

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	Leonardo Pisoni
Student number	6076130

Studio		
Name / Theme	Explore lab	
Main mentor	Suzane Milinovic	Restoration, preservation, landscape, territorial analysis, urbanism
Second mentor	Stavros Kousoulas	Architectural theory, philosophy, theory of flows, Deluzian studies
Argumentation of choice of the studio	The determination to dive into a specific project that no other studios were able to approach with this level of freedom, that implies a cross-disciplinarian approach between philosophy, urbanism architecture and theatre	

Graduation project	
Title of the graduation project	Transformative Mounds

Goal	
Location:	Caldé, Major lake, Italy
The posed problem,	Architecture often overlooks the movement of the materials that compose it, focusing instead on its role as a "creative" field.
research questions and	"When is the act of moving matter a transformation of its significance?"
design assignment in which these result.	Restoration of the former like kilns of Caldé

The specific problem at the core of my research is finding a way to reuse and valorize the ruins of a former quicklime factory on the banks of Lake Maggiore in northern Lombardy, known as 'Le Fornaci di Caldé.' This area, once one of the most industrialized lakefronts in Italy, is gradually transforming into a tourism paradise, particularly for German and Swiss visitors, through the development of infrastructure for retail, housing, and tourist facilities.

While this shift toward tourism can be seen as a catalyst for revitalizing post-industrial areas, it is also leading down a dangerous path for former industrial complexes, often resulting in the demolition of these structures to free up land for random real estate developments. This approach erases the region's industrial heritage, replacing it with a new, disconnected vision of the landscape that loses its meaning of the past.

This fate is a significant risk for the Furnace area as well. As evident in the images, the site represents a remarkable geological, historical, and cultural landmark that deserves a more thoughtful future. Therefore, it is urgent, not just for my university research, to conduct a thorough study that highlights the cultural significance of this site and its potential, with proper development, to become a major attraction for the surrounding territories.

Process

Method description

My research aims to explore an alternative way of thinking about architecture within the broader context of the global movement of materials. I am particularly interested in how this perspective can enhance the quality and sensitivity with which we approach architectural projects.

The core of my inquiry focuses on the movement of materials in architecture and the transformations this movement creates. These transformations can occur in two ways: within the material itself or in how it is used. Movement does more than relocate materials—it can change their essence and meaning. This process of transformation is distinct from movement because it involves a reinterpretation or recoding of the material's significance. My research seeks to examine when and where these transformations happen, and whether there are cases where materials retain their original meaning despite being moved. This line of inquiry raises fundamental questions about materials and their relationships to architecture. Does material have an inherent essence? Does it carry memories of its past uses or locations? How does the place where a material is deposited influence its meaning? My research is ultimately about understanding the relationship between movement and the transformation of meaning in architecture.

To deepen this exploration, I will engage with philosophical perspectives on transformation and meaning. A key figure in this area is Gilbert Simondon, whose work on allagmatic transformation and the modulation of structures offers valuable insights. Simondon's approach challenges the traditional division between form and matter, instead presenting a more integrated understanding of how they interact. This perspective is essential for my research, as it provides a framework for examining materials not as static entities but as dynamic components shaped by movement and transformation. By studying these ideas, I aim to propose a new way of thinking about architecture—one that recognizes the profound connections between

materials, their movement, and their transformation, and uses these insights to inform more thoughtful and meaningful design practices.

Literature and general practical references

Philosophy and Science and Literature

- Gilles Deleuze e Félix Guattari, Qu'est-ce que la philosophie?, Minuit, 1991.
- Gilles Deleuze e Félix Guattari, Mille plateaux, Minuit, 1980,
- Darrow, Karl K. Entropy. Proceedings of the American Philosophical Society 87, no. 5, 1944
- Stavros Kousoulas. Ananke's Sway Architectures of Synaptic Passages. n.10: 163-179
- Thompson, J. D. (1967), Organizations in Action, New York: McGraw-Hill. 6, 31-46
- Gilbert Simondon, Individuation, Mimesis
- Gilles Deleuze, Desert Islands and Other Texts, MIT press, 1953–1974
- Architectural Technicities, Stavros Kousoulas
- Geology of Morals
- Dario Fo, Il paese dei mezarèt. I miei primi sette anni (e qualcuno in più), Feltrinelli, Milano 2002

Petrarca o dante ascensione al monte

- The empty form of time
- Philosophy and Science Sitography
- Double Articulation- Notes Towards a Theory of the Genesis of Objects - Larval Subjects –
- Deleuzian Note- Matter-Content-Expression – Maddalo

Architectural Literature

- Rem Koolhaas, Junkspace, Quodlibet, 2006
- Robert Venturi (1966). Complexity and Contradiction in Architecture. New York: The Museum of Modern Art Press, 1966
- Luigi Moretti, Eclettismo e Unità di linguaggio, rivista "Spazio", N.1, 1950
- Adolf Loos, The poor little rich man, in "Neues Wiener Tagblatt", 1900
- James Morris, Butabu, Architetture in terra dell'Africa occidentale, Electa, Milano 2005
- Hugu ferris, Works
- Livio Vacchini, Capolavori,
- Michael Jakob, La fausse montagne: Histoire d'une forme symbolique, Métis Presses, 2021
- Piero Bottoni, Ascensione al Monte stella, in Una nuova antichissima bellezza, Laterza 1995
- AA.VV, Comune di Castel Veccana (1928-2008)
- Renè Daumal, Il Monte Analogo, Adelphi, Milano 2020

Architectural Sitography

- d-w.fr - Artificial Mountains Metaphysics

Filmography

- Béla Tarr, Kárhózat, (Damnation), Hungary, 1987
- Abbas Kiarostami, Taste of Cherry (گیلاس طعم...) Iran, 1997

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 represents the culmination of a journey I have undertaken during my time at TU Delft, exploring new ways to understand and approach architecture. Over the years, I have been searching for alternative entry points into the discipline, questioning conventional ideas and proposing new perspectives. This journey began with my MSc 1 project, where I focused on the

ideas of ambiguity and un-orthogonality. Through that project, I explored how spaces can be designed to evoke multiple interpretations and challenge rigid, linear frameworks, allowing for a more open and flexible experience of architecture.

I developed my thesis around the concept of disorder in architecture. My aim was to rethink disorder, not as a problem or failure to control, but as a creative force with the potential to disrupt rigid systems and open up new possibilities for design. By embracing disorder, I argued that architecture could become more adaptive, inclusive, and capable of responding to the unpredictable nature of the world around it. This phase of my work helped me see the limitations of traditional approaches that prioritize order and control and inspired me to think more deeply about the forces that shape architecture.

Through my graduation project, I am extending this line of thought by focusing on the concept of movement and its relationship to architecture. Movement, in this context, is not just about the physical flow of people or materials but also about the broader changes that architecture interacts with—social, cultural, and temporal. I am questioning whether some of the challenges in architecture today stem from a fundamental misunderstanding of movement and its role in shaping spaces and experiences.

To explore these ideas, I am using the restoration of a former factory as my main tool. Factories are fascinating spaces because they were designed to organize movement in highly structured and efficient ways, reflecting the industrial systems they served. By restoring and reimagining such a space, I hope to explore how architecture can respond to and reinterpret movement in a way that is more dynamic, adaptable, and aligned with contemporary needs.

This project also connects back to the larger questions I have been exploring throughout my studies. It reflects my interest in finding new ways to approach architecture—ways that go beyond static ideas of form and function and instead focus on processes, change, and interaction. By questioning the role of movement and how it shapes architectural thinking, I hope to contribute to a broader conversation about the future of the profession and its ability to respond to the complexities of the world.

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

The focus of my graduation project is to explore the relationship between architecture and movement. Using the restoration of a former factory as a case study, I aim to address a key challenge in architecture: how to integrate movement into the design process. Movement, in this sense, includes not only the physical flow of people through spaces but also the broader social, cultural, and environmental changes that architecture interacts with over time.

A former factory is an ideal subject for this study because it reflects a history of structured, repetitive activity designed for efficiency. By restoring and reimagining such a space, the project will explore how architecture can adapt to

new and diverse patterns of use while respecting the building's historical and cultural value.

This project also looks at the lifecycle of buildings, challenging the traditional focus on design and construction alone. Instead, it emphasizes the importance of what happens to buildings after they are completed, considering how they continue to interact with people, communities, and the environment. The goal is to propose designs that are adaptable, resilient, and responsive to change.

By combining theoretical research and practical design work, this project will explore how movement can inspire new approaches to architectural restoration.

It will draw on ideas from fields like urban studies and adaptive reuse to frame movement as a central element in design. These ideas will then be applied to transform the former factory into a space that reflects this dynamic approach.

In the end, the project aims to contribute to a more forward-thinking architectural practice. It encourages a mindset that embraces change and complexity as essential parts of design, helping architects create spaces that evolve with the world around them.