Research and Mapping

Spaces in play

INTRODUCTION

Moving beyond the borders of the city centre, Bucharest reveals itself as a city of both urban development and decay. Within this fragmented city lies forgotten, isolated and forbidden spaces that are often appropriated by groups on the edge of our society. In many instances the issue of decay is portrayed as a negative quality that should be shielding from sight. However this 'dystopic' quality that is found in many spaces of abandonment offer a rich grounds for observation. They become a hub of radical activity as temporal visitors seek out spaces with no rules and no order so that they can begin to engage with, play in and transgress these spaces. This project seeks to learn from these spaces of abandonment and re-introduce these qualities into the fabric of Bucharest.

In the wider architectural context, the issues of 'forgotten' spaces can offer an alternative perspective on 'everyday' spaces. Gil Doron, in *The Dead Zone and the Architecture of Transgression* highlights the ways in which abandoned spaces have been occupied and transgressed by different inhabitants, later arguing the spaces themselves become transgressive. Whilst discussing the notions of play and transgression, what becomes evident is the reciprocal relationship between space and use. For Doron, architectural 'dead zones' refuse to be defined geographically and temporally. This raises broader architectural questions as to what events could occur in these spaces that are temporarily used. By closely examining these zones of abandonment, on the edge of our society, they begin to reveal spaces that are continually transformed and altered in use. How can this interplay between space and use also begin to change everyday spaces? This project discusses spaces *in* play on a broader level in order to understand how they operate as a zone of changeability that offer infinite possibilities of use.

REENA
ARDESHANA

SPACES IN PLAY

1.

ABSTRACT

The rules of our cities and societies organise the way in which we understand and experience space. Urban plans, juridical structures and societal laws inform our behaviour, establishing the rules of conformity. Within the mass-produced uniformity of the city we have forgotten our individual perception of space and our playful, childish imagination of our surroundings. The notion of play re-engages with our primitive innocence and awareness of space. Through play we encounter and uncover non-physical borders and limits within our cities and societies. What we do when confronted with these borders positions the nature of the act between transgressive and non-transgressive. It is by going beyond these borders and breaking through the limits that we impact on our spatial environment. Whether this change is positive or negative, it alters our perception of the space, its use, programme, and how it is occupied. Transgression in architecture opens up the door to multiple readings of the city; the unconventional, the forgotten, the profane and begins to challenge the accepted conventions of society.

INTRODUCTION

Our modern understanding of play was established by the Dutch historian, Johan Huizinga in his book, *Homo Ludens* (1938).[1] The book discusses play in relation to culture and society. Huizinga advocates play as a primary and necessary condition of culture in five keys points:

It is free, it is in fact freedom   Play is not "ordinary" or "real" life
Play is distinct from "ordinary" life…
    both as to locality and duration
It creates order, is order
    It is an activity connected with no material interest, and no profit can be gained by it.[1]

Play is a free and meaningful activity that is carried out for its own sake, with no interest in production or profit. It is separate from practical life both spatially and temporally, but maintains its own self-contained systems of rules. Subsequent scholars, in particular the French sociologist Roger Caillois in *Man, Play and Games*, developed on Huizinga's work in emphasising the central role of play in human culture.[2] Whilst Huizinga focused on the competitive nature of play and gaming, Caillois looked at the spectrum of play from the structured to the

un-structured, acknowledging spontaneity and playfulness. The theories of both Huizinga and Caillois later went on to influence the modern avant-garde organisation of the Situationist International (SI). Key figures of this movement include the writer and theorist Guy Debord, and artist Constant Nieuwenhuys.[3]

This essay looks at the notion of play elaborating on from Huizinga's five points on play and introduces a sixth point, in which play can be seen as an act of transgression. Play will be discussed through Debord's *Theory of the Dérive* and Constant's *New Babylon* as two models that stimulate encounters and establish new situations, but also challenge societal conventions. These models begin to question how play can be seen as transgressive and how transgressive behaviour can alter our understanding of space. The essay will also dwell on research and concepts that have been investigated in the MSc 3 Public building studio at TU Delft, which considers the city of Bucharest as a site of exploration. Themes developed in the studio focus on observations of a disused chemical plant on the periphery of the city. Whilst the site would be considered by many architects as abandoned and un-used, Gil Doron in *The Dead Zone and the Architecture of Transgression* highlights the ways in which these spaces have been occupied and transgressed by different inhabitants, later arguing how the spaces themselves become transgressive.

SIN(CERITY) IN PLAY

A main concern of the Situationist International was society's tendency towards increased production and commodities. In place of money, wage labour and ownership, the SI proposed a communistic society where profit was replaced by pleasure, division of labour with increased leisure, and a reduced antagonism between work and play. For the Situationists, play became a unique form, which was used to undermine the institutions of language and therefore social order and authoritative control. They implemented urban play tactics as a means of engaging with space and forming a critical understanding of their environment.[4]

One example of urban play tactics devised by the Situationists includes the *Theory of the Dérive* in which Guy Debord defines the concept of the dérive as "a technique of rapid passage through varied ambiances" that "involves playful-constructive behaviour and awareness of psychogeographical effects".[5] Like Walter Benjamin's *flâneur*, the dériver responds to invitations and inducements that the city presents.[6] Whilst this way of walking is unplanned and unstructured, it is also spatially misguided in a way as it orients the walker, not by the conventional organisation of a city, but through the playful juxtaposition of elements that compose the city. The walker can experience new relationships and spatial intentionalities that are mapped through psychogeography. Indeterminate boundaries of exclusion, compelling currents of encounter and unconstructed gateways of chance begin to emerge through mapping the psychogeographical terrain.[7]

Playfulness is the primary concept behind the dérive and the exploration of the urban ambiance. In this game of movement and interaction, the observer becomes the player and is removed from ordinary life. The playful nature induces a keen sensitivity and alertness in the player. Whilst the flâneur's journey is somewhat aimless, the dérive suggests a certain order and system of play with scripted rules. The dérive thus emphasises the seriousness of play. The combination of a multiple of players and a system of rules, stimulates a subjective reading of an objective space.[8] The city becomes an inscription of man's navigation of space. A parallel can be drawn to the labyrinth type.[9] In entering the labyrinth, you establish a subjective reading of space. From within it can only be understood by the components that construct your immediate environment. The internal space offers no concept of the overall organisation and system of paths. On reaching the centre, a platform above the labyrinth gives you an objective view of the overall system, but lacks the bodily engagement of being within. Returning to the dérive, this method of walking offers the possibility of being within the space, whilst also removing yourself from the constraints of reality. As a mental game the dérive allows you to move past the physical elements of the landscape and see the totality of the space whilst also experiencing being within.

The engagements and situations that are established between people, city, and play, and the disruption of these relations could be characterised by the urban tactics of détournement. The Situationists occupied found buildings and forcefully adapted and re-purposed the space with a new use that differed from its original intent. This game formed part of a strategy designed to undo the urban hierarchy of the capitalist city and deconstruct the borders between public and private.[10] They played with borders and boundaries of conventional city planning in a spatially ironic way in order to contest contemporary cultural society. By exercising their power over space, through appropriation, they were able to transgress the accepted conceptions of inside and outside, use versus non-use, and re-establish the private territory as borderless public exteriors.

BEAUTY IN CHAOS

The Situationists used play as a means of overturning and transgressing societal conventions. We can also see signs of this transgression in our contemporary society. Often these acts of play are fleeting and leave a barely visible trace on the landscape. Skateboarding and parkour are just two examples of how space is re-negotiated through the physical engagement with objects in the landscape. Whilst the acts themselves do not alter the spatial construct significantly or even leave physical traces behind, the acts could not exist without the engagement with and transgression of the borders and thresholds presented along the urban surface.[11] The transgressive act makes noticeable the individual, and it is through this acknowledgement that the act itself begins to alter and expose space.
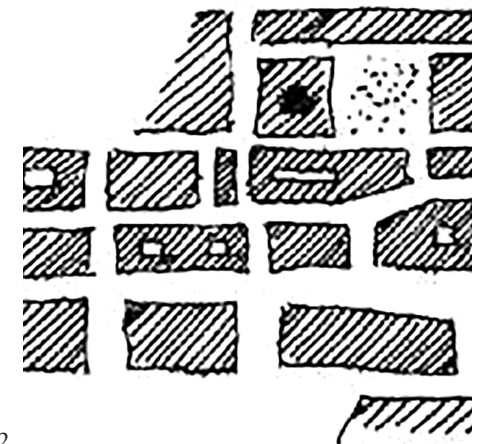
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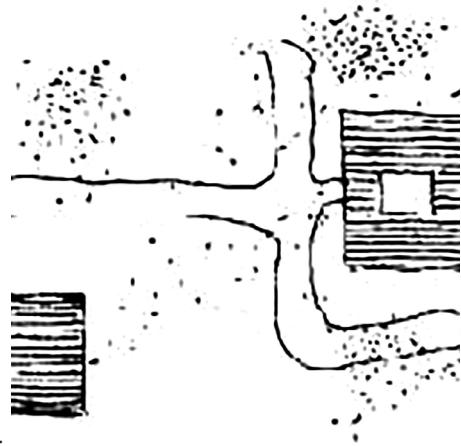
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To transgress is to go beyond, break, infringe or violate the limits of society. These limits can be expressive of behaviour, culture and space. For the philosopher, Michel Foucault transgression is not necessarily destructive or rebellious, but is an act of revealing. In his *Preface to Transgression*, Foucault explains that there is a necessary relation between transgression and the limit, as transgression "carries the limit right to the limit of its being; [and] forces the limit to face the fact of its imminent disappearance."[12] Transgression allows these social limits and boundaries to become visible. In architecture, it is the border or the boundary that become most relevant as it deals with the notion of opposites; inside and outside, public and private. Since the border region is the space where transgression acts, it is through play that these borders are revealed. Whilst transgression is often linked to sin and an act of crime, it can also be considered in a constructive light. For example, handing out free food and clothing begins to reveal the structure of consumerism within our society and acts to subvert these notions. Whilst graffiti is often perceived as detrimental it could also be considered as a free outdoor art gallery, a highly stylised re-decoration of the streets. Transgression seeks to find beauty in disorder and chaos.

As Gil Doron describes in *The Dead Zone and the Architecture of Transgression*, these transgressive acts are most evident in the spaces that we have labelled as "void". These forgotten, isolated and forbidden spaces become appropriated by groups on the edge of our society, who transgress the space by radically altering its use.[13] Doron also expresses that it is not only the occupants that transgress the space, but the space itself becomes transgressive by playing with the notion of location and time.

"The 'Dead Zones' are transgressive not only because they exist on the boundary of the cities' centres. They are also transgressive exactly for the opposite reason, because they transgress any desire to locate them geographically, any confinement, of putting them in (a) place."[14]

For example a residential block maintains the function of living during the mornings and evenings, but become dead zones during the day as their occupants leave. Through the movement and occupation of its inhabitants, the spaces themselves start to play with and alter their intended programme. Unoccupied, these temporally lively spaces become spaces of silence.

The notion of space, time and living conventions also become elements of play within Constant Nieuwenhuys's New Babylon. The utopian model for living rejected the conventional notions of the urban plan, departing from the traditional neighbourhood model (see fig.2) and the functionalist's *ville verte* (fig.3).[15] Instead of submitting to the forced construct of designated parks, Constant sought to control nature, subverting it with new materials and technology. By defining the (then) current principles of living, Constant was able to go beyond the conventional notions of living in order to construct a new set of rules. It was a spatial plan in which collective housing was detached from the ground and suspended from a structure above, freeing up the ground for movement and transport. As Constant wrote,

"the different floors will be divided into neighboring and communication spaces, artificially conditioned, which will offer the possibility of creating an infinite variety of ambiences, facilitating the *dérive* of the inhabitants and their frequent chance encounters".[16]

The control over the climate, light and sounds was a step towards the idealised utilitarian life of the 1960's. Whilst the player of the game is free to change the spatial conditions and ambiance of their environment, they remained trapped within the constraints of Constant's utopian game.

PREPOSITIONS OF RELATION AND SPACE

As a side thought, I feel that it is necessary to highlight the play of words that is often used in architectural discourse and the various interpretations it can lead to. Whilst discussing play, it is important to note the difference between architecture *in* play and architecture *of* play. Literary devices and metaphors provide tools for architects to create distinct new realities that break away from the conventional rules of design. In Constant's New Babylon, the process and evolution of the design epitomised an architecture *in* play. The rules for living were conceptualised in a way that allowed the architecture to evolve, mutate and change the spatial construct. The word itself, *in*, denotes a spatial quality that allows the act of play to consume the architectural design. An architecture *of* play however establishes the relation between the player and the game. As the model remains only visionary, we can only imagine how the occupants used the space and played with the rules of the game.
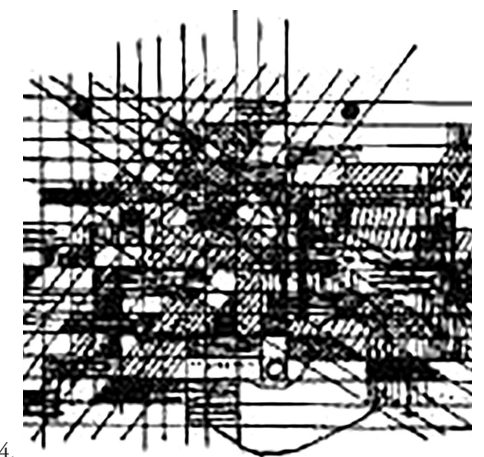
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As mentioned in the introduction I will briefly dwell on the chemical plant in Bucharest. The site was a former manufacturer of plant fertiliser and other chemicals and fell into heavy decline following two major explosions in 1923 and 1979. The once active space is now frozen in a ruinous state of suspension. Across the vast area it is apparent that nature is *in* play and holds a firm grip over the site, meticulously decomposing the factory structures. The result is a stitched terrain of different spaces, open green landscape clashing again tall concrete walled borders. Old factory halls crumbling with knotted greenery scaling the walls. Planes of concrete cracked open with piercing seams of vegetation. The site speaks of a battle between nature and the man-made, decay versus purity (fig. 5). The site also offers a space *of* play. Urban nomads come to temporally occupy, use, alter, subvert and transgress the space. Along the concrete boundary wall, a door is carved out to allow access into the site, overturning the rules of inside and outside, public and private (fig. 6). The symbol of the door and the wall as a metaphor for inclusion and exclusion has been well describe by Neil Leach in his introduction to Rethinking Architecture:

"The door, by breaching the wall, and by opening up to the 'other', can expose the wall for what it is, and reveal the underlying social constructs on which it is founded. The act of breaching is in effect the moment of transgression. The opening of the door reveals the wall as wall, just as, in illuminating the limit, transgression exposes the limit as limit. The door, therefore, serves as the key for understanding the whole question of limit and transgression, of openness and exclusion."[17]

Transgression, therefore, is not necessarily a negative act of suppression but can also entail the positive aspect of inclusion and of opening up to the other.

CONCLUSION

Ultimately the definition of transgression within architecture is difficult to specify as it has multiple and varied readings. Transgression can be an act of subversion against societal conventions, an illuminator of boundaries and border conditions, a means of appropriation, a reading of opposites, an inclusion of the other. There is no specific recipe and no specific result. As particular methods become over used, such as the urban play tactics developed by the Situationists, they become cliché and lose their power.

Transgressive architecture and play must therefore develop its own language that deals with specific conditions of each site, boundary and limit. Not only is space transgressed or played by the architect and its users, but the space itself plays and transgresses, establishing spaces *of* play and spaces *in* play. What becomes evident is the reciprocal relationship between space and use. As described by Doron earlier in this essay, architectural "dead zones" refuse to be defined geographically and temporally. This raises broader architectural questions as to what events could occur in these spaces that are temporarily used. It is therefore necessary to closely examine these spaces of abandonment, that are on the edge of our society to understand how these spaces continually transform and alter use. How can this interplay between space and use also begin to change everyday spaces? Spaces *of* play can therefore be considered as "unchanging", in which acts are carried out according to a specific time and location, where the space is structured around specific rules and order. Spaces *in* play therefore operate within a zone of changeability, offering infinite possibilities of use. They respond to the movement of time in order to provide a space for different users which require differing functions. Could we then as architects design spaces that shift with time, respond to use and adapt to users. A space that is *in* play with the notion of abandonment.

6.

ENDNOTES

1　J. Huizinga, *Homo Ludens: A Study of the Play-element in Culture* (London: Routledge & Kegan Paul Ltd, 1980), pp. 8-13.

2　R. Caillois, *Man, Play and Games* (Urbana: University of Illinois Press, 2001).

3　L. Andreotti, 'Architecture and Play', in: T. McDonough (ed.), *Guy Debord and the Situationist International* (Cambridge MA: The MIT Press, 2002), p. 215.

4　Ibid., p. 213.

5　G. Debord, 'Theory of the Dérive' in: L. Andreotti, X. Costa and P. Hammond (eds.), *Theory of the Dérive and Other Situationist Writings on the City* (Barcelona: ACTAR, 1996), p. 22.

6　source online: online at https://en.oxforddictionaries.com/definition/flaneur　[accessed on: 17-12-2016] The flâneur is a man of leisure that observes society through strolling or meandering. See the Oxford English Dictionary Online, s.v. 'flâneur'.

7　C. Jenks, *Transgression* (London: Routledge, 2003), p. 148.

8　Debord suggests the dérive should be carried out with three or four people. Any more could lead to a collapse of organisation and fragmentation into multiple micro derives. Fewer than three members could lead to a narrow reading of the environments, as a thorough understanding of the environment could only be achieved through intense discussions.

9　The model of the labyrinth is being investigated within the Public Building studio as a means of looking at a space through the simple elements of walls and route. The labyrinth and its component platform balance the internal experience with the external overall view.

10　S. Plant, 'A single choice: suicide or revolution' in: S. Plant (ed.), *The most radical gesture the Situationist International in a postmodern age* (London: Routledge, 1992), p. 89.

11　G. Doron, 'P.S. The Eye of God is in the Deetail' in: M. Schoonderbeek (ed.), *Border Conditions.* (Amsterdam: Architectura & Natura, 2010), p. 175.

12　M. Foucault, 'A Preface to Transgression' in: *Language, Counter-Memory, Practice: Selected Essays and Interviews* (Oxford: Basil Blackwell, 1977), p. 33-35.

13　Doron describes various groups that use and occupy void spaces such as the homeless, who reconstruct shelters within the urban landscape, physically changing the space, and street vendors that temporally take over the public street in order to sell goods and maintain a flow in consumerism. Other groups mentioned by Doron include squatters, prostitutes, gays, sado-masochists, drug users and boat dwellers.

14　G. M. Doron, 'The Dead Zone and the Architecture of Transgression', in: *City*. 4, no. 2 (2000), p. 256.

15　In the traditional town, streets are logically ordered to facilitate movement and accommodate the masses of built structures and housing, leaving little room for social space. The reversal of this arrangement, ville verte or green town, is a regimented organisation of isolated sky scrapers within a park-like landscape, where corridors seek to limit social encounters.

16　C. Nieuwenhuys, 'Another City for Another Life' in: B. Tempel and L. Stamps (eds.), *Constant: New Babylon. To Us, Liberty* (Ostfildern, Germany: Hatje Cantz Verlag, 2016), pp. 206-209.

17　N. Leach, *Rethinking Architecture: A Reader in Cultural Theory* (New York: Routledge, 1997), p. 19.

Images, figures and tables

1　Ph. Feldbacher, *Chimopar Industrial Site*, photograph, 2016.

2　C. Nieuwenhuys, *Neighborhood in a Traditional Town*, ink on paper, 1959.

3　C. Nieuwenhuys, *Green City*, ink on paper, 1959.

4　C. Nieuwenhuys, *Principle of a covered city*, ink on paper, 1959.

5　*Within the wall of chemical factory, Bucharest*, photograph, 2016.

6　*Door in wall, chemical factory, Bucharest*, photograph, 2016.

1.

2.

MAPPING
Site of Research

The site of research is located on the southeast periphery of Bucharest and was chosen for its distant locality from the city centre and its abandoned appearance from satellite photographs. The image of a desolate landscape was met by reality, but also revealed traces of a rich and active hub for different users. The industrial zone covers several hectares and borders the Dâmbovița River to the south and Bulevardul Theodor Pallady to the north. Chimopar Industries was established in 1896 and was the main producer of plant fertilizer, gunpowder and other chemical products, supplying the rest of Romania. The site fell into heavy decline following two major explosions in 1923 and 1979. The once active space is now frozen in a ruinous state of suspension.

Through walking and observing the site five distinct gazes towards the space began to emerge. These are the gazes of: the detective (1), re-adjustment (2), the labyrinth (3), the ruin (4) and the child (5). Each gaze offers a different understanding of the space and are discussed on the following pages through representational mappings.

The purpose of these mappings are to discover hidden relations, document movement, expose conflicts and express play. The mappings aim to provide an investigation of the site through drawing and design that run in parallel with the theoretical framework developed in the seminar paper.

THE DETECTIVES GAZE

"It is the invitation to enter the inhabited space with our body in order to seek out the traces left by new lifestyles; to see more by seeing small".[1]

In Eclectic Atlases, Stefano Boeri argues that by looking closely at a given urban environment, it is possible to draw conclusions of larger scale social behaviours. The role of the detective is to collect data, organise the information, draw relations and propose suspects.

Following these steps the photographs collected from the site were organised into the four categories of; the act, the object, the witness and the event. Each photo in the separate categories could then begin to describe sub-labels and also form relations to photographs in other categories.

These descriptions could then go on to inform or create an architectural space. Starting with the interior of a 'box' as a scene, the sides of the box representing the witness and the plan indicating an act. The tracing of four different movements through the space is represented through a series of notations, similar to Labanotation. This is a notation system that records and analyses human movement. The recording of four movements; linear, circular, between walls and on top of walls, show a subtle variation that respond to the space of the act and the elements of interaction.
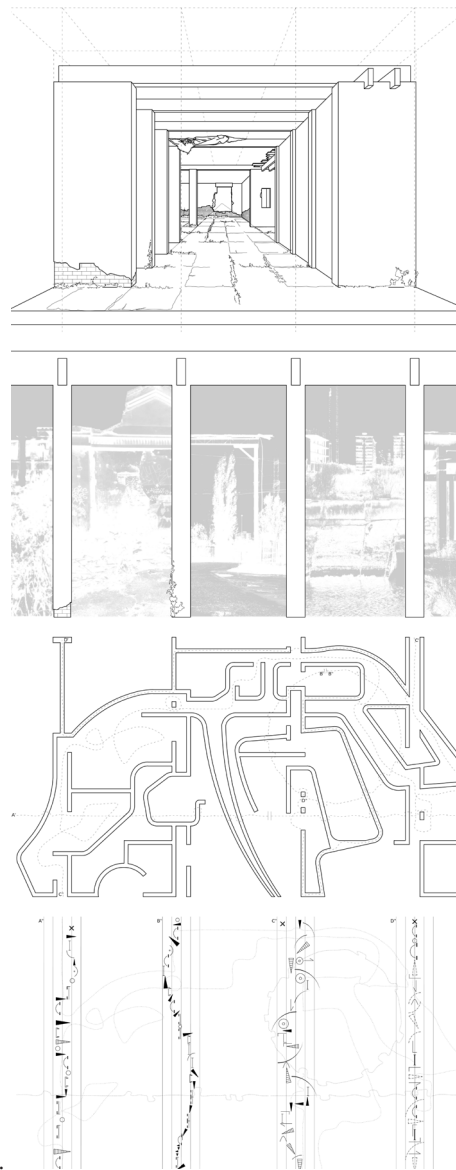
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GAZE OF RE-ADJUSTMENT

The concepts of the dérive as defined by Guy Debord helped to consolidate the experiences that were encountered from visiting the site and also informed the mapping technique for the gaze of re-adjustment.

We (Silvi Creosteanu, Philipp Feldbacher and myself) walked the site during a four hour time period. We walked along the periphery of the space back and forth, each time getting closer to the centre. During the walk we were guided by certain influences (such as the boy, Madalin and the dog, Mia). Before setting out on the walk we established certain rules such as avoiding obstructions that would lead to our immediate removal from the site. The aim was therefore to stay as long as we could without getting detected. We avoided situations such as interactions with police, security guards and other site workers. Features in the landscape such as the river, informal settlement and monumental ruins became inducements that we were drawn towards.

A mapping developed that indicated a constructed geographical landscape of influences, obstructions, movements and atmospheric qualities (fig. 4). What became apparent through the mapping and re-ordering of instances that occurred was the feeling of tension and the almost surreal quality of the walked experience. A field of tension emerged that highlighted these moments of suspense and heightened awareness of space.

THE LABYRINTH'S GAZE

The model of the labyrinth and the maze offered a projected reality of the site before visiting Bucharest. It allowed me to gain spatial understanding from above, similar to standing on the platform of the labyrinth. It gave an objective view of the overall system but lacked the bodily engagement of being within. Following the site visit and collection of data, the rich qualities of the space could be incorporated into the drawing.

The mapping therefore starts to layer different understandings of the space, but using the same notion of walls that appear in the labyrinth (fig. 5). The first layer traces boundaries of space drawn in black ink. The second builds on the first, re-tracing boundaries but also introducing elements within the space such as the ruins. The third layer, drawn in white, enhances this conflict between within and without. The final layer replaces the pen with the knife to introduce cuts within the landscape and tracing of seams within the sites fabric.

The process of layering the four techniques of drawing adds a certain depth to the space and allows for multiple readings and mis-readings of the space.
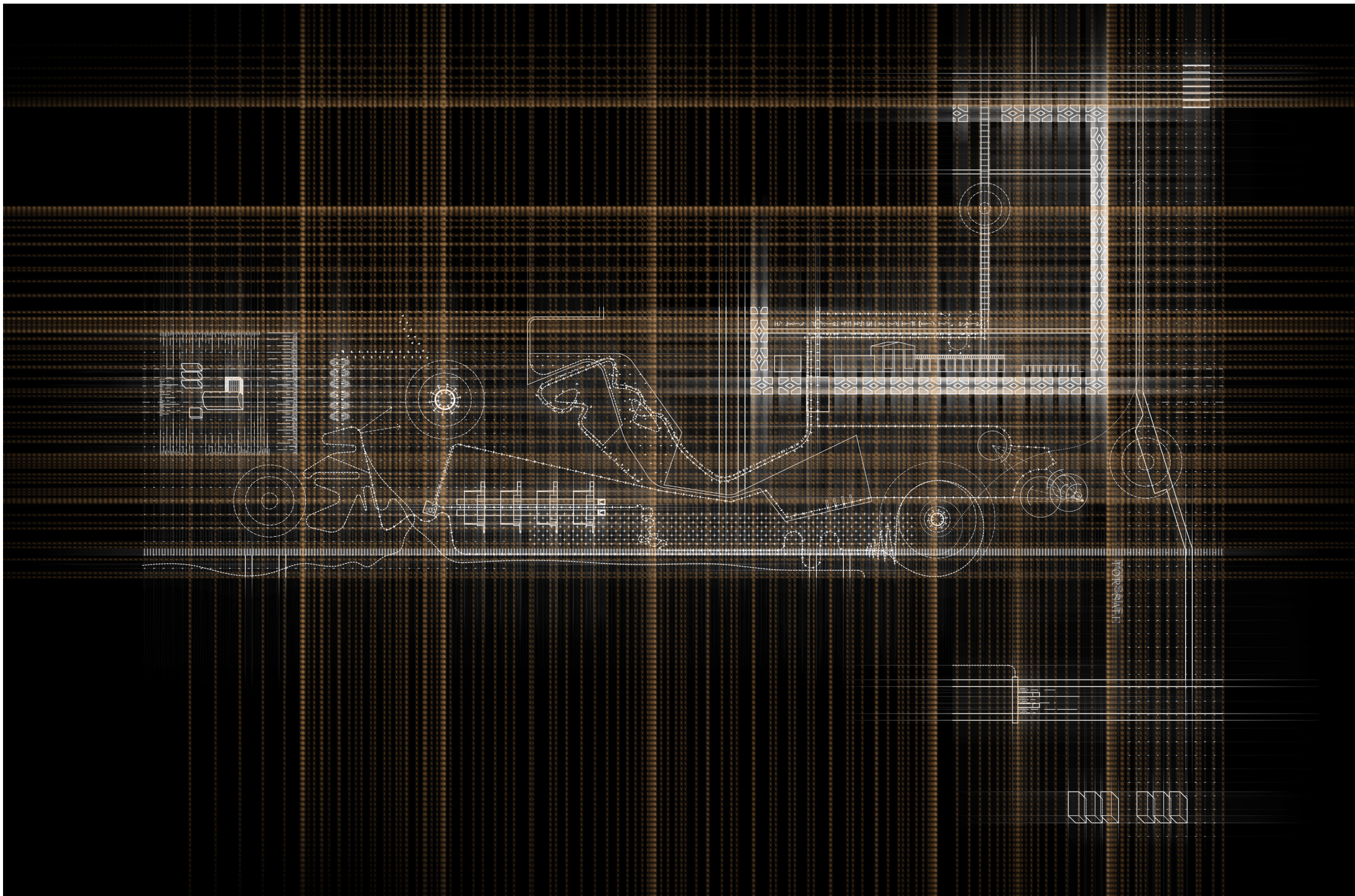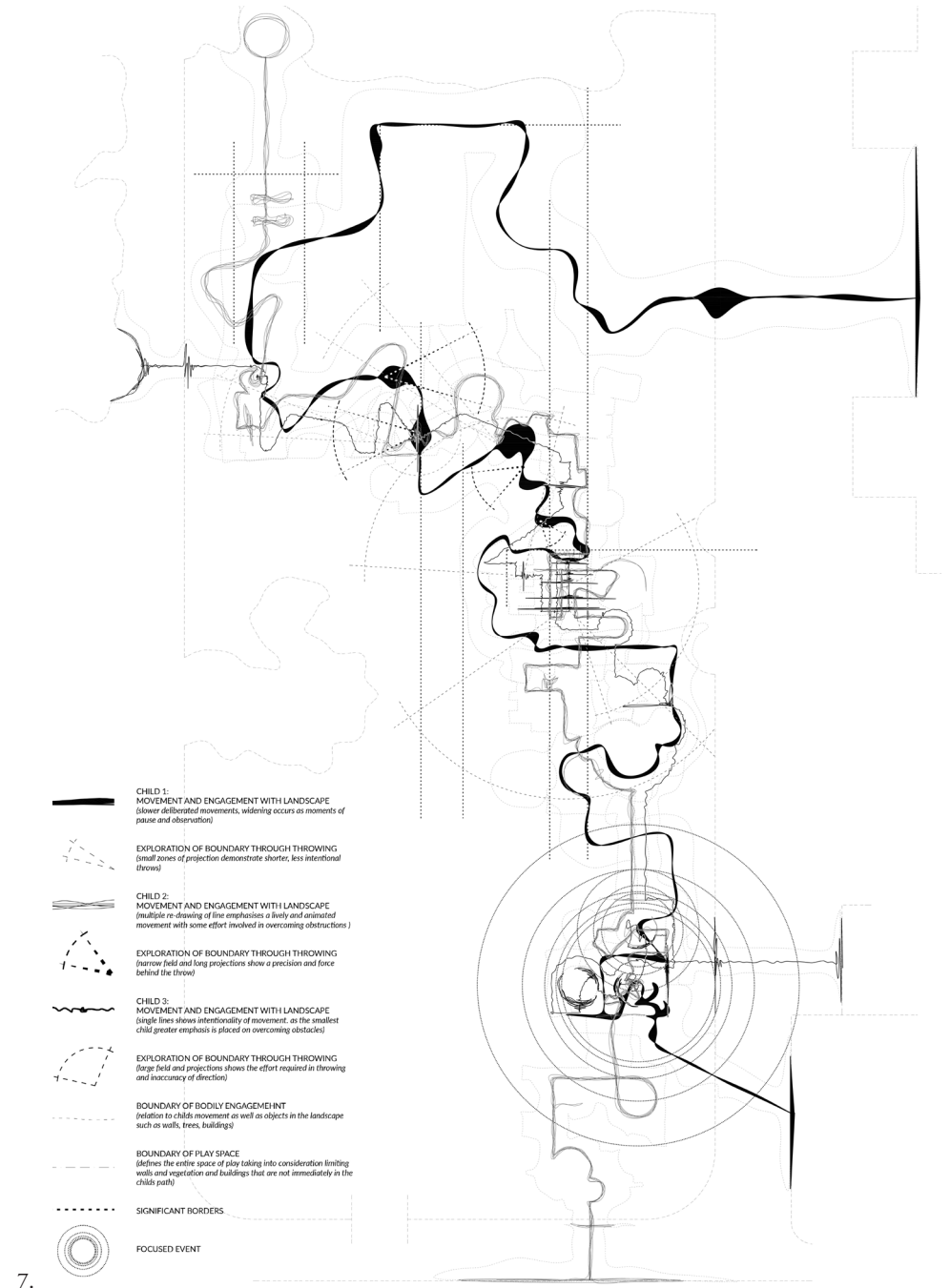
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THE RUIN'S GAZE

On entering the site, Chimopar appears as a collection of built forms in ruin. The old factory buildings are in various stages of decay and show an almost deliberate removal of architectural elements such as the roof, window, doors, lintels, in a manner that is carefully composed. The ruin captures the suspension of time between life and death in a single object. The industrial landscape also has a strong relation to nature and its power in reclaiming space. The balance of order versus disorder, nature and man, built and un-built are themes that have been developed in the ruin's gaze.

The mapping takes the part of the site in which the both ruin and nature are most expressive (fig. 6). The space is gridded according to six stages of decay, with the seventh ordering nature as a pure element. By layering a drawn sketch of the site over the mechanical and precise gridding of the site, the conflict between the man made and nature becomes strikingly apparent. The method of the mapping also focuses around an ordered system in comparison to a less or un-ordered system.

THE CHILD'S GAZE

Play. A game constructed in a fabricated world. A new space, new rules and new meaning.

I watched as three children played on the site. Each of different age and height. Of different personalities. They made a game of throwing objects. Each throw uncovered a new boundary. As they moved across the landscape they engaged differently with the space and elements in the landscape such as walls, platforms buildings and trees. Each child offering a different interpretation of the space and expression of movement, slow, animated, exaggerated. The mapping documents their movements and begins to re-describe their environment through their actions within the space.


CHILD 1:
MOVEMENT AND ENGAGEMENT WITH LANDSCAPE
(slower deliberated movements, widening occurs as moments of pause and observation)

EXPLORATION OF BOUNDARY THROUGH THROWING
(small zones of projection demonstrate shorter, less intentional throws)

CHILD 2:
MOVEMENT AND ENGAGEMENT WITH LANDSCAPE
(multiple re-drawing of line emphasises a lively and animated movement with some effort involved in overcoming obstructions)

EXPLORATION OF BOUNDARY THROUGH THROWING
(narrow field and long projections show a precision and force behind the throw)

CHILD 3:
MOVEMENT AND ENGAGEMENT WITH LANDSCAPE
(single lines shows intentionality of movement, as the smallest child greater emphasis is placed on overcoming obstacles)

EXPLORATION OF BOUNDARY THROUGH THROWING
(large field and projections shows the effort required in throwing and inaccuracy of direction)

BOUNDARY OF BODILY ENGAGEMEHNT
(relation to childs movement as well as objects in the landscape such as walls, trees, buildings)

BOUNDARY OF PLAY SPACE
(defines the entire space of play taking into consideration limiting walls and vegetation and buildings that are not immediately in the childs path)

SIGNIFICANT BORDERS

FOCUSED EVENT

7.

MODI OPERANDI

TRANSLATING MAPPING

Through mapping the five gazes, each process revealed new spatial insights. The detectives gaze showed that within the same space, four different movements can create four subtle spatial variations. The gaze of re-adjustment highlights moments of tension that increase our awareness of space. The labyrinth's gaze takes the process of layering to provide multiple readings and mis-readings of space. The ruin's gaze is an expression of opposites, order, dis-order, man, nature, built, un-built. And finally the child's gaze shows how the navigation through space can begin to re-inscribe elements of the landscape itself.

Early on in the research phase, I developed a model for the labyrinth's gaze, seen below. The model played with built forms above and below the plane of the landscape, with routes inscribed into the plane. The model could therefore be read from both top and bottom as well as the sides. Taking this early attempt of modelling, similar principles will be used to translate the mappings and methods of reading spaces into 2.5D models. The first attempt of this has been to re-visit the labyrinth's gaze model using the process of layering.
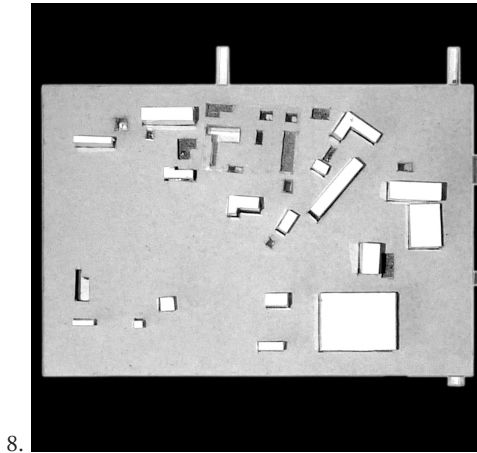

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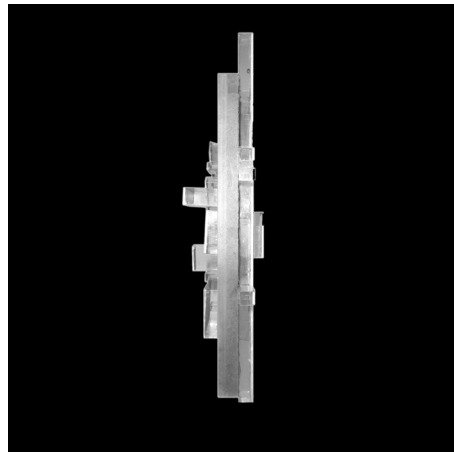
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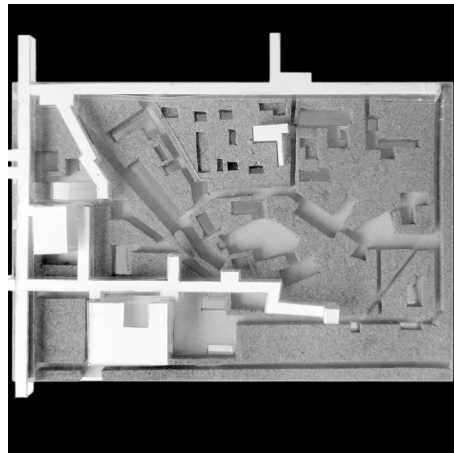
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2.5D MODEL LAYERING

Taking the mapping of the labyrinth's gaze, the process of layering has been applied to a model. Techniques such as cutting, inscribing, layering, superimposing, scoring and lifting have each added a new trace to the model.
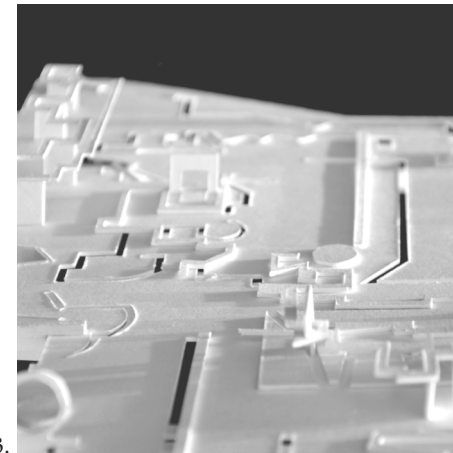
Casting light over the model helps to flatten the model as a purely formal object that still maintains the depth of the model's layers. Casting several lights creates the effect of blurring a repetition that again adds depth to the image.
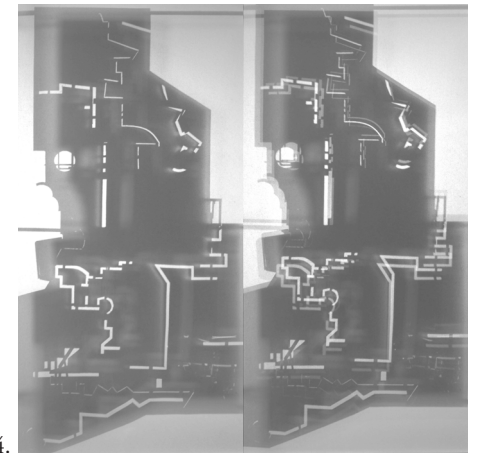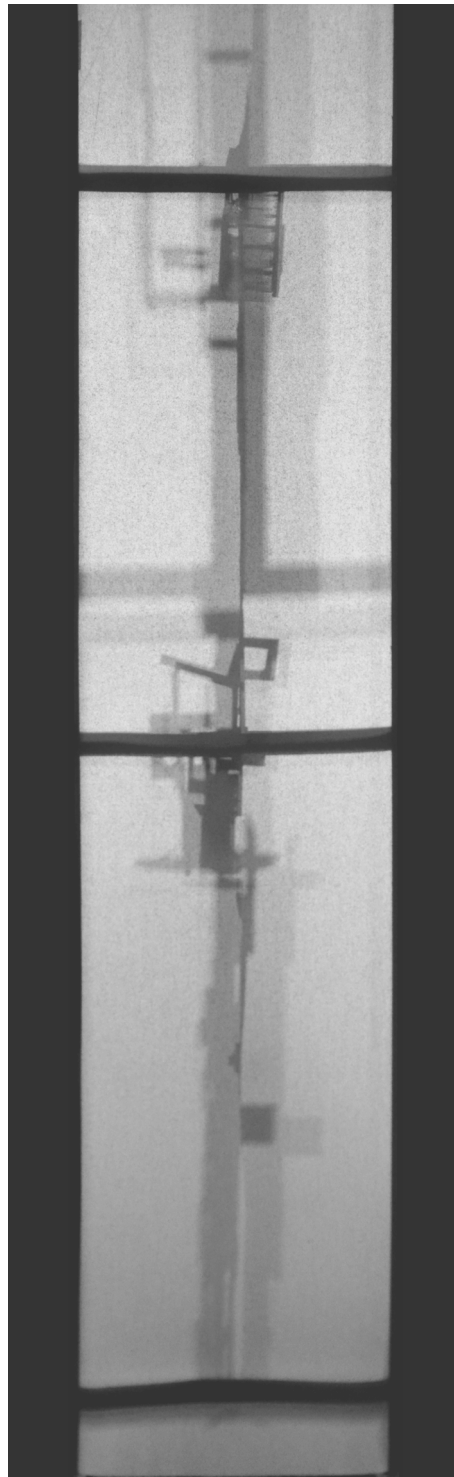

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13.

14.
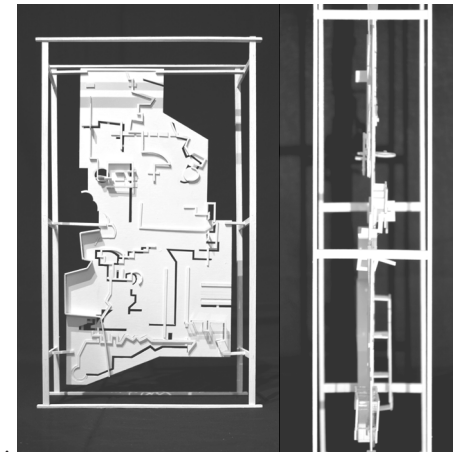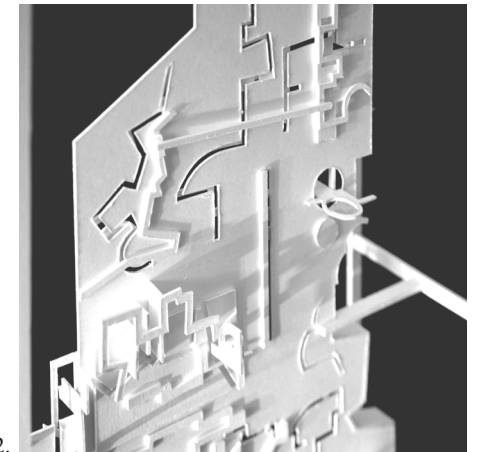
CONCLUSIVE STATEMENT

The project has thus far been an investigation into spaces of abandonment. The chemical plant at Chimopar has provided a rich platform for observation. As a space that is in play it allows its users to temporally claim the space, radically alter its use and leave traces of transgressive acts. The mapping has aimed to highlight these qualities of abandoned spaces and the modelling process has sought to translate these qualities into spatial terms. The themes of play, transgression and abandonment will be carried through to the design project and re-introduced into everyday spaces. The project will therefore seek to define the quality of abandonment in everyday spaces and magnify the changeable relation between space, use and user.

15.

ENDNOTES

1   S. Boeri, 'Eclectic Atlases', in: *Daidalos*, no. 69/70, (1998/99), pp. 102-113.

Images, figures and tables

1   Ph. Feldbacher, *Inside the walls of the Chemical Plant, Bucharest*, map, 2016.
2   *Chimpar, Bucharest,* map, 2016.
3   *The Detectives Gaze*, drawing, 2017.
4   *Gaze of Re-adjustment*, drawing, 2017.
5   *The Labyrinths Gaze*, drawing, 2017.
6   *The Ruins Gaze*, drawing, 2017.
7   *The Childs Gaze*, drawing, 2017.
8   *2.5D model of site, underside*, photograph, 2016.
9   *2.5D model of site, side*, photograph, 2016.
10 *2.5D model of site, top*, photograph, 2016.
11 *2.5D labyrinth model, top and side,* photograph, 2017.
12 *2.5D labyrinth model, detail,* photograph, 2017.
13 *2.5D labyrinth model, detail,* photograph, 2017.
14 *Shadow cast from 2.5D labyrinth model, top,* photograph, 2017.
15 *Shadow cast from 2.5D labyrinth model, side,* photograph, 2017.

If not stated otherwise, the figures and illustrations are the author's own work.