Reading between the Lines

Studio Border Conditions // Behind the industrial landscape / Ruhr Area
October 2011
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1. Theoretical Approach
2. Area of study
3. Mapping
4. Translation Process
5. Design
In the experience of contemporary cities, urban residents distinguish some locations as labyrinthine or mazelike, familiar and disorienting, mysterious and adventurous.

My research focuses on the spaces of the lines which I will argue are not two dimensional ribbons but actually spatial lines with various dimensions that while intersecting would create a complex labyrinth as a new spatial state in the bordering conditions of the city.

The aim is to investigate and interpret how these marginalized zones, these multi-dimensional spaces of the lines transgress spatial constrains and create various conditions inside contemporary cities.
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Mapping Methodology
(from 3D to 2D)

1. **Photography**
   - To record
   - recording the existing condition

2. **Photomontage**
   - To reconstruct
   - reconstructing distorted reality

3. **Classification**
   - To Exclude
   - categorizing images based on specific themes (lights/shadows, depth/flatness, framing the view, lines’ interfaces)

4. **Drawing**
   - To abstract
   - representing the space by superimposing multiple viewpoints as final mapping of stacked perceived image of the space

5. **Design Proposal**
   - To construct
   - creating a new whole as a collage from final mappings to build up an image of contemporary labyrinthine space
Introducing locations by Photomontage:
Reconstructing distorted reality
“Architecture can be observed both from a distance and internally (close-up); we can become internally ingested by it, become part of its interior. Instead of just being an outside observer or an outside spectator, we can become part of its very interior organism. We become physical-organic participators; we become enclosed.”

John Hejduk
I had to follow the roads although my steps were confused. I let the roads lead me and sometimes I broke the rule! Experiencing to walk against the road, cutting through it, with no destination, just let the mystery created by the spaces of the lines speak to me, surprise me, enclose me and open up their own perspective.

...finally, I ended up at the same spot where I began my journey from!
Story of my walk as the stacked image on top of each other, my walk was no linear neither these spaces of the lines,

...are these real or I made them up?

_i am disoriented._
I see what is happening in this side of the bridge,  
I see what is happening underneath the bridge,  
but  
What is behind the wall?  
Where do these roads end?  
I can’t see...  

...but i see columns, paths, surfaces, and darkness.
Where am i? On top, Underneath, On the sides... Could i be somewhere else?

i am mirrored.
How many roads are coming together in this moment?
Where do they meet?
What do they seek?

...the flux is pushing me, i need to move!
Is it me or the roads are following me? 
..are the roads suspended from the sky?

*i am mistaken.*
The light is entering the space, the shadows are going further than the space, Where is the boundary of the space? Where does the space end?
i am repeated.
Experiencing unexpected conditions by following an abandoned railway track, It couldn’t be less mysterious,

...getting lost in infrastructural landscape.
The traces of the lines leave specific conditions behind, deserted and dusty, Industry is so apparent, but

\textit{i am vague.}
Drawings.
To abstract the reality
a Dark Room inside the neighbourhood.
Tracing.

Searching for specific themes by simplification.
Thematic Drawings.

to exclude

Lights and shadows

Framing the view

Lines' interfaces
In this maze like drawing “anything can happen, nothing needs to happen, nothing is as it seems and the rules keep changing.”

Roger Ebert
interlocking spaces of the Lines.
Tracing the moment from Various standpoints.
Superimposed Perspective Drawing.

Many perspectives and panoptic perspective drawings are superimposed. The drawing shows the search for an idea of directed views from “out” and “in”.
Superimposed Isometric Drawing.

The interiority is characterized by interlocking spaces, Stairs lead to nowhere and edges terminate in white space.
Collage.

an attempt to create a new whole characterized as a contemporary labyrinthine space.
'Labyrinth' is the space of 'wandering and errors, impasses and passes, luminous breakaways and tragic seclusion, the dialectic of open and closed, solitude and communion.'

(Jean-Clarence Lambert)
1. Theoretical Approach
2. Area of Study
3. Mapping
4. Translation from 2D to 3D
5. Design
Area of Study

Mapping

Translation from 2D to 3D

Design

Process Review.
Transcoding from Drawing.

/ a ‘tension’ between the straightforwardness of the elements and something about the whole drawing which is not straightforward. // something mysterious in relationships between the elements. /// errors //// shift
Transcoding from Physical Model.

/ opening the spectrum how a line could be interpreted from 2D to spatial condition. 
// developing the idea of shift in 3D. 
/// variable conditions such as stairs without destination, the wall as transitional zone not an enclosing skin. 
///// scale jump.
Fragmentation.

/ by erasing the base, fragments of a large number of possible orders represent separately.
// figures could be placed and arranged on base so different from one another that it is not easy to find a place of residence of them, to find a common ‘locus’ beneath them all.
/// there is no continuous orders of their identities meaning it lacks of spatial coherence.
///// all the figures become autonomous entities.
Emergence of different themes.

dialectic of solitude and communion

luminous breakaway

tragic seclusion

passes and impasses

impasses

dialectic of open and closed

wandering and error

Shift
Thematic exploration of Architecture.

/ Naming the spaces to make them exist in the real world.

1. The Wall, Space of Passage
2. The Room, Space of Residence
3. The Rout, Space of Wandering
4. The Tower, Space of Seclusion
5. The Tunnel, Space of Blindness
Well, I stand up next to a mountain,
And I chop it down with the edge of my hand.
Then I pick up the pieces and make an island,
Might even make a little sand.

Jimi Hendrix
Space of Wandering.

Sometimes I think that I’m on the right track,
But I keep coming back to the same place,
The same place where I sought it.
‘Space of wandering’ is full of the traces of invisible conversations, light into object, sight into density, thought into passage.
It multiplies possibilities, draws the visitor into zones of confusion, multiple choices and lays obstacles to our apprehending of what is real, with all that this implies in terms of adventurous speculation and uncertainty.
Walkabout I.
Walkabout II.
Shift to another spatial condition.
Materiality and Structure.
concrete/galvanized sheet

steel structure

Plan.

Wall-Section.
Exploded axonometry of the structure.
cross laminated timber

connection system

self tapping screw

foundation connection

- clt panel
- steel base plate
- steel angle bracket
- insulation
- resin finishing (epoxy-based paint) 2cm
- concrete slab c/w welded wire mesh 8cm
- leveling layer of concrete 5cm
- rigid insulation 5cm
- SP2 fill
- compacted soil

10 cm
The Wall, 
Space of Passage.

You are not just looking at it, 
but you are in it.
The wall divides. It separates two sides, inside and outside, here and there. The wall is a border, but my wall, my wall is the space of passage. It’s a threshold between inside and outside, back and front, here and there.
Drawing.

Depth inside flatness.
Technique: hyper controlled pencil chiaroscuro.
Plan.
Facade 1.
Facade 2.
Facade 3.
Facade 4.
Walkabout.
So that, in the end, there was no end..
Section/Perspective.
The moment of transition
Materiality and Structure.
reinforced concrete
The Tower,
Space of Seclusion.

“Hiding places, there are infinite, escape is only one, but possibilities of escape, again, are as many as hiding places.”

Franz Kafka
The tower is a container of several interlocking spaces. Each staircase is leading to one room. It is an enclosed structure and the same time transparent and light. An ordered composition of elements (stairs, walls, floors, etc.) are introduced in a rigid/repetitive structure.
Plan-axonometric.
Sections.
room for one
Double Facade I.
Double Facade II.
Materiality and Structure.
Exploded axonometry of the main structure.

reinforced concrete

first phase

second phase

third phase

first phase

second phase

third phase
“Heterogeneous space in architecture is neither difference produced by form within an overall uniformity (modern space) nor a collage of distinct formal elements (post-modern space). Instead, the proposition of a heterogeneous space would produce and permit differentiation and discontinuity of both quality and organization across multiple conditions within an overall coherency.”

Jeffrey Kipnis
Shift between space of Wandering and space of Blindness.
The Wall & The Tower dialogue.
scale jump.
an order of spaces.
relations & differences.