

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

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

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

Personal information	
Name	Augusta Fiseryte
Student number	5569982

Studio		
Name / Theme	Transient Liquidities along the New Silk Road III	
Main mentor	Negar Sanaan Bensi	Architecture and the Built Environment, Theory & Territories
Second mentor	Pierre Jennen	Building Technology
Third mentor	Oscar R.G. Rommens	Architecture and the Built Environment, Theory & Territories
Argumentation of choice of the studio	<p>In my past academic and professional experience, I have worked with historic and multilayered environments, treating architecture as a spatiality that is entangled with political, social, and ecological domains. I chose this studio because I saw it as an opportunity to continue developing my curiosity in global encounters, and to acknowledge the depth and complexity of the space. The studio invites us all to think and work collectively through the cartographies that later lead us to our problematization of the place, in this case, the Panama Canal. I believe that the recognition of social, political, ecological, and technocratic realms helps me to develop a more sincere, thorough, and critical approach to architecture. Therefore, in this studio, I am learning to discover more particular tools and strengths to explore methods of architecture that invite us to discuss, rethink, and expand the profession and its ways to apply spatial practices in our world.</p>	

Graduation project	
Title of the graduation project	Future Archives: Transcalar (dis)order of tree debris in the Lake Gatun
Goal	
Location:	Barro Colorado Island, Panama
The posed problem,	My Graduation project starts with the problematization of the scale in

architecture and the lack of connectivity between the Macro and Micro worlds. As Billie Fairloth speaks "An architect assumes that the product of her design process is a building and imbues it with some agency at one scale. A landscape architect assumes that the product of her design process is a landscape and imbues it with some agency at one scale". Normal architecture quite frequently is understood as a space around humans, and it feels unquestionable. However, contextual analysis and the connection between large space and small objects can become misleading, if not treated with scrutiny and care. Laura Kurgan in "Close Up at a Distance" discusses the risk of misinterpreting the mapping that sometimes leads to biased accessible datasets online. On the other hand, small-scale processes can become underestimated because they are not visible to the human eye, until a point when a pile of little problems transforms into a more notable change. The human scale, or 'third scale' becomes important when one can visit the place and learn about its tangible qualities through critical connectivity of scales.

I am taking this approach with the intent to learn about the artificial Gatun Lake that was created in 1913 during the construction of the Panama Canal. The present view of the lake would look like the most natural landscape until one recognizes dead tree trunks rising from the lake's surface.

Tree trunk debris informs about the past forest existence. Waterlogged timber becomes the witness object of the past, which is absorbed and preserved in the water body that was flooded over a hundred years ago. The microscopic lens of timber depicts local minerals and

	<p>salts that protected and preserved the material and brought it into a new asset.</p> <p>As scientist Ashley Carse discusses the history of the Panama Canal Zone, she highlights the overseen endeavors hidden in the Gatun Lake. Buried layers of life, civilizations, and nature that flourished in the area before remained only a memory that is sometimes difficult to believe in. "Ironically, many newcomers—even natural scientists—were prone to perceive the Zone's engineered landscapes as pristine nature". The emergence of a gigantic creature of mankind, the Panama Canal, changed the morphology of the place and created a new Barro Colorado Island that was later isolated for scientific investigations. Therefore, critical trans-scalarity becomes an important lens to trace archives of the Panama Canal and reconsider its hierarchy for the past, present, and future scenarios.</p>
research questions and	<p>Panama Canal Zone represents a constant fluctuation in population dynamics and its habitat, which is indirectly linked to the dynamics of labor, economy, and demand.</p> <p>Barro Colorado Island is one of the examples of a Secondary Forest that grew after the Panama Canal Zone excavations and after the Lake Gatun flood. It is currently the most popular island for scientific investigations.</p> <p>Within the current capabilities of infrastructure, there are new attempts to reuse currently buried timber in Lake Gatun, Panama. Waterlogged timber from the lake, through history, grew value and strength. Thanks to the historic cycle of flood, rotting, and conservation of water, the material becomes attractive and necessary for a new life and new use. The excavation of</p>

	<p>the Waterlogged timber poses a question about our future behavior for the site.</p> <p>Having these points in mind, I am interested to explore these questions:</p> <ul style="list-style-type: none"> • How could I critically investigate Macro, Micro, and present events of the Panama Canal construction and the emergence of a new ecology of the area, including Barro Colorado Island and the outskirts? • How trans-scalarly helps to generate new ethics and new agency towards the space? • How do we treat already man-modified landscapes? Do we accept it as a new natural norm and give space and freedom for current biodiversity to live and nurture, or do we allow constant changes in erosion and adopt new environments repeatedly? • What happens to the collected archive of the place, how I should treat the memory of the place? How do I document the present/future? • How can spatial exercise engage in a better understanding of the locality of Panama and Gatun Lake, Barro Colorado Island, and its material entanglements? • How to generate a third scale, that would become a mediating point between the Micro and Macro world and what is the agency of 3rd scale?
<p>design assignment in which these result.</p>	<ul style="list-style-type: none"> • In the design assignment, I would be aiming to explore 3rd scale that responds to the agency of a mediator between two infinite worlds. • I would be interested in developing a new typology – a composition of spaces through

	<p>horizontal and vertical systems - that responds to an archive of the place and creates a matter of documentation for present and future scenarios.</p> <ul style="list-style-type: none"> • Critical trans-scalarity in the process of design should result in an understanding of events in three scales of time (past, present, future); space (micro, meso/3rd scale, macro); and agency (gathering, witnessing, and creating), which inevitably ties in with a disciplinary exploration. • Design should respond to create better access to Lake and Barro Colorado Island as a matter of acknowledgment and openness of history and presence. • Design exercise should address the agency of architecture and the operation of space, social, environmental, and ecological inclusiveness.
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[This should be formulated in such a way that the graduation project can answer these questions.

The definition of the problem has to be significant to a clearly defined area of research and design.]

Process

Method description

- The acknowledgment and exploration of the Micro and Macro world with the chronological change of the place and the morphological deformation of waterlogged timber after the Panama Canal construction. The process includes a large collection of archives, historic mappings, drawings of the Panama Canal and Barro Colorado Island, and recreation of the storyline which leads to a current state. (GIS data base, Microscope x1000)
- Technical exploration of waterlogged timber and its new qualities that have emerged throughout history. Analysis of the contemporary dynamics of Lake Gatun, accessibility of Barro Colorado Island, material consumption, new tourism territories, and frequent movements of cargo ships in the canal.
- Spatial model-making exploration in Modi Operandi, which helps to test materialities and voids in different air and water conditions.

- Synthesis model, which explores all Modi Operandi aspects in one intervention – porosity, entanglement, multiscale, permanence and temporality, material response, and decay.
- Series of drawings that will address spatial response through multiscale and heterogeneity of elements in space.
- Spatial typological exploration testing, appropriation of the site, exploration of social and ecological exclusiveness, transscale of revealing, which will lead to a programmatic analysis of architecture, and final proposal.

[A description of the methods and techniques of research and design, which are going to be utilized.]

Literature and general practical references

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4. Coen, D.R. (2018). *Climate in Motion*. University of Chicago Press.
5. Lecture at Nieuwe Instituut, An Evening With: Donna Haraway, Bruno Clarke and Rosi Braidotti
6. Morton, T. (2021). *All art is ecological*. London: Penguin Books.
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16. Morton, T. (2016). *Dark ecology : for a logic of future coexistence*. New York: Columbia University Press.
17. Latour, B. (2020). *Critical Zones*. Mit Press.
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21. Tambassi, T. (2021). *The Philosophy of Geo-Ontologies*. Springer Nature.

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

My Graduation project responds to overlooked aspects of ecological trauma in the face of large man-made engineered landscapes and their construction. It brings contemporary spatial explorations that acknowledge the significance of the architectural agency. This graduation project investigates both the local and micro problematics but also larger, macro events that are intertwined in the spatial realm. I will be creating architecture to discuss, explore, acknowledge, and criticize, as well as to suggest and consider its new norms in the face of new transformational environments and (dark) ecologies.

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

In my graduation project, I am interested in discussing the outcomes of man-made engineered landscapes and their shift into a new ecological environment. I pose the

question of the pureness of such megastructures, and I reconsider what changes in ecological and social environments: where the urge comes from, how economically it is driven, and what aspects are being overlooked. I am curious to explore architectural work as not only a new spatial value but as an ethical statement and an operational purpose.

This project helps me to explore new theoretical and practical methods to approach the topic. I suggest ways to merge multidisciplinary in the architectural playground, collaboration with other scientific disciplines and their gathered data. In the future, I would be interested in exchanging academic knowledge with other disciplines, to make more efficient and sustainable results in the current, finance and power-driven world.