

# THE DELFTSE POORT

## a reflection of Rotterdam's historical narratives

### METHODOLOGY

This project developed and changed with the ongoing research that I did. I was looking for and aiming at complex multiplicities. It can be divided into two parts:

#### **1. Archaeological Part // Research**

revealing layers of the history of the gate and depicting them

#### **2. Developing other ways of depicting and preserving history in the built environment**

the goal is to include transformation and change in representation and form making

I choose to work with the techniques of Palimpsests and Holograms. To work with projections and reflections in this process became generative because of how the Delftse Poort is interconnected with the historical processes that happened around it. Projections let me layer different things on top of each other but still kept space in between those layers.

Another important approach was the embodied research that I did.

This also links back to my thesis and the idea of preserving history through encounters and memories of people opposed to material artifacts or buildings.

The gate how it is commonly remembered is therefore called a hyperreality because this stable state of the monument never existed - it changed and transformed constantly.

### ARCHEOLOGICAL (RESEARCH) DRAWINGS / IMAGES

I decided to build the hyperreal gate in 3D which in the end becomes a new hyperreal version and is used as the base of my drawings.

#### **1. I decided to work with existing images of the gate**

that either

1. show its 'hyperreal' state

2. show states of the gate which have been excluded in its historical narrative up until now

#### **2. I decided to work with the encounters of people as opposed to the image-based work**

The results are Hologram-drawings and Palimpsest documents.

The Hologram drawings combine the different historical moments of the gate which have been excluded in its historical narrative as well as images of which its historical narrative contains up until now and collapse them into one image. The images itself are made out of digital projection mappings of the gate's historical self onto the hyperreal gate rendered in ice (as the disappearance of water made the square come to life).

The Palimpsest is a document made out of the different encounters of people that I collected and translated to English. Those encounters are all hyperlinked in a way because different people in different moments in time talk about the same atmosphere, experience, or object.

## PRACTICE OTHER WAYS / NEW WAYS OF DEPICTING & PRESERVING HISTORY

### **1. projection mapping one moment of history (or rather its reflection) into another one**

I took the gate out of the other drawings and copied it with its projection into another moment of history.

### **2. further development of the images produced in the research phase**

Images become spatial as a further development of the images produced in the research process. The gate was imprinted in the city and the other way around, it left its traces in the city.

### **3. tracing the movement of the gate (embodied)**

three locations of the gate

1. until 1940
2. supposed relocation of 1939 / 40
3. art installation now

The location of the artwork and the location of 1940 are supposed to be identical, but through my research, I found out that they are not. While physically tracing those locations I realised that even though the history of the gate is not perceivable in a material way, my knowledge changes my perception of the square and its surrounding. Visually f.i. the importance of streets, traffic and distribution in the historical processes of the square becomes evident.

### **4. 3D tracing the movement by scanning a 1940's cardboard model of the gate**

I built a 3D cardboard model which was designed shortly after the gate was bombed so that one could rebuild it at home easily, for the gate not to be forgotten. I scanned the cardboard model while tracing its movement throughout history. The resulting 'architecture' speaks of this movement, it has glitches and scars.

## FURTHER DEVELOPMENT

As already mentioned this research and design is still in progress. In a further development, I would like to translate it into an installation on the Hofplein, which consists of spatial experience and exhibits my research.