

The Ephemeral Embassy

A CONTINUOUS RENEGOTIATION OF
INTER- AND MORE-THAN-HUMAN RELATIONS



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Thesis program 2023

The Royal Danish Academy - Architecture, Design & Conservation
Institute of Architecture and Culture
Political Architecture : Critical Sustainability

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CONTENTS

6	01 PREFACE
8	02 EXPANDING TIME AND SPACE FOR NEGOTIATION
	03 CONTEXT
13	Power of permanence, permanence of power
15	Compressed tensions
17	Industrial driver and dispute
21	Tracking the border
23	The border sprawl
25	Tracing the river
27	The water sprawl
	04 SITE
31	Intersecting lines of performance
33	Addition in plan
35	Erasure in section
37	Situated resources
	05 PROGRAM
41	Chaos-mos and multiplicity of matter
43	Juxtaposition of agencies
45	Methodology
47	Architectural proposition and matters of concern
49	UN sustainable development goals
51	Submission
	06 APPENDIX
54	Curriculum vitae
56	List of illustrations
59	Bibliography

01 | Preface

*"river [noun]
a natural flow of water that continues in a long line across land to the sea"¹*

The United Nations follow a definition of a state as an entity with "(a) a permanent population; (b) a defined territory; (c) government; and (d) capacity to enter into relations with other states."²

1 "River."
2 United Nations, Convention on the Rights and Duties of States.

First, we draw the line that separates land from water.
And redraw it every time it erases in flood.

Then we draw the line that divides land into parcels of territory.
And reinforce it with structures, institutions and regulations.

As I first arrived at Northern Ireland - not physically at the territory of Northern Ireland - but at a map of Northern Ireland, I started wondering. A wonder appearing out of the features that this maps contained: land, water, borders, and as I zoomed in: road infrastructure, settlements. A certain point appeared odd to me: the last intersecting point of the representations of border and river in the North-West corner of Northern Ireland. What forces had pushed the border to leave the course of the river and established it to be elsewhere than where a nature-borrowed¹ marker had enabled it till this point?

From this very first encounter it was quite clear that the border is an object of design. What soon became apparent was: so is the river.

Even though the border and the river are products of different design methodologies, they seem to have something fundamental in common: Both are a line and the choice of a moment.² A line that simplifies before it complicates, separates before it unites, most often with some purpose of mastering and controlling.

Still, we use the terminology of the line and the simple imagination that it brings about without considering it's complex and fluctuating nature. We snap to the line in our imagination as we snap to lingual definitions and classifications in sense-making and decision-enabling discourses and in the way we construct our world.

This program does otherwise. It re-assembles the design methodology of river and border to re-render the space of misunderstanding³ as a space of possibility.

1 Haushofer, Grenzen in Ihrer Geographischen Und Politischen Bedeutung.

2 Cunha, The Invention of Rivers : Alexander's Eye and Ganga's Descent.

3 Despret, "The Becoming of Subjectivity in Animal Worlds."

02 | Expanding time and space for negotiation

"Philosophy, science, and art want us to tear open the firmament and plunge into the chaos. We defeat it only at this price. And thrice victorious I have crossed the Acheron. The philosopher, the scientist, and the artist seem to return from the land of the dead. What the philosopher brings back from the chaos are variations that are still infinite but that have become inseparable on the absolute surfaces or in the absolute volumes that layout a secant [sécant] plane of immanence: these are not associations of distinct ideas, but reconnections through a zone of indistinction in a concept. The scientist brings back from the chaos variables that have become independent by slowing down, that is to say, by the elimination of whatever other variabilities are liable to interfere, so that the variables that are retained enter into determinable relations in a function: they are no longer links of properties in things, but finite coordinates on a secant plane of reference that go from local probabilities to a global cosmology. The artist brings back from the chaos varieties that no longer constitute a reproduction of the sensory in the organ but set up a being of the sensory, a being of sensation, on an anorganic plane of composition that is able to restore the infinite."¹

1 Deleuze and Guattari, What Is Philosophy? 202-203.

The Ephemeral Embassy as the architectural proposition renders a composition of matter that expands time and space for continuous negotiation and re-negotiation.

of
inter-Human relations
more-than-Human¹ relations
and the vibrant² relations of relations : assemblages

not subordinate but juxtaposed

within
a public space
an urban wetland
the embassy itself

The embassy as a variety, a being of the sensory and of sensation³ tries to bring home the ecologies of matter, reclaiming inclusive access to human agency in a proxy-place of power struggles and at the same time reconciling our relationship to the vibrant matter - or 'the-more-than-Human', also often featured as nature⁴ - that is more than a mere backdrop, but the composition of the world itself.

The aim of the Ephemeral Embassy is not to provide meaning and inventing sense but to architecturally attune to impact-ac-knowledgment in material 'negotiation' processes. Thereby challenging the traditional architectural projective thinking and modes of acting.

"[...] we all are engaged in practices of interspecies attunements, although not necessarily with humans. As we train, we transform, becoming something not outside our species, but still more than a static species enclosure. We attune to new relations and apparatuses with which we had not been familiar before; we continue to impose our own, but we aim to keep them open enough to work well with those of others."⁵

1 Tsing, "When the Things We Study Respond to Each Other: Tools for Unpacking 'the Material'."

2 Bennett, Vibrant Matter: A Political Ecology of Things.

3 Deleuze and Guattari, What Is Philosophy?

4 Wulf, The Invention of Nature.

5 Tsing, "When the Things We Study Respond to Each Other: Tools for Unpacking 'the Material'", 19.



3.1 Satellite image of Ireland and Great Britain.

POWER OF PERMANENCE, PERMANENCE OF POWER

Stability
Durability
Fixity
Changelessness
Immutability

The euro-centric idea of civilization, which the British subscribed to, and with it the extension and preservation of power, rests to a wide extent on controlling nature to serve human needs, casting aside the agency of the vibrant matter¹ surrounding us. The political theory that later arose from the Peace of Westphalia has long understood territory as a stable spatial platform where dynamic social processes play out.²

*"rivers are not the first products of the act of separation; land and water are. They are brought into being by the drawn line out of the ubiquitous wetness [...]. What follows in the divided ground of land and water is not just the river that has proved so successful in putting water to work for land through infrastructures of drainage, irrigation, water supply transportation, and so on; what follows is also the land coveted by colonialism [...]."*³

When territory is the geographical rendering of power, permanent territory becomes a prerequisite for permanent power. Always chasing its utopian notion. Always fighting time, transformation of forces.

Apart from resulting in human exploitation and affliction, the pursuit to control nature and maintain it in a sort of static state has paradoxically enough led to a human disturbance so extensive that we as a single species have become a natural force threatening entire ecosystems and within them our own very existence.

¹ Bennett, Vibrant Matter: A Political Ecology of Things..

² Bremner et al., Monsoon as Method: Assembling Monsoonal Multiplicities.

³ Cunha, The Invention of Rivers : Alexander's Eye and Ganga's Descent, 290-291

- 1170 — First English involvement in Ireland
- 1610 — Ulster Plantation begins
- 1689 — Siege of Derry, the apprentice boys close the gates on King James II
- 1690 — Battle of Boyne, William of Orange defeats James II
- 1695-1728 — Penal Laws
- 1801 — Act of The Union, establishment of The United Kingdom of Great Britain and Ireland
- 1845-1848 — The Potato Famine
- 1886 — First Home Rule Bill defeated
- 1893 — Second Home Rule Bill defeated
- 1912 — Third Home Rule Bill passed
- 1913 — Ulster Volunteer Force (UVF) formed
- 1912-1920 — New plans for Home Rule with Partition
- 1916 — Easter Rising and The Irish Republican Army (IRA) formed
- 1920 — Partition, Government of Ireland Act



3.2 The Londonderry Plantation, 1625.

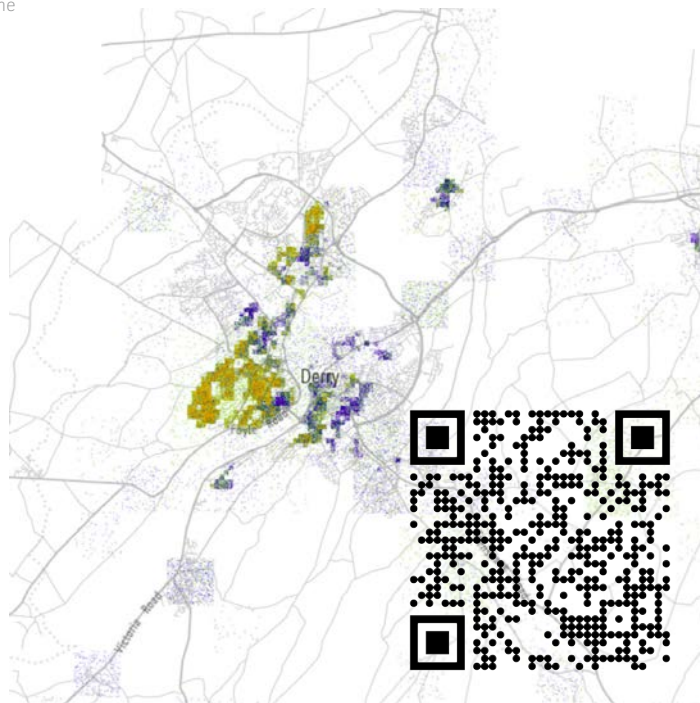


3.3 The Ulster Plantation.

- 1921 — Irish Free State legalized
- 1948 — Republic of Ireland Act granting Ireland full independence
- 1967 — Civil rights protests begin
- 1972 — Bloody Sunday
- 1968-1998 — The Troubles
- 1992 — Maastricht Treaty, foundation of the European Union, signed, increasing European integration
- 1993 — Establishment of the European Single Market
- 1998 — Good Friday/Belfast Agreement signed
- 2016 — Brexit referendum resulting in the UK leaving the EU
- 2020 — Brexit transition period ends
- 2023 — Northern Ireland is without a government



3.4 Segregationist demarcation in Derry/Londonderry.



3.5 Animation of the continuing and increasing segregation between Protestants/loyalists/unionists and Catholics/nationalists/republicans in the city of Derry/Londonderry.

COMPRESSED TENSIONS

After the northern part of the island of Ireland had proved to be resistant to British rule for centuries, in 1610 King James I invented a colonization scheme where land was expropriated and given to Scottish and English settlers to establish permanent settlements. This scheme was called ‘plantation’.¹

From a colonist’s perspective, the Ulster Plantation, which the Plantation of Londonderry was a part of, was an overwhelming success in displacing and controlling the Irish population and exploiting their lands to serve the needs of Great Britain.

The city of Derry/Londonderry was established as a plantation city and managed by the Londonderry Corporation.² At the end of the period of plantation, during the potato famine, a large majority of goods produced on the island of Ireland was exported despite a starving local population, a million Irish people died and another million emigrated, many leaving from the port of Derry/Londonderry.

After the third Home Rule Bill was passed resulting in resistance from the newly formed loyalist paramilitary group (UVF), new plans for home rule with partition started forming. This led to the island of Ireland being divided into a North and a South, the North having a protestant majority and the South being mainly catholic. The North, though, still had a large portion of Catholic inhabitants, and so former tensions on the island of Ireland had with partition been isolated to Northern Ireland. These growing tensions led by the end of the 1960s to civil rights protests that with escalating sectarian violence transformed into a civil war.

Even though the Good Friday/Belfast Agreement reinstated peace in 1998, enabled by the signing and implementation of the Schengen and Maastricht Treaty³, the segregation between Protestants/loyalists/unionists and Catholics/nationalists/republicans has continued till today.

In Derry/Londonderry this segregation is, unlike in Belfast, increasing,⁴ and the river has become a divider within the urban fabric more than the connection to an “other” that it used to be.

1 Ulster-Scots Agency, “The Plantation of Ulster (1610-1630)”

2 Mitchell, On The Banks of the Foyle.

3 Hayward, The Irish Border.

4 McCaffery, “Divisions in Northern Ireland.”



3.6 Derry/Londonderry quays.

INDUSTRIAL DRIVER AND DISPUTE

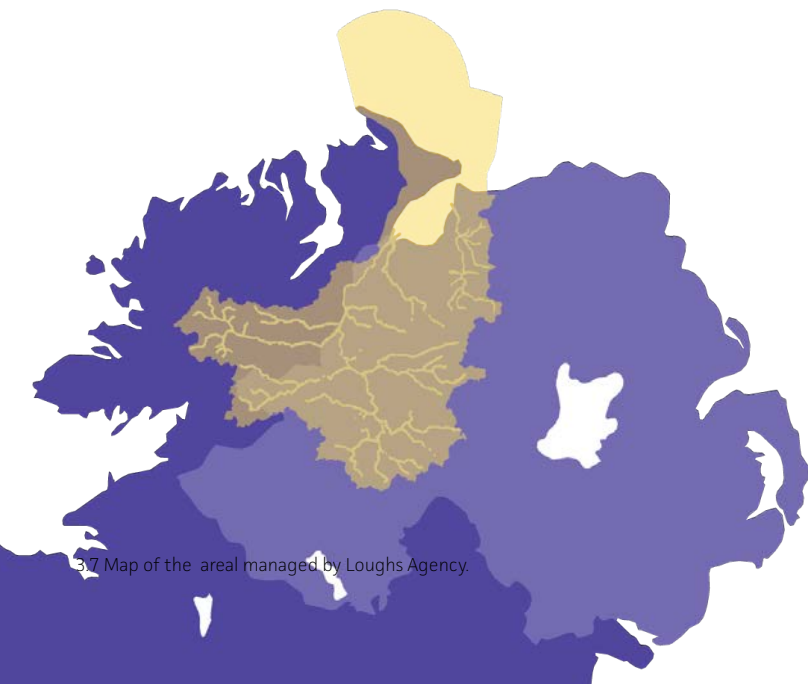
The River Foyle has played an important part in the development of Derry/Londonderry. The city's location near the mouth of the river and therefore its close access to the Atlantic Ocean made it a point of entry and departure for cross-country and -continental transportation and trade.¹

The river as an industrial driver also became evident as it posed as the testing ground for the 'Beetling engine' - used to obtain a luster finish of linen fabrics - which revolutionized the production of linen using the forces of the strong stream.² Derry/Londonderry later laid ground for a world leading shirt manufacturing industry.³

As Home Rule with the partition of the island of Ireland was considered an internal British affair, the sea surrounding the island was not delimited in the Government of Ireland Act 1920. Shortly thereafter, when the Anglo-Irish Treaty was signed and the Irish Free State established, the matter of delimiting the sea became apparent.⁴

Although the continental shelf was delimited in 1988⁵, the territorial sea surrounding Northern Ireland is disputed to this day. This includes the part of the River Foyle running through Derry/Londonderry.

In practice the river is managed by the bilateral agency, Loughs Agency, established under the Good Friday/Belfast Agreement.⁶



3.7 Map of the areal managed by Loughs Agency.

1 Mitchell, *On The Banks of the Foyle*.

2 Morley, "Flax to Linen."

3 McCluskey, "The Legacy of the Derry Shirt Factories."

4 "Irish Free State (Consequential Provisions) Bill."

5 Agreement between the Government of the United Kingdom of Great Britain and Northern Ireland and the Government of the Republic of Ireland concerning the Delimitation of Areas of the Continental Shelf between the two Countries.

6 Loughs Agency, "About Us."



3.8 Seamless demarcation of the Irish/Northern Irish border.

TRACKING THE BORDER

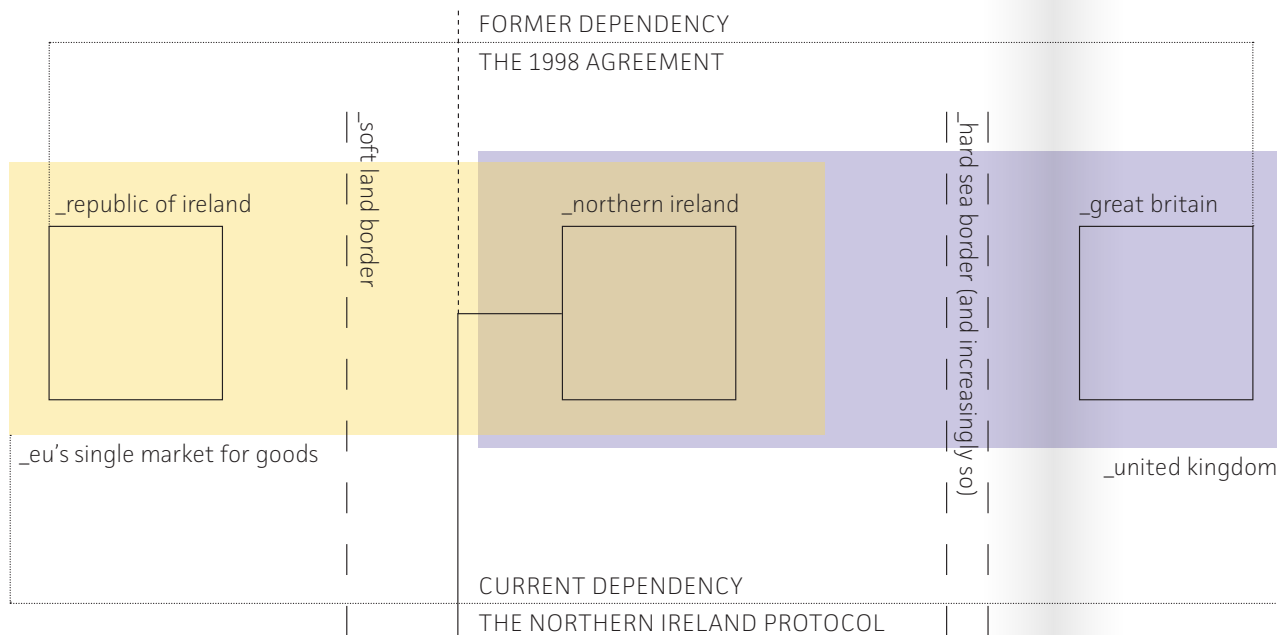
*"§1, nr. 2 [...] Northern Ireland shall consist of the parliamentary counties of Antrim, Armagh, Down, Fermanagh, Londonderry and Tyrone, and the parliamentary boroughs of Belfast and Londonderry, and Southern Ireland shall consist of so much of Ireland as is not comprised within the said parliamentary counties and boroughs."*¹

The **delimitation** of a border is the written agreement between bordering States that manifests the existence of the border. It can be accompanied by a map and/or specified by geographic coordinates. The present delimitation of the Northern Irish border is as it was delimited at the time of partition a century ago.

The **demarkation** of a border is the physical marking of the border on the ground, and the primary purpose is to make the border identifiable on the ground. A border doesn't have to be demarcated in a specific way since it's the worded delimitation that is legally binding. Though aligned delimitation and demarcation is crucial to a border being officially recognized and non-disputed. The demarcation of the Northern border is almost completely seamless.

Before the era of surveying and mapping, which has exponentially increased over the past 200 years, borders mainly followed natural dividers in the landscape. These nature-borrowed boundaries, "naturelehnte" as Karl Haushofer defines them, served not only as inputs to delimitative descriptions but as the very markers that enabled this delimitation. Demarcation and delimitation thereby enable one another, and new and changing borders can take off from both a change in delimitation and demarcation.

The Republic of Ireland and the UK are the two bordering nation states, but since the delimitation is now also enforced by the Northern Ireland Protocol, the EU might become a party to a renewed delimitation negotiation and thereby tipping the political power scales. Northern Ireland seems to have little agency in co-shaping the nature of the border although the matter still determines the overall political landscape in Northern Ireland: It has been without a government since February 3rd, 2022² as the Democratic Unionist Party refuses to restore power-sharing, as required under the 1998 Agreement, as a result of the changed border.³



1 An Act to provide for the better government of Ireland, 1.

2 "It Has Been Xxx Days since Northern Ireland Had a Government."

3 Gerdes, "The Invention of the Northern Irish Border."



3.10 The border sprawl.

While physical demarcation is a manifestation of power at the delimited border, border control can also be exercised remotely within most kinds of state-sponsored institutions. As the Northern Irish border is seamlessly demarcated, places of institutional demarcation is where the border is mainly felt. Within this quite broad notion of institutional demarcation, is the narrower term 'border institution', which is an institution whose main target is to control cross-border flows at land, air and seaports. Institutional demarcation has an opportunity of performing both as lines of separation and as lines of connection.¹

THE BORDER SPRAWL

The border itself is a product of design. Even though nature-borrowed boundaries might enable the very delimitation and serve as the physical demarcation of it, the border is a line drawn and thereby a line imposed. Imposed and negotiated, sometimes related to existing boundaries, by agents that wish to preserve, extend, and exercise their power.

The invention of the Northern Irish border is based on an increasingly complex customized delimitation that challenges the modern understanding of sovereignty by separating constitutional, legislative, and executive power, and is steered by the 'peaceful' intention to prevent reigniting former conflicts. The invention of the Northern Irish border is also formed by the hyper-reality of its representations created by third-party agents operating on neoliberal capitalistic market terms. Furthermore, the invention of the Northern Irish border is defined by heavily securitized institutions manifesting it and determining its performance and perceptions towards it.

Even though the delimitation of the Northern Irish land border has been consistent for a century, the Northern Irish border-scape arising from it has revealed its fluctuating nature. This broader notion of border flux [or border sprawl] presents us with the opportunity of no man's land. An awareness of the design methodology of the Northern Irish border might contribute to reinventing it, not by redrawing it and reproducing the inventory of it, but by complicating it, before simplifying it, and understanding its capability to unite before separating.²

¹ Gerdes, "The Invention of the Northern Irish Border."

² Gerdes, "The Invention of the Northern Irish Border."



3.11 Analytical floodplain of the Foyle.



3.12 Hypothetic axonometric meandering development of the decontained river. >

3.13 Meander studies. >>

TRACING THE RIVER

Moving along the river's edge, we experience a difference of 'this is accessible to us, and this is not'. "*Somewhere is land that is not water, somewhere is water that is not land.*"¹ We experience the flow of water, and if we return, we might experience a change in the height of the water's surface. What we might not experience is the movement of the watercourse as it happens within a time frame that is not home to the length of human lives.

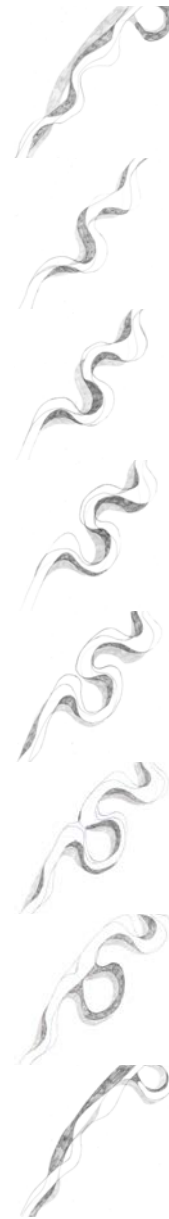
The forces of the river are rooted in different temporalities.

The continuous current (y)
The tide and ebb; flood and drought (z)
The erosion and deposition of material (x)

These temporalities not only expand a three-dimensionality of forces, but they meet, intertwine, intervene and react together in creating events of stream, turbulence, high tide, low tide flood and drought; displacing material and matter. Continuously redesigning watercourse and wetlands, providing a riparian zone which regulates the transfers of energy and material between terrestrial and aquatic ecosystems.²

Named after the Meander River in Ancient Greece, today's Turkey, a meandering river is a river whose watercourse has a sinuosity³ of 1.5 or more. The forces of the water in a meandering river creates a secondary helicoidal flow that displaces material along the course, creating meander arches, that amplify and migrate downstream, eventually breaking through due to water pressure and leaving oxbow lakes within the riparian zone.⁴

This global condition of water forces have to a large extent been culturalized in both language, mathematics and artistic representations.



3.14 Manhole cover with meander ornament.

1 Daniel Urban Kiley Lecture: Dilip Da Cunha, "The Invention of Rivers."
2 Pusey and Arthington, "Importance of the Riparian Zone to the Conservation and Management of Freshwater Fish: A Review."
3 A river's sinuosity is the ratio between the length of the watercourse to the straight line between the same two points.
4 Charlton, Fundamentals of Fluvial Geomorphology.



3.15 Water infrastructure in Derry/Londonderry.

THE WATER SPRAWL

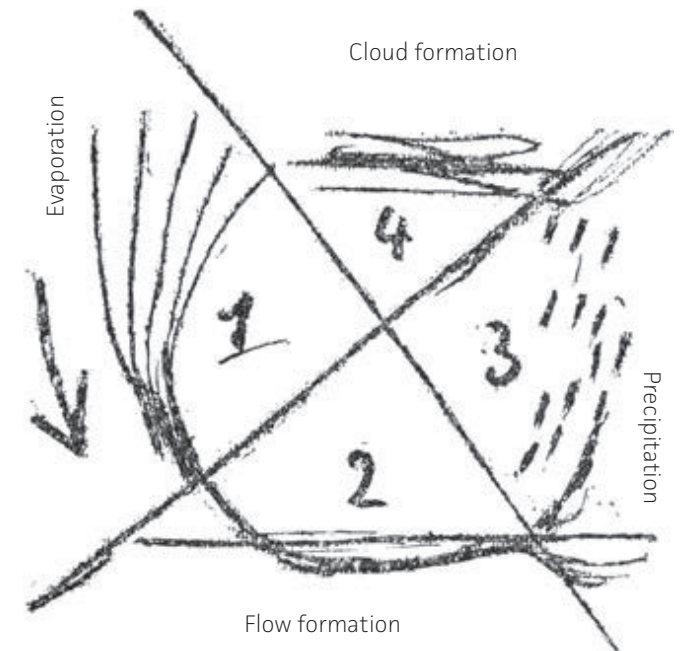
"We use the line to make the separation, but also to image it in maps, imagine it in our minds and enforce it with regulations and constructions on the ground."¹

The river is as well as the border an object of design. A design methodology that anchors in the moment of flow formation within the hydrological cycle. This is the moment where the line between land and water is drawn and the act of separation carried out. This design imagination takes little notice of the ubiquitous wetness of which the river along with all living matter is brought into being. We construct our world with the same methodology in mind: Flood is a violation of this line, pipes and drains a way to prevent it.

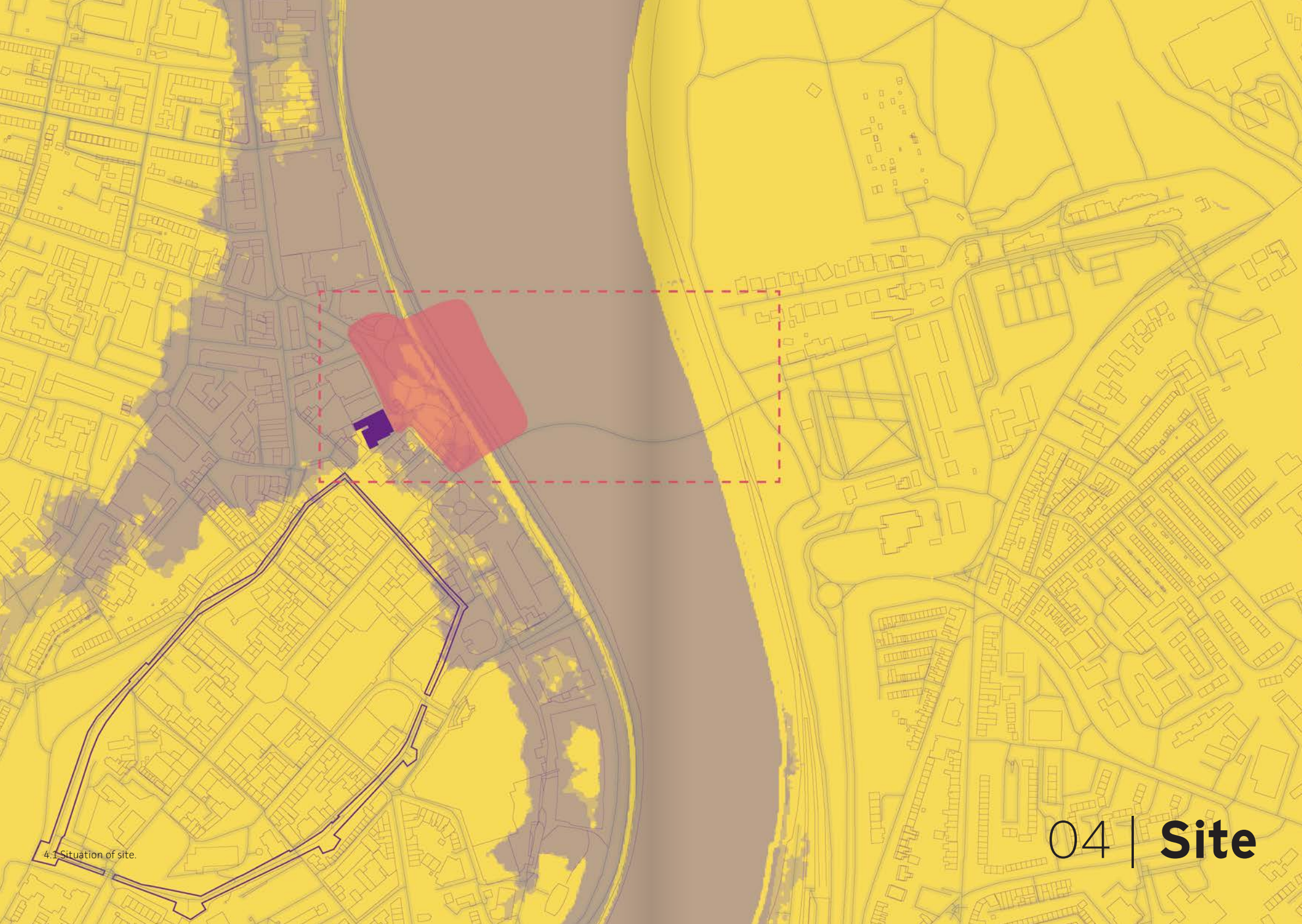
"The vast majority of people today, certainly those educated into the map, inhabit a surface articulated with rivers and their extension in pipes and drains. To an extent, they have little choice; their properties, laws, plans, infrastructures, histories, even everyday conversations assume it."²

1 Daniel Urban Kiley Lecture: Dilip Da Cunha, "The Invention of Rivers."

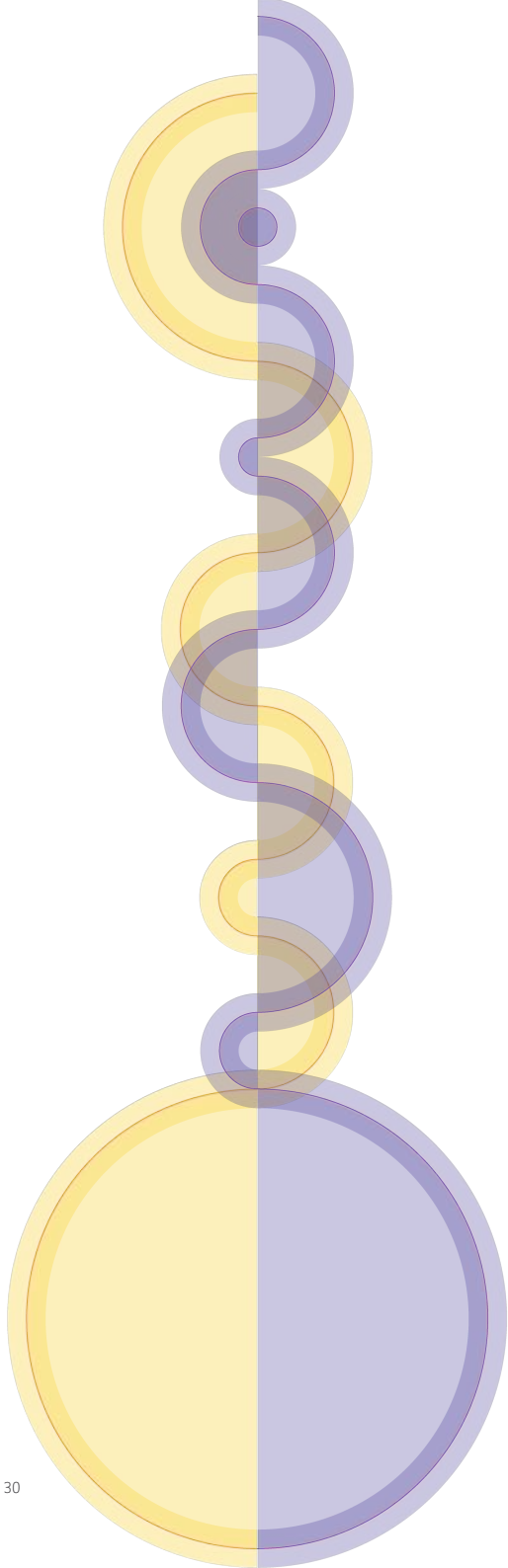
2 Cunha, The Invention of Rivers : Alexander's Eye and Ganga's Descent, 275.



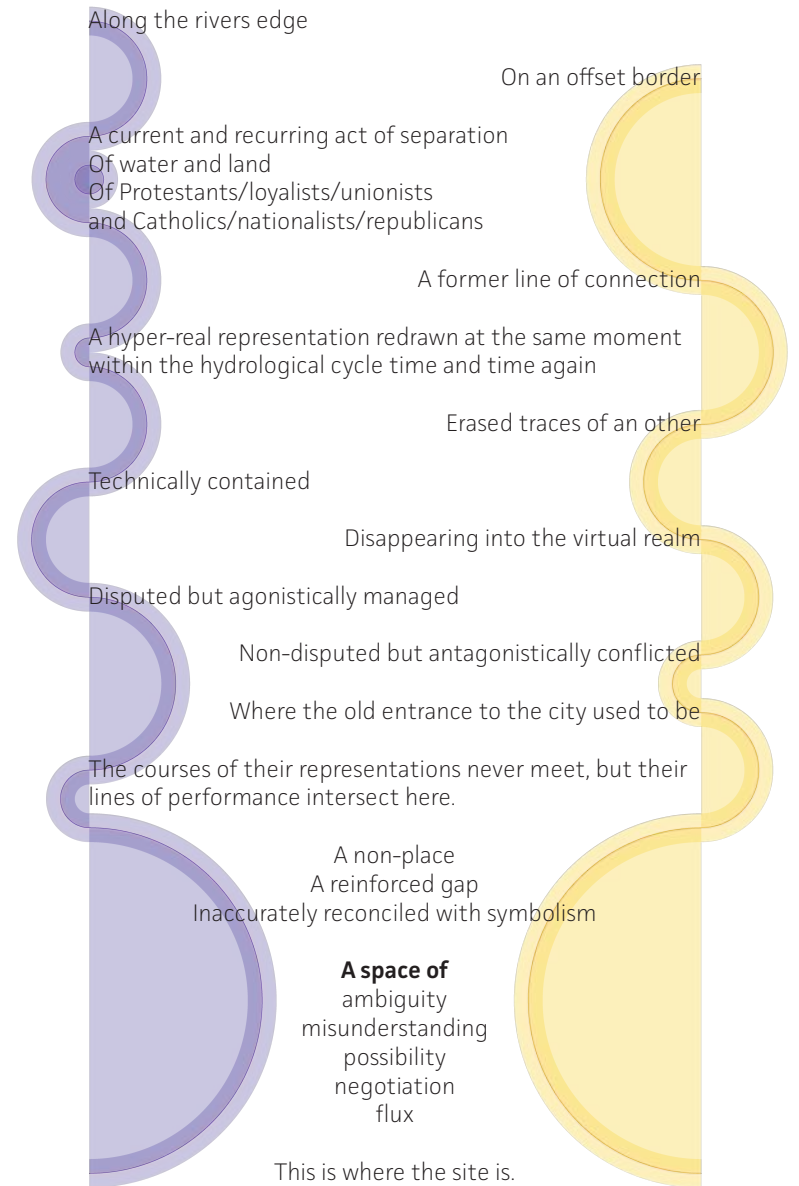
3.16 Diagram of the hydrological cycle.



4.1 Situation of site.



INTERSECTING LINES OF PERFORMANCE





4.3 Historical development of landfilling and containing the river, 1625 - present.

ADDITION IN PLAN

Since the permanent plantation settlement in Derry/Londonderry, resourceful human agency has incrementally landfilled and contained the river to expand and protect the city from the forces of the river, its shifting watercourse and resulting wetlands that have entirely disappeared within the present urban fabric.

"The English noun PLAN comes from the French noun plan 'a sketch, diagram, drawing, ground plan, plane surface,' from the adjective plan 'flat, even, plane (in geometry).' French plan is a Latinized form of plain (with the same meanings), from the Latin adjective plānus 'flat, level, horizontal, two-dimensional, plane (in geometry).' The French noun plan is also partly an alteration of the earlier French noun plant, a derivative of the verb planter 'to plant, drive in, stick in, fix in place,' from Latin plantāre 'to set in place, fix in place, plant, transplant.'

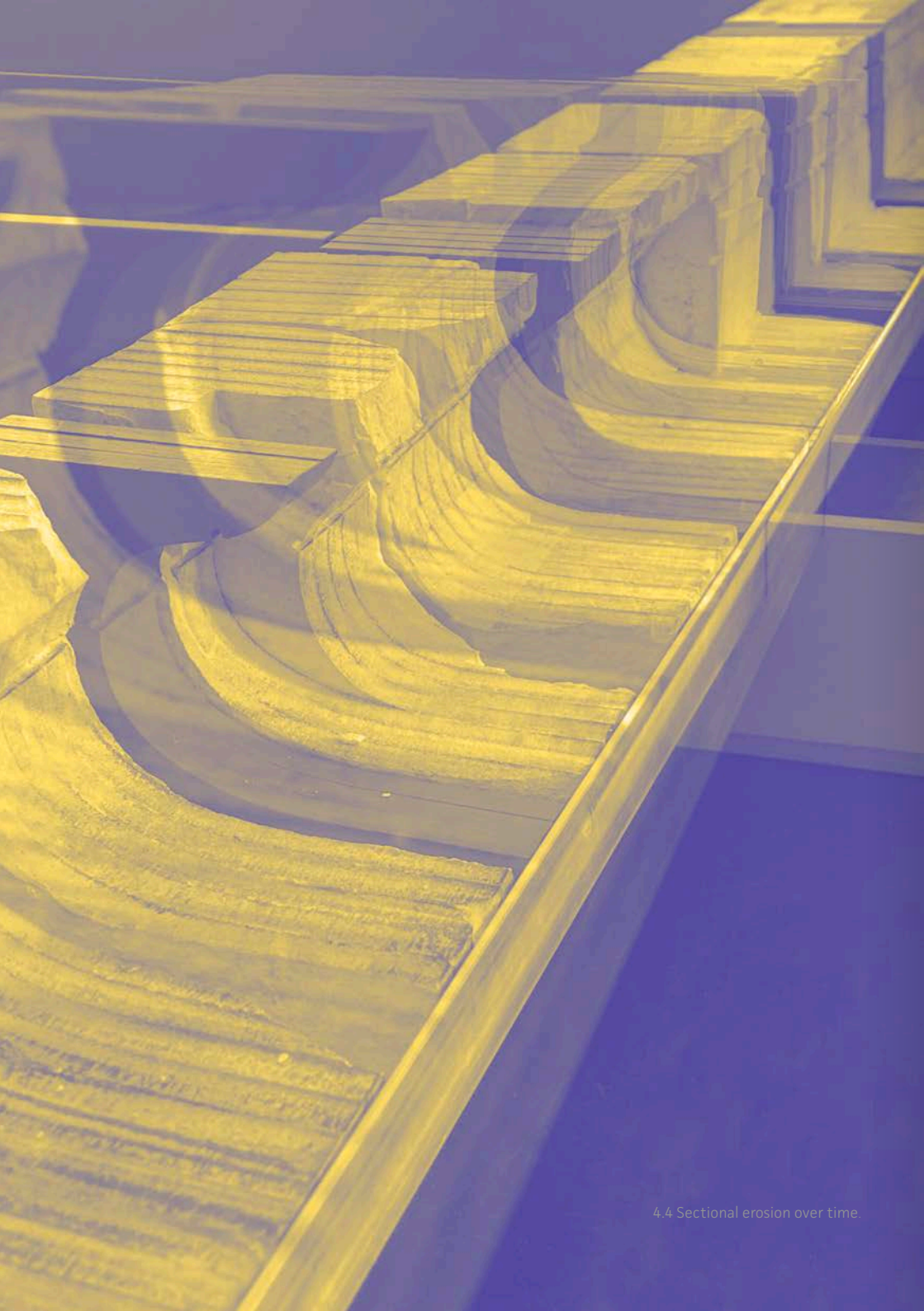
The meaning 'an organized proposal or scheme of action' first appeared in 1635; the more etymological meaning 'a drawing or diagram of an object made by projection on a horizontal plane' appeared in 1664."¹

As custom procedures have moved into the virtual realm and with the port moving to the docks at Lisahally on the opposite side of the river closer to the river's estuary in 1993, the landfilled area from the latest custom house to the quayside has turned into what Marc Augé would call a 'non-place'. The part immediate to the custom house was redeveloped in 2022, though not changing but rather amplifying its non-place character.

"The space of non-place creates neither singular identity nor relations; only solitude, and similitude."²

¹ Random House, "Plan."

² Augé, Non-Places: Introduction to an Anthropology of Supermodernity, 103.



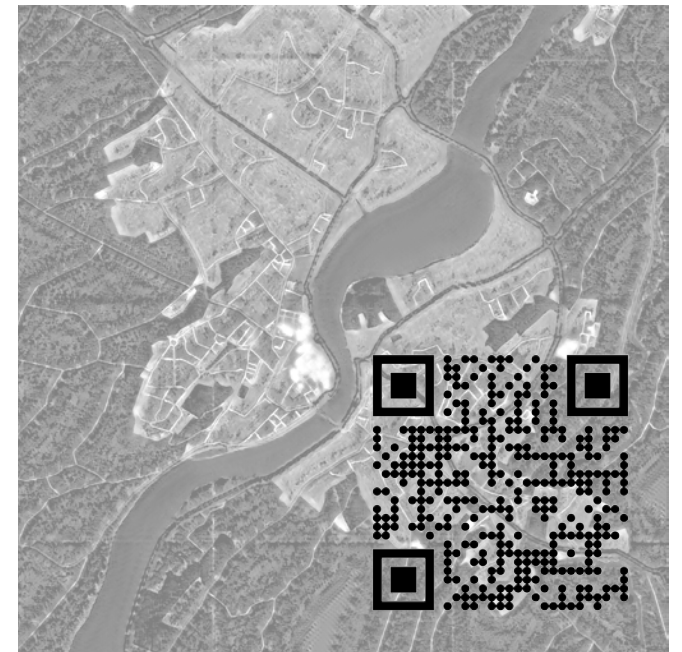
4.4 Sectional erosion over time.

ERASURE IN SECTION

The result of the secondary helicoidal flow in a meandering river is the displacement of material from one bank to another. These more-than-human forces undercut the lines drawn in plan at the shifting river's edge only becoming apparent when the erosion and disposition of material reaches the water's surface.

Instead of existing and acting with the forces that delve beneath the surface of the plan, we project and draw a line at the river's edge, extrude and construct it so that all plans no matter their position become the same. Thus only permitting the plan to inform the section and not the section to inform the plan. Making the section obsolete, a mere projection of a projection.

The section as a projection of a projection reduces it to a part of a kind of tectonics that only embraces spaces of fundamental understanding and not chaotic spaces of misunderstanding.



4.5 Artificial intelligent speculation of a future urban fabric driven by the forces of the river and privileging the section in informing the plan.



SITUATED RESOURCES

"Objects are unique. Objects can't be reduced to smaller objects or dissolved upwards into larger ones. Objects are withdrawn from one another and from themselves. Objects are uncanny. Objects comprise an untotizable non-whole, not-all set that defies holism and reductionism. There is thus no top object that gives all objects value and meaning, and no bottom object to which they can be reduced. If there is no top object and no bottom object, it means that we have a very strange situation in which there are more parts than there are wholes!"¹

The current carries sediments. Sediments that are disposed and eroded, human-fired into bricks, geo-morphed into slate and schist. The moon carries tide and ebb, the sun weather and light. Humans carry social structures, narratives, "meaning". In religion, politics and policies.

These parts create space: an object. Again eroded by time: another object. A space and a time that is not a pre-given background, but an emergent property of the parts, the objects.

The situated resources do matter. As they are. In what they are. In their qualities. In the assemblages and feedback loops that they are parts of.

A brick is a brick is a brick, and gravity an emergent property of it, as gravity is also gravity that is gravity.

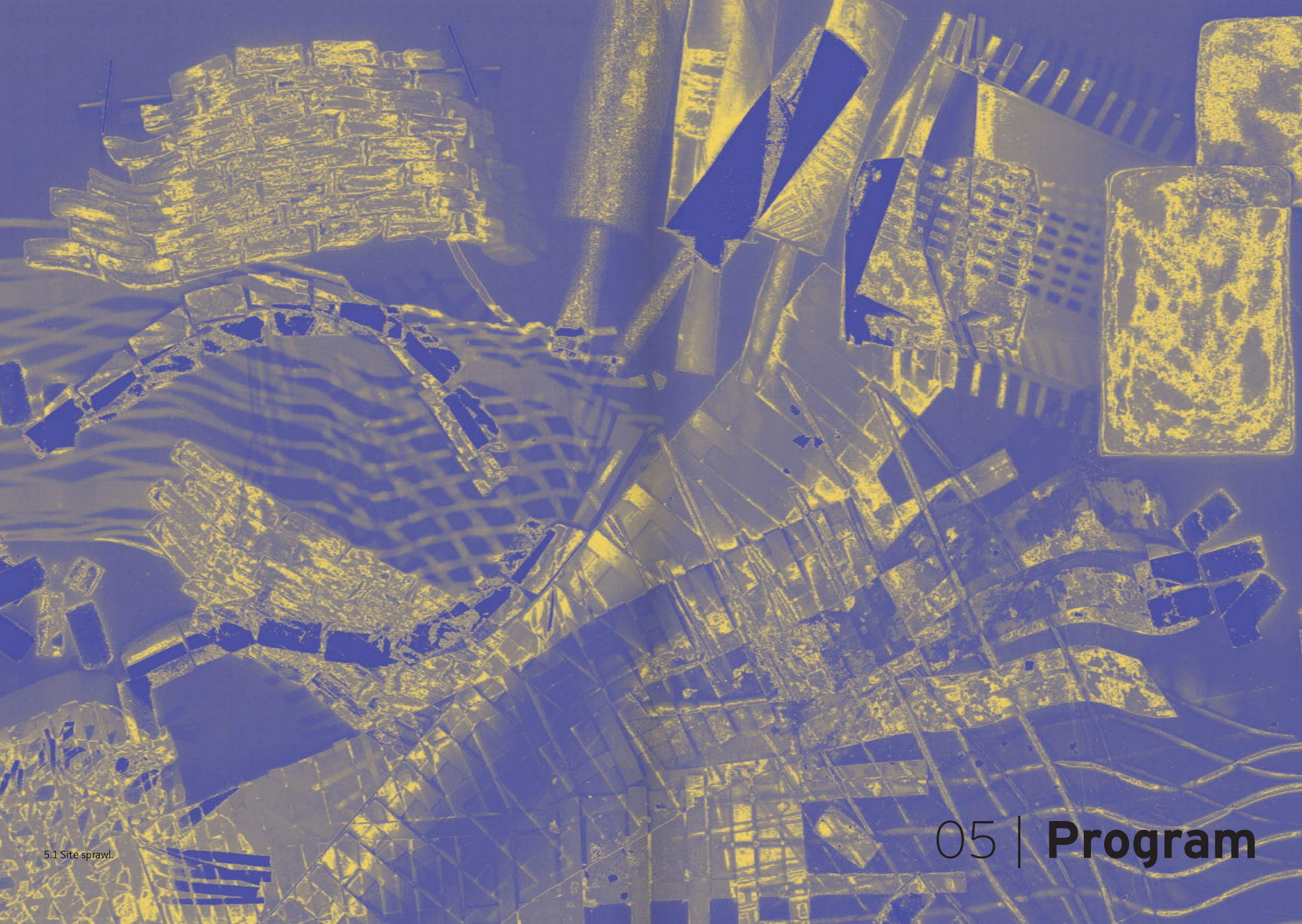
"... OOO [object-oriented ontology...] allows us to think of beings as irreducible and unique, yet composed of a host of others: a crowded universe, teeming with multitudes."²

"[...] because all the relations between the objects and within them also count as objects. [...] Objects in this sense are fundamentally not subject to phallogocentric rule. What we encounter in OOO is a Badiou-like set theory in which any number of affiliations between objects can be drawn."³

An object is not only real when we perceive it. Or something in relation to something else. It is also that.

4.6 Situated resources

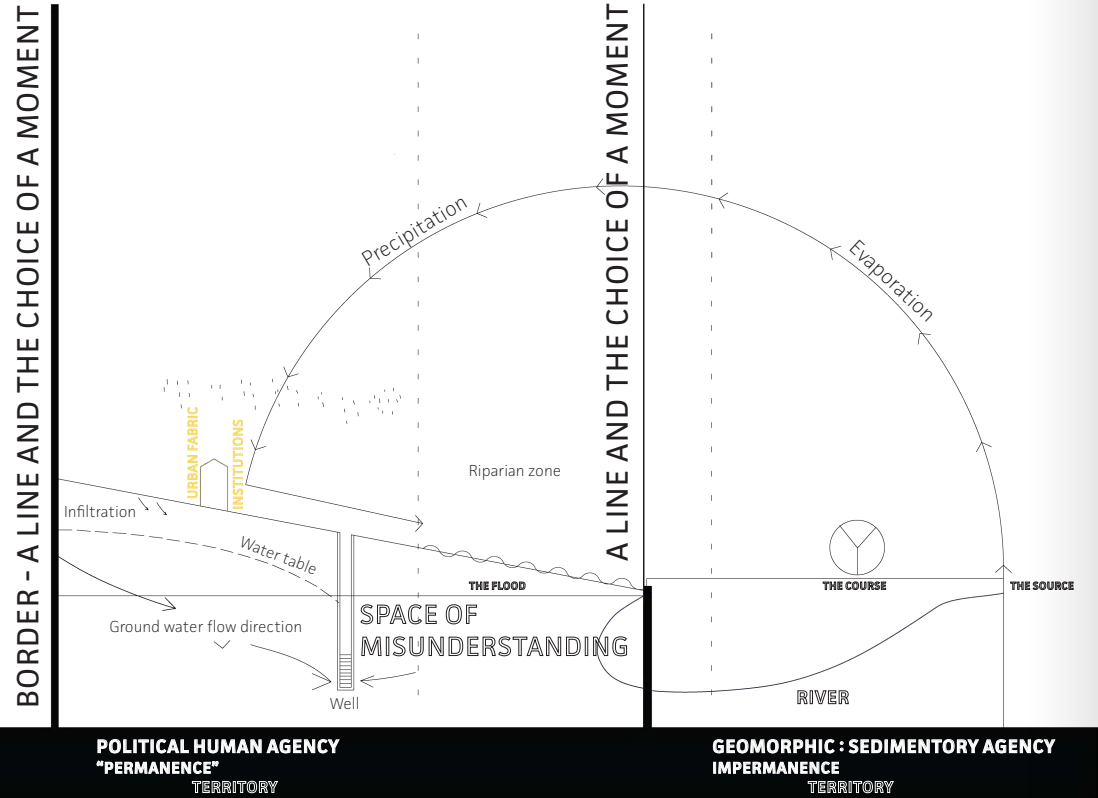
1 Morton, "Architecture Without Nature", 25.
2 Morton, "Architecture Without Nature", 22.
3 Morton, "Architecture Without Nature", 25.



5.1 Site sprawl.

REPRESENTATION

PERFORMANCE



5.2 Diagrammatic chaos-mos and multiplicity of matter.

CHAOS-MOS AND MULTIPLICITY OF MATTER

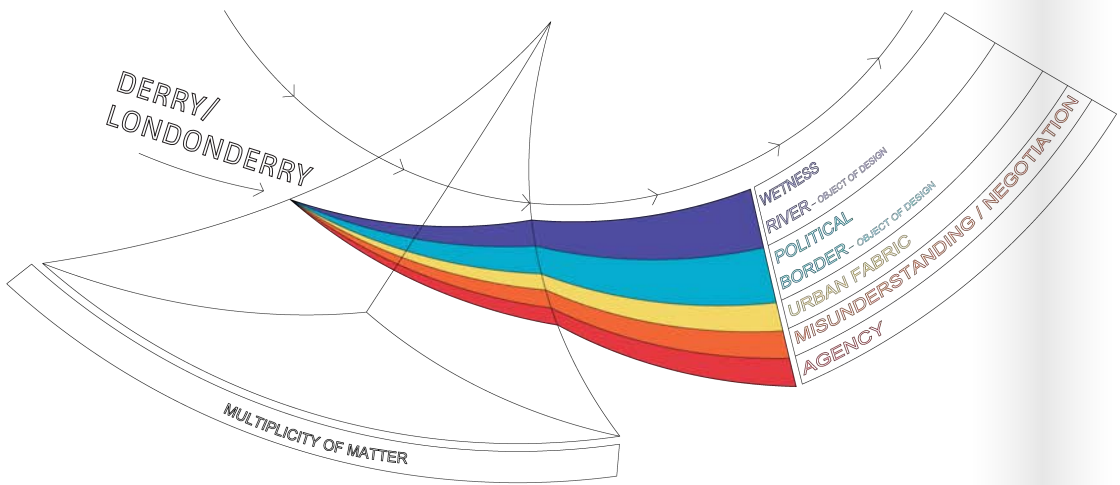
The architectural program situates itself within a chaos-mos, where expanding matter to - not only but also - a question of relations between a multiplicity of matter is the driving factor for the architectural proposition.

*"Art is not chaos but a composition of chaos that yields the vision or sensation, so that it constitutes, as [James Augustine Aloysius] Joyce says, a chaosmos, a composed chaos - neither foreseen nor preconceived. Art transforms chaotic variability into chaotic variety [...]. Art struggles with chaos but it does so in order to render it sensory."*¹

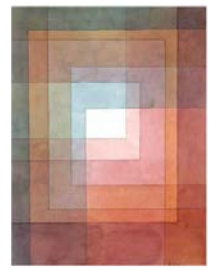
One way to render chaos sensory is through the lens of the prism. It constitutes a kind of wavy chaos-mos that is subject to refraction and deflection. The prism opens up to certain possibilities of event and encounter, as drops of rain refracting the rays of the sun create rainbows: an event always present somewhere at the point of precipitation within the hydrological cycle, but at the encounter revealing an experience of serendipity.

The creation of chaos-mos is inseparable from agency, as it relies on agential cuts to compose the chaos.

*"Through intra-actions, agential cuts make forms of materiality possible. Her [Karen Barad's] most important example is physicist Niels Bohr's demonstration that light is both a stream of particles and a wave, depending on the apparatus used to study the light, and thus the agential cut. My argument here is that neither apparatuses nor agential cuts need be human. Might not other beings also make agential cuts, in the sense of introducing apparatuses that shape the emergence of matter and the material?"*²



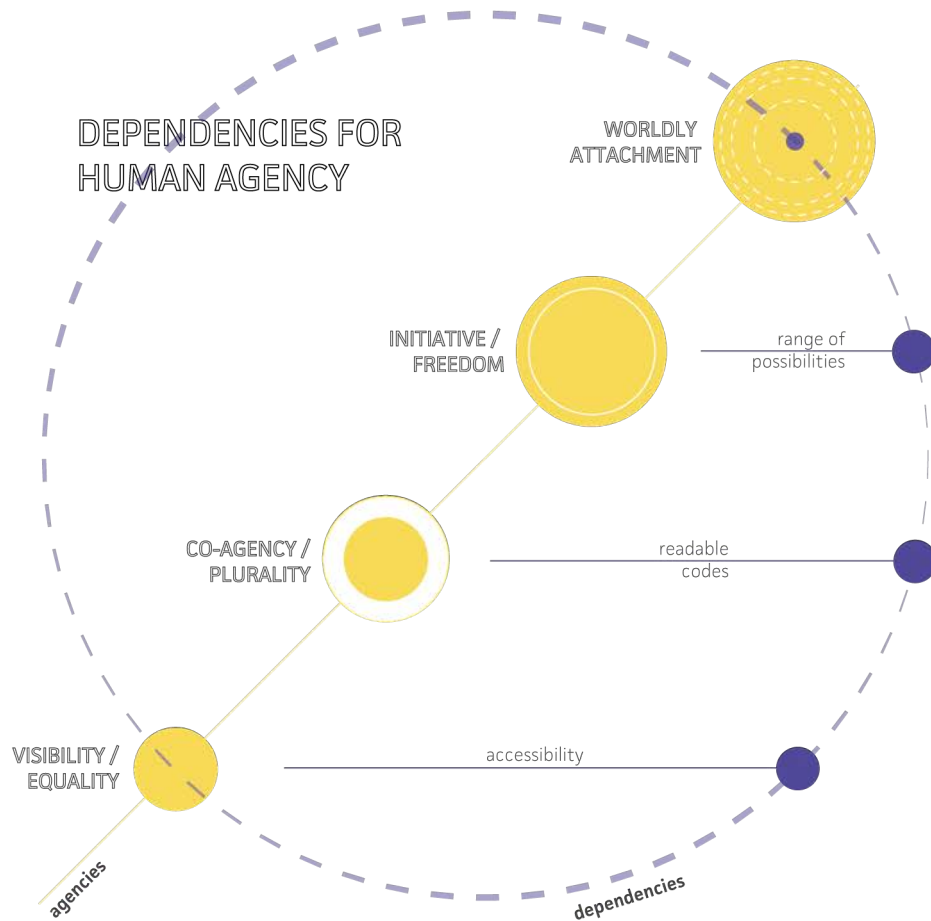
5.3 Agential cut in the making of a prism. And maybe also an experience of serendipity?



1 Deleuze and Guattari, What Is Philosophy?, 205.
 2 Tsing, "When the Things We Study Respond to Each Other: Tools for Unpacking 'the Material'", 18.

JUXTAPOSITION OF AGENCIES

Human / sociological / political / lingual
 More-than-human / material / geomorphic / energetic
 Representative



5.4 Agencies : dependencies within public space.

The desire to bring together agencies in a 'making-with'¹ operation of staying with the trouble is rooted in a deep concern for the complex context of Derry/Londonderry that is so heavily defined by resourceful and powerful human agency, but a human agency that is placed away from the site. This is an agency that has exploited humans and matter as resources though decades to preserve and extend its power, showing a clear lack of attunement and thinking-with in policy-making and physical world-building.

The Northern Irish reality leaves the inhabitants in a vacuum, where they scream silently along with other neglected matter left to trauma and torn identities. *"In every bar in Northern Ireland, as soon as the two first beers have been consumed, this [the Northern Irish question] is always the topic."*²

We live in a lingual-centric world, where the spoken and written word has a strong agency in forming our environment. Initiating events is though and should not be dependent solely on access to a spoken or written language.

As a virtue of politeness³, the Ephemeral Embassy goes visiting.⁴ Contributing architectural agency to *"render [neglected agency] capable in actual encounters"*⁵ within the situated, giving it a chance to obtain a worldly attachment and thereby change the run of events, both physically and politically manifested.

1 Haraway, *Staying with the Trouble*, 58.

2 Devlin, Non-structured conversation from a pub in Derry/Londonderry.

3 Despret, "Sheep Do Have Opinions", 360.

4 Arendt, *Lectures on Kant's Political Philosophy*, 43.

5 Haraway, *Staying with the Trouble*, 126.

"By making architecture the first art of the frame, Bernard Cache is able to list a certain number of enframing forms that do not determine in advance any concrete content or function of the edifice: the wall that cuts off, the window that captures or selects [...], the ground-floor that wards off or rarefies [...], the roof that envelops the place's singularity [...]. Interlocking these frames or joining up all these planes - wall section, window section, floor section, slope section - is a composite system rich in points and counterpoints. The frames and their joins hold the compounds of sensations, hold up figures, and intermingle with their upholding, with their own appearance. [...] Frames or sections are not coordinates; they belong to compounds of sensations whose faces, whose interfaces, they constitute."¹

1 Deleuze and Guattari, *What Is Philosophy?*, 187.

METHODOLOGY

The methodology ascends from a gesture to the building system, which intertwines with the principle of expanded tectonics and the notion of sprawl. This methodology investigates the multiplicity of matter by complicating before simplifying. It embraces a co-evolutionary working method where all 'objects' - this includes relations - are downwards non-reducible and upwards non-soluble.¹

The building system situates itself amongst matters of concern² rather than matters of form by providing access to an architectural language of negotiation that is not limited to human and artificially intelligent agency.

compositions material
 joints

relational to

events time
 space

The building system is here understood within the framework of relational expanded tectonics concerned with spaces of chaotic spaces of misunderstanding rather than with projective tectonics in spaces of fundamental understanding. The notion of expanded tectonics provides *"ontological and epistemological possibilities, proposes and enacts what was not there before."*³

The sprawl is right here, right now, and right there, right now.

The notion of sprawl in this matter is to be understood as the possibility of coherence and nonlocality of phenomena. Not as a reflection in parts of an essence in some cosmic beyond, but as something of its own.

"[...] at the level of the very small and the very cold, objects seemed to occupy more than one place at once (quantum coherence and nonlocality). At this level, to measure means to deflect (with another quantum such as a photon). At this level, it is evident that things don't stay put waiting to be seen by some observer."⁴

1 Morton, "Architecture Without Nature", 25.

2 Latour, "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern."

3 Haraway, *Staying with the Trouble*, 127.

4 Morton, "Architecture Without Nature", 20.



ARCHITECTURAL PROPOSITION AND MATTERS OF CONCERN

The architectural proposition will consist of (an) embass(-y)ies that enable(-s) decision-making connected to and embedded within a public space and urban wetland that continuously renegotiates and reconciles human relations to each other and other more-than-Human agents.

The building program draws upon the notion of the embassy as a home for representation: of territory, events, culture, jurisdiction, while still being something in itself.

The embassy is a pocket of something else, an otherwise, perceivably connected by its physical situatedness within “our” urban fabric. Its a place in-between, though not enclosed within this in-between, but open-ended.

The proposition acts as lively provocateur, collaborator and catalyst re-assembling¹ territoriality, publicness and ubiquitous wetness in an attempt to bring home neglected agency and inviting to a piece of conversation, a conversation piece, not solely dependent on the access to lingual language.

“Art wants to create the finite that restores the infinite: it lays out a plane of composition that, in turn, through the action of aesthetic figures, bears monuments or composite sensations.”²

1 Latour, “Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern”, 246.

2 Deleuze and Guattari, What Is Philosophy?, 197.

“So again, I ask, what exactly are we sustaining when we talk about sustainability? An intrinsically out of control system that sucks in grey goo at one end and pushes out grey value at the other.”¹

1 Morton, “Architecture Without Nature”, 23.



UN SUSTAINABLE DEVELOPMENT GOALS

Doing the what
Reflecting on the why
Questioning the how

It is possible to relate this project to the UN sustainable development goals by simply pointing out shared ambitions such as:

“11.3 [...] enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management [...]”

*11.7 [...] provide universal access to safe, inclusive and accessible, green and public spaces [...]”*¹

Nevertheless, this program’s critique of existing powers structures and their means to preserve, extend and exercise their power by imposing lines, definitions and categorizations must include an address to the fact that the UN is an assembly of the powerful. Though, at the same time providing a meeting point and a space for negotiation to initiate events towards a more just world, hopefully believing that the development goals will lead to just that.

Relating this project to the sustainable development goals, I can’t help but reciting: *“Somewhere is land that is not water, somewhere is water that is not land.”*² It is hard to overlook that the way towards a more just world according to the UN goes through categorizing and dividing action into parcels of territory that are to be seized by complying with and measuring quantifiable data.

The UN sustainable development goals reveal that simplification is such a powerful method, when change-making is believed to require sense-making. This project is not built upon that belief. It is built upon a belief that complicating enables embracing the multiplicities of matter through the methodology of sprawl, relations, ecology and expanded tectonics, and that impact-acknowledgment will inspire to do otherwise.

1 United Nations, “11 Make Cities and Human Settlements Inclusive, Safe, Resilient and Sustainable.”

2 Daniel Urban Kiley Lecture: Dilip Da Cunha, “The Invention of Rivers.”

SUBMISSION

Situated context

1:10000 Site plan / *Nature of and relations of matter within the wider context.*

1:500 Close context / *Temporalities of agencies.*

Architectural proposition

1:50 Plan, section, elevation / *Architectural response.*

1:5 Detail / *Material and component joints and transitions.*

1:100 Model / *Situated proposition.*

Visualizations / Shifting relations and speculative degradation.

Co-evolutionary material

Building components / Relation to contextual reality.

Relational working model.

Collages / Phenomenological studies.

Additional

Written material.

Diagrams / Theory, methodology, design.



6.1 Sectional erosion in plan.

CURRICULUM VITAE

Education

2021-2023 **Master of Arts in Architecture**

The Royal Danish Academy, Copenhagen
/Political Architecture : Critical Sustainability
/Cultural Heritage, Transformation and Restoration
Universität für Angewandte Kunst, Wien
/Studio Hani Rashid

2020 Apprenticeship, part II
NEXT Education Copenhagen
/Joinery

2016-2019 **Bachelor of Arts in Architecture**

The Royal Danish Academy of Fine Arts (KADK), Copenhagen
/Taking Place
Rhode Island School of Design, USA
/Studio Kyna Leski

Employment

2022-2023 Kent Pedersen Arkitekter
/Stud.Arch, Junior Designer

2019-2023 The Danish Agency for Culture and Palaces
/BA.Arch, Government Official

2019 The Danish Union for Architects and Designers
/Stud.Arch

2018 Historical Houses
/Stud.Arch

2017-2018 The Royal Danish Academy of Fine Arts
/Stud.Arch, Teaching Assistant

2016-2017 The Association for Listed Buildings
/Stud.Arch

Architectural/ Artistic Practice

2022 "Borders of Plurality"
/Feature, Dezeen

2020 *Professional Guidelines for the Management, Listed Buildings*
/Publications, The Danish Agency for Culture and Palaces

2019 "Climate - Change for a Sustainable Future"
/Exhibition, The Royal Danish Academy of Fine Arts

2018 "YOMO - Your Ocean, My Ocean"
/Animation and Performance, Rhode Island & California

2017 "Taking Place in Iran"
/Exhibition, The Royal Danish Academy of Fine Arts

2016 "Samarbejds-labyrinten"
/Exhibition, KBH Kunsthall, Skive

Extracurricular Activities

2022-2023 Board of The Royal Danish Academy, Copenhagen
2021-2022 Student Council, KADK, Copenhagen
2017-2018 Institute and Student Council, KADK, Copenhagen
/Student representative

2020-2023 Court of Appeal of Eastern Denmark, Copenhagen
/Jury member

2019-2023 The Association for Architectural History, Denmark
/Board member and treasurer

2017 UNESCO (VARC) and Yazd School of Art and Architecture,
Regeneration of Earthen Architecture, Iran
/Workshop participant,

2016 Krabbesholm Højskole, Skive
/Folk High School Program in Architecture

LIST OF ILLUSTRATIONS

Cover: *A being of the sensory and of sensation*. By author.

3.1 *Satellite Image of Ireland and Great Britain*. By Image Landsat/Copernicus. "Ireland and Great Britain." Google Earth Pro, May 2019.

3.2 *The Londonderry Plantation*. Illustration by Raven, Thomas. "Londonderry 1625." England, 1625.

3.3 *The Ulster Plantation*. Ulster Genealogy and Local History Blog. "Location, Location, Location," December 24, 2017. <http://www.ulstergenealogyandlocalhistoryblog.com/2017/12/location-location-location.html>.

3.4 *Segregationist demarcation in Derry/Londonderry*. By author.

3.5 *Animation of the continuing and increasing segregation between Protestants/loyalists/unionists and Catholics/nationalists/republicans in the city of Derry/Londonderry*. By author. Data from McCaffery, Steven. "Divisions in Northern Ireland." *thedetail.tv*, April 1, 2017. <https://www.thedetail.tv/articles/population-map/imagining-ni-infographics>.

3.6 *Derry/Londonderry quays*. Quays, Derry City, Co.Derry. 1880-1914. Photography. https://www.europeana.eu/en/item/92022/BibliographicResource_1000125940868.

3.7 *Map of the area managed by Loughs Agency*. By author. Data from Loughs Agency. "Frequently Asked Questions." Loughs Agency. 2023. <https://www.loughs-agency.org/about-us/faqs/>.

3.8 *Seamless demarcation of the Irish/Northern Irish border*. By author.

3.9 *Parties to the Northern Irish border*. By author.

3.10 *The border sprawl*. By author. Data from OpenStreet-Maps. Accessed 2022. openstreetmap.org/copyright. And from Planning Portal, case nr. A/2013/0107/F. Accessed 2022. <https://epicdocs.planningni.gov.uk/ShowCaseFile.aspx?guid=-6f99af06-a9df-442c-ae83-b5117d26f41a>.

3.11 *Analytical floodplain of the Foyle*. By author.

3.12 *Hypothetic axonometric meandering development of the decontaminated river*. By author.

3.13 *Meander studies*. By author.

3.14 *Manhole cover with meander ornament*. By Jens Rost, licensed under CC BY-SA 2.0.

3.15 *Water infrastructure in Derry/Londonderry*. By author with Georgia Rumble. Data from UK Water Projects 2014. Accessed 2022. https://waterprojectsonline.com/wp-content/uploads/case_studies/2014/Londonderry-Drainage-Area-Plan-Implementation-2014.pdf. And from Flood Maps (NI). 2022. <https://dfi-ni.maps.arcgis.com/apps/webappviewer/index.html?id=fd-6c0a01b07840269a50a2f596b3daf6>.

3.16 *Diagram of the hydrological cycle*. By Paul Klee: "The Water Cycle" in *The Thinking Eye*. New York: George Wittenborn Inc., 1964, 402.

4.1 *Situation of site*. By author.

4.2 *Mathematical meanders intersecting site conditions*. By author.

4.3 *Historical development of landfilling and containing the river, 1625 - present*. By author. Data from Thomas, Avril. "Irish Historic Towns Atlas No. 15," 1995. <https://www.ria.ie/irish-historic-towns-atlas-online-derrylondonderry>.

4.4 *Sectional erosion over time*. By author.

4.5 *Artificial intelligent speculation of a future urban fabric driven by the forces of the river and privileging the section in informing the plan*. By author.

4.6 *Situated resources*. By author with Georgia Rumble.

5.1 *Site sprawl*. By author with Georgia Rumble.

5.2 *Diagrammatic chaos-mos and multiplicity of matter*. By author with Georgia Rumble.

5.3 *Agential cut in the making of a prism. And maybe also an experience of serendipity?* By Paul Klee: "White Framed Polyphonicaly." 1930.

5.4 *Agencies : dependencies within public space*. By author. Based on Thuma, Andrea. "Hannah Arendt, Agency, and the Public Space." Edited by M. Behrens, L. Lee, and A. S. Tekelioglu. IWM Junior Visiting Fellows' Conference Proceedings, 29 (2011).

5.5 *Chaosmic assemblage*. By author with Georgia Rumble.

5.6 *UN Sustainable Development Goals*. By United Nations. "The 17 Goals," 2019. <https://sdgs.un.org/goals>.

6.1 *Sectional erosion in plan*. By author.

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