



A photograph of a model structure, possibly a building or a stage set, with a white figure standing on a platform. The structure is made of metal and has a complex, geometric design. The background is dark and out of focus. The text "DIALECTICAL [UN]CANNY" is overlaid in the upper middle part of the image, and "ARCHIVE FOR SPATIAL PHOBIAS" is overlaid in the lower middle part.

DIALECTICAL [UN]CANNY

ARCHIVE FOR SPATIAL PHOBIAS

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Pic. 1 Model no_5 transprojection of imprints

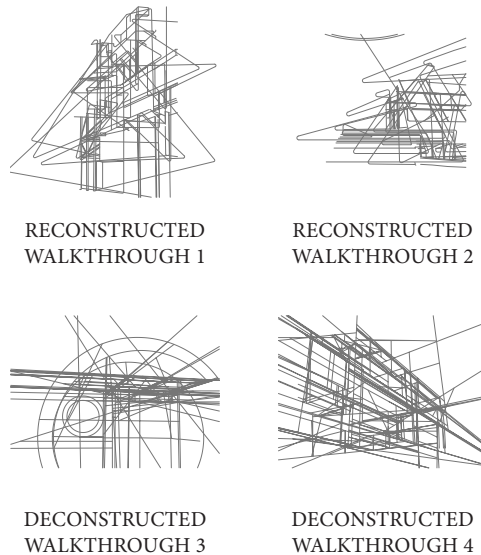
DIALECTICAL [UN]CANNY

Unfolding the duality of the space and its potentialities

INTRODUCTION

The selected specific research method is framed around the idea that the particular situations[be it canny or uncanny moments, situations] have the embedded and coded potentiality to be unraveled through the architectural discourse. The triggers in the urban space are heavily subjective, however, the contemporary city allows overflow of these imprints.

Rather than understanding the city as a whole mechanism, the approach opens the possibility to encounter it through a fragmented perspective. The method suggests a more intrinsic and alternative path to unfold the character and the nature of the space. Also, this allows one to critically [re]assess the contemporaries that are happening in the city.



Pic 2. Capturing and drawing the performed derives

COLLECTING THE SITUATIONS

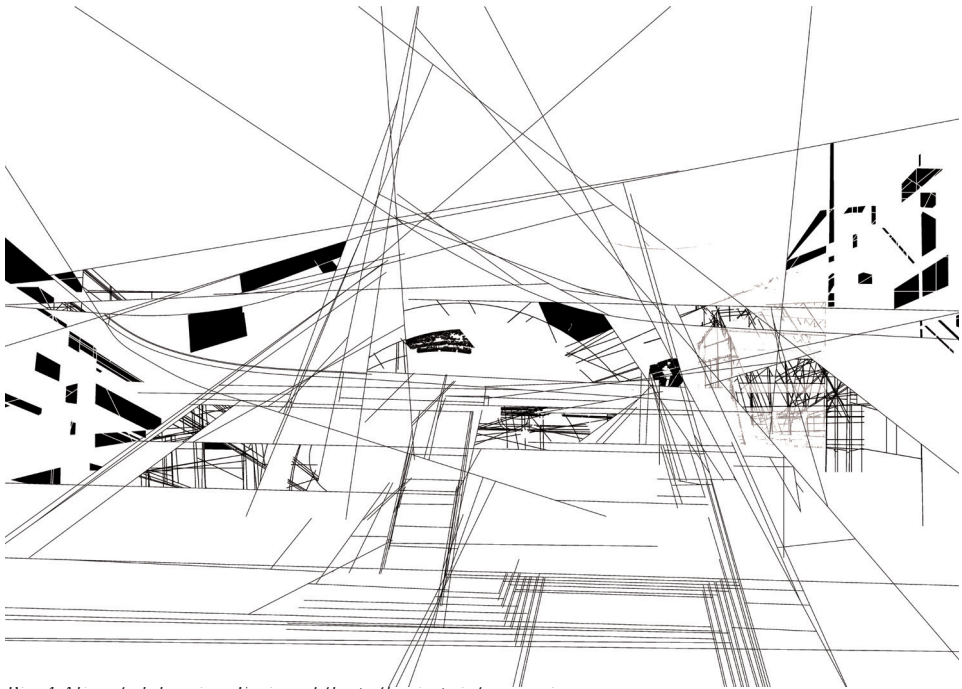
During the visit to Yerevan, it was essential to get estranged¹ with the city. As it is in the phenomenology field so is here: it is important to exploit what the phenomenon is rather than describing why it is. Therefore, the estrangement is selected as a tool to lose the specific prejudice that has been developed before coming to the place. Not only as an observer but also as an 'actor' in a nearly transgressive play could I notice the agents of the space that are embedded in the city.

To conduct the research and exploit the city's characteristics the theory of Derive² was selected. The total of 8 walks were performed during the stay. For every walk, the pictures of the most triggering architectonic elements or spatial anomalies were captured by a camera.

However, as a digital camera has its flaws in pertaining a highly limited frame and scope the necessity to retrace and redraw the phenomenon to continue with the method emerges.



Pic. 3 Compilation of the situations.



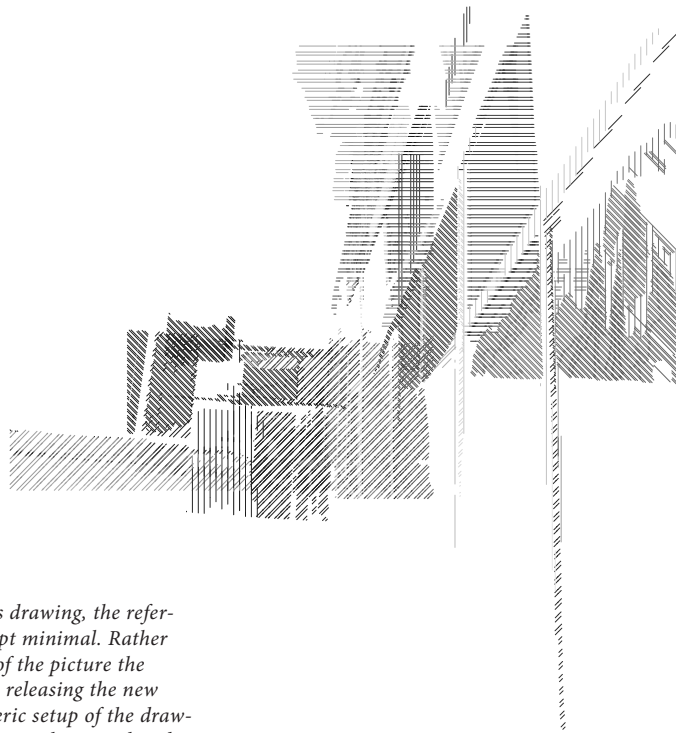
Pic. 4 Alienated drawing. Fusion of the paths, imprints, margins.

REDRAWING THE PHENOMENON

During this stage, the alienating drawings were developed. As a method, the new technique was applied to the frame and the new entity emerged from it. The lines, patterns and imprints became symbols to represent the situation. By re-tracing and re-drawing the map of situations, it allowed to go beyond the conventions of the frame. The scale and imprints that are embedded in the Cartesian understanding of the space were challenged. Superimposing, juxtaposing and layering was also used to explore the nature of the phenomenon. This manifested in creating the new generation of the drawings.



Pic. 5 Compilation of the drawings exploring the surface relations



Pic 6. Estranged picture. In this drawing, the reference to the original frame is kept minimal. Rather than showing pictorial nature of the picture the alienating effect works towards releasing the new spatial character and atmospheric setup of the drawings. The new emerging condition is here analyzed through lines and patterns and dependencies in between them.

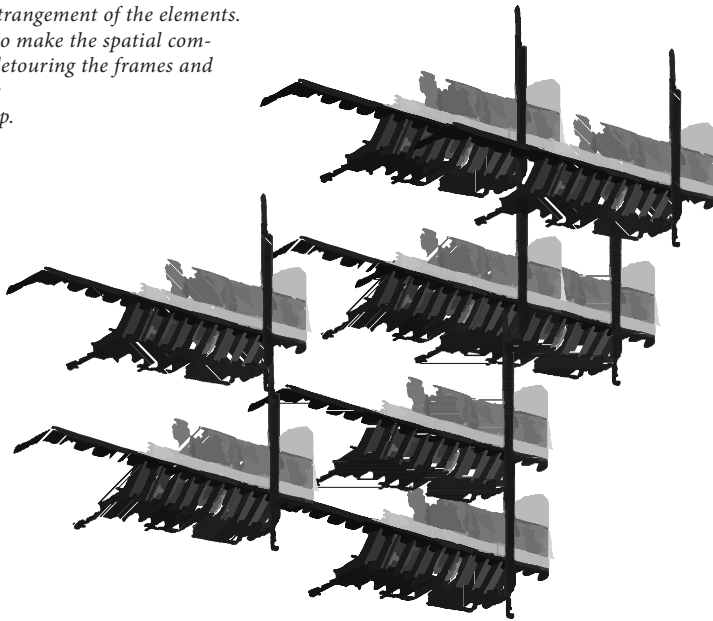
SPATIAL [RE]TRANSLATIONS

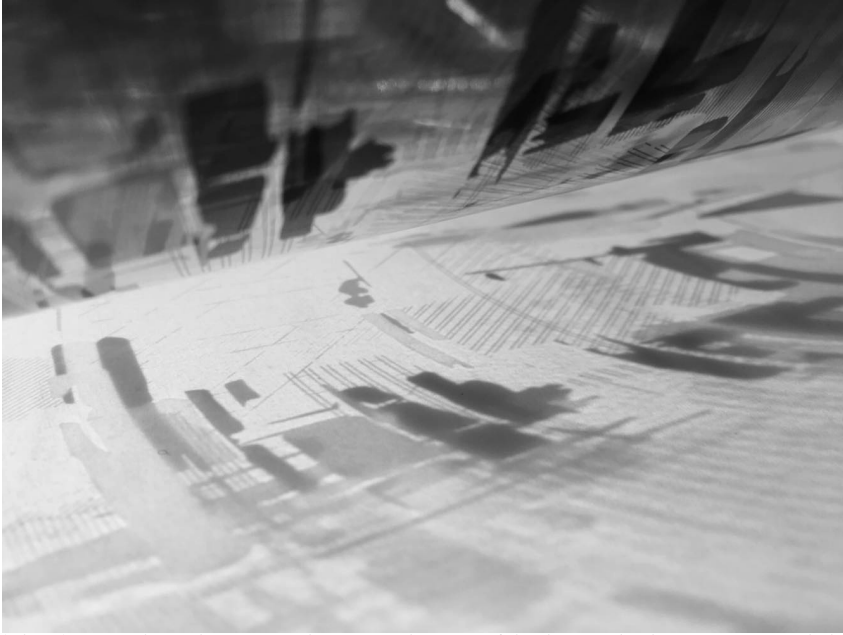
During this phase, it was necessary to look for an architectural understanding of the space. By redrawing the situations multiple times to surpass and explore the spatial capabilities and open the design potential of the drawing.

The theme of alienation was one of the motives for the drawings. By extracting and excluding elements of the *dérives* and trans-projecting them into another context within the same range opened the whole new spatial setup. This estrangement of different elements, however, interlinked with each other and lacking the referential point was used as a method to combine it into the notion of the mapping. The mapping is itself alienating, however describing the phenomenon.

From this point, the research continued to explore the itineraries embedded in the mappings. The fusion of moments translated into flat models (pic. 9) and atmospherical projection onto a surface. The experimental attempt to exploit and translate the spatial setups were emerging by the products.

pic 7. The estrangement of the elements. An attempt to make the spatial composition by detouring the frames and retranslating it into a setup.





Pic. 8(Above) Atmospheric drawing conditions. Exploration of the drawing by direct exposure to light and transprojecting it again to a flat surface.

Pic. 9 Model of the drawing. Contrasting elements of the drawing being imprinted by sand and were casted into a gypsum model. Resulting in a relief drawing.



MODI OPERANDI WORKSHOP

During the workshop, the selected mapping was translated into a physical form. The decision to translate the mapping into a 2.5d model and a three-dimensional model was a step to explore the drawing's limitedness to express the dependencies and abstractedness.

The assemblage sketch model was a manifestation of the operations happening within the drawing. The stitching and stacking of separate materials (as moments within the drawing) and the operations of how the elements were interlinked with each other resulted spatially. One material was embedded into each other (alienating properties of how the material is used, ex. The transparent material was burned

into a static compositional setup = resemblance of superimposition).

The other assemblage model is an exploration of tracing and imprinting differences and properties of one material into each other. The dependencies manifesting by the chemical reaction of one material with another (ex. Juxtaposition of elements: curing of plaster = release of the heat, plasticine = by applying heat results in shifting form).

The atmospheric model was as a next generation by keeping the logic of joining/separating the materials with each other. The programmatic setup of the atmosphere allowed to incorporate/ explore the thematics of the mapping more intrinsically. Therefore, the conditions of imprints within the moments of [un]canny reemerged.

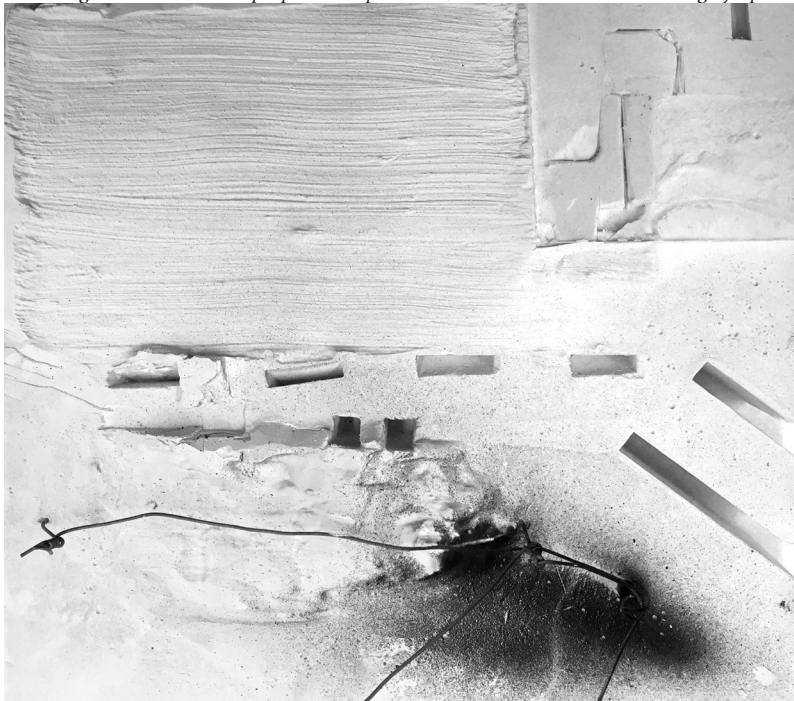
Pic. 10. Sketch assemblage model.

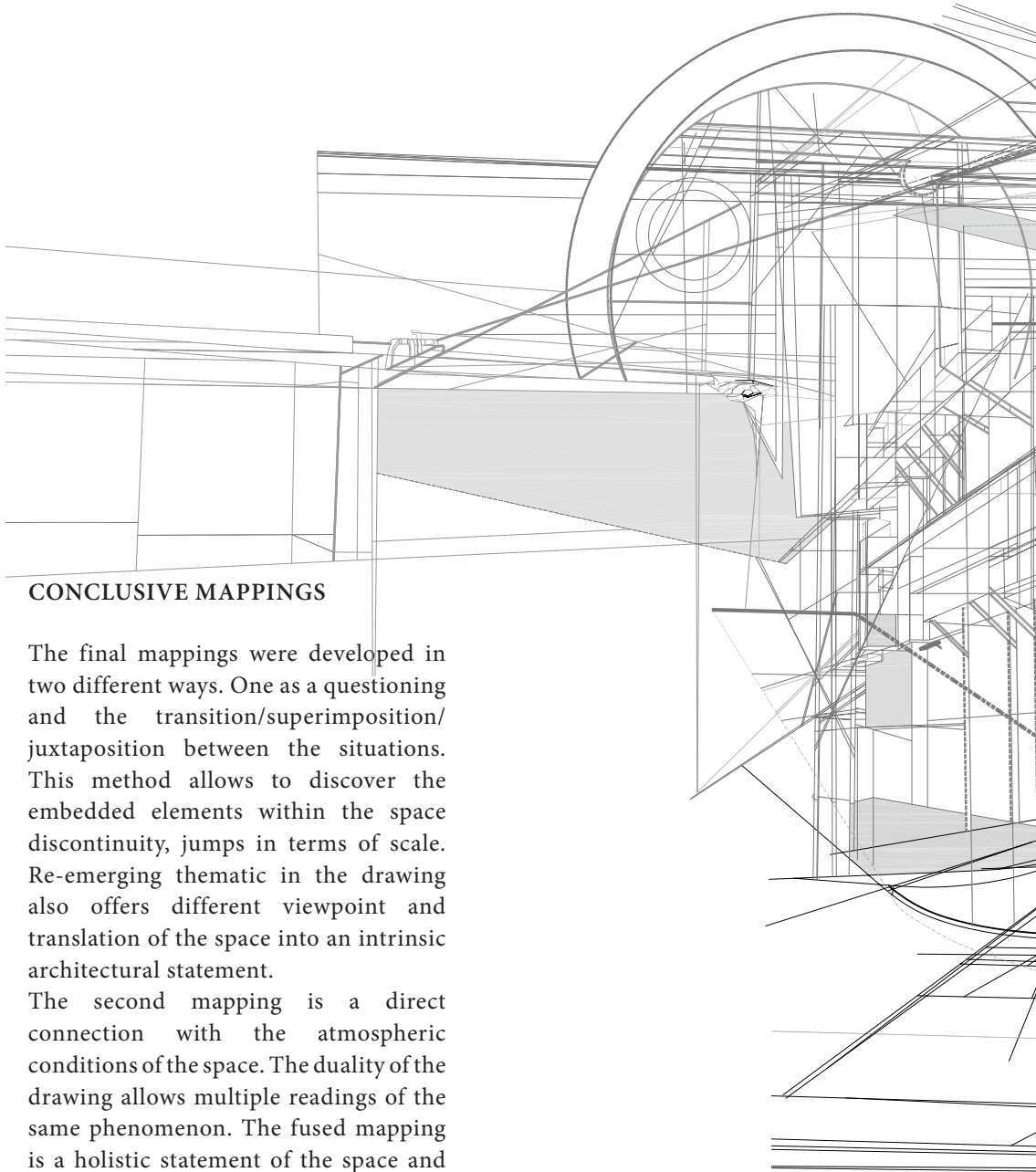




Pic. 11. Atmospheric model

Pic. 12. Assemblage model. Material properties exploration, resemblance to the drawing by operations

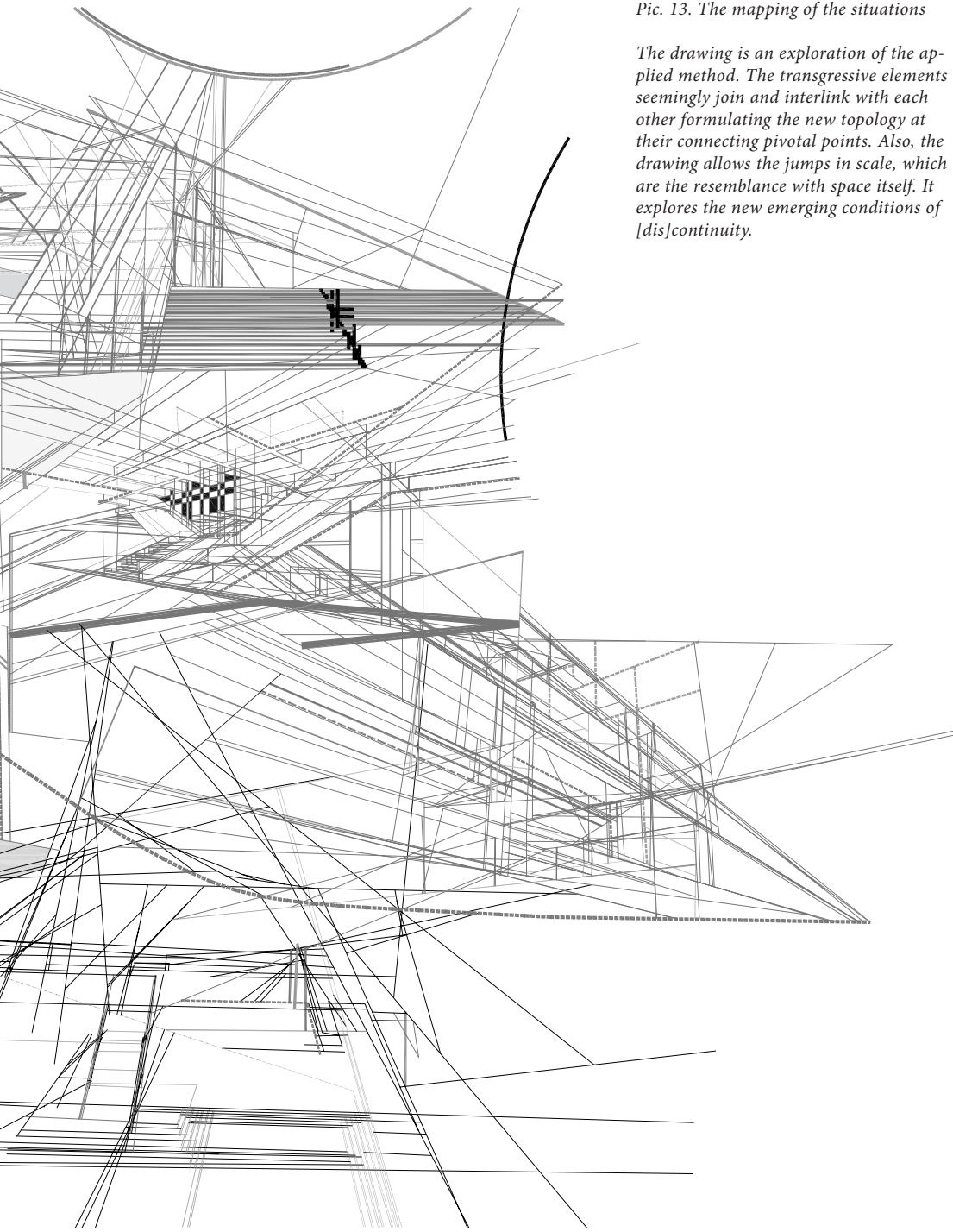




CONCLUSIVE MAPPINGS

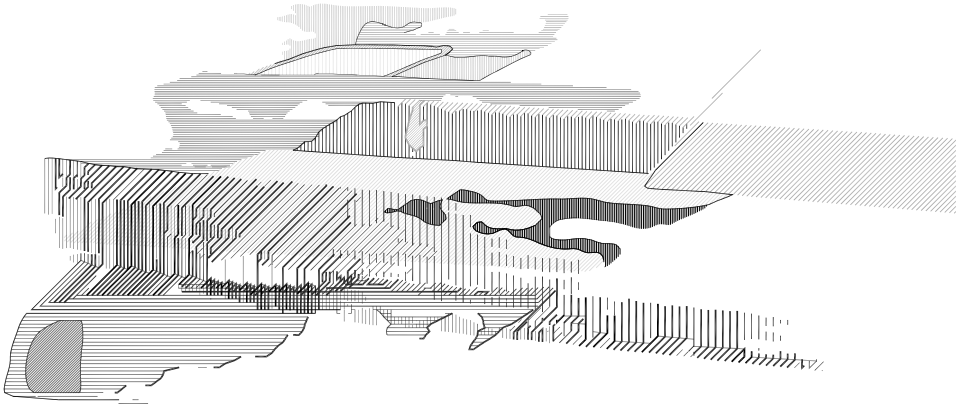
The final mappings were developed in two different ways. One as a questioning and the transition/superimposition/juxtaposition between the situations. This method allows to discover the embedded elements within the space discontinuity, jumps in terms of scale. Re-emerging thematic in the drawing also offers different viewpoint and translation of the space into an intrinsic architectural statement.

The second mapping is a direct connection with the atmospheric conditions of the space. The duality of the drawing allows multiple readings of the same phenomenon. The fused mapping is a holistic statement of the space and also shares qualities and a potentiality for the architectural proposal. The mapping unleashes imminent moments within the suppressed framework towards the formidable statement.



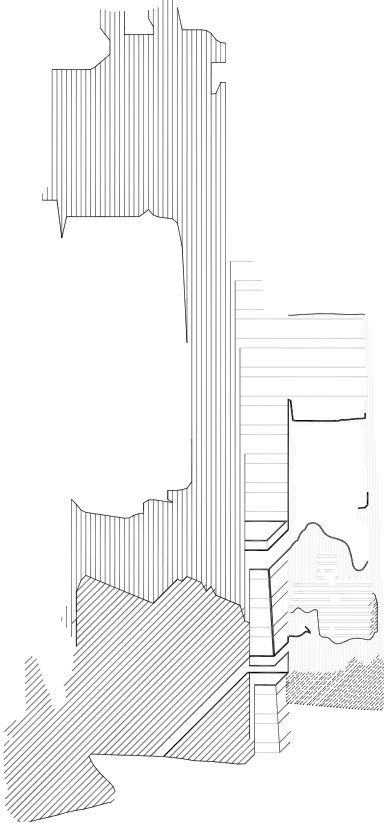
Pic. 13. The mapping of the situations

The drawing is an exploration of the applied method. The transgressive elements seemingly join and interlink with each other formulating the new topology at their connecting pivotal points. Also, the drawing allows the jumps in scale, which are the resemblance with space itself. It explores the new emerging conditions of [dis]continuity.

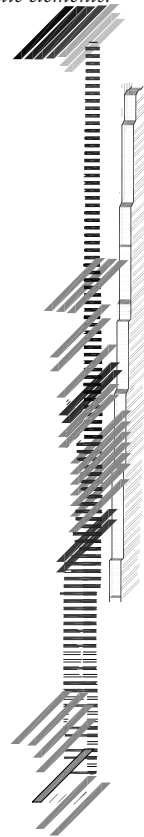


Pic. 14. The detail of the final mapping. Exploration of the relationships of the ground, imprints, site operations.

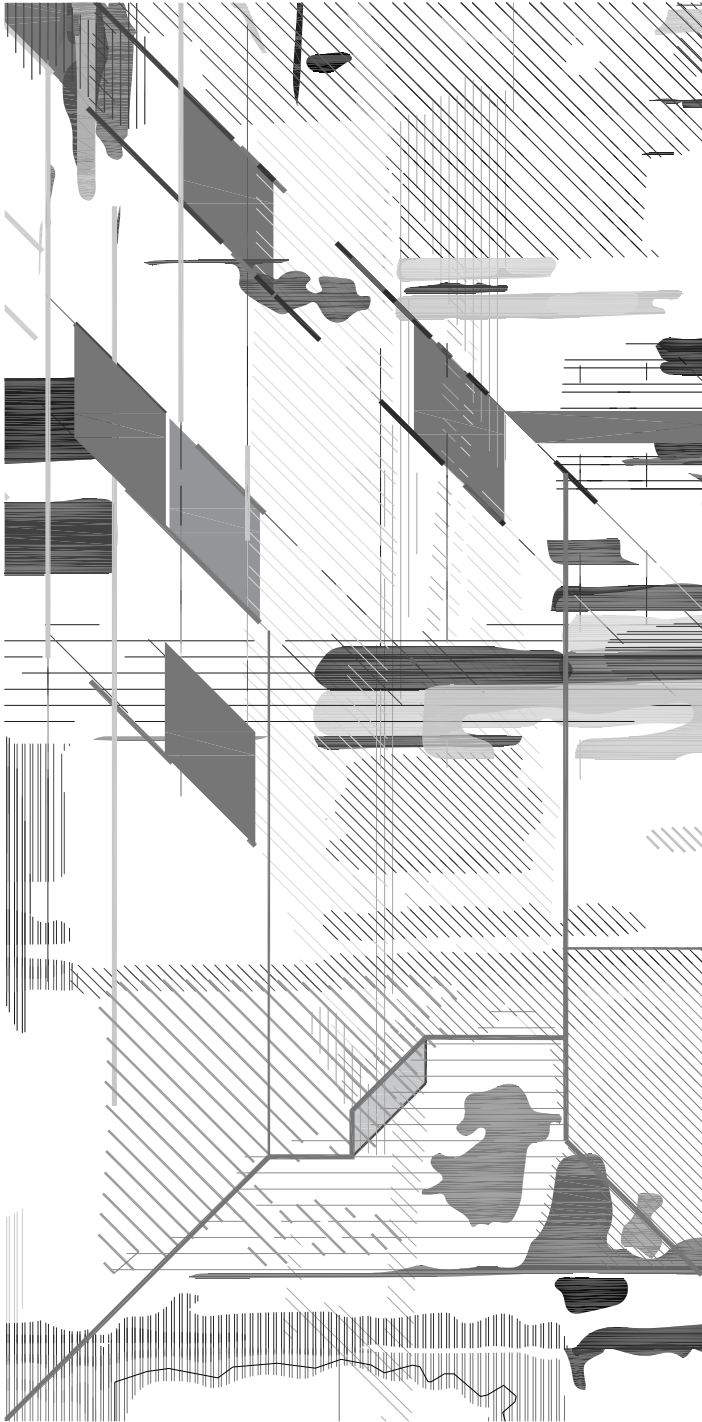
Pic. 15. The detail of the final mapping. Exploration of the spatial character

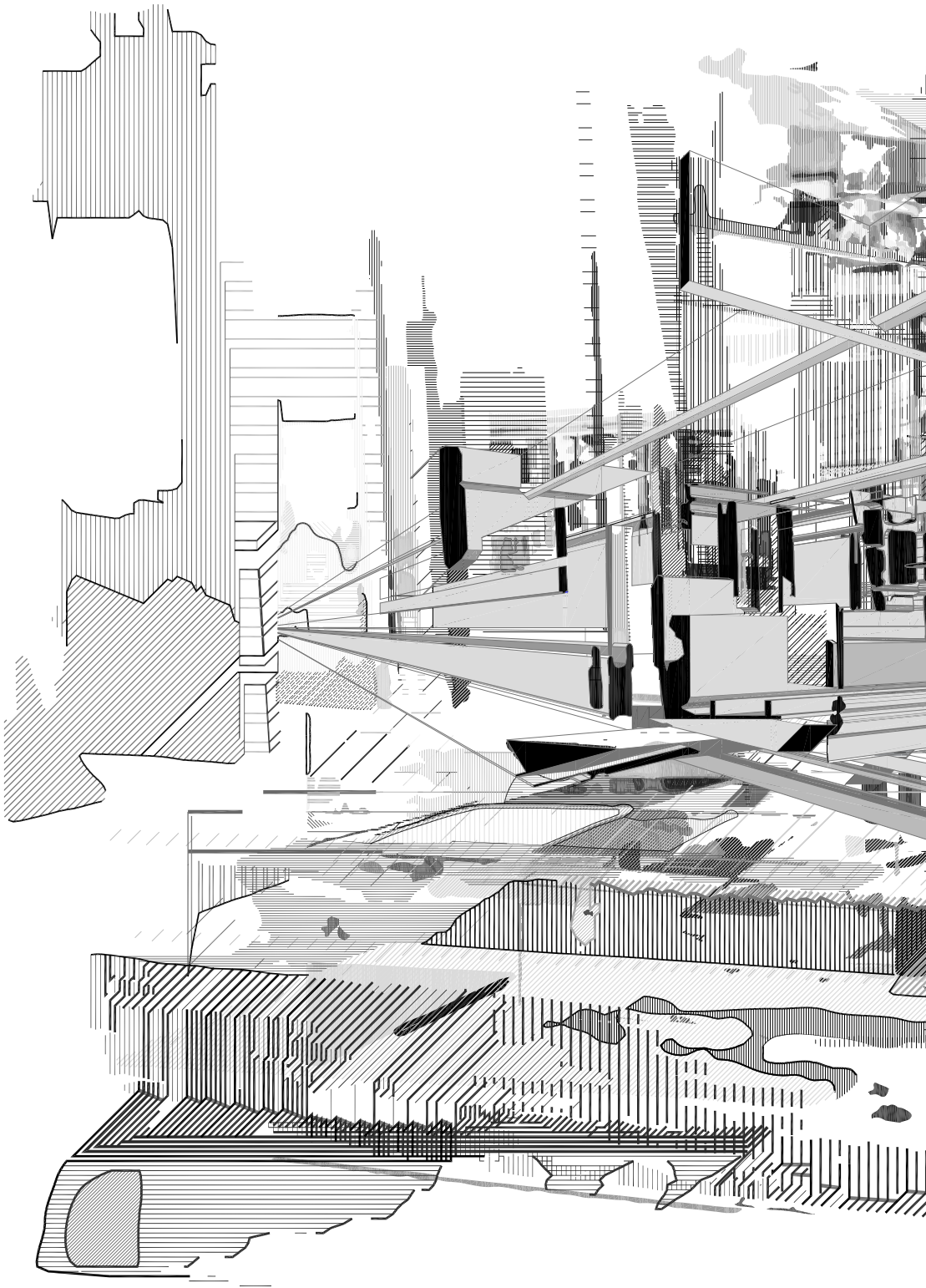


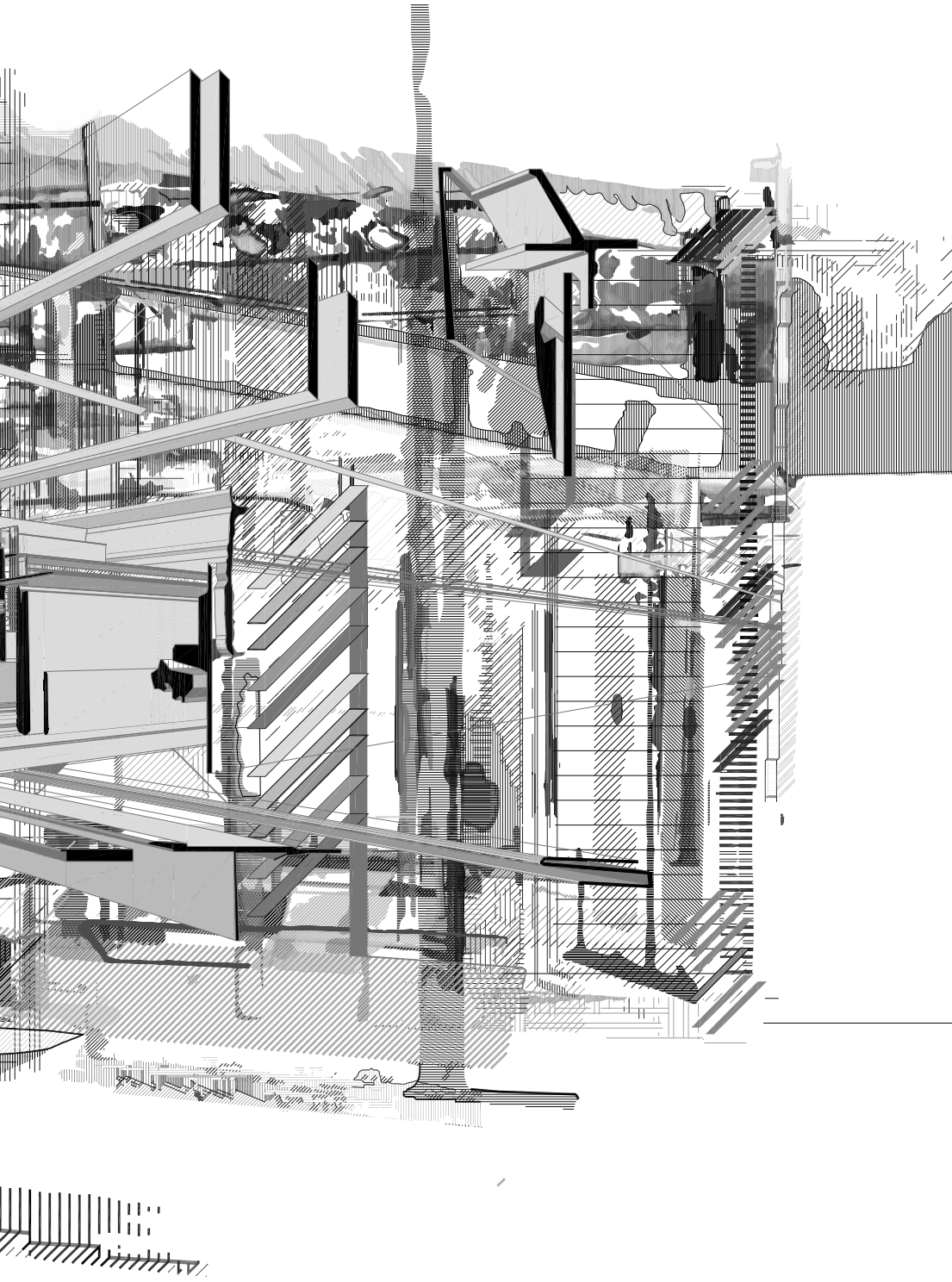
Pic. 16. The detail of the final mapping. Diagram of the site-programatic elements.



*Pic. 17.
The detail
of the final
mapping.
Relationships
with the in-
side/outside
character.
Duality of
readings.*







Pic. 18. The final mapping.

ARCHIVE FOR SPATIAL PHOBIAS

The graduation project

INTRODUCTION

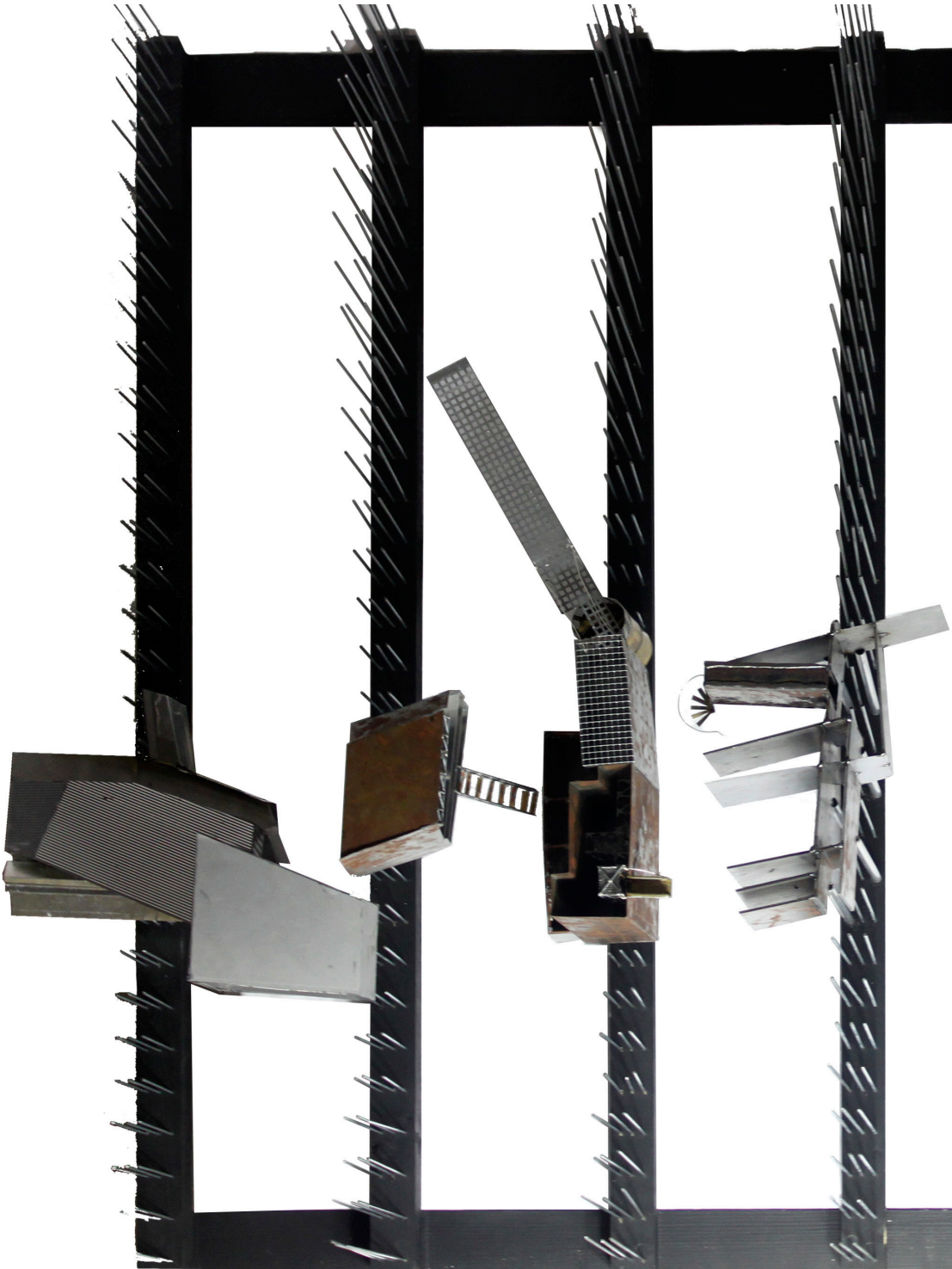
The Graduation project focuses on fusing the research phase and a design phase into an outcome of an architectural manifestation and an attempt to frame part of the spatialities and their multiple subjectivities.

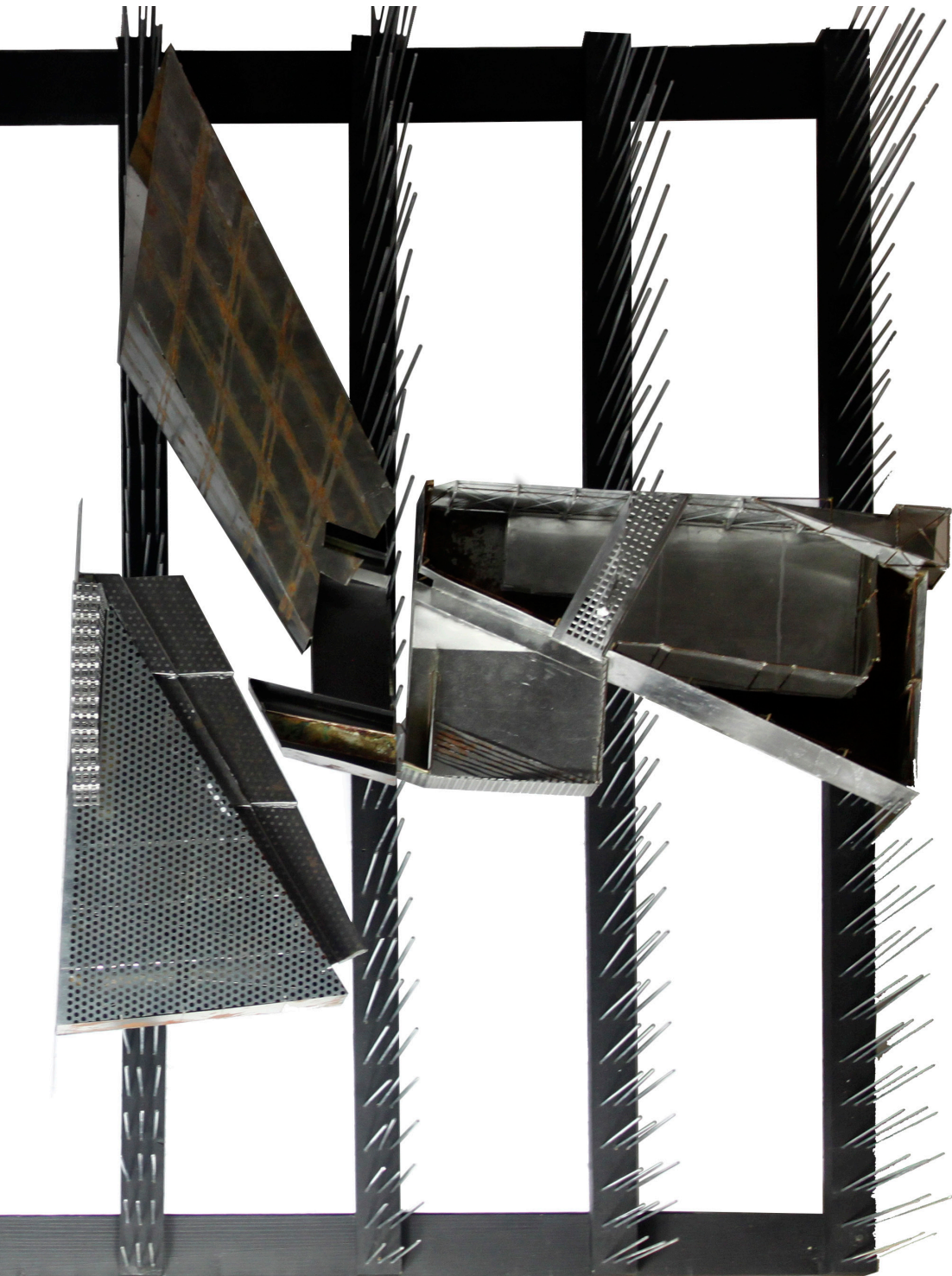
The project is based and aims to conclude the research and a search for a method to explore the intrinsic possibilities in a dialectic canny/uncanny environments. A design which is proposed is seen as an outcome and a synthesis of an architectural research.

Therefore, the method is framed around the idea that the particular situations [spatial practices of an urban environment] have the embedded and coded potentiality to be unraveled through the architectural discourse.

The project puts a focus on a dual (multiple) understandings(readings) of the spatial emergencies. The design and research is also an exploration and a dispute of the itinerary potentialities of the urban conditions. The line between one becoming another gets into a blurred zone, unclarity. Therefore, the new entity could be seen as an emerging topology for the design.

Architecture could be seen as an in-between factor to release one's spatial triggers. Therefore, the research becomes a mental exploration of the phenomenon. The irrationalities embedded within the spatial understanding of the situations manifest themselves through selected methodology. Throughout the research phase analytical models and drawings were produced to incorporate the approach into a coherent design synthesis.





ARCHITECTURE OF SPATIAL PHOBIA

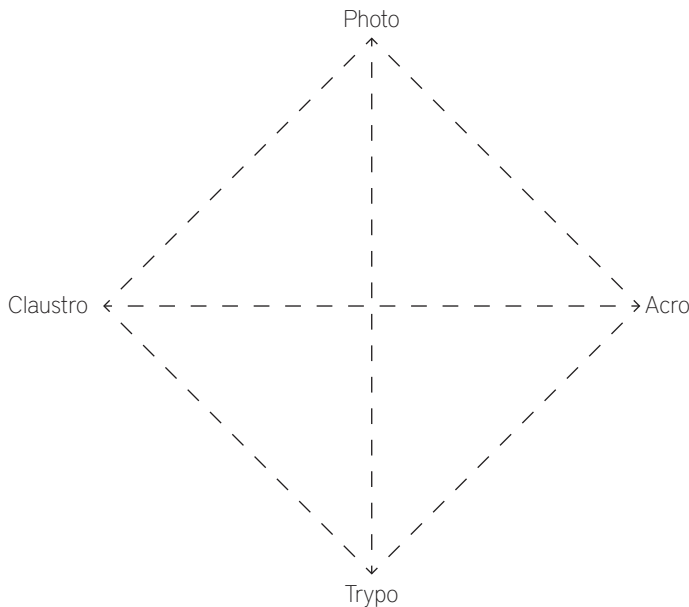
With the project I intend to integrate the notion of derive and estrangement into an architectural design of mental understandings of the space. An idea that a built up spatial entities embed the qualities and capabilities of being several things at the same time. All depending on personal visceral factors.

From there architecture of phobia derives. The manifestations of the spatial elements and an in-between which is in this case architecture itself are seen through the most fluctuating point of view. The phobia in itself is an irrationality and by facing it various discontinuities in spatial understanding of the space are embedded.

The architecture therefore is understood as an active agent in terms of releasing the itinerary embedded in the factors. However, the spatial phobias are nested round and directly linked to the elements by which the architecture is made of.

Mixed, juxtaposed, superimposed, joined and fused the construct makes perverse and determined spatial understandings of the spatial equivalents. A bodily positionings in space.

Nest of phobias



THE CONSTRUCT OF THE PHOBIA

Acrophobia



Acrophobia

In architecture seen as tectonics and gravity and stability related equivalent, vertical movement and connectivity.

Claustrophobia



Claustrophobia

Presents the conditions of enclosing the space, surrounding and grounding it, topological and horizontal construct.

Trypophobia



Trypophobia

Deals with the construct of the opening-closing the space, piercing, punctuating, perforating and overall framing the space.

Photophobia



Photophobia

The construct of where our visual coordination, orientation and visceral understanding of the space is. Interchangeable atmospheric conditions reemerge and embed within.

DYNAMIC AND SEQUENTIAL UNDERSTANDING

Architecture therefore becomes:

the program
the agent
the solution
the paradox

Hence, the abnormalities result in specific phobias when exposed to an extreme amount of one or other element.

The irrational fear of elements becomes a driving design tool to overcome a closed statement. On one hand, there is a limitedness and abundance of phobias within themselves depending on a specific personal level.

However, to exploit and unravel the paradoxical project happens when abnormalities are joined together through a sequential and dynamic understanding.

Therefore, the paradox is that the phobia can never be avoided in terms of an architectural construct.

Here is an attempt to indicate and accumulate some specific phobias within the previously mentioned construct. The phobia hereby becomes a dynamic object and interchangeable factor. The framework here becomes nearly an archival method in the sense that the phobias can always be located and pointed out, but always can reappear differently and dual.

THE INDEXITIES WITHIN THE FIELD OF PHOBIA

Spatial phobial accumulation, variation, becoming

Achluophobia- Fear of darkness.
 Acousticophobia- Fear of noise.
 Acrophobia- Fear of heights.
 Aerophobia- Fear of drafts, air swallowing, or airbourne noxious substances.
 Aeroacrophobia- Fear of open high places.
 Agoraphobia- Fear of open spaces or of being in crowded, public places like markets. Fear of leaving a safe place.
 Agrophobia- Fear of streets or crossing the street.
 Aichmophobia- Fear of needles or pointed objects.
 Altophobia- Fear of heights.
 Amathophobia- Fear of dust.
 Ambulophobia- Fear of walking.
 Anablephobia- Fear of looking up.
 Ankylophobia- Fear of immobility of a joint.
 Antlophobia- Fear of floods.
 Arsonphobia- Fear of fire.
 Asthenophobia- Fear of fainting or weakness.
 Barophobia- Fear of gravity.
 Basophobia or Basiphobia- Inability to stand. Fear of walking or falling.
 Bathmophobia- Fear of stairs or steep slopes.
 Bathophobia- Fear of death.
 Batophobia- Fear of heights or being close to high buildings.
 Belonephobia- Fear of pins and needles. (Aichmophobia)
 Blennophobia- Fear of slime.
 Cainophobia or Cainotophobia- Fear of newness, novelty.
 Catapedaphobia- Fear of jumping from high and low places.
 Cathisophobia- Fear of sitting.
 Catoptophobia- Fear of mirrors.
 Chemophobia or Chematophobia- Fear of cold. (Frigophobia, Psychophobia)
 Chionophobia- Fear of snow.

Chromophobia or Chromatophobia- Fear of colors.
 Chronophobia- Fear of time.
 Claustrophobia- Fear of confined spaces.
 Cleithrophobia or Cleisiophobia- Fear of being locked in an enclosed place.
 Climacophobia- Fear of stairs, climbing, or of falling downstairs.
 Clithrophobia or Cleithrophobia- Fear of being enclosed.
 Cnidophobia- Fear of stings.
 Cometophobia- Fear of cemeteries.
 Domatophobia- Fear of houses or being in a house. (Eicophobia, Oikophobia)
 Dromophobia- Fear of crossing streets.
 Dysmorphophobia- Fear of deformity.
 Eicophobia- Fear of home.
 Eicophobia- Fear of home surroundings. (Domatophobia, Oikophobia)
 Eicophobia- Fear of mirrors or of seeing oneself in a mirror.
 Electrophobia- Fear of electricity.
 Enetophobia- Fear of pins.
 Enochlophobia- Fear of crowds.
 Eosophobia- Fear of dawn or daylight.
 Eremophobia- Fear of being oneself or of loneliness.
 Frigophobia- Fear of cold or cold things. (Cheimaphobia, Cheimato phobia, Psychrophobia)
 Gephyrophobia or Gephyrotophobia- Fear of crossing bridges.
 Heliophobia- Fear of the sun.
 Heliophobia- Fear of road travel.
 Hormephobia- Fear of shock.
 Homichlophobia- Fear of fog.
 Hydrophobia- Fear of water or of rabies.
 Hyelophobia or Hyalophobia- Fear of glass.
 Hygrophobia- Fear of liquids, dampness, or moisture.
 Hyphobia- Fear of materialism or the fear of epilepsy.
 Hypsiphobia- Fear of height.
 Ilyngphobia- Fear of vertigo or feeling dizzy when looking down.
 Isolophobia- Fear of solitude, being alone.
 Kathisophobia- Fear of sitting down.
 Kenophobia- Fear of voids or empty spaces.
 Kinetophobia or Kinesophobia- Fear of movement or motion.
 Konionphobia- Fear of rooms.
 Koniophobia- Fear of dust. (Amathophobia)
 Kymophobia- Fear of waves. (Cymophobia)
 Kyphophobia- Fear of stooping.
 Leukophobia- Fear of the color white.
 Levophobia- Fear of things to the left side of the body.
 Ligyrophobia- Fear of loud noises.
 Linonophobia- Fear of string.
 Lygophobia- Fear of darkness.
 Mechanophobia- Fear of machines.
 Megalophobia- Fear of large things.
 Melanophobia- Fear of the color black.
 Metallophobia- Fear of metal.
 Microphobia- Fear of small things.
 Misophobia or Mysophobia- Fear of being contaminated with dirt germs.
 Molsymphobia or Molsymphobia- Fear of dirt or contamination.
 Monophobia- Fear of solitude or being alone.

Mycrophobia- Fear of small things.
 Myctophobia- Fear of darkness.
 Mycophobia- Fear of slime. (Blennophobia)
 Metulaphobia- Fear of fog. (Homichlophobia)
 Necrophobia- Fear of death or dead things.
 Nelophobia- Fear of glass.
 Neophobia- Fear of anything new.
 Nephophobia- Fear of clouds.
 Noctiphobia- Fear of the night.
 Nosocomophobia- Fear of hospitals.
 Nostophobia- Fear of returning home.
 Nyctophobia- Fear of the dark or of night.
 Oikophobia- Fear of home surroundings, house. (Domatophobia, Eicophobia)
 Olfactophobia- Fear of smells.
 Ombrophobia- Fear of rain or of being rained on.
 Optophobia- Fear of opening one's eyes.
 Orthophobia- Fear of property.
 Osmophobia or Osmphresioaphobia- Fear of smells or odors.
 Pagophobia- Fear of ice or frost.
 Panophobia or Pantophobia- Fear of everything.
 Papyrophobia- Fear of paper.
 Phengophobia- Fear of daylight or sunshine.
 Phobophobia- Fear of phobias.
 Photocaulgiphobia- Fear of glaring lights.
 Photophobia- Fear of light.
 Phonophobia- Fear of noises or voices or one's own voice; of telephones.
 Placophobia- Fear of tombstones.
 Pluviophobia- Fear of rain or of being rained on.
 Pliophobia or Pnigrophobia- Fear of choking or being smothered.
 Polyphobia- Fear of many things.
 Porphyrophobia- Fear of the color purple.
 Potamophobia- Fear of rivers or running water.
 Psychrophobia- Fear of cold.
 Pteromerhanophobia- Fear of flying.
 Quadriplegiphobia- Fear of quadriplegics or fear of becoming a quadriplegic.
 Ruppophobia- Fear of dirt.
 Scioaphobia Sciaiphobia- Fear of shadows.
 Scopophobia or Scoptophobia- Fear of being seen or stared at.
 Scotomaphobia- Fear of blindness in visual field.
 Scotophobia- Fear of darkness. (Achluophobia)
 Selaphobia- Fear of light flashes.
 Sepiophobia- Fear of decaying matter.
 Sinistrophobia- Fear of things to the left or left-handed.
 Stasiastiphobia or Stasiophobia- Fear of standing or walking. (Ambulophobia)
 Stenophobia- Fear of narrow things or places.
 Symbolophobia- Fear of symbolism.
 Symmetrophobia- Fear of symmetry.
 Tachophobia- Fear of speed.
 Technophobia- Fear of technology.
 Thasyophobia- Fear of sitting.
 Theatrophobia- Fear of theatres.
 Thermophobia- Fear of heat.
 Topophobia- Fear of certain places or situations, such as stage fright.
 Traumatophobia- Fear of injury.
 Tremophobia- Fear of trembling.
 Trichopathophobia or Trichophobia- Fear of hair. (Chaetophobia, Hypertrichophobia)
 Xanthophobia- Fear of the color yellow or the word yellow.
 Xerophobia- Fear of dryness.
 Xylophobia- 1) Fear of wooden objects. 2) Forests.

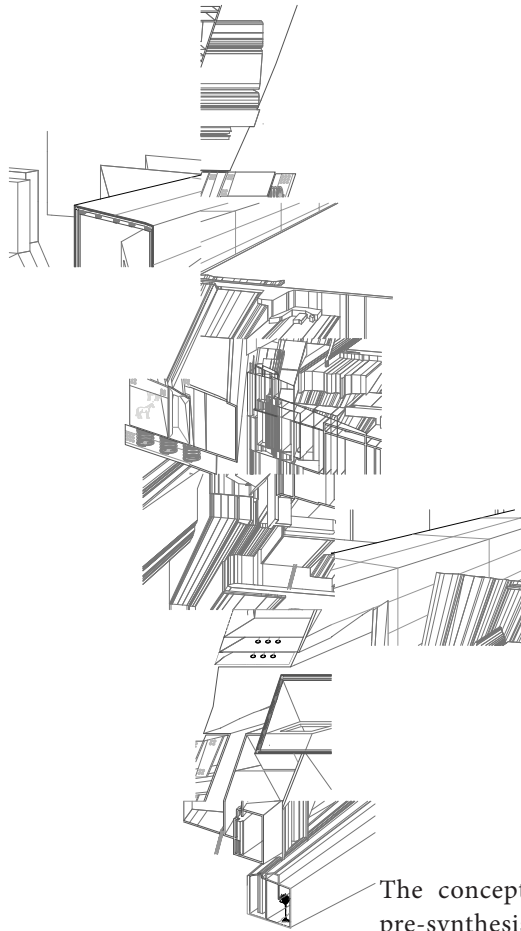
DYNAMIC AND SEQUENTIAL UNDERSTANDING

From the phobia construct the emerging need of an archival typology is becoming unavoidable. As the synthesis, a proposal of non-directional and dynamic phobia archive is understood in a more poetic and[or] conceptual sense.

Therefore, the project gets embedded and framed around sequential and also perverted scattered way. But organized by spatial accumulations and situations.

The overall image of the building is seen as a sequential experience within its construct and context.

Dialectical understanding of the archive



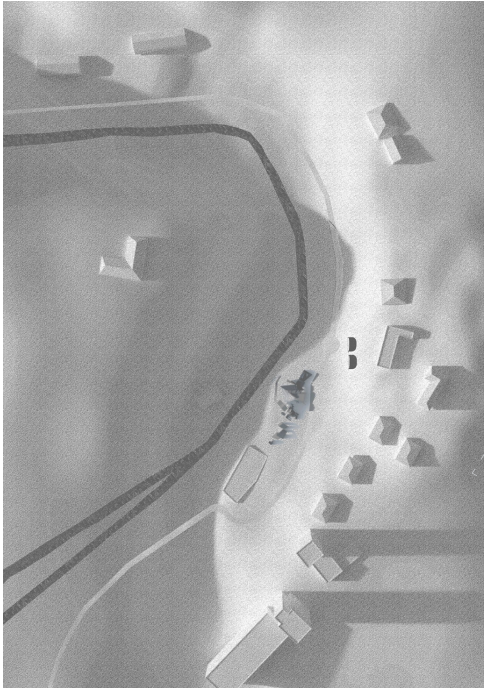
The conceptual diagram for a pre-synthesised building.

CONTEXTUALISATION

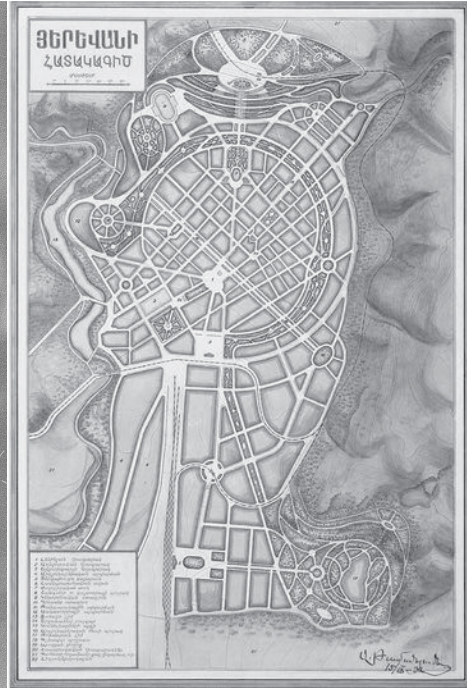
The city of Yerevan has undergone vast and rapid changes in its built environment. The traces of interchangeable past and geographical location are quite embedded within the city.

The project site is already on a level of conceptual irrationality within itself.

The ravine which divides the city quite dramatically is integrated into the project. The amusement park is nearly an exploration of the topic and also the tunnel which connects the site to the inner city is manifesting in an oxymoron.



Site implantation diagram

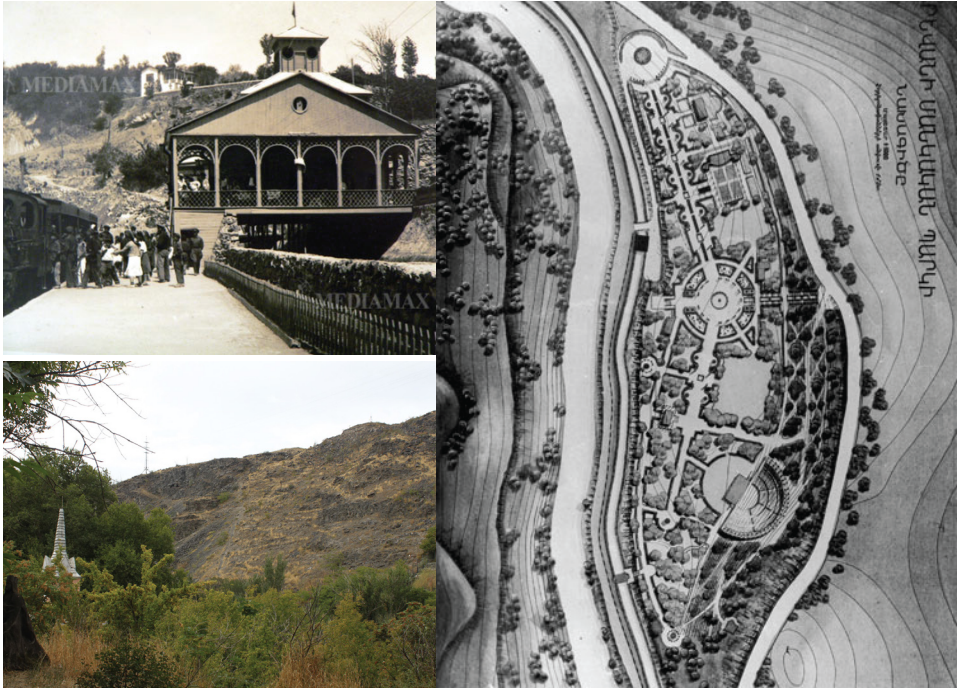


Master plan imposed in Yerevan in 1924

SITE IMPLEMENTATION

Site implantation here within the context happens through the organization of the park and nature elements.

The archive is organized as a sequential folly type of structure. The site was and still is implemented within the context of the western world planning ideas of, for example, the green belt city and also shares the typology of the European garden-park typology, the follies is a continuation and a modern construct of the complex-site relationships.



MULTIPLE APPROACHABILITIES TO THE PROJECT

Pertaining to the unnatural and the irrational a phobia is heavily subjective, meaning that one factor might trigger or result in a different way.

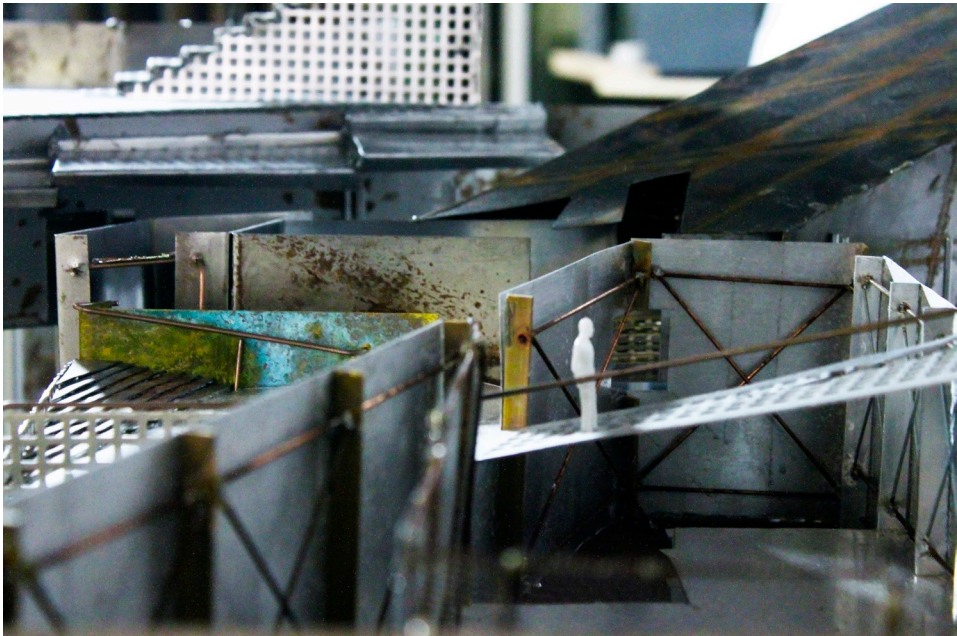
This requires a certain degree of commitment to explore the generated effect. As in the phenomenological research, the key to analyze it is to see what it is rather than understanding why.



ENCOUNTERING AND EXPLORING THE BUILDING

On the other hand, nearly a transgressive method and a certain level of playfulness is required to perform while encountering such structure. As in a derive method it is hereby interlinked with the design.

The person becomes estranged by his presence, therefore, the switch in the perspective(scale) happens and he is becoming an active agent himself, a performer, not only a passive viewer.

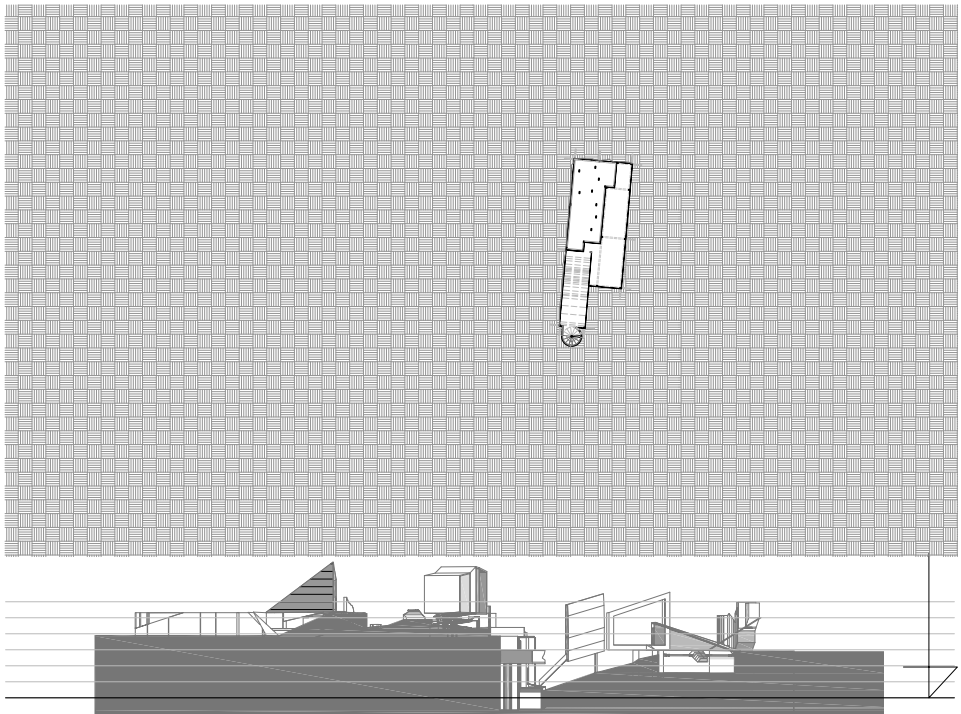


SEARCHING/FINDING/DEFINING THE ENTRY

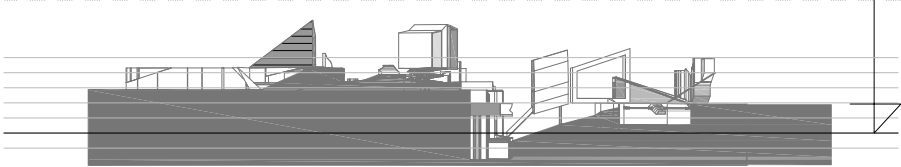
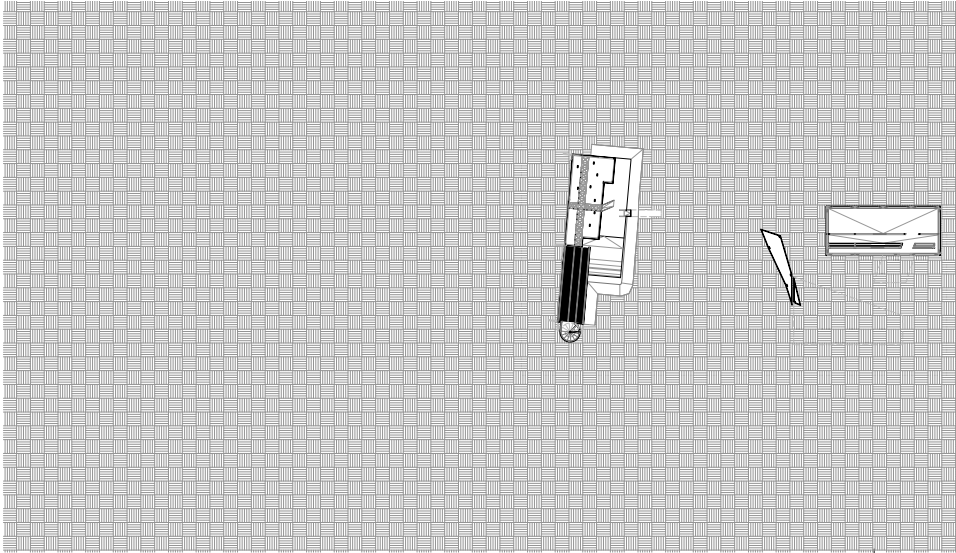
BUILDING AS SEEN FROM THE EMERGING PLANS

Therefore the internal organization of the building is seen more as a folly type pavilions interlinked and interjoined together to form a sequential understanding of an archive. A simulation of reoccurrences plays a huge role throughout the complex.

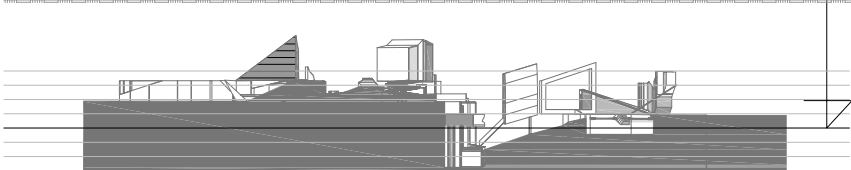
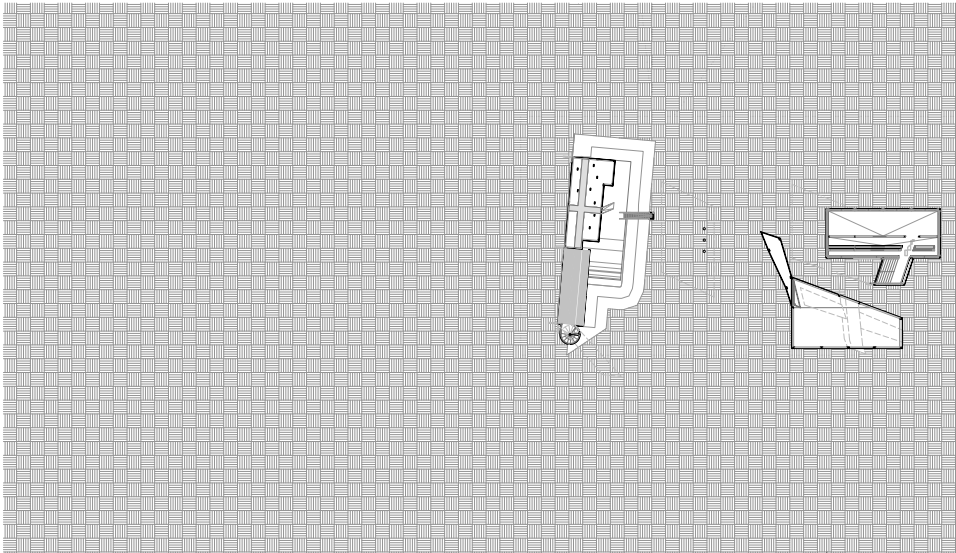
As the phenomenon is a nonlinear process the notion of entrance and approachability plays a major role in terms of the architectural construct. The building is built in a way of interconnecting seemingly separate smaller scale objects.



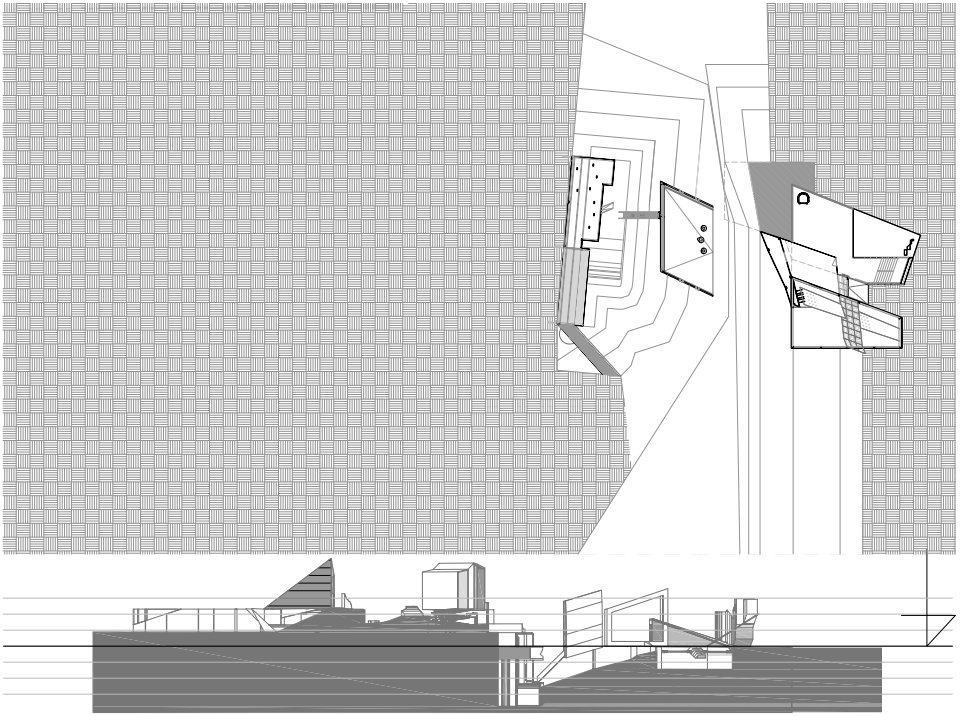
FLOOR PLAN -2



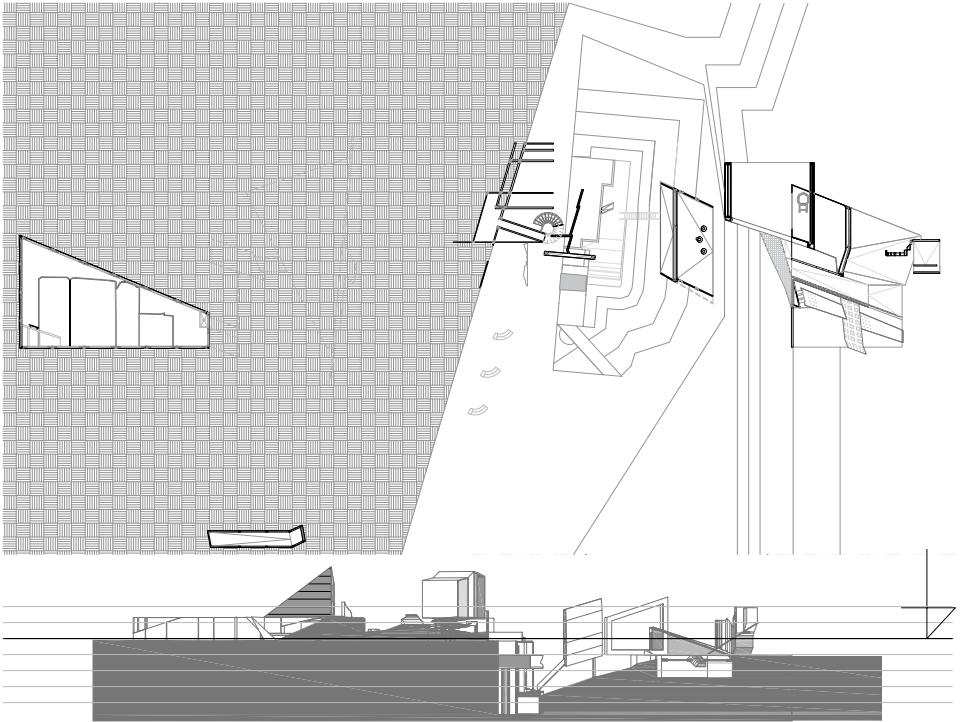
FLOOR PLAN -1



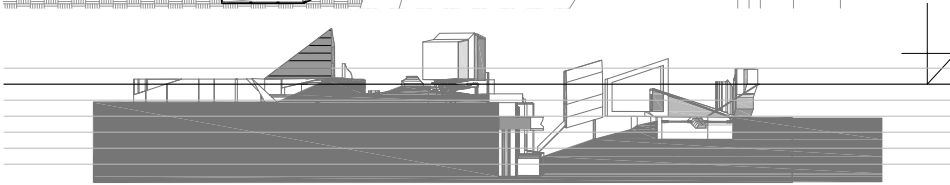
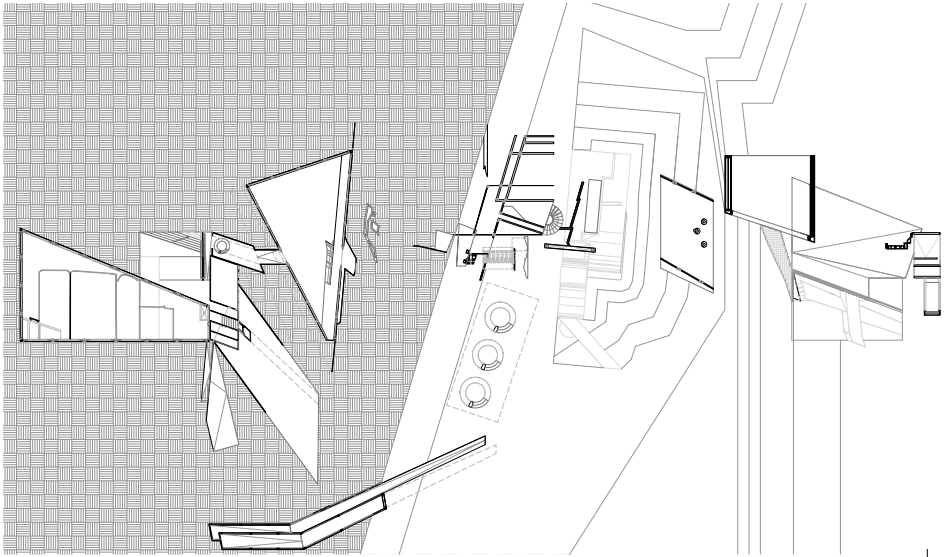
FLOOR PLAN 0



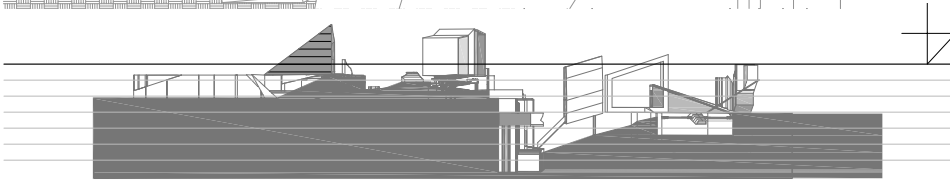
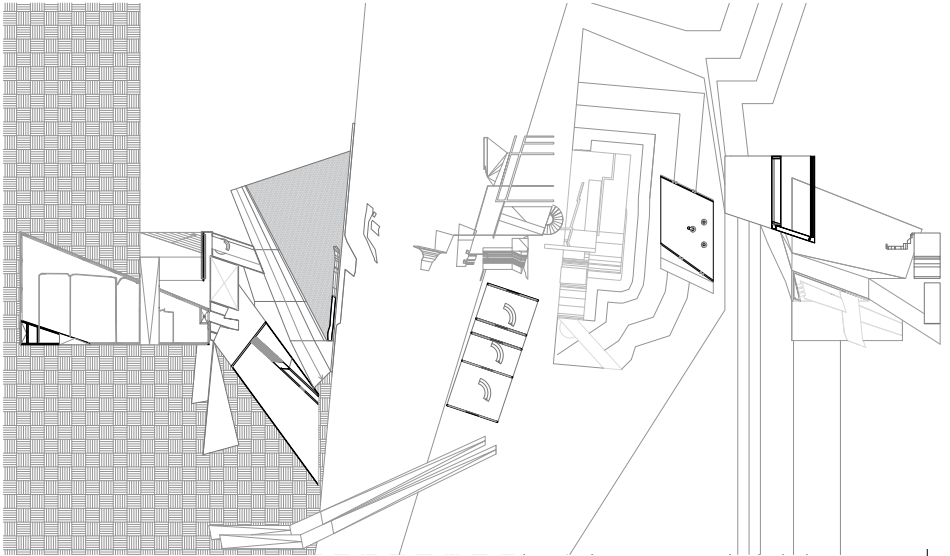
FLOOR PLAN 1



FLOOR PLAN 2



FLOOR PLAN 3



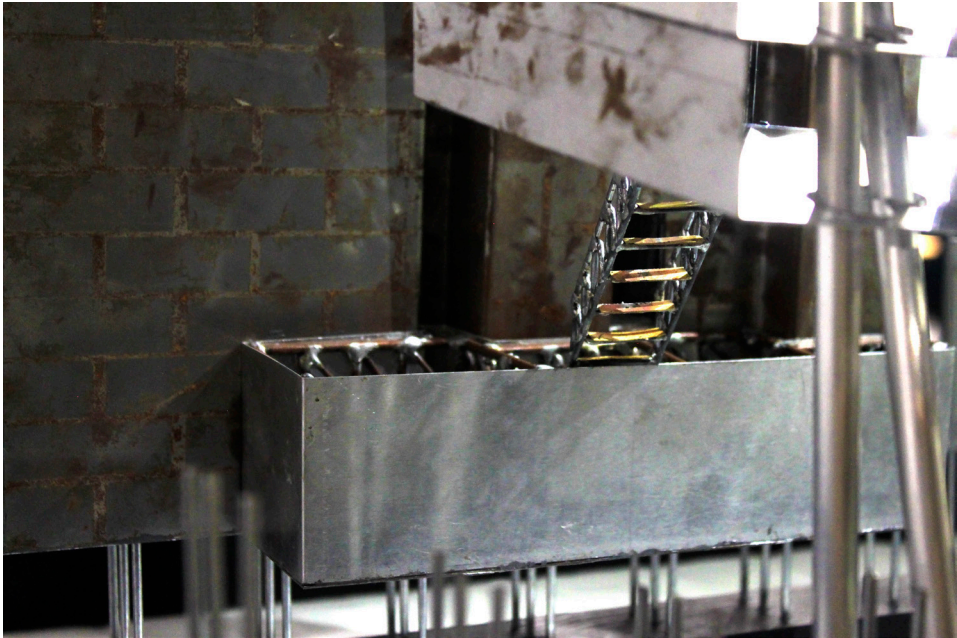
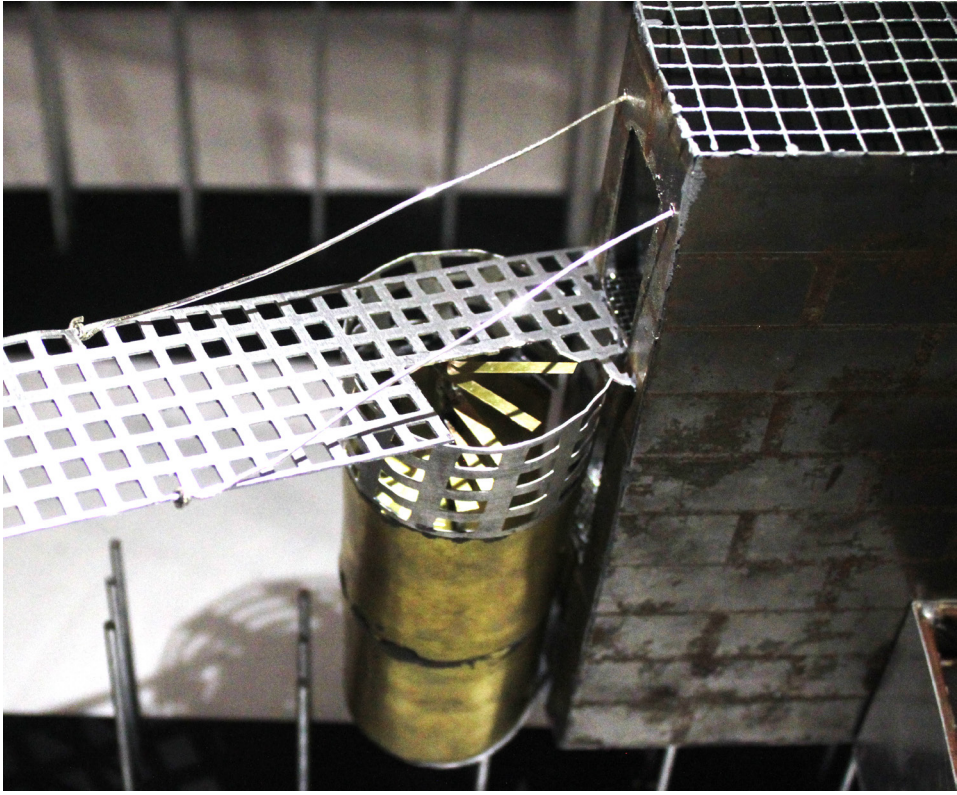
FLOOR PLAN 4

ENTRANCES/ARCHITECTURAL GESTURES

The sequential and a transgressive method helps one to find entries that are created within the field of phobia nature.

The building is not active until certain visceral points of the trigger are awakened. Moments of what defines the entry and approachability of the building.

As the project is offering an open use of it, the controlled elements are incorporated via making architectural openings, frames, guides and connections with the elements. Therefore, it remains a continuous experience.



THE MATERIAL ASPECTS OF THE PROJECT

A link back to the construct of the complex is needed to address the issues of materiality.

The whole design is solved with the use of only one material. This helps to evoke and challenge the material to its limits.

Also, by use of one material only it is possible to explore unravel and address the architectural emergencies at high exploiting level in order to test and push the limits of the material.



A test of the material as media on the aspects of diagram. Grounding axonometry.

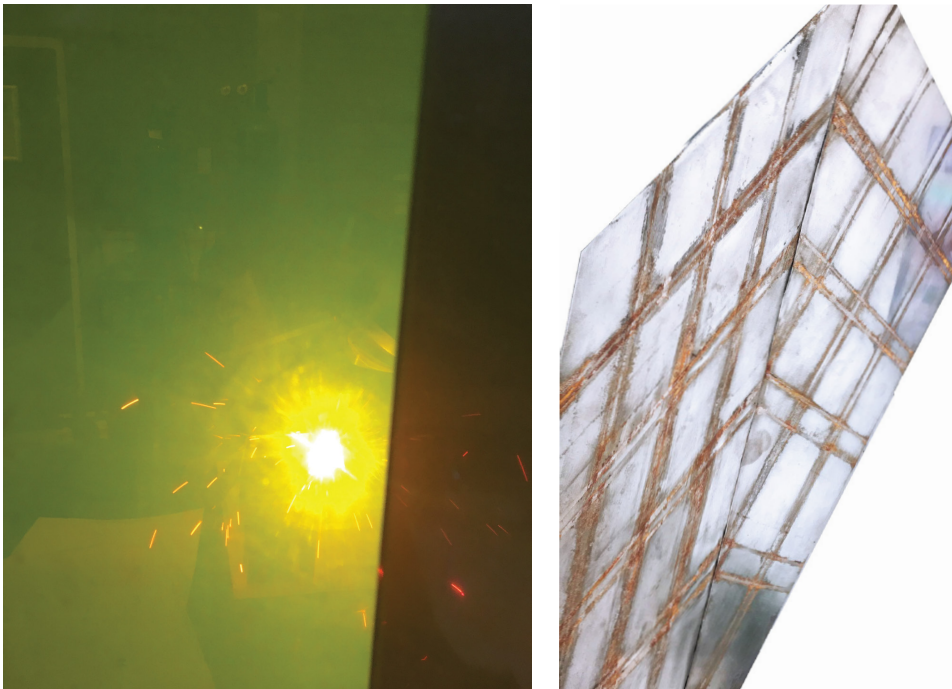
TEST OF THE MATERIAL

From the drawings to a scale models metal is put to a test in order to contribute to the architectural manifestation.

The material properties of metal open the possibilities to execute the specific tectonic and tactile aspects of the building.

For the whole building complex, there are four metals that are used: steel, copper, aluminium and brass.

The materials are treated and assigned to one category because of their properties and also characteristics. Even though, every material stands and reflects upon different specific thematics and purposes within the construct.



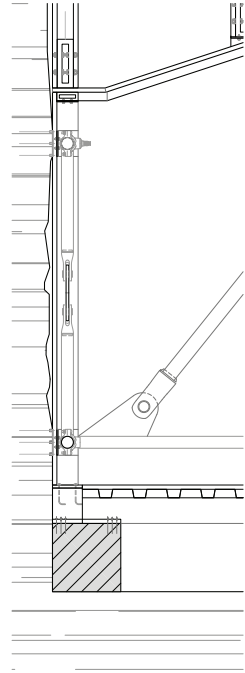
A test of physical capabilities of the metal. Welding and controlled rusting method.

ARCHITECTURAL MANIFESTATION THROUGH THE DETAIL

The grounding of the follies is one of the major aspects of the structure. The use of metal allows to ground the building within the rocky surface of the site.

The idea of the detail of 1 to 1 is that the materials themselves do the work. Rather simplistic detail of bolting metal plates to the stone and adding vertical structure to hold the horizontal loads makes the material work itself.

Tension, grounding and tectonics here meet and juxtapose themselves as within the archive the structural elements manifest in space and create the architectural notions for phobia.



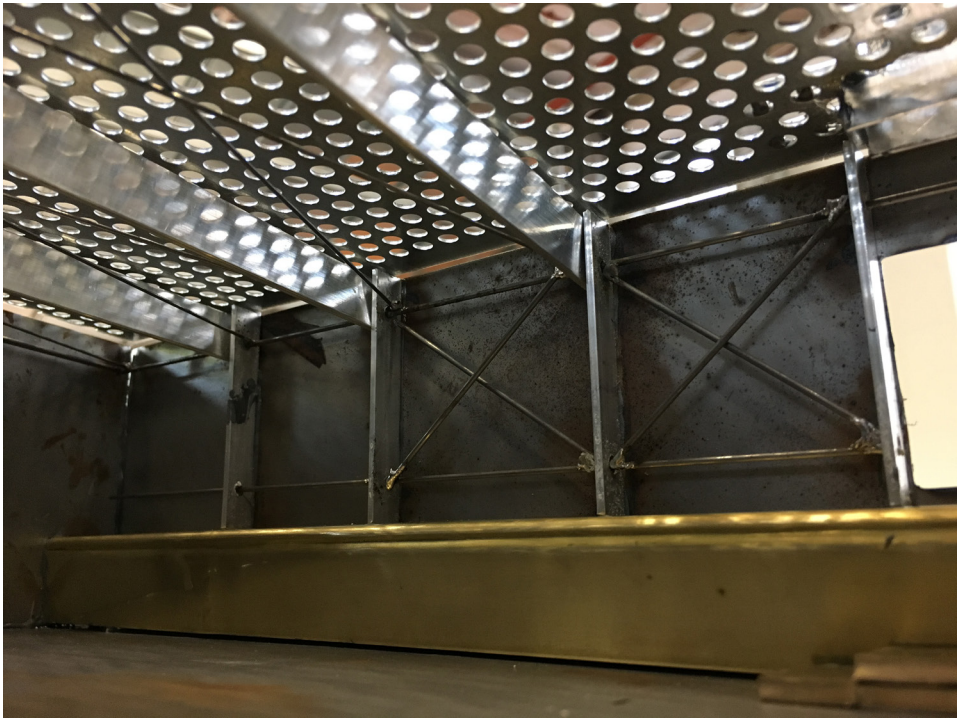
Testing the detail in a scale 1:1 in comparison with the drawings

ARCHITECTURAL ATMOSPHERE THROUGH DETAILS

Through the material aspects, it is also essential to address the design state of the project. All the details were selected specifically to endorse and sustain the construct of the spatial phobia archive.

The techniques by which the material is treated is also sequential. The created atmospheres are heavily dependent on many aspects of both the treatment of the material and the weathering conditions.

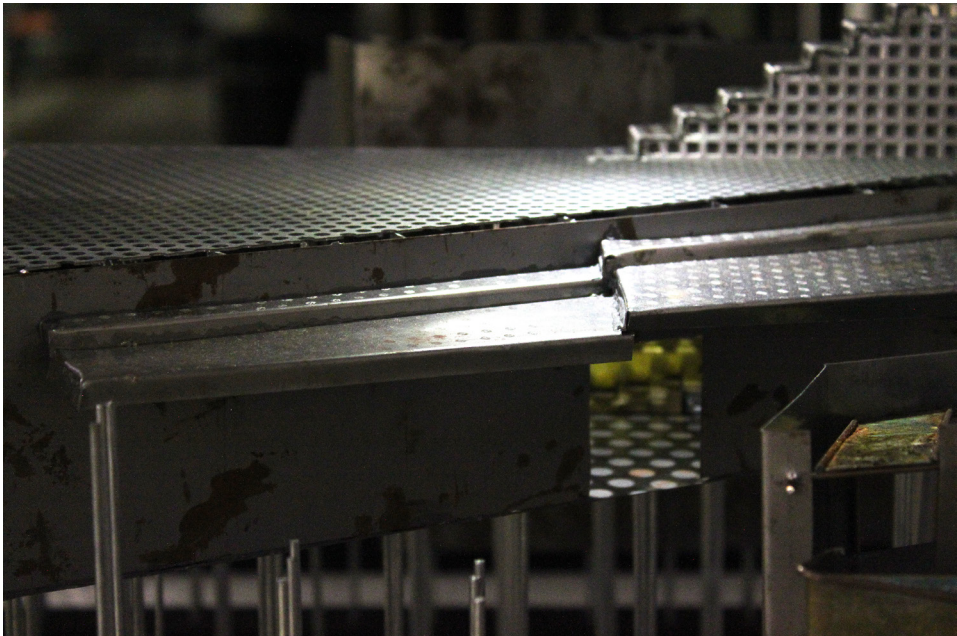
This allows the dynamic flow of the building. The building is embedded within and through the landscape in a way that it sometimes pierces it, digs into it and goes throughout it.



JUXTAPOSING THE SPATIAL CONSTRUCT

Various juxtapositions and discontinuities happen by controlled architectonic elements. The condition of the tactility is also explored throughout the building.

By various perforations, finishings, transparencies it frames the building and makes it accessible, self-guiding, dynamic.



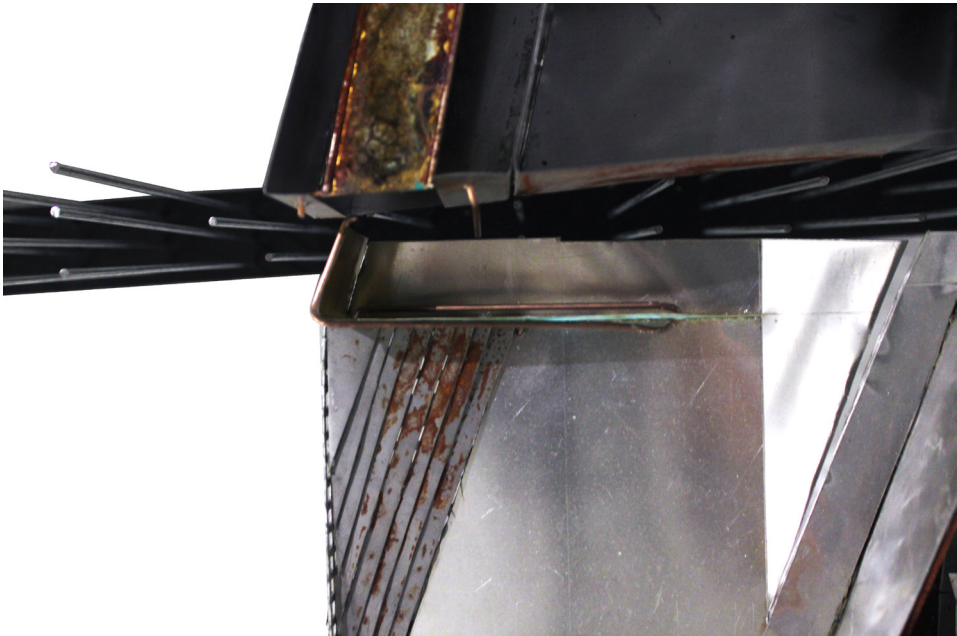
**BUILDING IN THE CONTEXT OF
WEATHER CONDITIONS.
WINTER SITUATION**

Walkability through the building and general usability is at extreme importance. Having in mind the extreme weather conditions happening in Yerevan.

The previous image and this one implements and addresses the issue of traction and friction within the project and its' grounding.

While the floor is made from metal plates the finishing is always different. The specific patterns and bumps are applied to the floor, therefore, it is possible to move even with the freezing temperatures. Where floor seems to be even or slippery the idea of continuous railing is applied.

Also, the corrugated and corroded metal absorbs the sunshine and becomes warm even when exposed to relatively cold temperatures. This allows a person to still be able to mingle with the building.



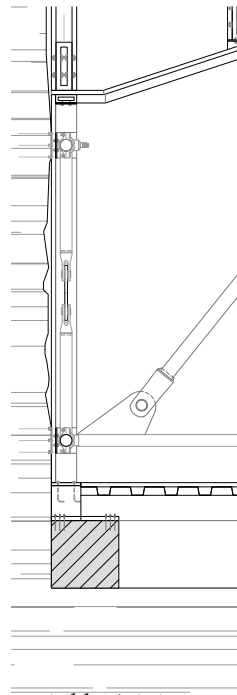
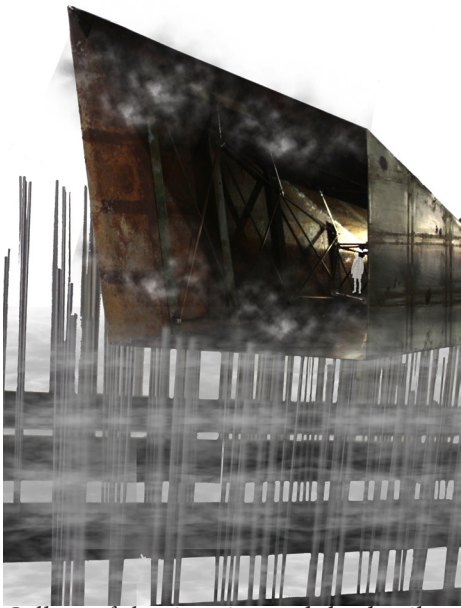
**BUILDING IN THE CONTEXT OF
WEATHER CONDITIONS.
SUMMER SITUATION**

Another important situation is when the temperature reaches the peak high.

In order not to overheat and still the building to be bearable the structural piping system is installed.

Excessive tension rods are made hollow, in order to ensure the collected water circulation when it is too hot. Sprinkler system is also attached, so this allows the building to be cooled down by pouring the excessive collected water.

This also creates the additional atmospheric condition of the fog moving through the building since the water evaporates.

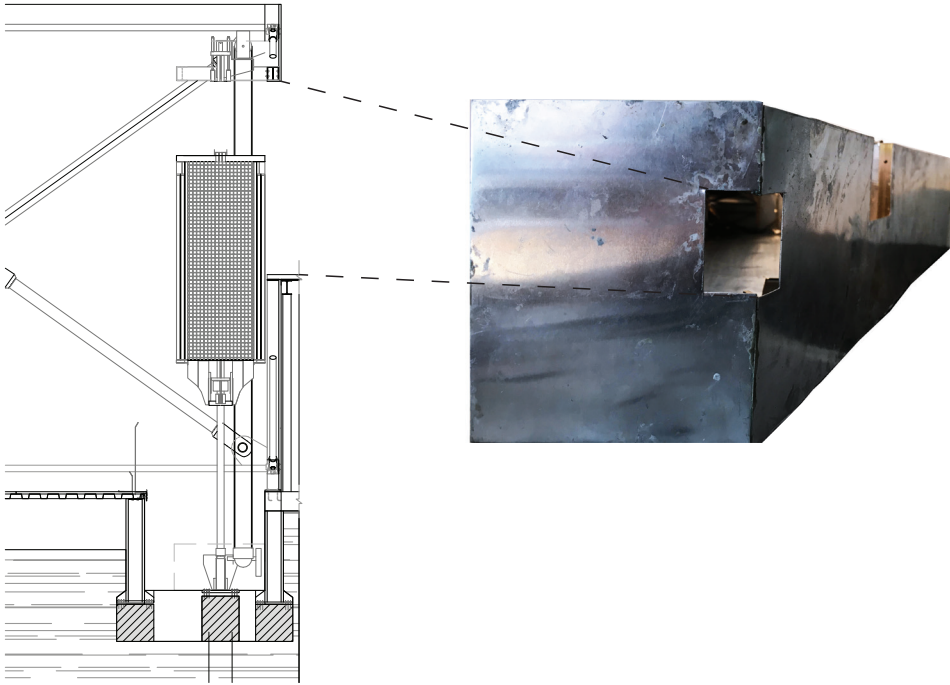


Collage of the situation and the detail explaining the sprinkler/piping system.

DUALITY OF THE DETAILS

The details are mere reflections of the research in material properties within the architectural and functional aspects of design and program. The Archive is created in the way of dynamic sensory experience.

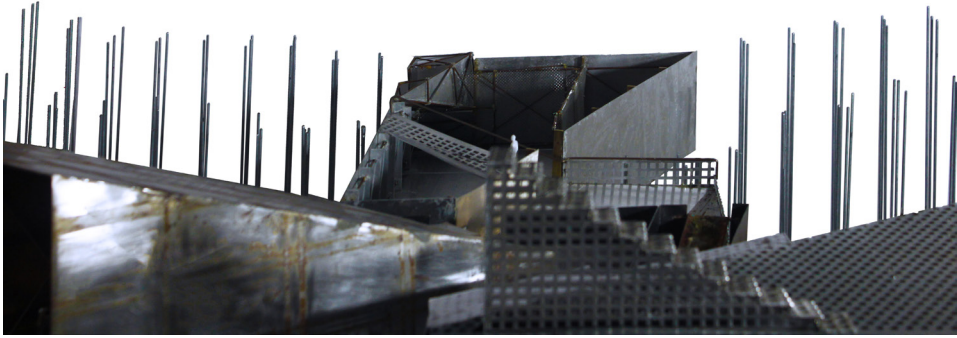
The attempt to create dual details [the ones that are heavily complex from one side and plain from the other] result in a guiding paths for a person to navigate.



GUIDING AND CONTROLLING THE FLOW AND DYNAMIC OF THE ARCHIVE

Adding of performative elements[stairs, ramps, ladders, railings, etc] to the building clarifies the purpose and directionality of the space.

Therefore, the system of the archive transforms it into a dynamic space. Yet, coordinated by the architectonic gestures.



**THE ARCHITECTURE AS A
TOOL TOWARDS EXPLORING
AND EXPERIMENTING WITHIN
PARADOXICALITIES OF THE
SPATIAL DISCOURSE**

The broader viewpoint on the graduation project is seen as an exploration of spatial anomalies and the position of architect and the field of architecture.

The scientific framework and the design proposal questions the fundamental notions of aesthetics in architecture, the canny and uncanny moments within the built environment and an attempt to decipher out a person's psyche.



ENDNOTES:

1. Here, the reference is to Eugen Berthold Friedrich Brecht. He was the creator of the 'epic theatre'. In here the estrangement technique comes at work by alienating effect developed by him. The observer of the opera was forced to become a passive performer. The roles of the actor and observer were switched. As in the developed method the suggested estrangement technique manifests into spatial understanding of the urban encounters and the shifting role of the architect. Benjamin, Walter. *Understanding Brecht*. London: 1973. Pp.Xiv, 18
2. Theory of derive as in Situationists(Guy Debord). It is an experimental way of performative exercise to experience and encounter the space. It allows the person to get rid of the silent observer state and invites him/her to act as a protagonist. (see more *Internationale Situationniste #1* (June 1958)). Simon Sadler, *The Situationist City* (The MIT Press, 1998) pp.94.

IMAGES AND FIGURES:

All of the images were developed in 2017-2018 at TU DELFT, by author of the booklet Jokubas Platakis. If not stated otherwise all the images and figures were developed by the author.

Only the images of the construct of the phobia were taken from the internet sources:

For tryphobia: Gordon Matta-Clark, <https://www.timeout.com/newyork/art/gordon-matta-clark-anarchitect>, acquired on 2018

For claustrophobia: Richard Serra, <http://myartguides.com/exhibitions/richard-serra-nj-2-rounds-equal-weight-unequal-measure-rotate/>, acquired on 2018

For photophobia: James Turrell, https://www.architectmagazine.com/design/exhibits-books-etc/james-turrell-retrospectives-at-los-angeles-county-museum-of-art-and-guggenheim-museum-new-york_o, acquired on 2018