

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examenscommissie-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	Sofia Ines Ghiglani
Student number	5860849

Studio	
Name / Theme	Explorlab
Main mentor	Roel vande Pas
Second mentor	Stavros Kousoulas
Argumentation of choice of the studio	Explorlab is the only graduation studio in Architecture where students have full autonomy in selecting their research and design tutors, the project site, the topic, and the methodology. I wanted to develop a project with a strong theoretical foundation, so I knew I needed guidance from someone affiliated with the Theory and Philosophy chair. Additionally, I wanted to base my project in Argentina, where I am from. To carry out both a place-specific investigation and employ the exploratory, process-based methodology I was interested in, Explorlab was the most suitable studio.

Graduation project	
Title of the graduation project	The modulation of the limit
Goal	
Location:	Buenos Aires, Argentina
The posed problem,	This project investigates how architectural "limits" can be understood and transformed through an ecological framework. This includes studying the interrelations of fields, flows, values, and limits, and how they modulate each other over time. The abandoned Caseros prison in Buenos Aires becomes the site for testing this approach: how can a static and closed structure plastically evolve in response to its context, over time?

<p>research questions and</p>	<p>Main question:</p> <ul style="list-style-type: none"> - How can the architectural limit be understood as a dynamic and modulable entity, capable of individuating through processes of modulation and remodulation in response to contextual change? <p>Sub questions:</p> <ul style="list-style-type: none"> -What constitutes a “limit” in architectural design? -What are the elements that compose the ecology of the limit, and how do they interact? -What are different types of modulating operations, and how do they affect architectural limits? -How is an architectural limit modulated, and how does it in turn become an active modulator of its environment? -How can a process of modulation and remodulation individuate a limit over time? -What if architectural design were understood not as a projection of fixed outcomes, but as a dynamic, unfolding process of modulation? -How can the former Caseros penitentiary in Buenos Aires individuate over time in response to contextual events, becoming a buffer for the city’s arising tensions? -How can this temporal transformation be explained through the ecology of the limit as a plastic process of modulation and remodulation?
<p>design assignment in which these result.</p>	<p>The design consists of a series of speculative (re)designs of the abandoned Caseros prison, unfolding between 2000 (shortly before its closure) and 2026 (the project’s end). These scenarios propose successive transformations of the site based on shifting political, social, and economic conditions in Buenos Aires. The designs follow a cumulative process of destabilization and restabilization of programmatic, material, and technical</p>

	<p>aspects. These transformations enact concepts from Schizoanalysis (Guattari) and Assemblage Theory (Deleuze & Guattari, DeLanda), emphasizing architecture as an evolving set of relations rather than fixed forms.</p>
<p>[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.]</p>	
<p>Process</p> <p>Method description</p> <p>The project began with unstructured observations of ecological interactions—such as fruiting patterns and animal behavior—that led to the concept of the ecology of the limit through iterative cycles of analysis and synthesis.</p> <p>While this observational process continues informally, the core focus moved toward developing a theoretical framework. This included engaging with Deleuzian and Guattarian thought, which helped articulate a philosophy of transformation.</p> <p>Once the site—the abandoned Caseros prison—was chosen, I further explored Foucault's analysis of penitentiary architecture and its social function. This was combined with a schizoanalytical reading of the prison's role in society to understand its "initial state" for design.</p> <p>From this point, the focus of the project will shift toward design: mapping how the prison could have acted as a social buffer in moments of crisis, and how its architecture might have changed accordingly.</p> <p>Design scenarios will be generated iteratively along a 26-year timeframe, with each new scenario responding to previous states and external events.</p> <p>Across all iterations, the following design constraints remain:</p> <ul style="list-style-type: none"> - Material immanence: interventions are made using primarily on-site materials. - Molecular operations: small-scale, low-tech interventions that avoid commercial formalization. - Plastic transformation: each iteration builds from the previous; there is no tabula rasa. <p>The project, as a process of individuation, produces an evolving architecture that embeds the past within the present.</p>	

Literature and general practical references

The project is grounded in Guattari's Schizoanalytical Cartographies, adapted to an architectural lens through the lens of my proposed ecology of the limit. This is complemented by Assemblage Theory (Deleuze & Guattari; DeLanda), which allows for an understanding of change as emerging from interactions between material and immaterial elements—real, possible, virtual, and actual. Simondon's theories of individuation and transduction are also central. They frame architectural transformation as a response to tensions within systems, rather than pre-defined forms or functions. These ideas are used to map how the prison continuously reshapes itself through contextual interactions over time.

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

This project emerges from years of investigation -particularly in the Honours programme, electives, and personal research- into decoloniality. The theories that I am proposing attempt at a destabilization of binary dialectics and fetishization of taxonomies that form the basis of the colonial and exclusionary logics.

While these issues are often discussed in political and social sciences, architecture rarely questions its own complicity or explores how design can resist these patterns. My project proposes that this resistance lies in rethinking architecture not as a static, coded object, but as a temporal, dynamic, and relational process. Only through such a lens can architectural practice converge with decolonial theory.