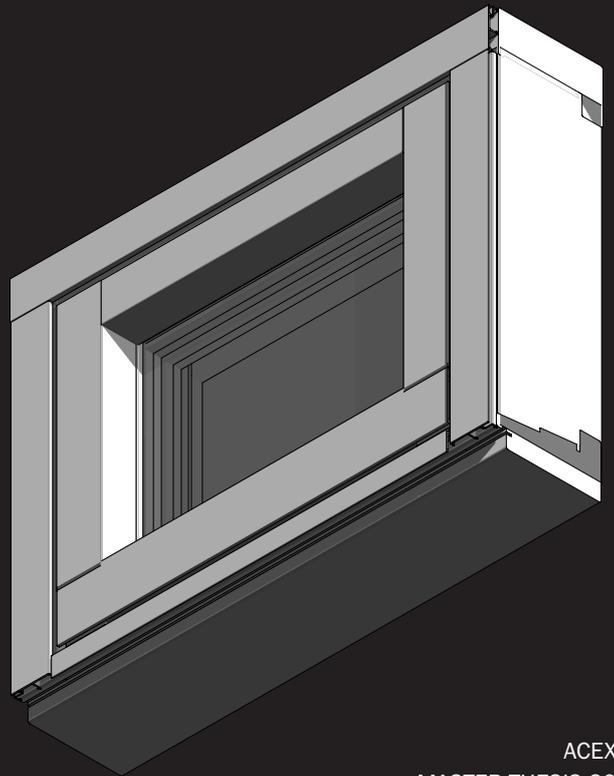


NINE INCH DETAILS

EXPLORING THE ARCHITECTURAL POTENTIAL OF POST ASSEMBLY DETAILS



ACEX35
MASTER THESIS 2023
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MATTER SPACE STRUCTURE
CHALMERS UNIVERSITY OF TECHNOLOGY

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Master Thesis 2023
NINE INCH DETAILS:
Exploring The Architectural Potential
Of Post Assembly Details

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ABSTRACT

The smallest of the elements and components of architecture is the detail, an architectural phenomenon and a masterful storyteller. The detail and detailing has typically been something which is carefully designed as part of the general concept or expression of architecture. As Kenneth Frampton once stated:

"Architecture is the art of making connections, and details are the points of connection between different elements of a building."

The detail is often referred to as a joint due to its tectonic purpose. A point where different building elements come together, allowing for movement and structural stability. Further, details refer to specific elements of design and has similarities to the role of the ornament. An element with traditionally close ties to craftsmanship. As Luis Kahn emphasizes:

"The joint is the beginning of ornament and that must be distinguished from decoration which is simply applied. Ornament is the adoration of the joint."

In mainstream practices of today, however, the detail seems to have lost much of its significance. Due to strained economy, lack of attention and failed management processes, the detail is not a narrative guide of crafts and intention. Rather, it is the involuntary result of an industry that depends on and favors yield, standardization, outsourcing, and efficiency. A detail can be a clumsily folded sheet of metal, with imprecise cut edges, that covers the gap in a niche between an aluminium covered window frame and a thin layer of bricks on a facade. Or the different colored rivets that fasten a stainless steel threshold in a doorframe. These kinds of details occur either within or in-between systems of products as they are being assembled on site. They occur to solve issues that arise post-assembly and are rarely designed by an architect, or worse, have been wholly missing from construction drawings and appear as an undesirable surprise for the architect.

This thesis does not aim to perpetuate the importance of the custom designed exquisite detail or the craftsmanship behind it. Rather, it attempts to see opportunities in how materials and joints are handled in contemporary architectural production by challenging both current and past procedures. It adopts mainstream and cynical production of architecture and its features and attempts to explore the potential. Can such architecture be nudged from ordinary and ugly to ordinary and interesting? This work embraces and subtly tweaks those standardized building products and the post-assembly details that cover the gaps between them. It exposes such products as general assembly solutions for practical problems no one wants to tackle and explores the design possibilities where most architects' engagement seems to end.

The thesis is conceived as a research through design project that critically investigates and creatively maps the multi-layered work processes and material handling of today's building sites and mainstream architecture. Through drawings and ligne claire graphics, the project explores the reconstructed reality of modern utility architecture and discloses the variegated results of post assembly. In addition, the work is based on hands-on drawing and model experiments involving both craft and products, as well as investigations of historical references and manipulation of contemporary examples and materials. This thesis deals with products and montage in an ambiguous way to emphasize the esthetic vulnerability in main stream architecture. Through form generation and models based on a standardized production machinery, the involuntary, sometimes absurd, added detail is exhibited and explored

INTRODUCTION

The smallest of the architectural elements is the detail. It is often argued that the architectural detail reveals and highlights the craft, the tactile, intellectual, exquisite, beautiful, stripped down, exaggerated, reduced and refined. Is the details of contemporary architecture depending rather on construction techniques and standardized montage than architectural attention and knowledge?

It is often said: "don't get caught up in the details". A supposed Western cultural and societal attempt to maintain structural efficiency, meaning that the larger overhead perspective always prevails over the smaller. This thesis stays with the detail and studies its expression in a architectural context, as well as calls for a change of general perspective.

This work is based on a personal obsession with the detail as simple and at the same time complex component of architecture. The detail could be visual eye candy, an architectural phenomenon and a storyteller. The detail is also a plastic ventilation hood placed in eye-level at the entrance of a building.

This master's thesis aims to examine and expose some of the deficiencies that contemporary architecture suffers from. By analyzing and highlighting the industrialized work process and at a final stage of construction, the post assembled components, this work hopes to spark debate on the matter of anxiety towards unwanted architectural elements as well as trace design potential and mutual understanding regarding the added details in today's architecture.

BACKGROUND / DISCOURSE



OMMX Architects

WHAT IS A DETAIL?

"Buildings are artificial constructions. They consist of single parts which must be joined together. To large degree, the quality of the finished object is determined by the quality of the joints"

(Zumthor, Peter)

The architectural detail refers to a specific element, phenomenon or component, as well as an amalgamation of these, in a building or structure which is designed for a functional or aesthetic purpose. It can fulfill a practical task, such as a window, a staircase or a door. It can also be a decorative element, such as a cornice, window sill or ornament. Details often vary in scale, complexity and style, ranging from simple geometric shapes to ornate and intricate patterns. Architectural details can be carefully crafted and designed to enhance and reinforce the overall visual appeal of a building while contributing to its structural legibility. A door handle can, for example, be a link between shaping flow and interactive use. A way of presenting a function and form.

Architectural details are an essential part of the design process, helping to define the overall character and narrative of a building or structure. Details are used to convey cultural or historical significance, as many architectural details derive from traditional building methods and sculpted motifs that have been passed down through generations of architects and craftsmen. Kenneth Frampton describes Italian architect Carlo Scarpa's work:

"The joint is treated as a kind of tectonic condensation; as an intersection embodying the whole in the part, irrespective of whether the connection in question is an articulation or a bearing or even an altogether larger linking component such as a stair or a bridge". (Frampton, Kenneth)

In "The Details of Modern Architecture", Edward R Ford introduces the concept of the "abstract" and the "animated" detail and what distinguishes them. (Ford, Edward)

The **abstract** detail refers to a simplified and stylized design that is usually found in modernist architecture. It is a reduction of the form, often without any kind of ornamentation, and the amalgamation of its essential components. This type of detail is meant to highlight and expose the inherent expression in the purity of form and emphasizes the overall design of the building. Abstraction is about geometry, proportion, rhythm and external observation. The apparent absence of weight, material and external force.

The **animated** detail is often organic, expressive, decorative and often found in historic architecture. It is a detail used to convey feelings of energy and movement to a building and draw attention to it. These details can be more irregular in form and can have a direct relationship with the building's function as well as enhancing the building's aesthetic qualities and adding, for example, cultural richness and texture to the design. *Animation*—the abstraction's opposite—is about feeling it, the perception of internal forces and the perception of internal forces.

Ford argues that both styles of detail have their cemented place in architecture, and that the most interesting buildings are those that can seamlessly integrate both abstract and animated detail. That a major challenge for contemporary architecture is to find a balance between the two and create buildings that are both aesthetically pleasing and relevant to their time. (Ford)

DETAILING AND ORNAMENTATION

Architectural detail and architectural ornament are closely related but have some distinct differences. Ornaments are purely decorative elements that are added to a building's exterior or interior environments for the sole purpose of visually enhancing, for example, symbolic, structural and geometric expressions. These decorative items often include sculptural reliefs, statues, or other decorative elements that do not primarily serve a functional purpose. Ornamentation and its elements often contain intricate detailing as well as an industrially prefabricated degree of detailing. (NE)

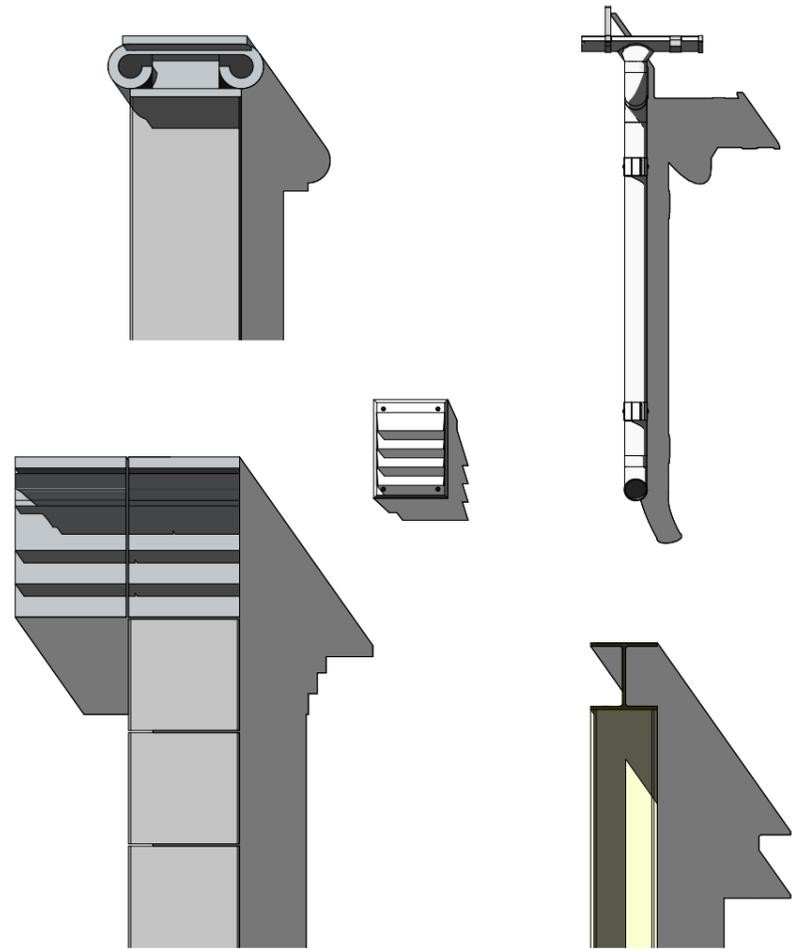
Details may be seen as necessary to ensure the building's stability, construction and functionality, while ornamentation is added to enhance the object's aesthetics, historical heritage and sense of place. Overall, both architectural details and ornamentation, in a historical context, play an important role in the design of a building.

The architectural detail is the sum of different tectonic elements. It can be the sum of time and work, the sum of precision, or lack thereof, the sum of competence and attention. The detail reveals the intent and completion of the architecture, where both the pared down and complex parts are revealed. Proportion, rhythm, scale, weight, force, plasticity, tension and material. In the best of worlds, the detail signals fine-tuned sensitivity around both the viewer and the material, as well as the sum of design and crafts

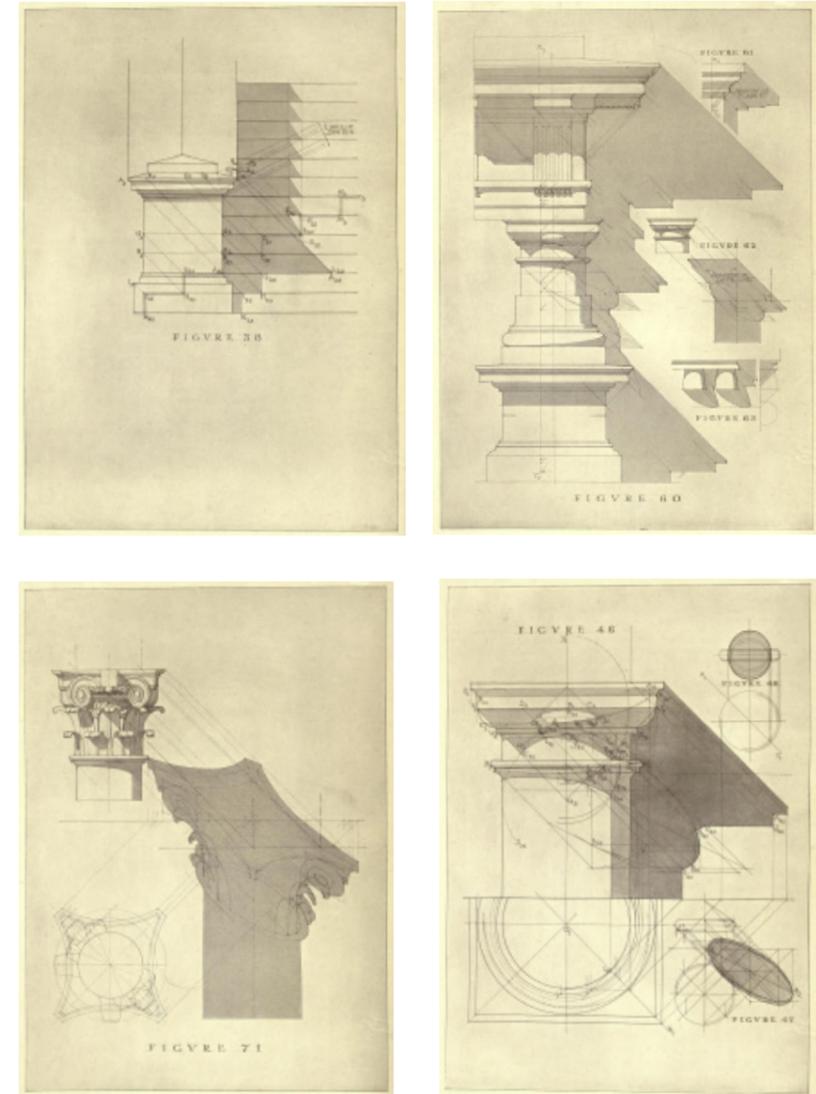
A transformation and control of a process where elements and materials create cohesion or contrast. Detailing is a balance between the physical and the optical as well as scale and proximity. The detail is also, as this work wants to highlight, the coincidence, the involuntary and the half-hearted result of all parts. Often the detail is referenced through design and more or less refined constructive ways of hiding or exposing function and material. Just as often, references to the various types of non-figured details are often missing in the form of finished products.

Construction decoration has historically been about animating physical conditions and above all visualizing weight. The main contribution to the Western ornamental tradition was the Geometric period and the formation of the columnar arrangements and frequent plant motifs. With the Renaissance in Italy, symmetry became important where few, often exclusive, well-crafted materials and proportions influenced decoration and expressive design. (NE) Until modernism in the early 20th century, detailing in the form of ornamentation was an essential symbolic expression and synonymous with quality, status and craftsmanship. In 1908, Adolf Loos claimed in a debate article that all forms of ornamental decoration belonged to a primitive cultural stage (*Ornament und Verbrechen*, Ornament and crime) (Loos) Which later gave a voice with the opening of the Bauhaus school and the start of functionalism where the view of artistic decoration and the undecorated constructive framework were two separate things .

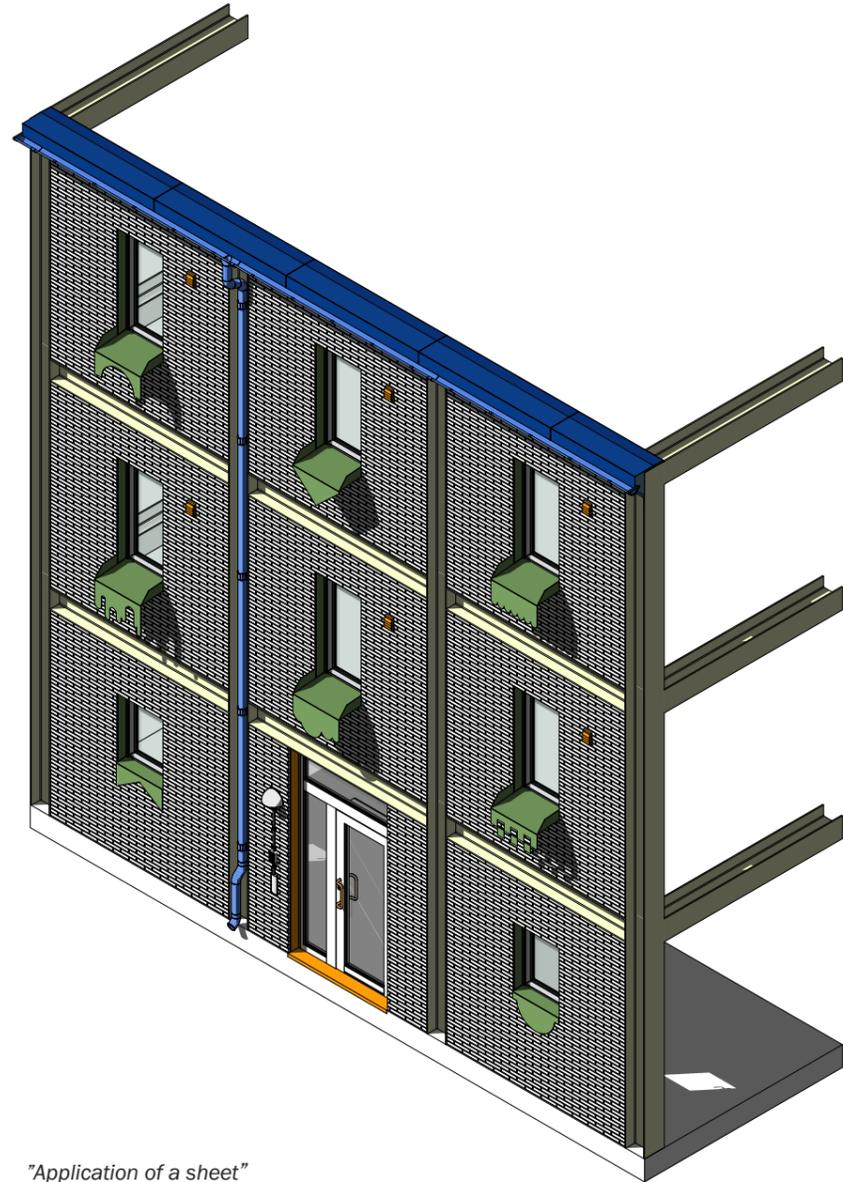
A basic prerequisite for detailing and artistic decoration in and on buildings has historically consisted of both an architectural design and knowledge as well as artistic qualities of execution, for example stonemasons, as their interpretations of drawings made by architects often left their own mark on the detailing/ornamentation.



An inspiring representation technique for this work has been those of objects and their cut-outs separated from context. In the examples (right), Henry McGoodwin uses the ornamentation as an independent object and the intricate drawing technique reveals the entities and deals with material, form, mass and proportion of the objects via shadowing and shapes of dark. Investigative parts of this thesis have been linked to modern standardized reproductions of classical ornamental objects such as friezes and columns.



Architectural shades and shadows. Henry McGoodwin (1904)



"Application of a sheet"

A part of the preparatory work for the thesis where depth, composition and representation has been studied. Mainly an exploration of how a contemporary ornamentation could be assembled into functional details. The exploration shows how a ornamentation could origin from funtional details. the extended window sill has received an excessive added degree of geometric decoration, which in turn leaves its mark in the form of a shadow effect on the object's facade



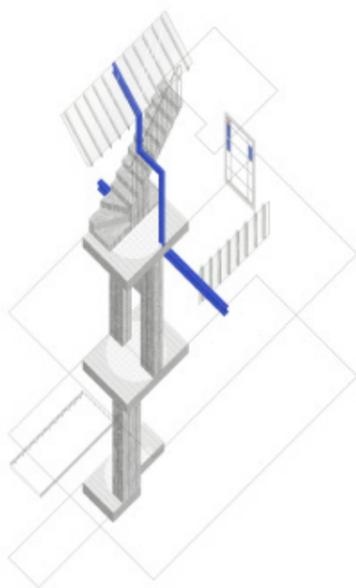
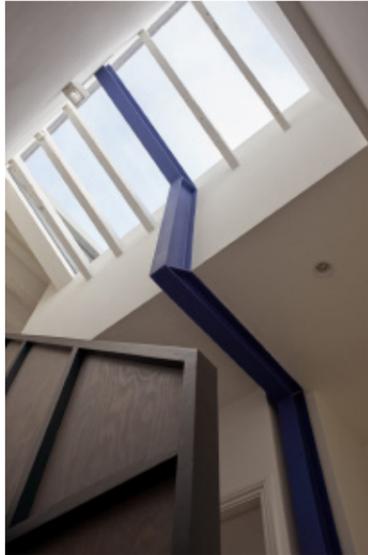
THE DETAIL TODAY

The design and execution in contemporary architecture is conditioned by industrialization of the construction process. Today's architecture is a rational symbiosis between standardized construction solutions and a design which adapted to an industrially profitable flow. One of the primary effects of industrialization on architectural detail has been the shift to large-scale, more streamlined projects that can be easily produced and replicated. Industrialized construction techniques favour modular prefabricated components and standardized details that can be quickly and efficiently assembled on site, with the aim of minimizing complexity and the need for craft. The use of prefabricated building components and materials directly affects how details are designed and executed. Prefabrication allows for greater precision and accuracy in the fabrication of parts, but it also limits the ability to customize or modify parts on site.

Today's architecture finds itself in a complex situation in a flow of economy, work processes and procurement and the discussion about the role of the detail has taken on different conditions. Ford's groupings are no longer so simple to form. What Ford means by a good prerequisite for balanced detailing is based on a symbiosis between the abstract and the animated, is a theoretically excellent basic architectural idea. Especially in the world of education. However, it cannot be overlooked that today's strained economic and political conditions in construction, especially residential buildings, minimize the maneuver for, according to Ford, qualitative detailing in architecture. Rather, we should see today's main stream architectural detailing as a kind of abstraction in that they express a cheap, "nobody cares", and prefabricated solution. A kind of ambivalence between, for example, parametric facade expressions and window placements to added detail solutions in the form of metal frames, garbage room doors and balcony railings.

This master thesis strives and searches for a kind of honesty within contemporary main stream architecture. An honesty based on an understanding that detail affects design and expression and of the type of detailing that makes use of the standardized products, methods and regulations which are inevitably always present. Knowledge of working methods and construction processes around architectural detailing is often conspicuous by its absence, which is especially evident in the public debate regarding, why more houses are not built in the "classical" style? The results are often a display of missused standardized details with a difficulty of understanding the overall design (Caldenby, Arkitektur 2023)

PROJECT REFERENCES



OMMX - Stele house

An example where detailing has been part of the narrative is the townhouse project with alterations in form of an exposed vertical steel running through the building. The blue colour came from a few preserved stained glass windows. The building's historic construction contributes to a sense of openness with the aid of the steel beam. The building echoes the history via material and detailing.



Besler & Sons - The Entire Situation

Installation that integrates everyday aspects of construction and building information into a conceptual design framework. By exposing the often unattended back side and frame work of spatiality, its structural and material challenge, the project problematizes and highlights different kinds of knowledge and architectural difficulties that occurs at the junction between digital concept and physical practice, software and hardware. The work addresses important aspects in materials, supply chains, plasterboard and special manufacturing

UNINTENTIONAL AND IRONIC DETAILS

In the wake of the standardized work process, a certain reluctance to detail sometimes arises. As gray areas arise between design and montage. Details seems to be unintentional and haphazard in their expression and purpose. Those details often occur as features or aspects of a building through a combination of previously mentioned factors such as craftsmanship, procurement, construction methods, regulations, materials or environmental factors. Its is an architectural challenge to exploit and see the potential in the irregularities of the materials or the manufacturing process. For example, construction bricks may have variations in color due to differences in the manufacturing process, or the surface of the concrete may have unevenness caused by the cement mix or the formwork used during casting. These details can add visual depth, interest and texture to a building, but are not necessarily intentional design choices. The unintended detail is more often the kind of products that are added more or less unplanned on surfaces that are often not particularly aesthetically durable for that kind of post-assembly. The previously mentioned gray area refers to just this. The distance between a formative stage and a final execution stage of architecture.

This thesis also addresses the relationship between conscious or unconscious architectural irony (Vidler) deliberately ironic detail can also be the use of a material in a way that is unexpected or contrary to its intended function. For example, using prefabricated products and attributes, imitating the aesthetics and form of solid elements on and in a building can create an ironic contrast between rough, utilitarian materials and a building's intricate and pared-down aesthetics. Or architectural details deliberately designed to subvert or contradict expectations. For example, a building with a grand, bulging facade would be provided with a deliberately scaled-down, inconspicuous entrance that is easily overlooked. This ironic detail undermines the expectation that the entrance should be as grand and impressive as the facade. At best, wear and tear can give a building a sense of lived-in charm if materials and construction allow it. The most obvious unconscious irony all to often arise from the, delusion of, maintenance-free element and products that characterizes today's architecture and construction.

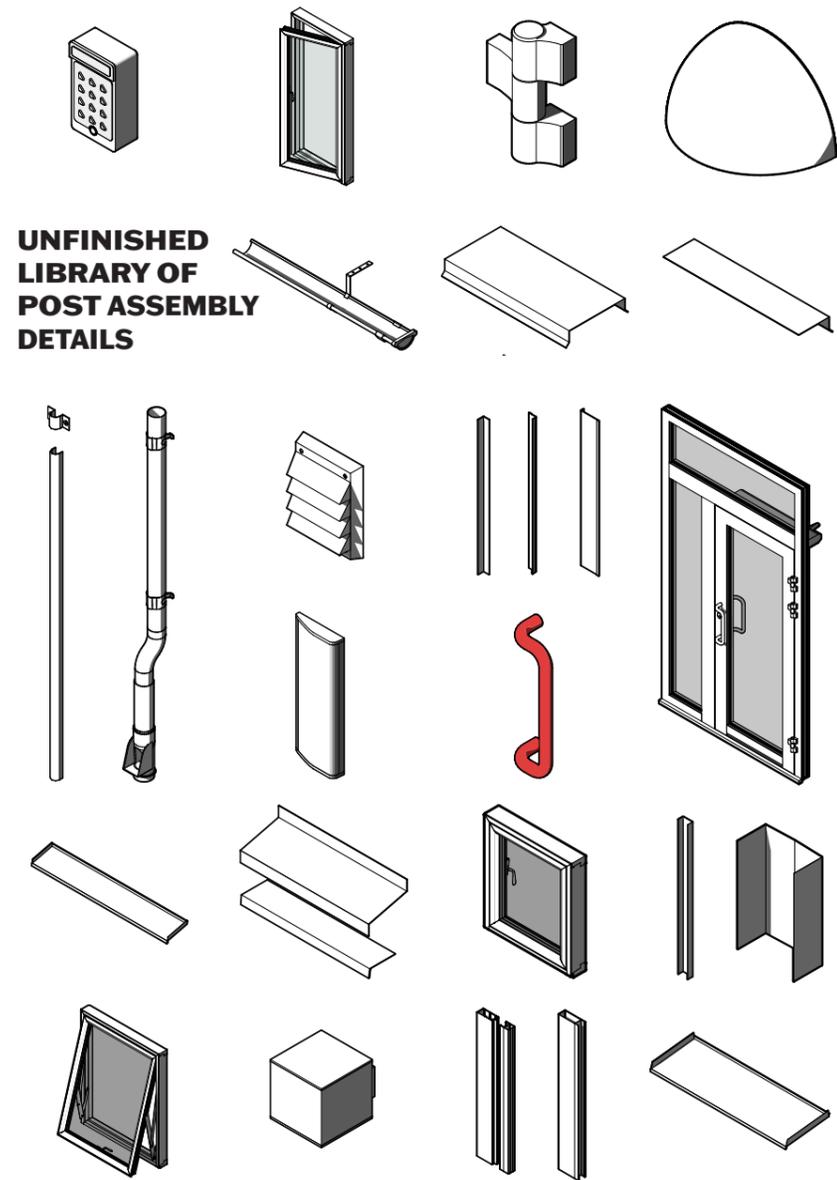
The role of irony in this thesis is not primary to adress failed detailing within contemporary architecture and design, but to manifest the possibilities of designing a more resilient and suitable environment of the subtle, intentional or most likely unintentional, details. This work aims to use this irony as a tool to further investigate and document situations and entities of construction.

An interesting parallel to the thematics of this work is the ironic architecture and above all the era which had its prime during the 1970-1990s is. The, sometimes, more or less parodic architectural approaches to history and the present came via postmodernism. Then irony and satire were used, among other things, as a sharp critique of modernism and as an ironic narrative within architecture and among architects (Jencks)

A good example of ironic design is when the owners of BEST Products hired (SITE Sculpture In The Environment) to design the facades of 9 showrooms around the USA during the mid-70s. The designers were given full creative responsibility for the design, which gave rise to the ironic, socially critical and humorous interpretations that are still debated today. (McCormick)



SITE, James Wines: Best Products Showroom, Miami, Florida, USA, 1979. Image courtesy of © James Wines



(POST) ASSEMBLY DETAILS

This thesis refers to the specific, practical, design and construction products that are implemented primarily in the final stage of a building's completion. (Post) Assembled parts can include a range of building components such as mechanical systems, door openers, ventilation hoods, sheet metal parts or light fixtures. Most often are those products/details critical to the function and regulation of a construction project as they affect the structure's performance, safety, technical support and profitability. These solutions occur to solve issues that arise post-assembly and are rarely designed by an architect, or worse, have been wholly missing from construction drawings and appear as an undesirable esthetic phenomena. These stages often lack architectural consideration or architectural concept though architects, engineers, and contractors collaborate to develop details that meet the project's performance and design goals, while adhering to safety and building codes. This process involves choosing among products in a range, in relation to, with financial interests of specific companies or agreements with specific suppliers. The materials, installation techniques and products that are retrofitted rarely fulfill an architectural purpose. In summary, (post) assembled details in architecture are the specific construction details implemented during the final phase of a building or structure.

This thesis tries to identify a link between post assembly objects and the structures and work flow of BIM (Building Information Modeling) systems in a non-designed, purely representative retro fitted perspective. The effectiveness of BIM-systems could also be considered to be disadvantageous for intriguing architectural detailing due to the level of pre-set standardized objects with various customability. This study of details and the implementation of them, intends to embrace and subtly tweak the standardized building products and the post-assembly objects that cover the gaps between them. Products seen as general assembly solutions for practical problems and explores the potential for design where most architects' engagement seems to end.

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LITERATURE

Det omätbaras renässans:

En uppgörelse med pedanternas världsherraväld
(The renaissance of the immeasurables)

Jonna Bornemark

"The pedant, the enemy of the living thinking being"

The Details of Modern Architecture Volume 1

Edward R. Ford

Two examples to ways of dealing with details
The Abstract and The Animated

Strange Detail

Michael Caldwell

The strangeness of detailing in some of the great
architects of our time as Scarpa, Loyde Wright,
Van der Rohe, Kahn

An Unfinished ...

***Encyclopedia of ...
Scale Figures Without ...
Architecture***

Michael Meredith, Hilary Sample and MOS

The Ecologies of the Building Envelope

Alejandro Zaera

Infrastructural Love:

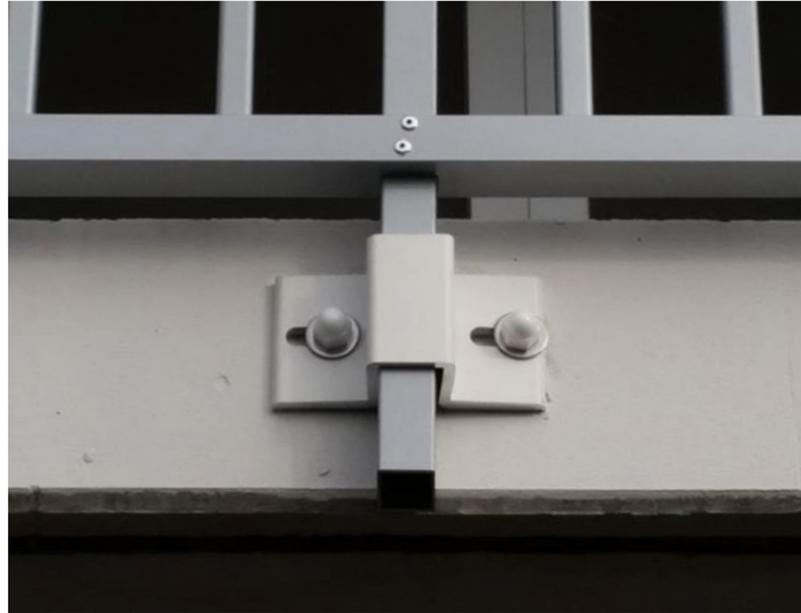
Caring for Our Architectural Support Systems

Helene Frichot, Adrià Carbonell, Hannes Frykholm, Sepideh
Karami

THESIS QUESTIONS

"How can architectural design start from the added detail?"

"What are the potentials for post assembled details which corresponds to contemporary standardized way of construction? "



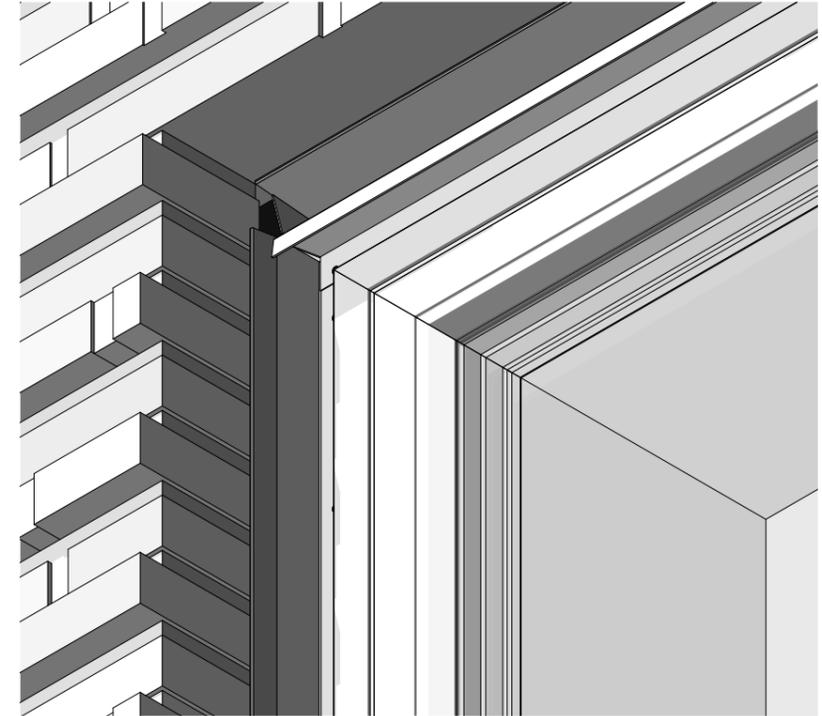
METHOD

This thesis is grounded in a research through design-method where chosen detail's properties, potentials, situated qualities etc are critically investigated. This project also creatively maps the multi-layered work processes of contemporary building sites, details and mainstream architecture in search for alternative views and new expressions. This includes work with conventional architectural tools, such as drawing, physical and digital models. The process mainly focuses on translation as method in relation to these tools and addresses production technology as well as materials and function, how these can be manipulated and reshaped. The project relies on a library of details that are both meticulously drawn and investigated with regards to their function. This library serves as the foundation for iterative design explorations that focus on translating, manipulating, or adapting the details.

Central to this work is the drawing as a working tool and representation. The intention is to push the Ligne Claire inspired graphics in a strained representation of drawings and details. This project explores the reconstructed reality of modern utility architecture and discloses the varied results of post assembly. Dealing with documentation and manipulation of products and montage in an ambiguous way to emphasize the esthetic vulnerability in main stream architecture. A part of this work included shifting and widening of perspective and to study the transition from 2D to 3D as a method.

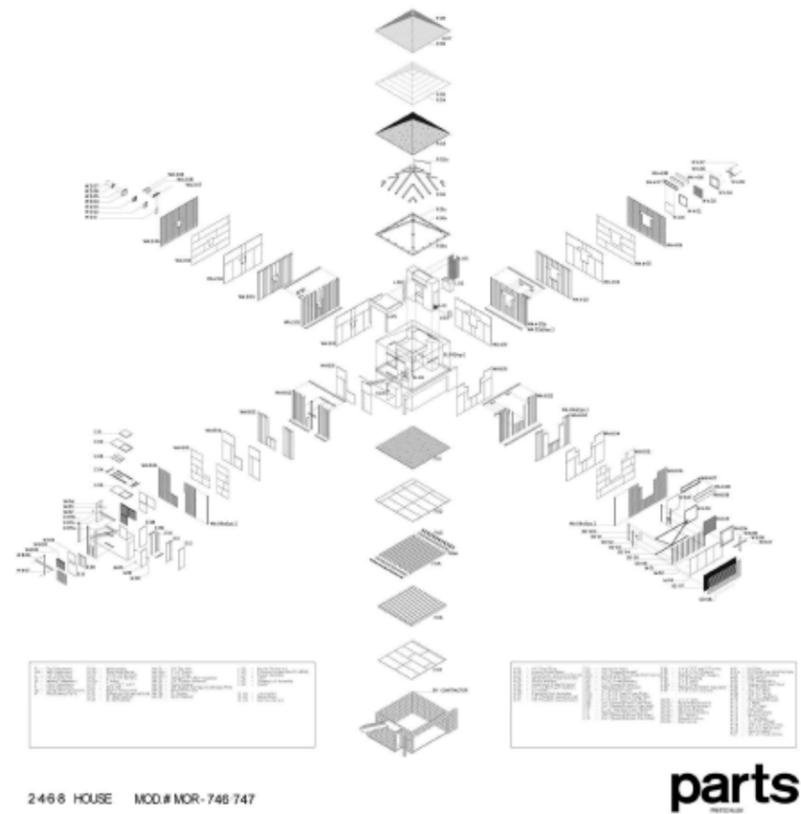
In architectural education the skill of drawing or handling details is barely trained, especially in relation to construction and the addition of functional parts. This is often a standardized work which does not require any design of the various components but rather the application of ready-made solutions. The 2-dimensional representation is adapted to a construction process and remains only an application without design. What does the relationship look like between form application and design regarding the detail? Important in the method is the degree of enlargement/reduction in relation to the object.

The process of mapping and composing different detailed scenes with few elements evolves on to more complex drawings and models that both document and highlights the absurdities of the constituent details and their design potential. The intention is to capture the often so unloved elements and segments in ordinary settings with an interpretation of thin lines.



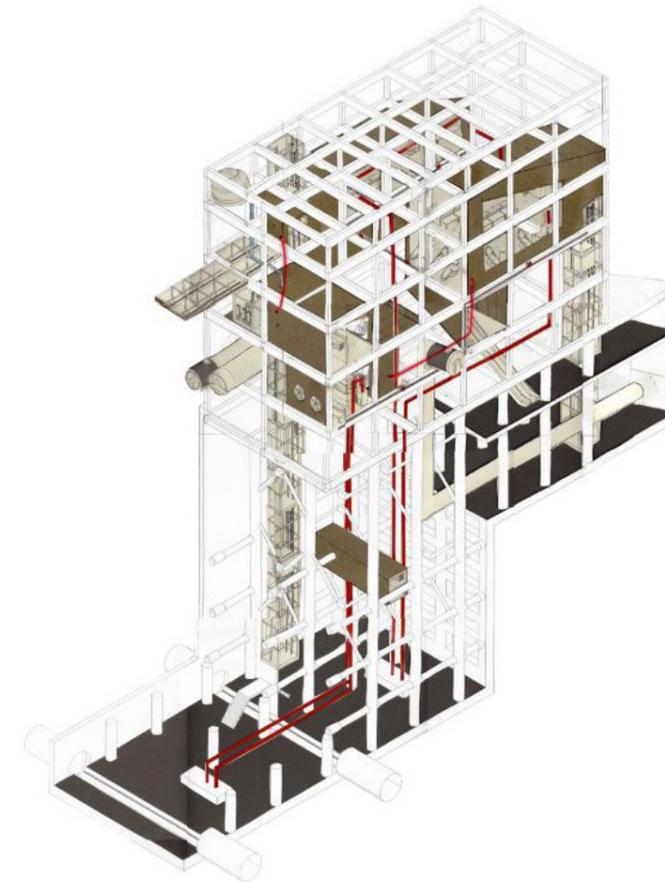
A distinctive method is the identification and interpretation of construction phenomena. Where is the potential and what is the friction? The not so distinctive line between documentation, interpretation and manipulation is sometimes deliberately displayed with an uncertainty. The idea is to raise a visual uncertainty represented by the sometimes unintentional and involuntary details.

REPRESENTATION REFERENCES



Morphosis, The 2-4-6-8 house

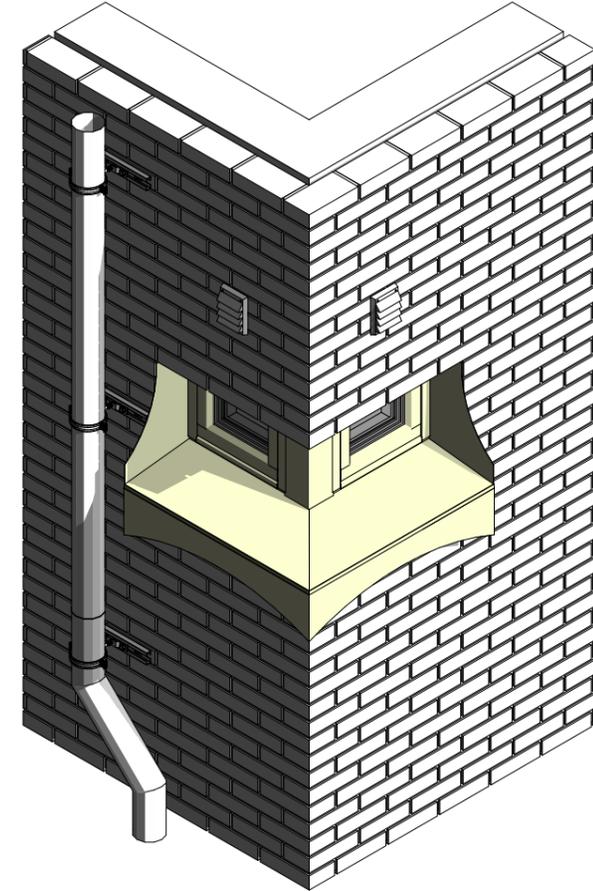
Inspiration to the simple isometric stripped down graphic bordering on childish representation. A drawing that suggests a do-it-yourself approach and a user's manual.



Riba Architecture

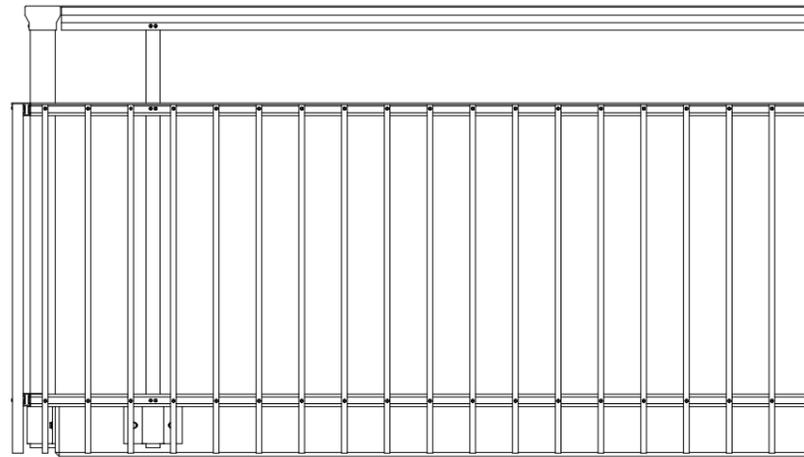
"The ambition is to create a stripped-down, bordering on provocatively graphic, documentation of detail but at the same time create an understanding for the viewer". - Riba Architecture

This pedagogical and austere referens inspired the form of representation which is a significant part of the method this work is based on.

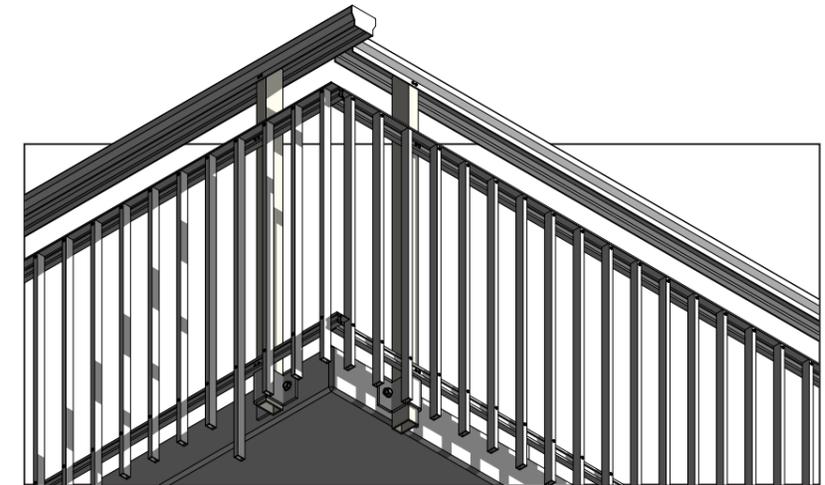
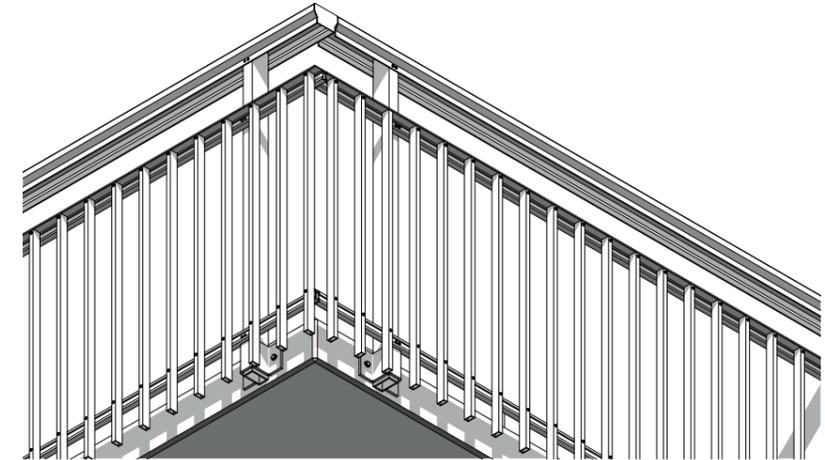


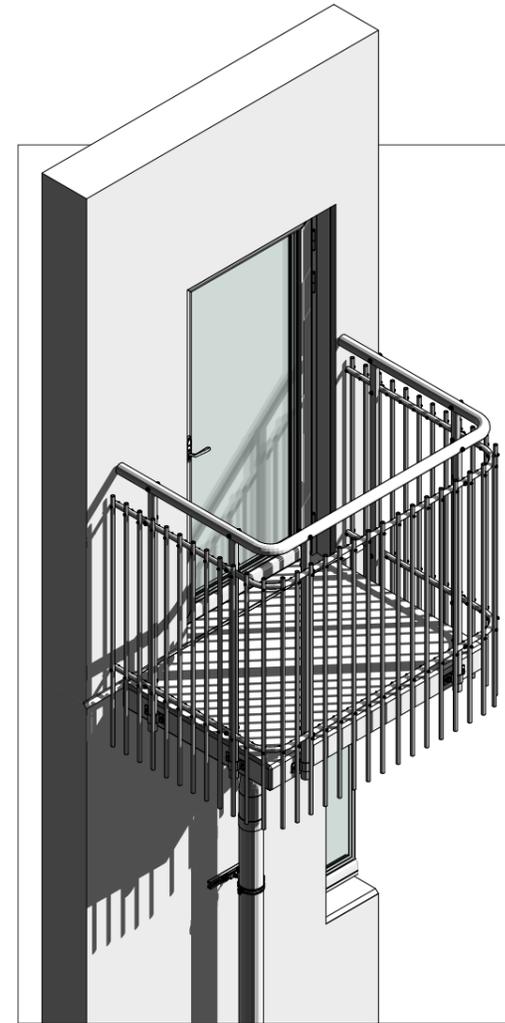
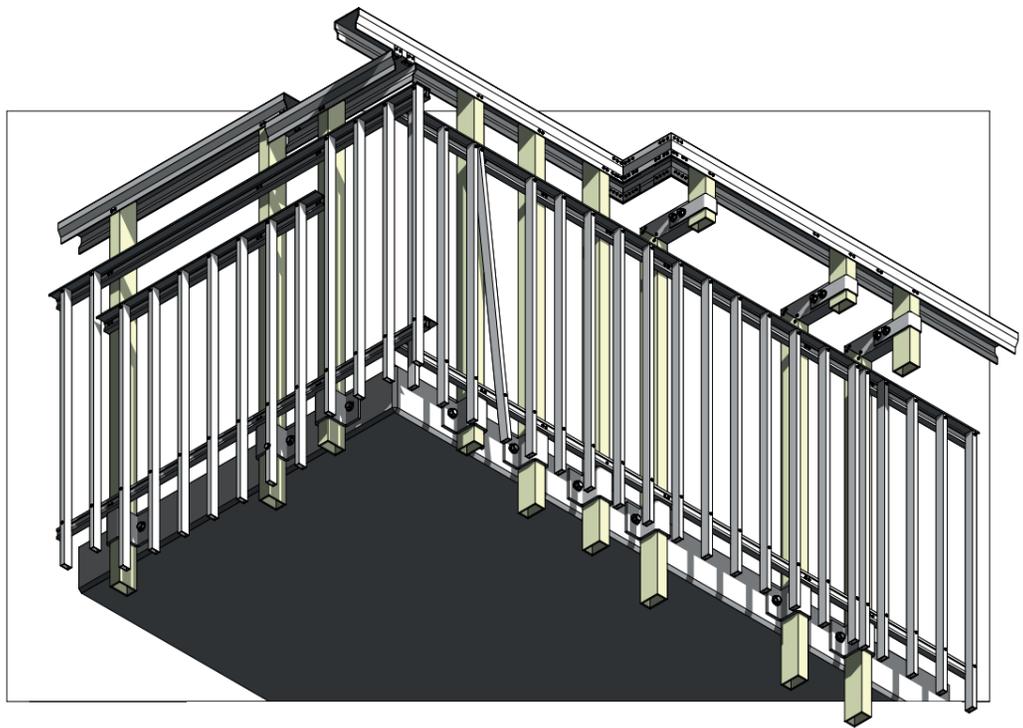
A large part of this work is observation that leads to design speculation. In the project, the cut-out model section is a useful tool to highlight, underline or mislead the degree of manipulation. The shown example is a corner part with added windows and appurtenant manipulated sheet covering. The aim is to exaggerate the window's modest glass surface in relation to its size. In this case, the customized sheet acts as a material frame and symmetrical eye-catcher.

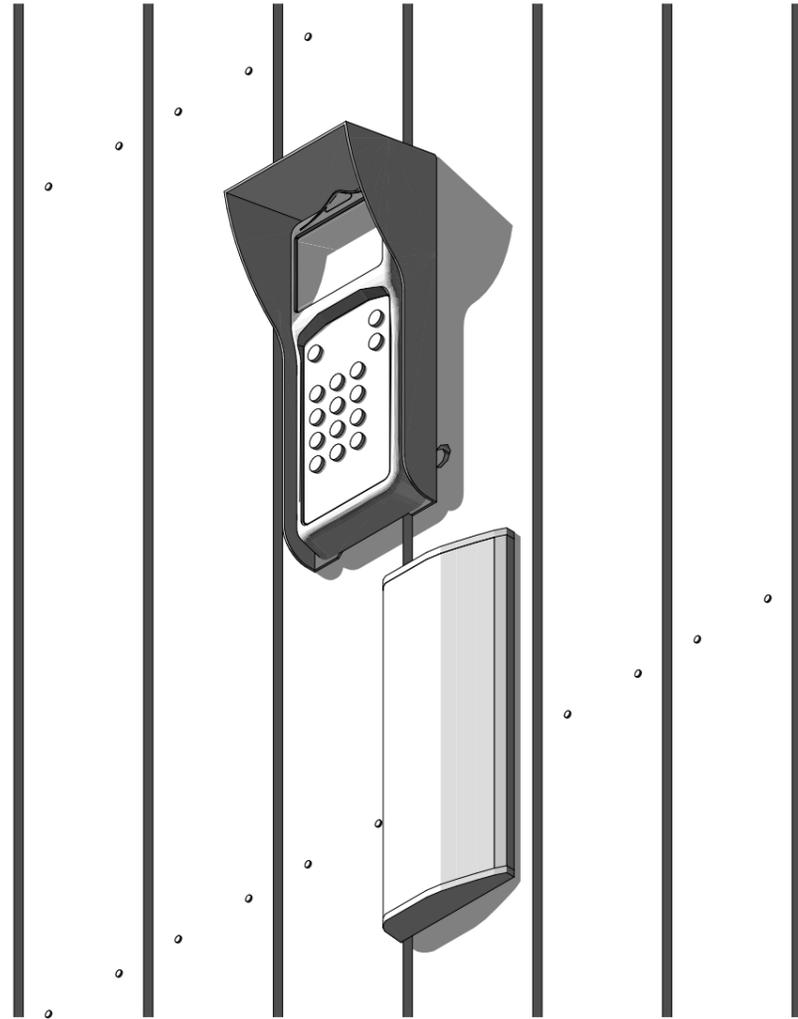




A certain focus of this thesis has been the balcony within contemporary architecture. The example displays a practical study in assembly and tectonics. Based on observation and documentation, the commonly occurring framing system of the balcony is analyzed as a product. A product whose design, material, shape and colour is yearning for physical manipulation. It is an illustration of how we can create vivid architecture from, and in symbiosis with, for an example aluminum profiles and rivets? The illustrations are incrementally manipulated in an attempt to push the formative boundary and challenge the caged expression of protection.





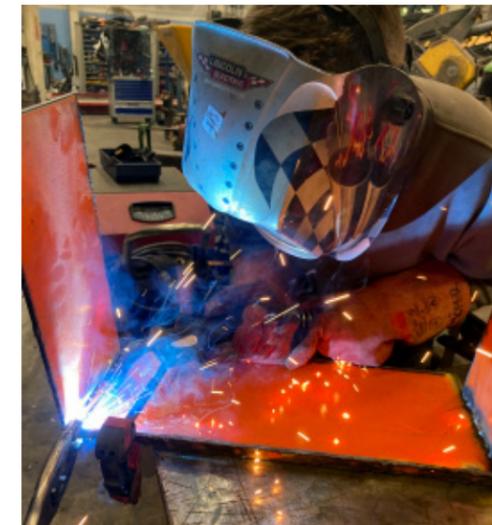


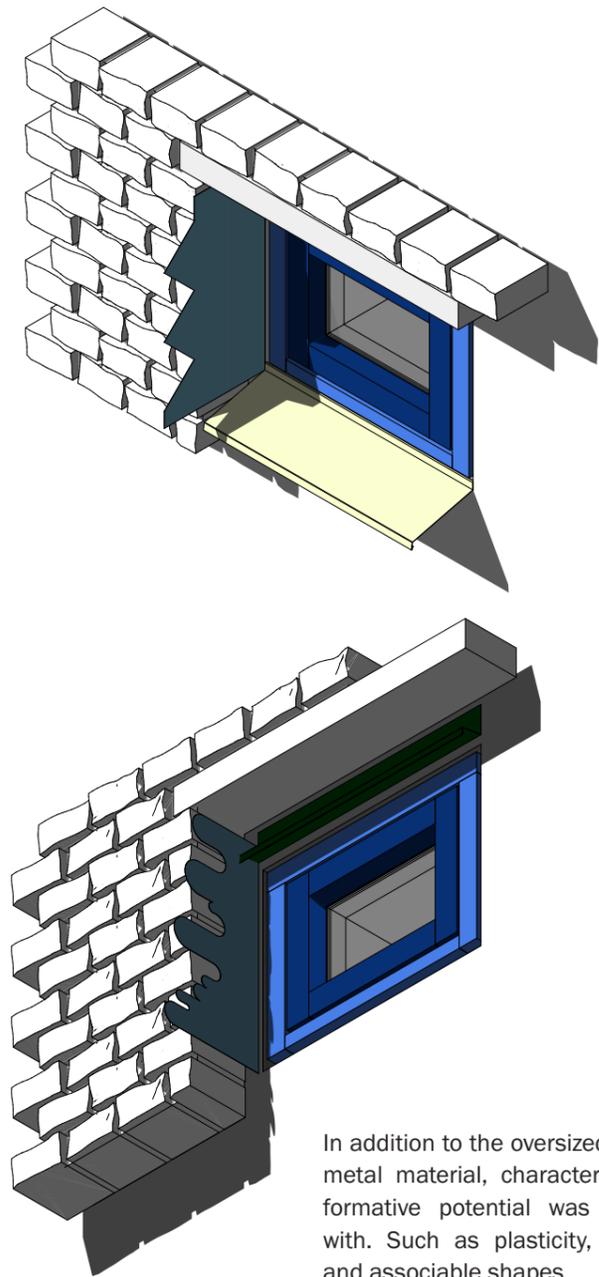
A graphic study in the handling of the added detail and the progenys results of post montage. The display of function or and example of communication and execution. If form follows function, what role does assembly play?



With the aid of rough assembly methods, the window and the protection it needs was tested and studied. The manufacturing process of details was as a method to some extent, challenged and ironized. These unintended details, whose purpose is to cover and protect gaps of structural voids in connection to other objects, signals efficient design and a process not dependent on crafts but assembly.

The intention is to illustrate, in this case, the use of the window sill as a band-aid around a building's constructional wounds. Oversized and rigidly cut metal pieces was welded into an object with deliberately insensitive execution in an attempt to indicate a certain idleness in craftsmanship. With a play of accuracy in relation to standardization, the idea was to redefine the craft and to also see the object as a brute type of wear and tear product.



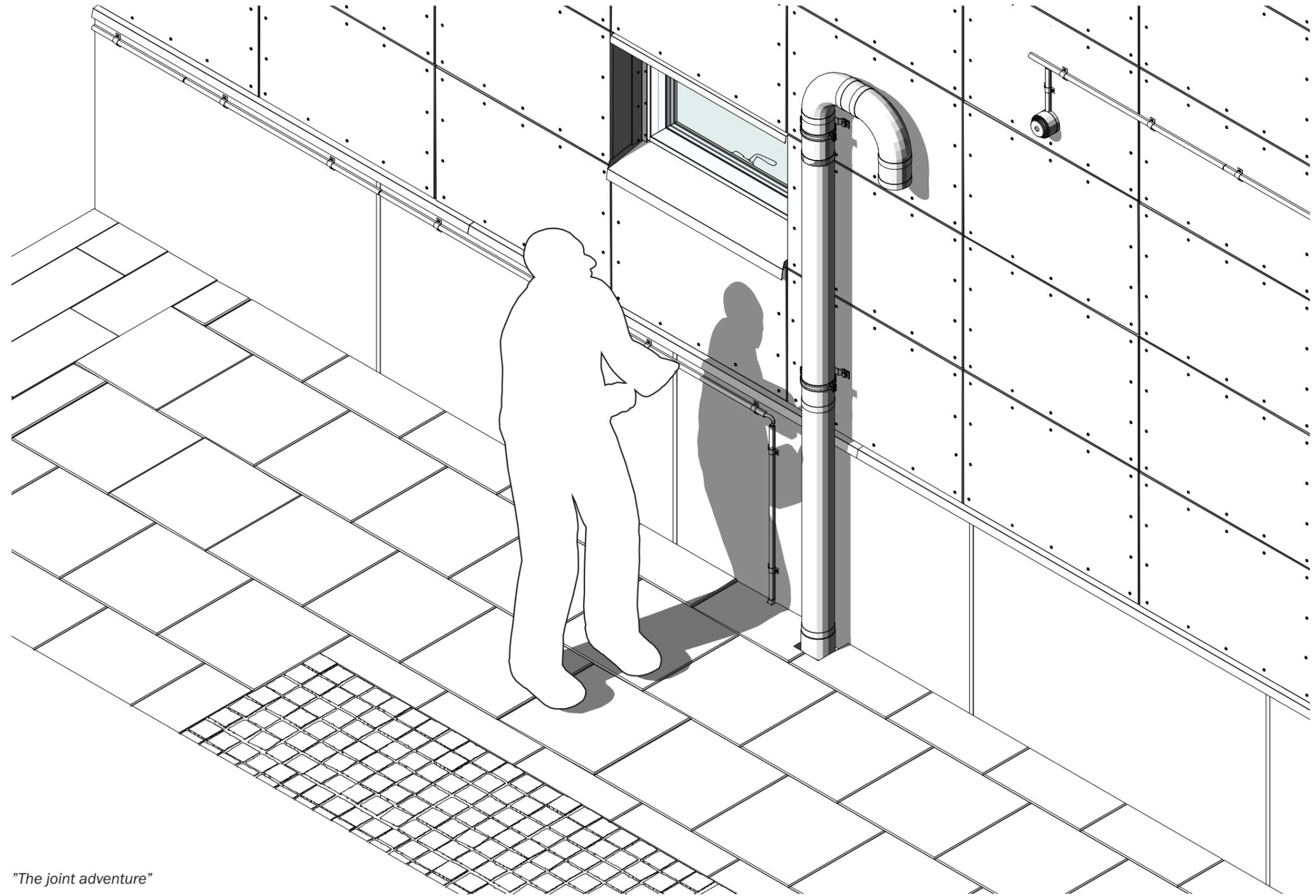


In addition to the oversized and rigid metal material, characteristics and formative potential was laborated with. Such as plasticity, thickness and associable shapes.



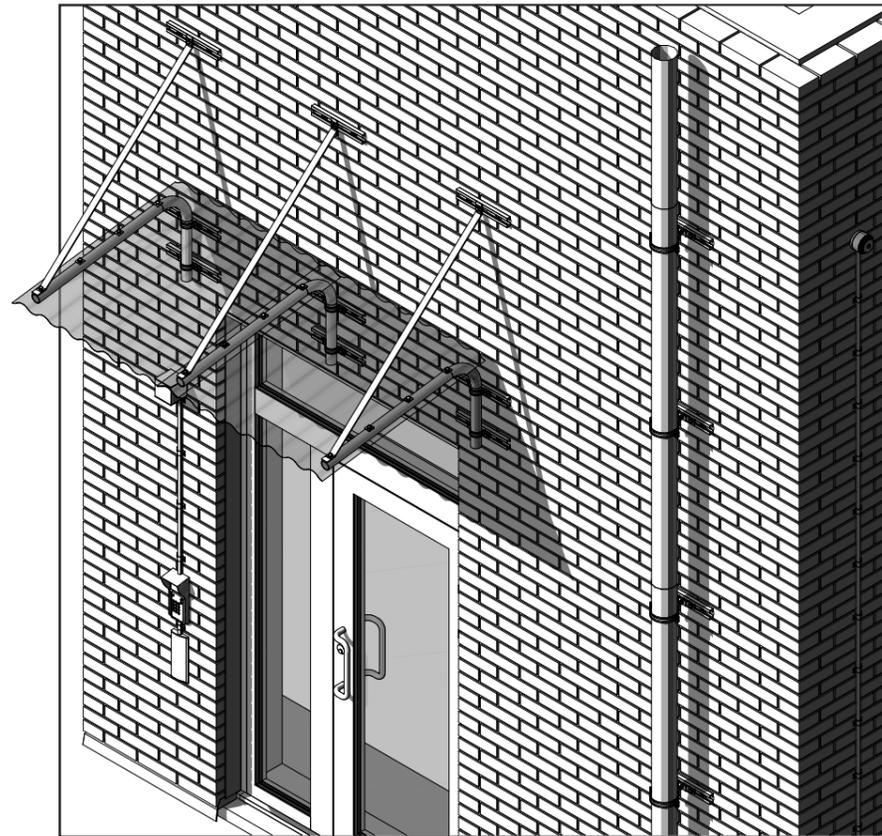
The example illustrates and reflects on materials and joints. One can argue that the plain, maintenance-free surface is sacred in today's main stream architecture, and maintenance is viewed with contempt and only linked to costs. The volumes, which is expressed in the context of these durable construction pieces that are screwed onto other not so durable pieces, is often covered with joints and traces of fastening that, ironically, does not always have the similar durability. Whether against the material it is attached on to or the weather it is exposed to.

The image twists on format, proportion and precision. The lines inhabits the material contrast and the framing of colliding surfaces



"The joint adventure"

TRANSITION - FIRST DRAFT

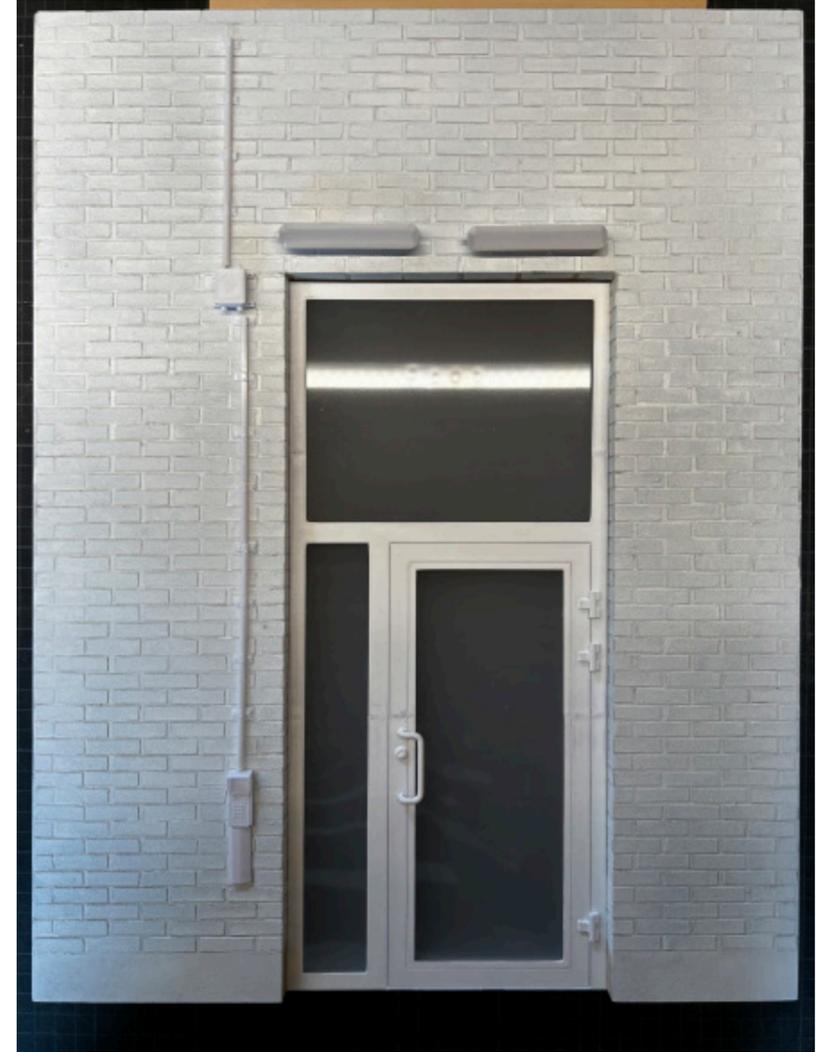


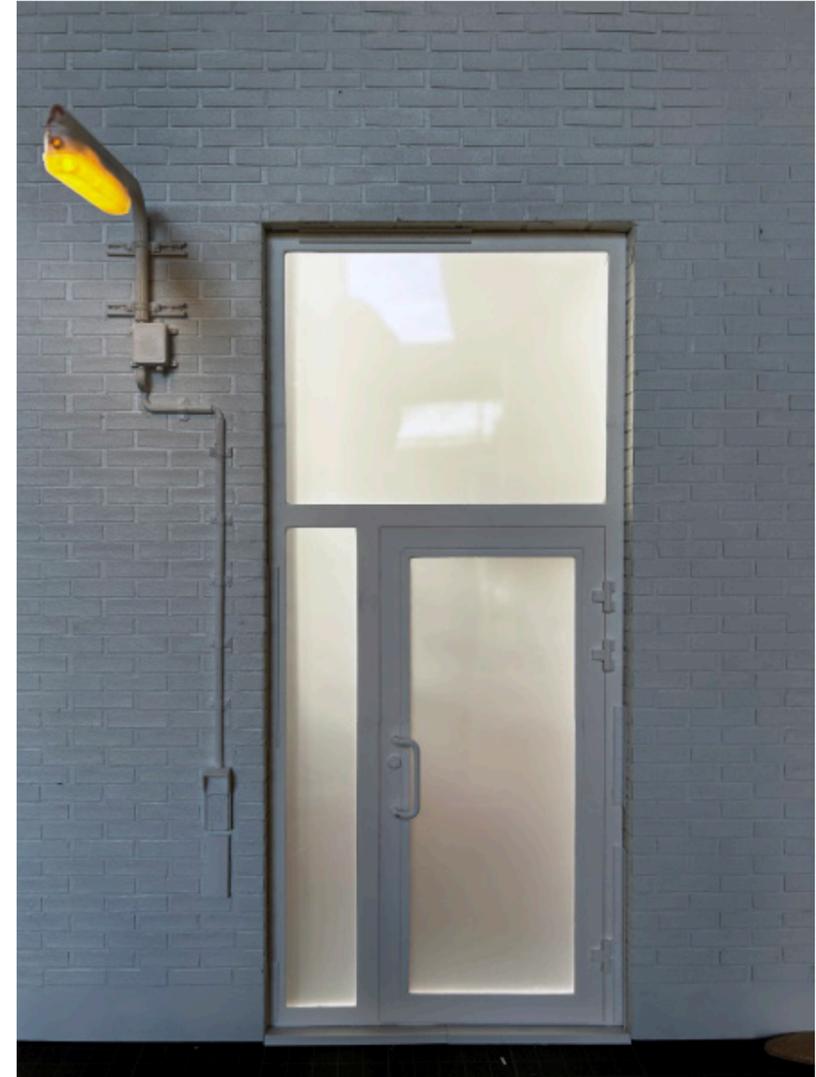
"Attachment and Suspension"

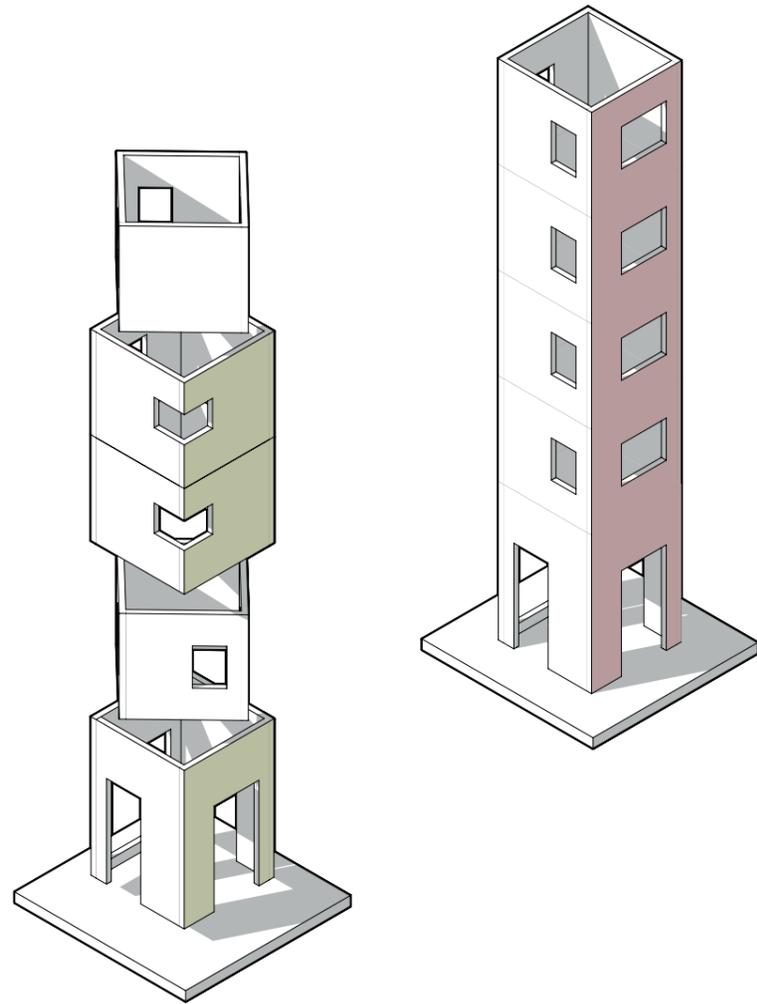
The transition between drawing and model was laborated through scale and the context of the objects/details. The intention of the model is to display a shifting attention in relation to downscaling. The transition of 2D to 3D is also a test of contrast and a play with white colour in different tones.



The main part of the scale model details was 3D-printed, glued and painted. Sandpaper cut outs where used to immitate tiles and layed piece by piece.







IMPLEMENTATION

The model as a test bed and a multifaceted addition to the dialog is the implementation of the research in this project. It is placed in relation to a process of contemporary architecture through assembly. It addresses the esthetic vulnerability of the residential setting and could be seen as a post in a secluded debate regarding the distance between a formative stage and final execution stage of architecture. It does not aim to show final designs as solutions, or viewed as a freestanding, functional proposal, but as conversation pieces that can point to the idiosyncrasies of the added detail. The design is not to solve better versions of the details, but to explore how expressions can change depending on exponation. The design, should be viewed as both a context-specific application and as an overall conceptual strategy to spark debate on how we could handle details. One could also see the outcome of this thesis as a remark on all the different types of objects and materials we add-on one another, and then cover them up by adding other solutions. This works implementation part is an interpretaion of the **animated** and **abstracted** details (Ford), in a retro-fitted symbiosis.

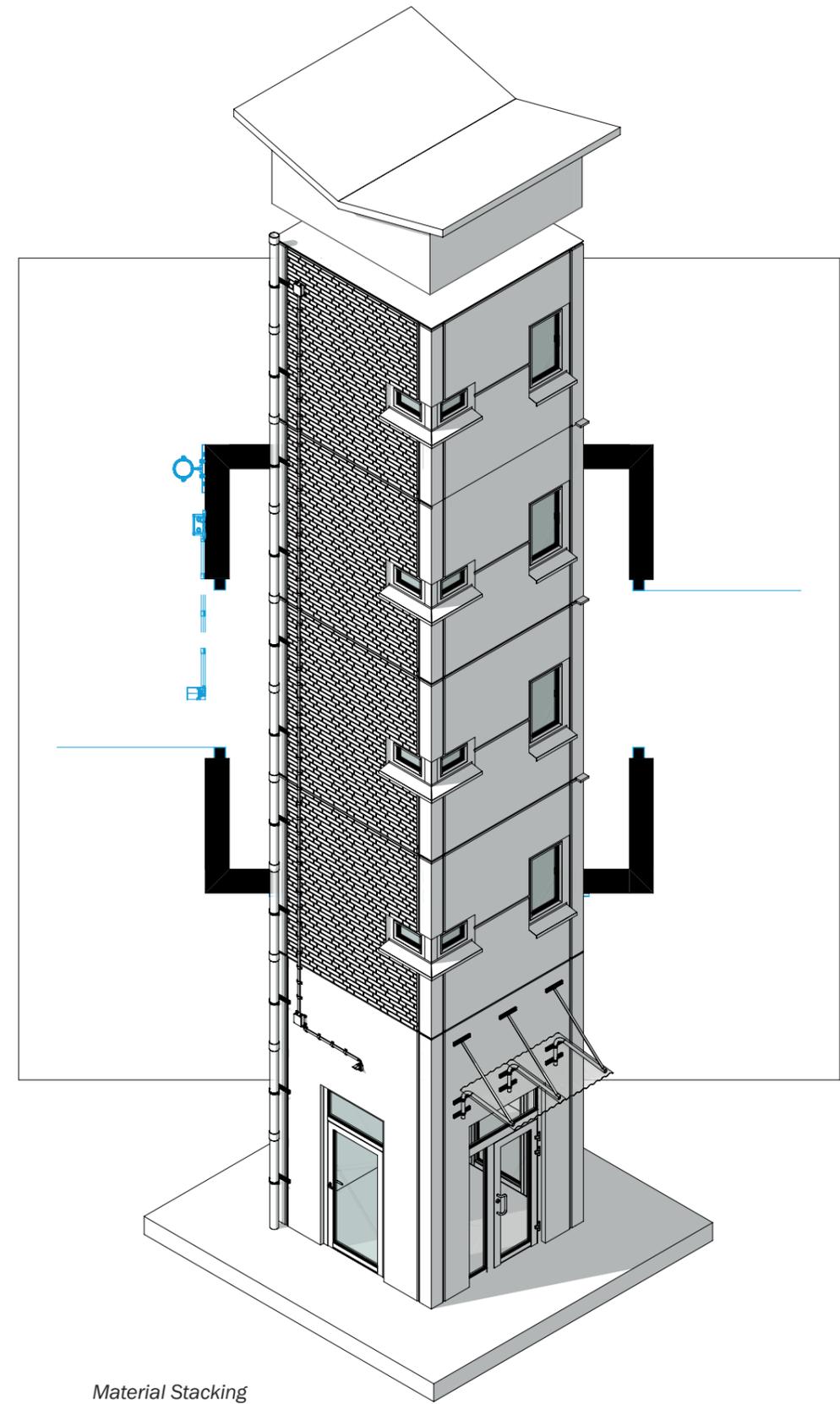
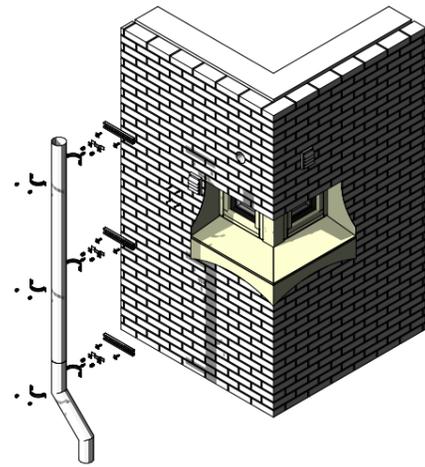
The design application is situated within a speculative structure, where contrast between the conventional expression and the single element is highlighted. The objects represented are existing details which can be found in contemporary architecture. They have in turn been manipulated in form, placement, function, role and expression. Particular focus has been on the details attached to the exterior such as windows, balconies, fixtures and technical solutions. Here an investigation of potential and obstacles is materialized. In this implementation of disclosures, the structure becomes a tool or a display of missused added details. The detail is used as a blunt storyteller to seize an ambiguous view of standardized honesty.

The structural result is an object sprung from three different sketch ideas where details and phenomena have been tested. The final object's design is based on the principle of assembly where different parts can be reassembled and on top of each other where different expressions meet and change. The physical example is not meant to represent a realizable reality, but to clearly show conceptual ways in which details affect the architectural context. Corners are an excellent way to expose joints and various tectonic quirks. The details can be seen as exterior veins on the object's skin. The volume is intended to be a compilation, a questioning and show potential of contemporary post assembled details.

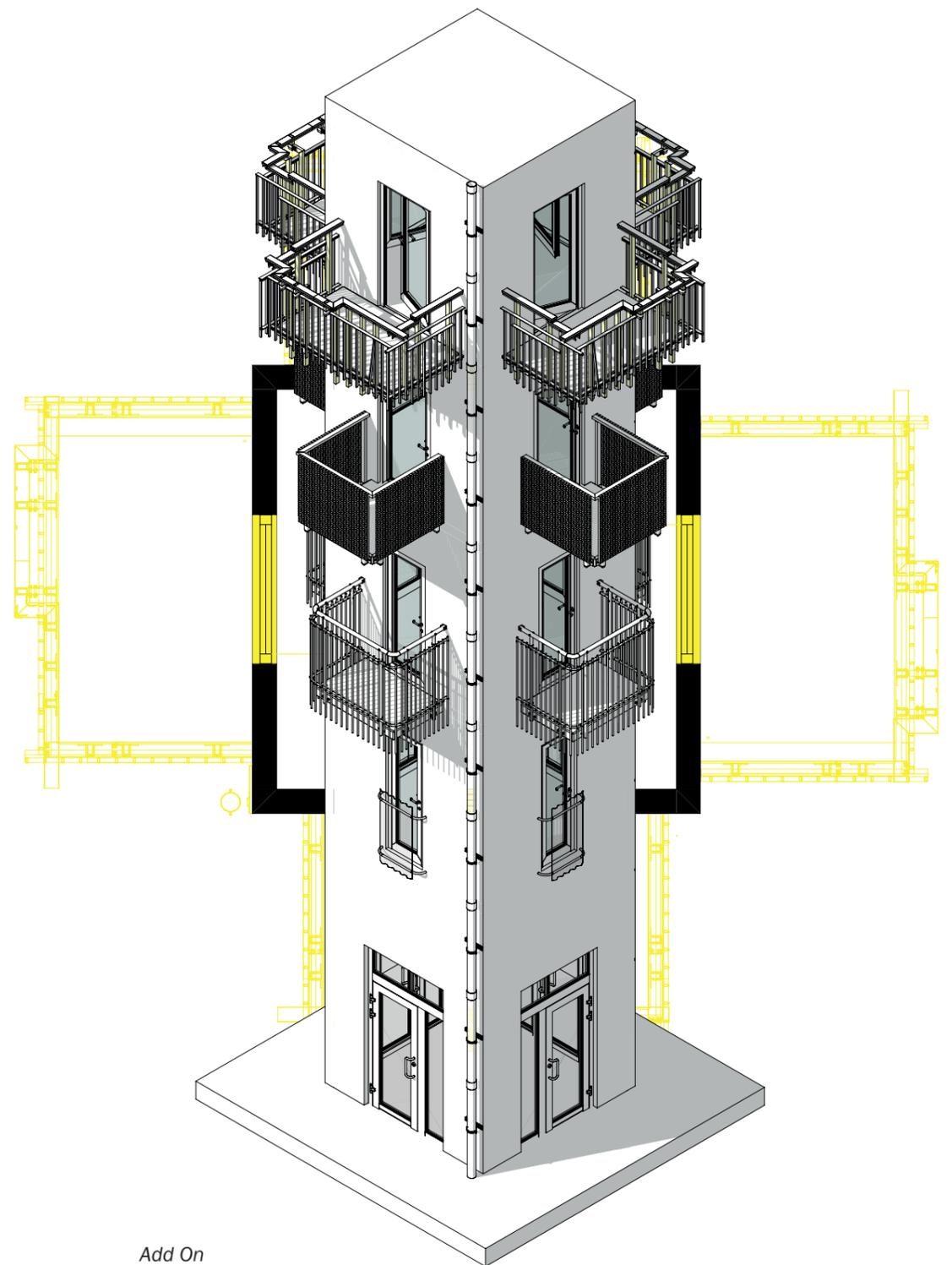
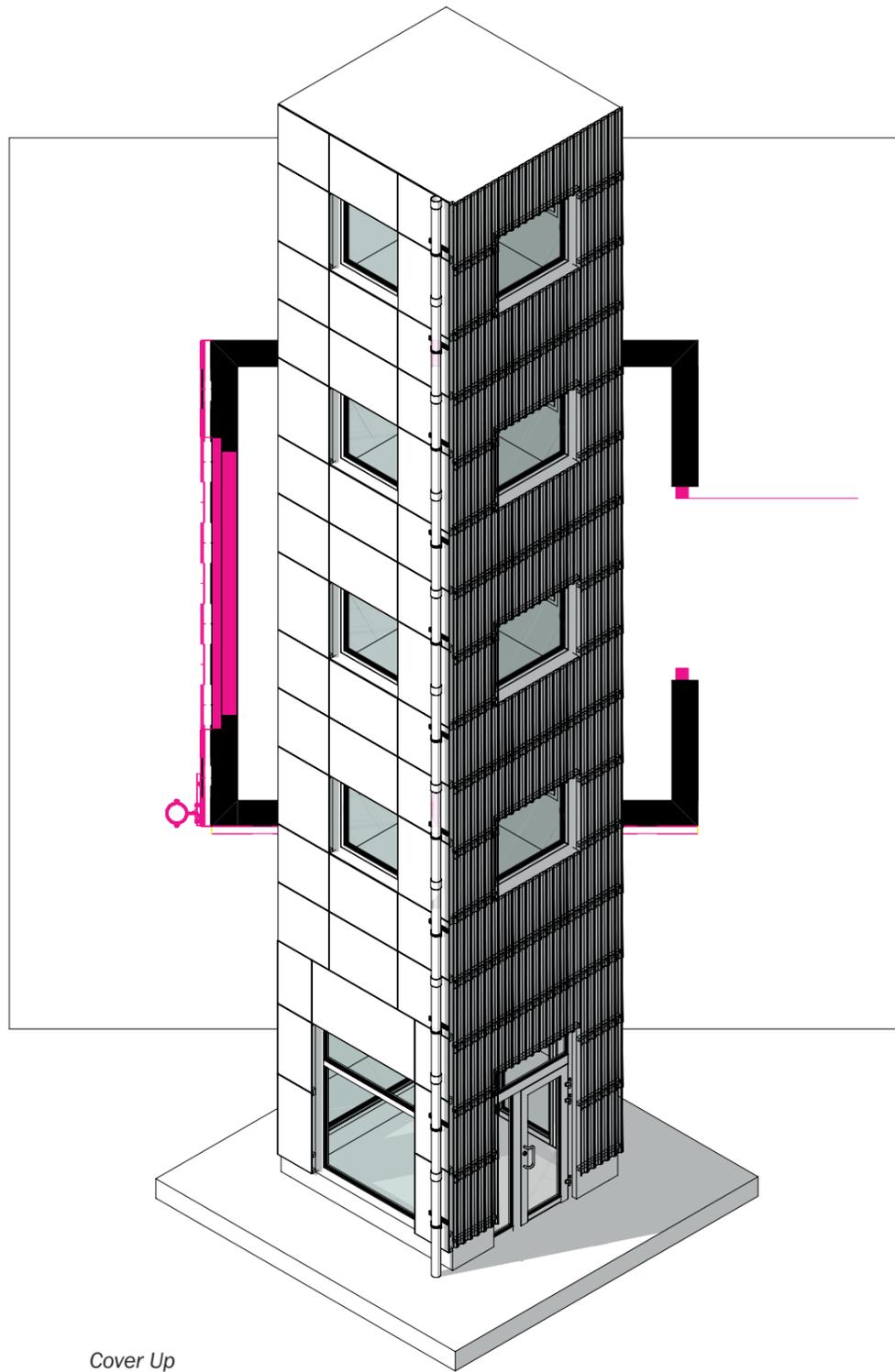
The three sketch concepts consist of:

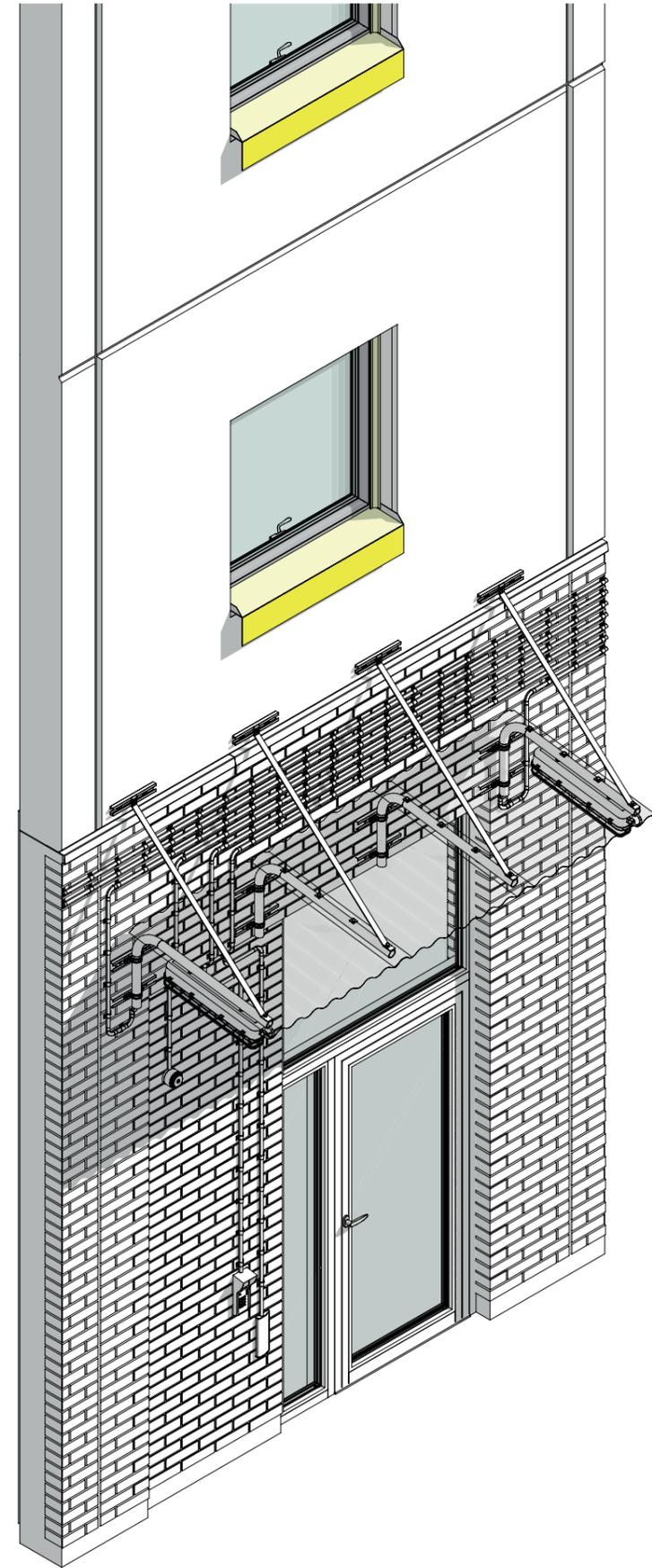
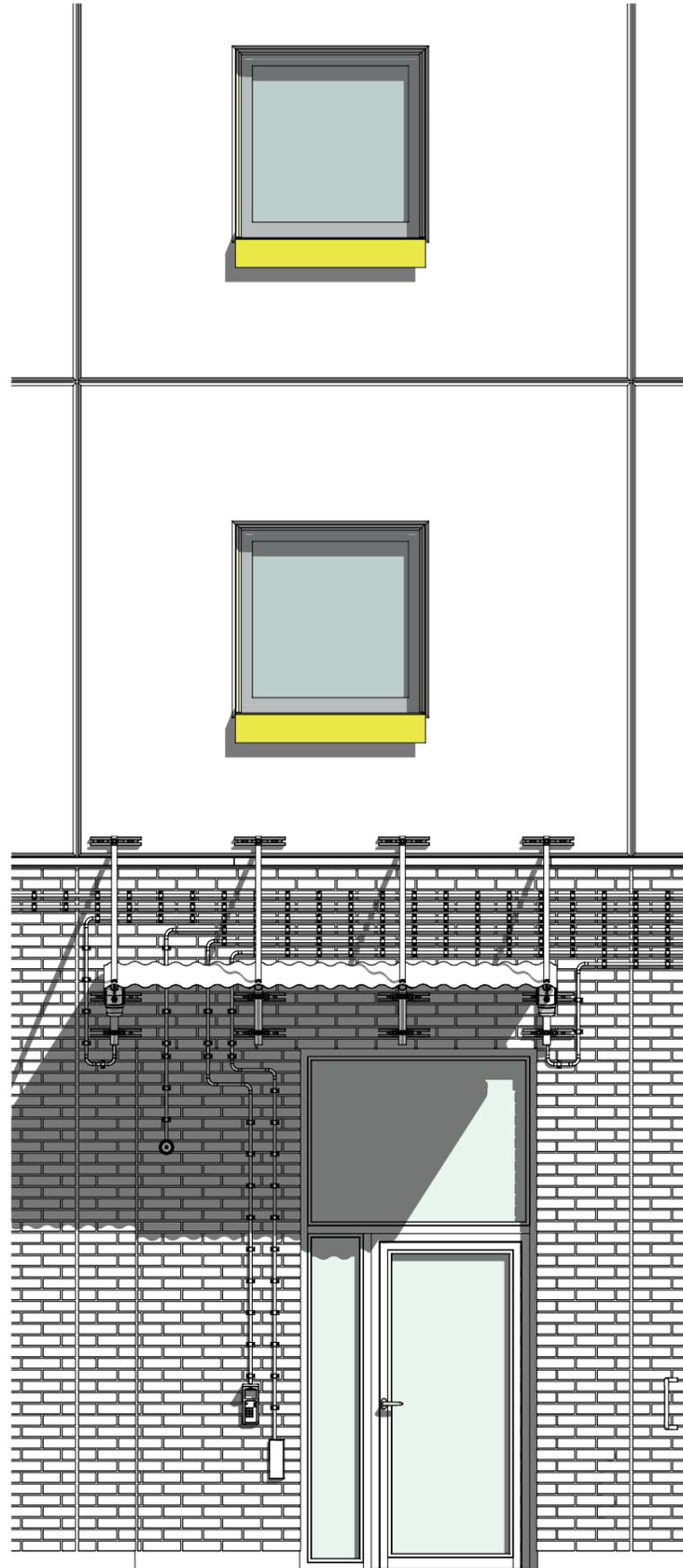
- Material Stacking
- Cover up
- Add-on

Via studies of existing details as well as manipulated ones, the object was eventually filled with merged parts from previous investigations



Material Stacking





TRANSITION - SECOND DRAFT - THE MODEL



Model assembly - Tiles and objects



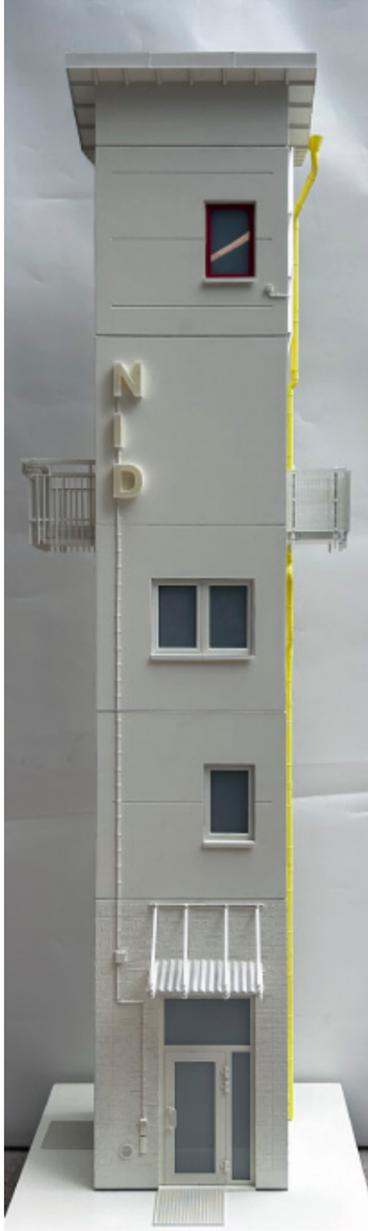
Model assembly - Tiles



Model assembly - Balcony profiles. PLA Printed



Model assembly - Fitted balcony, spray painted



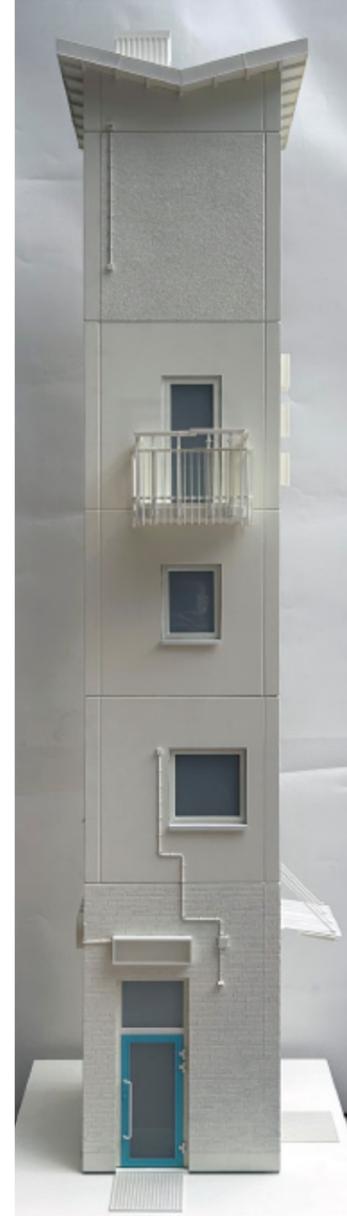
Model
Scale 1:10



Model
Scale 1:10



Model
Scale 1:10



Model
Scale 1:10



Model detail - Balcony



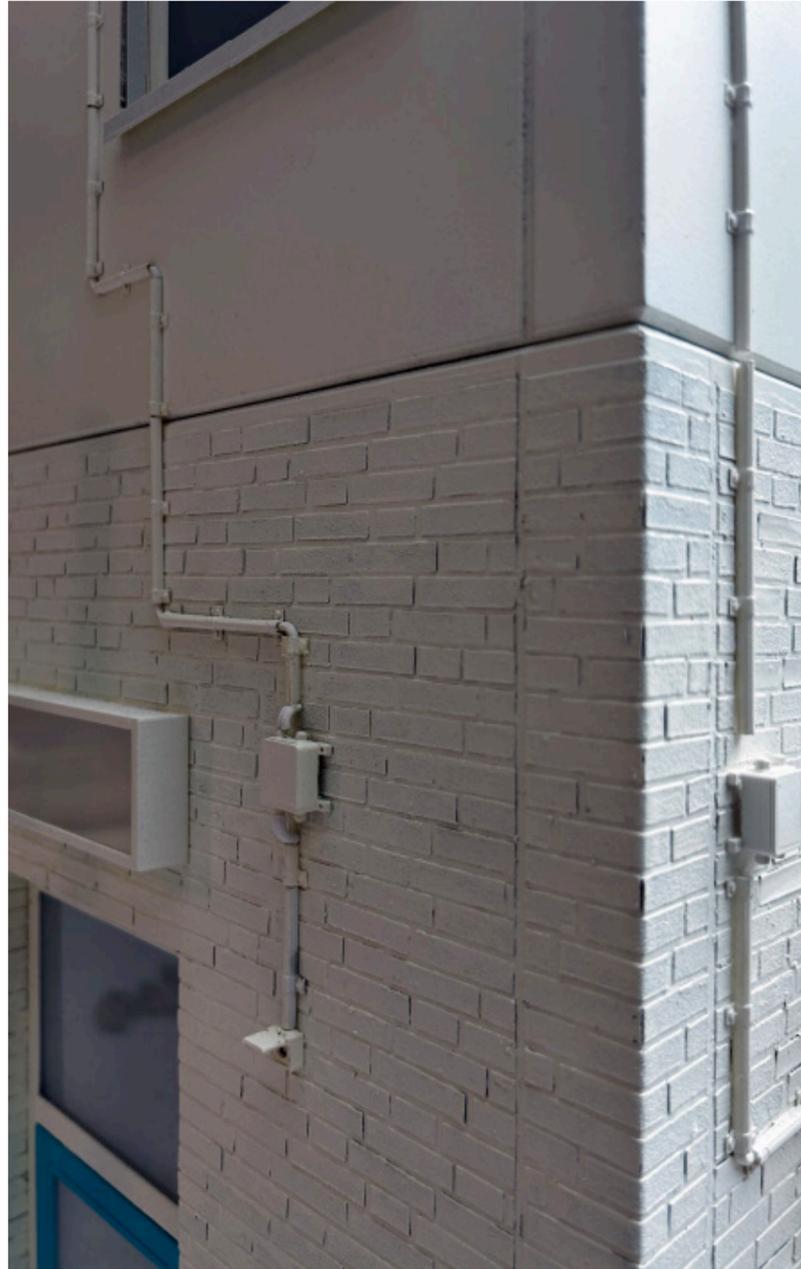
Model detail - cable ducts, joints, surfaces



Model detail - Balcony, cornered window, down spout



Model detail - Cornered window



Model detail - Tiles, sockets, cable ducts



Model detail - Entrance composition



DISCUSSION AND REFLECTION

The phrase "Don't get caught up in the details" is the supposed Western cultural and societal attempt to maintain structural efficiency. The ulterior meaning is that the larger overhead perspective always prevails over the smaller perspective. Are we hostages in economic systems, where short-term costs set the agenda? How can we change, above all, the attitude and understanding towards the smaller perspective? By trying to find alternative interpretations for detailing, this work does not want to replace the systems and industrialized stream lined construction processes, but work with them and change from within. This thesis attempts to embrace the detail not only by its storytelling qualities or its aesthetic execution but also how details reveals the sum of all components. It may seem banal to focus on the aesthetically or practically designed small components, when the society we live in has much larger overall problems on many levels. However, this work cautiously believes that the understanding of details is necessary for architecture to continue to develop in a sustainable direction. What is mainly missing in modern utility architecture are individual qualities. It is not always the uniqueness of the respective built structure, but an individual legibility of identification and adaptability. The lack of care and space for expression of comprehensive details contributes to a superficial washed-out architecture. It signals a distancing and what social status you are in. Almost all architectural objects reflect their history and type of composition. This, regardless of style or theory, is evident in the details. It therefore becomes difficult to reproduce expressions, for purposes other than cultural preservation, as a montage from completely different conditions gives a completely different degree of detailing.

The importance of the modeling work has been decisive for the final outcome of this project. The scale has been crucial for achieving an understanding and legibility for the importance of the details. In the scale (1:10), the size of the volume and the detail meet in an easy-to-read and recognizable way. During the course of the work, there has been a goal of producing observations and interpretations in a somewhat surrealistic setting, which proved feasible especially in the models and their representation

This work is a materialized addition in to an ongoing debate regarding architectural quality and production. Giving perspective and putting light onto shaded aspect of architects attention. It does not aim to give solutions, but rather to highlight possibilities where there's often seem to be none. The work discusses system of values, of architectural expression and potential.

The main thing that triggered and fueled this work is a personal obsession with the detail and its execution. What initially appeared to be a pure criticism and a crass questioning of the flaws in modern main stream architectural detailing, instead became something of an eye opener to the potential of the retro-fitted standardized necessities. Some bad examples regarding details, shifted were seen in retrospect as possible game changers. The main difficulties in the work was relating objectively to the observations not only ironize and document flaws and absurdities. It became clear early on, that the solution to the wobbly degree of tolerable detailing is not about customize objects that do not fit into an aesthetic concept. However one twists and turns the expression in added objects, it is incredibly challenging and questionable in terms of sustainability to visually delete them. One observation is that the architecture and the built environment are affected by the detailing to a great extent. It is of course possible to debate whether the handling of details has become worse over time, in a Swedish context? Or the degree to which qualitative details are measured. The fact remains that the type of financially driven large-scale industrialized construction methods used in the production of buildings do not leave much room for intricate detailing.

"You have to work with what you got" is another saying that criticizes modern architecture, especially standardized residential architecture. That it is, anonymous, contextless boxes that are repeated everywhere. This work tries to respond to that criticism. Not from the point of completely disregarding the system that architecture today is created within (economics and industrialized production) but instead working with what already exists and seeing if there are opportunities to win within it. This work shows that there are values and possibilities, but what is required for this to be achieved? Perhaps creativity and influence through design, by architects but also by other actors, can enter several, and other, phases than the contemporary and traditional ones. Can the role and task of the architect be allowed to extend beyond the drawing board and planning but also in the adaptation and build on the standardized processes and forms we have to deal with? Can the architect's role be to explore architectural identity and design language, not as novelty but as post-assembly adaptation?

Thank you for your support and help....

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