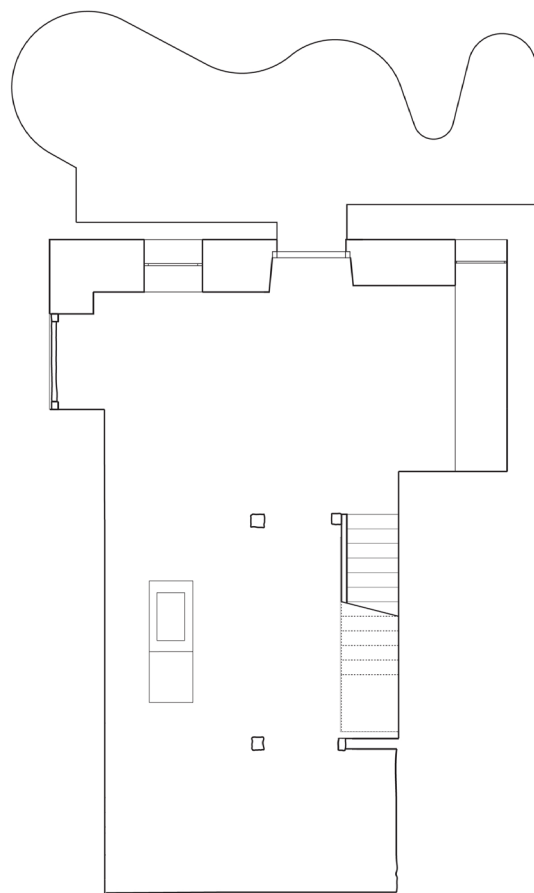
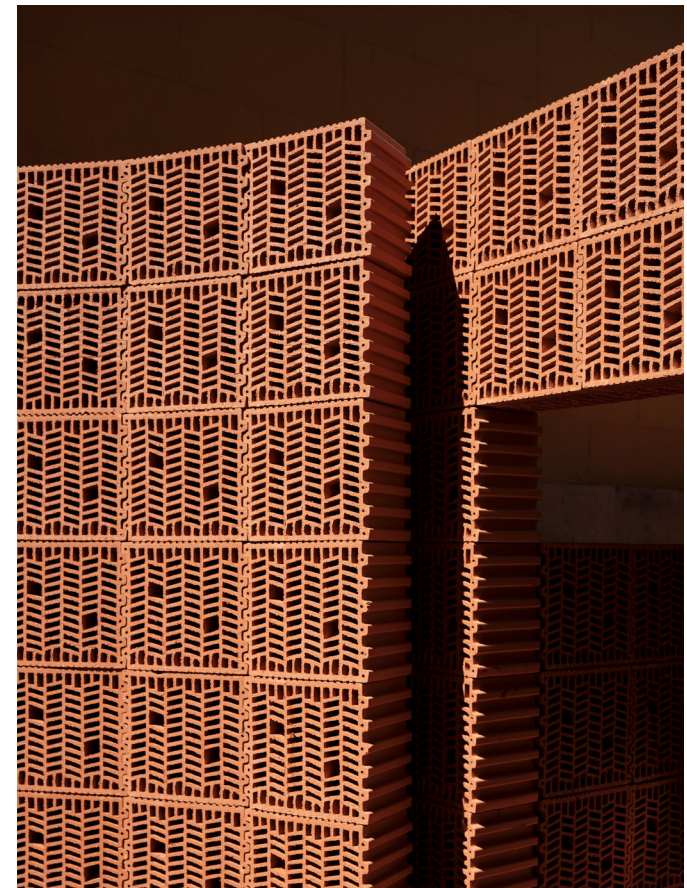


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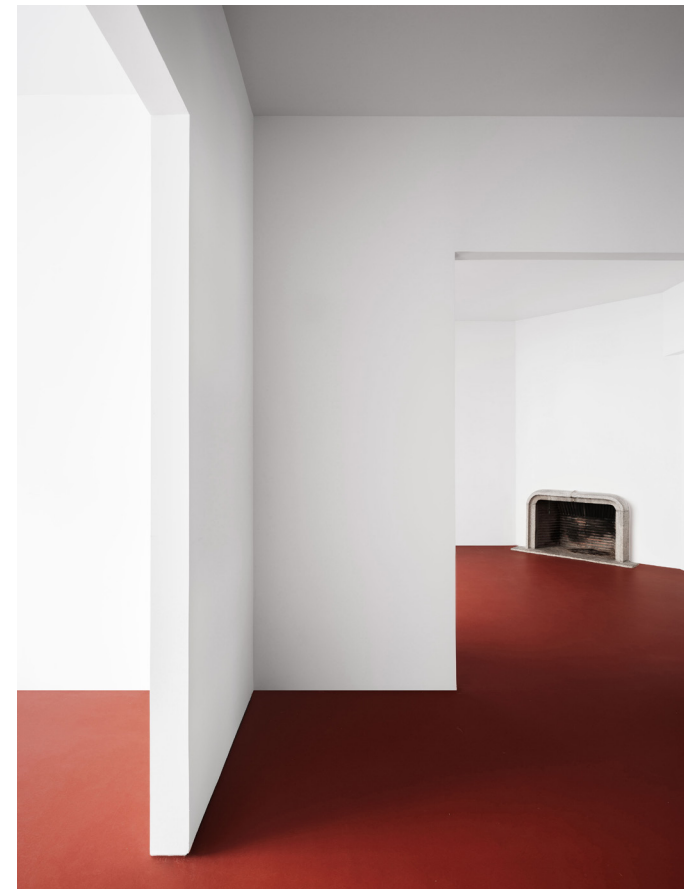
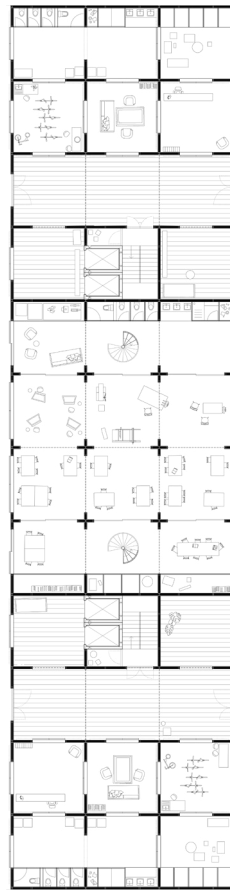


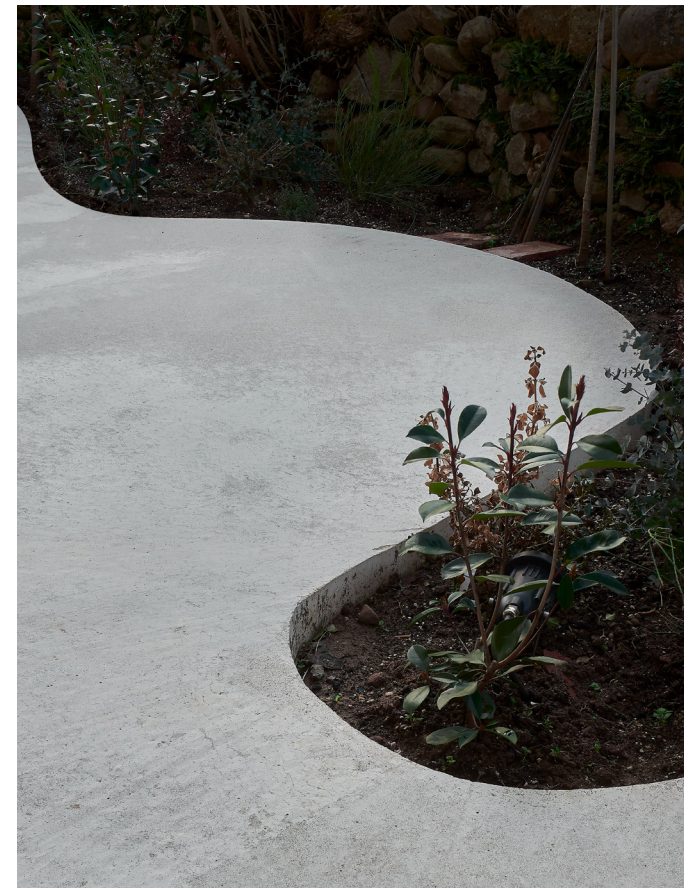
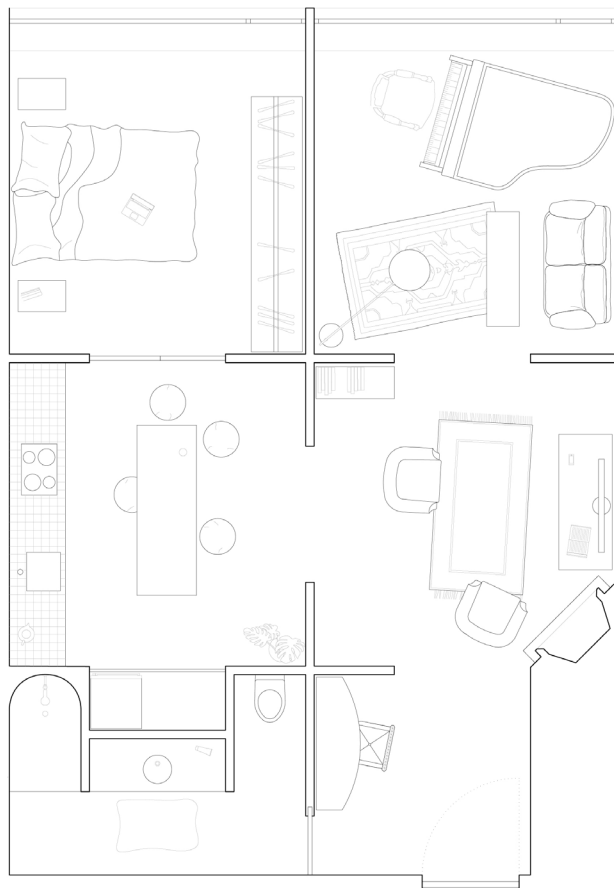


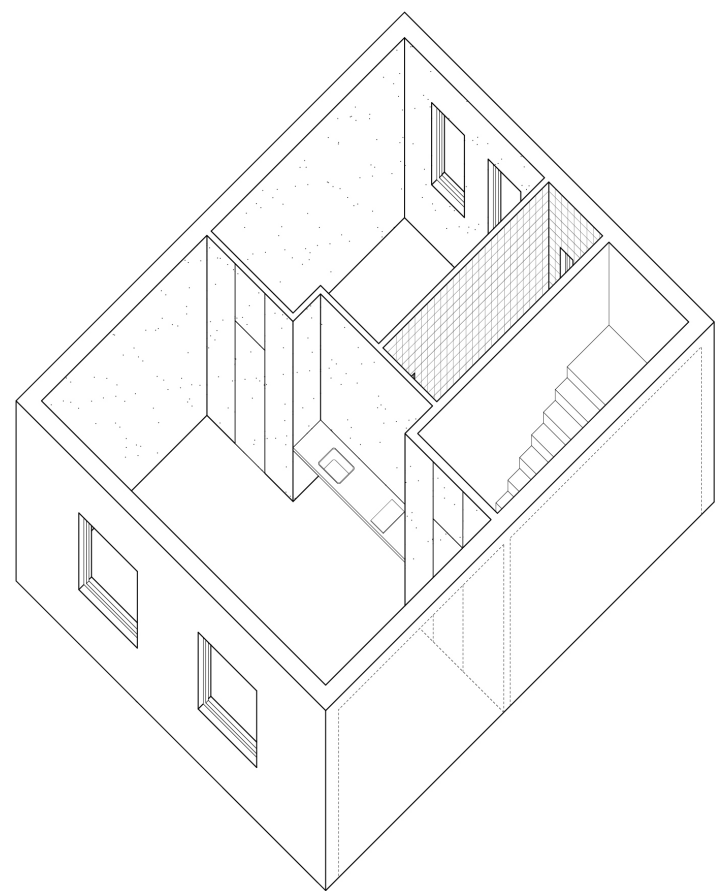


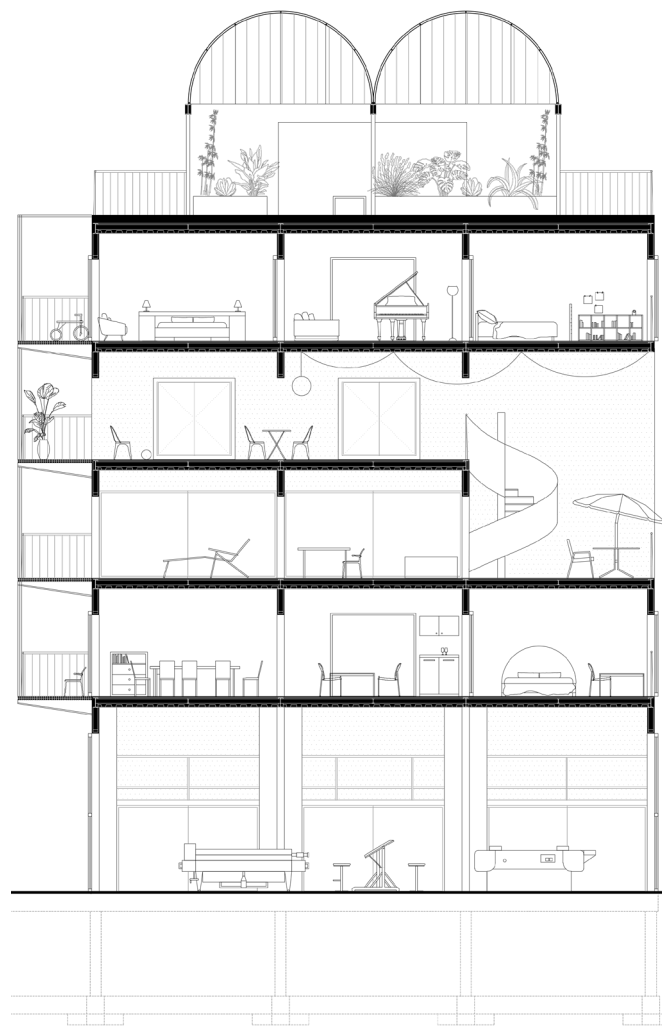


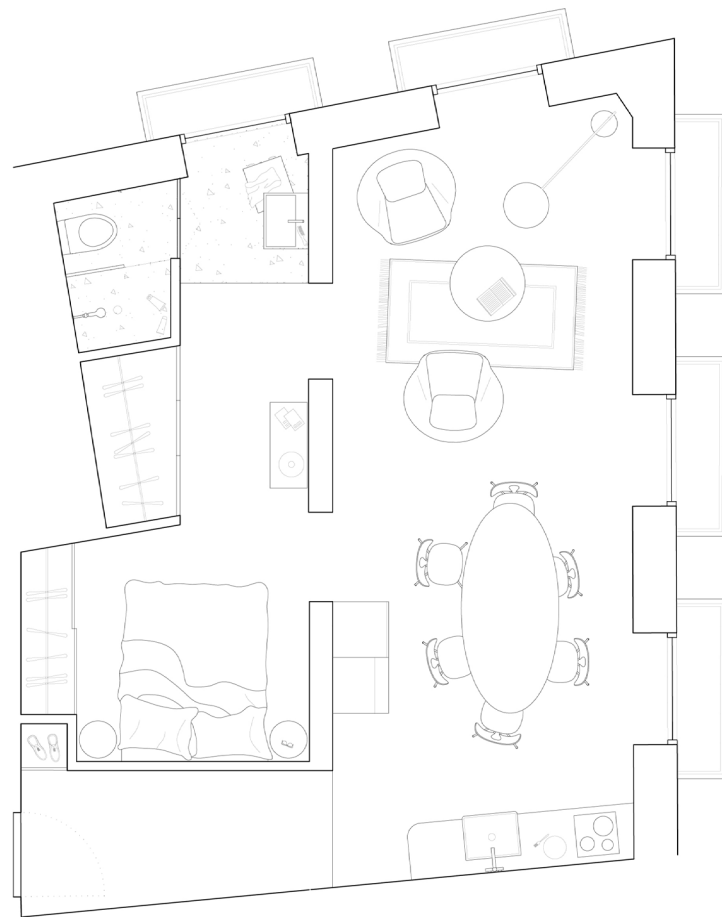












The year 2021 started with the launch of HANGHAR LLC, a 10-year long architectural corporation based in Madrid. To give an architecture practice an expiration date was a conscious decision. One that rejected over-production and exponential growth, while embracing a critical temporality aware of its own precariousness.

The COVID pause gave us the time to deep dive into what an architecture practice should be and how should it portray itself within an era of information economy in which the dissemination of work prevails over its production. How could we “find light in this never-ending shade”.

The past year has left no one indifferent, whatever the reason.

Madrid’s current real estate boom mimics many of the indicators that XXXX the XXXX of the 2008 housing crisis. Cranes, xxx dumpsters, scaffolding, everywhere you go it seems like the entire city is under construction. However, if ten years ago capital speculation was the xxx that marked the xxxx, it is now a xxxxx as the city is unable to supply the exponential demand it is currently experiencing. Madrid is under a xxxx transformation. However, the city we are getting out of it is just a louder, trashier version of itself, struggling to evolve from provincial town to global metropolis, like a teenager struggling with its own puberty.

KEEP TALKING OF SUPPLY, LOCAL SOURCING ETC

As part of that xxxxx the renovation of existing structures, apartments or buildings, has become the XXXXX of the work done at HANGHAR. A type of work not only significant of the times we live in but also one that has derives from the social consciousness that we need no more. No more new buildings. That we must work with what we already have. However, the vast scale of renovations currently happening in the city of Madrid has severely altered supply-demand chain, weakened by the pandemic and XXXXX of raw materials. In response to such XXXXXX, Ronda

House (02.21), a neutral, flexible apartment, was entirely built out of locally sourced brick and plaster, two low-tech materials that determined the project's spatial and tactile outcome. Moreover, the project launched a series of commissions that experimented with spatial systems in order to pose alternative modes of cohabitation, use and dwelling. These projects (Ronda House, Lara House, Nuda House and Europan16) explored the possibilities that spatial grids could have in creating programmatically generic spaces capable of rejecting market-driven norms and prescriptions.

Lara House (04.21) continued the spatial exploration initiated at Ronda, and amplified the negation of the project's own perimeter by introducing mirrored surfaces that fictionalized an expansive, generic space. The use of abstract, generic spatial grids has allowed us to understand these projects through the lens of architecture, as proto-buildings, without a façade. Buildings that are exclusively about their interiority, creating an architectural form independent of its cultural, social and economic circumstances while open to be taken over by new ones. Mathematical, abstract, without apparent function. A generic distribution that recalls the "siteless-ness" of Palladian plans hence the structural restrictions of having to be load bearing. This dissonance between spatial distribution and lack of structural reasoning adds to these projects a superfluous aura that rather embraces the temporal need of a theatrical stage than the XXXXX of permanent architecture.

In subsequent projects, the idea of the grid was introduced in order to, not only distribute the plan but also generate it. At Nuda House (05.21), a multi-generational housing, the grid was stretched into a series of irregular, interlocked rooms that formed a regular, rectangular perimeter that disguised its ever-changing character based on the idea of bare property, or "nuda proprietà". This temporal mode of property allows the inhabitants to sell their homes ownership but not the right to use and profit from it until their death. By doing so, the project acknowledged the importance of time in the use and ownership of an residen-

tial asset and introduced this variable into its own architectural form-making. The result was a cohesive plan capable of structuring multiple lives of varying types, evading the dependence of architecture on normative xxxxxx of mononuclear families.

Similarly, the proposal for the international competition Europan16 (07.21) at Almeria, Spain proposed the insertion of an identifiable, overarching strategy across all identified sites: a multifunctional grid, reminiscent of the subdivision of agricultural land, producing a heterogeneity of spaces that could both boost and reinforce the town's cultural and social idiosyncrasy. These spaces were physically demarcated with low fencing that both connected and individualized the chosen spaces. To reactivate the urban fabric through an agricultural strategy was a very conscious decision. A decision that came from the conviction that the existing social division should be solved by hybridizing elements of both agrarian and urban environments.

The grid was both ordered and chaotic. Its orthogonal layout structured and hierarchized the sites which it occupied as well as it amplified the possibilities of use. Urban orchards, meeting spaces, public playgrounds or low-rise pavilions activated the areas surrounding them and, more importantly, allowed those who live in the surroundings the possibility of creating a feeling of belonging and stewardship.

Moreover, a symmetrical, squared, grid was introduced in order to equally solve the project's social center and residential building. The result was a cohesive layout that proved to be effective for both programs, reinforcing the idea of it being a generic system capable of adapting to any circumstance.

The projects above mentioned explored the possibilities that a clear, rigid geometrical structure, like the grid, had in providing a spatial framework for users to take over. Spaces capable of evading societal prescriptions and that allow individual freedom to explore. Following this idea, the Brick Pavilion for International Architecture Festival Concéntrico (03.21) provided spaces capable of evading societal prescriptions through the use of a

simple, linear, grid that organized the urban passage which it occupied. The project, located in a narrow and elongated space formerly belonging to the old Tobacco Factory of La Rioja, restored the site's condition as a built, architectural space and gave the urban assemblage its original unity. The interior was articulated through the linkage of a series of squared spaces that formed a spatial procession of corridors and rooms of domestic character, thus reconstructing the passage's emptiness.

The rooms, open to the sky, explored various spatial possibilities through different geometrical plan layouts, providing those who crossed them an unexpected experience. These spaces, once again programmatically generic whilst spatially specific were built out of large, thermos-clay bricks that gave the project a familiar condition thanks to the use of a material that belonged to the collective imaginary. Finally, the floor, covered with discarded brick chips, gave the space material continuity while slowing down the passage of those who passed through it, providing a leisurely experience away from the bustle of the city.

Moreover, tangential to the office's work is an exploration on the nexus between architectural form and the political, social and economic forces that make its production possible through the lens of typology. Typology has often been used as a "safe zone," a way to enclose architecture within its disciplinary boundaries. It is for this reason that discourse on typology has emerged in a period of social crisis and political disillusionment, like the one we are currently living in today, with an architecture too easily reliant on given "programs" and "functions" and thus devoid of its intrinsic integrity. We believe that is precisely by taking architecture itself—understood as a composition of boundaries and spaces—seriously (and rigorously), it is possible to broaden the discussion about architecture as one of the most tangible indices of its political context. We understand type as the expression of a deep structure, yet we understand this deep structure not as an a-priori, but as the embodiment of contingent politics of class, race, gender, ownership through which our capitalist society is administrated. The understanding of typology allows us to

reclaim political agency not beyond but within architecture itself.

To use typology politically, as a political tool, as agent of change, its to acknowledge architecture's subjective construct, not as a passive field but quite an active one, one that can have concrete consequences in society.

In the field of architecture today, a building's image is no longer a tool for political representation, a fundamental characteristic of architecture, but rather a financial one, that in its pervasive and fluctuating nature, could assume any kind of stylistic or formal expression. So it is possible to argue that in a regime like capitalism, in which the appropriation and exploitation of the potential of things rather than what already exists is its *modus operandi*, the notion of typology acquires a renewed importance as an instrument that is able to give an image, and therefore a value, to architecture.

Following this, we developed the project OFF-TYPE (05.21), a research exploration on the visual possibilities that the adaptation of known typologies could have. The result was a series of frontal elevations, masking a myriad of uses, rich in variety that demonstrated an uninhibited approach to architectural presence, image making and fiction. These are buildings of the in-between city, of the suburban non-place, where the lack of a cohesive urban structure leads to typological morphologies derived from the clashing of somehow familiar types that, while distant, converge in a collage-like elevation uninterested in being categorized.^{oo}

In line with such thread of research, the proposal for the Zanis Lipke Foundation (01.21) posed the critical question of how a big-box archive building should portray itself in a UNESCO-protected suburban neighborhood in the outskirts of Riga. The building questioned the notion of archiving and preserving such a painful history and placed itself in an ambiguous position of self-compliance and protest. As a form-making attitude, the building hybridized two local typologies: the Slovenian barn and the industrial

shed. One specific, the other generic, the merging of both led to a formally specific building that, while at first glance alienating and foreign, responded back to the immediate physical context, and not-so-immediate cultural context.

The result was a large, oversized textile shed that housed the administrative programs of the building along with double height spaces that functioned as a lecture and reception hall. The dissonance between the fragility of the upper gabled roof and the massiveness of the masonry structure below was also explored in the Orchid Pavilion (10.21), a small, temporary covering for indigenous flowers at the Casa Wabi Foundation in the coast of Oaxaca, Mexico. The proposal took the notion of shelter, as a primordial act of protection, and formalized it in a hybrid structure that xxxxx between a simple tent and a classical temple. Here, the collaging of the two types generated a prosaic, somehow mundane structure, reminiscent of textile coverings found in neighboring sites in the area. The tent is a basic arche-type known to all, understandable, relatable suggests the need to share, to exist together in cohabitation, and, moreover, easy to build.

0_HANGHAR_2021_WORK

0121_BARN HOUSE

TYPE: Cultural
STATUS: Competition
SIZE: 450 m²
LOCATION: Riga, Latvia
COLLABORATOR:Matiss Groskaufmanis

The project acknowledges its peripheral condition and questions the pastoral ideal of the UNESCO-protected heritage site through the adoption of an exurban, productive typology that is both distant and dialoguing with the adjacent residential fabric.

0221_GARDEN HOUSE

TYPE: Residential
STATUS: Built
SIZE: 62 m²
LOCATION: La Rioja, Spain

The project consists of the remodeling of a former stable into an area for leisure and living alongside an adjacent garden. Next to one of the windows, an austere bench is built for the family to enjoy long summer nights. The house’s exterior garden acts as a fabricated domestic landscape that showcases the goods and technologies needed for the upkeep of the home.The slab’s plane allows for a spatial continuity with the stable’s interior, adapting to the family’s changing needs.

0221_RONDA HOUSE

TYPE: Residential
STATUS: Built
SIZE: 85 m²
LOCATION: Murcia, Spain

The project is an exercise of limited resources, in which the reduction of spatial, material and technological solutions allows the maximum flexibility of use. In response to the ever-changing uncertainty we currently live in as a society, the project is conceived as an open and undefined system capable of functioning as a backdrop to whoever inhabits it. A propositional system, not a limiting one.

0321_CONCENTRICO

TYPE: Temporal
STATUS: Built
SIZE: 120 m²
LOCATION: Logroño, Spain
COLLABORATOR:Palma

The project restores the site by consolidating the facades and giving the former tobacco factory its original unity. The interior is articulated through the linkage of a series of squared rooms, each measuring 3.6×3.6 m, that form a spa-

tial procession of corridors and rooms of domestic character, thus reconstructing the emptiness of the passage. These sort of programmatically generic but spatially specific spaces are built with thermo-clay bricks that give the project a familiar condition thanks to the use of a material belongin to the collective imaginary.

0321_SANTA ENGRACIA

TYPE: Residential
STATUS: Unbuilt
SIZE: 195 m²
LOCATION: Madrid, Spain

0321_VICTORIA

TYPE: Residential
STATUS: Unbuilt
SIZE: 74 m²
LOCATION: Madrid, Spain

0421_BECERRA

TYPE: Residential
STATUS: Unbuilt
SIZE: 124 m²
LOCATION: Madrid, Spain

0421_LARA HOUSE

TYPE: Residential
STATUS: Built
SIZE: 65 m²
LOCATION: Madrid, Spain

The project distances itself from connotations derived from the logic of the market and proposes a flexible system, capable of evading pre-established and conventional conditions. Faced with the rapid real estate speculation suffered in Madrid in recent years, the project is understood as a spatial system indifferent and independent of the context in which it is located.

0521_OFF TYPE

TYPE: Research
STATUS: In process
SIZE: - m²
LOCATION: -
COLLABORATOR:Prescott Trudeau

XXXXXXXXXXXXXXXXXXXX

0521_NUDA HOUSE

TYPE: Residential
STATUS: Unbuilt
SIZE: - m²
LOCATION: Segovia, Spain
COLLABORATOR:Prescott Trudeau

XXXXXXXXXXXXXXXXXXXX

0721_Europan16

TYPE: Residential
STATUS: Competition
SIZE: 1200 m²
LOCATION: Almeria, Spain
COLLABORATOR:Stefania Rasile

The project considers its area of intervention beyond the physical limits of the competition's given site and takes the blurred limit between city and agricultural land as its sole focus strategy. It is for that reason that we move beyond the given "Reflection Area" and propose a "Reflection Line", a 14km strip of roads, parks, informal squares and crossings that vertebrate the delicate division between the plastic sea and the city of Roquetas de Mar. Ten sites, including the competition site, are identified along the "Reflection Line" representing a constellation of urban catalyzers that activate each of the neighborhoods in which they reside. The project is organized as a linear structure, defining clear frontal elevations. Each housing unit is composed of an articulation of rooms capable of holding multiple uses and are connected by large central openings. These interconnected rooms, spatially specific while programmatically generic, suggest to the user a free and open appropriation of the domestic space, incorporating possible changes of use across time.

0921_MIREN HOUSE

TYPE: Residential
STATUS: Under construction
SIZE: 53 m²
LOCATION: Madrid, Spain

0921_ OLMO HOUSE_i

TYPE: Residential
STATUS: Under construction
SIZE: 67 m²
LOCATION: Madrid, Spain

0921_OLMO HOUSE_iii

TYPE: Residential
STATUS: In progress
SIZE: 116 m²
LOCATION: Madrid, Spain

1021_ORCHID HOUSE_wabi

TYPE: Residential
STATUS: Under construction
SIZE: 116 m²
LOCATION: Madrid, Spain
COLLABORATOR:Stefania Rasile

The project is familiar, prosaic, somehow mundane. As if it had existed for long. Shrouded between the dense foliage, one at times spots it, at time loses out of site. Only two, slender, tall brick columns help recognize it from afar. This monolithic construction may be a ruin, it may be a construction site, or maybe it is unfinished after all. One can hardly know. It presents itself humbly yet simultaneously solemn, reminiscent of the most primordial act of all, the act to shelter, to protect, to house.

1121_CABO HOUSE

TYPE: Residential
STATUS: In progress
SIZE: - m²
LOCATION: Madrid, Spain
COLLABORATOR:Aranza de Arino

1221_RIO HOUSE

TYPE: Residential
STATUS: In progress
SIZE: 58 m²
LOCATION: Madrid, Spain

TALKS

- 12.01.21, "Image as Type, Type as Image" Aarhus School of Architecture
- 02.02.21, "Projecting Fellows" University of Virginia School of Architecture
- 18.03.21, "The Political Typology" University of Technology Sydney School of Architecture
- 22.06.21, "With/Out" Practice Architecture Talks
- 09.08.21, "Just Boxes" University of Michigan Taubman College of Architecture & Urban Planning
- 28.09.21, "Estructura de Actividades" Polytechnic University of Madrid School of Architecture
- 25.10.21, "Post-Property Protocols" Polytechnic University of Madrid School of Architecture

SELECTED PUBLICATIONS

- 12.02.21, "Lecture Name" ARCH 101 with Louis Khan University of Michigan
- 12.02.21, "Lecture Name" ARCH 101 with Louis Khan University of Michigan
- 12.02.21, "Lecture Name" ARCH 101 with Louis Khan

- University of Michigan
- SUBMISSIONS
- 12.02.21, "Lecture Name" ARCH 101 with Louis Khan University of Michigan
 - 12.02.21, "Lecture Name" ARCH 101 with Louis Khan University of Michigan
 - 12.02.21, "Lecture Name" ARCH 101 with Louis Khan University of Michigan
 - 12.02.21, "Lecture Name" ARCH 101 with Louis Khan University of Michigan

INTERVIEWS

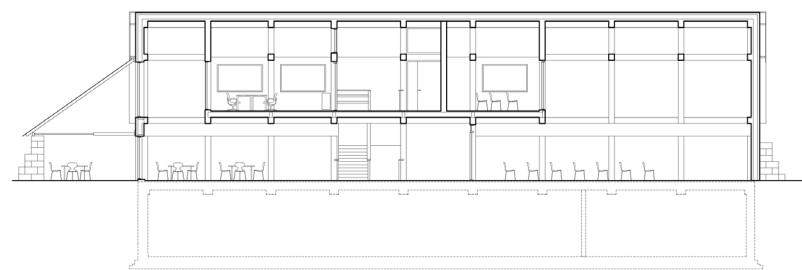
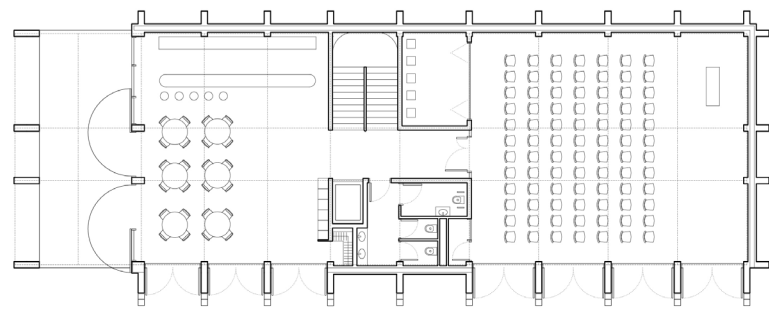
- 03.02.21, Out Of Frame, MIT with Marianna González-Cervantes Cambridge, US
- 27.06.21, Periodico La Verdad with EFQ Murcia, Spain
- 04.09.21, Archdaily with Hana Abdel, Andreea Cutieru Logroño, Spain
- 10.09.21, Arquine with Pancho Brown New York City, US
- 28.10.21, Dezeen with Jane Englefield, Palma London, UK
- 28.12.21, Architectural Digest with Pablo Gandía Madrid, Spain

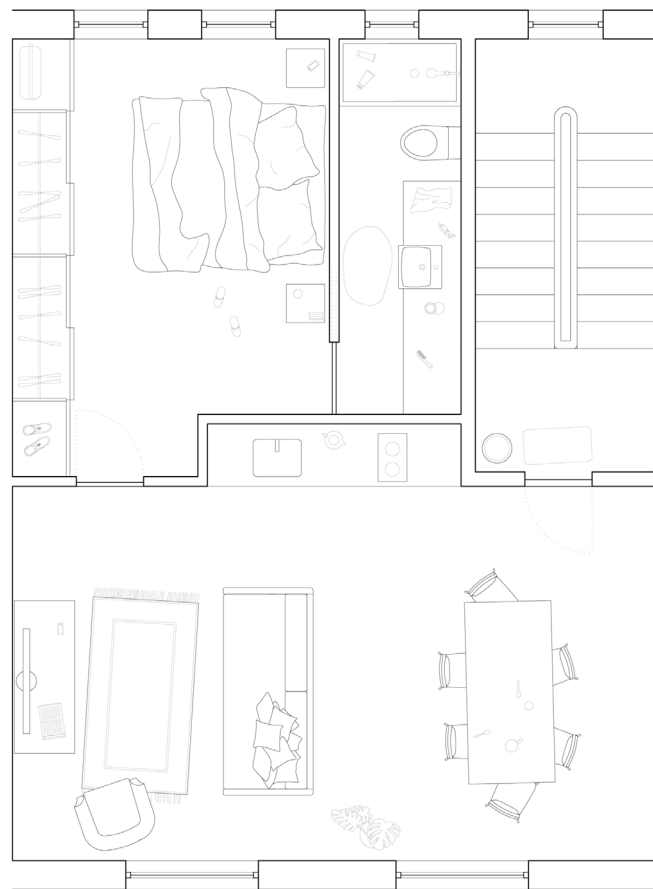
COURSES

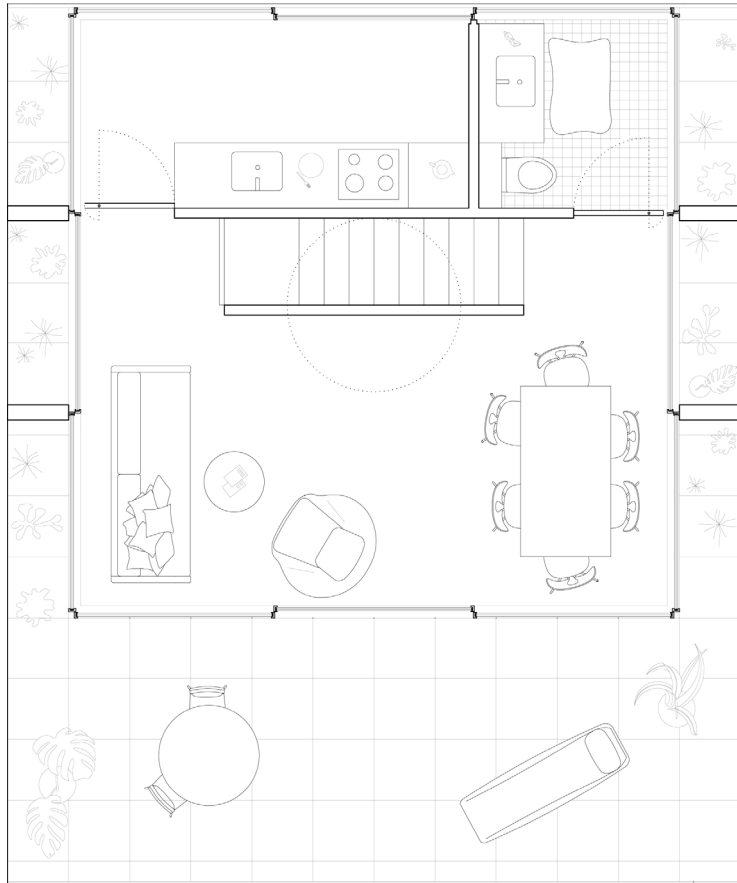
- 01-05.21, "Common Polis" ARCH 442 Wallenberg University of Michigan Taubman College of Architecture and Urban Planning
- 06-08.21, "Foundation" ARCH 402 Foundation University of Michigan Taubman College of Architecture and Urban Planning

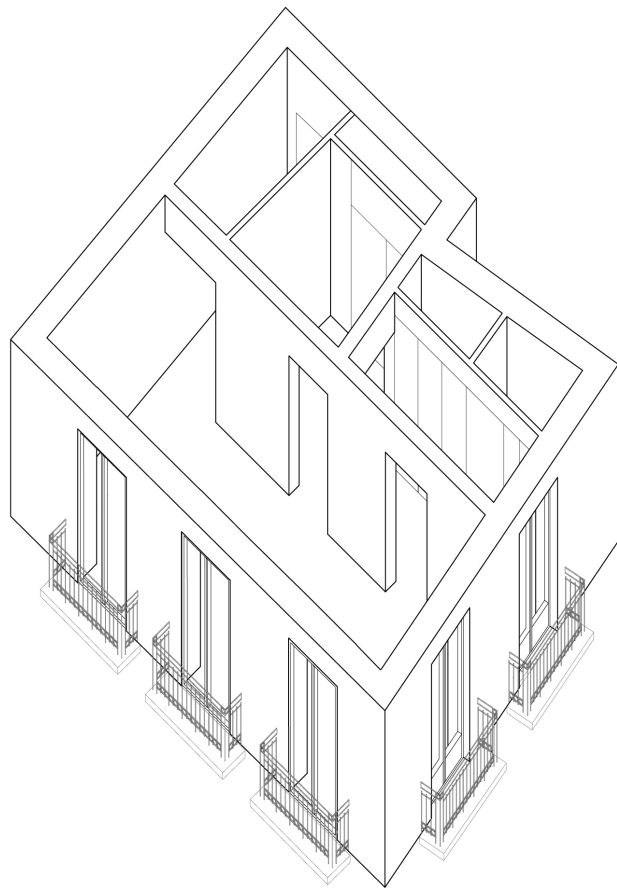
HANGHAR is a 10-year long architectural corporation based in Madrid. It is directed by Eduardo Mediero.

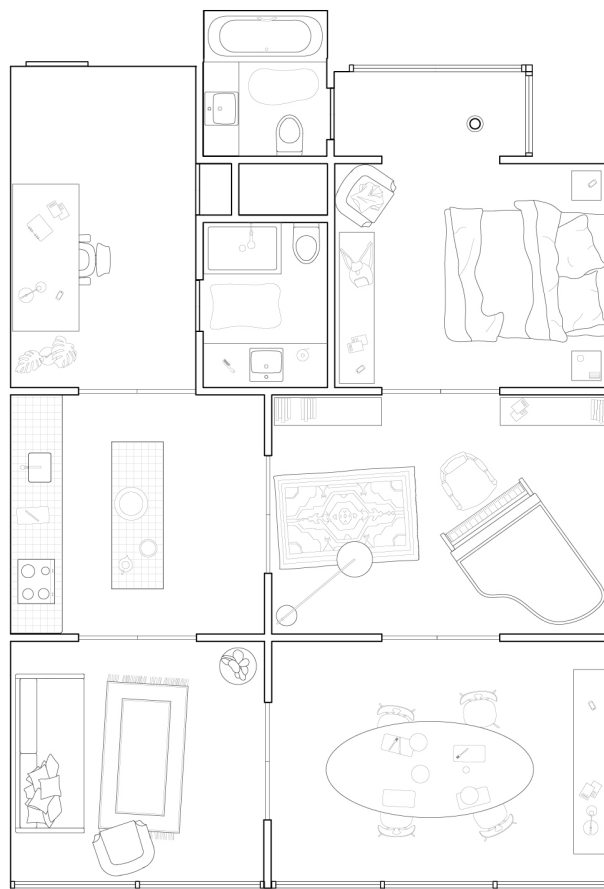


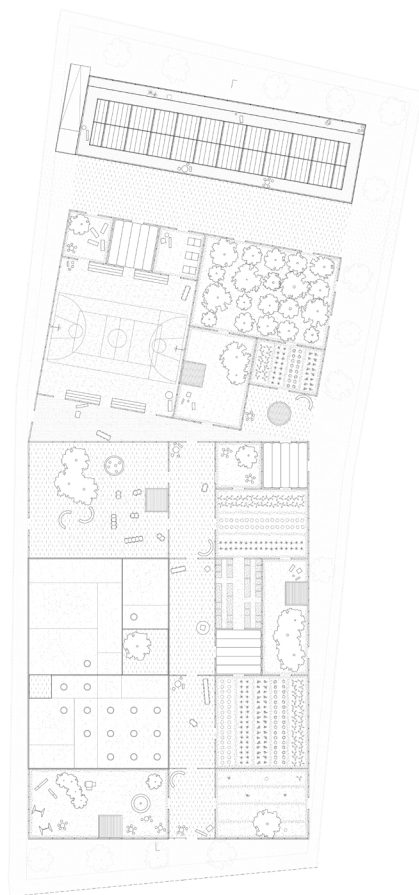


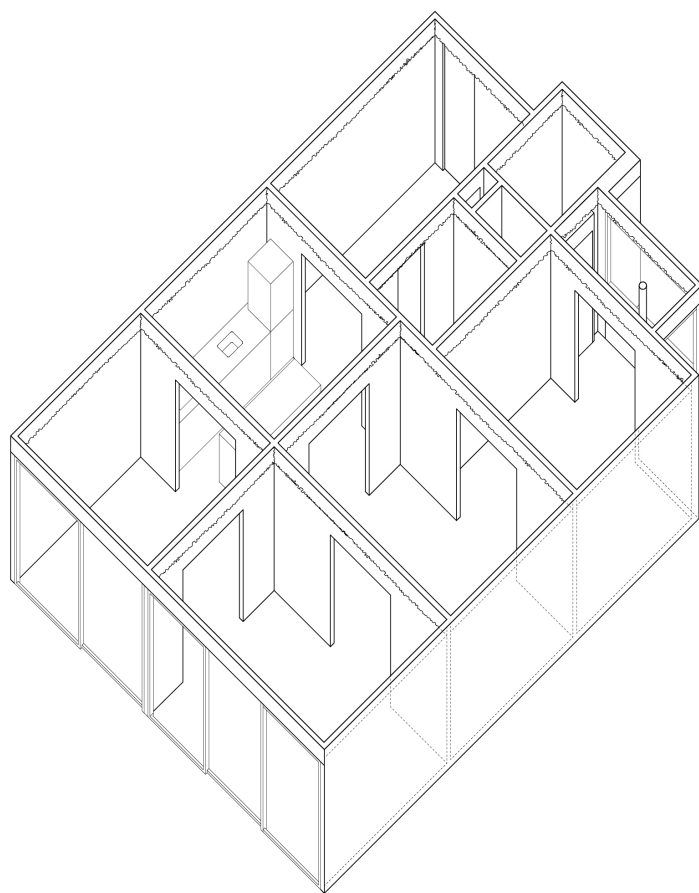




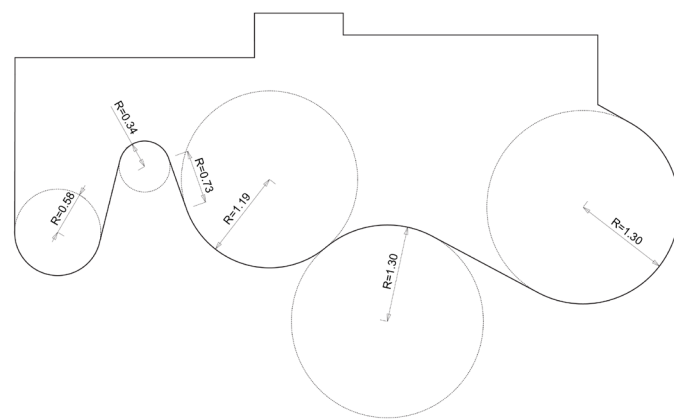


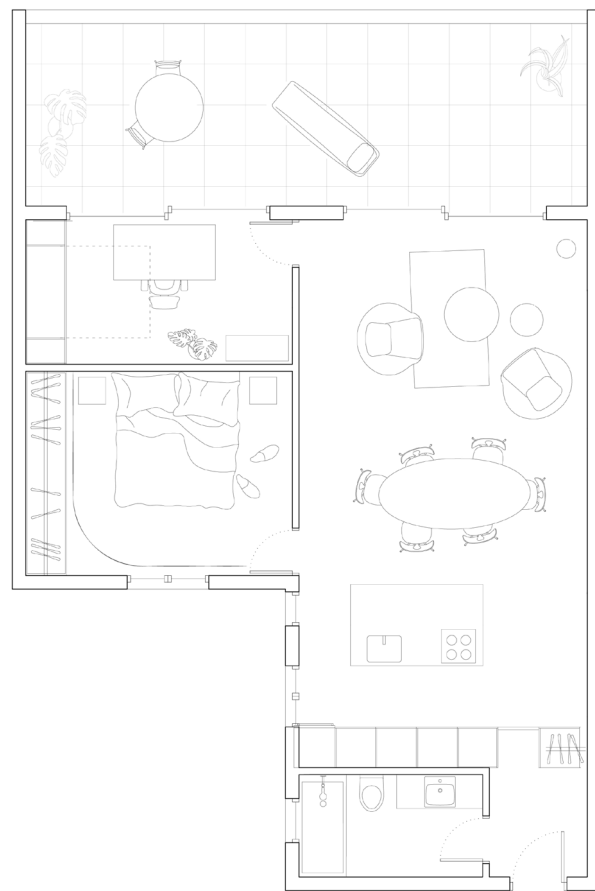


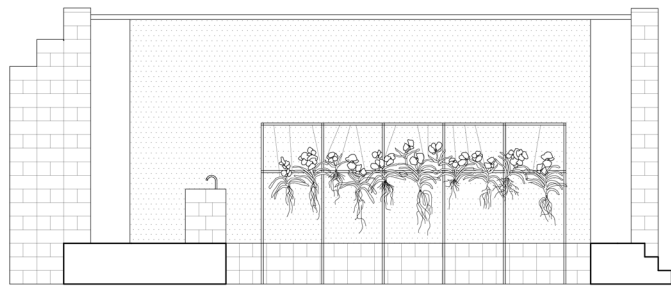




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