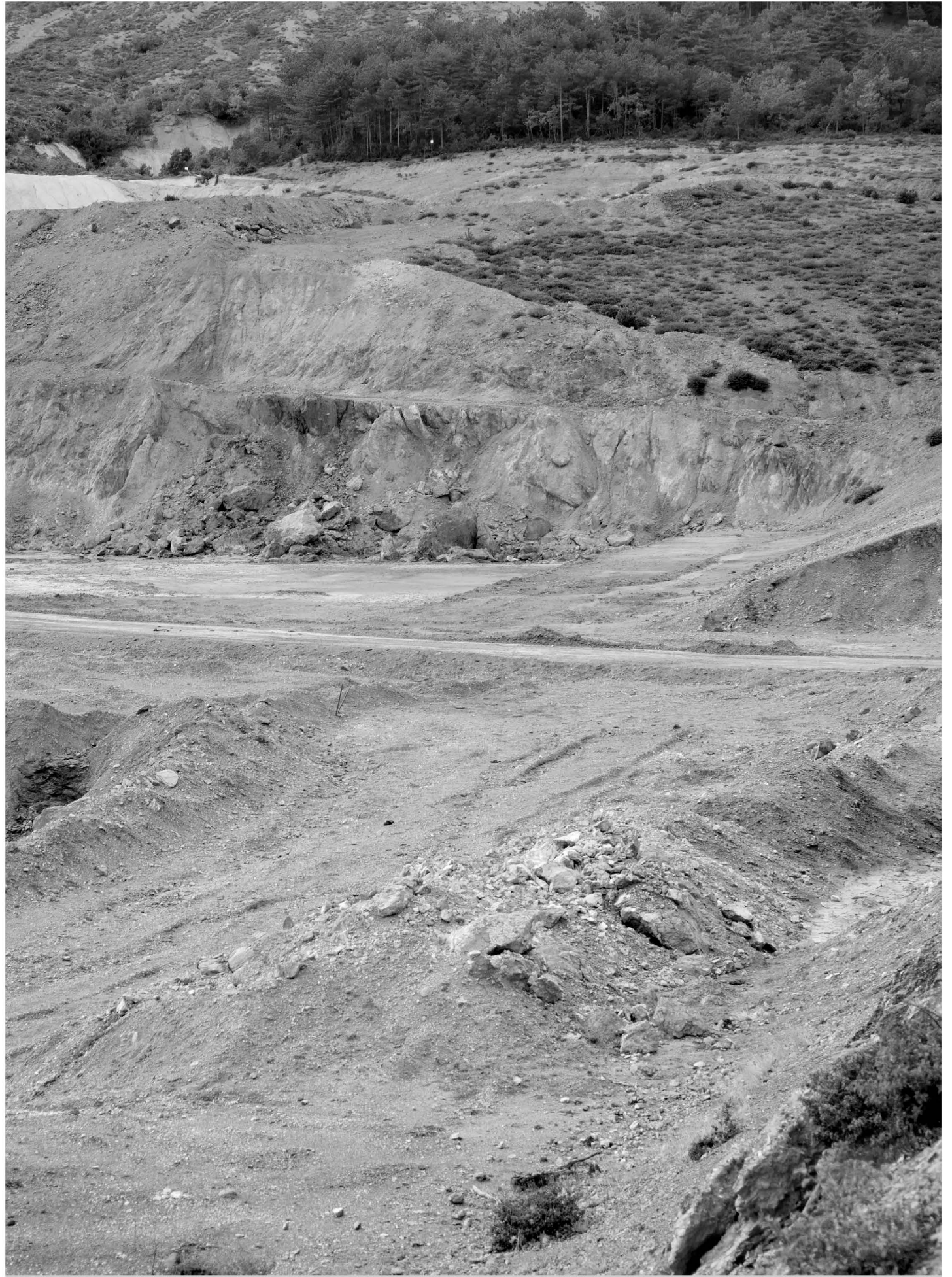


The Landscape Post-Mortem



An Ode to Excess



ACKNOWLEDGEMENTS

TU Delft
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MSc Architecture, Urbanism and Building Sciences
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 Presented on June 26th, 2023

MSc 3 - Borders & Territories Graduation Studio
Transient Liquidities along the New Silk Road

This project is the culmination of a year-long fascination with speculative ways of doing. It is a shapeshifter that adapts to challenging sites, seductive visions and eerie speculations. It is, more importantly, a questioning of what it means to be human. Perhaps, by looking into one's own mortality and the immediate

aftermath, it is possible to understand the meaning of the journey. This project would not have been the same without Marc's ability to leave you perplexed but eager to be more, Stefano's infusion of kaleidoscopic and obscure images and references, and Pierre's power to keep it as cool and under control as possible.

I would lastly like to express my deepest gratitude to my friends, new and old, real and virtual, close and far, for making this adventure easy. My family, whose absence only made me nostalgic and longing for genuine company and warmth. My partner, Tara, for the never-ending support, and for always understanding.



– Michel Foucault (*Technologies of the Self*, 1988,

industrial whole, in addition to many fragmented instances of indeterminacy.

GROTESQUE ANOMALIES

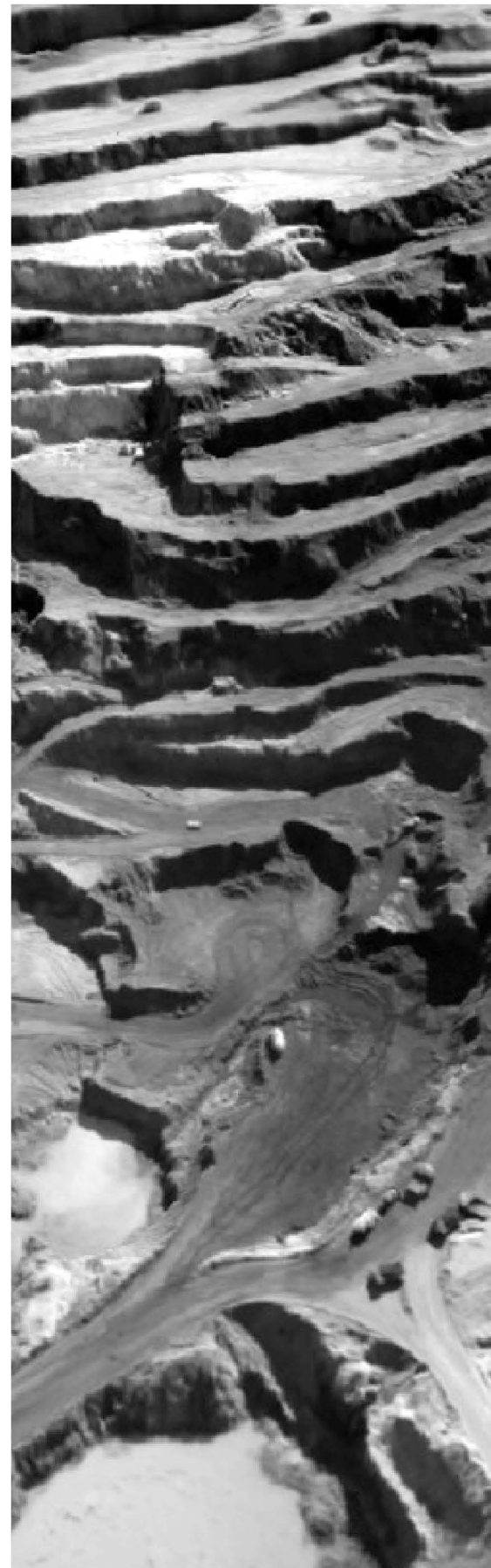
A theoretical understanding of Indeterminacy as a condition of the built environment



The proposed graduation project takes inspiration from the Borders & Territories conceptual, practical, and theoretical frameworks as a base for research and design. The studio topic "Transient Liquidities along the New Silk Road" is heavily in line with the proposed graduation topic, as it investigates conditions of formation of postindustrial landscapes in Turkey, a result of varying demands and rich natural resources along the new silk road. Turkey is then at the forefront of rapid transformations made possible by its complex infrastructural landscape and abundance of natural resources.

This research investigation stemmed from a fascination with the forces that shape urban contexts. It takes inspiration from existing theoretical and practical debates on the theme of landscape and territories. It is an investigation into socio-political actors, factors, and forces that constitute the built environment. The particularity of this graduation proposal is the use of an abstract theoretical concept and employing the logic behind its formation in dissecting the contemporary built environment. Indeed, a certain landscape is not only observed as an amalgamation of objects, but rather as indeterminate forces, events, and systems that are in constant state of transformation. This project is thus an investigation into the specific conditions that give birth to impermanence, more particularly the condition of formation of ephemeral cities emerging along the new silk road.

The establishment of a dichotomy between Landscape and City gives way to a more specific divergence, one that relies on the notion of Time as a main authority in this analogy. Subject to exponential spatiotemporal factors, landscapes, settlements, and the relations that define them are thus understood as ephemeral entities in constant state of transformation. The city then emerges as a juxtaposition of ephemeral and permanent components, subject to inevitable transformations across multiple spatiotemporal scales. Here is where Indeterminacy is introduced as a phenomenon capable of understanding and interpreting the state of permanence of the landscape. Undeniably, a built environment's life cycle is heavily conditioned by ephemerality as a condition and Indeterminacy as shaping phenomenon of these conditions. The establishment of Indeterminacy as Method is then the essence of this graduation proposal. To understand the previously mentioned



How could Indeterminacy frame the state of impermanence of the landscape?

phenomenon, we shall adopt Rahul Mehrotra and Felipe Vera's understanding of ephemeral landscapes, where they state: "temporary cities are ones that are usually structured around one main purpose" (Mehrotra & Vera, 2018). Here, the site under investigation is introduced: the mining city of Can is the main investigation region, along with the many Infrastructures that connect it to its context. As such, Can shall be understood as an amalgamation of systems in explicit tension, subject to constant spatiotemporal uncertainties. This is greatly due to the presence of a surface mine producing 2.5 tons of coal yearly at the edge of the city. Thus, the demonstration of the state of impermanence of the city shall be performed by emphasizing the elements of Indeterminacy that surround it. Consequentially, the research aims to employ Indeterminacy as a lens capable of dissecting and intervening on the Territory, bridging the gap between the inherent spatiotemporal impermanent conditions of a site, and the ability to employ this phenomenon as a shaping agent. As such, the main research question guiding the investigation is the following: How could Indeterminacy frame the state of impermanence of the landscape?

Practice is nearly always anteceded by experience, manifested through knowledge and repetition, taking birth from the unconsciousness of the author. What if it was possible to present a tool that introduces mechanisms and design processes that mirror these entities? Let us consider that this tool would rely on the sentence of the design process. At its core, the process would be manifested in the use, consideration and representation of uncertainty and indeterminacy as systems capable of shaping spatiotemporal complexities.

For the purpose of this paper, the manifestations and connotations of a spatial phenomenon shall be investigated by its impact on the Territory. Uncertainty becomes the actor that defines these manifestations. It is then important to define the terms under investigation. Terms such as landscape, environment, and territory are in danger of becoming pseudo-concepts of a single broader understanding of space. They are linguistic devices that attempt to grasp the manifestations of ecological, social, and political systems on the land. Thus, the interchangeability of the terms must reside in the specific association the Territorial understanding is investigated through. To spatialize the initial premises, the adopted method aims to translate the built and natural environments into a series of systems and organizational models defined by the uncertainty that births them. Thus, Uncertainty shall be understood as a phenomenon at its core. It bridges the gap between what is real, and the ultimate metamorphosis of the process. It is thus a tool that explores the unconscious aspects of the process of design. What is meant here is the investigation into the

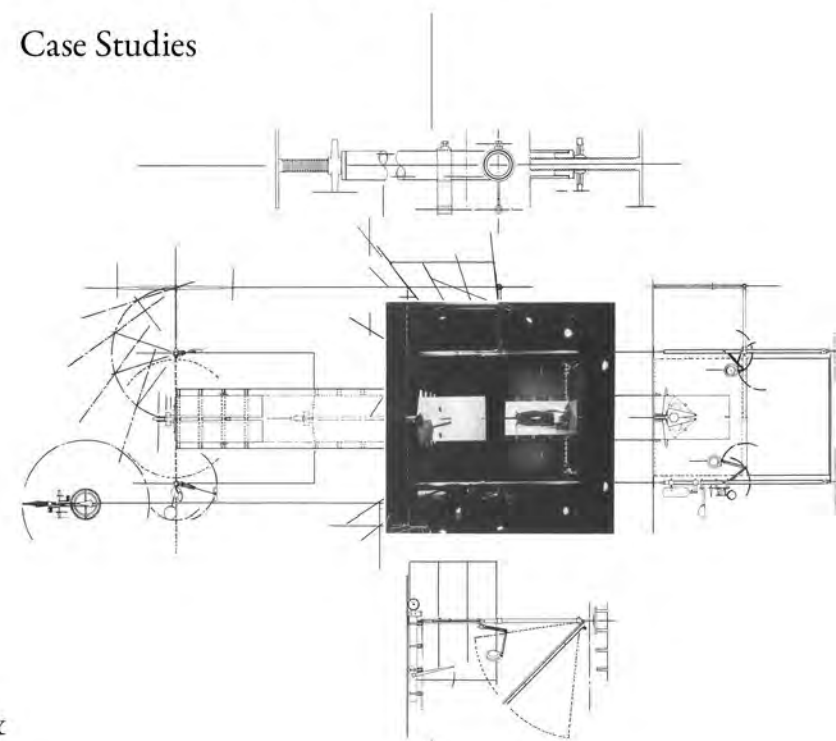
representational and agential power of Architecture. We shall assume that Bataille's definition of Architecture is true: it is "another name for system itself, for the regulation of the plan [...]" (it is) the human ideal, the superego. It immobilizes harmony, guaranteeing the duration of motifs whose essence is the annulment of time" (Bataille, 1929). Uncertainty as a design method then consists of a specific model: it provides potential to be used as both tool for shaping and understanding space, matter, and form in its different chronological and transitional stages, each essential to the process. It is only through that specific process, and a careful orchestration of its different phases, that the process of uncertainty and its subsequent considerations is true.

As such, this essay is concerned with the establishment of a clear conceptual and theoretical framework that situates the reasoning within contemporary considerations. With the introduction of a clear investigation aim, the principal premise of this proposal becomes apparent: How could uncertainty frame contemporary theory and method and transcribe the pair into a design method capable of specific agencies? How could we understand the Territory as an entity through the lens of Uncertainty and Indeterminacy? In order to demonstrate the previous proposals, it is firstly important propose the use of Uncertainty as method and examine its use in contemporary discourse. Secondly, Uncertainty shall be examined as a system capable of analyzing the landscape, through its role as an essential phenomenon in the environment. The spatiality, temporality, and simultaneity of the landscape condition will be highlighted as praxis guiding the theoretical process. Lastly, the attempt to understand the landscape as an ambiguous space and explore its complexities through the actions exerted onto it will provide a specific definition of the Territory, more importantly its role in organizing spatial and socio-political agencies.



INDETERMINACY AS METHOD

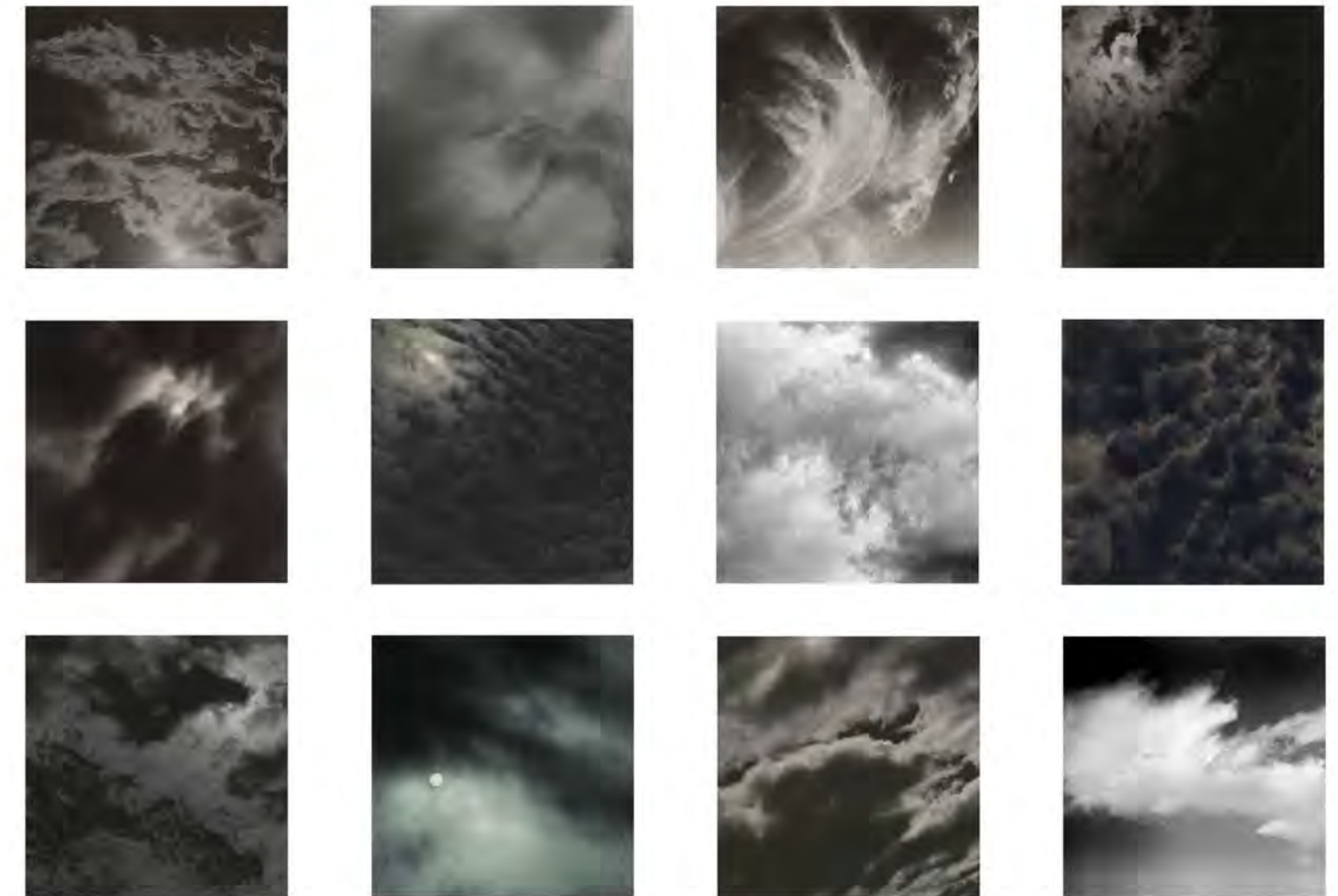
Case Studies



Spatial Assemblages / Diller & Scofidio



Still from Play / Diller & Scofidio



a- The Rotary Notary and his Hot Plate / 1987

Diller & Scofidio investigate the duality of space and transcription of matter in space in their 1987 performance, 'The Rotary Notary and his Hot Plate.' Stemming from a fascination with spatial contradictions such as inside and outside, above and below, interior and exterior, the performance depicts a choreographed ritual of attraction and pursuit between a bride and a bachelor.

As such, the human body is metamorphosed into a mechanical object, critiquing the intrinsic relationship between body and space. The construction of the interactions between these two entities becomes then the focus of the performance. Diller & Scofidio introduce the hinge as a mediating element between different spatial and physical expressions. The hinge becomes the moment of resolution and contradiction of spatial complexities: the dialectic between man and his environment – more specifically between man and space – is then defined by the instability of the relationship that defines them.

Uncertainty is here expressed through various mechanical apparatuses, and in the perception and apparition of the different tensions that define the environment. Indeed, the very stage design, and the perception of the body in space produces a state of indeterminacy as a result of the use of machinery, as it dictates the effect of the intended perception. Diller & Scofidio, in an extremely Duchampian understanding of space, identify the phenomena that shape the complexities of spatial contradictions. Their use of indeterminacy is then consequential: it is the manifestation of specific spatial expressions of tension and interaction.

b- Equivalents / 1925

In 'Seizing the Light', Robert Hirsch describes Alfred Stieglitz's Equivalents photograph series as "The first photographs intended to free the subject matter from literal interpretation" (Hirsch, 2000). Stieglitz dedicated nine years of his life photographing a series of clouds, in different forms and reflections, separating his subject from the context that surrounds it. He believed that the

importance of representation should lie in the expression of the object, rather than the context that defines it.

Indeterminacy presents itself as both the irrelevance of the spatial context, and the possibility for a multiplicity of interpretation and reading of a certain subject. Additionally, the strength of Stieglitz's work lies in the multiplicity and iterations of a single subject matter. The multiple expressions of one specific phenomenon, and the insistence of the photographs in defining their own representational process, create by consequence an essential inherent condition.

As such, it becomes important to regard Stieglitz's work as an experiment with uncertainty. He aims to construct a mobile space, liberated of topological positioning, relying on the interpretative aspect of his work, made possible by a clear visual model: it is a conversation between represented space, and space of representation. ipsa consent accus quas mulligni sciatem es acil cat.

c- Simultaneity/ Uncertainty as Phenomenon

Uncertainty, as a phenomenon, provides grounds to be used as a design method in its simultaneity: it is a process capable of both analyzing and implementing Territorial praxis. Uncertainty and Indeterminacy enable a specific understanding and definition of the multiple spatial manifestations that, for the purpose of this paper, are represented in landscape transformations.

These phenomena request the environment's meaning: the state of tension the objects and landscapes are in, individually and within their context, are in a state of suspension. More specifically, the entities under investigation, after consideration of their transcription in space, become multi-disciplinary. The case studies discussed above demonstrate the use of indeterminacy as an inherent design method. They exemplify the simultaneity of the phenomenon in its ability to consider the object as a series of actions and activities that define it.

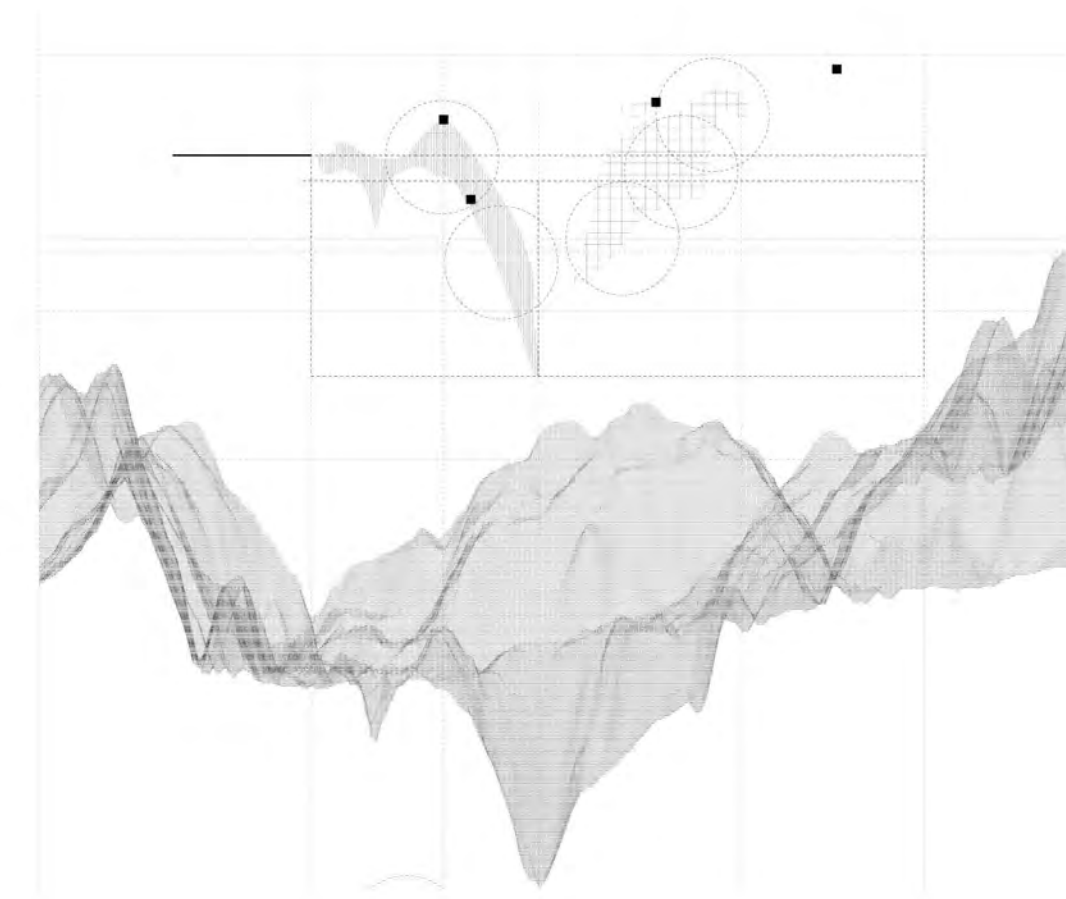
*Indeterminacy
bridges the gap
between what
is real, and
the ultimate
manifestation of
the process. It is a
tool that explores
the unconscious
aspects of the
design process*

INDETERMINACY AS OCCURENCE

Spatio-Temporal Considerations



Robert Smithson / Partially Buried Woodshed



a- Temporality

"The universe inherited from Kepler, Galileo, Copernicus, Newton, and Laplace was a cold, frozen universe of celestial spheres, perpetual movements, implacable order, measurement, balance. It is necessary to exchange it for a warm universe with a burning cloud, balls of fire, irreversible movements, order mixed with disorder, waste, imbalance." The very measure of the notions mentioned in Fernandez-Galiano's statement resides in the use of Entropy as a lens through which we can observe the environment. Subject primarily to the factor of time, it is a phenomena that is extracted from the second law of thermodynamics. We shall understand Entropy as being in a Heraclitan state of transformation and decay. Transition from order to disorder is at the essence of this interest, understanding its different manifestations spatially: it is the measure of disorder and uncertainty. Hence, Entropy could be understood as the transformation of landscapes through multiple temporal conditions.

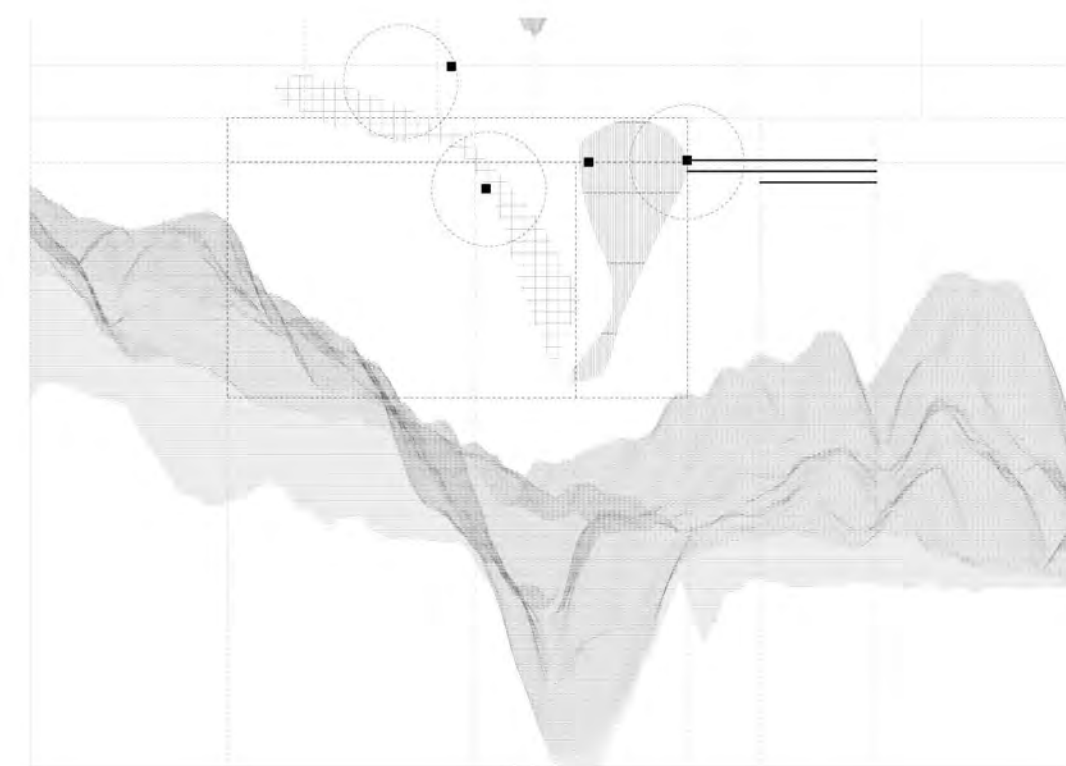
Robert Smithson, through his writings on Entropy, further ties the concept to economic and social conditions surrounding a landscape. As such, the fascination resides in understanding the multiple interventions and transgressions a certain site endures for infrastructure and complex landscape systems to exist. This entropic process that invokes creation through inevitable destruction is then apparent. When describing post-industrial landscapes, Smithson states: "The vast forces of entropy, both natural and social, silently worked to dissolve the landscape, cancel the present, render experience as memory." It is from this conception of Entropy that we could clearly measure Uncertainty, more specifically the tensions it unfolds by examining temporalities of territorial practices.

b- Spatiality

Similarly, the manifestations of Indeterminacy lie in the spatial permutations of the previously discussed phenomena. There is a realization that structures, infrastructures, and human interventions are bound to expire. Ephemerality, as Baudrillard suggests, is "undoubtedly the truth of our future habitats." Obsolescence is certain. "Nearly all believed in obsolescence's inevitability. Some even embraced its largest gift, the possibility that architectural transience could engender human freedom"⁴. Thus, uncertainty's antithesis, personified here by obsolescent certainty, spatializes models of territorial practice, and allows the identification and classification of indeterminacy.

Through the certainty of the existence of a predetermined temporality for territorial interventions, we could start identifying traces in the landscape that point to the manifestation of uncertainty in space. Let us consider the specific example of post-mining industrial landscapes as an illustration to the previous argument. Infrastructures become mute icons. The holes left behind are literal spatial manifestations of obsolescence. Vestiges of a predeterminate economic, social, and anthropogenic obsessions with capital and control, they become mere imprints in the landscape.

Thus, the interest lies in the traces these infrastructures engender, which then become spatial manifestations of Uncertainty (in this case, the act of mining as a conversation between void and land). Smithson refers to these phenomena as 'entropic voids' in the landscape. He spatializes the entropic procedure in his 'Half-Buried woodshed', an installation where, through the dumping of soil on a structure, the process becomes visible. The acceleration of the destruction process, illustrated with the slow erasure of the structure, makes Smithson's premise clear. Uncertainty is then identified by the spatial traces of obsolescence, as witnesses to transient practices that are



DEFINING THE TERRITORY

The fundamental aim of Architecture is defining intentional boundaries, appropriating space against a seemingly anarchic backdrop. It is, essentially, concerned with the notion of instilling order: man and nature are in conversation. With the coining of the term 'urbanization', Ildefonso introduces a paradigm shift in spatial thinking, one that illustrates the erasure of the dichotomy between the urban and the rural brought forth by capitalism. He states: "[capitalism] is a vast whirling ocean of persons, of things, of interests of every sort, of a thousand diverse elements that work in permanent reciprocity and thus form a totality that cannot be contained by any previous finite territorial formations such as the city."⁵

This perception of the environment encourages a broader consideration of space and is concerned with the establishment of a clear landscape. Rather by being defined by geographical properties, the landscape emerges as a volumetric entity: it is the amalgamation of political, ecological, and ethnographic technologies, and the tensions that define their relationships. This could be further demonstrated by considering the transient nature of the landscape under question: it is ever changing, across different scales and temporalities.

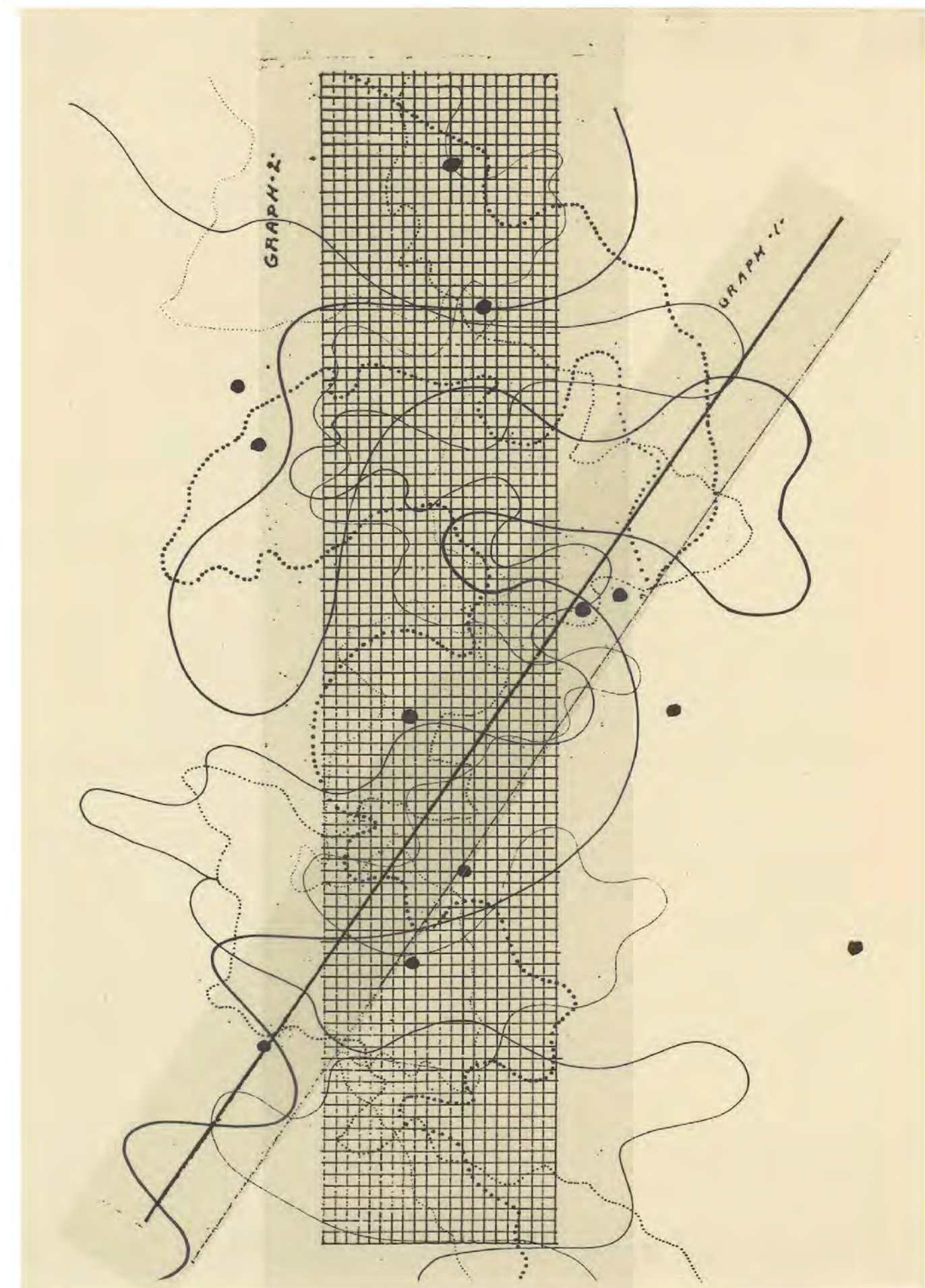
This is clear in Pier Vittorio Aureli's elaboration on urbanization, where he states: "[urbanization] has blurred for good some of the dualities upon which previous subjects built their world, first and foremost the distinction between public and private, and, subsequently, the triad labour-work-vita active. Oppositions between work and otium, private and public, inside and outside cease to have any meaning, as the spaces we live in become increasingly hard to label as belonging to one definite sphere: work mingles with living, private with public, production with reproduction."⁶ As such, we could observe our environment as a series of Abstract Landscapes: they are a symptom of artificiality and capitalism, forms with adaptable, indeterminable content. Abstraction therefore holds a certain aesthetic, a promise of imagination and malleability.

If abstract landscapes are a combination of different volumetric entities, their ability to transform to different entities and consequences should also be acknowledged, and more importantly open to participation. As Umberto Eco states in his definition of 'open work': "every performance of some of the open-end musical compositions, explains the composition but does not exhaust it.

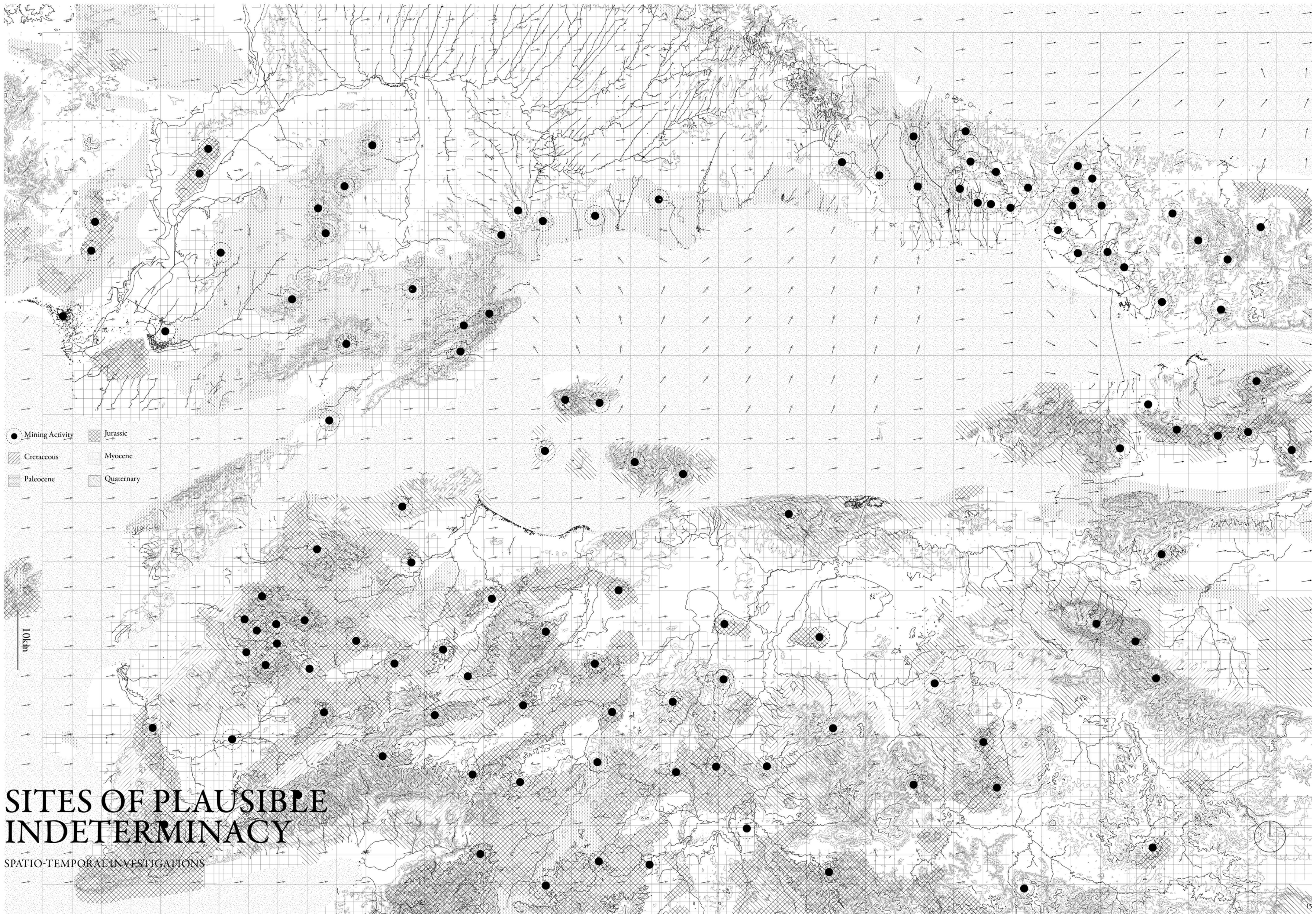
Every performance offers us a complete and satisfying version of the work, but at the same time makes it incomplete for us, because it cannot simultaneously give all the other artistic solutions which work may admit."⁷ Therefore, he argues that one medium of interpretation should never nullify the other. For the scope of this paper, Eco's reasoning shall be understood as a proposal for alternative readings of our environment, simply based on the possibility of simultaneity of interpretation.

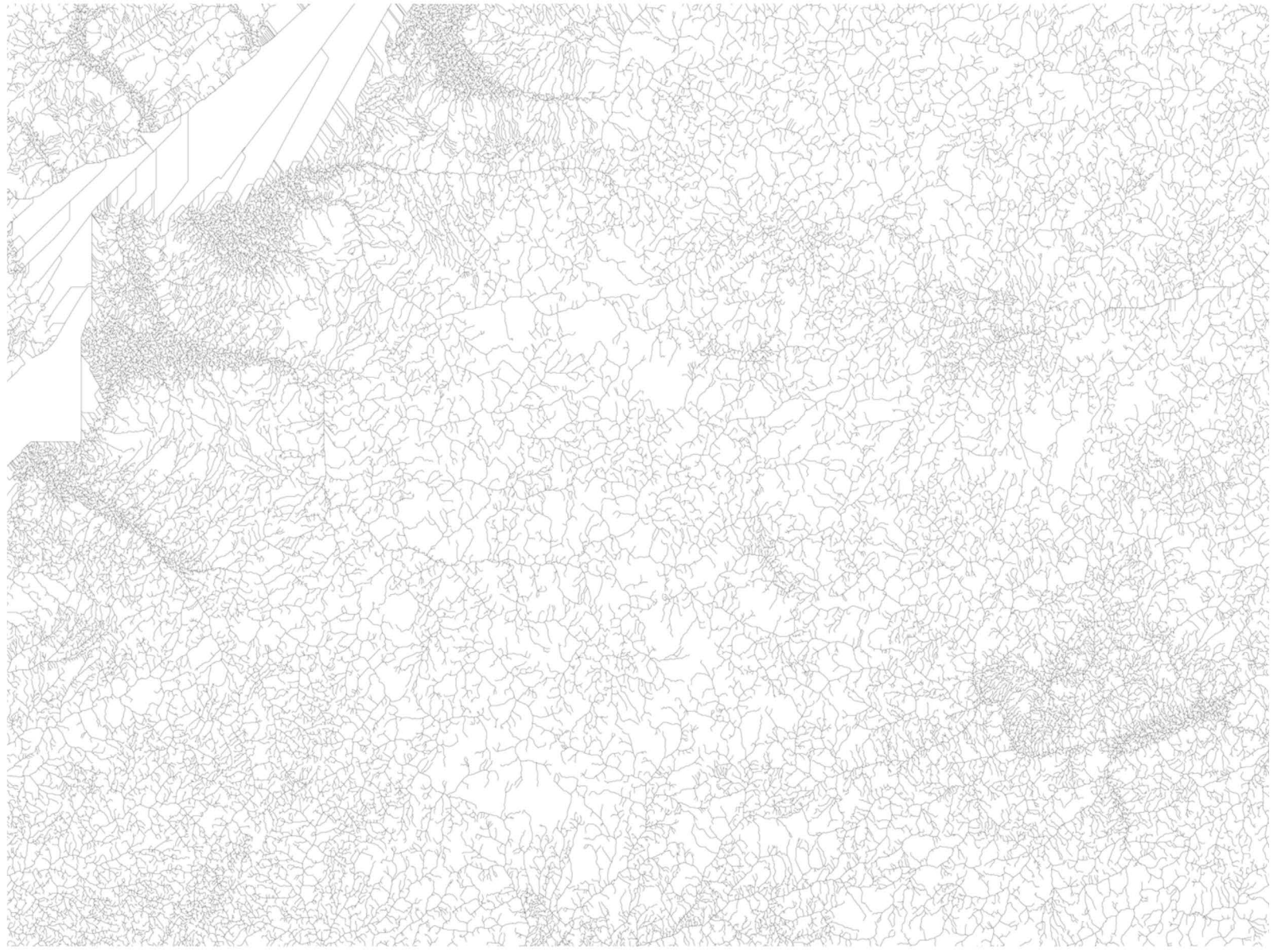
Many of these practices are already debated in contemporary theory. John Cage's notation systems for his musical compositions, which he describes as mediums that enable "the ability of a piece to be performed in substantially different ways" are an example of the inherent assumption of indeterminacy as a preliminary entity in the design process. The illustration for 'Fontana mix' produced in 1958 had the goal to illustrate the many different ways the piece could be performed, and the intersections of the performances of the different members of the orchestra. Silence becomes as important as the produced music. The representation method then relies on the performed action in the musical piece. Similarly, it becomes important to define specific practices pertaining to spatial metamorphosis in the landscape. Landscape phenomena could be regarded as actions that constitute the essence of the Territory: landscapes are defined by the actions and imaginations projected upon them. This specific perception of the environment assumes the use of uncertainty as a lens through which these 'actions' are manifested, clearly defining the expression of specific spatial practices. This reveals uncertainty's ability to dissect complex territorial practices. Thus, it becomes essential to define the many systems, infrastructures, and apparatuses that form the 'totality' of the territorial practices under investigation.

We could identify the environment as a series of these systems – and the actions previously discussed – that cite an 'unnatural' order of things. Here, Alvaro Dominguez' interpretation of Transgenic Territory is introduced: "the landscape is a work-in-progress combining elementary materials and processes that generate, arrange and encode the complex structures and systems to which they belong."⁸ Every single element of this Territory becomes a hanging object in space, acting in tension to define spatial and temporal realities.

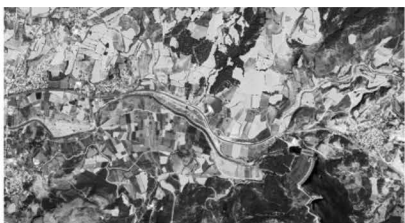


Fontana Mix / John Cage





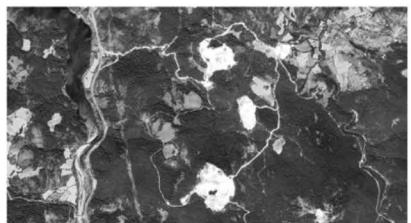
Ankara - Canakkale Airport



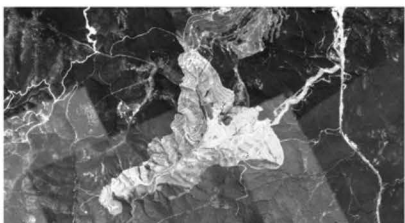
Agricultural Field



Gated Communities



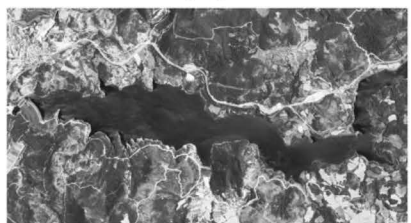
Multiple Quarries



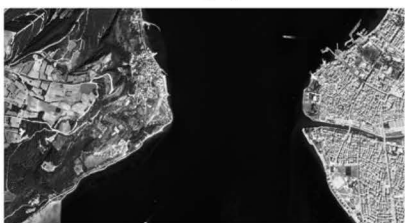
Gold Quarry



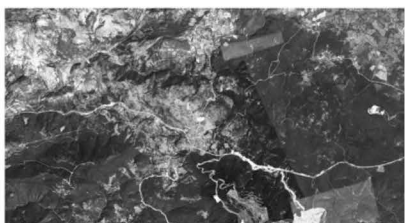
Farmland



Dam



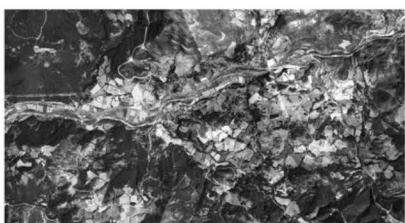
Dardanelles Strait



Forestland



Quarry processing Station



Farmland



Urban Sprawl

The need for a decisive shift in conventional practices pertaining to exponential globalization and reactionary planning is imminent. Paradigm shifts in defining and shaping contextual landscapes and their impact on the territory is at the heart of this proposal.

Uncertainty then affirms itself as a complex phenomenon, defined by both its spatial manifestation and transient expressions. It is thus a multi-disciplinary approach that can determine complex agencies, putting forth systems and processes that produce urban and rural contexts. As such, contemporary territorial practice can be understood as the catalyst for social, economic, and political landscapes.

Supposing (and witnessing) the failure of the Anthropogenic understanding of environment and territoriality, we must examine our context through a specific lens capable of unveiling spatial and ecological complexities. Here, uncertainty is introduced as an agent and method capable of understanding, analyzing, and shaping the Territory. By consequence, theory, praxis, and the tensions that arise as they shape one another become vital components in dissecting and defining landscape conditions that respond to a new understanding of Territory, and more specifically its spatiality and simultaneity.

The research investigation started by problematizing the study area into a temporal condition where indeterminacy is born. As a result of the 5-year Industrial plan implemented by the Turkish government to

accelerate industrialization, a mining 'boom' saw a multitude of industrial spaces being brought into existence. As such, we observe the emergence of indeterminacy: the action of mining births landscape alterations across the territory. Introducing many high influence forces across the landscape, these social and ecological forces severely impact their surroundings. Conditions of high indeterminacy are thus surrounding these new scars in the landscape. The study area shall examine the region of Canakkale as a main investigation region, due to the high concentration of landscape alterations – and consequentially areas of high indeterminacy – in the surroundings. This map overlays the location of implemented mines around the Marmara basin, over a clear delineation of geological epochs that have led to the formation of the current landscape. The sudden emergence of land alterations, in comparison with the temporal scale of the land that existed before them, are quite remarkable in terms of their immediate impact. As such, the research area is materialized into a specific phenomenon, highlighting indeterminate forces that underline the ephemerality of its formation.

The closer look into the investigation region further identifies landscape alterations in the Canakkale region. By looking into a specific regions, it is possible to trace the alterations to a main central elements in the built environment. The highway connecting Canakkale to Balikesir becomes the main focal point of this project, both in research and praxis. This is mainly due to the many landscape alterations that exist around this particular element of infrastructure, rendering the region a place of plausible indeterminacies. A survey of the region under study draws relations between topography, infrastructures and natural features of a site. A blow-up and

detailing of alterations of interest draws focus on specific phenomenon. It further dissects the regions by examining the relationship between the built environment and the landscape scars. As such, each landscape iteration is examined in its context of indeterminacy. More specifically, each alteration is identified as a main force in its context. This map thus identifies the 'actors' of the landscape, assuring the role of infrastructure as main organizational elements of space.

The investigation area, after consideration of the phenomenon of appearance of acid lakes in the Canakkale region, is to be questioned in both the extent of alteration each landscape anomaly exercises, and about how to represent it through drawing. Stripping down the map to a single geological identifier – the underground catchment and water erosion channels – provides an argument for the interconnectedness of the landscape, more importantly the direct transmission and traveling of signature particles resulting from anthropogenic activities. By observing the alterations of interest in relation to the water channels in question, it becomes important to investigate how they connect, interfere, or interrupt the system. Additionally, overlaying land cover data suggests a clear correlation between rangeland and locations downhill of the mine, proof that toxic particles are traveling in a porous system. As such, each alteration is observed as a 'plugin' to the overall network, forming an oligoptic landscape. The alterations, due to the many ways they infiltrate the landscape, are thus elements of certain indeterminacy.

Multiplicity of spatial variations



MODI OPERANDI

Conditions of Inherent Tension

/Assemblage

The assemblage exercise was aimed towards reconstructing the state of tension present in the study region, with a particular focus on the mine as a catalyst for social and territorial complexities. The Dardanelles battle is seen as the main organizational force in the region. As such, the model organizes itself around a central element essential to the stability of the spatial assemblage.



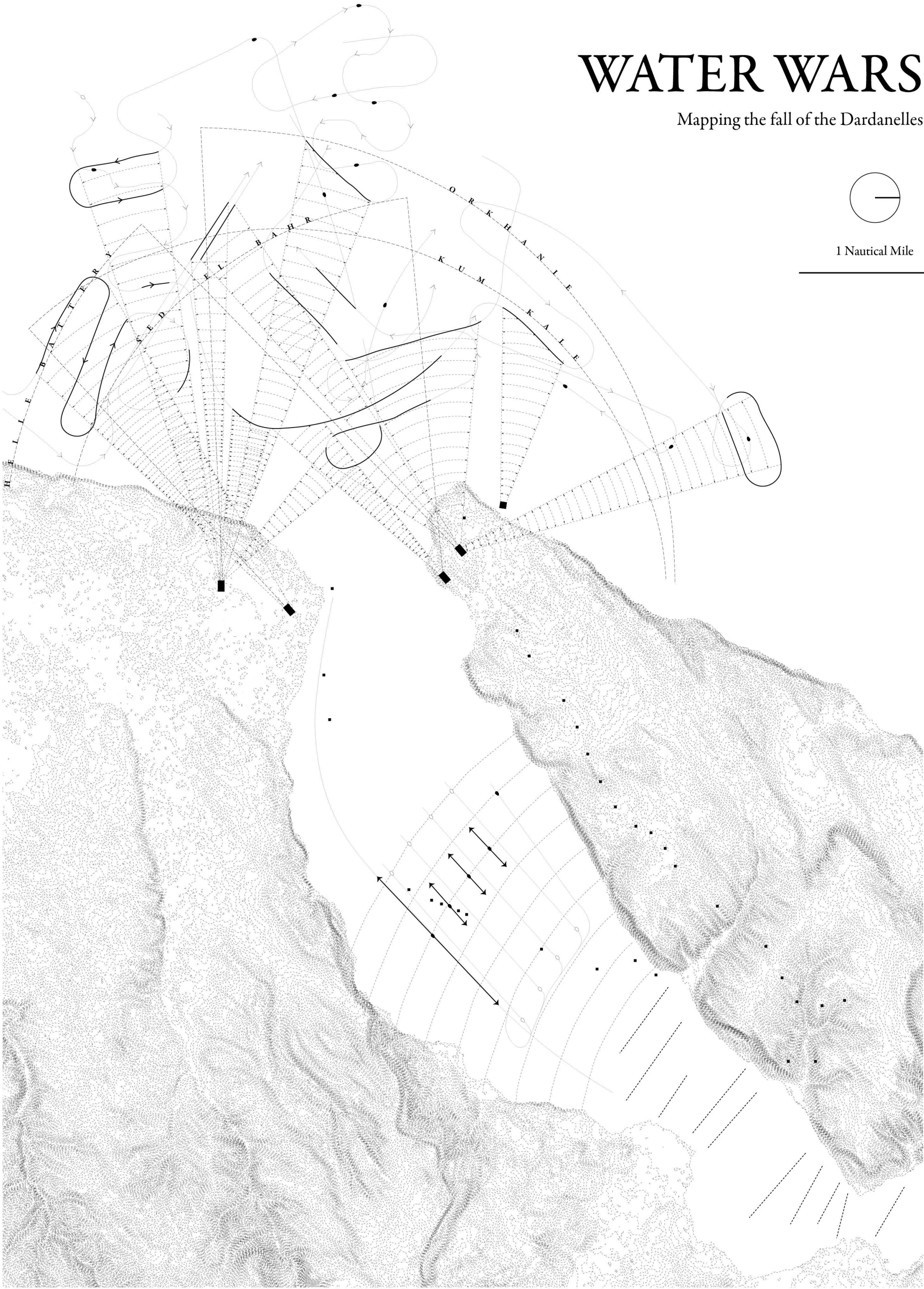
- Mine Field
-

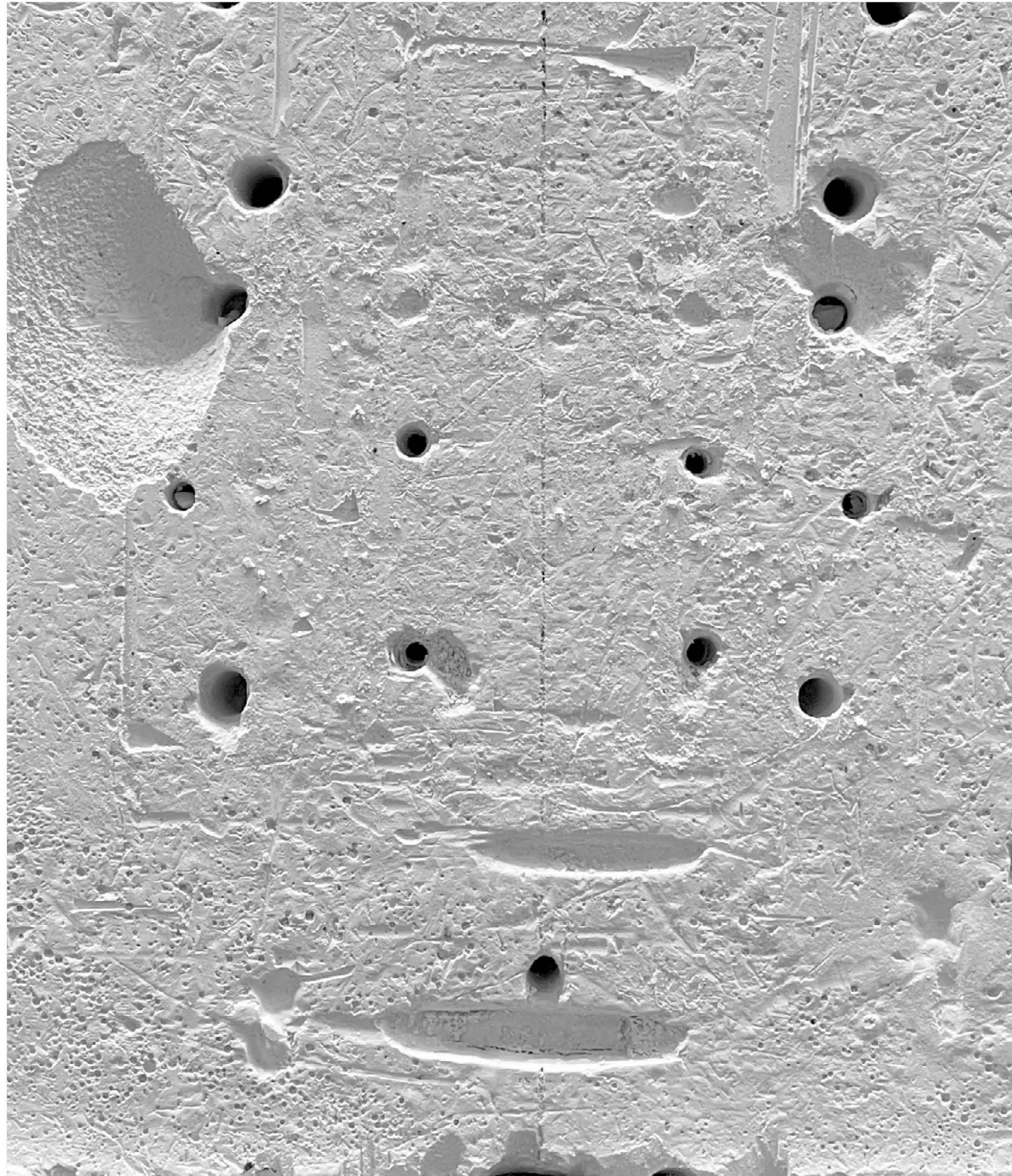
Target
- Ship Firing Path
- Ship Path
- Fort
- Target

Taking inspiration from the previous model, the research area is again problematized as a case study in order to highlight the use of Indeterminacy as a spatial phenomenon. By analyzing the movement pattern of Allied ships in the 1915 battle of Gallipoli, it is possible to trace their strategy to capture the straits. Through drawing the patterns of defense forts and juxtaposing lines of movement, firing, and range of attack, the study area is spatialized into a choreography of actions. This specific spatial manipulation was a deciding element in both winning the battle and the war. The phenomenon under study is represented as an allegory: the Turkish defense approach in the straits relies on the intentional employment of spatial indeterminacy as a defense mechanism. Indeed, by setting up multiple forts on the sides of the straits, introducing decoy forts in between, and setting up minefields every 10km all were strategies to evoke a sense of indeterminacy, essential as a spatial phenomenon. The last line of defense is the moment the allies were able to capture an extremely strategic passage, aiming to weaken the Russian fleet from within. This last line of defense shall instigate the continuation of the research investigation to more specific regions of interest.

WATER WARS

Mapping the fall of the Dardanelles





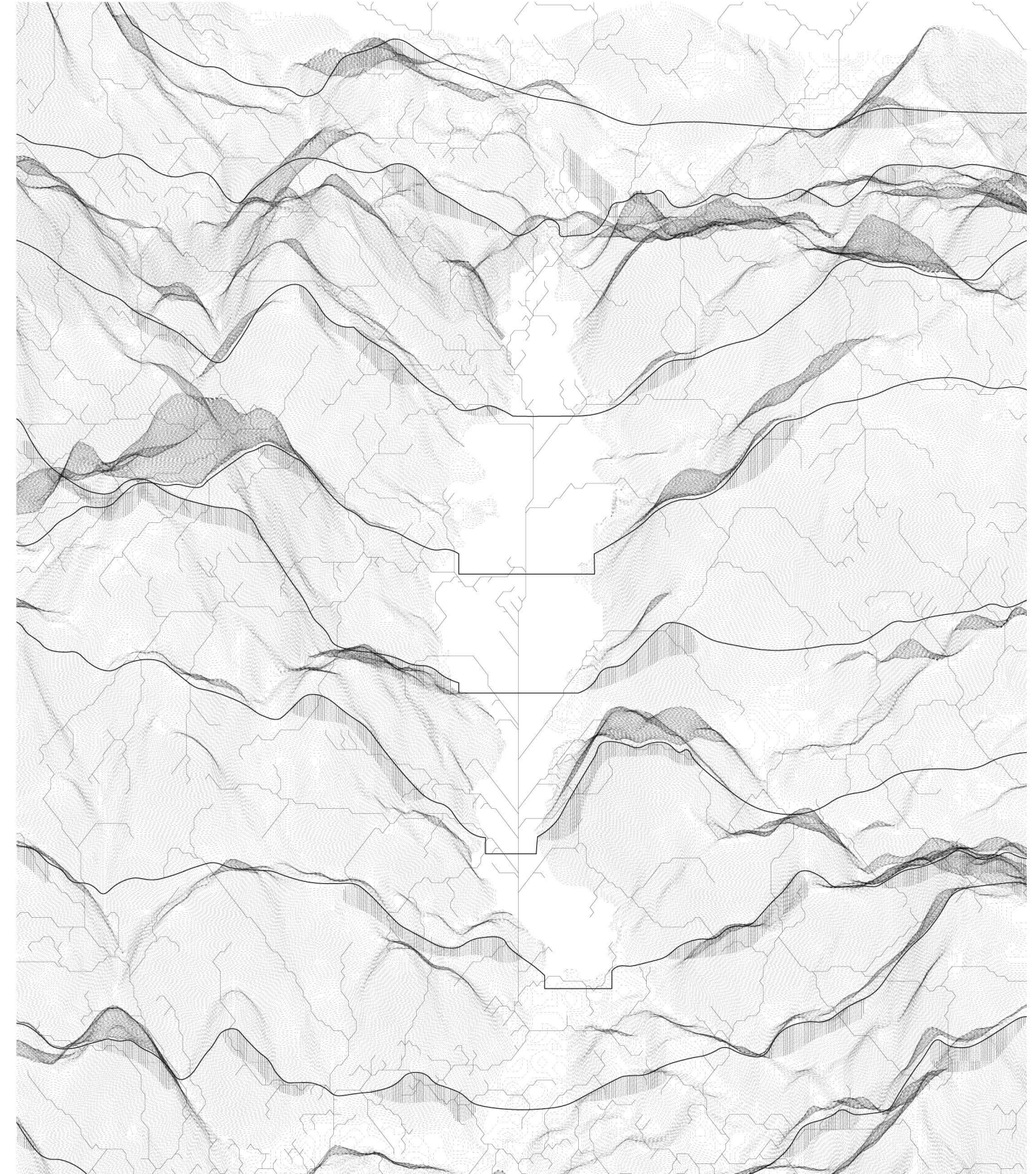
Mechanical
Inscriptions on
Plaster

Self-Destructing Cube / Site

The first exercise resided in reimagining the site as a entity in constant state of inscription. By casting a pure plaster cube, the site is abstracted into its most basic condition, a 'blank canvas' acting as a stage for destruction. Consequentially, the model, as the landscape, is greatly altered by external forces, infrastructures, and anthropogenic actions demonstrated onto it. As such, the cube, when coupled with elements of indeterminacy, is witness to these actions, recording and tracing the actions of hammering,

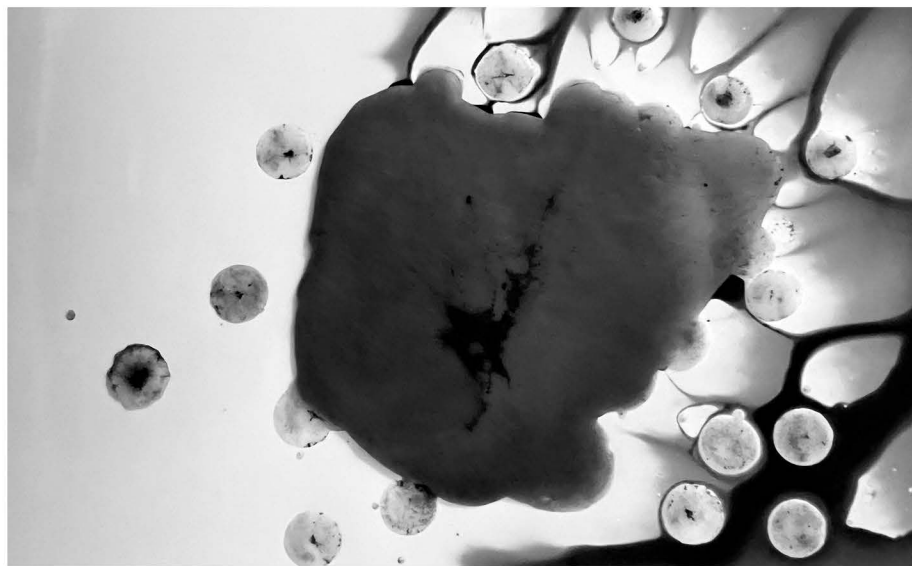
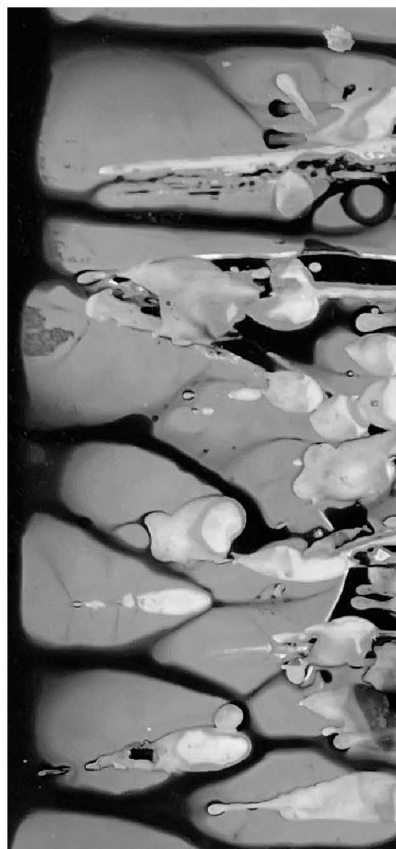
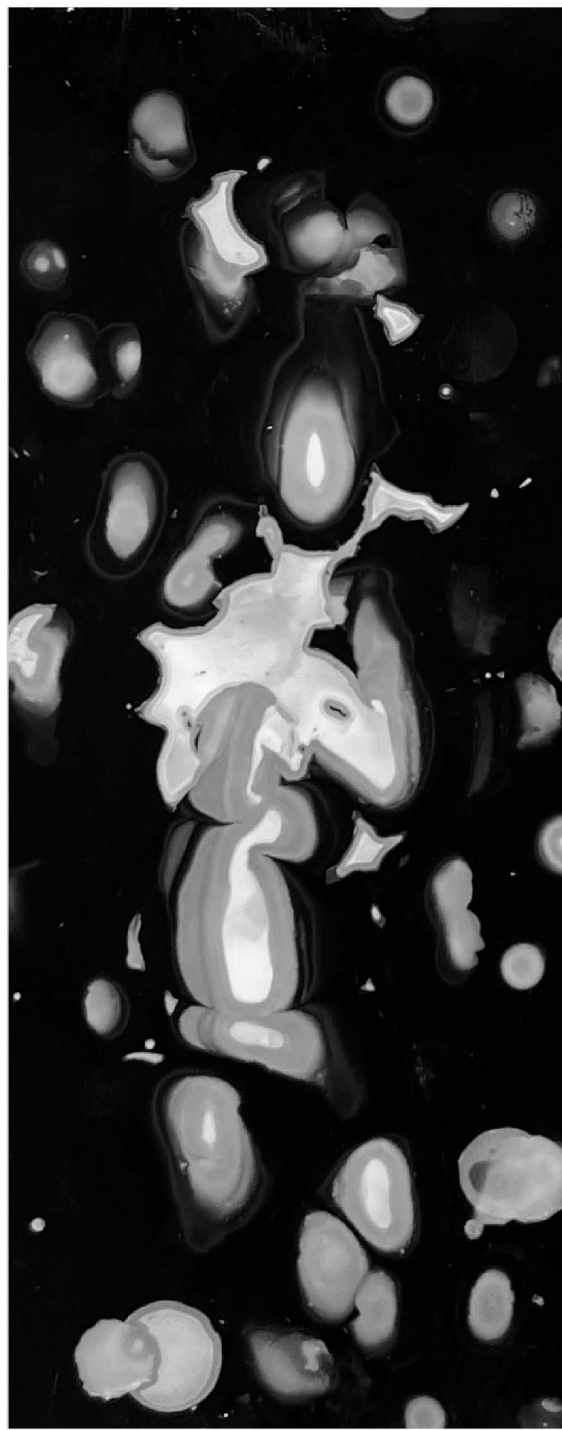
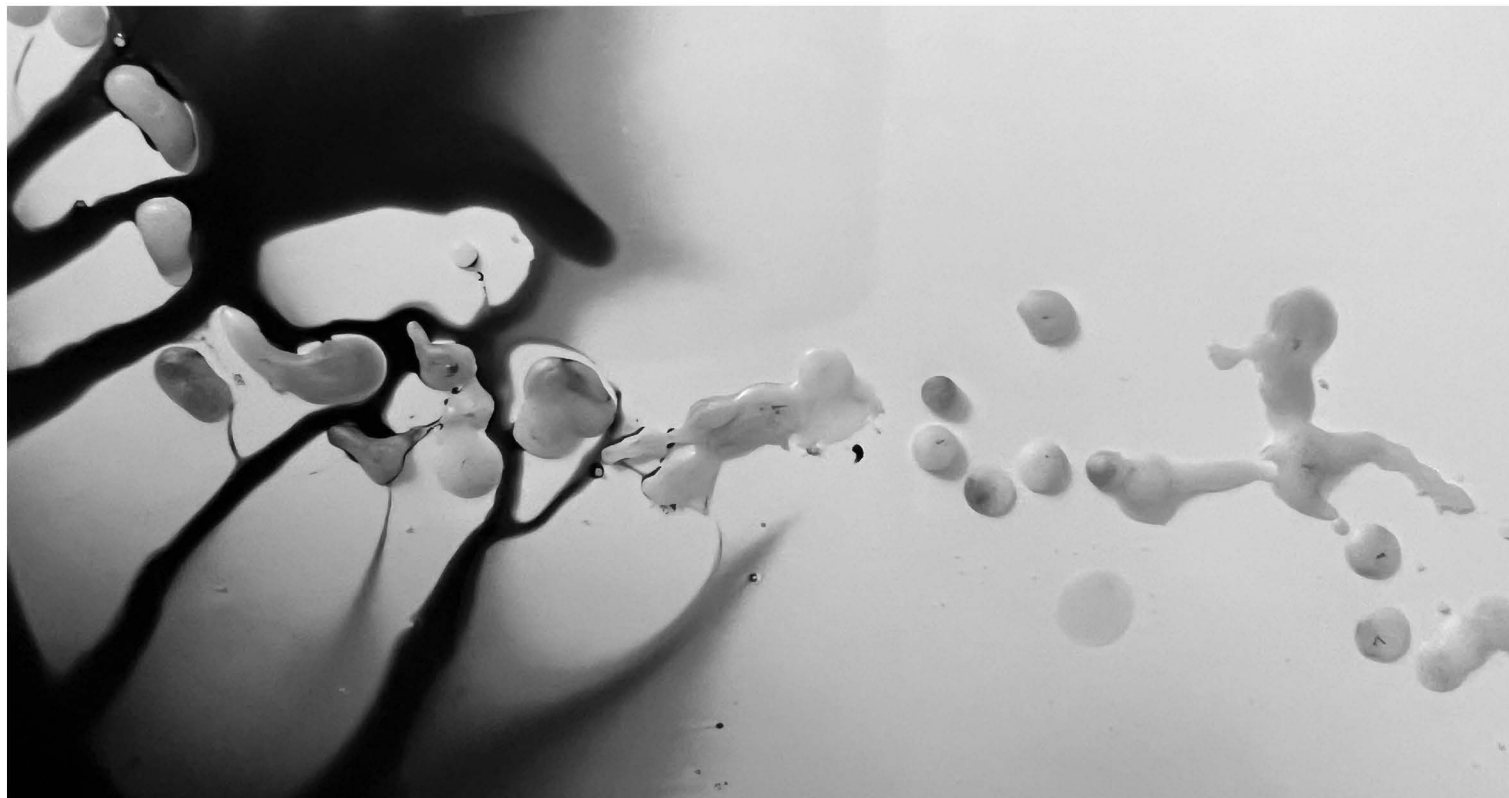
scratching, eroding, and delineating. These landscape scars are thus concretized into a physical form, acting as a recorder and archive of a specific repetitive action. The site is thus understood as an amalgamation of landscape alterations, revealing themselves as anomalies in a continuous landscape. The fate of the cube is then ultimate disintegration, an imagination of the future of landscapes under constant exploitation and alteration. The state of spatial indeterminacy resulting from these anomalies are

Indeterminacy as
geological force



ANATOMY OF AN ACID LAKE

The area surrounding the Can mine and its surrounding region. Shaped through millennia by wind erosion and water runoff. The basin surrounding the mine is thoroughly carved by an intricate water network, acting as prime sample collector for minerals and particles caught in the run down from elevated areas. By drawing the basin, it becomes possible to correlate locations of acidic samples collected around the basin with the underground water network, identifying intersections most prone to wind erosion, surface water runoff, and landslides. Landscape alterations, similarly to other water bodies in the area, are thus symptoms of Canakkale's ephemerality, notably for their appearance as captivated entities collecting evidence of anthropogenic absurdities. By overlaying a multi-scalar phenomenon (slow carving of the landscape) across a reimagined terrain, it is possible to clearly delineate symptoms of situational indeterminacies: the infiltration of identifiable particles into the mine's basin captures the result of territorial indeterminacy, manifested by the unpredictability of landscape alterations

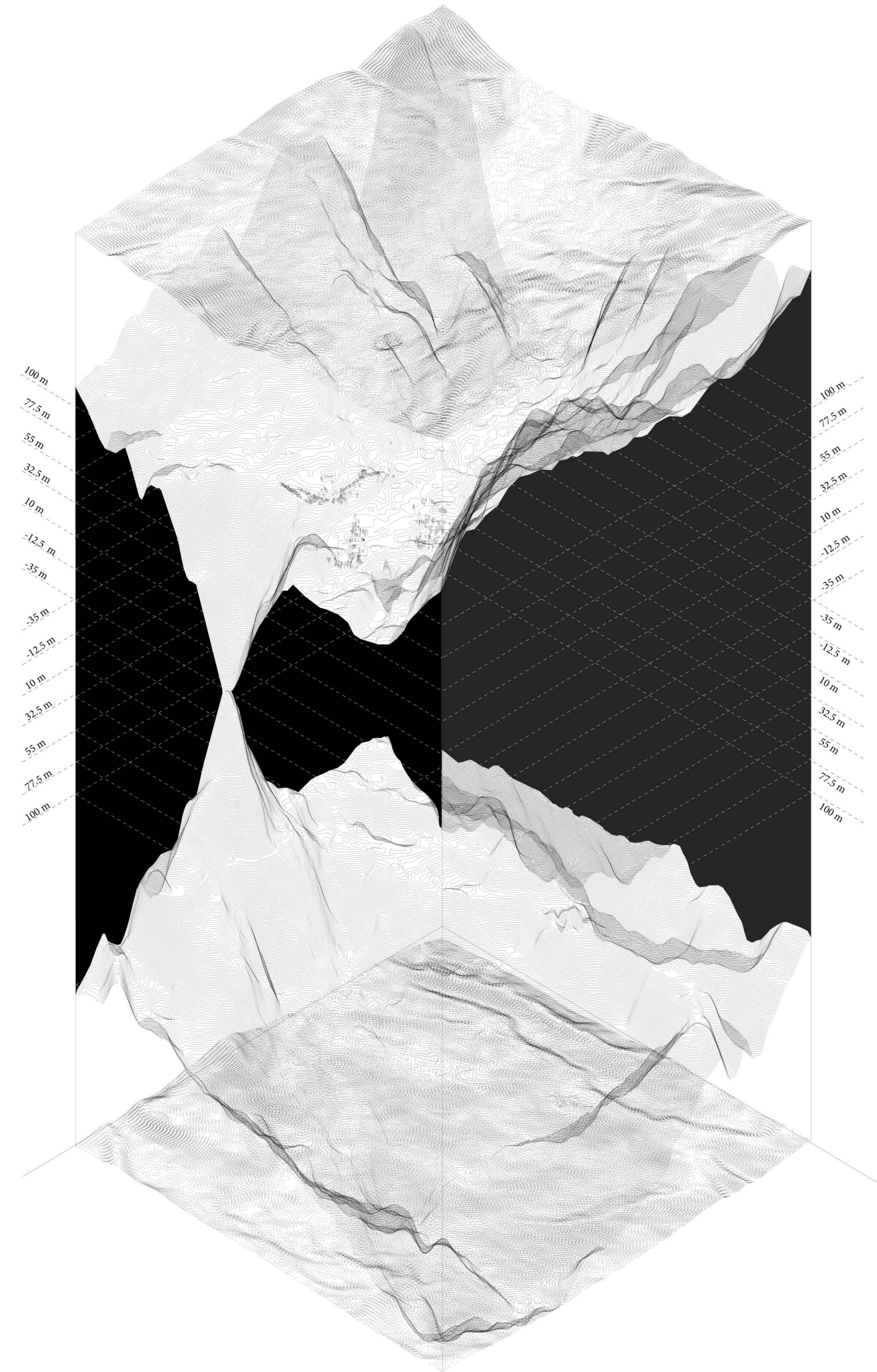


Wax & Photo Paper / Program

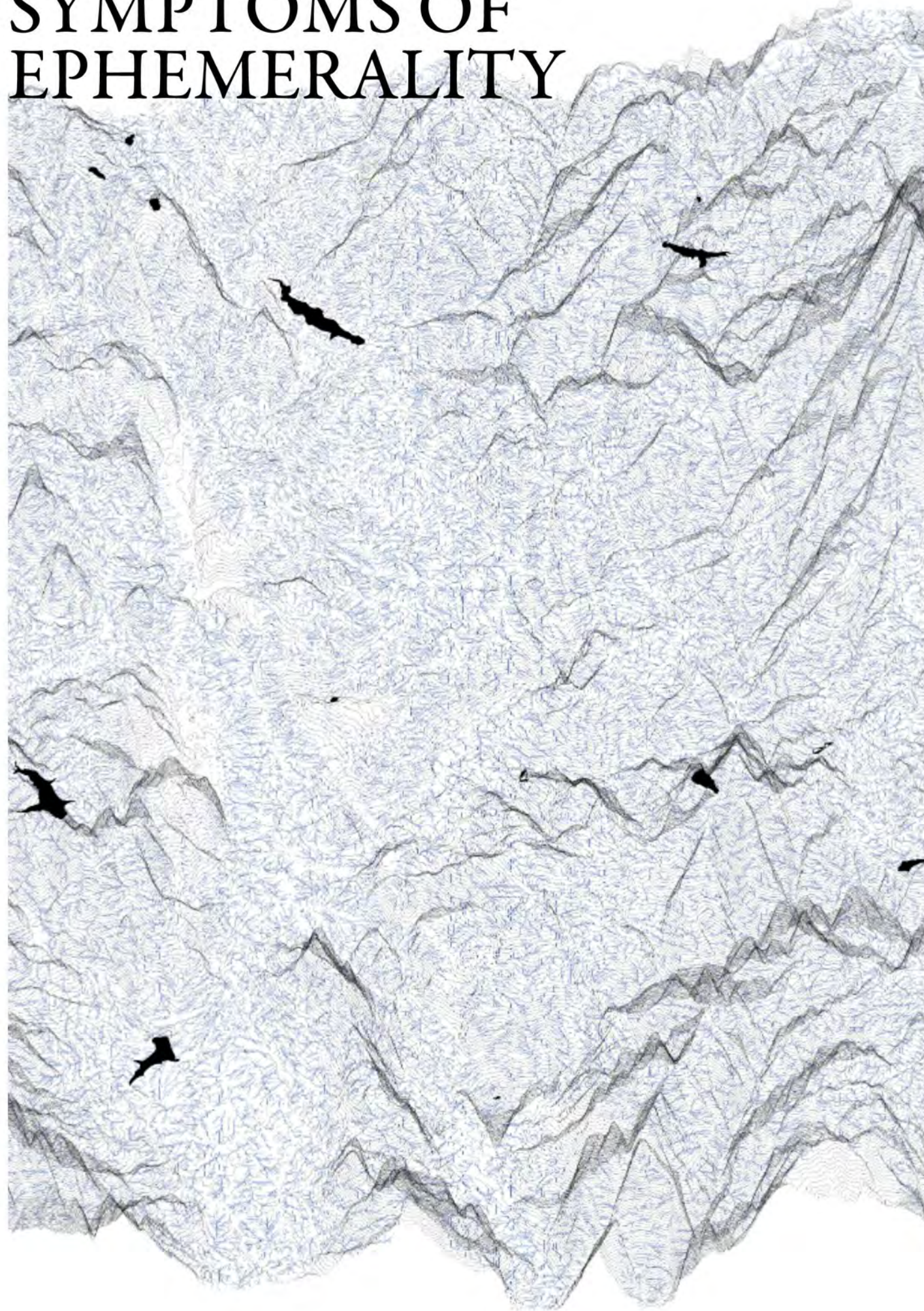
The program exercise aimed to translate the specific actions and phenomena exerted onto the land into specific, architectural manifestations of a program. The site is once again observed through a different lens, examining the relationship of each landscape alteration with its immediate context in terms of the generated elements due to its implementation, in addition to the actual act of inscription. The interest here is to observe these places of indeterminacy as space generating phenomena, due to the many spatial connotations and traces that mark their presence. By dripping wax onto photographic paper and eventually developing the pictures after the wax dries out, we are able to complete a survey of the site under investigation and analyzing the impact of these traces in relation to their intensities, flows, and regions of development. The hot wax, as it drips onto the paper, develops it before instantly halting the development when it lands on the paper, resulting of spatial explorations pertaining to specific alterations in the core of the experiment. As such, the relationship between site, form, and behavior is captured into the inherent program in the study region.

COAL OF MINE

This stratigraphy investigates the role of drawing in making clear inherent conditions of a landscape. Takin inspiration from the previous experiment as both a means of representation and visual goal, it is a composition relying on the uncertainty of the ultimate reading. A central paradigm for visualizing the impact of landscape alterations is the exaggeration of the perceived height of the territory, in order to make clear fluctuations in topography caused by natural and human factors. Indeed, taking a section through the mine, it is possible to uncover the composition of the soil, highlighting the extent of alterations required to mine natural resources. The 'other' part of the section is then hinged to the bottom of the drawing, extending the landscape as an accessory to the mine. Coal is then visualized as a shaping force in the landscape, drawing out extensive alterations that constitute a constellation of variables that contribute to the ephemerality of the territory. Both a generative and destructive force, the mine's duality is thus centered in the drawing, leaving specific scars that are sites of plausible indeterminacy.



SYMPTOMS OF EPHEMERALITY



Water network
surround the mine

The site in tension



Zooming in on the immediate region surrounding the Can coal mine, we can identify an appearance of a series of acid lakes. Notable by their low pH caused by an absorption of acidic minerals and heavy metal particles, these water bodies are hostile to living organisms. The intriguing phenomenon is the appearance of these lakes in regions downhill of the mine, acting as collection reservoirs for toxic material. As such, it becomes possible to imagine the landscape as a single interwoven entity. Additionally, the phenomenon of formation of these lakes is in itself a symptom of ephemerality of the landscape, as it captures a specific

transformation of matter, and the traces that lead to its formation. In this specific case, this is shown by the total toxification of the water, in addition to the mine trails that delineate acid lakes. The coal town of Can shall be ending 'node' of the highway under investigation, ending in a region home to a major landscape alteration. Can mine is an open air mine that produced 25 tons of coal per year, one of the largest in Turkey. The mine is firstly approached as a carving in the landscape. Further inspection reveals overlapping natural systems and ecologies that intertwine with the vast imprint of the landscape alteration. The mine is thus observed as a hanging force

in space, a catalyst for social and territorial transformations in the large shockwaves of effects it generates. It is then understood as a 'tumor', the source of a disease spreading in the landscape: the interconnectedness of the mining activity with the extensive near-surface water network spreads heavy metals, air particles, and pollutants throughout the study region. The point of ending of the initial investigation is then the starting element of another investigation, one that places the mine as the main actor and shaping element of the landscape.

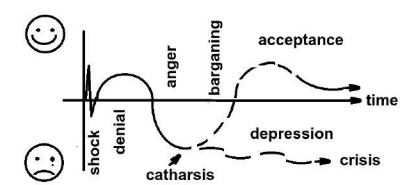
THE RITUAL OF GRIEF

The culmination of the research and design conducted during the graduation year materialized in a series of interventions around the coal mine. Dead landscapes – the main sites under investigation – are coded into a ritualistic progression through the territory.

These interventions shall each reflect a different stage of grief of the landscape: each successive stage of grief (denial, anger, bargaining, depression, and acceptance) shall be translated into a specific architectural program and expression in different areas around the mine, freezing the state of impermanence of each site. It is important here to note that the nature of the site (location, program, natural composition, amongst other factors) are the main actors dictating both the specific stage of grief, in addition to the adequate intervention fitting the landscape.

The primary design intention was to tweak and isolate the indeterminate forces that shape the coal mine, and transform them into material, determinate architectural expressions. As such, the state of vulnerability of the landscape is translated into a permanent gesture, suggesting an enduring expression that captures the states of impermanence dictated by specific instances of the site under study.

The materialization of the adopted architectural concept, as it deals with the physically intangible realm of grief in its different stages, was preceded by a clear definition of the understanding of that concept through architectural notions, adjectives, and techniques. Through this anthropomorphism of the landscape, it was possible to imagine clear tangible physical relationships that uncover underlying processes, systems, and phenomena. Each different site under investigation dictates, according to its construction, the specific corresponding stage of grief that is unraveling through it. This enabled the construction of a clear and direct narrative that guided the exercise.



The main design considerations were firstly the establishment of a clear and convincing relationship with the landscape and the site. Working with topography, hydrology, atmosphere, and other significant natural processes, each intervention suggests a different state of tension through its expression. The main concern was the coding and translation of the ritual of grief through a territorial whole, articulating the landscape into a series of reflective instances. Secondly, it was important to consider local, ethical, and sociological components through the reasoning of each intervention.

Ethnographic practices, climate, and materiality are all key concepts that were translated into design tools placed at the center of the design process. As such, each intervention is characterized by its precision and specificity in relation to its context. It is important here to note that, while they vary in scale, the five interventions attempt to contrast with the landscape that surrounds them, acting through different temporalities to blend in – or not! – with their surroundings. The direct architectural manifestation of this statement is the element of monumentality and presence at the heart of each intervention, giving the series a distinct architectural expression.

Lastly, it is important here to note that certain issues pertaining to the anthropogenic nature of architectural programs have been substituted with merely programmable architectural interventions that serve a specific purpose. While some are infrastructural interventions, others put natural processes and events at the center of their programming and logic. It is quite clear that, for the sake of this project, the client becomes the landscape, rendering nature and the built environment the main stakeholders in this design approach.





BUNKER

Denial / Escaping Mortality

The first architectural intervention emerges as a testament to the initial stage of grief. As observers approach the proposed instruments, their gaze is drawn towards a commanding concrete arch that reaches skyward, casting a stoic silhouette against the surrounding dead landscapes. This arch is an inclination to shield oneself from the harsh reality, resisting acceptance and clinging to fragments of hope.

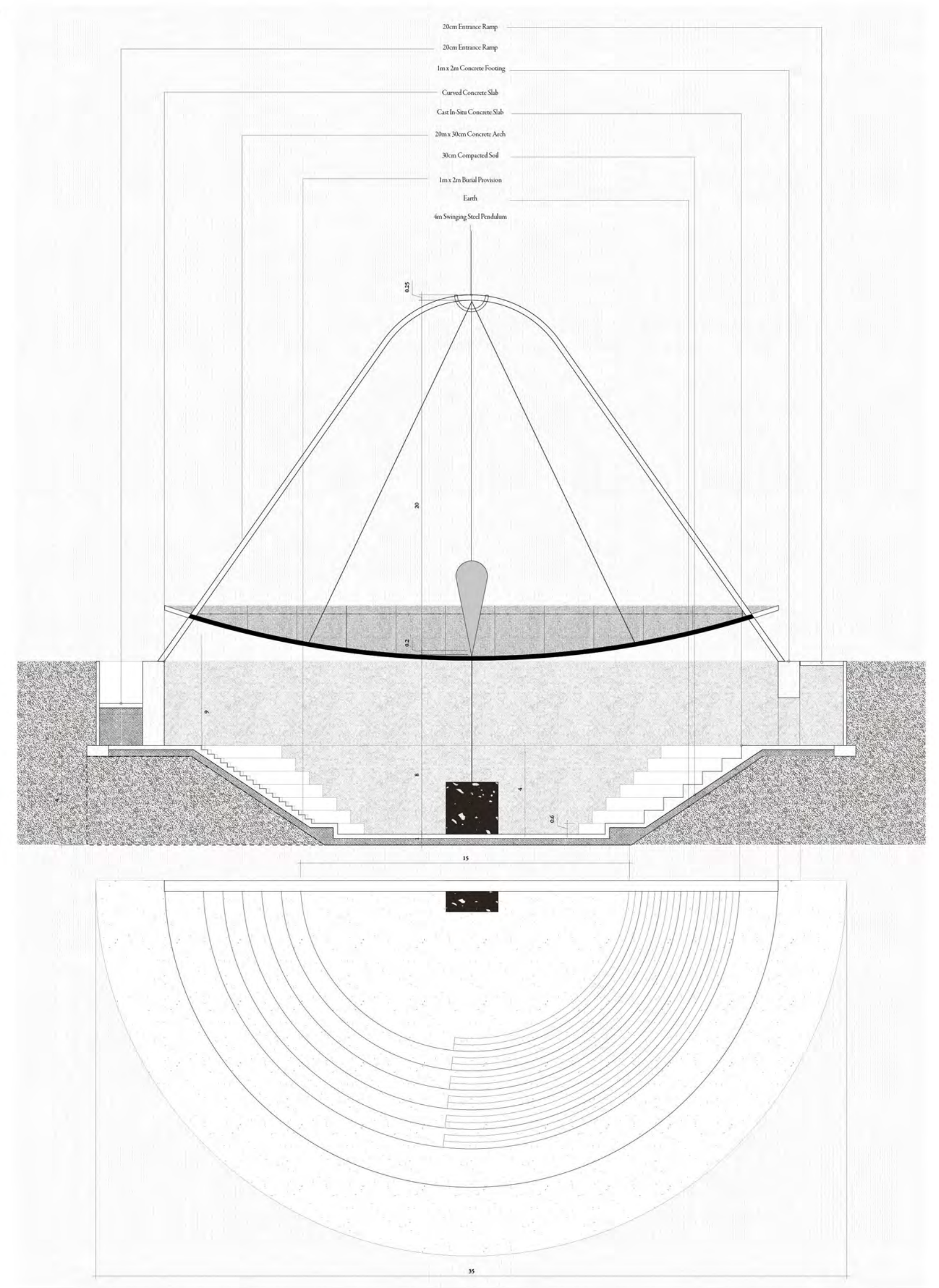
At the top of this arch, suspended from its apex, hangs a pendulum. Swinging with each reverberation, it traces intricate patterns on a metal plate below. This pendulum, like a silent conductor, choreographs its movements in response to seismic activity, capturing the aftershocks of earthquakes that reverberate through the land. The pendulum's rhythmic dance, drawing delicate lines upon the metal canvas, invites contemplation. Its movements mirror the oscillation between denial and

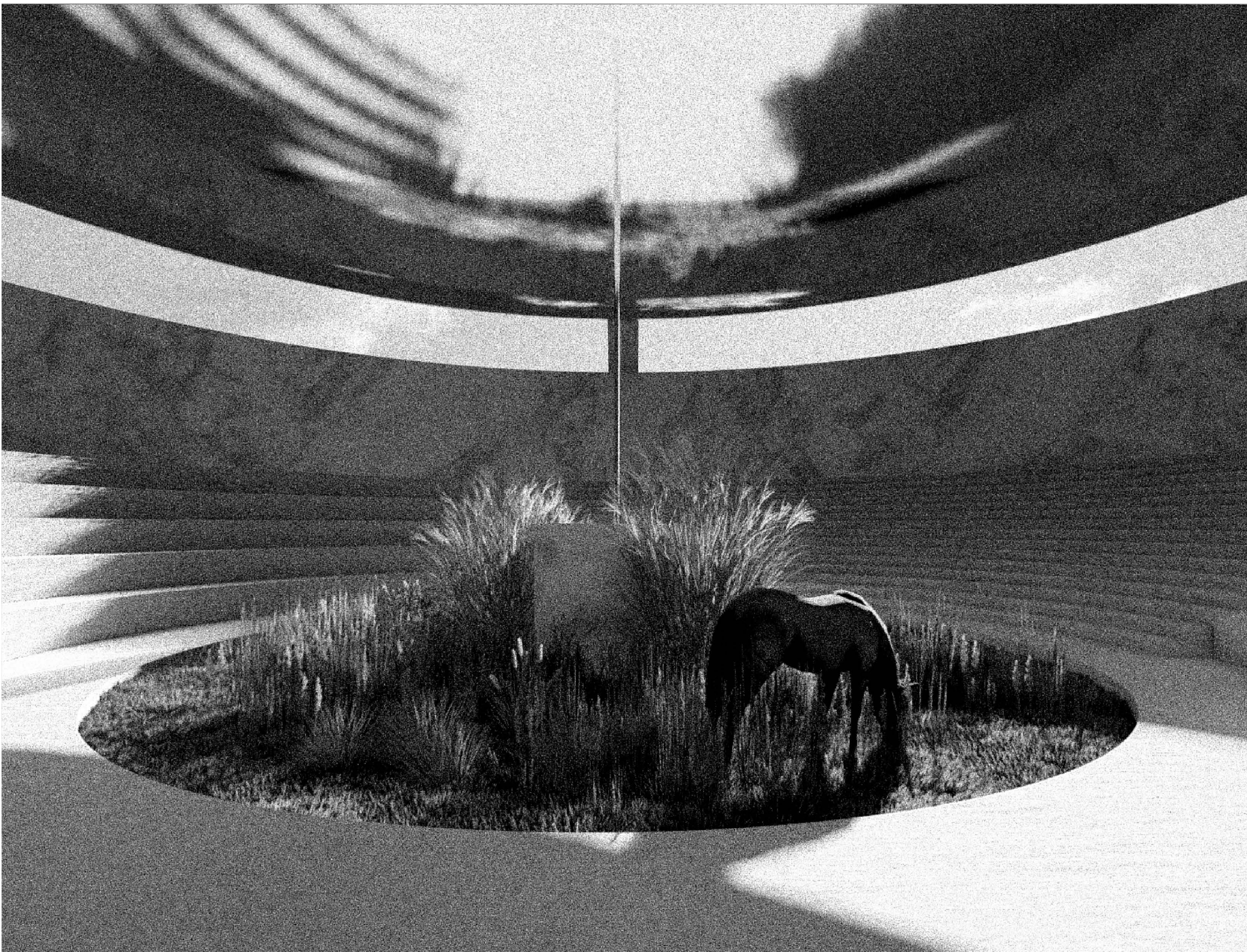
acknowledgement, between clinging to the past and facing an uncertain future. Visitors are encouraged to pause beneath the arch and witness the pendulum's patterns, as if contemplating the fragility of life and the dissonance it creates in the face of a changing landscape.

Beneath this space lies a hidden bunker, nestled within the embrace of the arch's foundation. Centered around a massive stone counterweight, the bunker represents the refuge sought in denial—a physical manifestation of the instinct to seek solace from the discomfort of reality. It provides a stark juxtaposition to the openness of the arch above, symbolizing the retreat into denial's embrace.

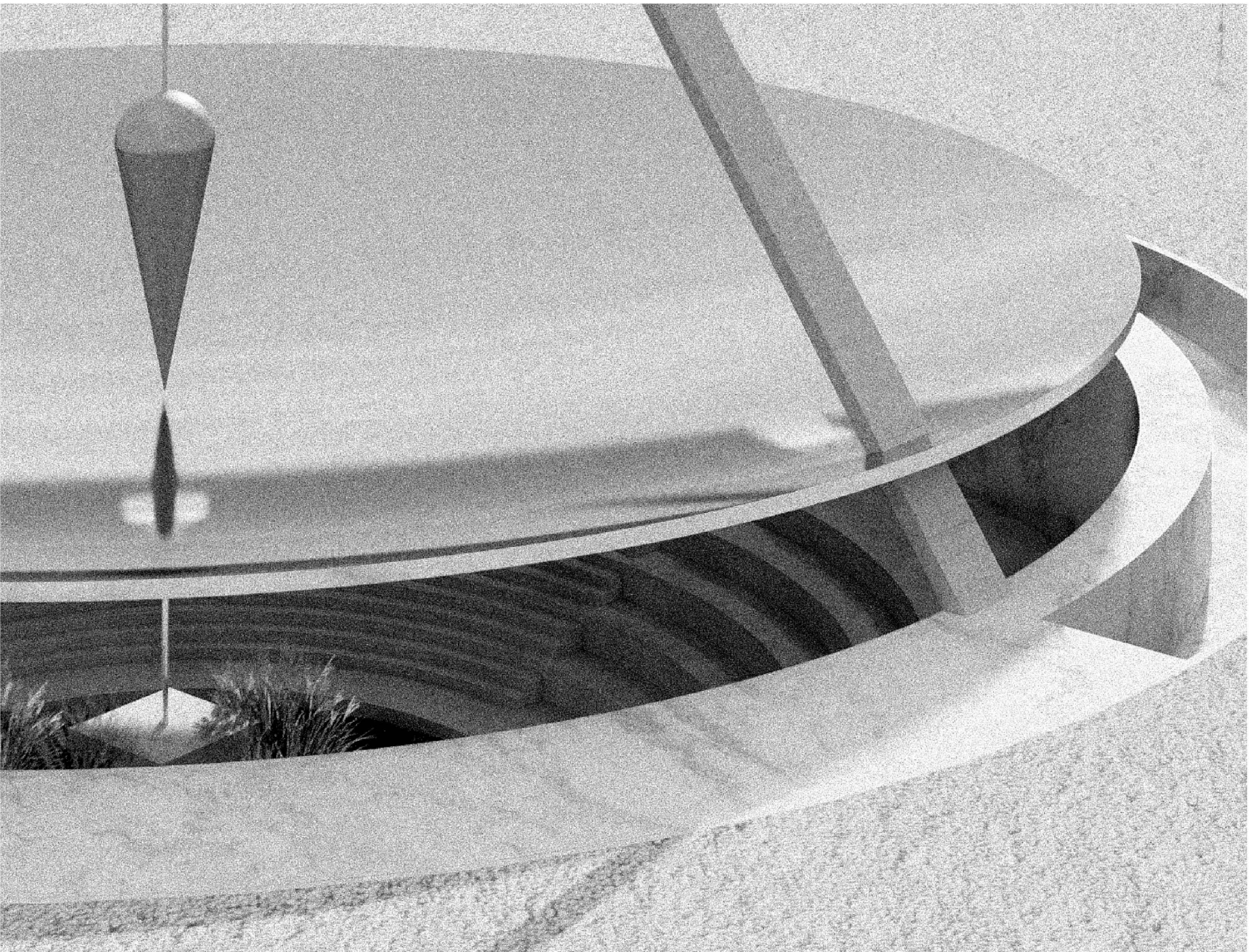
However, the architectural intervention goes beyond its symbolic representation. It harnesses the pendulum's capacity to serve as an environmental warning device, connecting it to the broader context of the dead landscapes.

Spatial assemblage





Bunker Interior



Intervention edge

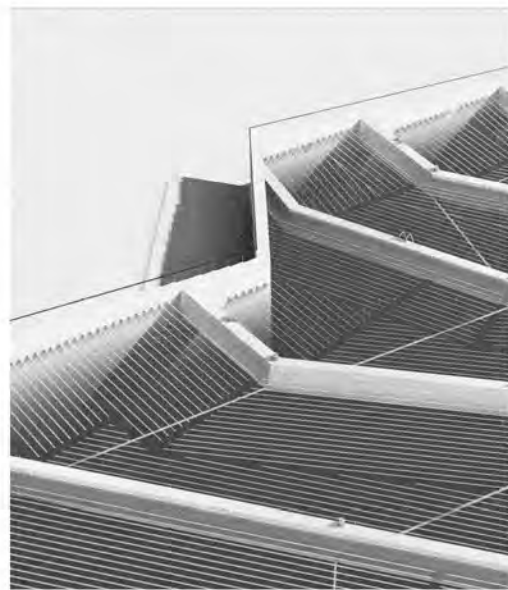
The patterns drawn by the pendulum act as a barometer, registering and interpreting seismic activity, becoming an instrument of environmental consciousness.

As the pendulum swings, it not only draws patterns but also acts as a silent witness to the disturbances within the land. Its movements serve as a warning, a subtle reminder of the underlying instability that pervades the environment. This fusion of symbolism and functionality transforms the intervention into an interactive tool, fostering

awareness and mindfulness of the land's precarious state.

The arch and its pendulum create a space for reflection, encouraging visitors to confront the denial inherent in the grieving process. It invites them to acknowledge the tremors that reverberate through the landscape—both metaphorical and physical. Through its striking presence and the rhythmic pendulum's dance, the intervention serves as a poignant reminder that denial is a fleeting respite, urging individuals to move beyond, and embrace the truth of the transformed landscapes. This intervention seeks to engage visitors in a recursive state,

prompting introspection and catalyzing a dialogue between architecture and the land. The concrete arch with its pendulum and hidden bunker, encapsulates the complex emotions associated with the initial stage of grief. It serves as a tangible embodiment of denial, a warning device, and a powerful catalyst for contemplation, ultimately inviting individuals to confront their own resistance to change.



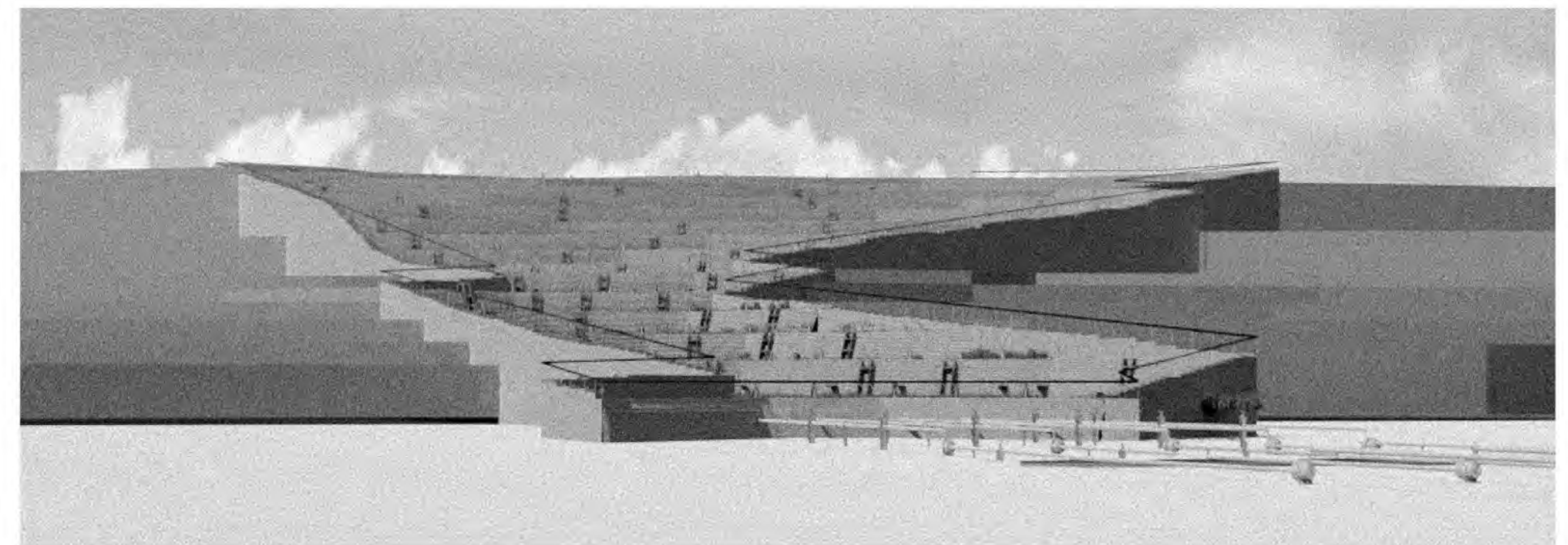
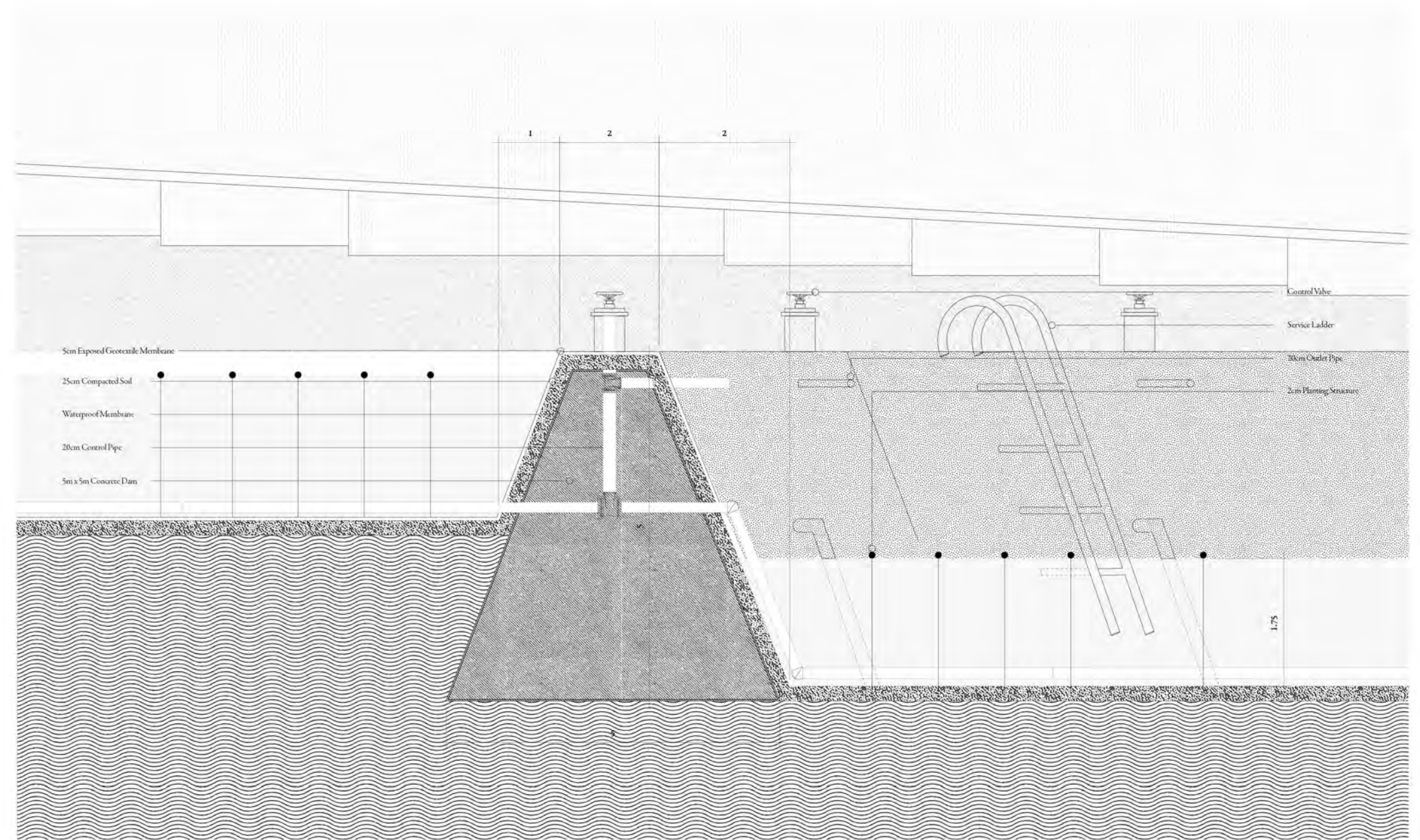
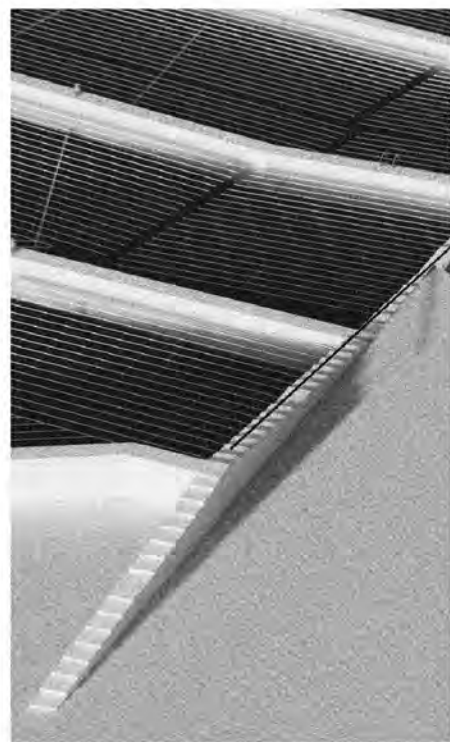
WETLAND

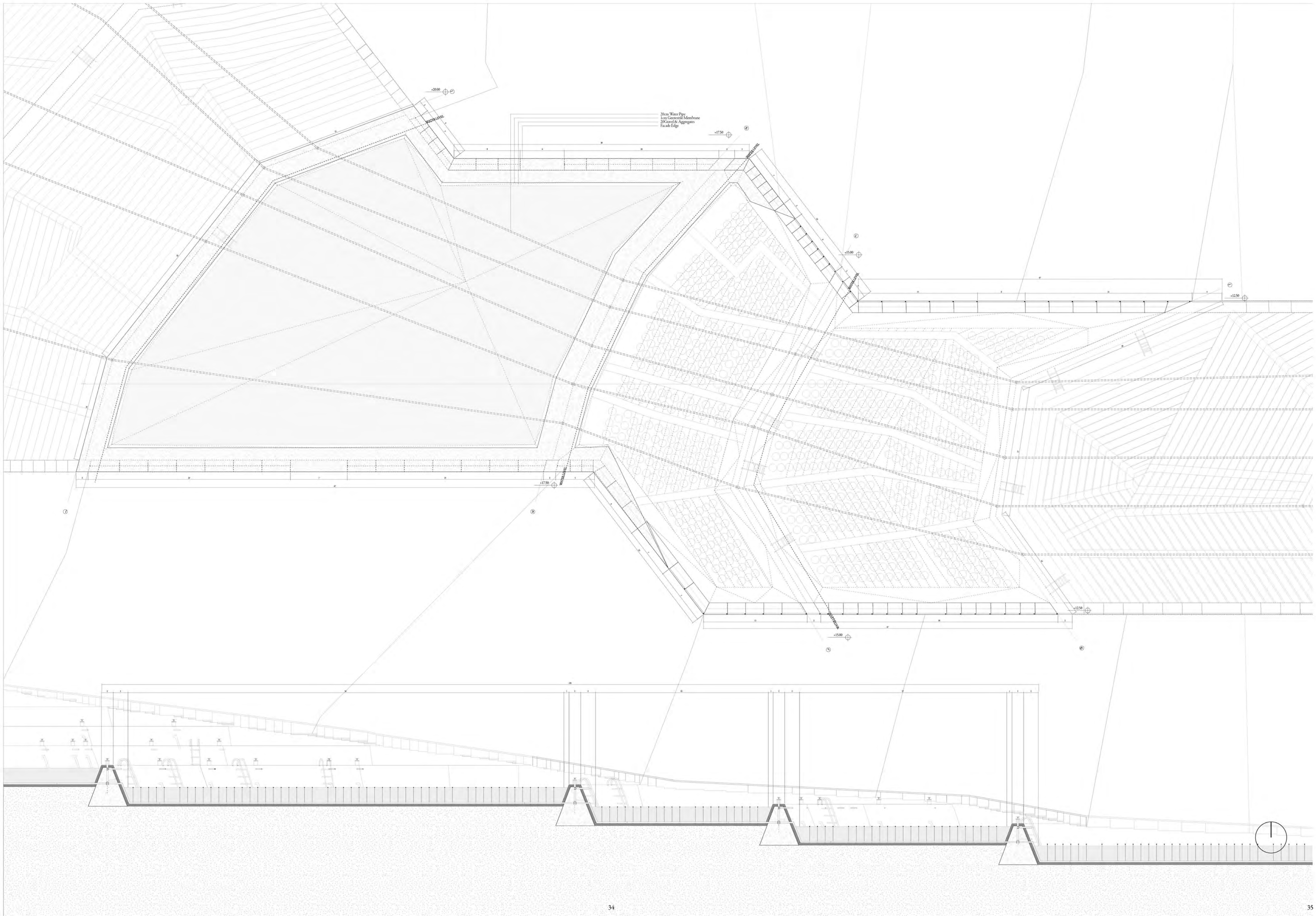
Anger / Forcefully Reclaiming Life

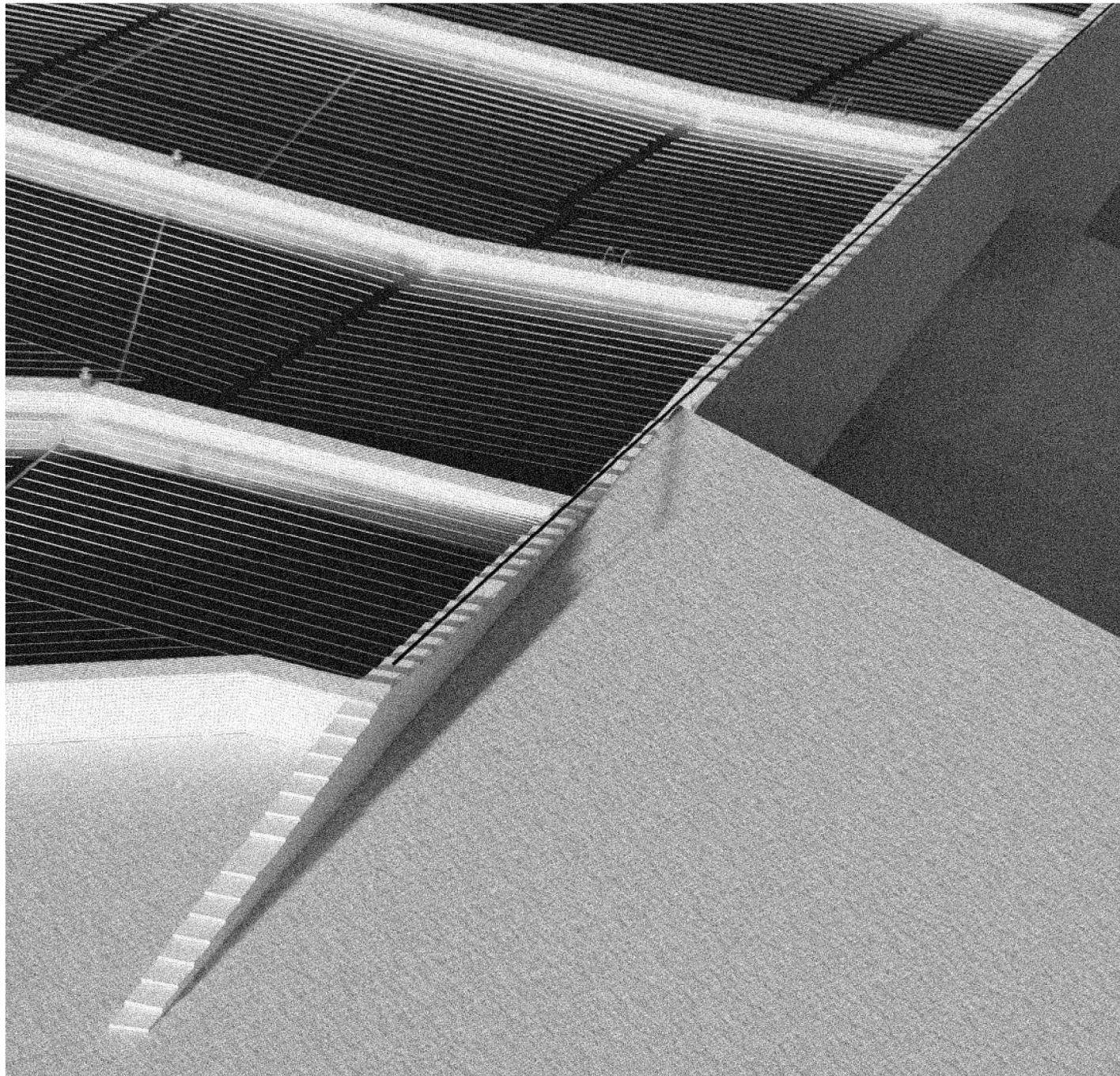
In the second intervention, the stage of Anger manifests as an act of perforation and terraforming, symbolizing the transformative force that anger embodies. Stretching across the desolate landscapes, a vast expanse of land is intentionally punctured, becoming a canvas for total reclamation. The intervention takes the form of an intricate network of perforations and terraforming, manifesting the transformative aspect of anger upon the dead landscapes. The first encounter with the intervention is a landscape riddled with precisely designed perforations, each serving as an intentional act of defiance against the barrenness and stagnation that characterizes the territory.

Through the controlled act of perforation, the intervention forcefully pierces the land, creating a network of shapes and forms. They draw wetland basins that serve as catalysts of transformation, contrasting with the state of the dead landscapes. They become channels for new beginnings to emerge, allowing the reclamation of nature and initiating a process of rebirth and rejuvenation. Within the carefully crafted contours of the perforated landscape, terraforming takes place. The original state of the landscape pre-mortem is redrawn, giving nature the tools to naively reshape the terrain in a display of power. The intervention embodies the inherent capacity of anger to drive change, to forcefully shape and redefine the environment to reflect a new reality.

The act of perforating and terraforming the landscape becomes a ritualistic endeavor, symbolizing the







Intervention
interface

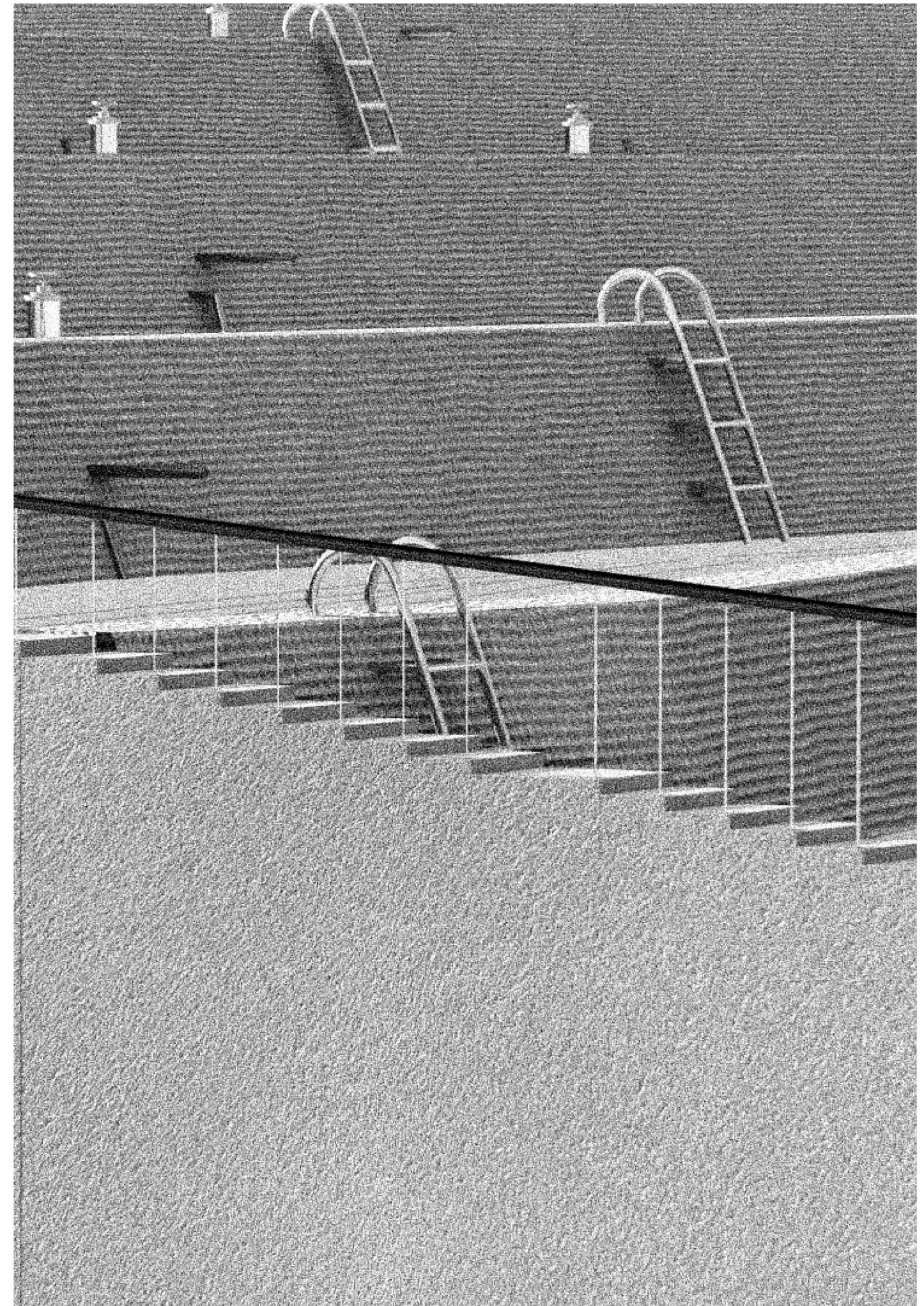
collective will to reclaim what has been lost. It signifies a profound belief in the potential for transformation and the refusal to accept the desolation that once dominated the territory.

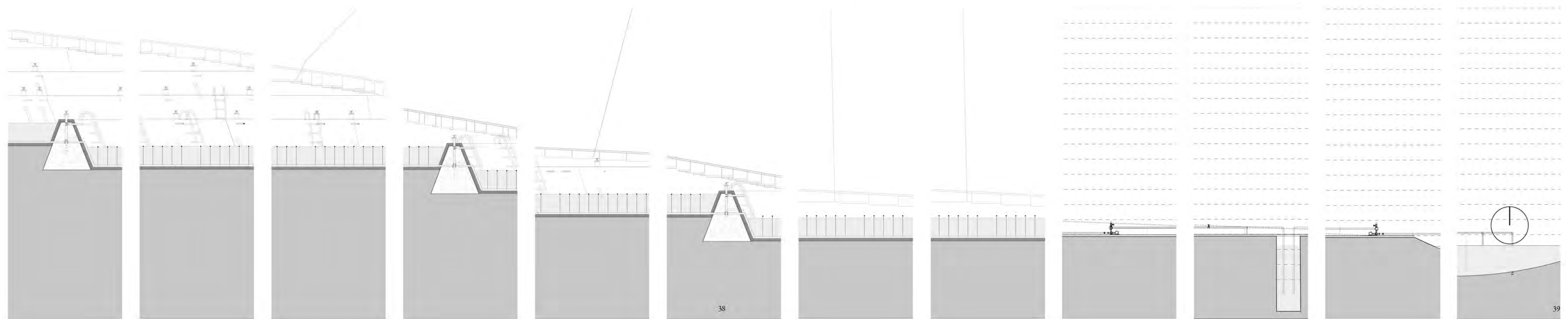
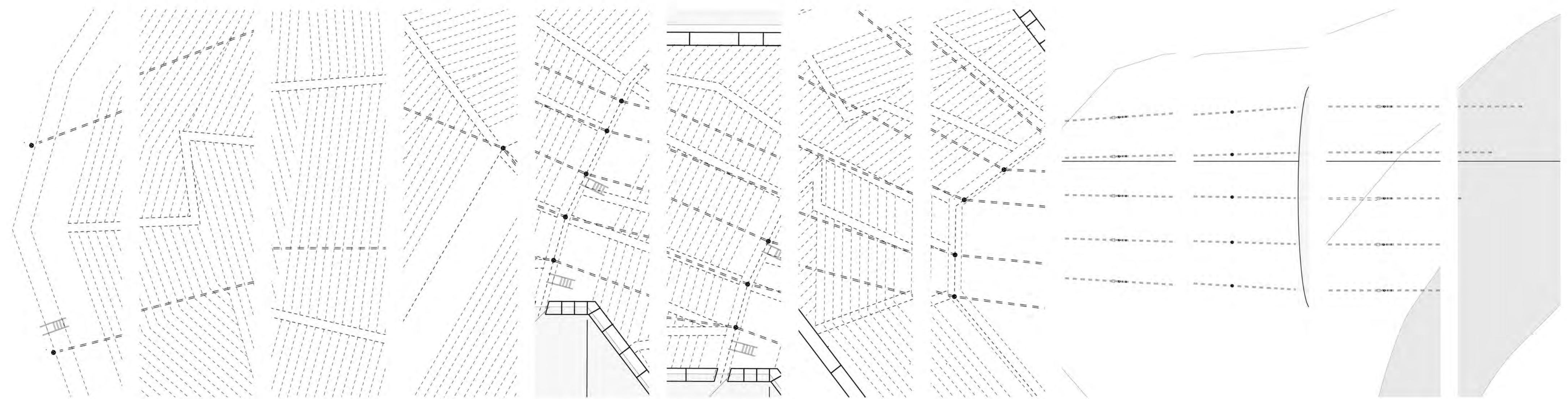
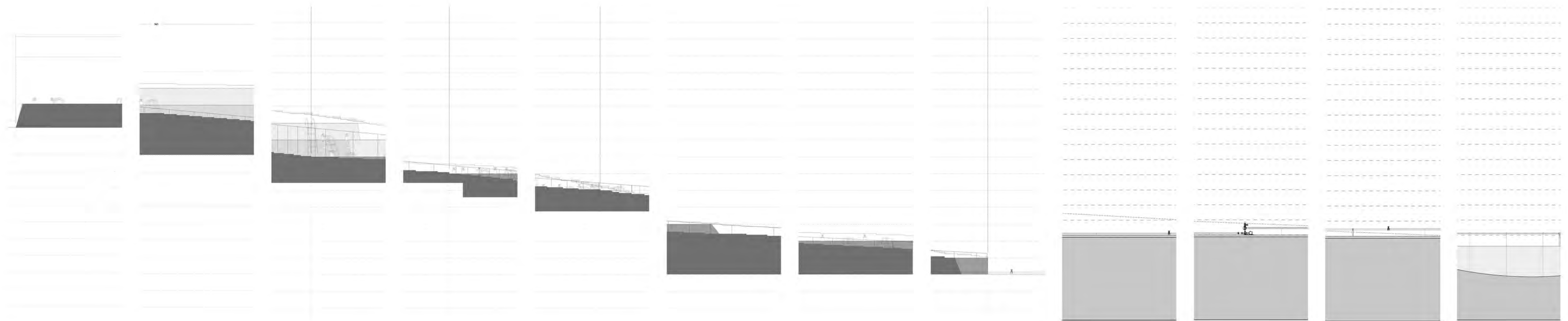
As visitors navigate through the transformed landscape, they witness the results of anger's transformative energy. The new topography emerges as a testament to the power of defiance and resilience, demonstrating that even in the face of loss, anger can ignite the spirit of innovation and renewal. The second intervention is an invitation to explore the intricacies of the perforated and terraformed

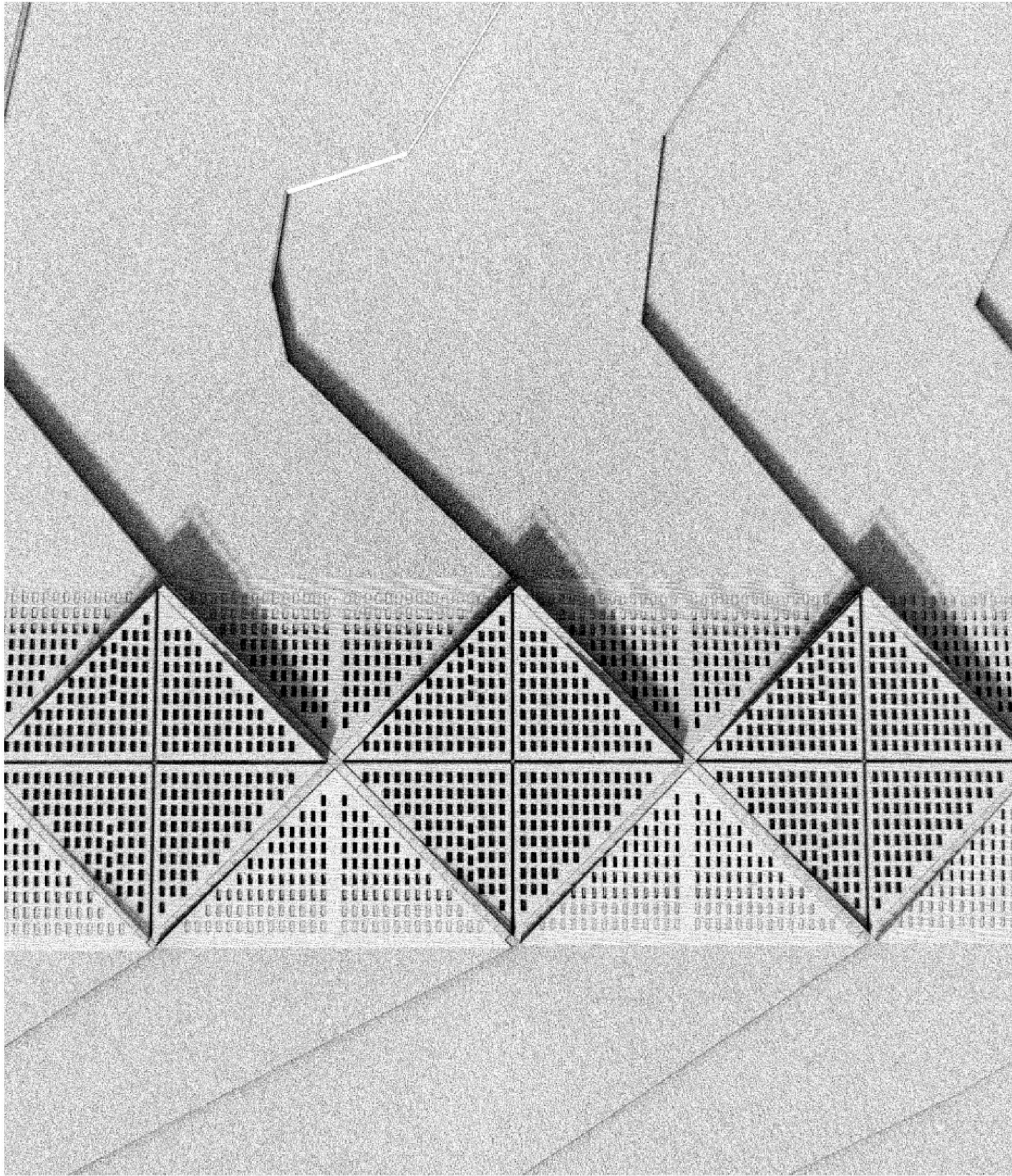
landscapes, and to reflect on the inherent potential of anger as a catalyst for change. It prompts contemplation on the significance of reshaping the physical environment as a means to heal and rejuvenate, to rewrite the narrative of the dead landscapes through acts of defiance and radical transformation.

By engaging with the intervention, visitors become active participants in the ritual of reclamation. They are invited to witness the perforated landscape, to observe the reshaping of the terrain, and to reflect on the power of anger in propelling the transformation of not only the physical environment but also the emotional and psychological landscapes that accompany the grieving process.

New site condition



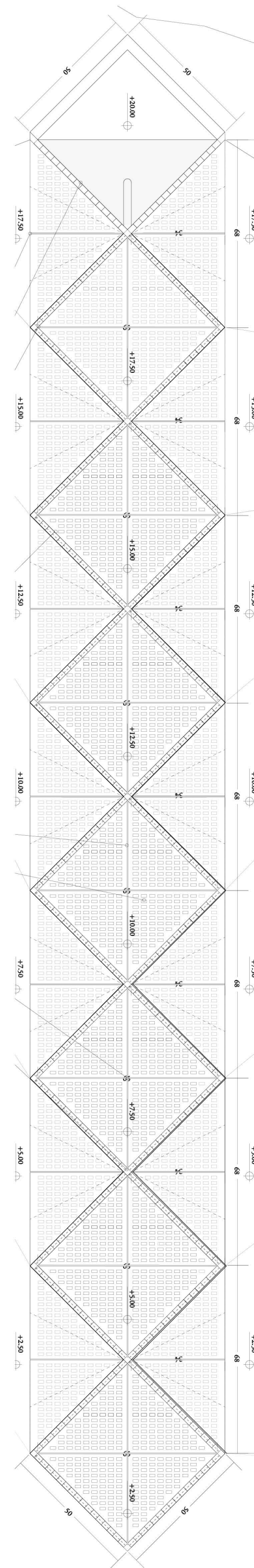




CEMETERY

Bargaining / Negotiating Landscape Conditions

In the third architectural intervention, the stage of Bargaining unfolds as a profound exploration of the regenerative potential embedded within the cycles of life and death. This intervention encompasses two distinct elements: a triangular sloping building that houses rituals



of death and a series of cemetery platforms that extend onto the landscape, reshaping the land through the infusion of decomposed bodies. Together, they symbolize the intricate dance between mortality and regeneration.

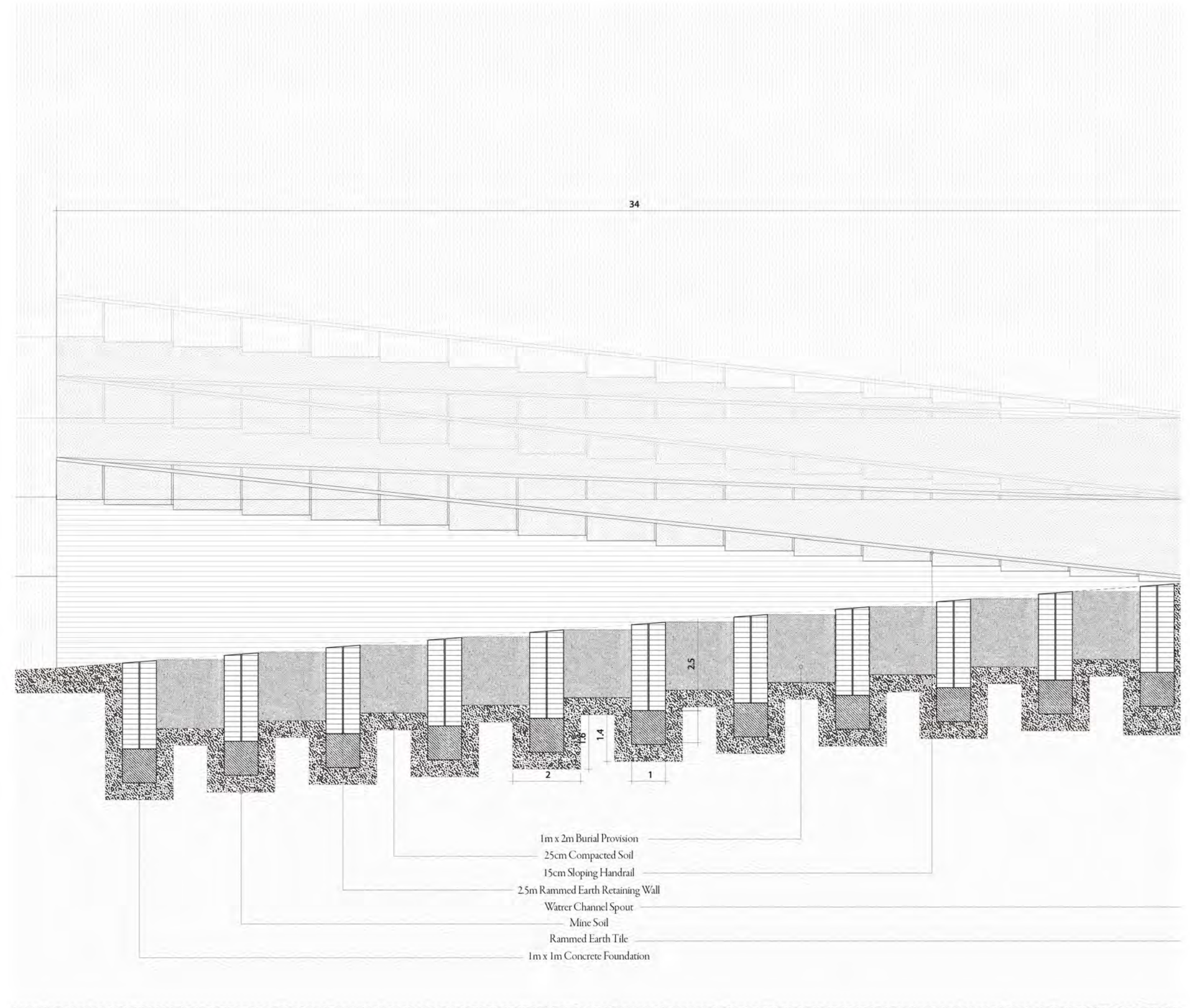
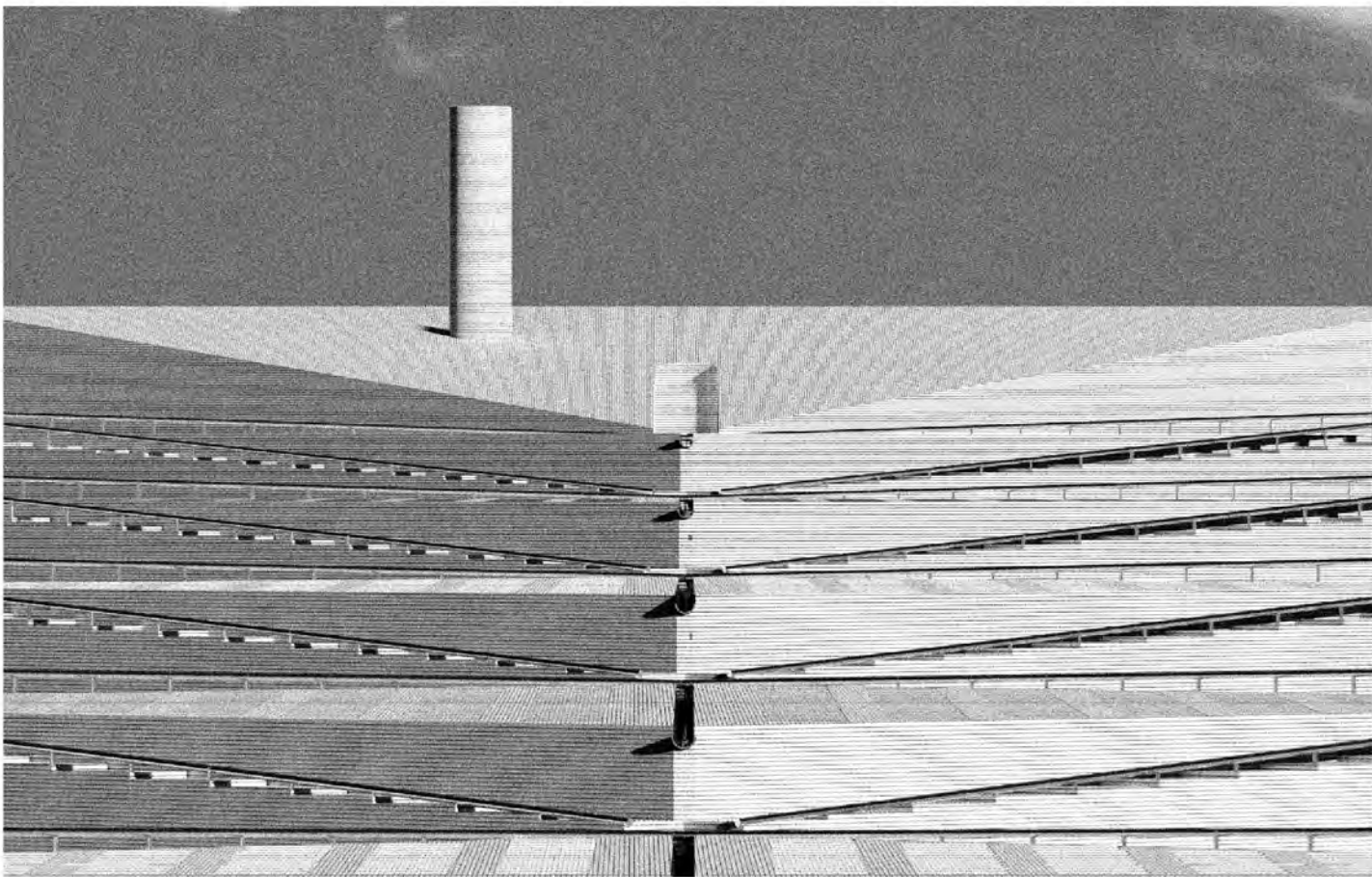
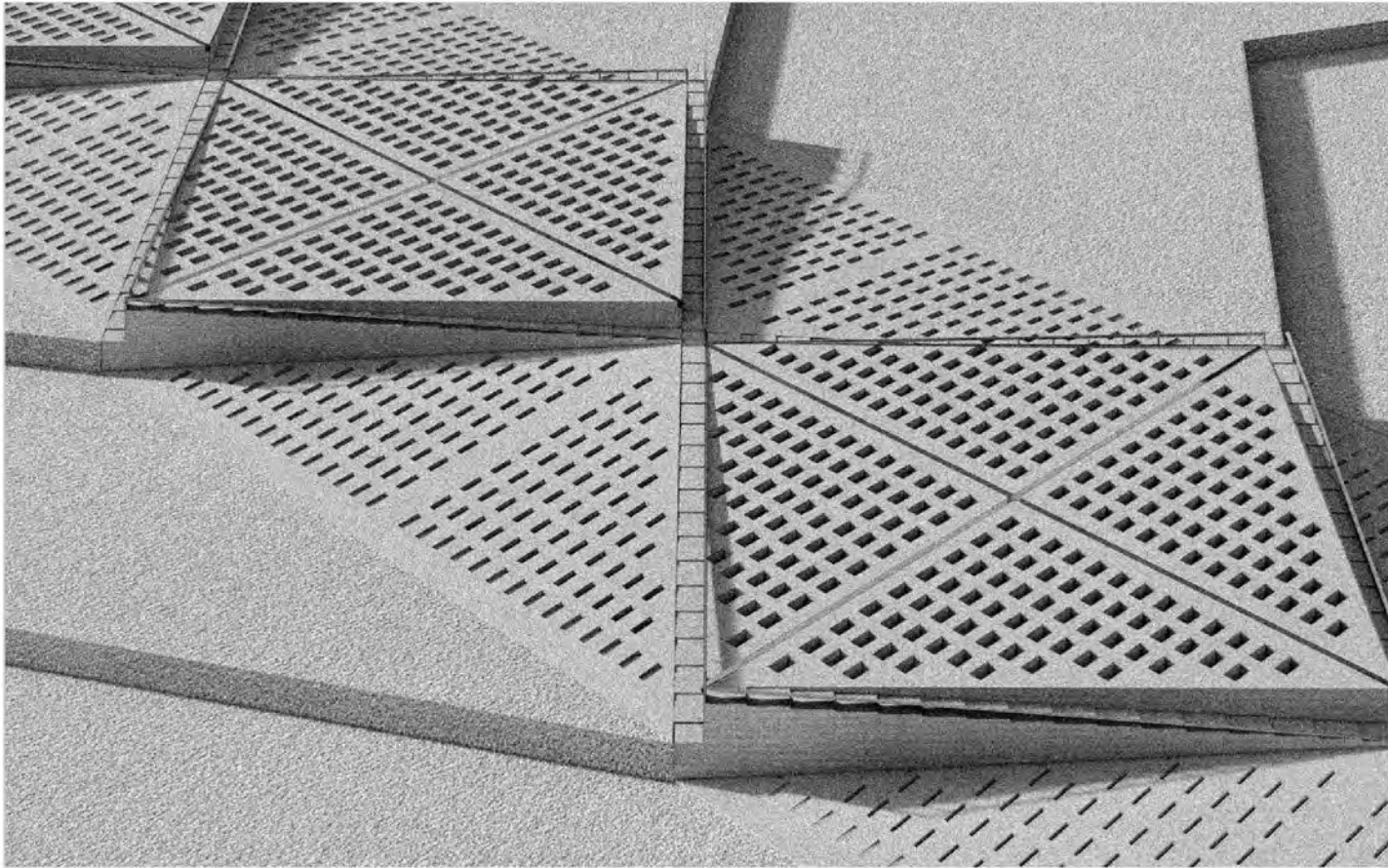
As visitors approach, their gaze is drawn to the triangular sloping building that stands as a sanctuary of rituals surrounding death. Within its walls sacred rituals take place, including prayers, body preparation, and wrapping, honoring the departed and their journey into the next phase of existence. Adjacent to the building, a series of cemetery platforms emerge, cascading down the landscape on different levels. These platforms offer a resting place for the departed, creating a visual testament to the interconnectedness of life and death. Each platform serves as a symbolic bridge between the earthly realm and the realm beyond, inviting visitors to contemplate the transient nature of existence and the eternal cycles of regeneration.

The intervention reshapes the initial condition of the land, infusing it with decomposed bodies as a means to activate the soil. By reintroducing organic matter into the landscape, the intervention acknowledges the inherent connection between death and rebirth. The decomposed bodies, carefully prepared and placed within the cemetery platforms, become agents of regeneration, enriching the soil with vital nutrients and fostering the growth of new life. The intervention's symbolism aligns with the essence of the bargaining stage of grief. It represents a profound attempt to negotiate with the transformative forces of life and death, offering the deceased as a bargain for the regeneration of the landscapes. It reflects the desire to strike a balance between loss and renewal, seeking solace in the belief that through such offerings, nature will respond with the gift of rejuvenation.

This terraforming exercise serves as a reminder that life and death are intertwined, and that the potential for renewal and regeneration exists. The intervention then fosters a dialogue about the delicate balance between mortality and regeneration, and the transformative power of honoring the deceased as an offering for the land's rebirth.

Through this intervention, the project acknowledges the intricate relationship between grief and the natural world. It celebrates the resilience of life in the face of loss and reminds us of the cyclical nature of existence. By embracing the stage of Bargaining and offering the deceased as a catalyst for regeneration, the intervention serves as a poignant reminder that even in the depths of sorrow, there is room for hope and the promise of renewal.

"The Landscape Post Mortem" explores the transformative potential embedded within the rituals and cycles of life and death. This third intervention, with its triangular building housing Islamic rituals and the series of cemetery platforms, invites contemplation on the interconnectedness of existence and the profound symbolism of bargaining for the regeneration of the landscapes. It represents a powerful homage to the transformative power of grief and the eternal dance between mortality and renewal that shapes the world we inhabit.



CENOTAPH

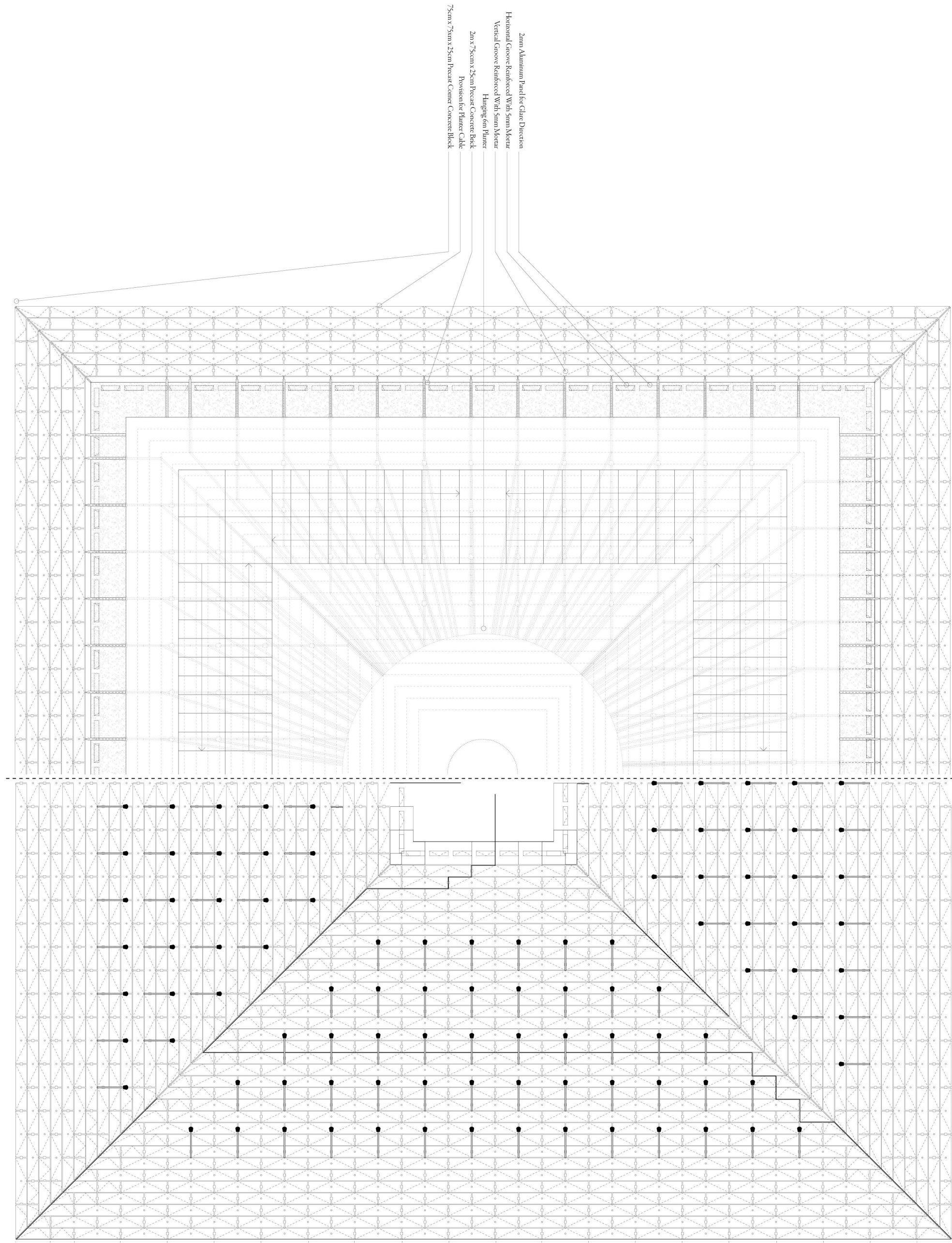
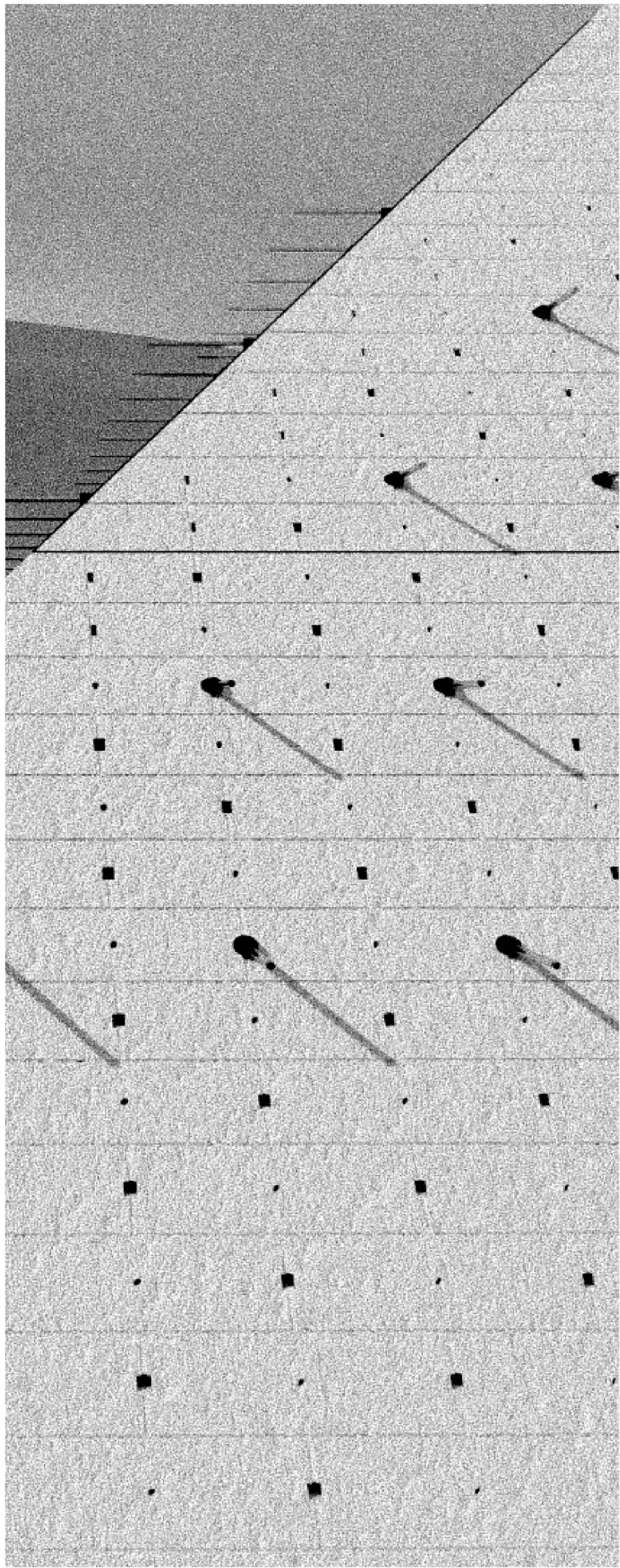
The fourth architectural intervention in encapsulates the stage of Depression, offering an exploration of one's own mortality around a monolith structure. The visitor is greeted by a pyramid constructed with intertwining precast concrete blocks, concealing within its walls an inverted tree suspended in time.

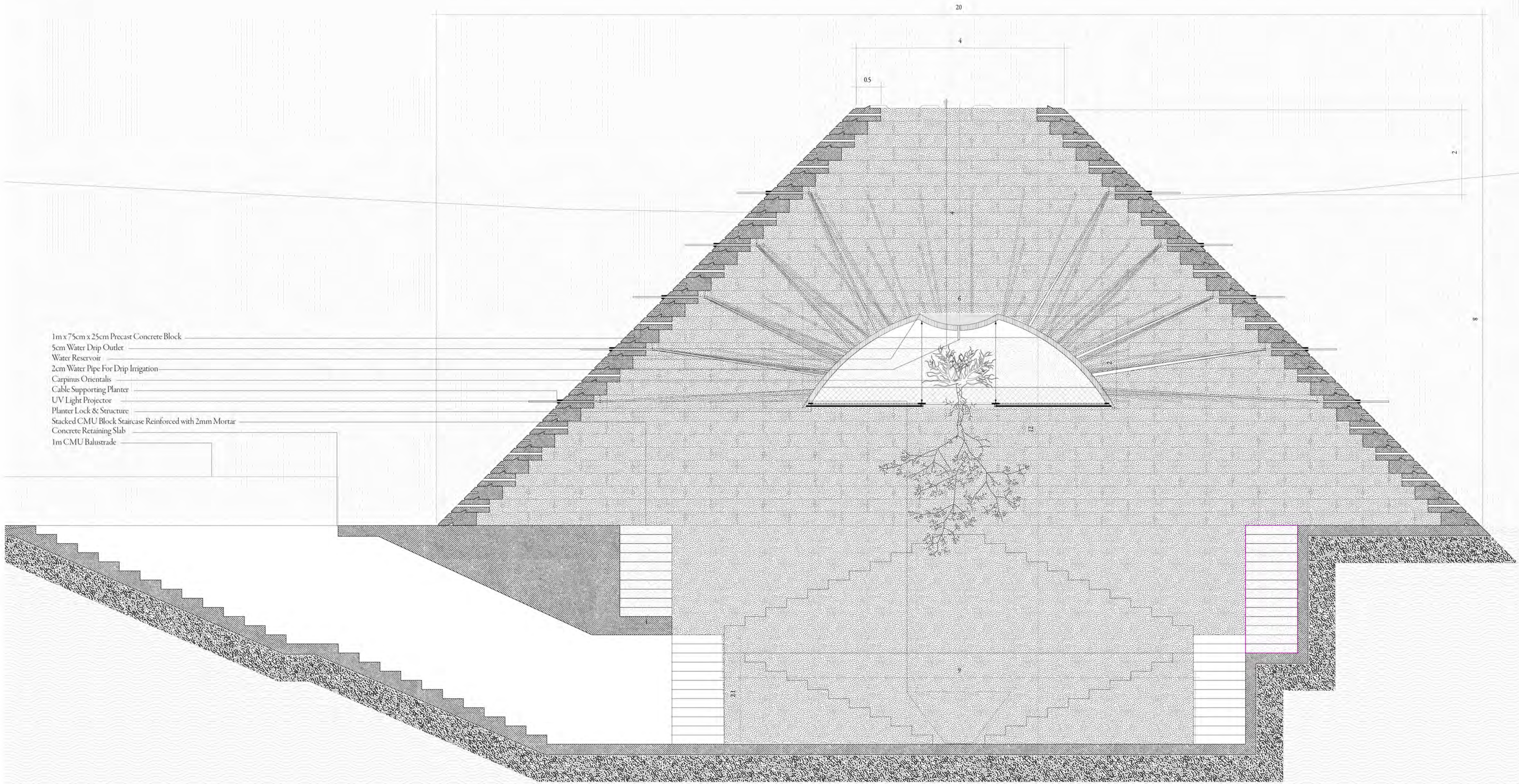
The pyramid's imposing presence acts as a manifestation of weight of despair, with an invitation for introspection that accompanies the stage of Depression. Its rigid and angular form evokes a sense of containment. Within this somber enclosure, lies an opportunity at acknowledging the fragility and impermanence of life. At the heart of the pyramid, an inverted tree hangs absurdly in space. Supported by a series of cables interlaced with the precast concrete blocks, the tree stands upside down, its roots reaching skyward towards a water reservoir. Its position is thus a disruption of traditional life cycles, challenging assumptions about the natural order of existence. Illuminated by artificial lighting, the suspended tree's branches spread out above the central space. Here, a series of steps beckon visitors downward, guiding them beneath the tree's canopy.

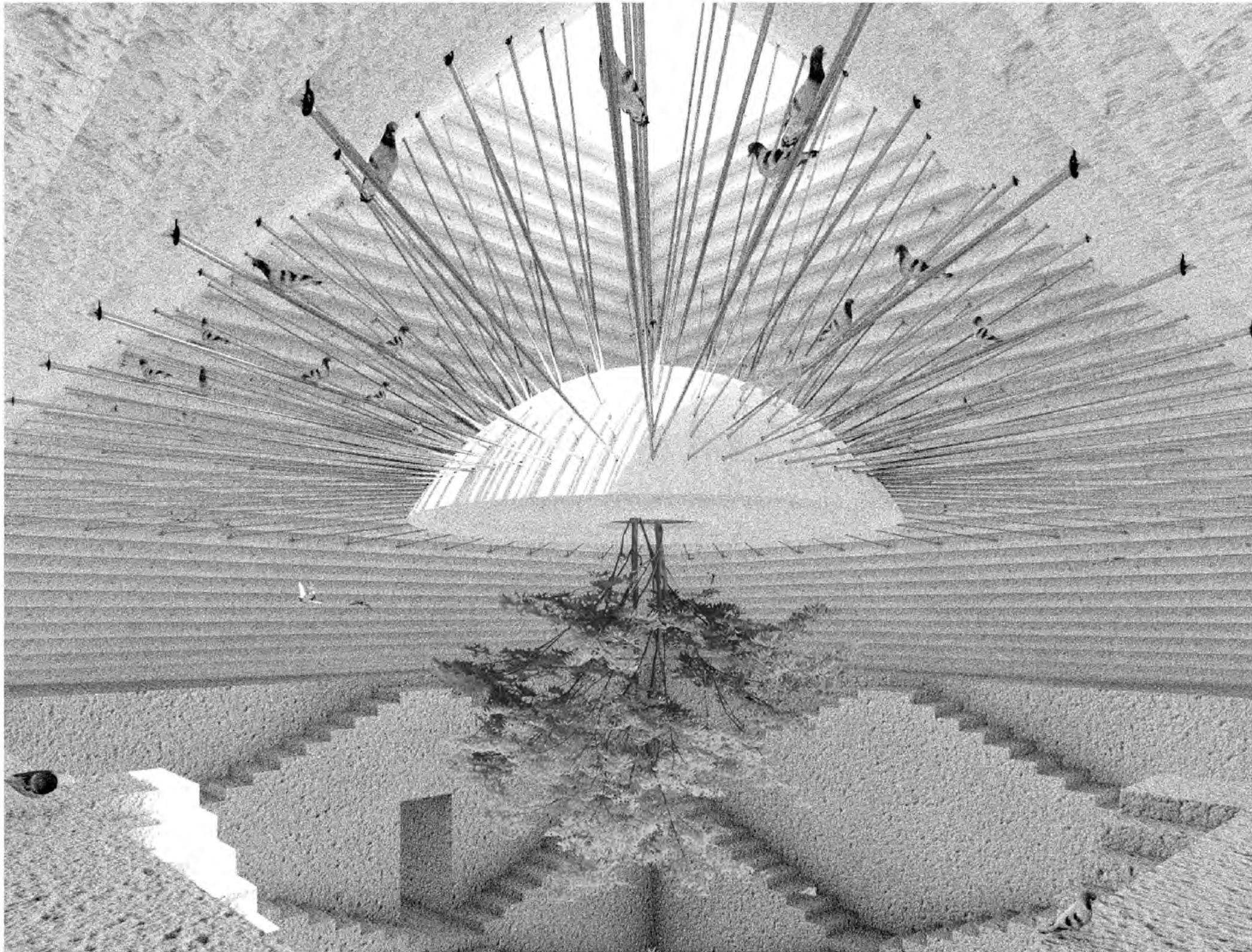
Within this contemplative space beneath the tree, is an opportunity for introspection. The inverted foliage above serves as a reminder of delicate balance, inviting the visitor to embrace the ephemeral nature of existence.

The intervention's structure mimics the logic of its conception. The precast concrete blocks, intertwined and forming the pyramid's structure, hold the tree's cables in place. There is here an interplay between permanence and impermanence, characterized by the heavy character of the stone and the lightness of the indoor suspension.

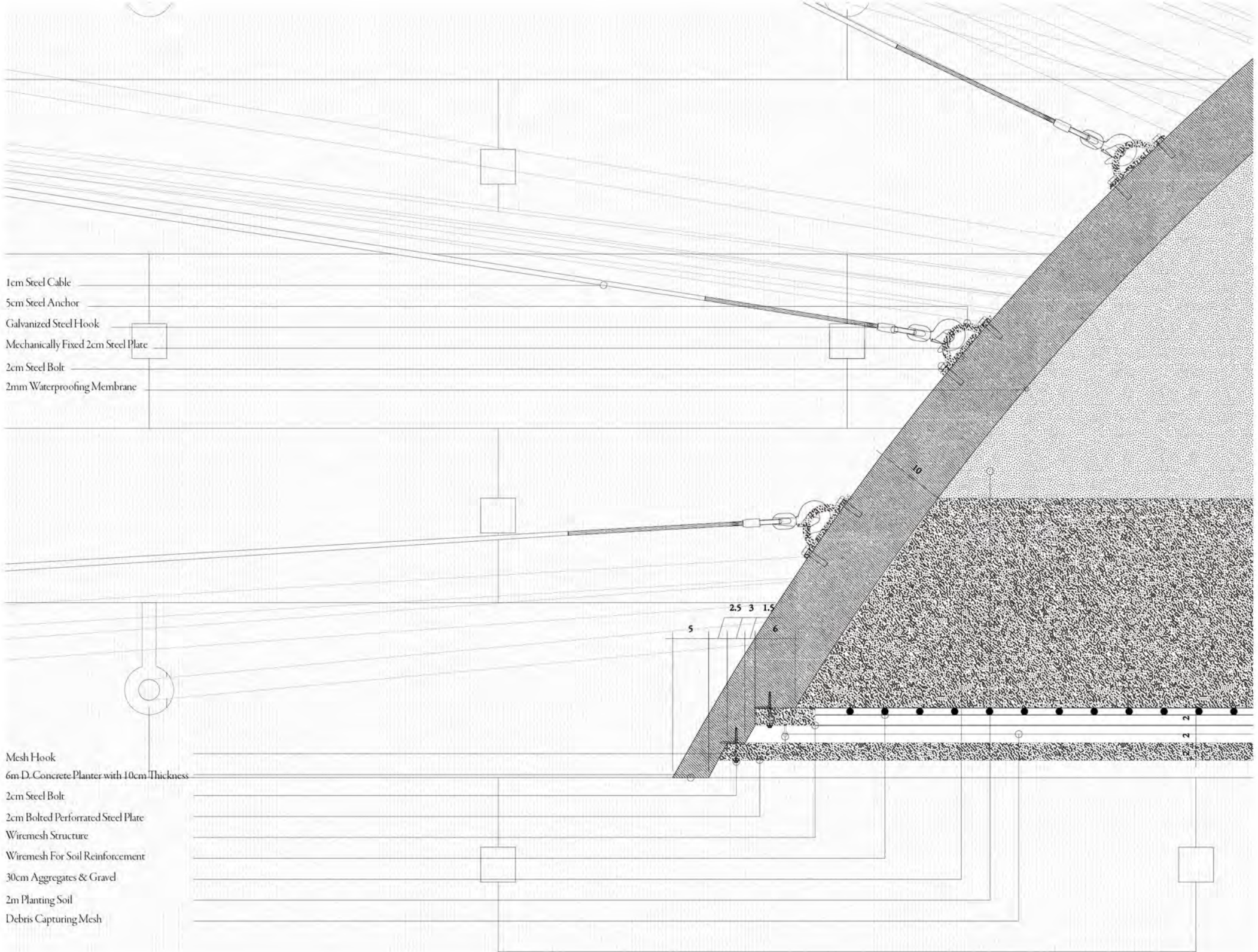
The intervention is an invitation to confront and be aware of mortality. The inverted tree within the pyramid's confines becomes a catalyst to contemplate the impermanence of life and find solace in embracing the fleeting beauty of existence. The pyramid becomes then a cenotaph: an ode to life, and a reminder that it is impermanent.



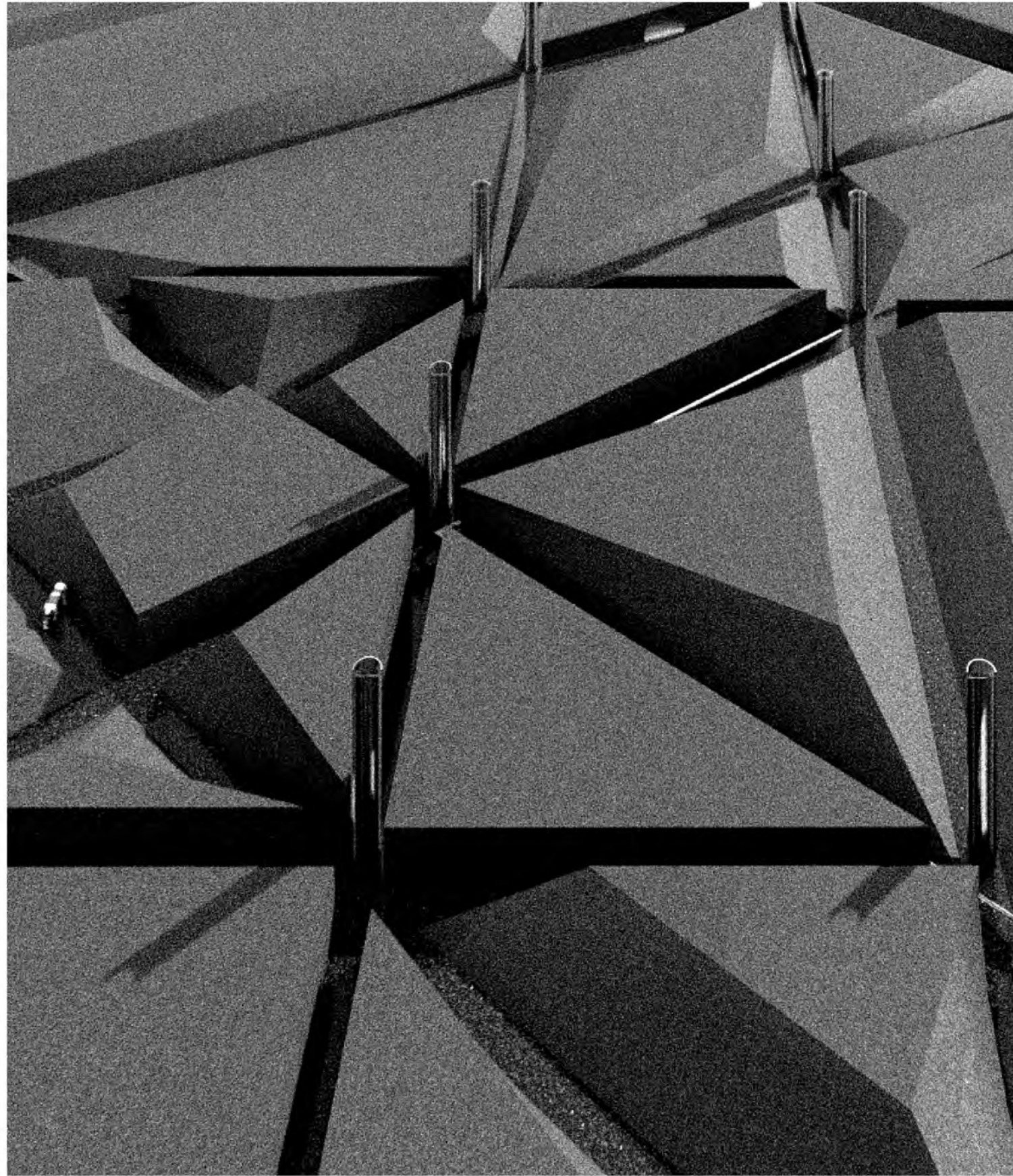




Cenotaph interior



Planter detail



CRYPT

Acceptance / Preparing for Death

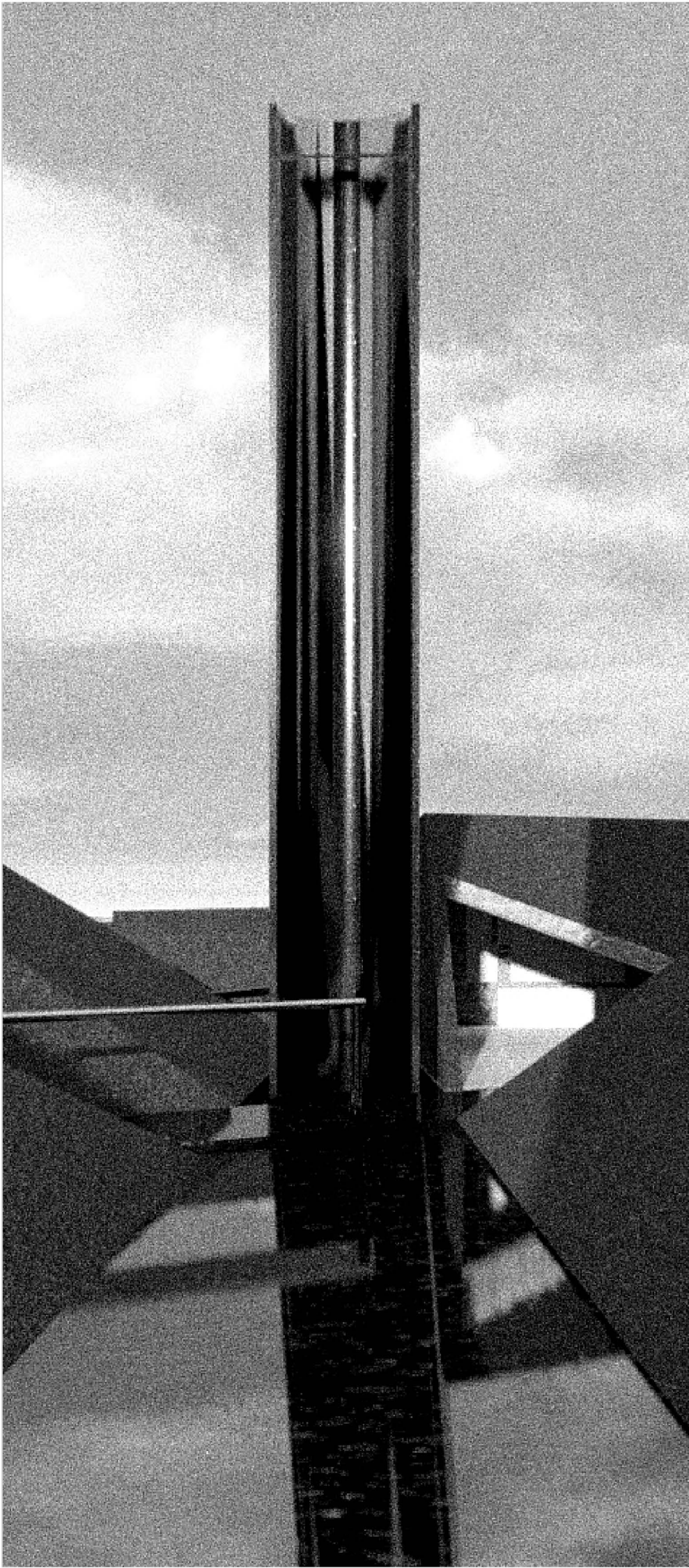
The fifth architectural intervention represents the stage of Acceptance, embodying the journey towards embracing the inevitability of destruction. Situated on a hill destined for imminent demolition, a maze constructed from 3-meter-high dry-stacked rocks, remnants of the







Maze corridor



Wind wall &
periodic table of
elements

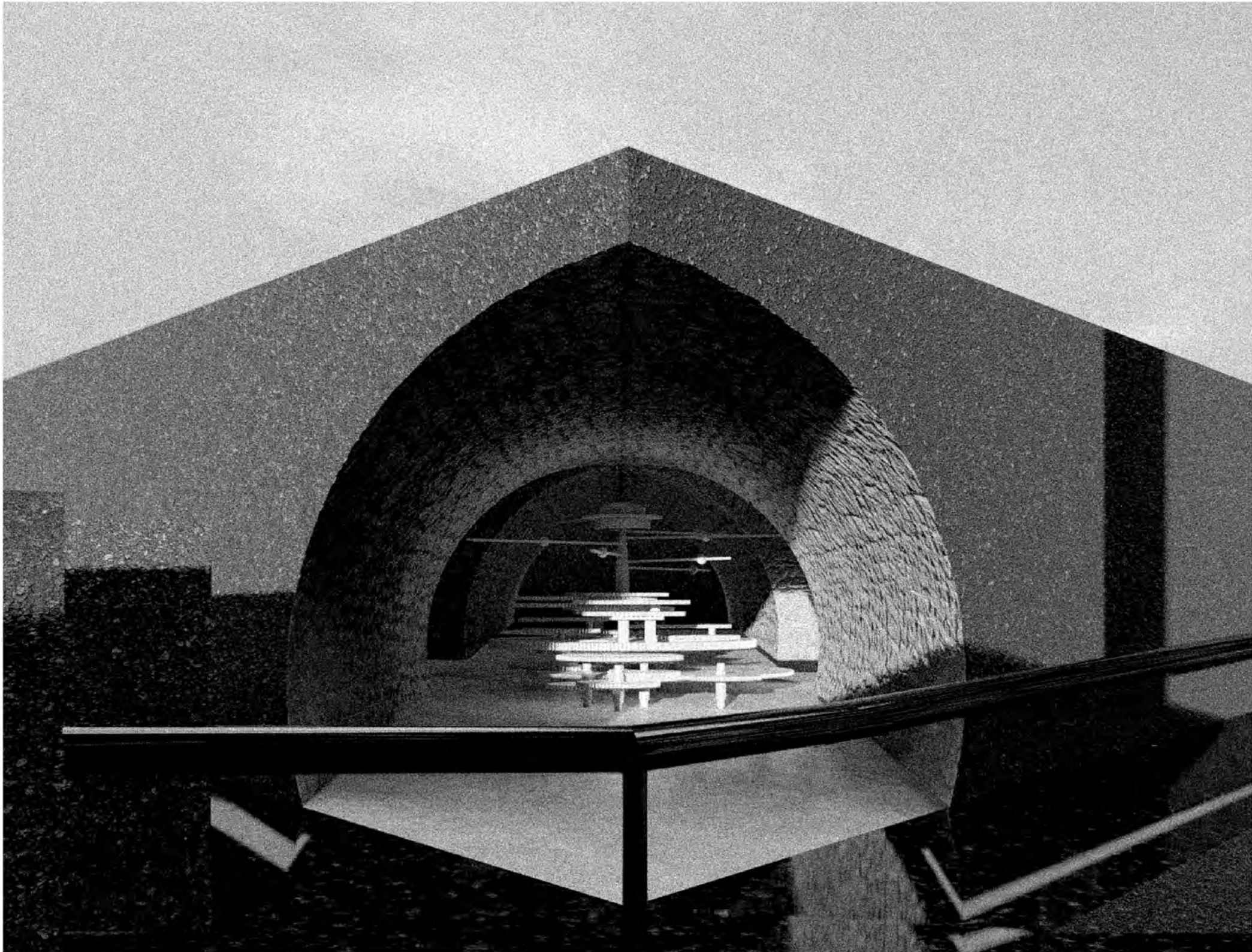
coal mine, stands as a testament to resilience and encodes the territory of grief. As visitors approach the site, they encounter a labyrinthine structure, crafted from leftover rocks extracted from the mine. The dry-stacked arrangement is a deliberate reflection of the haphazard nature of grief, taking inspiration from existing water networks around the site. The maze's towering walls serve as physical manifestations of the encounters faced during this final stage.

The intervention's master plan attempts to deter potential destroyers or unwelcome visitors by creating an atmosphere of maximum discomfort. Various elements within the maze contribute to this disconcerting ambiance. Walls coated in asphalt create a sense of foreboding, an unsettling reminder of the destructive forces that loom nearby, absorbing maximal solar incidence with their slanted edges. Reflective wind towers, strategically positioned, not only block summer breezes but also cast blinding rays of sunlight into visitors' eyes, intensifying the sense of discomfort and unease. Adding to the unsettling environment, slippery marble floors underfoot further disrupt visitors' sense of stability. The deliberate inclusion of these discomforting features seeks to create an experience that encourages contemplation and introspection, reflecting the challenging path towards acceptance in the face of impending destruction.

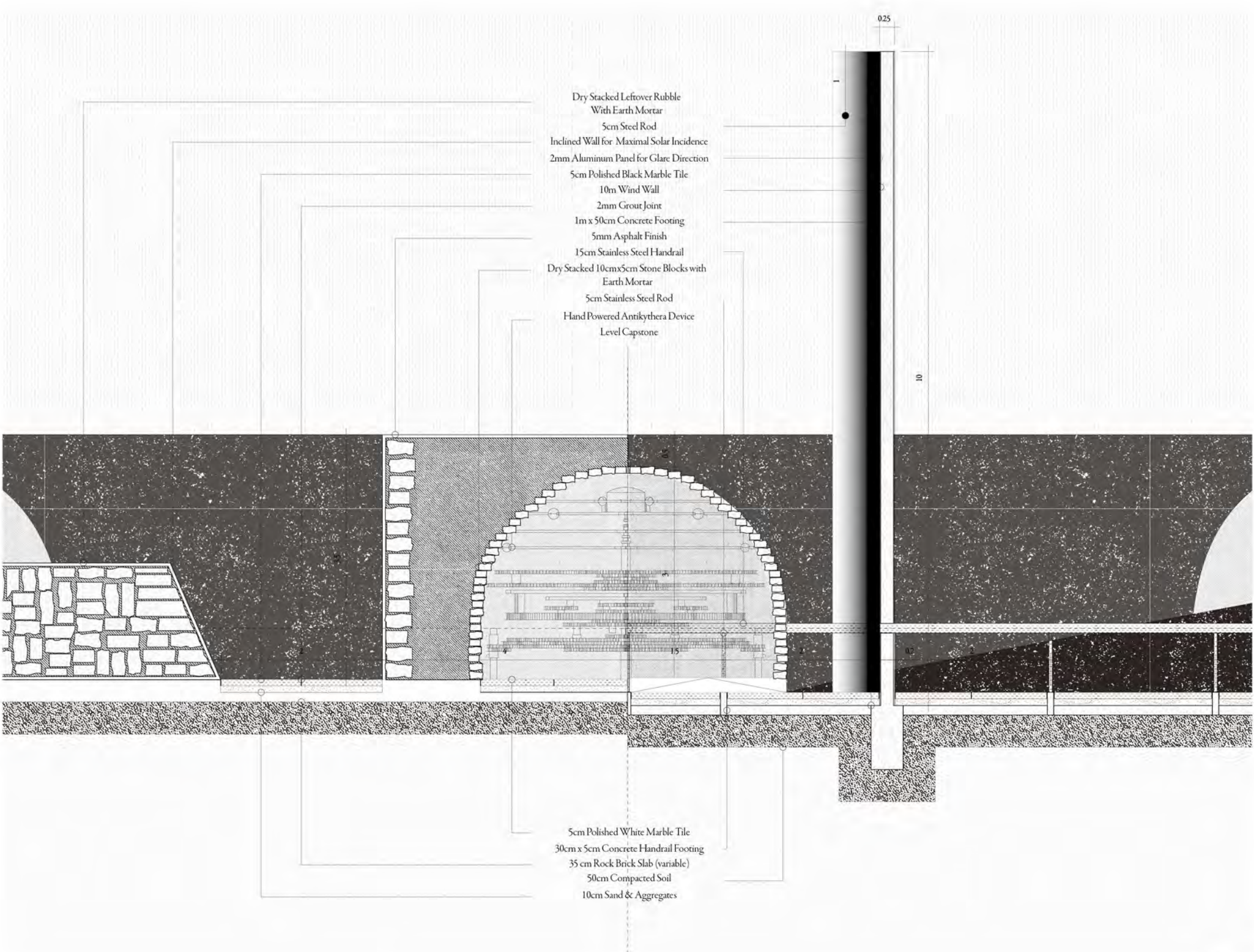
Within the labyrinth, 78 stacked blocks dominate the landscape. Among them, five vaulted blocks serve as custodians of human knowledge and belonging, safeguarding indications of our civilization. These vaults, hidden within the maze, carry the weight of collective memory, ensuring that the territory encodes not only the grief experienced by those who navigate the labyrinth but also the heritage and wisdom of humanity itself. The architectural intervention's symbolism lies in its capacity to encode the territory of grief by anticipating its destruction. The maze becomes a microcosm of the human experience, reflecting the acceptance of the impermanence of existence. Each turn within the labyrinth mirrors the winding journey of grief, while the discomforting elements emphasize the resilience necessary to embrace acceptance.

By confronting the impending destruction head-on, the intervention invites visitors to grapple with their own mortality and the transience of human existence. The stacked rocks, remnants of the coal mine's past, become a metaphor for the fragility of life and the impermanence of human endeavors. Through the deliberate creation of a challenging and uncomfortable environment, the intervention underscores the importance of acceptance in the face of inevitable destruction.

The intervention beckons visitors to question their belonging in this space, to navigate this labyrinth of resilience, to confront their own mortality, and to contemplate the fleeting nature of life. It is within this unsettling environment that visitors are invited to unearth the encoded territory of grief, and embracing acceptance in the face of impending destruction. As visitors navigate the maze's intricate pathways, they become active participants in a dialogue with mortality and the cyclical nature of existence. The intervention serves as a reminder of the resilience and strength required to confront the inevitability of destruction, encoding the territory of grief.



Crypt interior



Vault Detail

