

# APPENDIX 1: REFLECTION

In an increasingly interconnected world, architectural challenges have become increasingly multifaceted and move beyond architectural studies. Architectural Design Crossovers provides an opportunity to embrace such complexities and engage in multiple design disciplines to better understand the actors at play (human and non-human). The studio embraces various scales from city to thing, gaining a holistic perspective of the problem and the various forces influencing it. Similarly, my graduation project begins with studying an array of traditional craftsmen in Madrid, but branches into other connected themes of material extraction, material culture, waste systems and more. By synthesizing such findings, a clearer system can be seen. It is precisely this emphasis placed on design beyond the conventional site, that is invaluable. To understand how an architectural intervention fits into the larger puzzle of the city. My project aims to empower the existing network of traditional craftsmen and other experts of wear, towards crafting a particular niche in the existing waste system. A new architectural practice and urban common of skilled crafters that can have transformative impact on the urban fabric, simultaneously filtering into everyday ritual to generate a new material culture towards wear.

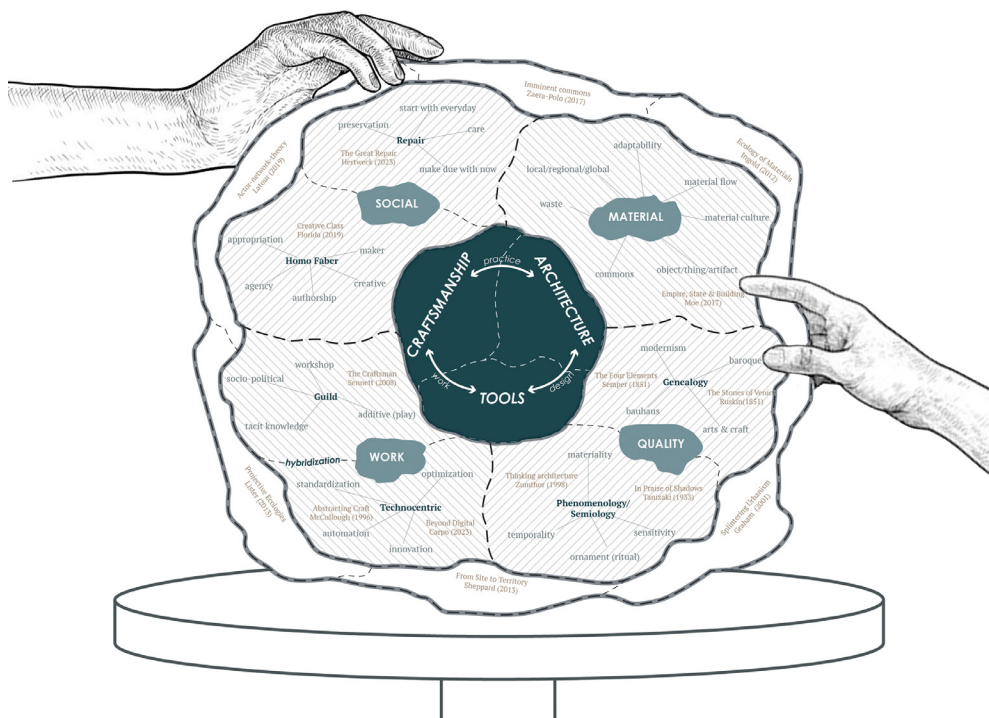
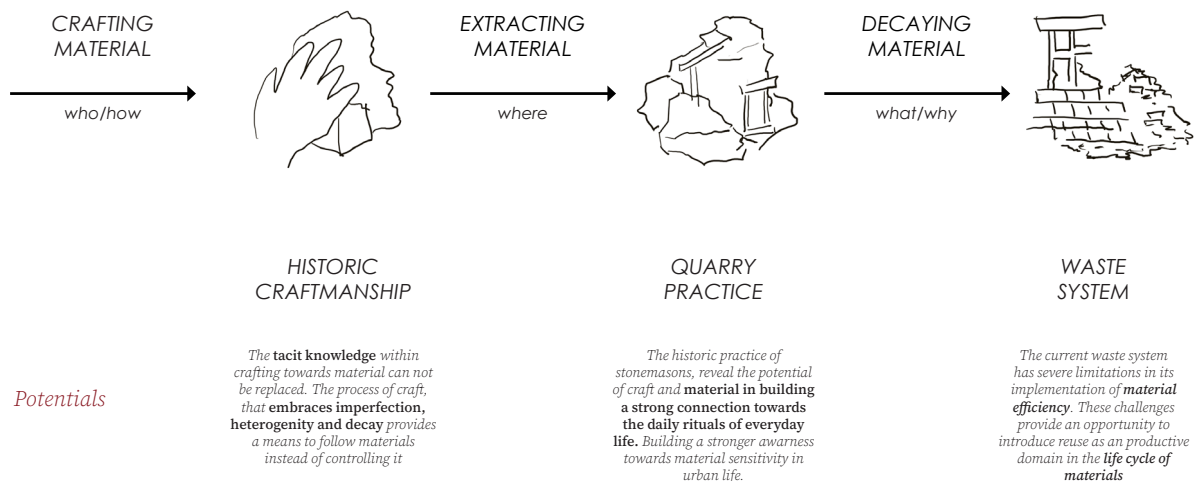


Figure 1 - theoretical diagram extracted from P1 Research Plan

To reach these conclusions, an initial theoretical foundation was studied to understand how interdisciplinary concepts can be synthesized, such as: actor network theory, from site to territory and ecology of materials. It is important to note however these theories have very differing perspectives on how things are interconnected and this caused some confusion in early visual exercises. Through a preliminary selective mapping exercise and various flow diagrams establish a spectrum of wider concepts related to craftsmanship (material, labor, quality, social). Although this initial mapping aided in a general understanding, it was also very fragmented and lacked focus. This hesitancy is reflected in the theoretical framework, which placed each larger concept into fixed bubbles, lacking synergy (Figure 1). Upon feedback, these

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theoretical concepts would have benefited if visualized in a meshwork of constellations, that clarifies important networks to be studied more indepthly. Upon this confusion I utilized crossovers multiscaler methodology, In which I zoomed back into an individual scale through studying and contacting various traditional building craftsmen of Madrid. The tacit knowledge elucidated by the craftsmen in interviews gave clarity to the scope and focus of the research towards materials. This naturally enabled a more precise lens in my research, a narrative told through material in: crafting, extracting and aging (Figure 2). This storyline also enabled the stitching of various larger concepts mentioned earlier in labor, quality, and social factors. A multiscaler and narrative approach to my research, enabled the various findings in each respective chapter regarding material to flow into one another towards a larger conclusion in “Crafting Along Material Wear”.



**Figure 2** - narrative based approach to research and concept developing through materials

This fascination towards crafting wear began with reuse and reclamation that enabled the tackling of mixed material before demolition and treatment. This was transferred into the design program which began as a reclamation operation, serving as an initial depot in Madrid. In which traditional craftsmen could utilize and process these materials into hybrid expressions of architecture. Although upon feedback with tutors and further reading, I understood the limitations of solely defining reuse as the methodology of designing wear. Reclamation markets have very selective products chosen for processing and ignore all the other innovative potentials of aging. This led me to researching further all aspects of wear, through understanding a materials life cycle and how this can be manipulated and expressed architecturally. Such as thatched materials that have a cyclical pattern to be replaced, a material ritual that is desired through the use of a biobased product. Or the patina of certain materials such as rusted carton steel that expresses and embraces natural weathering. Moreover, material knowledge and sensitivity of wear is not only studied by traditional craftsmen, but also crafted in other often overlooked domains of knowledge. This was studied through the “The Great Repair” and enabled the programming to shift away from an introverted workshop only for stereotypical craftsmen, towards an incubator that enabled the exchange of material knowledge in a diverse spectrum of actors. This highlights how research and design were not exclusive components to my graduation thesis, but enabled constant questioning and enrichment of concept and narrative.

In reaching a cohesive conclusion and intention in research and design, brings into question the relevancy of these findings. The research responds to increasing codification and institutionalization of architectural practice that has often bred homogenous designs lacking in quality and as a consequence deemed the craftsmen practice that once anchored the practice as inefficient. This research begins with exploring the reintroduction and evolution of this productive epistemological domain of craftsmanship through an existing network of craftsmen. And further branches into other crafters (digital, maintenance, scientist, engineers, etc) in respective domains of expertise, towards a collective vision in architecture embracing the heterogeneity of wear. This is especially relevant in emerging sustainable practices towards “resource efficiency” and the reparative approach in architectural practice that works with the existing. These conditions often confront practitioners with issues of highly complex material compositions, in which the aforementioned domains of material knowledge can be synthesized towards an efficient methodology of hybrid design. The implications of adopting this ideology in architectural practice is not only ecological but also social. A shift away from the pristine and a capitalist mindset, towards one embracing the aesthetics of aging. Respecting existing material things also calls for an evolution in material culture and ritual, an ethos that values wear.

While the study of hybrid design and architectural expressions embracing wear have long been explored and even implemented in certain countries, there is value in contextualizing such ideas in countries lacking or having potential towards adopting this value system. Madrid serves as a laboratory, with severe limitations in its current waste system that has tremendous potential in adopting values in wear. Ultimately, the research hopes to provide insight and a possible productive model in the return of crafting in architecture particularly towards emerging conditions embracing wear, which could be translated into other cities. Though this model is not directly transferable as there are subtle qualities intrinsic to Madrid, there are many larger concepts and conditions that can be observed applied to other cities. Craftsmanship is not exclusive to a region, but universal and endowed with its own unique material culture and rituals depending on location, in which the model has to be adjusted and cognizant of. Certain locations like Japan with a long historical crafting culture already display the sustainability of empowering an existing network of crafters in the Machi Koba and the ability of adopting wear in architectural expression towards cultivating a collective and community.