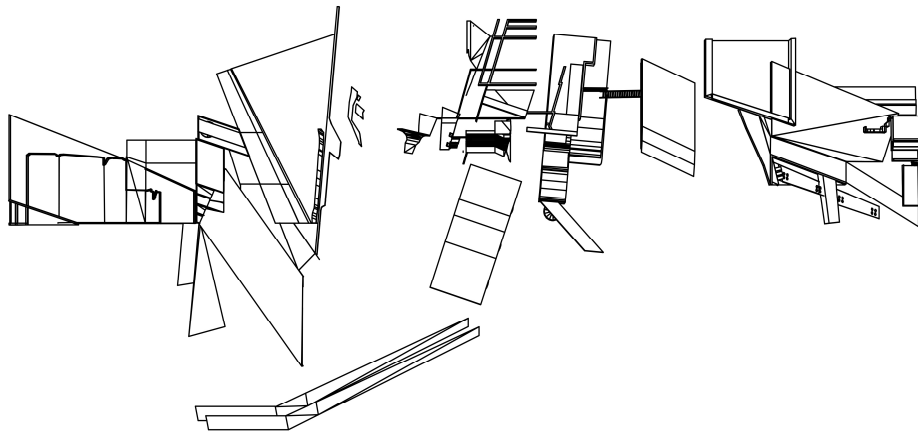


Reflection

The graduation project focuses on fusing the research phase and a design phase into an outcome of an architectural manifestation. The selected graduation research 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 triggers in the urban space are heavily subjective and rooted within their nature. Rather than understanding the modern 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 and spatial phenomenon emerging within the city. The research phase directly links the project to an architectural design proposal. Firstly, the research products (mappings, models, analytical drawings) developed through the phase were spatial explorations. These attempts resulted to be guidelines for the graduation project. Not only had they informed the project's programme but also they helped to formulate the design's conceptual and intuitive approach. The duality and phenomenology which was embedded in the research became a major factor in formulating the program and thematic framework. The bottom-up research led the project to be more internalized with its context. On the other hand, the design opens a question to the research reflecting and resonating with the overall setup of graduation project in a dialectical way.

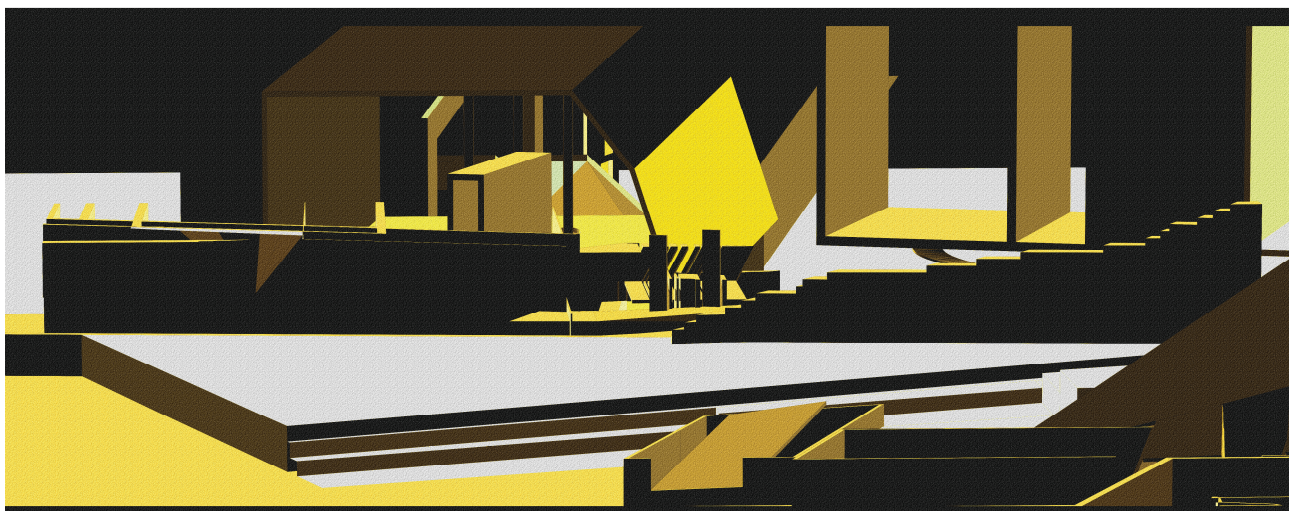
The project puts a focus on a dual (multiple) understandings (readings) of the spatial emergencies. The design and research is also an exploration and a dispute of the itinerary potentialities of the urban conditions. The line between one becoming another gets into a blurred zone, unclearness. Therefore,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



The position of the project in terms of a contemporary architectural discourse is seen as a bottom-up approach focusing more on inventive and intuitive side of architecture and theory. The framework of the project combines the notion of *derive* and *modi operandi* workshop outcome 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.

The architecture therefore is understood as an active agent in terms of releasing the itinerary embedded in the factors. Those are heavily dependent of our perception of the spatial motive: light(dark, sunlight and its artificialness), height(spans, verticals, stability), enclosing(rooms, interstice, open spaces) and openings(holes, cuts). As in the research process the anomalies and irrationalities brought by these factors are manifested in programmatic and conceptual sense. Hence, these abnormalities result in specific phobias when exposed to an extreme amount of one 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 understanding.

Pertaining 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 analyse it is to see *what* it is rather than understanding *why*. 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 interlink with the proposal. 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.



On the one hand the design proposal shares the topology and the quality of becoming a hospital, as it serves the function of healing. As in the interdisciplinary understanding of phobia treatment the most common guidance through exposure therapy along with specific counselling [also flooding, participant modelling, schema-therapy, medication]. However, the training ground manifests and the person can only be healed in the sense that he is able to confront and overcome the emerging triggers. Spatial factors become nearly as a training ground in terms of abundance exploration of phobia's nature. Therefore the internal organisation of the building is seen more as a training ground, a simulation of reoccurrences. As the phenomenon is a non-linear process the notion of entrance and approachability plays a major role in terms of architectural construct.

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 built environment and an attempt to decipher out a person's psyche.