

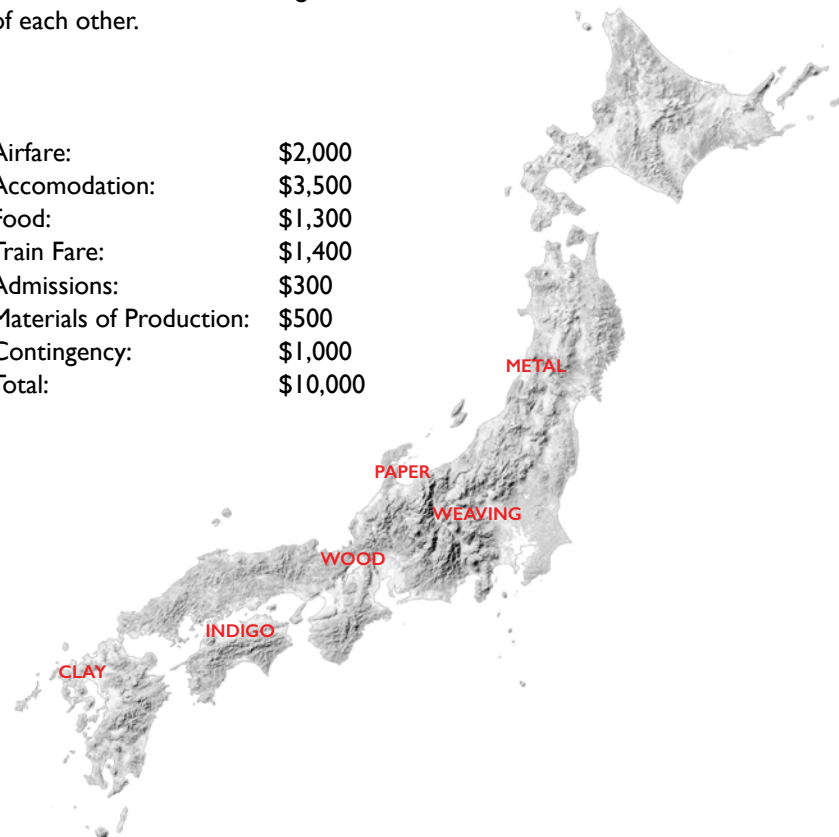
## SOURCING MATERIAL TRANSFORMATIONS RESTORING RYOAN-JI

The traditional Japanese home and garden is composed of an assemblage of worked materials. Woods, fibers, stones, metals, and clays reveal attitudes towards making which blur the distinctions between art, craft, and design. Domestic objects and architectural elements are formed through distinct and precise physical processes specific to Japanese workmanship and life. Embedded in the forms, dimensions, textures, and tectonics of these domestic spaces are layered histories of transformation that cross time and scale.

Sourcing Material Transformations proposes utilizing one single house, Ryoan-ji, located in Kyoto and built in 1450, as a lens for understanding the material productions necessary to restore each part of the building: woodworking, fabric dyeing, weaving, paper making, metalwork, and ceramic production. Throughout the 750 years of the building's existence each element of Ryoan-ji has been restored or replaced with materials produced by these traditionally trained craft people. Working backwards from the buildings architectural and domestic objects, I will visit six sites of production following the path of the material from its extraction from the landscape, refinement in the workshop, tooling by the craftspeople, installation on site, and its role in domestic life. The Japanese islands are very unique in that all of these traditional techniques of workmanship are still practiced today. The craftspeople and their workshops have centuries of traditional knowledge that are kept alive through rituals of cyclical making. Through the process of rebuilding this specific home, the processes of making will reveal how these material philosophies are alive in the contemporary Japanese culture and environment.

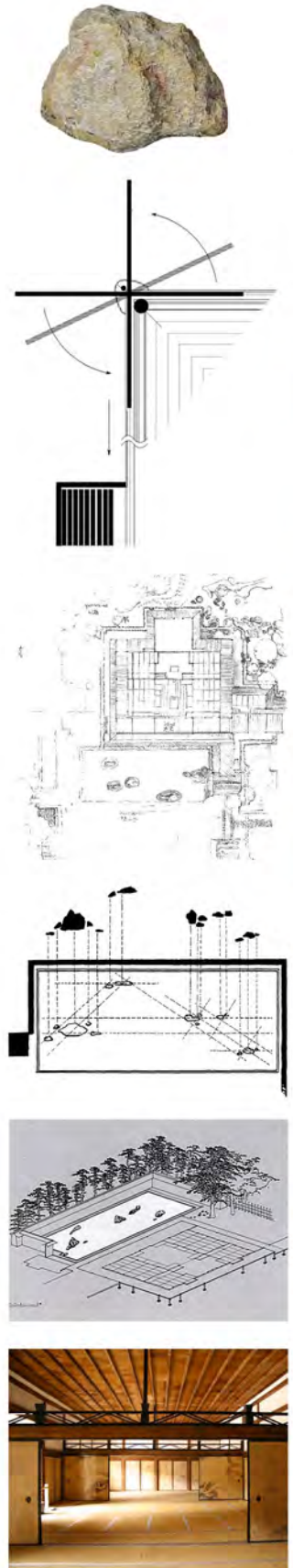
This travel proposal seeks to create, through photography and architectural drawings of plan, section, and detail, portraits of each of the six sites of production at various scales: the properties of the material, the methods of cultivation, the motions of the human body, the form of the tool, the tectonics of the architectural element, the workshops that facilitate the act of making, the workshops as civic space, the urban figure, and the landscapes of extraction. In response to the experiences and analysis I intend to create new tools of production to generate full scale material and tectonic systems where the rituals of making the home and the rituals of living in the home are in tune with and are extensions of each other.

Airfare:	\$2,000
Accommodation:	\$3,500
Food:	\$1,300
Train Fare:	\$1,400
Admissions:	\$300
Materials of Production:	\$500
Contingency:	\$1,000
<b>Total:</b>	<b>\$10,000</b>



### Days 1-5 Ryoan-ji Analysis in Kyoto:

Ryoan-ji is a prototypical grand house from the 15th century. My analysis will look at the building both as a whole and as a series of parts: its placement in the city, its internal and external spatial arrangements, the wooden structure, heating and cooling techniques, textures of materials, functions of the sliding doors, flooring materials, interior to exterior garden transitions, and domestic objects.



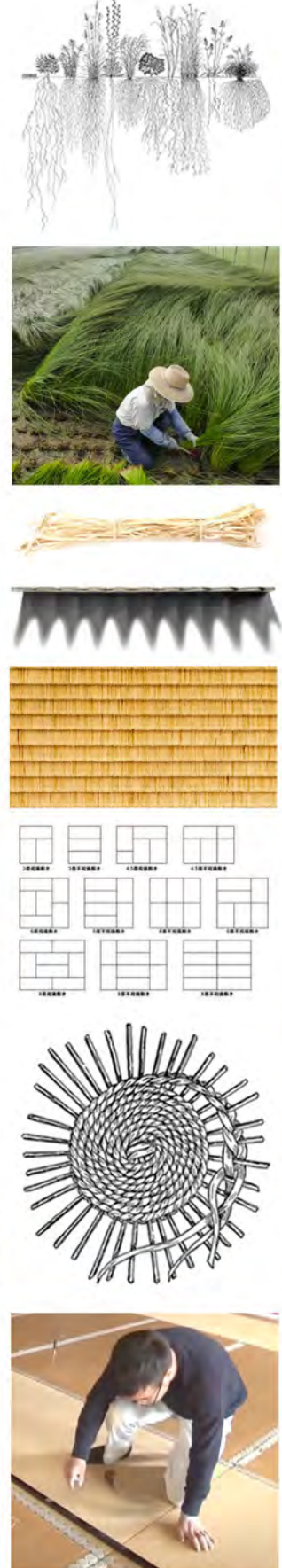
### Days 6-10 Metalwork in Yamagata:

The practice of casting metal was established in Yamagata when it was discovered in the 8th century that the sand in the city's river and the soil on the shoreline is perfect for casting. The workshops are known for creating extremely thin casts in the town that produce nails, hooks, ornaments, cooking utensils, and tea pots.



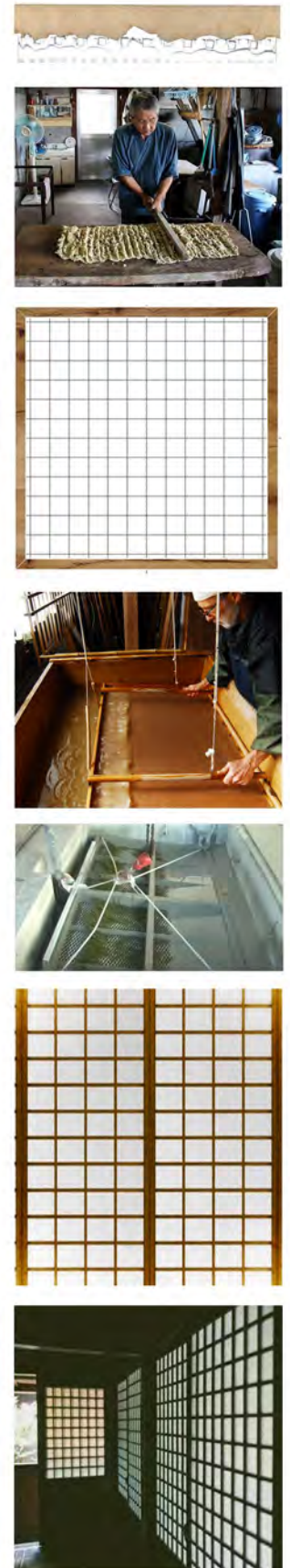
### Days 11-15 Tatami Weaving in Saitama:

Saitama is known for its weaving and workshops that make traditional tatami mats. The mats are made of a local igusa woven rush grass woven around a rice straw core. They are gentle but firm underfoot and act as natural humidifiers keeping the ground cool during the summer and warm in the winter.



### Days 16-20 Papermaking in Echizen:

The main industry in the Echizen area is Washi paper made from local plants named Kozo. The bark is harvested from the trees, stripped into strands, soaked, mashed into pulp, and sieved into planes. Washi is water-resistant and used in the production of shoji-screen windows and doors in addition to surfaces for accounting, painting, calligraphy, and paper string.



### Days 21-25 Indigo Dyeing in Aizumi:

The town of Aizumi has many farmers who grow indigo leaves, known as sukumo, harvested for dyeing a unique deep blue color. The leaves are fermented, called nekasu (or letting sleep), which takes place in specially designed rooms with deep holes in the ground for soaking. The fermenting leaves are turned and aired once a week for over four winter months.



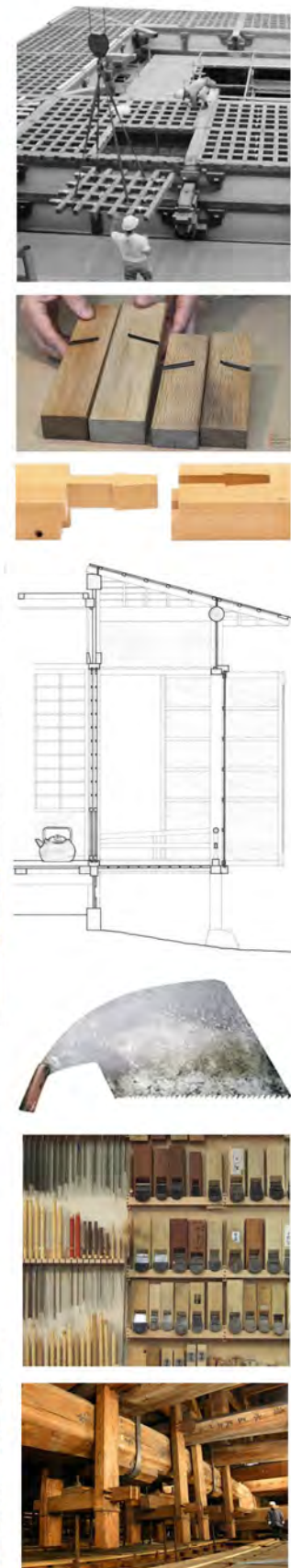
### Days 26-30 Ceramics in Arita & Imari:

These two towns are home to the first Japanese porcelain. The clay is extracted locally and formed in hundreds of workshops. The town is also known for its hillside kilns which utilize the slope of the hill to produce economic updrafts. The town produces domestic objects as well as architectural floor, wall, and roof tiles.



### Days 31-35 Woodwork in Kyoto Suburbs:

In the suburbs of Kyoto there are a series of design studios (Suikoushya) that specialize in carpentry and restoring the traditional Japanese homes of Kyoto. In wood joinery each element is designed in a way that it could be replaced without needing to destroy the parts next to it promoting a philosophy of sustainability and generational craftsmanship.



## **SOURCING MATERIAL TRANSFORMATIONS RESTORING RIAD DOMESTIC SPACES**

The traditional Moroccan home and garden is composed of an assemblage of worked materials. Woods, fibers, stones, metals, and clays reveal attitudes towards making which blur the distinctions between art, craft, and design. Domestic objects and architectural elements are formed through distinct and precise physical processes specific to Moroccan workmanship and life. Embedded in the forms, dimensions, textures, and tectonics of these domestic spaces are layered histories of transformation that cross time and scale.

*Sourcing Material Transformations* proposes utilizing one housing typology, Riads, as a lens for understanding the material productions necessary to rebuild each part of the building: stucco carving, tadelakt plasterwork, zellij ceramic tile production, wood carving, horticulture and aquatic practices, metal workmanship, and fabric production. Throughout the history of these building's existence each element has been restored or replaced with materials produced by these traditionally trained craft people. Working backwards from the buildings architectural and domestic objects, I will visit seven sites of production following the path of the material from its extraction from the landscape, refinement in the workshop, tooling by the craftspeople, installation on site, and its role in domestic life. The craftspeople and their workshops have centuries of traditional knowledge that are kept alive through rituals of cyclical making. Through the process of rebuilding this specific housing type, the processes of making will reveal how these material philosophies are alive in the contemporary Moroccan culture and environment.

The travel proposal seeks to create, through photography and architectural drawings of plan, section, and detail, portraits of each of the six sites of production at various scales: the properties of the material, the methods of cultivation, the motions of the human body, the form of the tool, the tectonics of the architectural element, the workshops that facilitate the act of making, the workshops as civic space, the urban figure, and the landscapes of extraction. In response to the experiences and analysis I intend to create new tools of production to generate full scale material and tectonic systems where the rituals of making the home and the rituals of living in the home are in tune with and are extensions of each other.

**Daniel Hall**  
**RAMSA TRAVELING PROPOSAL**  
**06/22/22**

**Note: Revised proposal due to COVID-19 travel restrictions.**