











STEPPING ASIDE

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Dedicado a la Belén por toda la pasión volcada en este proyecto, por alentarme, amarme y creer en mis capacidades. Fue una entrega sostenida por dos años, gracias por este regalo!

A Salvador y Maia por recargarme diariamente con su energía. Han sido una gran fuente de motivación e impulso para crear.

ABSTRACT

Over time, our connection with materials has changed. Centuries ago, artists interacted with just one material for years, gradually integrating the knowledge of its different properties into their existing expertise. They were learning processes which were acquired through the sum of different personal experiences and the reciprocal action between artist and material. Now, times run fast; we are exposed to a wide range of materials, and knowledge is indirect. We learn through books or by copying established industry processes, replacing our practical experiences. New potentialities of material are not sought frequently, and we end up validating only what has already been discovered.

Through this thesis I investigate materials using unconventional means. Across two exercises with 30 different materials (leather, resins, clay, mycelium, wax, etc..) I emphasizes the relevance of process as a mechanism to trigger new content and create new material connections that were previously unknown. At the same time, I delve into the relationship between the creative and production processes with the studio business model. This relationship (creation - production - sale) is addressed as an integral part of the narrative and spirit of an object.

This thesis exposes the creative process as the center of the work of art and design. Deep research, disorganized ritual and spontaneous performance lead to new potential projects.

STEPPING ASIDE

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INTRODUCTION

Each material contains information that resonates in our body and activates different emotions. Wood, for instance, is a multisensorial material that produces warmth, a link with nature and a sense of serenity. Epoxy resins are synthetic materials which do not have an intrinsic identity; we relate them to cold, chemical processes. Each material activates a field of sensations that is registered in a similar way for many people, but there are personal emotions and sensory memories that change the experience of a material.

My need to alter materials´ properties and their conventional handling and processes comes from an intention to deeply understand their potential. In order to do so, I first generate an approach. I break, mourn and agglutinate the pieces. I analyze and alter them again. I fold, cut, hit and throw. I analyze, I observe the potential, and I change it again. This process continues until something is triggered; an idea, a project, a concept. I modify in order to understand and to work the material into a new identity.

IMMERSIVE MAKING

When a concept suddenly appears in my mind with enough force to generate an action, it is important to produce the necessary movements to decode the message. As Gilles Deleuze said in the Conference for Superior School of Image and Sound Crafts (France, March 17, 1987), "..having an idea is not common...this new concept has a potential already compromised." That appearance of concept is due to multiple personal factors that we must let emerge and evolve. We don't need to know the results; we just have to trust our instincts and guide the process. The important thing is to begin.

In Discourse on Method, Rene Descartes calls into question all the knowledge learned throughout his education and concludes that the only way to find the truth is in oneself. Throughout this thesis, I seek to follow Descartes' rules to find project potentials. These are:

A. Never admit something as true without having known with evidence that this is the case.
B. Divide the variables involved into as many parts as possible.
C. Sort your thoughts, starting with the simplest to gradually ascend to the most complex, even varying the order in which they do not proceed naturally.
D. Finally, make constant general revisions that ensure you are not omitting anything.

Creating guided by this process requires a balance between control and improvisation. I immerse myself in a space where I rely on a sequence of unplanned actions that acquire logic by letting the process flow. Throughout this process, I believe that I will find something valuable. I have the desire to discover the uncertain.

My process is structured to guide the unknown and to allow learning from "accidents" under certain parameters. Once my controlled

universe is delineated, it is necessary to distort all the rules to allow new content to emerge. The magic is in letting the new information flow and allowing each action to guide the next. It is essential to be connected with what I am doing to help the material say what it has to say. It is framing – acting – documenting – processing, and then – creating.

Tomás Libertiny's project "Made by Bees" is an example of setting controlled parameters up to a point and applying design tools to guide the process. With hollow structures created in beeswax, Libertiny made a platform for more than 30,000 bees to colonize and alter. He planned and intervened in part of the process, then the content emerged through the collaboration with the bees. Each project is unique and irreplicable.

When material exploration is finished, it is necessary to identify the results or project potentials from the results. The content is analyzed by combining different media such as writing, video analysis, graphs, and drawing. I have to relate the results with an applied action and try to generate first conclusions. The information is analyzed and need´s to generate relations that activate content.

The work ends when I decide to start a new project based on the knowledge acquired through the previous one. It is not as concerned with the level of finishing or detail of the pieces (though of course that has to be done), as in illuminating new learning. We should see the process as a way to recognize our personal artistic identities, which are constantly evolving, and as a way to expand our vocabulary. The creation process must be an extension of these investigations. It is important that the creative processes are intimately related to a world-view and that they complement the visions to better

understand the world. To create is to try to undress your mind. It is exploring isolated corners of our being and illuminating them. It is meeting with new content that we must interpret to advance.

In the next section I will describe two projects that delved into the different stages of process described above. First I establish parameters, then I create different strategies to let new content emerge, and at the end, I analyze the results through different strategies. Having new personal knowledge, I began to design and create.

IMMERSIVE MAKING
EXERCISES ABOUT MATERIALS

The purpose of this exercise was to discover and learn about the properties of 30 different materials. The idea was to freely manipulate, to feel their characteristics, and to alter them in relation to potentialities that arose during experimentation. Only one condition was established: all the exercises should end up in an ¼ scale chair to be able to compare them.

I started working with one material at a time. I tried to get rid of any pre-established form of manipulation and began to alter the physical matter in my own way. In the end, I made 32 chairs, which were the basis of analysis. The first exercise to try to analyze these pieces was to organize the chairs according to the sequence of actions performed on each material. For example, chairs from the same group were those which had been created through fold + paste + structure. Even though they were made with different materials, it was the actions that linked them together. In total, 11 groups emerged:

Action 1: cover + twine + wrap + move
2: bend + fold + structure
3: covered surfaces + shrink
4: melt + dry + solidify
5: structure + melt + hollow
6: patterns + hand quality
7: change properpies + solidify
8: electroplating
9: structure + thickness + melt
10: wet + sew + wrap
11: change + stiff + combine

The second analytic exercise was to photograph the 32 chairs and divide each image into two or three sections (back, seat and/or legs).

Then, through "collage", compose new images by juxtaposing two or three materials in a single chair. The purpose was to create new dialogues and relationships that had potential for new projects. The result was 28 newly contrasted compositions.

For the third exercise I choose one of the compositions and made a full scale object. The intention was to solve and adapt all the necessary conditions so that the object maintained its essence but was manufactured on a human scale. I chose chair number 18 composed of a metallic tubular backrest covered in polyclay with a base of deer rawhide. I felt there was an interesting contrast between the proportion of the full volume of the seat and the linearity of the backrest. There was also a relation between the fingerprints in the polyclay with the textures of the rawhide. Both materials also had a similar operating time; rawhide has to be immersed in warm water for 45 minutes and then has one hour of flexibility before water evaporates and the material stiffens again. Polyclay is similar. It is based in a two-part self-hardening components; once both elements are mixed there is an hour before it becomes rigid. This third exercise was about opposing two different materials, natural versus chemical, with certain similarities and solving problems related to scaling up a project.

Once the three exercises were finished, I realized that a sequence had been generated which guided me to step aside from a linear and pre-established creation process. A series of potential projects arose, which allowed me to intervene up to a point, then the exercise itself proposed the rest. It was a new design practice, which, through the analysis and combination of formats, allowed me to reach places that in my usual practice as a designer I would have not arrived at.
Having worked from an intuitive and then analytical perspective,

naturally new content emerged. The vast majority of the chairs made were on the line between sculptural and functional. There were discovered intentions to investigate expression through the creation of volumes, control of space and to inquire a personal content that the material was delivering by means of the combination of the functionality of the chairs (use of standard measures, horizontal and vertical planes) and the sculptural line. This triggered the desire to deepen the value of sculpture in my work and to explore that frontier.

IMMERSIVE MAKING

EXERCISES ABOUT ONE MATERIAL

Unlike the previous exercise that sought to learn simultaneously about different materials, this exercise tried to deepen knowledge of only one material: resin. The purpose was to try to obtain as much information as possible about the properties of the material by means of unconventional actions and methods. The resin chosen was a semi-rigid urethane plastic that is catalyzed by mixing two liquid components, which solidify in 2.5 minutes. Its main feature is that it has a gradual curing process that is used for plastic semiresistant hollow objects.

The research methodology of the applied material is simple and is built over time. The first action is the only one that is planned, all actions after that one are a mutation of the previous action or a new methodology based on newly acquired information . I began by investigating the existing processes of manipulation of the material and recording emerging doubts. Thus the first question arose: how to determine the exact second of the curing? To answer the question, I made a chart where the manufacturer's instructions were contrasted (see image page 52) with personal observations on the mixing time, ambient temperature and mixing ratios of the two components of the material.

After multiple experiments, no answers were reached. It was very difficult to determine the exact time of curing; there were variables such as volume and speed of movement that affected the equation. The exercise served to recognize the variables of the material and control its curing process. This triggered the following question: can I pour the resin on a flat surface of aluminum paper and change its shape? This process of doubt-action-doubt-action mutated 14 times, progressively increasing the knowledge of the properties and potentialities of the material.

Once I decided to finish with the actions, I analyzed the information and made a chart. This helped me visualize the states of the material and identify new potentialities. I realized that I was working mainly in the liquid and viscous state and not as much in its moldable state. Through the chart, I understood that the material had great potential in its "third state". In other words, I could pour the product into a mold, wait for it to generate a thickness and then modify its shape before it went into its solid phase.

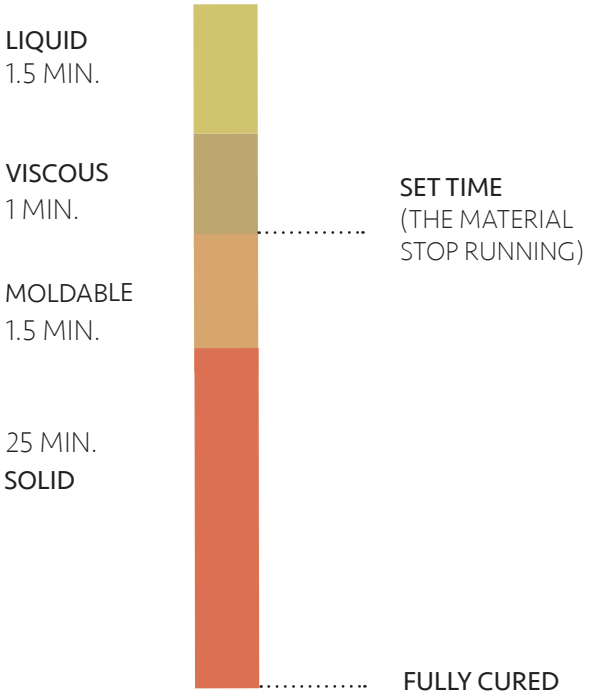
I decided to work with four objects which showed the different potentialities of the material. First was a chair, where I attempted to create structure through the encapsulation of air. The second was a side-table, where resin was used as a connecting element. The third were the carpets, where the material acted as a surface treatment and combination of colors. Finally, I designed a lighting prototype to show the potential for control and management of light.

The most successful element of the investigation was the chair. Based on the information learned from the chart, the resin was poured into a 48" diameter balloon. The balloon was knotted and rotated 360 degrees to ensure that the entire inner inner surface was covered by a minimum thickness of the product. Once the material had cured, a mold was mounted on the balloon to alter its shape. It was left for 24 hours and then the balloon and the mold were taken apart.

The finished work generates curiosity about its shape and texture. It cannot be identified with many pre-existing objects. It exists among the categories of art, sculpture, and functionality. The object contain proportions similar to traditional furniture but its form and materiality are intriguing. The question of how it was made emerges.

It is not easily linked to any familiar manufacturing process. As people approach the chair, they realize it is a hollow form that is structured through the encapsulation of air in its interior. When facing ut, people approach with caution. The fragility or quality of its material is not fully understood. When touched, there is a sense of relief, as it is possible to better understand how it was created. Such curiosity gives dynamism to the piece and it awakes a desire to experiment with it.

STAGES CHART OF ROTOCASTING RESIN



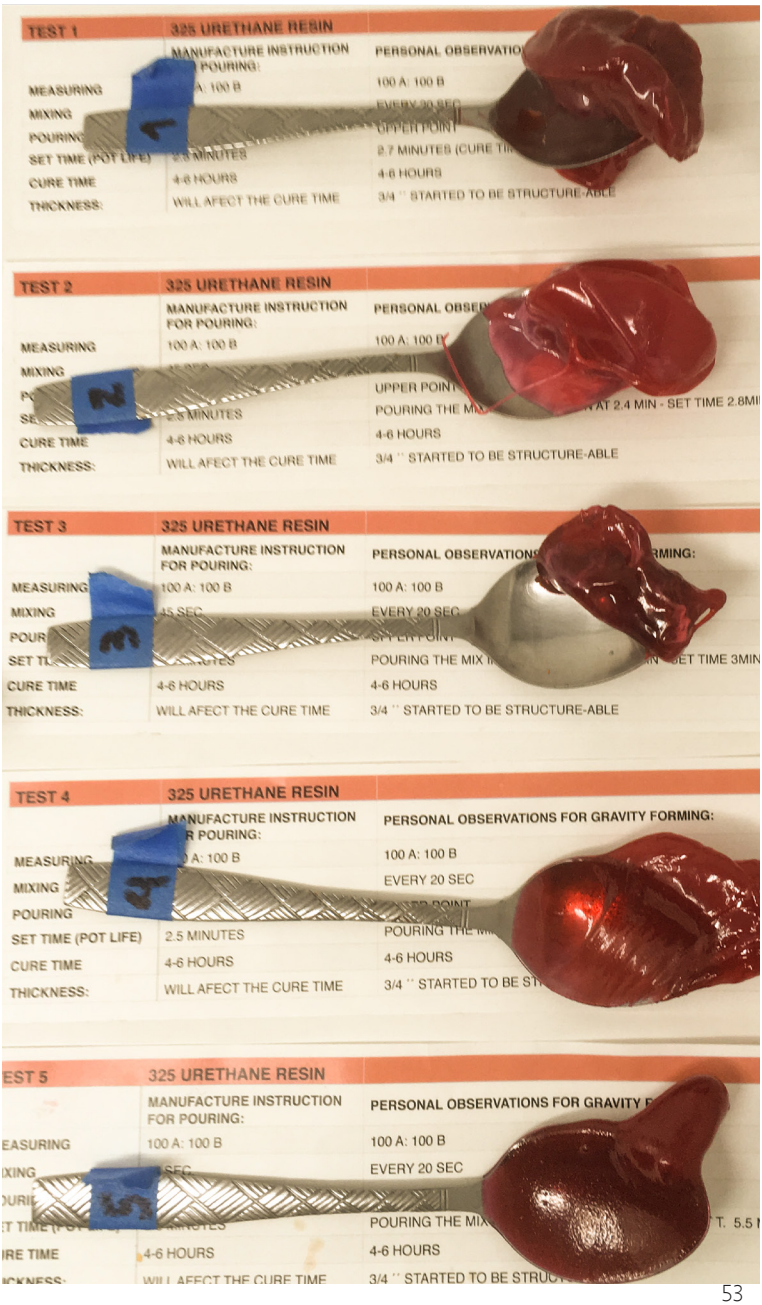
DRIPPING COULD BE CONTROL

WHEN I ALTERED THE MIXING TIME OR THE MEASURING (COMPONENT A IN RELATION WITH B) SOME TESTS NEVER CURED.

EXCELLENT GRIP BETWEEN MATERIALS

ACTION 1 : CAPTURING THE MOMENT OF THE CURE TIME

Through a chart I analyzed manufacturer's instructions versus personal observations and learned from altering each variable.


TEST 1
325 URETHANE RESIN
MANUFACTURE INSTRUCTION FOR POURING:
PERSONAL OBSERVATIO
MEASURING
100 A: 100 B
100 A: 100 B
MIXING
EVERY 20 SEC
POURING
UPPER POINT
SET TIME (POT LIFE)
2.5 MINUTES
2.7 MINUTES (CURE TI
CURE TIME
4-6 HOURS
4-6 HOURS
THICKNESS:
WILL AFECT THE CURE TIME
3/4 '' STARTED TO BE STRUCTURE-ABLE
1
TEST 2
325 URETHANE RESIN
MANUFACTURE INSTRUCTION FOR POURING:
MEASURING
100 A: 100 B
100 A: 100 B
MIXING
UPPER POINT
2.5 MINUTES
AT 2.4 MIN - SET TIME 2.8MI
CURE TIME
4-6 HOURS
4-6 HOURS
THICKNESS:
WILL AFECT THE CURE TIME
3/4 '' STARTED TO BE STRUCTURE-ABLE
2
TEST 3
325 URETHANE RESIN
MANUFACTURE INSTRUCTION FOR POURING:
MEASURING
100 A: 100 B
100 A: 100 B
MIXING
45 SEC
EVERY 20 SEC
POUR
POURING THE MIX I
SET TIME 3MIN
CURE TIME
4-6 HOURS
4-6 HOURS
THICKNESS:
WILL AFECT THE CURE TIME
3/4 '' STARTED TO BE STRUCTURE-ABLE
3
TEST 4
325 URETHANE RESIN
MANUFACTURE INSTRUCTION FOR POURING:
PERSONAL OBSERVATIONS FOR GRAVITY FORMING:
MEASURING
100 A: 100 B
100 A: 100 B
MIXING
EVERY 20 SEC
POURING
SET TIME (POT LIFE)
2.5 MINUTES
CURE TIME
4-6 HOURS
4-6 HOURS
THICKNESS:
WILL AFECT THE CURE TIME
3/4 '' STARTED TO BE ST
4
EST 5
325 URETHANE RESIN
MANUFACTURE INSTRUCTION FOR POURING:
PERSONAL OBSERVATIONS FOR GRAVITY F
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100 A: 100 B
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POURING THE MIX
T. 5.5
IRE TIME
4-6 HOURS
4-6 HOURS
5

ACTION 2: PRINTING TEXTURE AND WRAPPING

I poured resin onto aluminium foil and once the material was cured I gave it a shape.

BY VARYNG THE THICKNESS DIFFERENT DEGREES OF TRANSLUCENCY WERE CREATED.

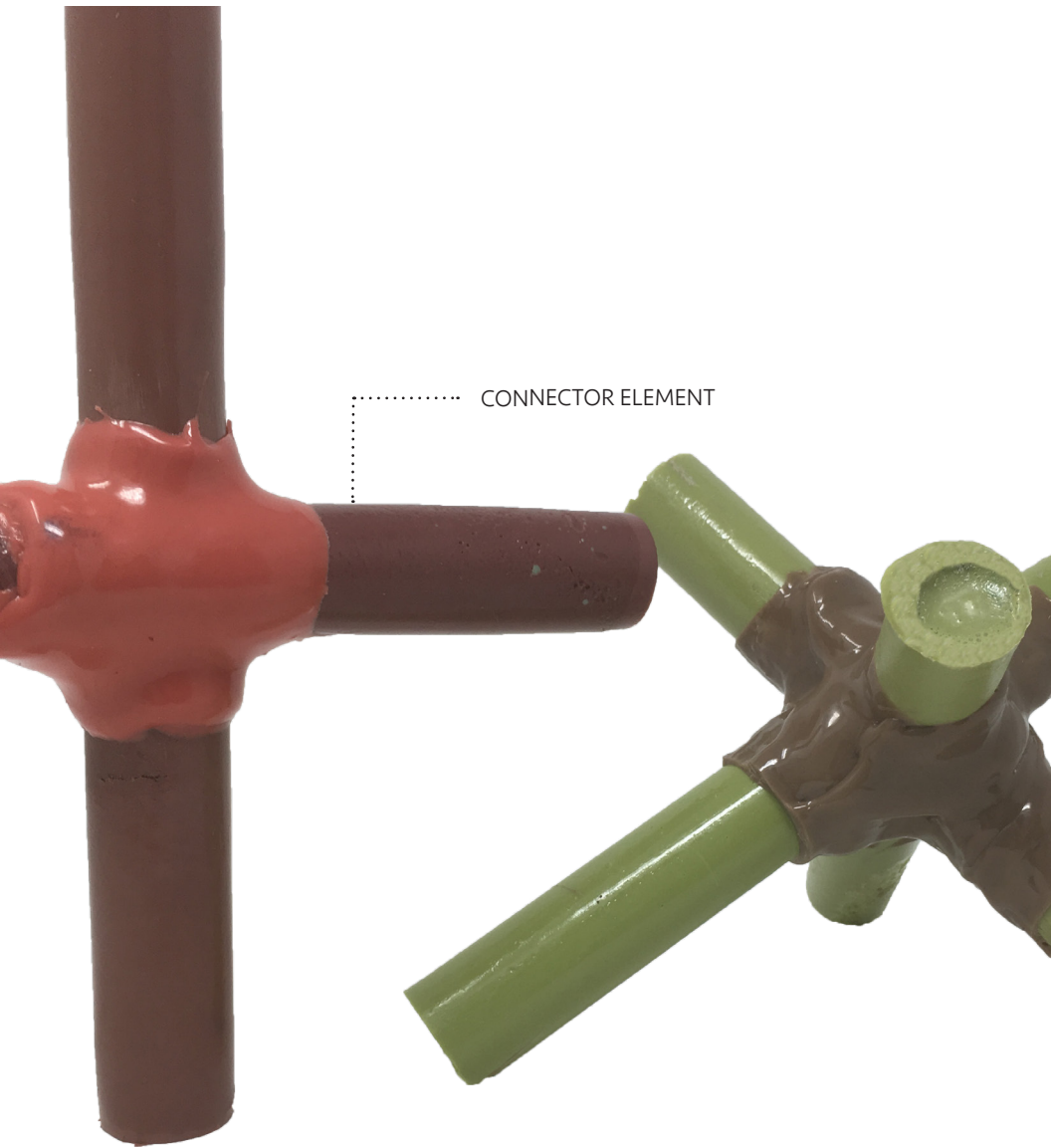
IN SOME AREAS WHERE THE RESIN WAS CONCENTRATED STRUCTURAL POINTS WERE CREATED

ACTION 3: POURING AND CONTROLLING USING GRAVITY

I poured resin into a spinning object and then tried to balance and control the thickness of resin by rotating it repeatedly 360 degrees.

ACTION 4: MATERIAL AS A GREAT CONNECTOR

When the resin was approaching the cure time I poured it onto the joint of the cylinders and started to rotate it 360 degrees. This characteristic has potential because you can create any type of joint and the material will hold it together.



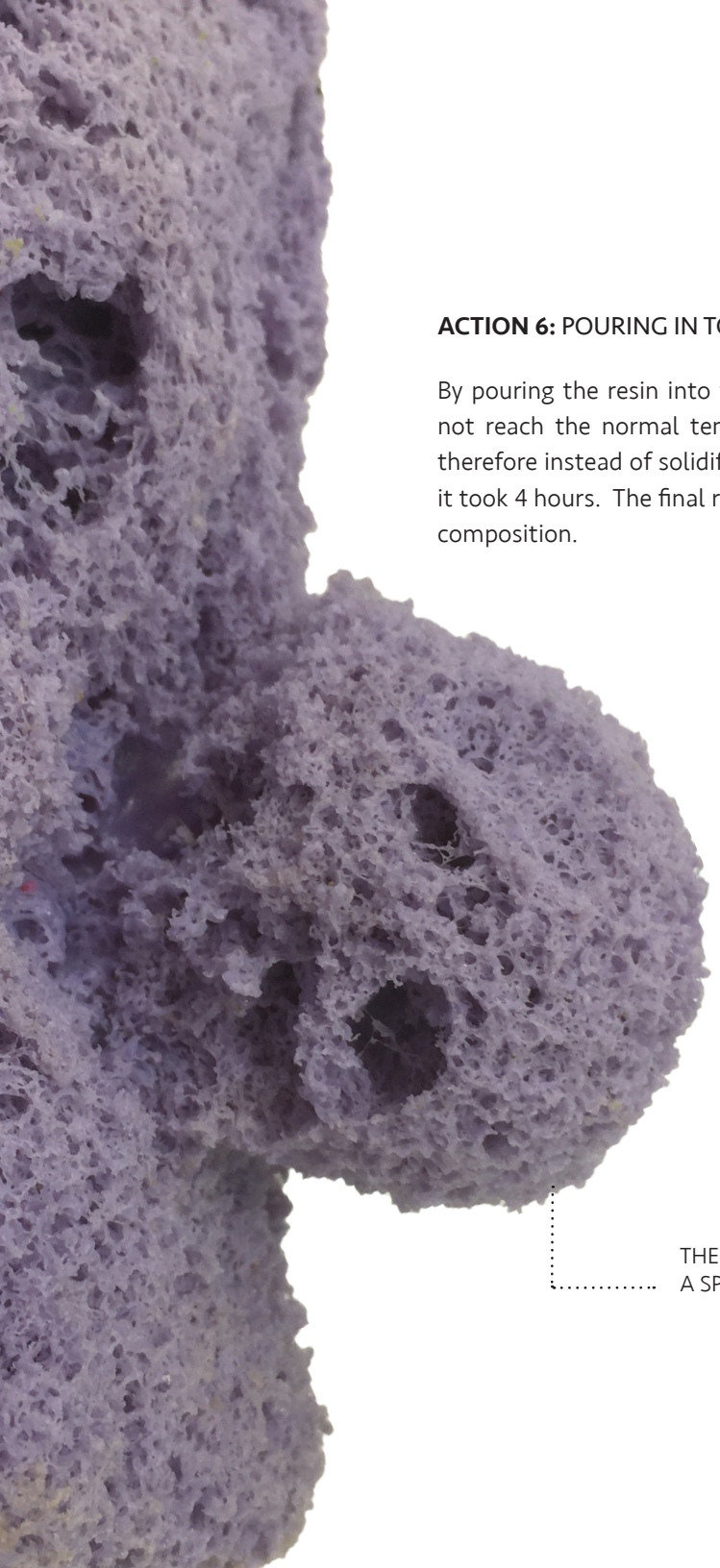
NICE AESTHETIC QUALITY
AND STRUCTURAL
COMPOSITION

ACTION 5: POURING AND CONTROLLING WITH GRAVITY IN TWO AXES

This exercise is a variable of action number 3. I let it cure and then turned it 180 degree and poured again.

ACTION 6: POURING IN TO SNOW

By pouring the resin into the snow it could not reach the normal temperature to cure, therefore instead of solidifying in 30 minutes it took 4 hours. The final result was a spongy composition.

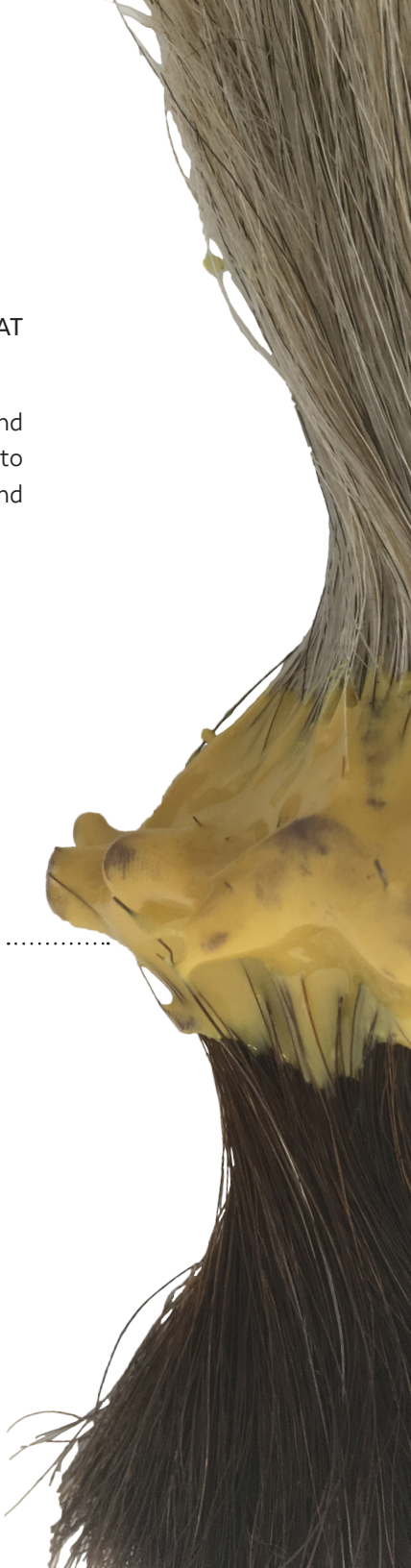


THE MATERIAL CHANGE TO A SPONGY QUALITY

ACTION 7: CONNECTING MATERIALS THAT CAN´T BE JOINED

By pouring the product in its liquid phase and rotating it until the material cures, was able to coat each hair with resin and generate a rigid and resistant joint.

A STRONG CONNECTION ……..



DIFFERENT TEXTURE
QUALITY

ACTION 8: PASTRY BAG

Changing the diameter of the perforation of the pastry bag resolted in different textures

ACTION 9: LAYERING AND SUSPENDING

The material was poured and close to its curetime I started to separate the different layers trying to create structure.

ACTION 10: POURING IN TO A BAG

The resin was poured into a bag and then rotated until the material had completely cured. It was possible to achieve structure and texture through the encapsulation of air.

ACTION 11: POURING IN TO A BAG + MOLDING

Action number 10 was replicated but once the material cured, the bag was placed in a mold to be solidified around a form.

A WAY TO CAPTURE THE NEGATIVE SPACE OF A SHAPE.

ACTION 12: POURING IN TO ICE

I tryed to create structures with ice cubes and then pour the material over . The forms were not captured since the ice began to melt as the material intended to heal.

ACTION 13: POURING IN TO BALLONS/HOSES

The air captured (rotocastig technique) allowed to create large and hollow object with a small amount of resin.

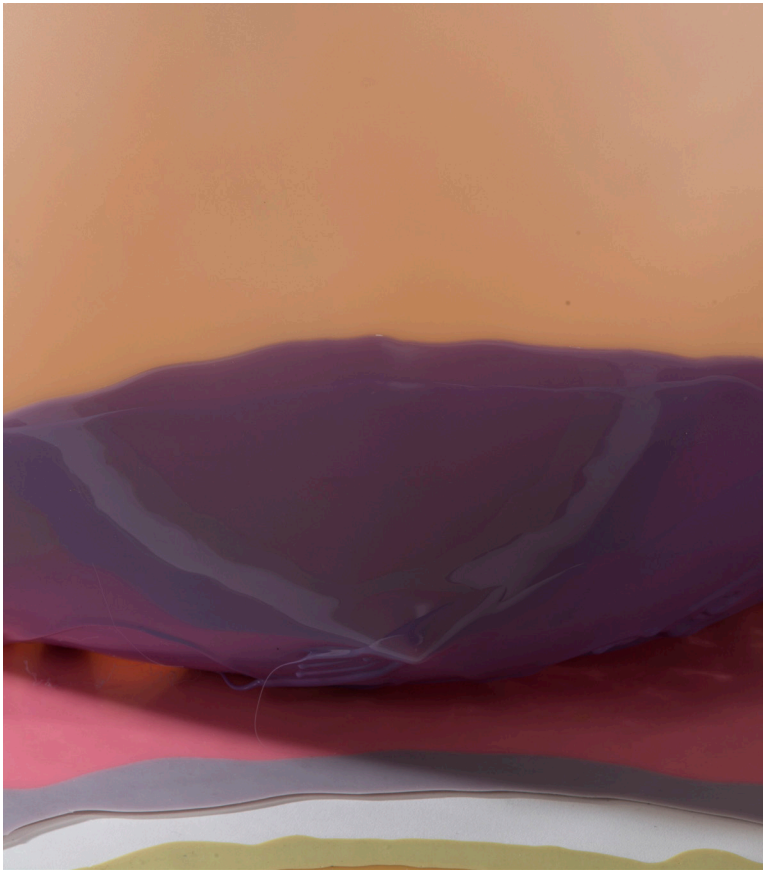
ACTION 14: POURING INTO A BAG + CREATING STRUCTURAL AREAS

It was sought to create intentional structural elements within a hollow form.

IF THE SHAPE HAD A SMALL HOLE IT LOOSE ALL THE STRUCTURAL QUALITY

THIS WAS AN SUCCESFULL SAMPLE. IT WAS STRONG, STRUCTURABLE IN SPECIFIC AREAS AND SOFT IN OTHERS.

FINAL OBJECTS



PROCESSES IN PRODUCTION SYSTEMS

All objects contain narratives that are communicated by means of physical qualities which are able to transmit messages of social, cultural and political content. When designing an object, it is important to plan all the components involved in the processes of design, production and consistent sales that carry forward that object's intended narrative. This section of the thesis investigates process in production systems and business models that contribute to expressing, through objects, community principles that highlight shared intellectual property.

Production systems are intended to organize all the components that interact in the making of an element. They set a structure for all the factors involved in the manufacturing of an object, from the sequence with which the raw material is processed to the dynamics of product execution. On one hand, there are mass-production systems that seek to generate large

quantities by maximizing time and resources, where the elements are equal and uniquely differentiated by numerical codes. On the other hand, there are the production systems that seek to give a unique identity to each object through variation of processes. These can be handcrafted or created through advanced technology

As a consumer, unmasking the process of the creation of an object allows us to share the action that led to the conception or manufacture of it. I believe objects should reveal information about the reasoning processes of the artist to give greater content to the narrative of its creation. In his project Length Haresh Lalvani explores how to individualize patterns produced in series through highly advanced technology. He created 1000 units of 12-inch diameter fruit plates in metal, electro-painted and numbered. Each unit consists of 300 perforations that alter, through an equation, the length of each hole. With his project, he investigated series-production systems that do not necessarily have to comply with pre-existing design patterns in order to be sustainable and profitable.

When production processes are planned to make an item in series, the manufacturer loses freedom over the creation process; the object of production immediately becomes a "foreign" product. There is no emotional connection it. The people involved in production are reduced to meet their subsistence needs. To paraphrase Marx, we are immersed in an alienated system where man no longer recognizes himself in the processes of production. The producer is separated from the product of his work; everything created is taken away from him and becomes distant. The added value that comes from people enjoying the process of making is torn off; part of the essence of the producer is lost, and people are conceived as an extension of the industrial machine. Everything is thought of in terms of economic profitability and not emotional profitability or quality of life. The current mass-production system entails a series of costs that lead to the uprooting of objects that feed a culture of waste, lacking identity.

CREATION PROCESS **V/S** MODEL OF BUSINESS IN THE DESIGN

As artists and designers, we are constantly observing our context in order to reinterpret our medium. We are stimulated by human interactions, objects or by the art world that encourages us to create new means of creation. But the question arises about intellectual property: if we are inspired by "the world of art" and our designs are manufactured by third parties, who is the author? Both the source of inspiration and the decisions that must be solved by the manufacturer are just as important as the decisions of the author or designer.

Cooperative models of business assess and highlight the participation of all those involved in the process of creating and manufacturing an item. The focus is the object and the creative community; individuality is not emphasized; intellectual property ends up being the product of work and the reasoning of a whole.

Cooperatives are community organizations focused on meeting the social, economic and cultural needs of their members. They are administered under certain values such as mutual aid, equality, social responsibility and commitment to the community. Today, there are two types of cooperative models in the arts: the first are those that bring together different artists in a work space to share intellectual abilities, divide costs and manage the space; there, each artist works on projects guided by their own quests and personal concerns. The decisions of each artist are not questioned and the profits of the projects made in that space are not shared. The second cooperative format around the arts is a shared administration

of an art gallery where projects carried out by different artists are shared and exhibited. Under this format, the works of art are made independently; they only share a space of exposure, sale, or exchange of knowledge.

It is difficult to find an art studio made up of more than five people and also designs and manufactures projects driven by a cooperative philosophy. Every studio that has an established production system where there are assigned work tasks in relation to the skills or interests of each member (designer, carpenter, administrator, etc.) is hierarchical. In the following paragraphs I investigate the principles of the International Cooperative Alliance (ICA) and the feasibility of taking those positions to the dynamics of an art studio and to project production.

The ICA follows the principles set by the Rochdale Pioneers, who establish a basis to unify ideas and strengths for a project in common. The principles are:

a. Open and voluntary membership: each member of the cooperative must join freely, without discrimination on the basis race, sex, religion or politics. This person must be willing to accept and respect responsibilities as a partner and work for the common good.

This first concept is difficult to apply in an art organization. Adhesion must be voluntary but not open, since participation affects the economic sustainability of the project. The demand for projects in a studio fluctuates, therefore, in order to be sustainable there must be a direct relationship between the economic income of a project and the number of members who work and participate in the cooperative.

b. Democratic management by the associates: each member of the cooperative is responsible for attending the assemblies and democratically voting for their statutes and decisions. Each person, regardless of their position, is worth one vote.

This principle is totally applicable to the management of an art production studio but it is necessary to distinguish between two types of decisions. Any management decision, or decision related to new project guidelines (expansion to new disciplines, reinvestment, acquisition of new machinery, etc.) must be democratically chosen. In other words, any economic decision, of social, political and cultural impact, must be questioned as a whole and democratically decided upon. Nevertheless, there must be freedom for certain types of decisions that are not questioned and which allow free movement of the person who executes the action. For example, the carpenter should not be seeking approval for the manufacturing process of a certain product. Members decide in relation to their knowledge and skills. The rest of the affiliates can suggest new production dynamics. The same goes for artists and designers. One must have freedom to create and be inspired. This cannot be restricted to seeking the approval of the entire team. The artist creates his projects and then shares them with the rest of the cooperative.

c. Economic participation of the associates: the members have the power to democratically choose the capital of the cooperative.

d. Autonomy and independence: each cooperative is autonomous and must ensure democratic control from its members. All support from external resources should not compromise any entity with the decision-making of affiliates.

These two points are fundamental to maintain the cohesion and freedom of decision among the affiliates in a design studio and product manufacturing organization. Each member must feel like they are part of the economic decisions and must be aware of the handling of the resources. Any external aid in human capital or economic resources should not rigidly affect the internal decisions of the cooperative.

e. Education, training and information: all of the associates have the duty to educate themselves and expand their knowledge to effectively carry out their commitments with the cooperative.

This principle is applicable and necessary for the stimulation and growth of the project's members. The development of knowledge must be promulgated in a self-taught manner and part of the profits should be designated for the expansion of the skills of the members. This generates an atmosphere of personal growth and results in an improvement in production systems.

f. Cooperation between cooperatives: there must be support and constant dialogue between the different cooperative organizations to complement strategies and ways of dealing with emerging dynamics.

g. Concern about the community: the responsibility of the cooperative does not end in satisfying the needs of the members, it is a commitment with the community and its welfare.

Both principles are fundamental and applicable to any project of artistic creation. Art and design are disciplines that involve the management of multiple skills, and because we cannot necessarily be masters of them all, we require third-party support to understand

other techniques. This type of support and transfer of knowledge must be cultivated between one group to another, generating an exchange of information. Each cooperative must be aware of the growth of its members, their respective neighbors and community. It is a vision that involves and connects a network of people with shared concern for a greater good.

h. Equality: any surplus must be reinvested, distributed homogeneously or allocated to meet the needs of the community.

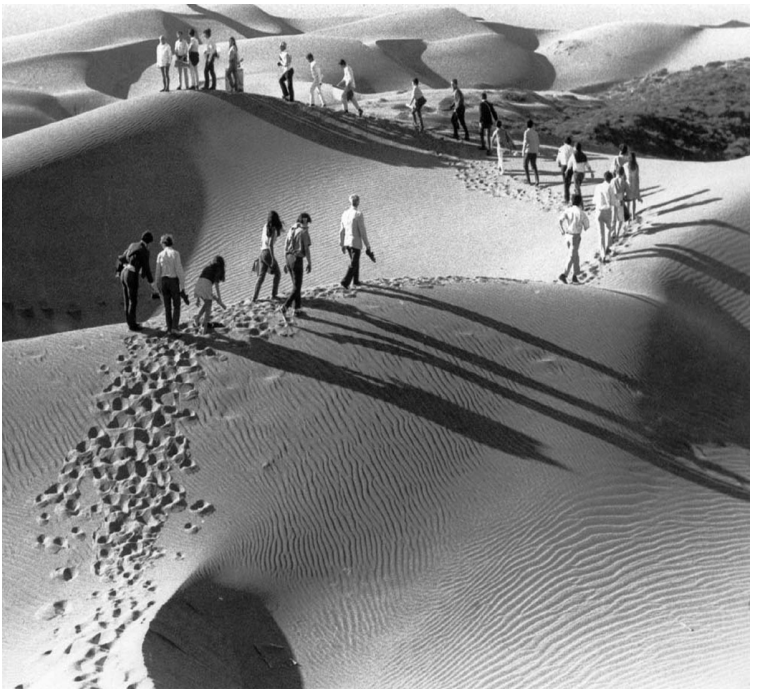
This point is important in order to generate a link between the cooperative members and the project. Each element that exists within the space, whether it is a tool or a crafted object, is perceived with a sense of belonging by the people who are part of it. There is a sense of care, respect and intimate relationship with the environment. Each project is the result of teamwork where, together, it is delivered to a recipient. We all work, we organize, we deliver and we benefit. Each element that participated in its creation is owned by the different affiliates in the same way. It is the result of a common expression.

Most of the principles established by the International Cooperative Alliance are applicable to the creation of a studio that designs and prepares projects. The only "fragile" factor is the degree of freedom of decisions granted by the cooperative's statutes to the members to carry out their activity with ease and freedom of movement. Sometimes members cannot be restricted in the creative processes; they must be able to intuitively act in a way they deem beneficial for the project. By democratizing the design decisions, the processes become stagnated in discussions about details that could easily damage the projects.

OPEN CITY ¨ AMEREIDA ¨ CASE OF STUDIE

(VALPARAISO - CHILE)

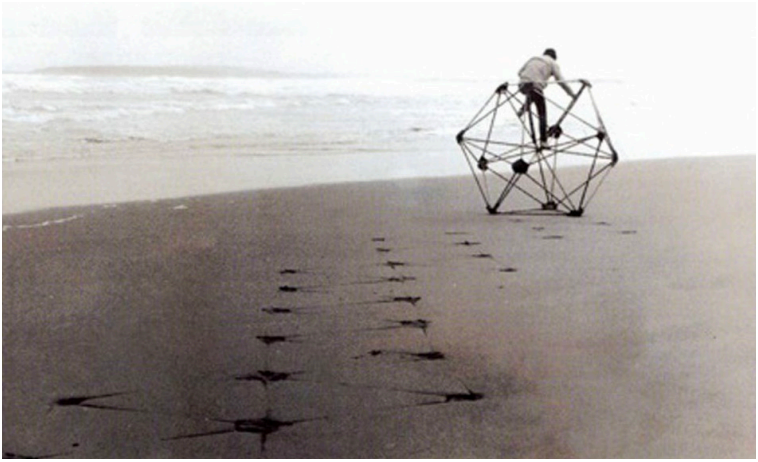
"The open city", located north of Valparaiso, Chile is an example of the principles of cooperatives put into in a large scale work. It was founded in 1970 by students, architects, designers, philosophers and Latin American artists to develop a space of encounters between poetry and craft. Its objectives are to promote the existence of a supportive community that encourages study, workshops and scientific activities that promote cultural exchange.

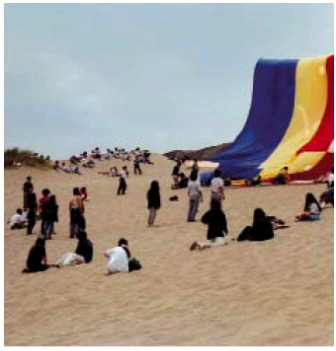


The project consists of more than 14 buildings (between hostels, workshops and housing) and a circuit of art works and outdoor facilities. It is based on a network of members who periodically participate in a project and have free access to the facilities on a

shared piece of land. Every member pays an incorporation fee, an ordinary monthly fee, and attends the monthly assemblies.

With the idea of deepening in poetry, the project promotes addressing the territory in a flexible way, not from a functional perspective. The territory is designed with the experience of introspection and immersion in the landscape in mind . There is no concept of private





property; the houses are collectively owned and everything is managed according to the requirements of the community. Part of the philosophy of the cooperative is that poetry might not change the world but can produce changes in life. The space is in constant search and transformation, it is the word made action.
The "open city" project is related with my process through experiences that help to sprout or ignite new potentialities. They are in a constant search to expand the links between the material and the environment, it is an experimental way of working with a combination of planning and improvisation. The creative process is slow and additive. There is a project manager who coordinates the work and different artists collaborate in the design and making process. Image in page 82 show two objects that were designed to relate to the landscape in a rhythmic and ludic way. Using the natural slope of the dunes or the consistency of the sand near the sea, the objects create an experience that activates new ideas. It is a process of immersive making for then stepping aside, analyzing and reinterpreting.

At the same time, the open city project is related to what is postulated in this thesis because it seeks, through creative processes, collective dynamics that eliminate the instances of power and can transmit a vision. They sought to eradicate the concepts of authority, the knowledge was acquired through a collective experience where the teacher only guided the action. In other words, through the process you build a postulate that communicates a message through the objects.

CONCLUSION

Jazz music went through a process in the 60's that challenged the established laws to look for new potentialities. It created a movement called "Free jazz" that, by altering the structure of the melody (times, tones, rhythms), allowed musicians to enter new compositions. It was a way of composing that improvised collectively but with certain guidelines. For example, in some cases it started with a background recording that helped introduce and pause certain musical rhythms at the beginning, then the allowed the music to acquire its own logic. Bassist Charlie Haden described working this way, "It was like being born again... I was hearing music so much more deeply than I ever heard it before."

Just as the artist in free jazz combines the personal bond with the instrument and fuses its melody with the sound of others, this thesis delved into personal design processes to complement collective knowledge and create elements that have a coherent narrative from the conception of the idea to the production in systems. "Stepping aside" makes room for collaboration; at first instance, you create from a personal ¨inmersive making¨ to complement and nourish it with the vision of others. Being an open-ended process allows many people (and even creatures, the landscape, time) to participate.

By not having prescribed results during the process gives a freedom of movement that enables collaboration and the inclusion of new visions of the same concept. You free yourself from the ego of the individual artist to focus on the narrative and expressive qualities of the objects.

IMAGE LIST

PAG. 81
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