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TUTORS

Marc Schoonderbeek
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TILDE & MEMOIRS OF A SCHIZOPHRENIC

“This lost country composers do not actually remember... all the real residuum which we are obliged to keep to ourselves, which cannot be transmitted in talk... that ineffable something which makes a difference in quality between what each of us has felt and what he is obliged to leave behind at the threshold of the phrases in which he can communicate with his fellows only by limiting himself to external points common to us all and of no interest, art,... makes the man himself apparent, rendering externally visible in the colours of the spectrum that intimate composition of those worlds which we call individual persons and which, without the aid of art, we should never know? ... if we visited Mars or Venus keeping the same senses, they would clothe in the same aspect as the things of the earth everything that we should be capable of seeing. The only true voyage of discovery, the only fountain of Eternal Youth, would be not to visit strange lands but to possess other eyes, to behold the universe through the eyes of another, of a hundred others, to behold the hundred universes that each of them beholds...”²¹

- Do you see what is he saying? We begin with a large synecdoche: art and *seeing*. Through the eyes of a seer. What he sees is not his, as he does not possess such gaze. Yet, he sets the direction for the voyage

on questioning one's beliefs in order to expand horizons of the landscapes. Thus, *ontological* understanding or questioning of our perception and the stimulus behind the phenomena (fig 1.) can unfold the complexity and multitude of our realities.

- I am skeptical. To this avail I have personal skepticism as there is danger for certain blindness. While this notion addresses polymorphic understanding I see there a contradiction - the field of *dialectical* seeing. It can represent a common belief; a paradigm a-priori to deeper understanding of its episteme. The masses miss the truth, the blind see. Noumenon prevails when the blind-men weeps. For such reason the multiplicity doesn't necessarily guarantee an immediate anatomy of phenomenology. It stems further, perhaps to the collective constellation that is rooted in any culture. It is more than a collective memory or something that triggers it - there is a binding element that together forms equilibrium.

- This approach ain't a simplistic one either. Be it as you say a formula; it still operates within our senses. There is a modus operandi, according to which phenomenon engage with the subject. The paradoxical meaning of Noumenon makes it difficult to contribute. It is at best understood via the transcendental essence that occurs during



1.

the object - subject relationship. However it fades away against the materialistic reality for that without human senses you can no longer measure the world. In one way or another it is still related to dialectical materialism. Material still remains the profound element that causes social forces to revolt upon. Here it reaches even further as it merges together with social spectrum. The base works together with superstructure.

- This reduction is too narrow as it splits only towards the *external relations*². Reflection comes from the inside, as an empirical deduction. Exterior and interior are internally related weaving together more modes of seeing. Foresight or broader Dialectic Idealism seems hard to appear in this closed circle of materialism. There is something peculiar in the art of self-portraits (fig 2.). The artwork itself can be read in transparent meaning - a reflection of the artist himself. However it acts as superimposition on the viewer; kind of a mirror. In this way self-portrait becomes a Foucaultian heterotopia. Or in this specific case a space where the exterior materiality escapes into the interior world. What is more intriguing if the blind makes a self-portrait? It is the veil removed and he can see. How does he borrow the eyes of the viewer to paint himself in the image?

- He can only gaze temporary through

the eyes of other people. It is perhaps true that in this way he can escape his blindness. However, here he dwells only for a moment. While I would still argue that he is not able to change the viewers cognition to become aware and see more. The perception does have an effect, arguably a small one. Mainly based on its heterogeneous character of reading things and the dynamics composition they form. Pluralism is a way we explore the world gaining a chrestomathic understanding from small to large or vice versa. This is the reality of *thingness*.

- "The construction of life at the moment lies far more in the power of facts than in convictions."³

- As it is confined to a point of view. The meaning of a statement deviates from ideocentric to allocentric depending on the context of the condition. In other words on individual approach is autonomous so it doesn't really need to follow principles, however convictions begin to actualize on the longer term when the independence is submerged in a larger network of participation. For this instance art and the ultimate source of it - cities become the embodiment of such constructions of life. Even more in motion, perhaps like a perpetual theatre play as they are constantly ongoing. Constantly rewriting both the theatre and the play it creates.



2.



3.1

- The individual doesn't bare such a concern over the whole shape of the society as he isn't imbued in it directly. The reality here is much more fragmented and human nature adopts to compete with it. Max Stockhouse observed such a *derivative position*.

- This is why the Romanian capital of Bucharest is an interesting case study as it facilitates such position. Over time it became a blend of different portraits, plays, memoirs, etc. and resulted in an amalgam. Agglomeration between different social and political transitions at large. Over the course of constant change this intricate socio-historical composition was adopted and conceived as it's binding element. Nowadays it reflects a particular societal order [...] At first glance this can be read as juxtaposition of different power regimes that seem contradictory but yet they manage to adopt flexible principles of change and fluidity in urbanism. The prevailing form uses it's heterogeneous character to its advantage. This freedom of fragmented realities can facilitate contradictory forms: as long as they aren't competing on the same scales of operation they coexist. Given an autonomous character of agencies acting in the city, certain level of balance is mandatory. Operating size of the scales can



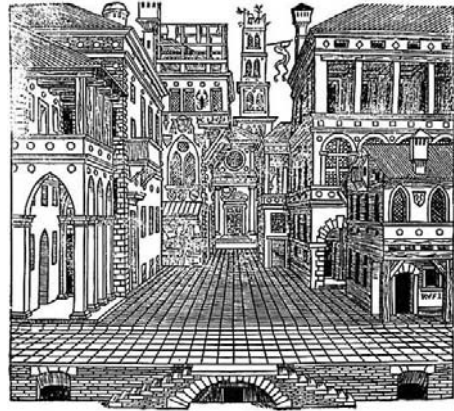
3.2

be seen rather ambiguous. What does unite them is the hierarchy of the operations, or the process of negotiation that occur for balance. At this given moment three different scales ... can be determined: one which is governing, one which is liberal and third of marginal qualities. Those inseparable entities function as a relationship network in between each other.

- This is still very much top-down perspective. Virtually the same processes can be seen happening in most of the former Eastern Bloc members. It isn't clear what type of theatre and what kind of play it is.

- The processes might look the same, but the results are not that exactly. The emerging qualities differ as they adopt a level of customization that depends on the context. The level of influencing deviates one from another. Bucharest per se regards a higher level of direct personalization of spaces that affects the whole urban fabric indirectly.

If we allow ourself to draw the parallel from socio-historical to morphological transition we can link built environment to a specific anthropology that is defined by personal characteristic. In this habitat



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,spatial trajectory can be traced and mapped as heterogeneous genealogy. The particular case of Bucharest is a result of megalomaniac-al strategies that were superimposed on the organic urban tissue. The city de facto was isolating certain areas to implement new functions: highways, underground systems, political power axis and much more. It's main aim was to unify the structure to a more hierarchical branch-like structure (fig 3.1). The socio-historical approach suggest to look from a built environment perspective. In reality this disruptive affect resulted in the opposite: discontinuation of organic branch-like trajectory and constituted a new one - *rhizomatic* (fig 3.2). What matters is the phenomena behind this turn. The scale of intervention flipped the systems toward a more introverted development. In other words, what was front now was being considered as the back and the other way around.

- Walter Benjamin's *origin point*⁴ acts as a catalyst to look closer to this phenomenon or the multitude/manifold process behind it's adaptation. In this sense Bucharest city can be perceived as "*Décor simultané*"⁵ (fig 4.) theatre where the viewer redefines the

scene together with the actor movement. Perhaps, the previously mentioned socio-historical adaptation led to this formation of point of view, where identity is based purely from ideocentric lust. This position can reflect how certain patterns converge in the contemporary polis. It accepts it's dualism to facilitate phantasmagorias on their own behalf. Flâneur, a figure which is always a part of society becomes an indirect passive actor. Both watching it from the inside and substituting operating role. Acting in accommodation of domestic commodities his role is accompanied by an endless leisure. He uses the crowd as the veil through which he can render the landscape until it becomes a continues phantasmagoria. A series of phantasms that serve only to stimulate their leisure even if it appears as a short glimpse in his retina. His liberty to consume benefits capitalism which exuberates into expressionism by providing characteristic to the local couleur⁶.

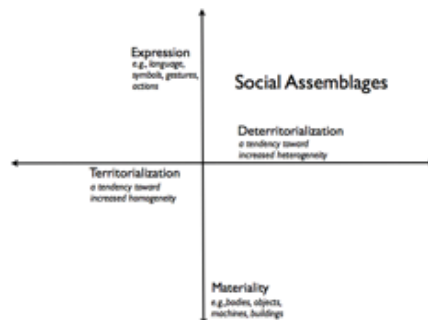
- Here Flâneur seems to search for maximum self-expression, each house is different by their own account. Striving for individuality the language of signage becomes a symbol of the city.

- Thus the city is conceived as a multiple setting, where each sign is staged in the sake for biggest impression. Even more they become internally connected and act as homogeneous space - a boundless interior. Where you escape from one act to another, never the whole. I guess that is related to the great Copernican revolution due to which we adopted a mode of constellation thinking. In this sense the city can be seen as closed physical systems where the gaze is the unifier. The conventional characteristic of the gaze is reversed. It is no more only the projected extension of the viewer. It acts similarly to the self-portrait, but even more simultaneously. As it is facilitating the prorate of leisure it reflects basic needs of the interior. Ultimately it can be seen as a *physiognomy*, where this face is inseparable part of the facade. They two incorporated the explicit characteristics that directly link to each other. The constellation works at large converting the dynamic persona to the static architecture attributes. Stefan Koller called such phenomenon as “visual vertigo”.

- It resembles *Assemblage theory*. Here it is addressed as “arrangement” that refers to the process of putting together a different aspects of relations from which a new emerges. With the amount of more emerging processes it becomes a dynamic composition. In this context the Bucharest

city is/was lacking governing facilities that would operate those processes. So the real act of implementing these *agencements* belong to the property owners. They reflect certain amount of ownership that is being expressed over an territory of interest. The lack of systematic orientation benefits it in multitude. Thus, together they form a larger entity with possible forms of co-operations. DeLanda’s adaptation of the assemblage theory defines this character as “*organic totalities*” that combine both the “*relations of exteriority*” and “*relations of interiority*”. As a characterizing of the whole theory they appear more independent. The difficult part starts when the representation or expression of them start to meet each other; the characteristics becomes so interrelated together that they appear blurry. Ontological philosopher proposes a specific coding (fig. 5) for clearness: assemblages are dynamically made and unmade in terms of the two axes of “*territorialisation(stabilization)/ deterritorialisation (destabilization)*” and “*language (express)/technology (material)*”. What is here fundamental - is that the basis of this assemblage theory is territorial. From emancipation as an ideological form it gradually becomes an physical object that belongs only to material reality.

- So does the mind. With all the limitless potential of virtual reality it is still confined to space. The increasing popularity of



5.

augmented reality is a proof of this. W.B. in The Arcades project proposes an idea why this mind confinement appears. It can be conceivable as a new z axis for DeLanda's dynamical assemblage theory: interpretation - human nature that is inseparable related to the phenomenological essence of *hermeneutics of the profane world*.

- I disagree, z axis is encoded in the form of the apparatus to begin with. The apparatus takes shape from its cast.

- The reason is rooted even further than in the making of the nexus, but how does the phenomena of conception appear:

First of all, social realities cannot escape the *mythic immediacy*⁷. Realism in which the city is operating during the investigation. In other words, we can read separate elements in hermetically sealed environment to expect an insight that would constitute broader perspective behind the mechanics of social realities, however they cannot function in this form of void. In this sense the appropriation of space acts relative to state of *physiognomy*. Advancement treats old objects as fossils constructed by various means of production that become outdated. Everything from exterior to interior is contextualized.

Second point is the gaze itself, Goethe calls it *urphenomenon*⁸. Even if we can isolate object by our own view for a temporal interpretation the perception seems subjective. Simmel argues with this points that for this observation certain fundamental laws still apply and leads to assume that the factual data is already a theory. Therefore the theory is already existing a priori our observation. By adjusting this interpretation factor to the visual vertigo we can deduct that the forms of spatial understanding appear as a cycle of inheritance.

- What becomes then the role of the representation⁹? If everything is already a theory than what we perceive is inter-subjective. So representation is mainly participatory and subjective to ones knowledge. The mind act as synchronization process that enables us to take a mediating role on the phenomenal reality we perceive.

- Thus, Tilde¹⁰ is an interesting linguistic and mathematical appliance. It proposes us to understand how do we understand architecture realities by approximate phenomenal results. An idea can hardly emancipate beyond our participatory limit. It is closely related to the idea of M. Proust of human art. The external points we can make is closely related on the colours of the spectrum we can see and vocabulary we can use to express them. According to W. Benjamin here spatial realities can be seen as "mute"¹¹. As architects start to present their ideas a certain translation emerge. It differs from the original quality, thus the translation is never equal to the origin. On this side the composition of the original can be seen as opposite process - architecture encoding in order to achieve estimated result.

- If we consider how this process works it is not so different from Deleuzian assemblage which becomes a part of dialectical constellation.

- On this side of the note the dynamics of the process does matter. Relatively to the way we compose the equation of the phenomena. What we discussed beforehand, how does the exterior relate to interior. In this perspective it is similar to Semiotics and Syntax.

On the other hand there is more to it. As we adopt individual languages we have to

consider the phoneme or grapheme we develop such as ñ¹². Even if they can be considered as an interior attributes they represent processes of negotiation more relevant to a specific context. In visual terms they represent a site specific condition we accept that is uncommon. It is superscribed at the point of reading as for example ño which signifies a precedent of negotiation. Different languages share different emphasis, so does different cultures accept different exceptions. The reason of such acknowledgment lies in the inter-subjective reading which is achieved via transparency of the image. Symbols portray this meaning via the correlation of objects to subject. With the absence of signifier the approximate result is left for interpretation. Constrained to the smallest denominator observer can recognize it starts to form a new whole image from these heterogeneous fragments.

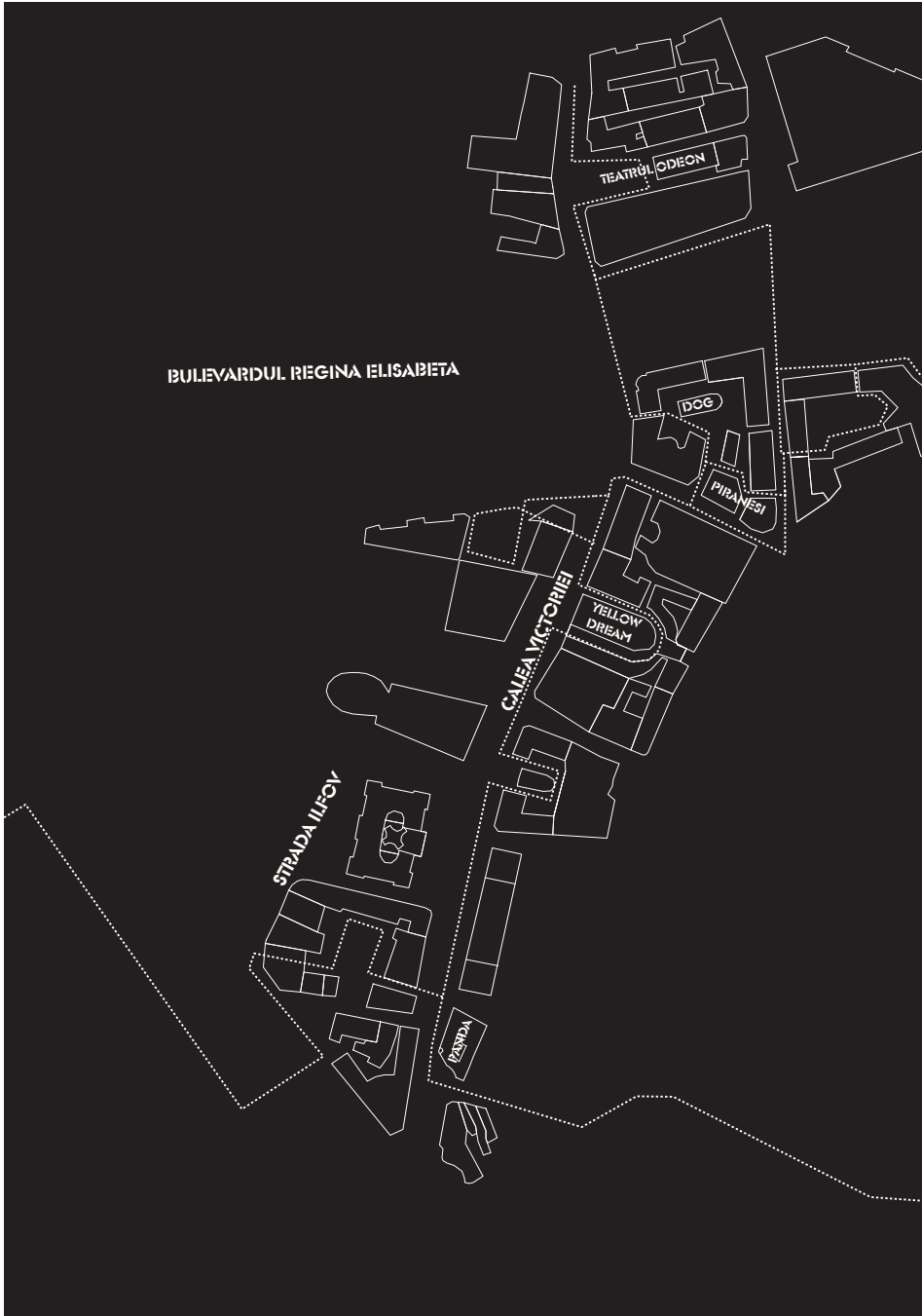
≈Hereby, the truth for quite sometime still remains a mystery because throughout time it has become plural, that truth is not what it is but is how we conceive it to be. Diverging from it's heterogeneous background it can only reach an approximate result value that variate from the scope of research. Emphasis diverge in the fragmented parts,

categories they form via the arrangement and the form of relationships or emerging qualities. From this we can only substitute approximate value of tilde from the conceived phenomenon. We barely penetrate to the essence of new images even if we look with more eyes or we see with a different mind. In this sense perhaps M. Proust was wrong, giving more eyes doesn't result in a broader understanding of vast horizons. Only by enriching the art of how we see things with a larger vocabulary the constellation can adopt these larger landscapes. That works in close relation to a way how we communicate and encode our anticipated ideas.

However, in respective to the aspect of "seeing" the act of enriching in most cases does not take a linear form of learning. In order to achieve further development an interior destruction or radical form of experience has to be experienced. To destroy the prejudice meaning the ostensible precedes have to be rendered meaningless. In other words the specific architectonic language has to aim to deactivate and render inoperative the usual communication and information forms it uses to function. In this way architectonic language can transgress to a new possible use and interpretation.



6.



Dogville mapping Bucharest

THE BACKSTAGE OF BUCHAREST

The research of Bucharest has provided an interesting place to experiment with different approaches on how to map a city. In this spectre the research methodology range from sampling of sounds, collecting “objets trouvés”, recording the metaphysical experiences, making itinerary of spatial realities, mapping of visual phenomenon to the questioning of the ontological dialectics.

THE STAGE VS BACKSTAGE RESEARCH

At the first inquiry, problematic uncommon to other western European cities started to emerge. Because of the particular history the city became an inspiring source for new architecture design narratives. Mostly they unmasked how the city was operating as a theatre stage, where political or social events have taken place or still is operating. During a closer investigation of the theatre thematic certain modus operandi of “play” surfaced. It reflect how different transition resulted in new thresholds for the perception and role of architecture in its formation. At a dis-balance of ungoverned form of control the city was deteriorating mentally. Meaning that the level of patience and architecture acknowledgement has lost it's significance since the establishment of the state. While the architecture still was acting, it was in an unconventional,

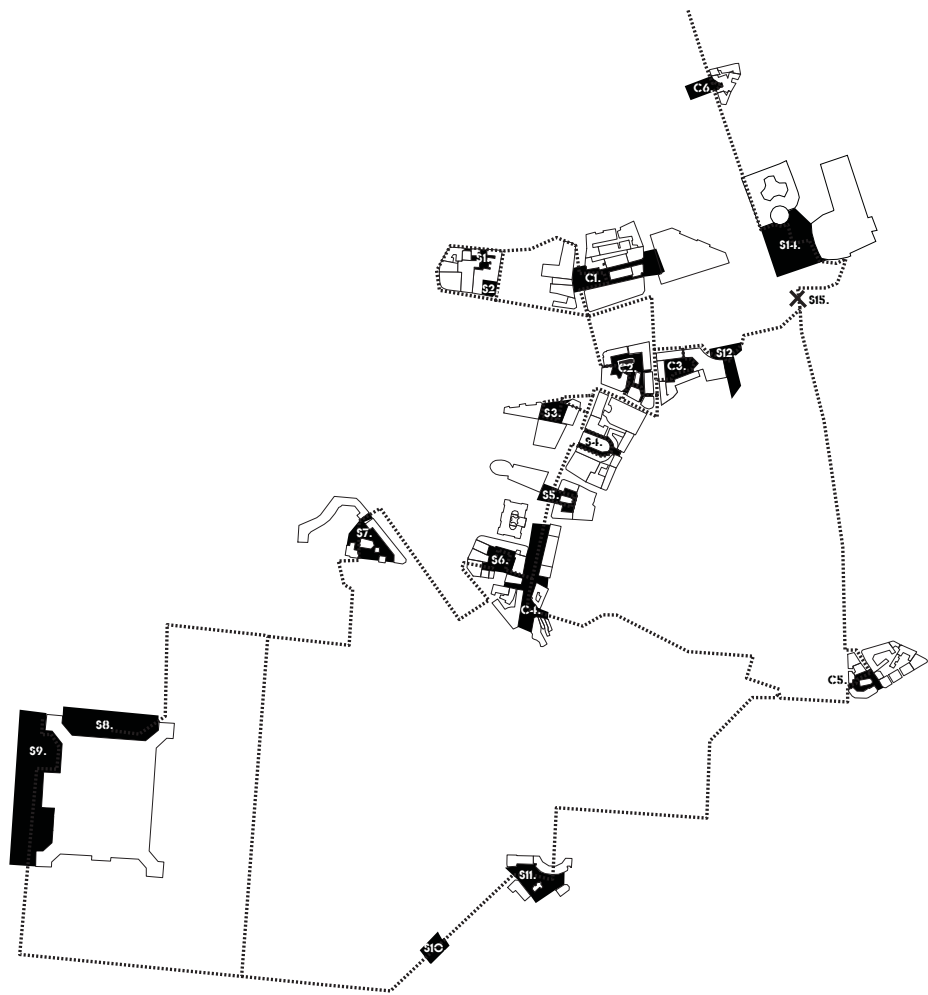
sometime uncontrolled way. At most of the studied cases the elements that shouldn't be visible were exposed and even saturated to a great extent. Furthermore, the accessibility had a supporting role in the investigation of this phenomenon. Most premised that should be forbidden to enter were functioning the opposite, always having more to it than in the first glance. To keep the safety of area alternative architecture methods were employed: surveillance, staging, back-staging, screening, etc. With this began the meticulous process of mapping front stage and backstage phenomena. How does it function in terms of composition and assembly principles. It is not only the visibility and transparency of those effects that stimulated the further research, but rather how they are perceived and recognised in different scales by the city residents. How does [non]architecture figures affect the subject perception. This can be seen the guiding theme of the research: the ontological truth behind the front and back and dialectical coding of such things. They are closely related to one each other and yet act independently on their own nature.



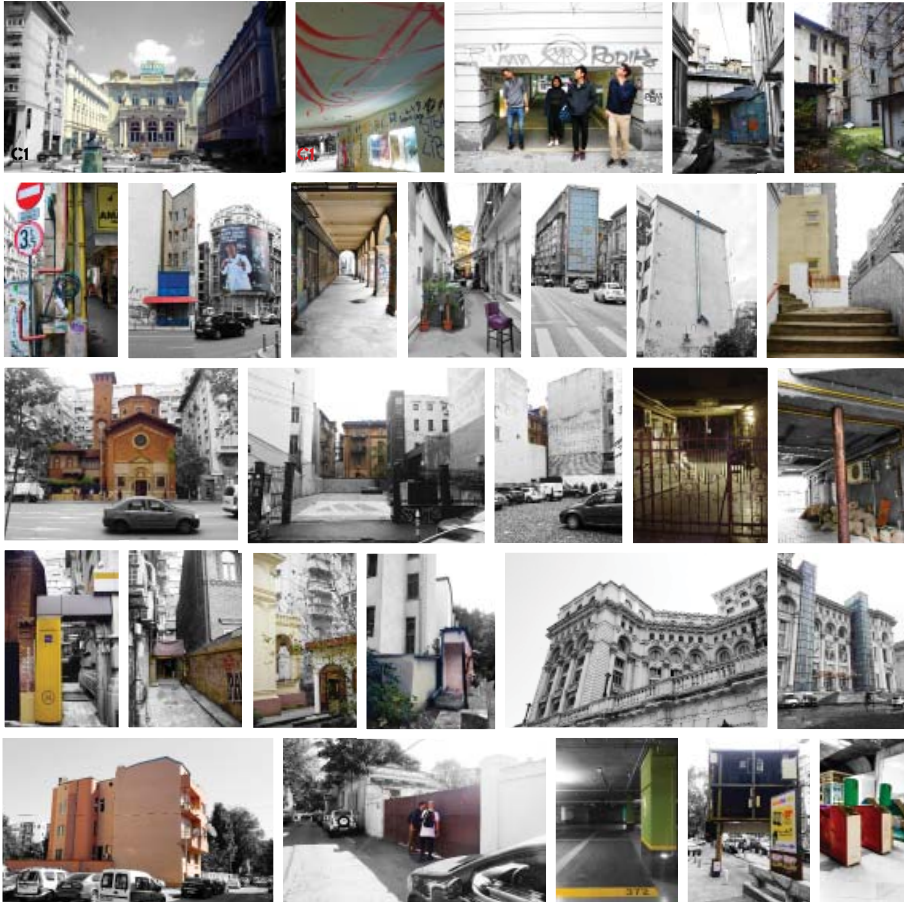
Bucharest the Backstage city



Architecture survey cut trajectories



Trajectory In the Old City Centre



Back vs Front Categories

The initial research phase began as an archaeological survey that cuts through the city (See map before). In order to get a better reading of the city different territories were scanned to find territories of most interest for the studio that operates on the thematic of “border conditions”. It is in the margin of the old city centre and the new-town where the previously mentioned backstage and front stage phenomenon occurs the most. There it has the strongest visible affects. In a way it even formulated a trajectory that can be seen as an constantly evolving process: it both works on the historical background and on future developments.

UNFOLDING ITINERARY

With this began the first sketches how to map such a anthropological development.

The challenge here lies how to represent the contradictory occurrences. By using Greek mythology Janus face allowed to formulate a gaze that would look at the past and the present and compare them at the same time. This resulted in a series of mappings that look at a different aspects of the site conditions. Research resulted began an inquiry on how does this phenomenon function. As a result different mappings were made that research contrasting topics of dependencies, spaces of interaction, movement, spaces of negotiation, aspect to aspect relationship. Yet, they still lacked the precise method as they were refrained to the descriptive means of representation technique. However figurative applications began to unfold via the composition means and started to challenge the ostensible model of the city.

HISTORICAL CITY HEARTH

Trade route between Bucharest and the city of Braşov, in Transylvania. In 1692, ruler Constantin Brâncoveanu paved the road with wood and partly regularized it, making it pass through the domains of the Bălăceşti, of the Saint John Monastery, Zlatari Monastery and of the Cantacuzenes up to the Săntăreşti Monastery.

Most roads in the Balkans at that time became muddy in the spring and autumn, and the wood prevented this. Consequently, the road was one of the most important construction works of the area and a source of pride to Bucharesters. The area surrounding the road became the most fashionable part of Bucharest.

The first street in Bucharest to be illuminated with candles during the night, starting July 1814. In 1842 the road was paved with cobblestone. It was later upgraded to asphalt.

The road was renamed "Calea Victoriei" on October 12, 1876, following the Romanian victory in the Independence War of 1877-1878.

Today, the avenue is lined with new fashion shops, art boutiques, coffee shops and restaurants, making it an upmarket shopping strip in Bucharest.



KEYWORDS

- ◁ Assimilation
- △ Underline
- Superscription
- Infill
- ~ Freefloating
- # Attraction
- Supervision

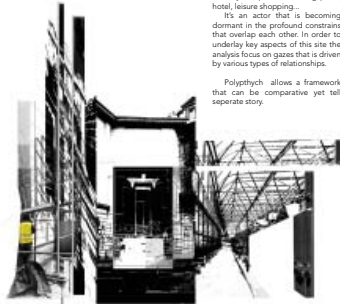


The Theater Odéon (Comedy theater) has a peculiar urban setting. By overwriting urban conditions the site has changed drastically since its operation began.

Now it's being used in different ways: theater plays, bypass by delivery companies, meeting point, hotel, leisure shopping...

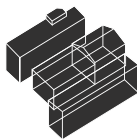
It's an actor that is becoming dominant in the profound constraints that overlap each other in order to underlay key aspects of this site the analysis focus on gazes that is driven by various types of relationships.

Polytophych allows a framework that can be comparative yet tell separate story.



Context Introduction

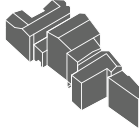
COMEDY THEATER COMPLEX



Initiative of Emil Labovary architect Gregory Corchez has designed an architectural ensemble consisting of 3 buildings:

- a) Teatrul Odéon
- b) Actor Apartments
- c) Majestic Hotel

NEW BACKSTAGE



The theater has undergone some changes by mid-century, amplification hall, accession scene and introducing lighting connection with wings - appendages scene - more than two passages.

RESIDENTIAL HOUSING

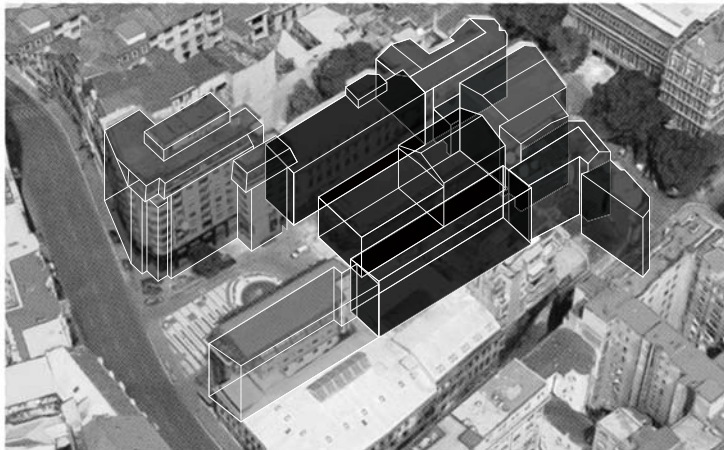


Residential block.

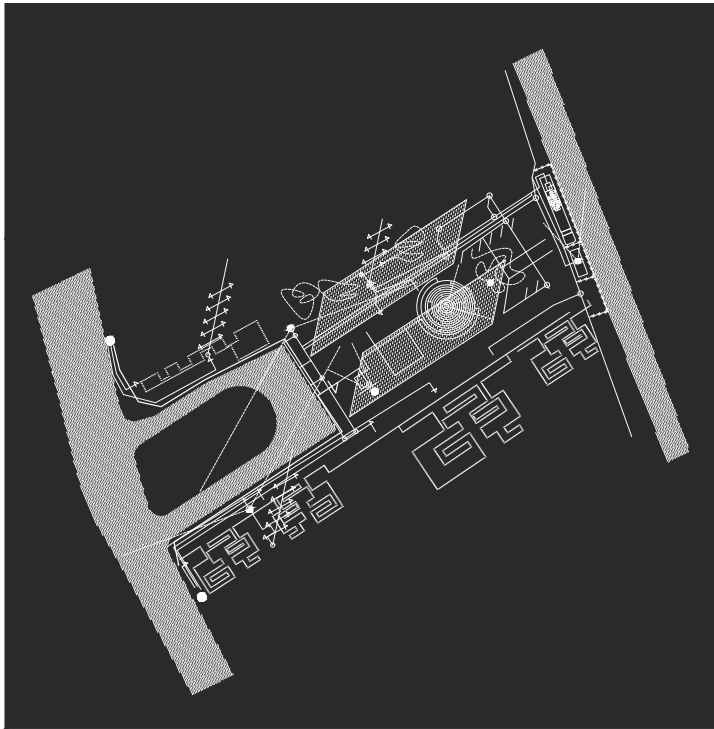
RESIDENTIAL HOUSING



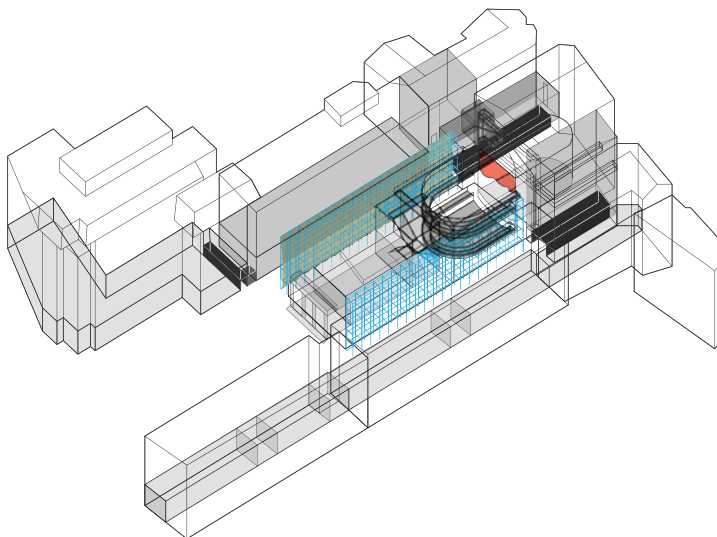
The extension of the Hotel Majestic which now belongs to the global Hotel Chain Ramada.



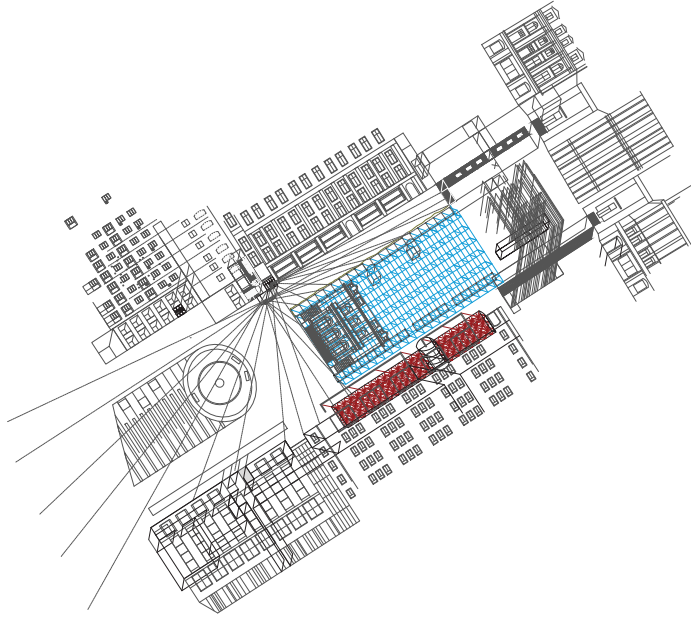
Historical Dependencies



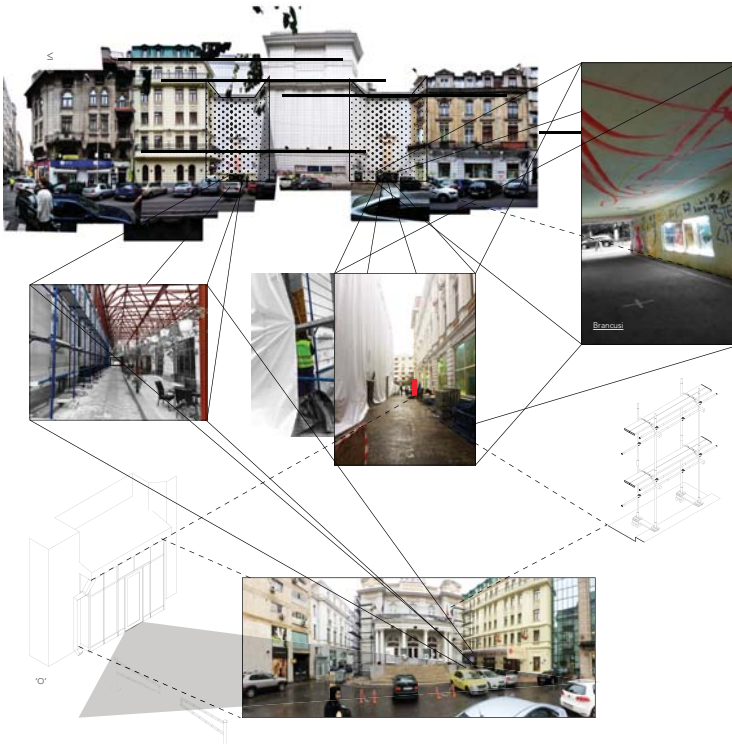
Movement



Spaces of Interaction



Unfolding



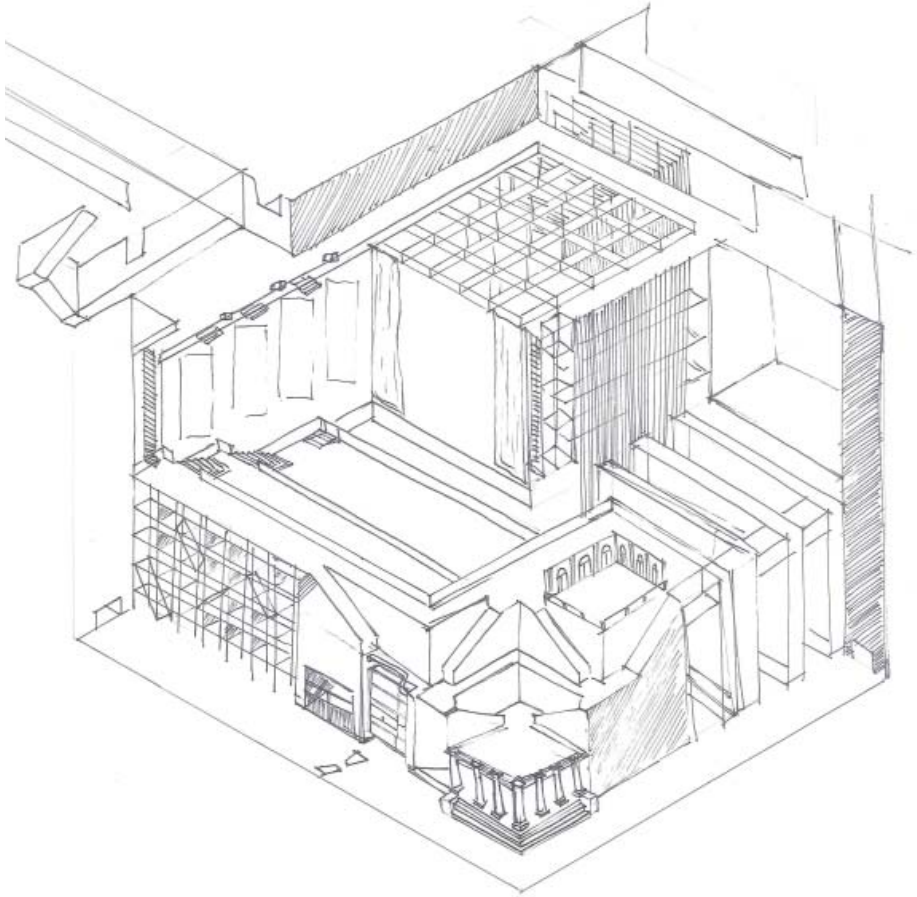
Aspect to aspect mapping

With the help of itinerary on architecture composition the adopted folding topic led to a new thematic.

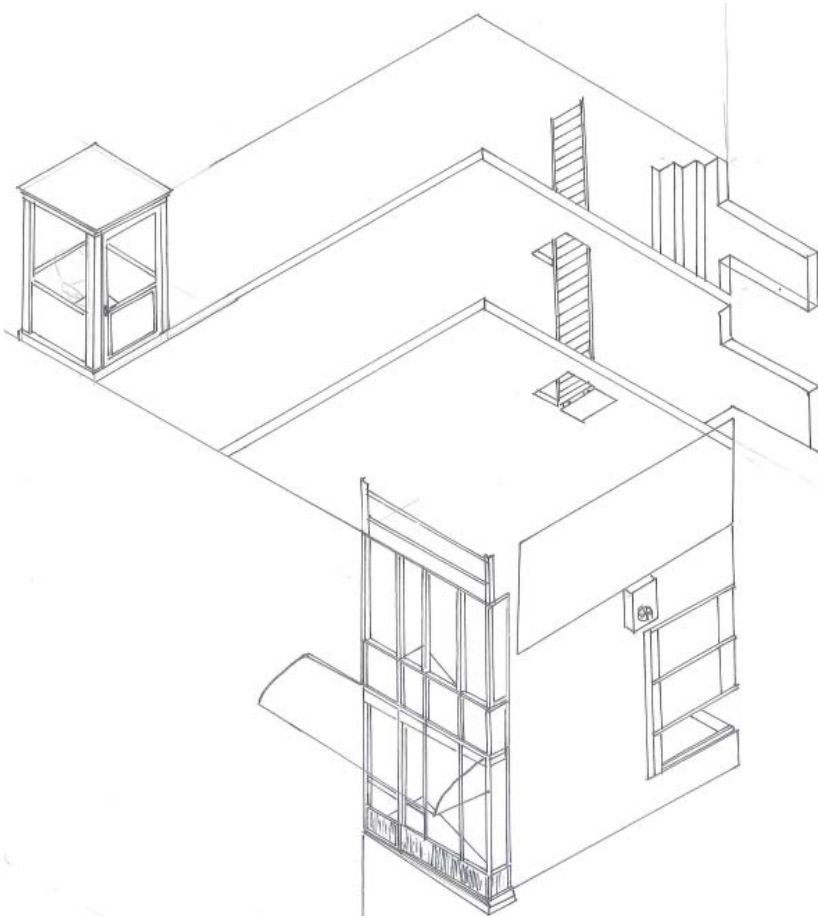
SCHIZOPHRENIC DRAWINGS ON THE THEORY OF ASSEMBLAGE

With the aim of questioning how the city adopted amalgam composition a new methodology of assemblage provided a fitting theoretical framework. The theories of Gilles Deleuze, Felix Guattari and DeLanda on ontological assemblage addresses terminology of how such [un] foldings and theoretical ideas can become concepts for new social and material forms. Theories reveal how does the agencements and their relationships of exteriority and the relationships of interiority work in the process of creating an organic totalities. While they are based on territorialisation versus deterritorialisation they move from social ideas to material technology. The set of hand drawn “Schizophrenic drawings” represent an intent to create an organic totalities. They investigate how mappings based on this particular theory can be made via coding and decoding principles. In a way it is a interpretation of theory

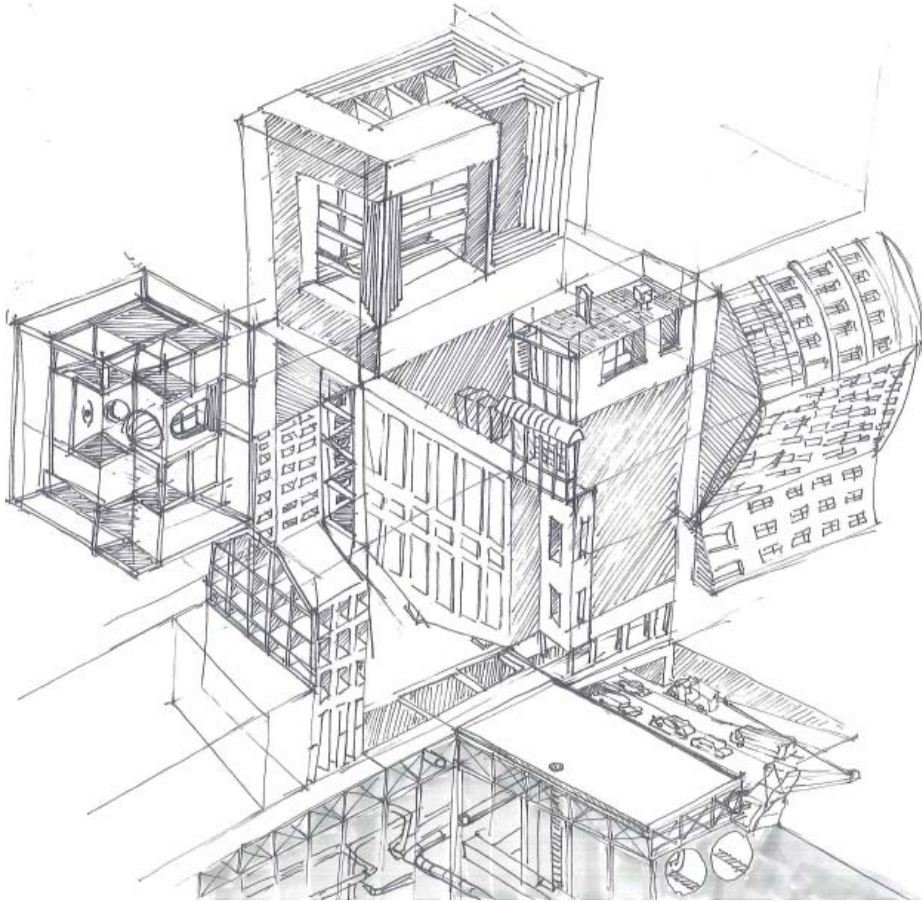
that is translated to a drawing technique. By decomposing spatial elements from specific Bucharest sites they de-construct the realities into a new composition. This new composition is based on the agencements relationships, meaning that the exterior elements project outwards, while the interior elements project inwards. Only by rotating the drawings they can be read. That implies that in order to perceive the whole perception of front and back a constant realignment of point of view is mandatory. Changing perspective has to be made both from the exterior to the interior angles. What is more important that while the perception of both is perceived internally via approximate result (Tilde, ~) the attributes of functioning varies quite distinctively. Mostly it is based on the perceived orientation. The measured external relationship have emerging qualities that facilitates on the level of symbolical reading and their representation, while the interior are more related to the orientation and perception that transgresses observers perception and starts to spatialize cognitively. The architecture communicative models differ, in some cases the boundaries start to merge where it becomes blurry.



Organic totality "Teatrul"



Organic totality "Panda" vendor kiosk



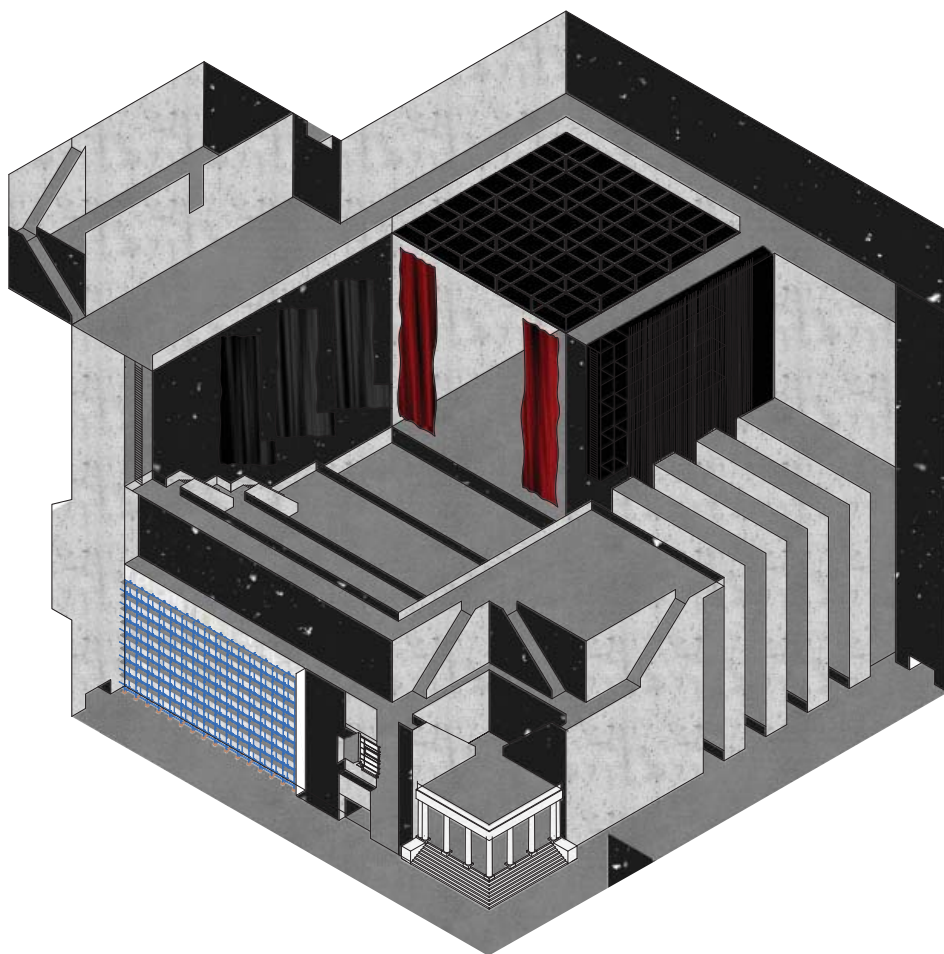
Organic totality at the beginning of Calea Victoriei

Of course the role of the reader plays a vital role in the translation of the front stage and its backstage. With the increasing level of complexity in the drawings the reading of such things witness a different level of translation. Moreover, it can only be measured by the state of “art” we use for the translation, it is vastly dependant on our perception vocabulary as well as in the linguistic decoding. Thus, while the emerging of the drawings is measured by the phenomenon value of the reader another noumenon can be comprehended. A distinct understanding that the parts in one way or another relate together, even if not fully comprehended.

BENJAMIN'S CONSTELLATION ON DIALECTICAL SEEING

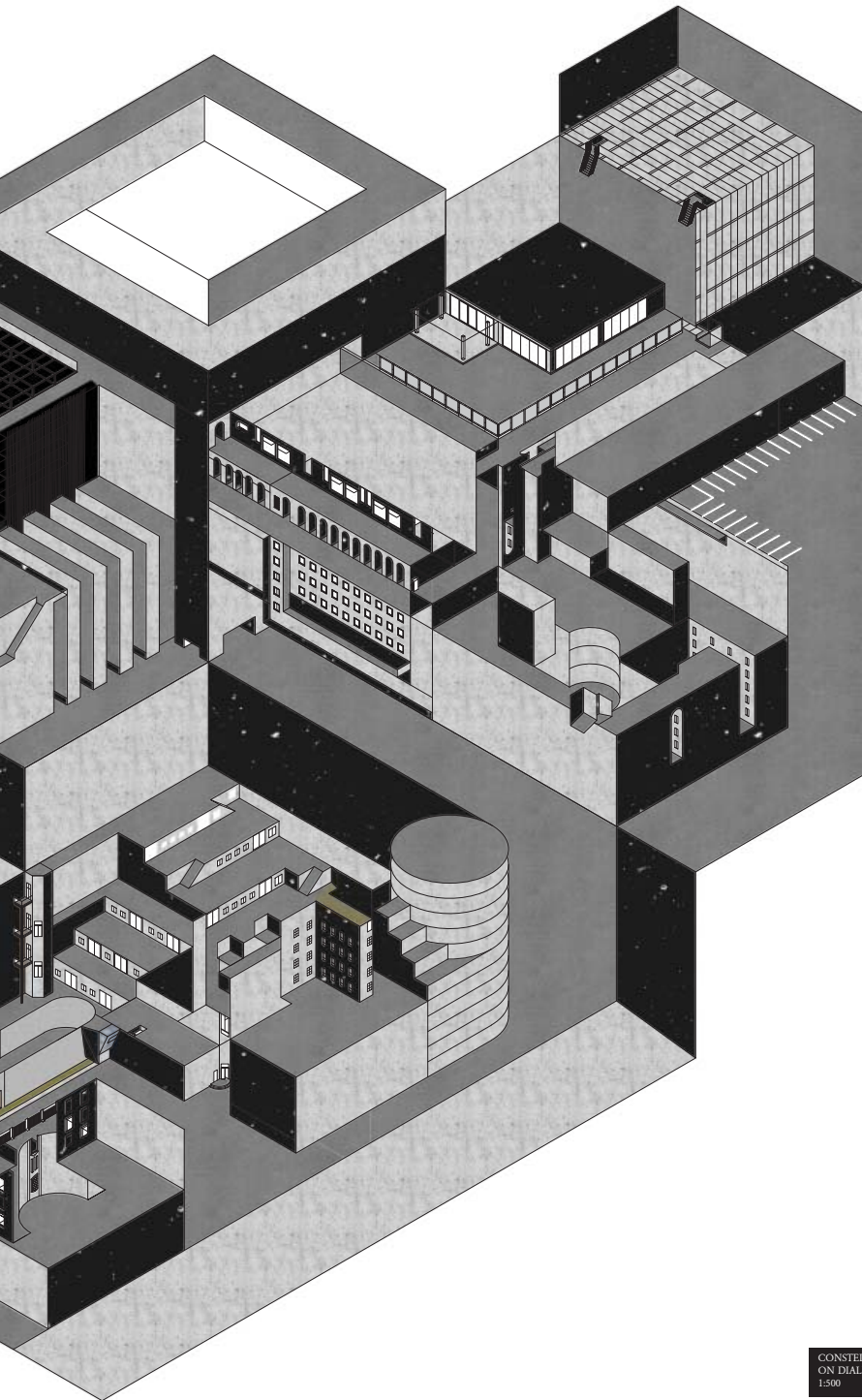
Within this framework the organic totalities remained confined to the isolated states, meaning that they fall for the mythic immediacy of the reading. While they can be seen and considered as fragments, they are still an overall part of the drawing and at large they start to form a larger constellation. With this in mind the research began to increase the scope of such inquiry

into a larger network. Network which can be seen as a continuation of combining different “Schizophrenic drawings” into a single drawing “Assemblage constellation”. That is done via the different scales of operations. For the moment three different scales coexist: overall rhizome, the urban block and the detailed parcel. With this additional information had to be added in order to bridge the gap between different parts. A better characteristics of the emerging qualities is drawn in this attempt. They begin to address the direct/indirect reading of the assemblage. Meaning that connections and in general drawing parts are read in different transparency. On the one hand they appear as descriptive elements that are mimicking the particular architecture and on the other elements that adopt a level of gimmicking of architecture defined character to imbued a new reading in order to connect different parts. At this attempt different architecture parts are neutralised in order to put the emphasis regarding the scale.

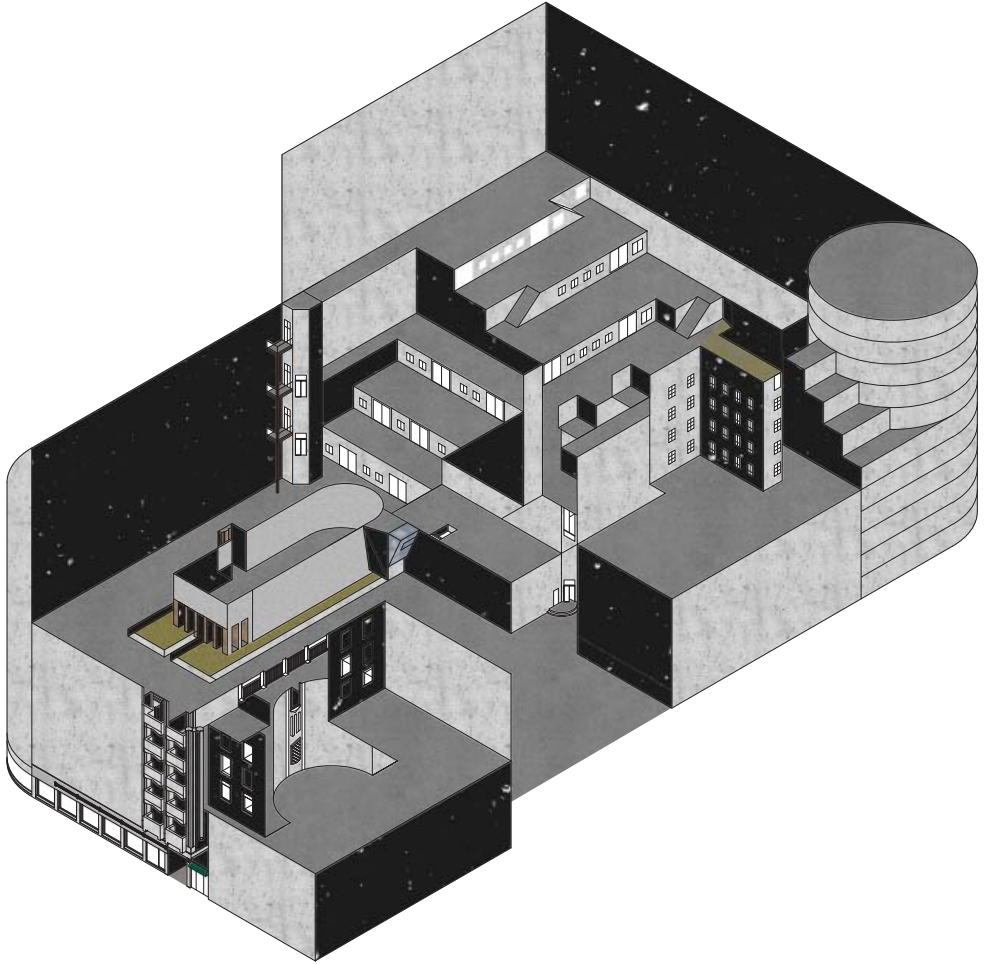


Calea Victoriei "TEATRUL"
comedy theater ensemble
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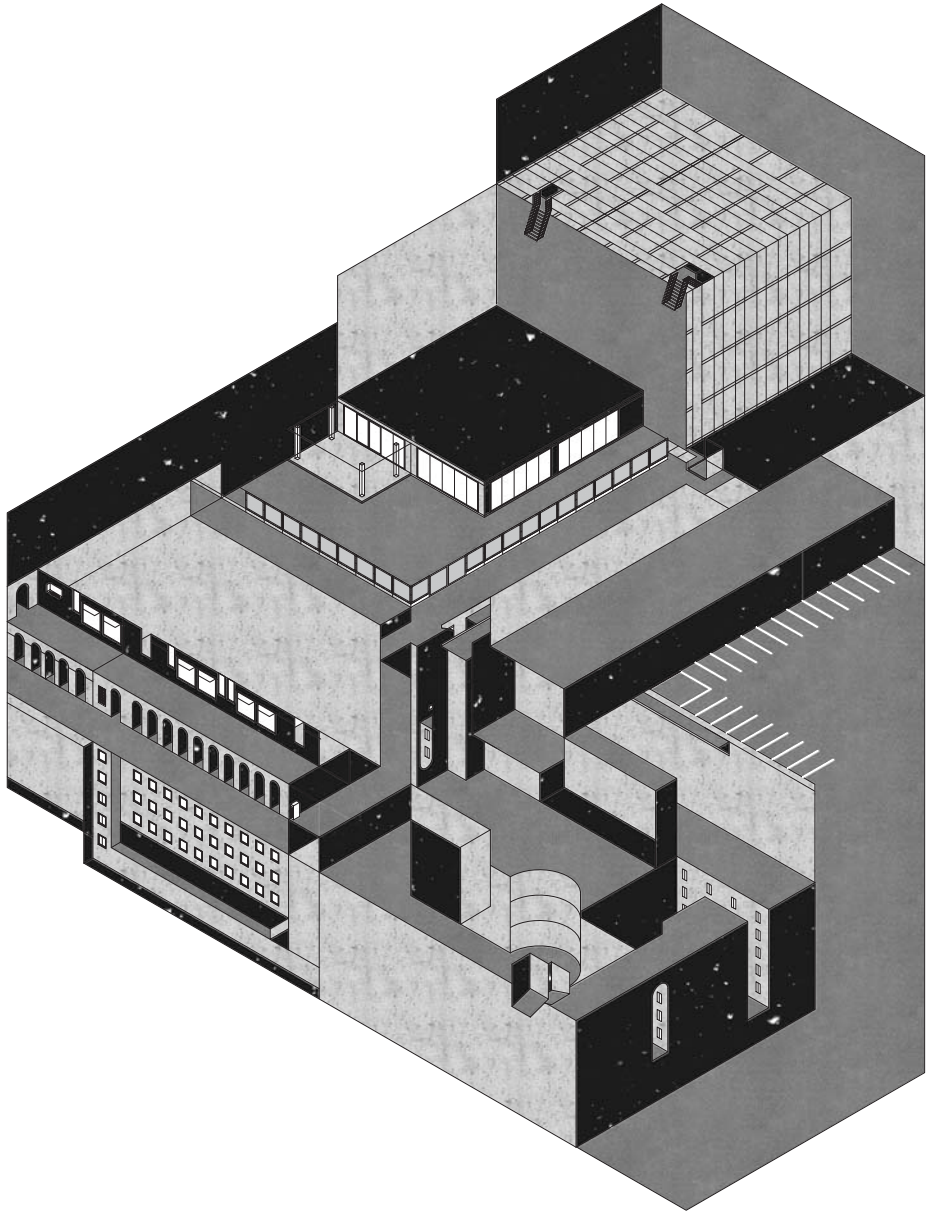




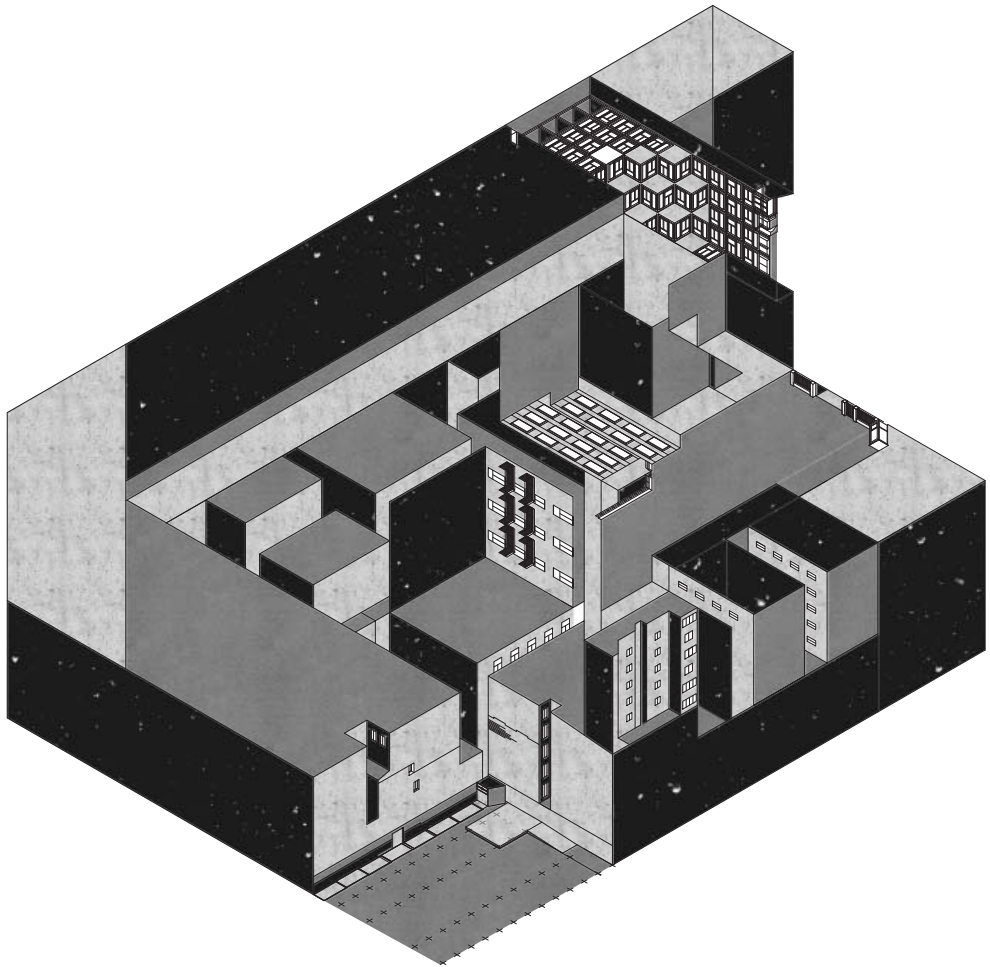
CONSTELLATION DRAWING
ON DIALECTICAL SEEING
1:500



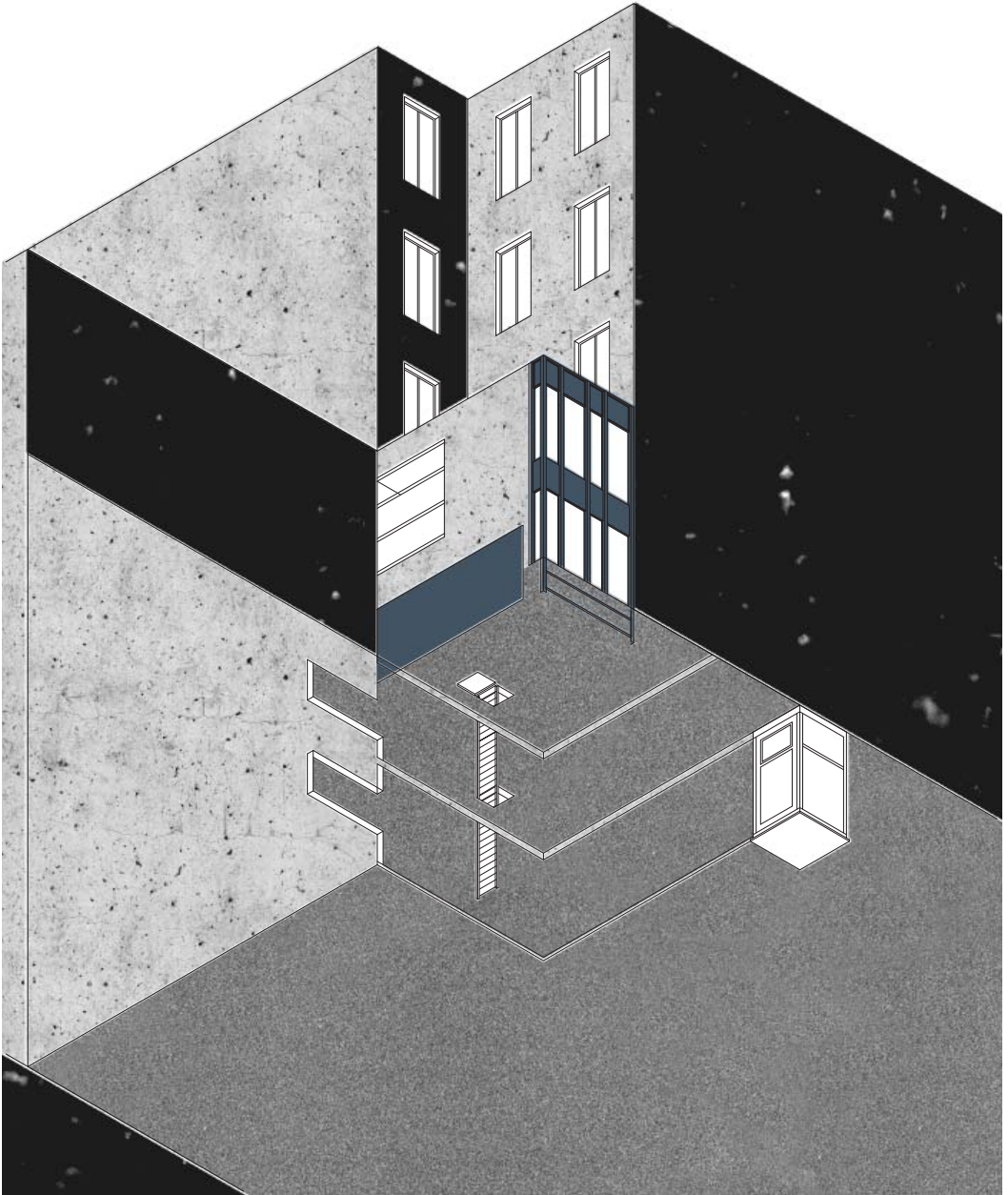
Calea Victoriei
"Piranesi" Urban block
1:500



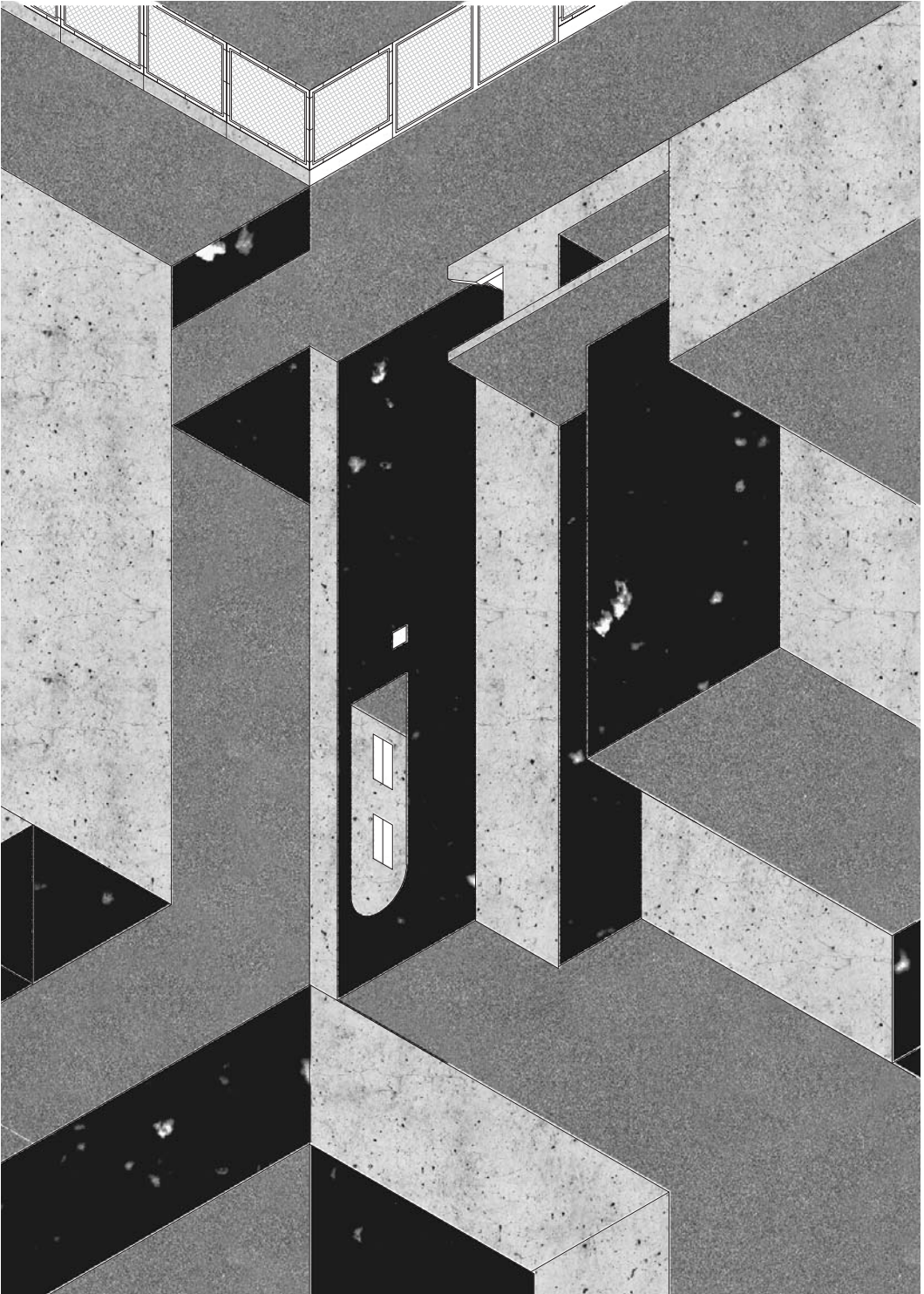
Strada Academiciei "Arcades"
Shopping passage
1:500

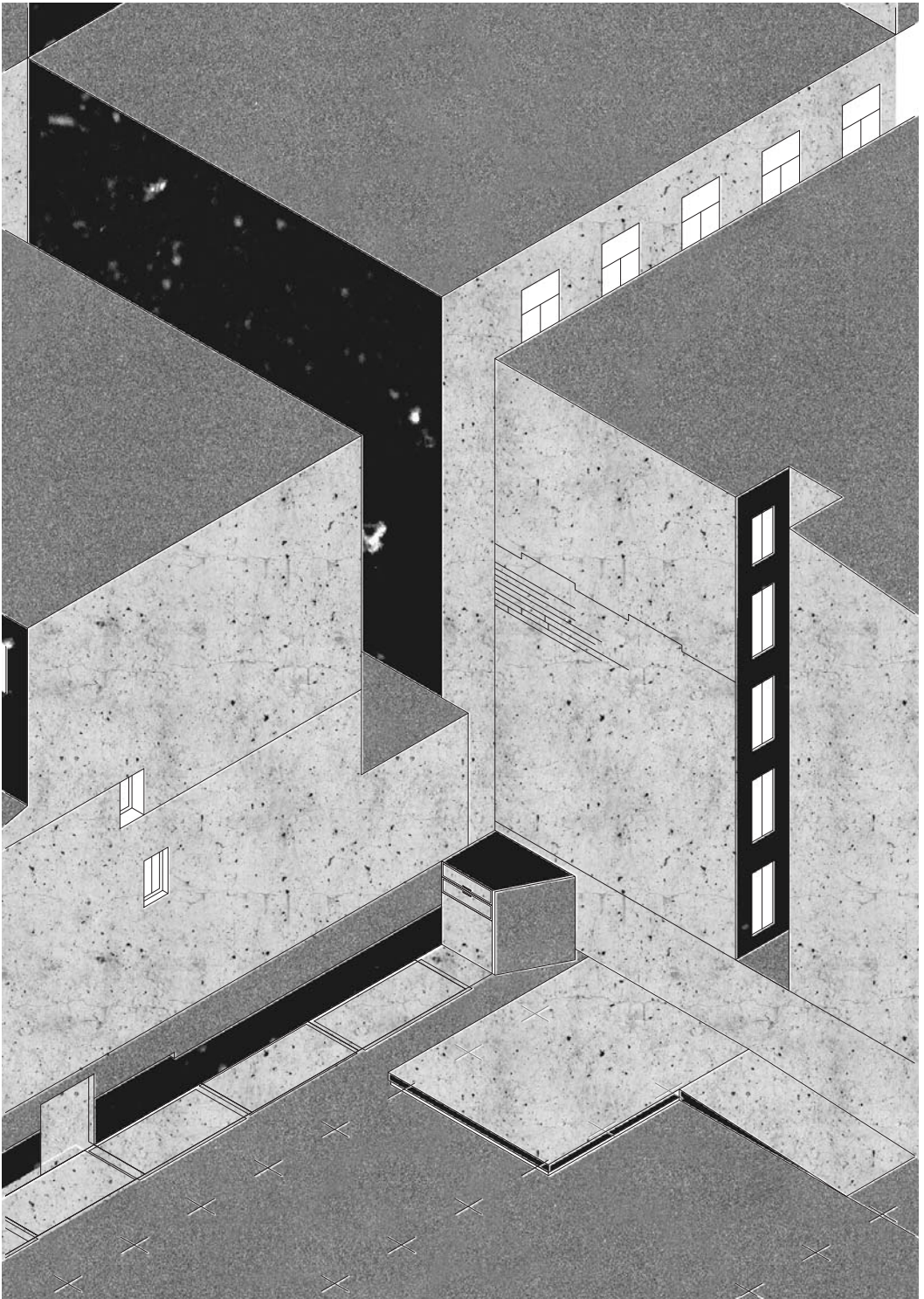


Strada Constantin Mille
"Voids" Urban block
1:500









MO WORKSHOP

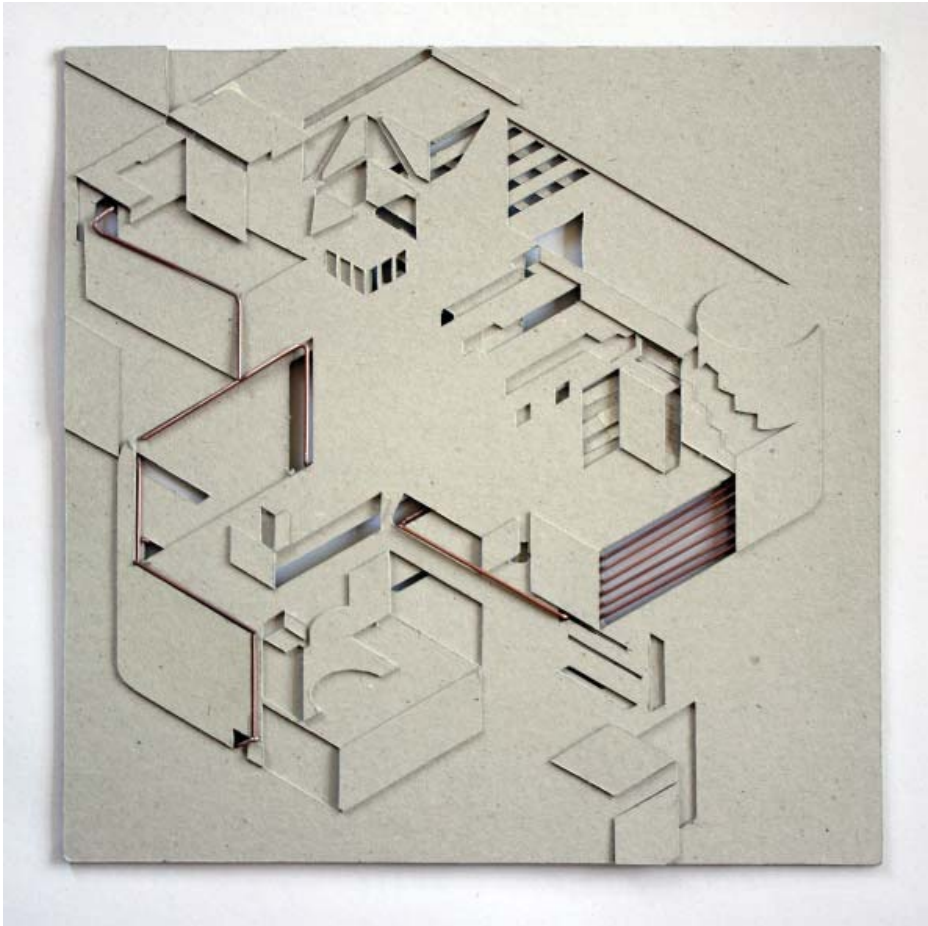
2.5D

During the workshop the base of mappings was an essential tool for the creation of the flat model. The transition of mappings occurred not via the direct translation of the assemblages to a physical models, but rather to abstraction of how does the drawing functions in its perception. In other words by abstracting of the cognitive principles. In this case the drawings are then translated by using simple methods of extrusion and subtraction. While they still mimicked the perception of drawn canvas all the descriptive elements are removed. What emerged here is that this technique creates an framework that can connect them different elements and even different model sides. In this case it represents the network agencies that works from site to site in order to facilitate their functionality. In the 2.5 model this connection is represented with the copper wire which in the end generates a flow guiding the reading over the object.

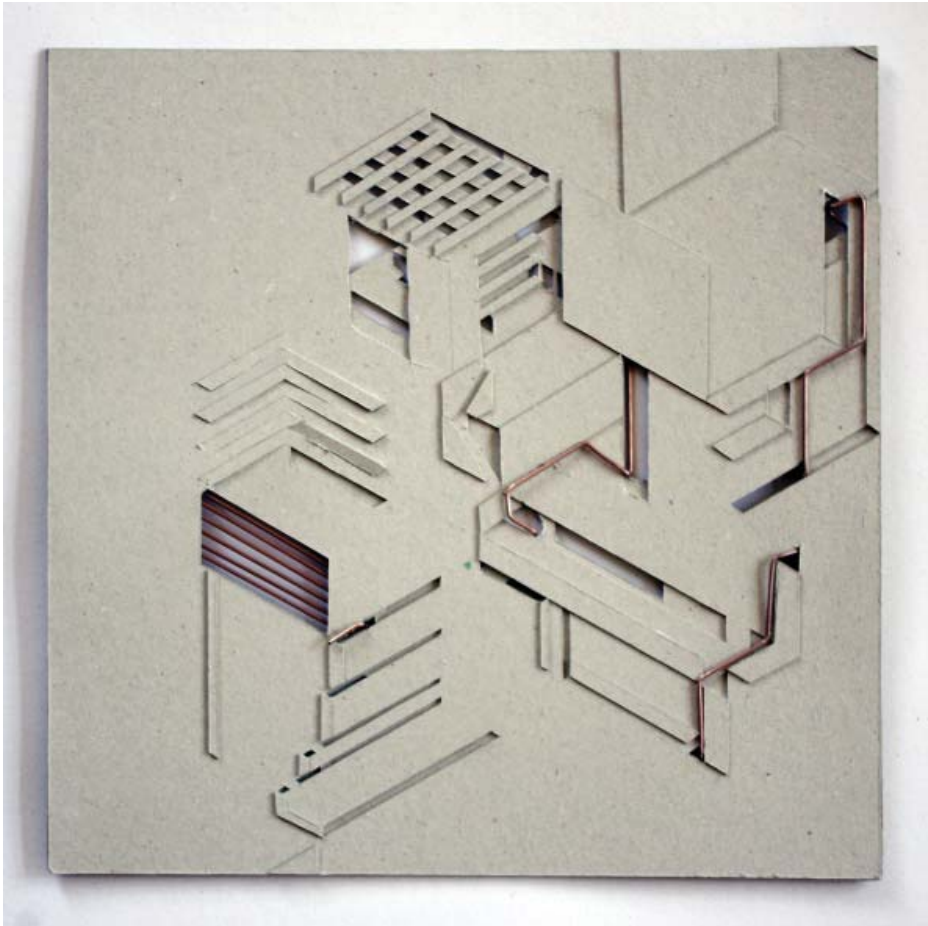
ASSEMBLAGE

The final aim of the research is to find how the dialectical assemblage drawing qualities

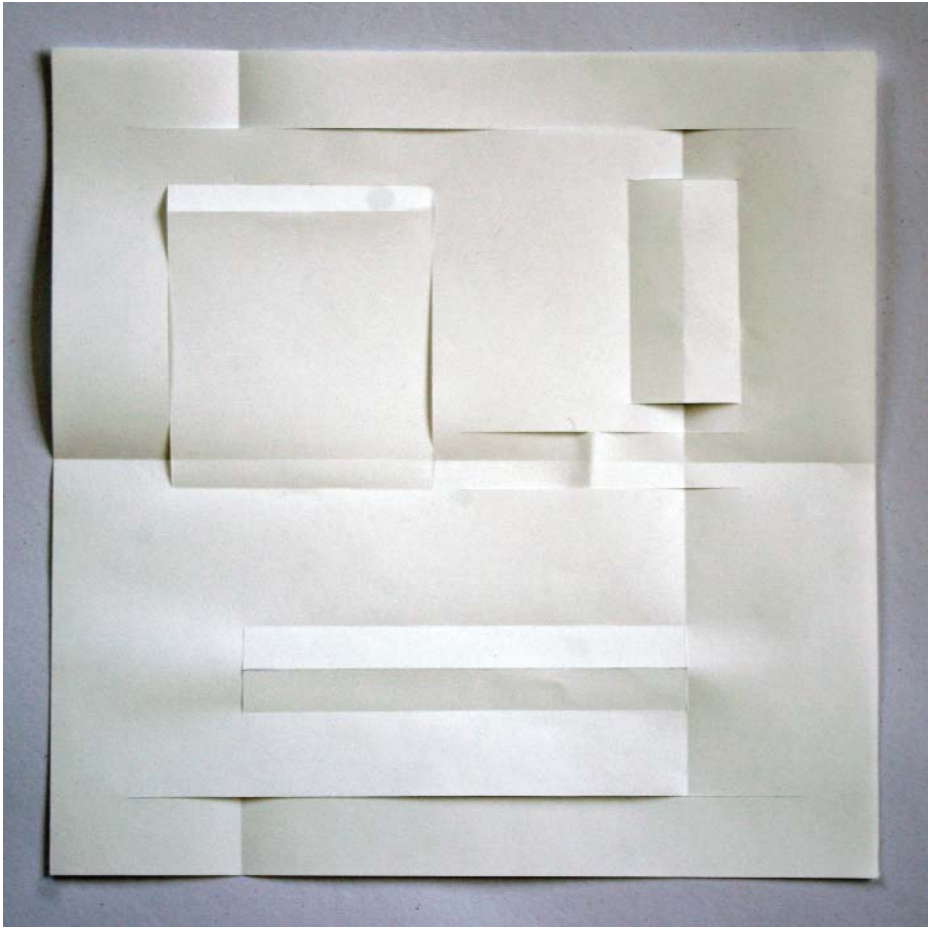
can be transferred to architectural design methodology. The difficulty of such aspect is to choose the right medium and material that has the capacity to represent the backstage and front-stage topic. Here the process matters. As stated previously the appearing qualities of the drawings was the emerging direct and indirect perceptions. Thus the first physical assemblage model aims to reflect both these notions. By using resin such an emerging qualities can be incorporated to a physical form. First, it is important how is the casting mold is made, the mold shape is preconceived by using the architectural foldings that happen in the drawing cases. It becomes a negative, a backstage for the object. Second, the object has completely new qualities that are emerging as a result of the form-work. In this way the resulted object is not anticipated directly. Yet as the 2.5 model showed that the voids and extrusions can be incorporate with different architecture elements. In this respect the architecture can become very similar to the architecture that is existing in the voids of Bucharest, while at the same time creating the negative spaces for the infill.



Mapping 2.5D Front



Mapping 2.5D Front



Assemblage unfolding mappings



Assemblage unfolding mappings

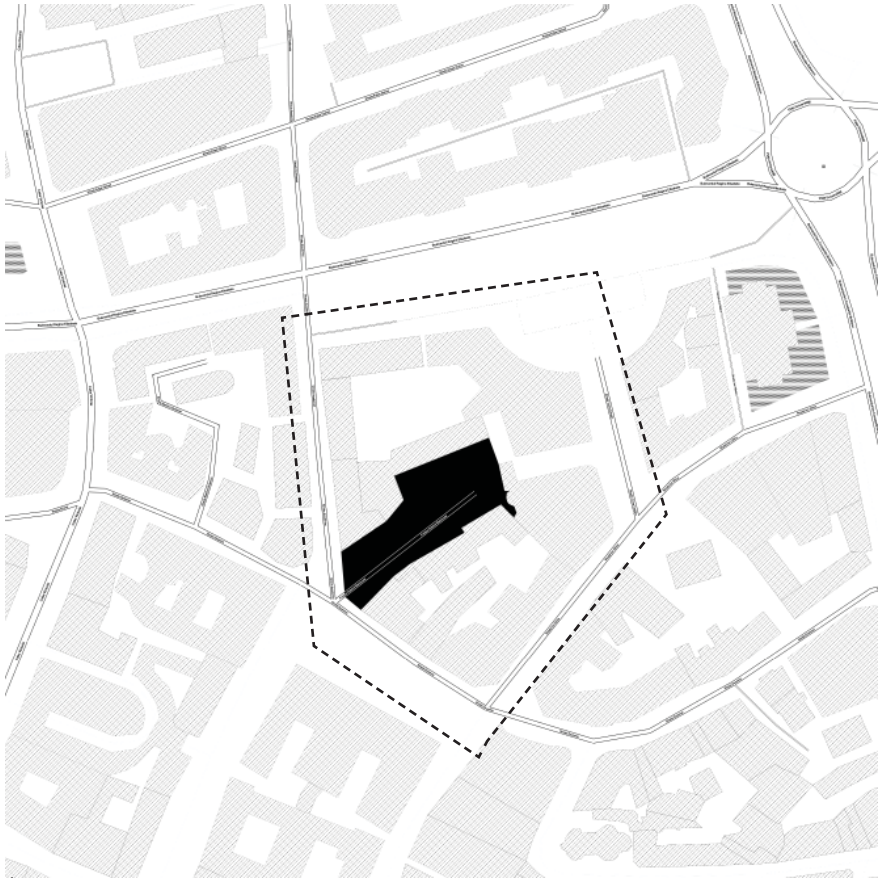
DESIGN INTENT

The proposed design assignment aims to use research data as a design methodology that is particular for the Bucharest. On this point it is a site based approach that does not try to gimmick site conditions, but rather uses similar design techniques to implement new design.

The proposed location for the design is on the premises of the researched location. It is in an empty parking lot (urban void) at the intersection of Strada Doamnei and Strada Academiei. What is interesting with this site that even though the lot is large it has no front facades inside of the courtyard. Meaning that the site can provide

an a vantage point as an auxiliary condition in order to introduce an new architect language that assets and uses this condition for its own bewail. In this particular case the phenomenon of how architecture can use its backstage as the stage and vice versa.

The proposed design program can be closely related to the works of Bruno Latour and his idea of "Oligopticon". In this specific concept he illustrates the inverse of Michel Foucault's notion of a Panopticon. Oligoptica, "do exactly the opposite of panoptica: they see much too little to feed the megalomania of the inspector or the paranoia of the inspected, but what they see, they see it well." This is quite relevant to the essay topic and the mapping results.



Location sitemap



Location ariel view

ENDNOTES

CAPITATIONS

1. The original passage of the famous route “The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.”

Proust, Marcel. *Remembrance of All Things Past*. New York, The Random House Inc, 1927. p. 559

2. “The representation one makes to oneself of things no longer has to deploy, in a sovereign space, the table into which they have been ordered; it is, for that empirical individual who is man, the phenomenon – perhaps even less, the appearance – of an order that now belongs to things themselves and to their interior law. It is no longer their identity that beings manifest in representation, but the external relation they establish with the human being.”
(Foucault 1966)

3. Buck-Morss ,Susan. “The Dialectics of Seeing” *Walter Benjamin and The Arcades project*. Cambridge, London, The MIT Press, 1989. p 10

4. [...]. The term origin does not mean the process of becoming of that which has emerged, but much more, that which emerges out of the process of becoming and disappearing. The origin stands in the flow of becoming as a whirlpool [...]
Buck-Morss ,Susan. “The Dialectics of Seeing” *Walter Benjamin and The*

Arcades project. Cambridge, London, The MIT Press, 1989. p 10

5. French décor simultané - Multiple setting, also called simultaneous setting, a staging technique used in medieval drama, in which all the scenes were simultaneously in view, the various locales being represented by small booths known as mansions, or houses, arranged around an unlocalized acting area, or platea. To change scenes, actors simply moved from one mansion to another; by convention, the audience regarded the platea as part of the mansion in use and ignored the other booths.

“Multiple setting” last updated: August 15, 2008. <https://www.britannica.com/art/multiple-setting>

6. They kept their huts. Some wrote their names above their doors and began trading in soap, shoe laces, onions, leather. They returned from the wild and tragic expanses of fortune hunters to the sad modesty of small scale shopkeepers. In the meantime their huts, originally built for the occupancy of a mere handful of months, remained in place for many a year, and stabilised their transitory redundancy into a characteristic local couleur. – The huts remind one of exhibited stills in film studios, of primitive illustrations on book covers to Californian tales, of hallucinations. It appears to me (who knows several large districts of industry) that nowhere else do sober businesses bear such phantasmagoric

physiognomies. Here, capitalism exuberates into expressionism. (Roth, 1930)

Koller, Stefan. Visual Vertigo, Phantasmagoric Physiognomies: Joseph Roth and Walter Benjamin on the Visual Experience of Architecture. Delft Architecture Theory Journal. Footprint 18, Vol.10, Nr.1, p.11-26. <http://dx.doi.org/10.7480/footprint.10.1.960>

7. His aim was to destroy the mythic immediacy of the present, not by inserting it into a cultural continuum that affirms the present as its culmination, but by discovering that constellation of historical origins which has the power to explode history's "continuum."

Buck-Morss ,Susan. "The Dialectics of seeing" Walter Benjamin and The Arcades project. Cambridge, London, The MIT Press, 1989. p 6

8. Simmel points out the philosophical significance of this conception:

We normally imagine the general law of objects as positioned somehow outside of the thing: partly objective, [...] independent of the accident of its material realization in time and space, partly subjective, [...] exclusively a matter of thought and not present to our sensual energies that can perceive only the particular, never the general. The concept of the urphenomenon wants to overcome this separation: It is none other than the timeless law within a temporal observation; it is the general that reveals itself immediately in a particular form. Because such a thing exists, he

[Goethe] can say: "The highest thing would be to grasp that everything factual is already theory. The blue of the sky reveals to us the fundamental law of chromatics. One would never search for anything behind the phenomena; they themselves are the theory."

Buck-Morss ,Susan. "The Dialectics of seeing" Walter Benjamin and The Arcades project. Cambridge, London, The MIT Press, 1989. p 43

9. The primary purpose of representation , we may conclude, is its mediating role, which can also be described as participatory because it enhances our ability to participate in phenomenal reality.

Vesely, Dalibor. Architecture in The Age of Divided Representation, *The Question of Creativity in The Shadow of Production*. Cambridge, London, The MIT Press, 2004. p. 19

10. Tilde (/ˈtɪldə/; ~ or ~) is a grapheme with several uses. The Latin titulus, meaning "title" or "superscription." This symbol (in English) informally means "approximately"

11. Regarding W. Benjamin the objects can be seen as "mute." But their expressive (for Benjamin, "linguistic") potential became legible to the attentive philosopher who "named" them, translating this potential into the human language of words, and thereby bringing them to speech.

ENDNOTES

Buck-Morss ,Susan. “The Dialectics of seeing” Walter Benjamin and The Arcades project. Cambridge, London, The MIT Press, 1989. p 6

12. Año as for Old Spanish anno. An elevated terminal with a suspension mark placed over the ”n”. Such a mark could denote the omission of one letter or several letters. This saved on the expense of the scribe’s labour and the cost of vellum and ink. Medieval European charters written in Latin are largely made up of such abbreviated words with suspension marks and other abbreviations; only uncommon words were given in full.

Figure 1. Margritte, Rene. The treachery of images (This is not a pipe), 1948 - WikiArt.org - encyclopedia of visual arts

Figure 2. Jean-Marie Faverjon Selfportrait in Trompe L’oeil. 1868, Pastel on paper.

Figure 3.1. Tree - is a perennial plant with an elongated stem, or trunk, supporting branches and leaves in most species.

Figure 3.2. Rhizome - continuously growing horizontal underground stem which puts out lateral shoots and adventitious roots at intervals.

Figure 4. Sebastiano Serlio - Italian Renaissance Tragedy Theatre. Published in his Second Book of Architecture, published in Lyon, in 1545.

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Vesely, Dalibor. Architecture in The Age of Divided Representation, *The Question of Creativity in The Shadow of Production*. Cambridge, London, The MIT Press, 2004.