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Architectural research was very foreign to me when I first arrived at Notre Dame. Luckily, I had the opportunity to attend various lectures and join studios that shaped my research interests. I elected to design a building arts college for Arequipa, Peru as my senior thesis, in order to learn more about my grandfather's hometown, and further explore Spanish architecture. Going into my senior thesis, I was already well-acquainted with the library and its vast resources, which I was excited to fully utilize in a project close to home.

I sat down in the architecture library at the end of my fourth year and pulled all the books on Seville I could find, including past works from the thesis collection. I realized that I could study these Spanish precedents, and apply them to another part of the world, one that had a stronger hold over my heart. Thus, over the summer, I compiled a list of books from Worldcat in order to study Peru as a whole, and the region of Arequipa more closely. I also looked into what the University's collections had to offer, but I knew it would be difficult to find resources on Peru, and more specifically, Arequipa. Still, I found one book in the architecture library, and another from the annex titled *Arequipa: Artística y Monumental*, which became the basis for my thesis project. It influenced me to highlight the beauty in craftsmanship and tectonic forms, many decisions in ornament, as well as my determination in staying true to the city's building traditions.

As I became more engrossed in the work, I needed further resources, so I consulted with Jennifer Parker and showed her my list of books in the hopes that these could be added to the collection. Unfortunately, many of these books are only available in Peru, and most Peruvian libraries are non-lending. Due to this setback, I set my sights on inter-library loans. This proved incredibly fruitful, as I was able to access 10 books and scanned articles. One of these was a book about Arequipeñan watercolor traditions, which inspired me to render the final project in watercolor. I also looked into resources about Latin America, Urbanism, Baroque design, and was able to find 38 books and countless other articles. These ultimately increased my understanding of the region and design strategies from a

bigger picture perspective, as well as my ability to improve the aesthetics and design the spaces according to how people will use them.

I still felt I needed further resources in order to design this building correctly, and understand the culture there. So, I applied for the Fagan grant with the help of Jennifer Parker and was able to make my case to travel to Peru over the fall break. This created many opportunities for me, and I was able to acquire some books for my personal collection, as well as utilize the municipal library in the city.

After gaining all these resources, it became a matter of distilling information. I still wanted to keep track of all my findings, so I used Refworks to consolidate my long list of checked-out books and starred tabs. This proved very useful once the spring semester rolled around. I had become more familiar with the terminology and general knowledge about Arequipa, so I poked around Onesearch again and found 2 journal volumes from Peruvian universities in Hesburgh's holdings. I found myself excited to seek out these gems hiding in the Annex and see what else I could discover about Peru and its architecture, particularly the shift from the Viceroyalty to post-war modernism.

An architecture project cannot be all about reading, however, so I began drawing, referencing construction details from books I acquired during my travels. My advisor, Prof. Lykoudis helped me greatly, since he suggested integrating these resources more visually into the final work. Thus, I scanned my reference images in the main branch. Additionally, I was heavily inspired by two images from *Arequipa: Artística y Monumental*, and utilized the overhead scanner in the architecture library to obtain scans of a famous panoramic view and two maps that served as a basis for how I chose to present the project. While the building arts college is a project meant for today's needs, I wanted to show how it could seamlessly fit into the traditional city fabric. The strong Arequipeñan culture and care for their traditions really pushed me in this direction, so the images served to illustrate my point further.

The final piece of the puzzle that the library assisted with was the creation of a printed model for my final presentation. I had already been familiar with Sketchup 3-d printing, but I was able to consult with the new Makerspace specialist, Matt Noffsinger for this project. I met with Matt early on to gauge what kind of model was realistic and best

suiting my project. The site model I used made it easy for the jurors at the final review to understand the complexities of the site I had chosen, as well as highlight my intervention. This project has been the most complex and rewarding of my time here, and I am glad I reached out to professors and faculty for help, and utilized the resources available to me. The immense support from the staff at the Architecture library and sources appearing on my desk, courtesy of my advisor, made all the difference for this project. I would not have known about many of the resources and services available without the help of Jennifer Parker and Morgan Wilson, and I may not have dived as deeply into the subject matter without their continued encouragement. Although my situation was unique in some ways, since I had a difficult time finding material on my chosen subject matter, it felt all the more rewarding to find those resources, and others I did not initially look for, that shaped the course my thesis project took.