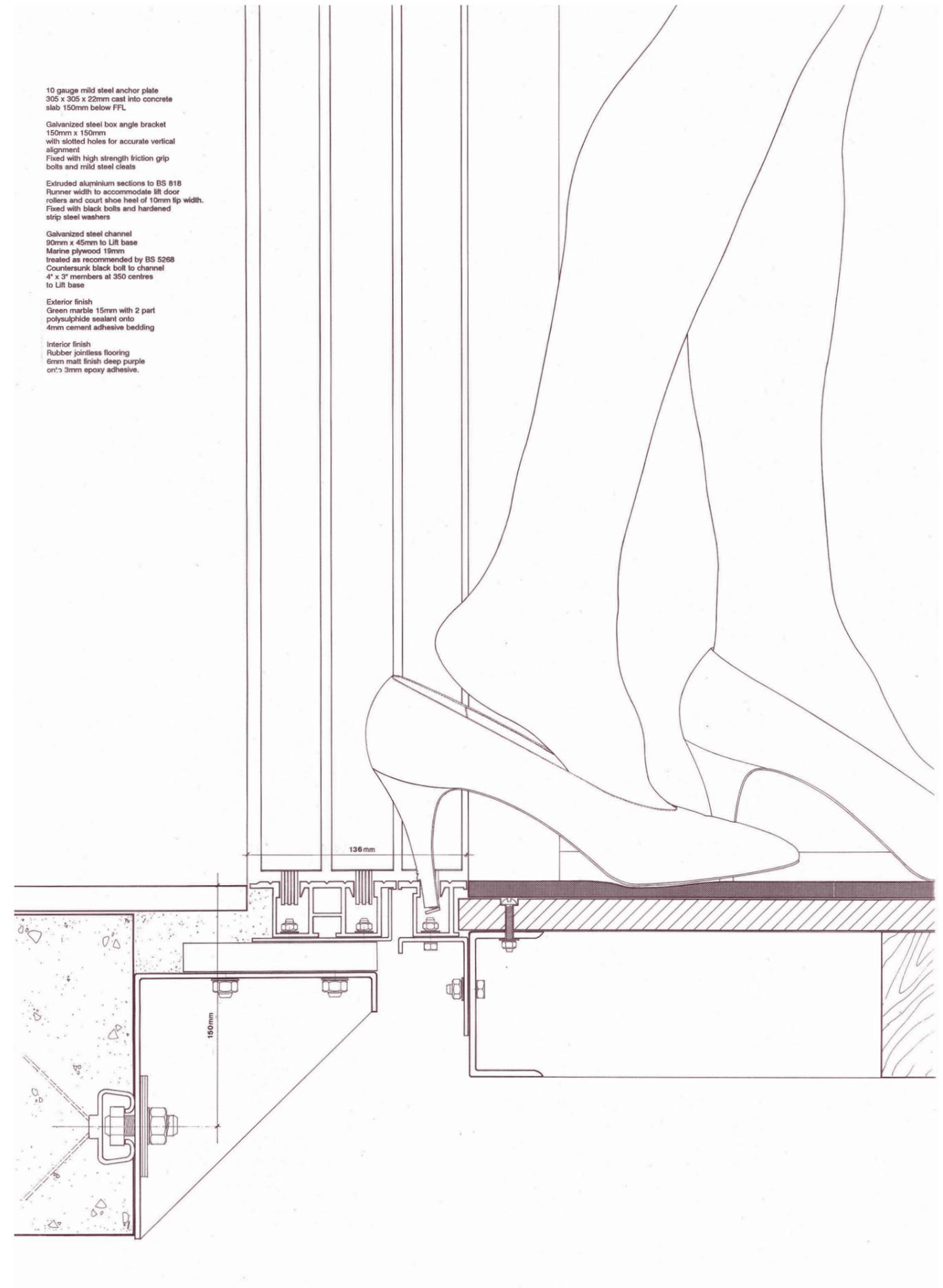


One to One



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The drawings for my own diploma project acted as the starting point of this journal. The project focuses on the 1:1 working drawing as a moment in time. The typical threshold detail is seemingly disturbed by the 'non-architectural' element, yet it reveals itself, not as an intrusion but as something that has become a part of the drawing. The detail is developed within the project specifically in a way that allows the excluded practices to be worked into the body of the building at the smallest scale.

The 'intrusive' bodies that enter the detail become an inherent part of the drawing. Beginning with the initial encounter at the threshold of the smallest space of the institutional building; the lift, the detail shifts to the cleaner's cupboard where the janitors equipment provides opportunities for the building to be subtly transformed through the appropriation of the 1:1 detail to accommodate for alternative uses—the action and the material substance of the drawing becomes inseparable.

Architectural language communicates yet excludes. The process of gender infiltration within the confines of the technical drawing becomes a process of a methodical and subtle shift of focus, always within the recognizable language of architectural representation (Diploma Project 1993).

This issue returns to the detail to argue that the smallest detail already carries social intent. As identified by the valuable contributions, we witness how both power and inequality reside in; stones, fountains, conduits, fences, easements, clay pots and manholes. If the detail is the point where the political and affective converge it is inevitably a crucial point of critical inquiry.

THE CALL

This issue explores the complex con-junctions between people, materials and meanings through the micro-scales of architecture. The

detail is the point at which things meet – an entanglement between materiality and everyday life. From technical detailing to the materiality of living, the issue seeks to identify the potential opportunities held in junctions, processes and moments of material convergence. Whether matter or data, material moments are not seen as purely static but instead are understood as instances which bring potential interactions into being.

The call gives emphasis to the drawing, interrogating the objective material certainty that it assumes. Seen as part of a bigger story, the drawing stands as an instruction for relationality; for the material presence of a future space or detailed examination of the corporeality of life, either way, it is a visual testimony to life lived. To make these observations, we need to examine material details as moments of a larger series of interactions and multiple temporalities, represented through a slice of space. We may witness and draw our environment—like detectives—in slow motion, attempting to reveal micro details, opportunities, invisible stories and nonhuman entities. Drawing on what moves within space, authors are invited to explore or question the drawing as a tool of interrogation from (the) detail to the whole.

GROUNDING PRACTICES AS CHARGED ECOLOGIES OF CONVERGENCE

An Archaeology of the Affective Commons: Summoning the Border in Motion. *Alessandro Zambelli.*

Zambelli explores how slow, materially attentive inscription can recharge dormant edges in the city of Melbourne and how such erased narratives can be drawn, filmed, walked, spoken and renewed into common life. The paper reimagines urban seams as sites of material convergence where the drawn line is at once legal artifact, ecological

threshold and erased common land. The article exposes how the search for the city's seemingly innocent cadastral lines uncovers survey offsets, culverts, and fence posts as materialised colonial governance, while simultaneously offering points of resistance and repair.

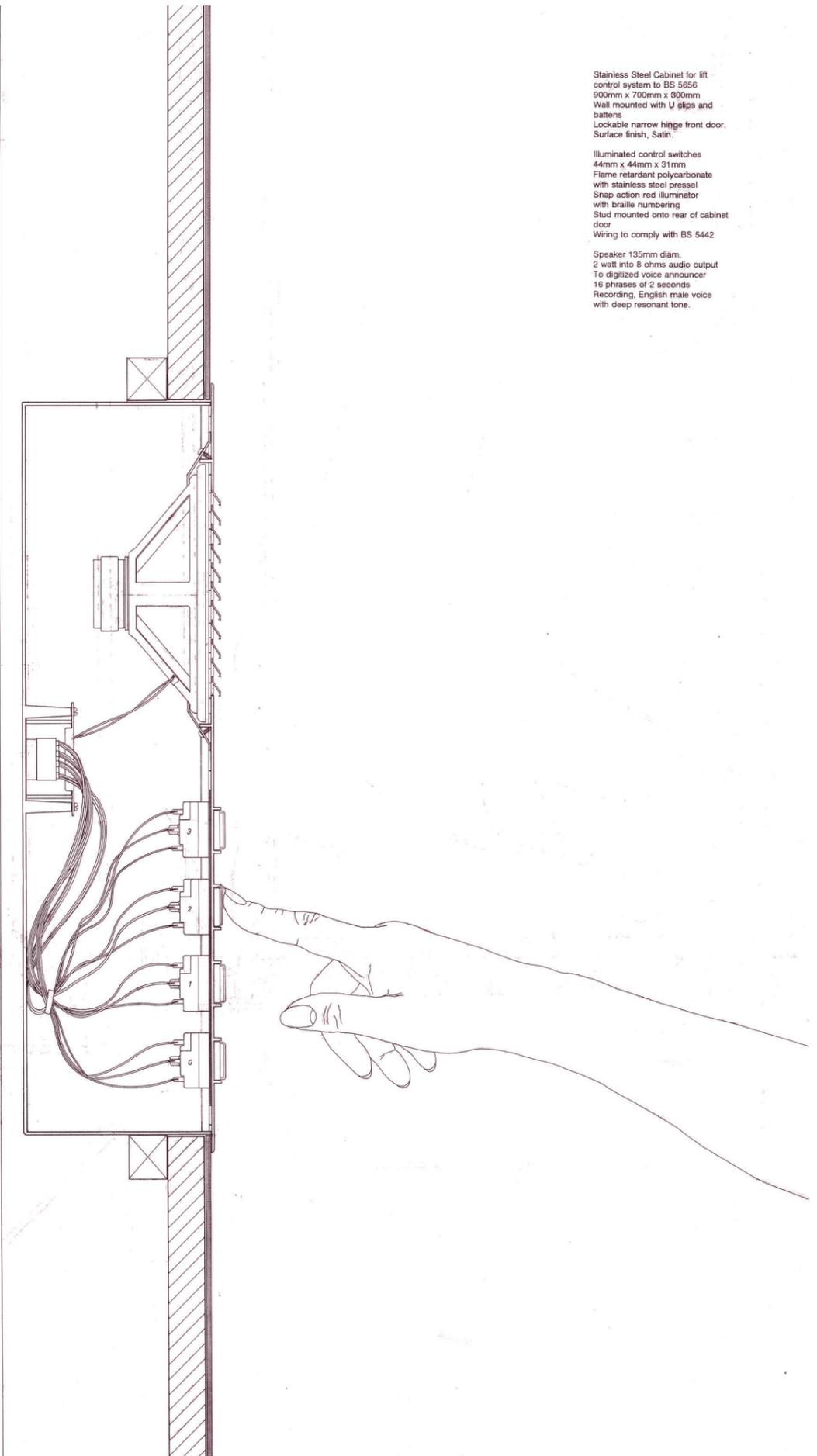
Zambelli walks the junctions between legal abstraction and lived ground, echoing the issue's broader concern with the encounter between people, materials, and meanings. Reconfiguring archaeology as a performative commoning practice, micro-details of fence lines, survey coordinates, and plant names evidence the larger-scale historical and political questions about dispossession, stewardship, and spatial justice. Through performing the border, the author consolidates the cartographic boundaries into a palpable collective urban consciousness.

The Disinherited Fitment: Detail as Political Witness. *Melike Beşik, Bihter Almaç.*

Focusing on an infrastructural alley in Istanbul where the 20th Feminist Night March met sudden police force, the authors foreground microscale backstage street infrastructure as witness to acts of violence as well facilitators of aftercare.

Redirecting attention from technical or aesthetic refinement the detail traces multiple temporalities. Fieldwork builds micro-narratives for cameras, pipes, and stains, registering smells, textures, and minor repairs. Through the drawing, infrastructural fragments act as nonhuman witnesses. Up close—and over (enduring) time, the detail measures, annotates, layers and re scales, configuring it as a site of political inquiry and turning ordinary service items into active agents of civic life.

The article demonstrates how the smallest architectural joints can mediate between bodies and power, and that the act of drawing can open fresh vantage points on protest, memory, and spatial justice.



Stainless Steel Cabinet for lift control system to BS 5656
900mm x 700mm x 800mm
Wall mounted with U clips and battens
Lockable narrow hinge front door.
Surface finish, Satin.

Illuminated control switches
44mm x 44mm x 31mm
Flame retardant polycarbonate with stainless steel pressel
Snap action red illuminator with braille numbering
Stud mounted onto rear of cabinet door
Wiring to comply with BS 5442

Speaker 135mm diam.
2 watt into 8 ohms audio output
To digitized voice announcer
16 phrases of 2 seconds
Recording, English male voice with deep resonant tone.

When the Groundwater Kicks Back: Re-Drawing of Architectural Detail. *Mine Dinçer Öztürk.*

The paper reframes the architectural detail, not only as a technical solution but also as assemblages of material and discursive relations. Through field observation, interviews, and iterative (re)drawing Dinçer explores how the foundation joint becomes a detail of material entanglement, where soil, water, cement, labour, regulations, and drawing practices converge.

Working through a feminist and new-materialist lens, the article situates the single construction detail as a dynamic junction of care and responsibility—an active apparatus that draws together epistemic and ethical boundaries rather than merely recording them.

Layered traces utilise the drawing as an apparatus of agency exposing the multiple temporalities produced through leaks, revisions, and embodied labour. The drawing frames the groundwater as a co-designer; its resistance forces revisions that reveal situated micro-politics and hydrological networks under the city of Istanbul. Groundwater's "kick back" shows that agency rests with both human designers and nonhuman forces. The detail is re-drawn as a speculative, layered diagram that includes water flows, labour gestures, regulatory loops, and the unseen reach of the Marmara Sea. Documenting sweat, delay, and risk, the section line negotiates between the different authors of line making, positioning drawing as a situated practice of care, uncertainty, and ethical accountability.

Thinking with Stones: Decolonising the culture-scape of drystone heritage. *Sevina Floridou.*

Thinking with stones identifies the drystone wall as both a material surface which sustains quotidian landscape practices but is also a political fault-line which foregrounds lines of struggle over water, quarrying and post-war politics. By tracing waterlines across the island of Cyprus, Floridou

identifies environmental and social vulnerability, the detail is utilised to foreground this pursuit; questioning the usual separation of architectural detail from territory, the drystone wall section becomes the meeting point of geology and politics—archiving drought, displacement and land practices.

The paper identifies drawing as a process of counter-mapping that aims to recover infrastructures which cadastral maps omit: abandoned terraces, forgotten water conduits and quarry scars. Each stone is framed as a datum that stores time, labour, and more-than-human care, converting the detail into a lens on ecocide and conflict.

THE ETHNOGRAPHY OF UNSETTLED FAMILIARITY

From Prescription to Description. *Konstantinos Avraamides.*

Avraamides positions "graphic ethnography" as a mechanism that captures lived adaptations in a Cypriot refugee estate. Foregrounding transformation and informal repair, student fieldwork records micro-adjustments and social rituals to build an archive of inhabited detail; the drawings operate as evidence, inquiry, and pedagogical device.

The paper reveals the ongoing negotiations of space through micro scale material adaptations where the drawing is used as a research tool, showcasing how everyday appropriations of space become an entanglement of matter and life.

The fieldwork study and drawing process become a critical space for asking questions, slowing down, and rethinking the assumed fixity of built form this nuanced reading of lived space exposes subtle ambiguities of public and private space revealing the possibilities of communal engagement and evidencing how material adaptations give agency to the inhabitants of the estate.

How to Draw a Ghost: A Lobotomy's Tale, Kowloon Walled City. *David Jiménez Iniesta, María de los Ángeles Peñalver Izaguirre.*

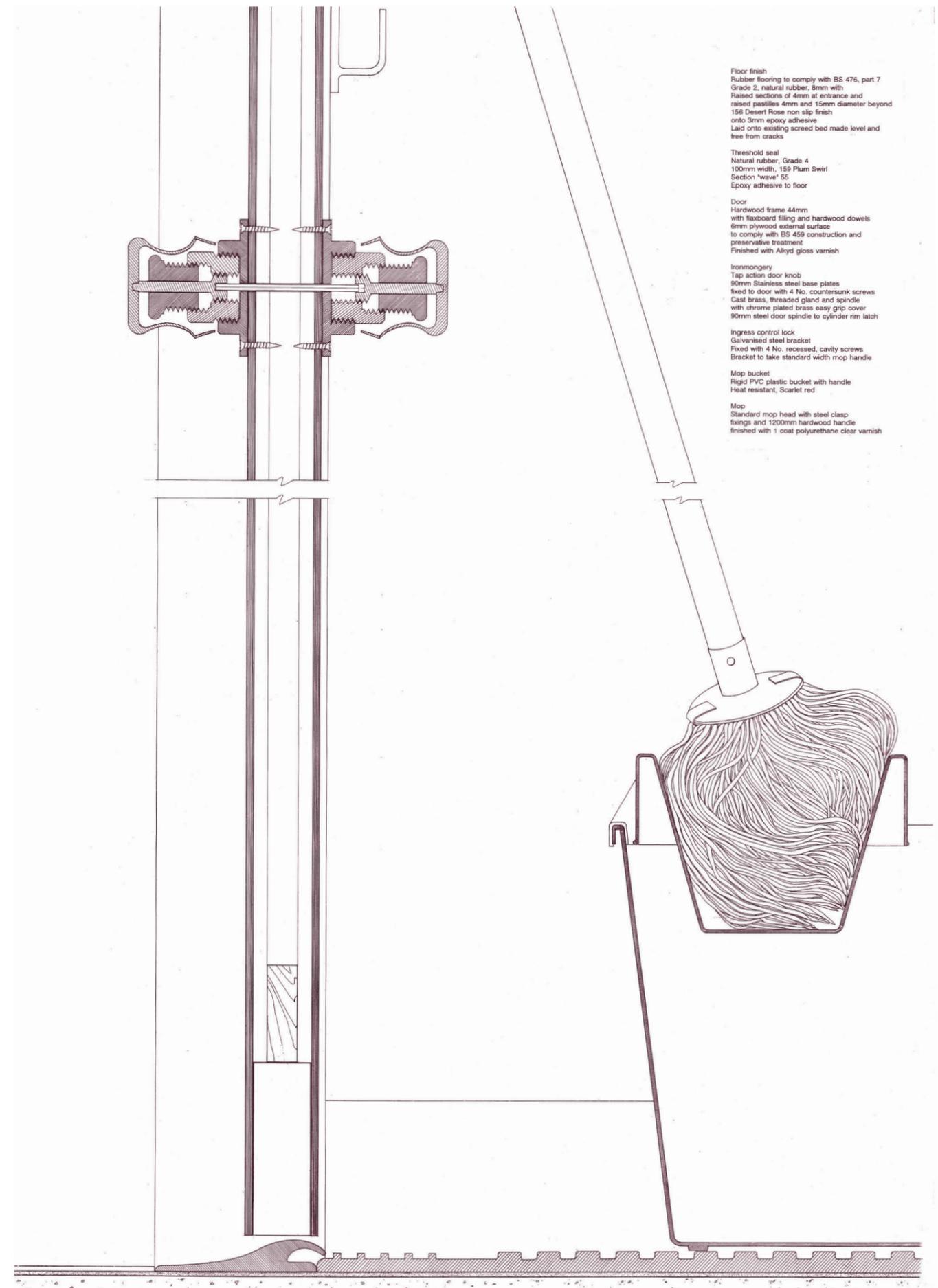
A Lobotomy's tale narrates a visual story of controversies exposing conflicts between myth and the lived routine of Hong Kong's Kowloon City. The infinite details create an endless storyline panning across multiple temporalities, coexisting lives and past occupations. Through the complexity of the drawing, architecture is dematerialized—we see the simultaneity of life across scales of fiction reality and history.

The city is reconstructed through fragments of information, working with secondary data sources such as newsreels, hobby photographs, and first-person memories, the authors redraw the Walled City as an architecture of agreements: eight stand-pipes for 32,000 residents, staircases that morph into clinics, power cables that double as social contracts. The detail ceases to be only a question of constructive precision and becomes an act of panning, of lateral displacement and connection, capable of establishing dialogues among elements that do not share scale, system, or material nature.

Accompanied by the testimonies of the users, drawings reveal the complex social and economic fabric that sustained the city beyond its dark clichés—Water points double as civic exchange nodes; hoses, cables, and ad-hoc stair extensions carry the story of urban artefacts which are inseparable from the specific spatial social and regulatory ecologies in which they emerge.

The Kouza and the Fountana: Gender, Coloniality, and the Afterlives of Water in Cyprus. *Stavroula Michael.*

The article utilises archival images to uncover colonial narratives framed through the use of everyday artefacts in Cyprus. Through a close reading of archival photographs, the clay water vessel and the water fountain are understood as artefacts of commons and care—as such they are identified as embodied, living archives, particularly as they



relate to the work of contemporary local artists. The author traces these artefacts through the lense of archival colonial photography. The photographs act as textual vignettes, whose close reading reveals an erasure of the palpable materiality of clay, water and women's labour. Michael reveals how, through the photographic narrations of authority, roadside concrete fountains were endorsed as progressive modernising infrastructures through anonymising actors and erasing dally material practices.

A MATTER OF SPECULATION

Diffraction Drawing Experiment: Recording Material Agency. Ayşe Hümeysra Yeşilyurt, Bihter Almaç.

The diffractive drawing focuses on the representation of a detail at the marble ablution fountain of Hagia Sophia. Through layered hand-drawn traces the author is guided by a complex iterative drawing process where material processes, time and the drawing hand act as reciprocal makers of the represented joint. Rather than a point of technical resolution the joint is utilised as a site of negotiation and purposeful diffraction. The authors operate through both theoretical filters as well as operational deflections, allowing drafter, ink, light, algae, and weather-worn stone to co-produce the image. What emerges is neither illustration nor repair manual; it is a living archive in which past abrasion, present stain, and speculative futures coexist.

The authorship of the drafter is challenged, foregrounding the reciprocal interaction of the designer the environment and material processes allowing the drawing to emerge as an archive of materialities and architectural surfaces (co)becoming.

Detailing Time: the Architectural Drawing as a Temporal and Speculative Construct. Markella Menikou.

The paper repositions the detail drawing as research method which

integrates design intent, material behaviour and future use into an operable frame. Through a pedagogical sequence that spans construction seminars and an advanced design laboratories, the author shows how students deploy detail drawing first analytically, then speculatively. The drawing acts as a performative tool, foregrounding micro-temporalities as embedded in the constructional and representational processes. Menikou utilises speculative futuristic scenarios to explore indeterminate futures, expanding the detail as a mechanism of enquiry from the present to the future.

Working from the micro scale, the paper shows how the architectural detail can exploit elements of ambiguity and change to project new speculative cybernetic habitats while remaining anchored in the realities of inhabitation and material possibilities. From the detail to the whole this methodology uses the detail as a beginning of future relational life rather than the end of the design stage.

Anatomy of a Living Joint. Raffaele Errichiello.

The porous detail is explored as a live junction which negotiates points of material assembly but also functions as an active climatic device that orchestrates growth, drying and self-healing. The paper treats the joint as a breathing micro-climate where geometry, biology and environment are negotiated at different scales. Time and change are fully integrated into the detail as entangled processes which accommodate moisture fluctuations, enhancing the biological self repair process of the joint. Drawing across scales, the paper utilises the *Powers-of-Ten* methodology to explore multi-scalar possibilities, investigating what happens when the detail itself is biologically active. Errichiello moves from coral micro-morphology to city-wide mycelial exchange, showing that the smallest seam can seed new models of ecological reciprocity as well as speculative urban metabolisms.

Daily Details of Modernist Thresholds. Melek Kılınc.

Acting as a text-drawing, Kılınc's contribution lifts canonical details from the modernist archive and transplants them into a fictional apartment block overlooking the Bosphorus. Contextualised in everydayness the details of key modernist architects are put to the test. Loos' cornice, Jeanneret's window track, or Mies' steel mullion act as living junctions rather than fixed details. The project demonstrates how "objective material certainty" unravels once sea fog, street cats, and microbial bloom enter the frame. The drawings slow time to a single ordinary day, allowing readers to witness how wind, cooking steam, and pigeon spoor re-author every supposedly closed joint.

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