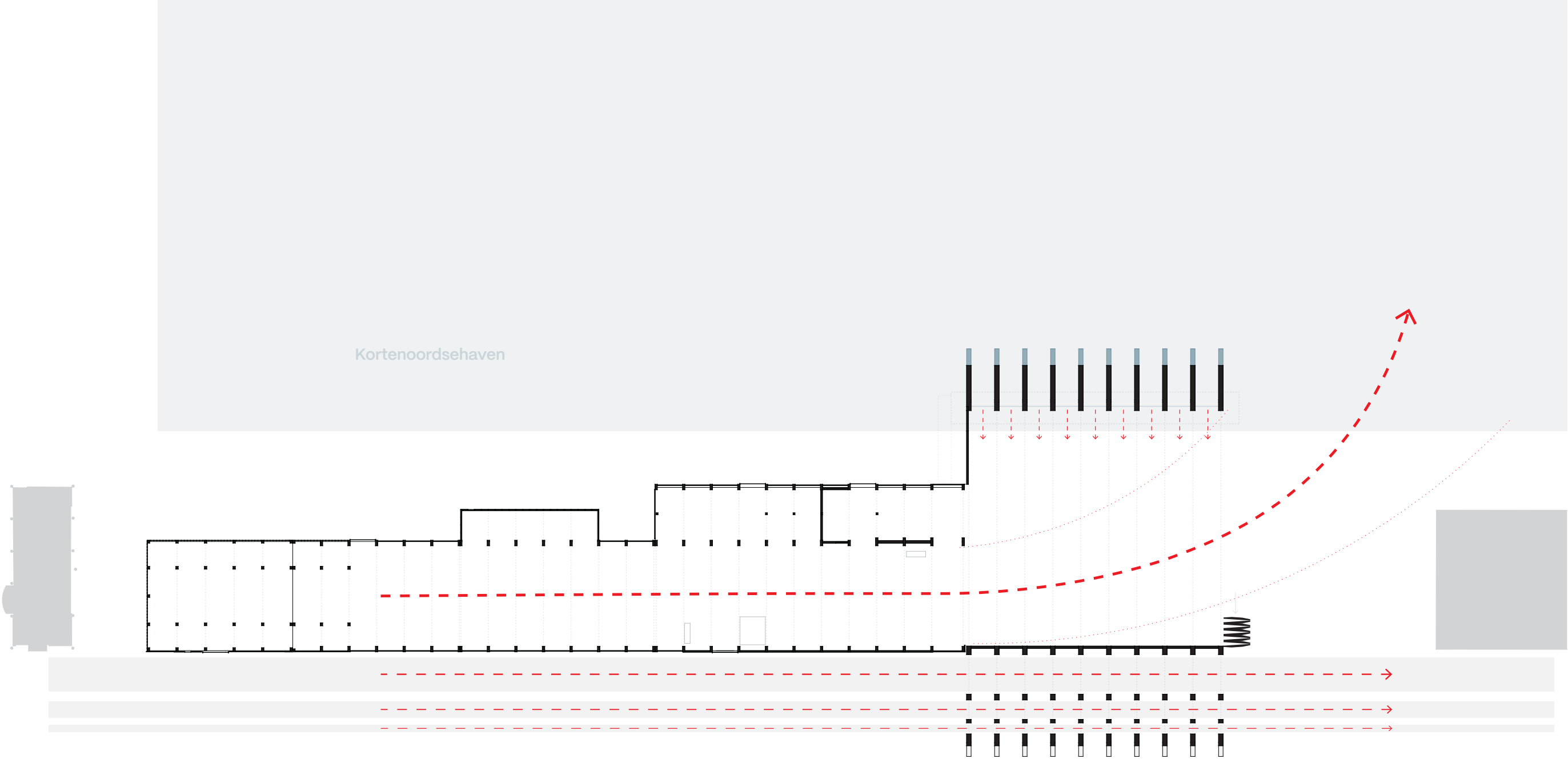
# msva shipwharf historic consumption

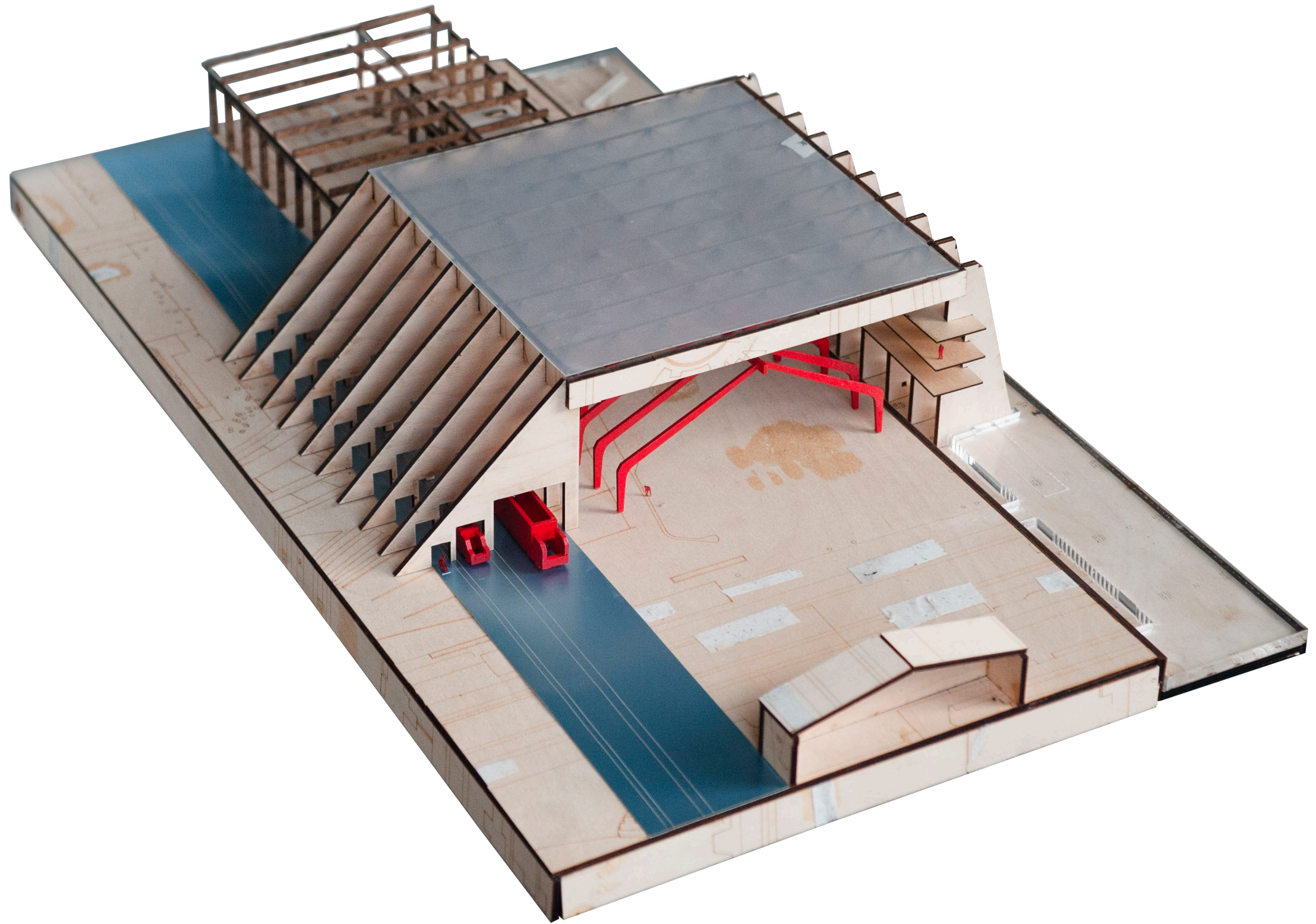




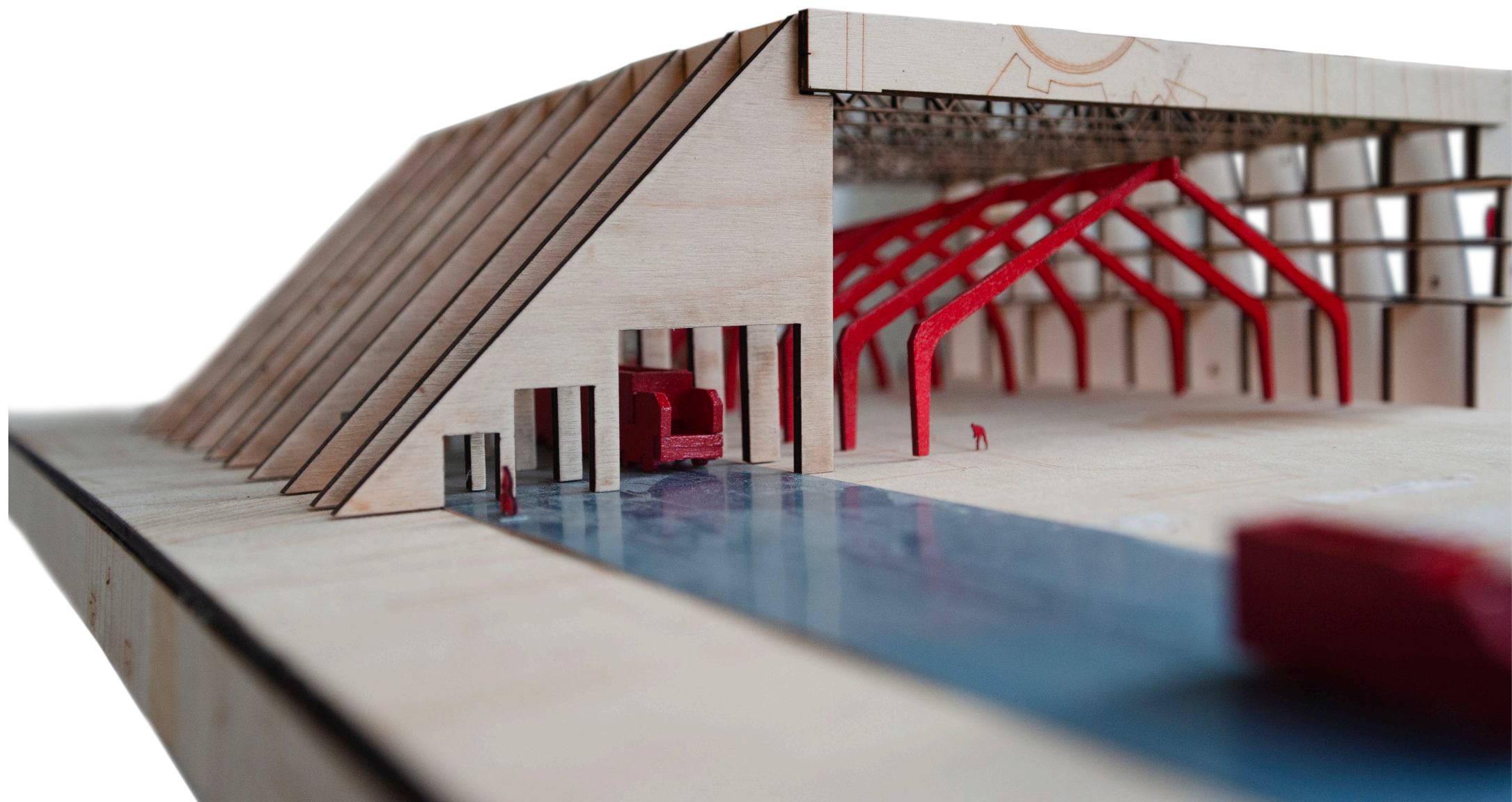


# msva shipwharf flows of scales







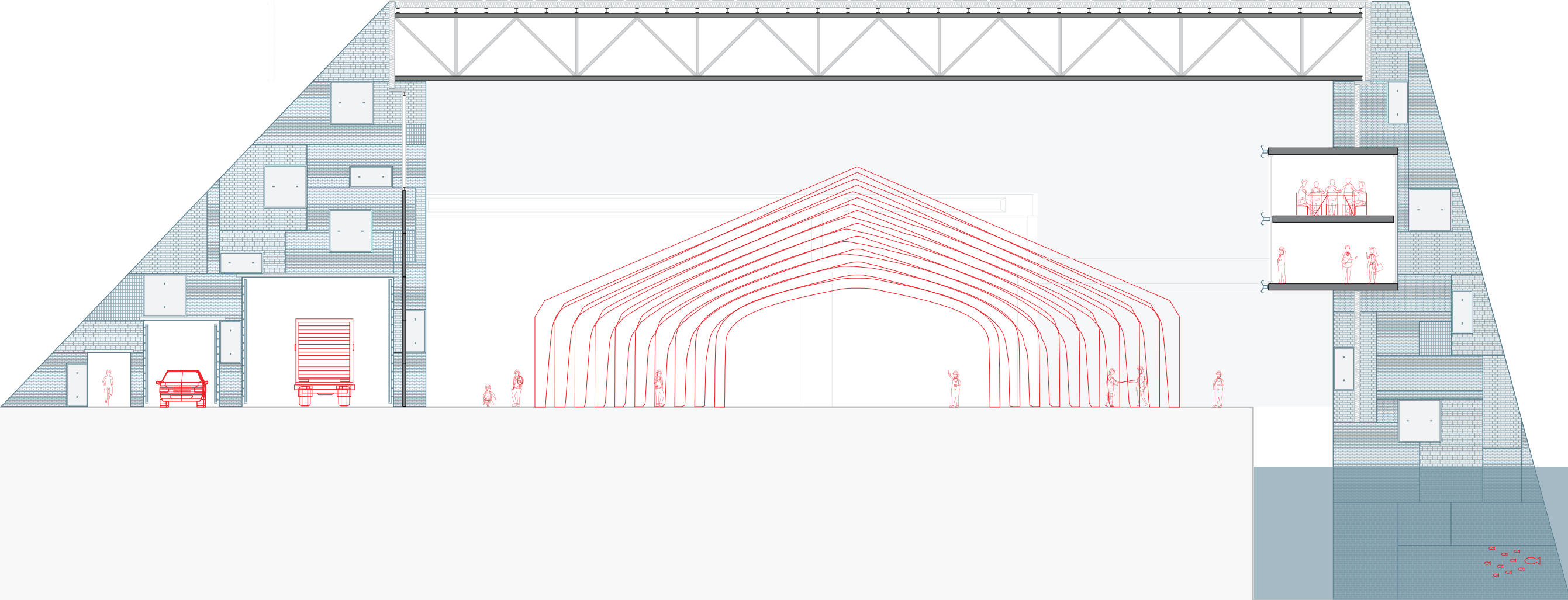




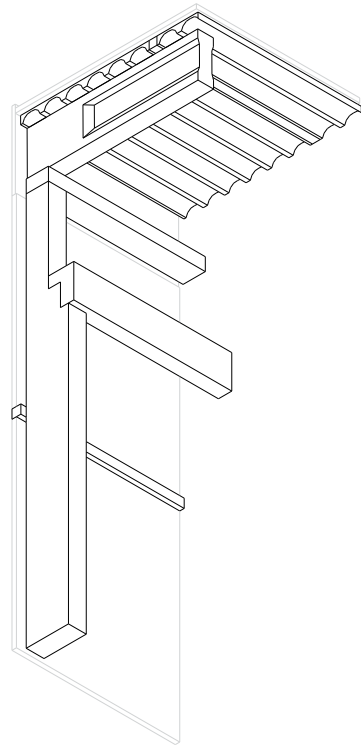




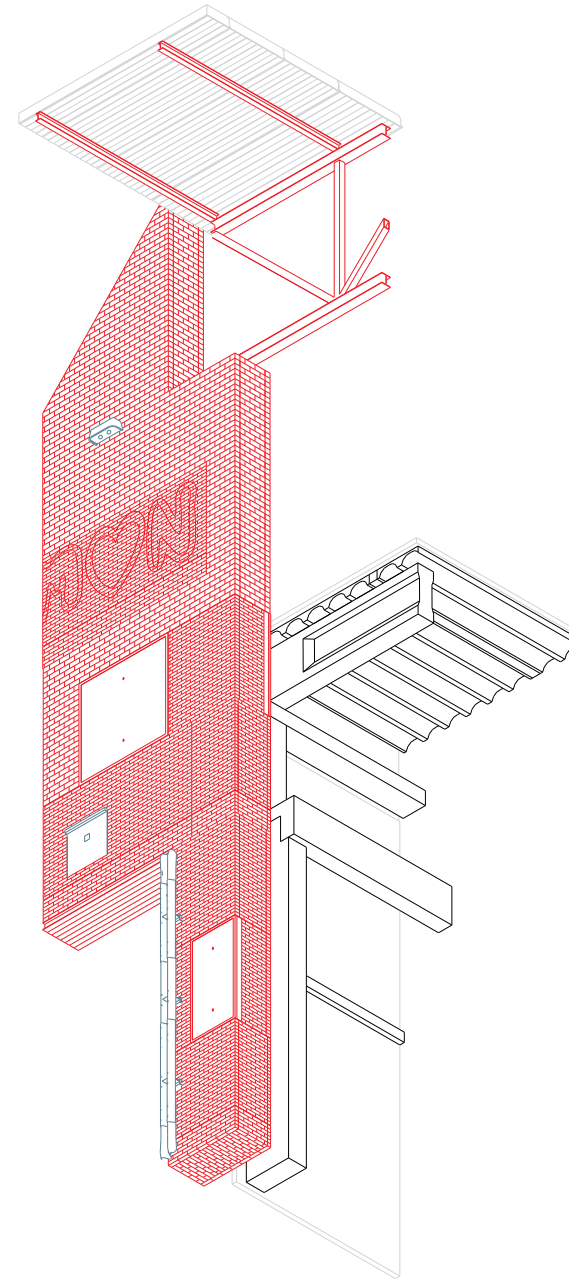
# msva shipwharf section



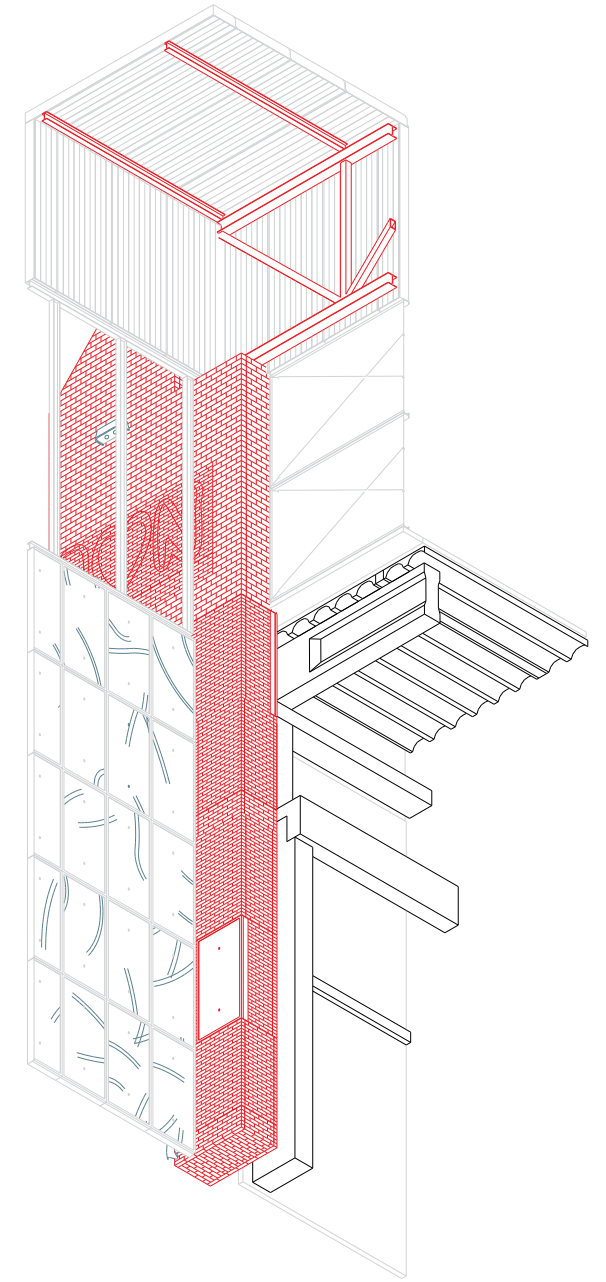
# msva shipwharf axo detail



isometric worms-eye detail of MSVA wharf  
existing situation; structure in black, facade in grey  
end of existing wharf building

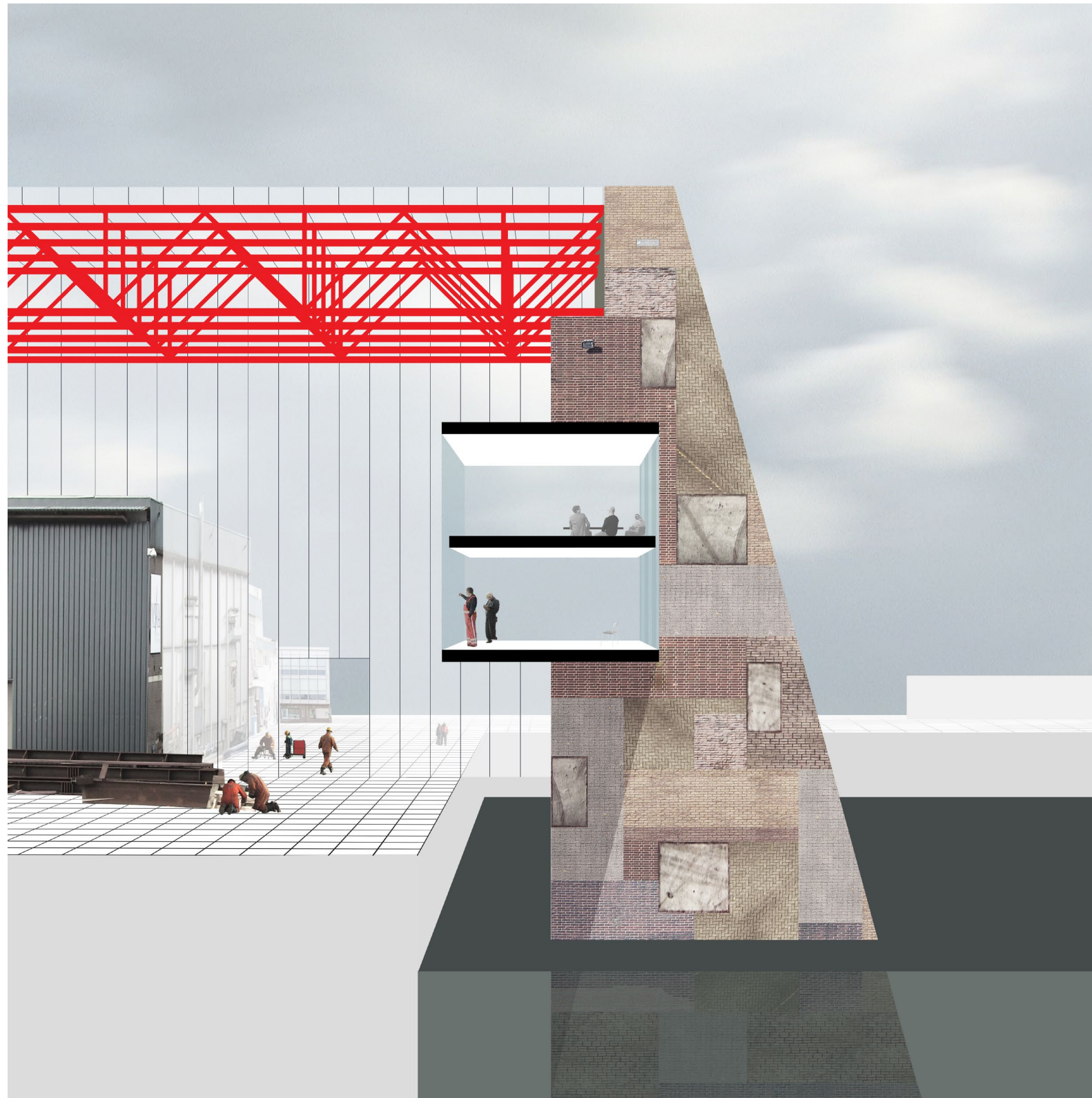


isometric worms-eye detail of MSVA wharf  
existing structure in black, added structure in red, facades in grey  
brickwork walls from radiostraat reused in whole (including graffiti and firehoses) stelcon slabs are also inserted

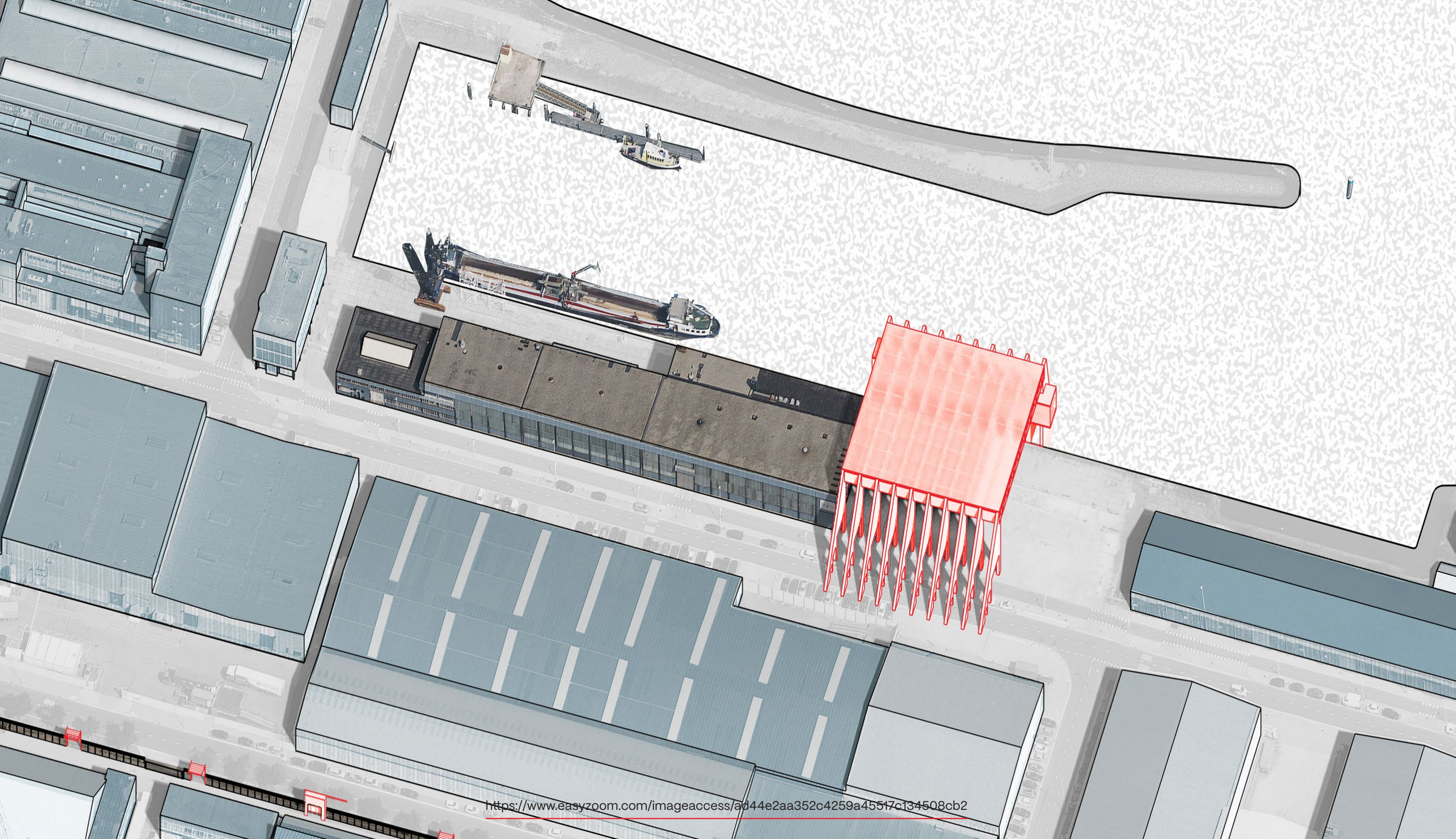


isometric worms-eye detail of MSVA wharf  
existing structure in black, added structure in red, facades in grey  
now including facade of cannibal structure. stelcon slabs have tiretracks from previous warehouses

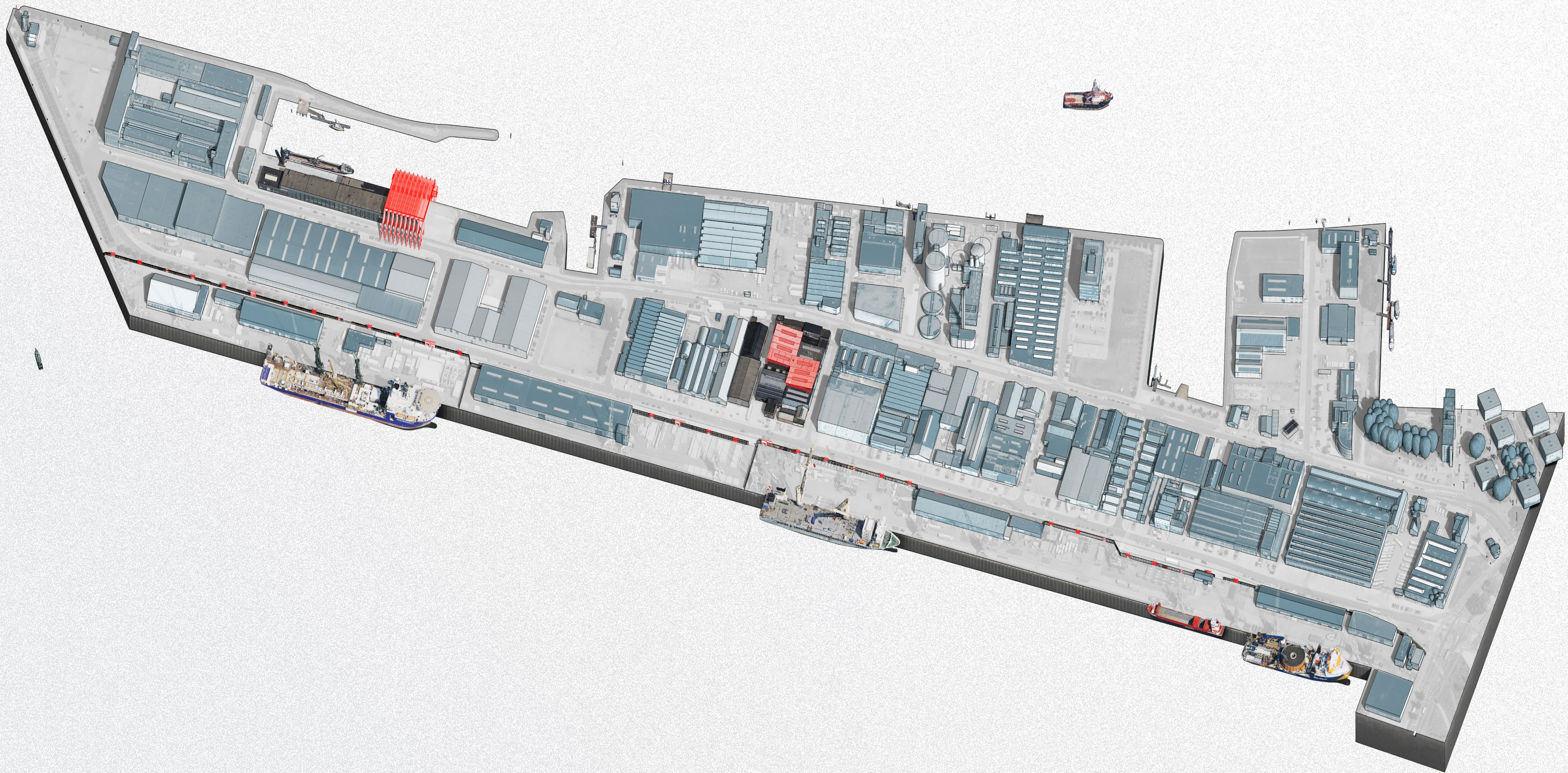














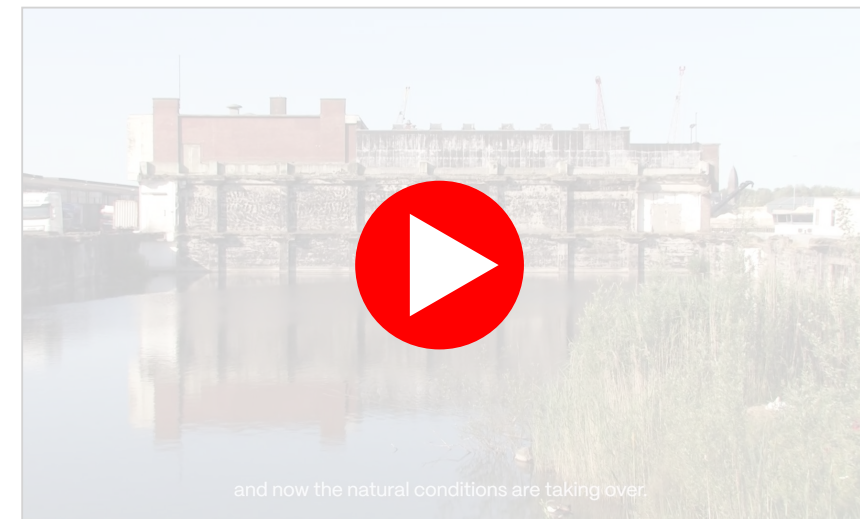
# VII: epilogue

This year thought me to look differently. It showed that architecture can create the stories and narratives that inhabit space. Sometimes the buildings can speak of these stories themselves; but I think the architect should also speak on behalf of the buildings. Shaping perception. The way we look at what we have – at existing structures and conditions – is at least as important as designing with them. Especially for what is otherwise disposed or thrown out.

But sometimes I used that insight to lose myself in looking, collecting and archiving everything I found. Trying to uncover forgotten stories, hoping to find meaning in their traces. But that was only half of cannibal architecture. Because working on the three projects on Sluisjesdijk brought me much closer to the buildings and the stories than just recording them. Forcing me to take a position in relation to their cultures. Negotiating what stays and what changes. That moved me beyond nostalgic conservation, into shaping a new step in the chronology of buildings and their parts.

Not the worship of the ashes,  
but a preservation of the fire.

– Gustav Mahler



<https://vimeo.com/913249471>





# thanks!

commissie:

Claudio Saccucci – mentor  
Willemijn Lofvers – voorzitter  
Tomas Dirrix – externe criticus  
Laurens Boodt – externe criticus +

input:

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Folkert van Haagen – Keilecollectief  
Arjan Hoefnagels – Gebiedsm. HBR  
Thijs van Spaandonk – RAvB  
Otto Trienekens – Veldacademie  
Marthe van Gils – Veldacademie  
Wes Geysels – SMV

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Elske Geelhoed – Gem. Rotterdam  
Ruud Fijnnaart – Rotterd. Fruit Wharf  
Hans – Rotterdam Fruit Wharf

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Geert-Jan Schouten  
Stan Schouten  
Heidi Blaauw

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