

Graduation Plan_{Master of Science}

Architecture, Urbanism & Building Sciences

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	Bastian Schleier	
Student number	5624274	

Studio		
Name / Theme	Explore Lab	
Design Mentor	Mieke Vink	Architecture
Research Mentor	Stavros Kousoulas	Architecture
BuildingTech. Mentor	Erik Hehenkamp	Architecture
Argumentation of choice of the studio	My choice for the Explore Lab Studio mainly stems from a growing interest into the field of objects, which I am also investigating in my honours programme. As my interest was quite specific and I wished to follow a specific theoretical approach within this field, Explore Lab was the perfect studio for me to pursue this fascination further and lead it into a design project.	

Graduation project	
Title of the graduation project	Where the salmon walks down the staircase
Goal	
Location:	Papierfabrik Holtzmann Breitwies, Forbach, Germany
The posed problem, research questions and design assignment in which these result.	
Architecture as a discipline is deeply involved in a constant material entanglement with a large number of entities. Yet across the discipline, nature-culture, subject-object distinctions are still being forcefully being held up, with the consequence of invasion of many territories, inhabited by other species and the destruction of their environments. In order to overcome such damaging differentiations, it is necessary to reconsider our concepts of ontological hierarchies and their outcomes in architecture. This may allow us to create new affective environments, considerate of the constant set of relations that we find ourselves entangled in.	

How can diverse bodies be assembled into architectural assemblages so that they can become conscious of the affective surroundings they act in?

What new possibilities for collaboration within ontological regimes between bodies can these aggregates create, increasing their response-ability towards others?

How will these assemblages in return question the boundary between built object and living system?

The design approach stems from a thorough analysis of a plot, an abandoned paper-factory in the Black Forest in Germany. As an outcome the project aims to create an environment for a hiking accommodation and cur that reveals the affective forces at play in and around the factory, and intermingles them with space of contemplation, relaxation or working. This includes aggregates that allow for certain affects of other entities to become perceivable. The project will also investigate how the factory as an entity will itself be able to develop a certain responsiveness to its surroundings, in tune with the rhythms of the many other affective assemblages at play

Process

Method description

Theoretical Approach

The initial stage of the project is a theoretical investigation into the field of ontology as an aspect of the architectural discipline. Within this theoretical work, the project challenges the artificial distinctions between nature and culture, subject and object, leading to a new approach towards an architectural design project, reconsidering the project as an assemblage of Cosmos, Bodies and Memories.

Site Visit & Field Studies

The theoretical investigation is conducted in direct relation to a first series of site visits, distributed throughout the upper Rhine valley. During the visits, which finally lead to the choice of a project site, the theoretical concepts are related to certain assemblages of bodies which concern themselves with moments of world-making, sympoietic ways of being and practices surrounding technicities in relation to specific environments. Some of the places visited are pottery workshops in the Alsace region, allotment gardens in Karlsruhe or a trout breeding in the Black Forest. Furthermore the site visits are used to gather materials and objects, which are used for further investigation.

After the choice for an abandoned paper-factory was made, a second series of site visits is conducted allowing for further observation and in-depth study of the place. Here especially the aspect of the factory in relation to certain bodies is investigated, revealing a new approach towards the body of the factory, as a spread-out

assemblage placed within many subjective environments. During these site visits, paper is gathered from the factory, as a base material for the mappings of the analysis, and the municipality visited, collecting all necessary building plans from the archives.

Mapping

As a first step towards the analysis, the previously investigated bodies on the site of the factory are catalogued. In a large scheme first interrelations between bodies are marked and thus build the base for the mappings that are conducted. The maps build up on the concept of extensive and intensive mapping. The analysis therefore focuses not only on spatial boundaries and thresholds, but more importantly also on intensities and how they are restrained or enhanced through technicities. In a series of Aceton prints, hand drawings and models, the affective relations of intensities are observed and expressed in an abstract way, building the base for the design implication.

Design

The design approach then builds up on the results of the mappings conducted. Especially moments of intensity between different bodies build the base for designed interventions. The attempt is then made to place aggregates within the existing structure, to enhance these but also transcode them, creating new sensorial environments, responding the rythms between bodies on the site.

Literature and general practical preference

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Chandler, D. (2018). *Ontopolitics in the Anthropocene: An introduction to mapping, sensing and hacking*. Routledge.

De Assis, P., & Giudici, P. (Eds.). (2019). *Aberrant Nuptials: Deleuze and Artistic Research*. Leuven University Press.

DeLanda, M. (2016). *Assemblage theory*. Edinburgh University Press.

Deleuze, G. (1988). *Spinoza: practical philosophy*. City Lights Books.

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Gorny, R. & Radman, A. (Eds.). (2022). *The Epiphylogenetic Turn and Architecture: In (Tertiary) Memory of Bernard Stiegler*. FOOTPRINT, 16(1).

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Latour, B. (2011). Love your monsters. Breakthrough Journal, 2(11), 21- 28.

Sauvagnargues, A. (2016). Artmachines: Deleuze, Guattari, Simondon. Edinburgh University Press.

Tsing, A. L. (2015). The Mushroom at the End of the World. Princeton University Press.

Von Uexküll, J. (1992). A stroll through the worlds of animals and men: A picture book of invisible worlds.

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)?

The topic of Cosmos, Bodies and Memories is meant to be a thorough investigation into the field of ontology as a part of the architectural practice. As this approach builds on very basic notions, no studio except Explore Lab allowed for the formation of such a way to approach the topic. As the outcome is consequently experimental and speculative, Explore Lab allowed me to investigate my own path and form my own programme without any form of restrictions.

It is my strong belief that Architecture as a discipline needs to be rethought, not as the practice of built objects, but as an investigative practice into the constant web of relations between built bodies and their environment. More importantly, how any built intervention affects our surroundings and how as architects can play a role to trigger a change of thought and perception, enabling people to think in new ways about our built environment.

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

The relevance of the project mainly stems from it being a practical investigation into the field of univocal ontology and its expression within the architectural discourse. This field allows for a complete reconsideration of our relation to our surroundings, which, in times of climate crisis, is necessary to transform not only architectural practices, but more importantly how the whole discipline finds its place within society today.