The relationship between research and design

For this project, it intends to celebrate the power and beauty of imperfections (the boundary) that lies in the neighbourhood in Bucharest.

METHOD
Within this graduation program, the importance lies in the interpretation of spatial aspect of architecture in Bucharest.

The research focus on the exploration of mapping technique. In order to observe these spatial qualities, isometric drawing is applied as mapping technic in most of the analytical drawings. It was used as a approach to decode and detach the context to transpire new spatial condition and will have multi-affect on users.

The design process will be unfolded around the contextual aspects, which are discussed in the research phase. Time-based mapping and the 2.5D image techniques deconstruct the reality, searching for the preconditions that can change the way people look at things even the negative becomes positive, overcoming obstacles and fears. Although the mapping indicate the spatial physical operation and social fact, it also reveal body and psyche.

In order to construct spatial models, assemblage is used in the composition.

RESULT
10 drawings are created during the research phase, including: Sharing, Synaesthesia, Compromise, Narcissism. Each definition reveles the scence in different perspective including, context, spatial reconstruction and time construction.

These drawing translate unalienable identity of the boundary and public enclaves in the neighbourhood. Different mappings theme exceed the notion themselves and through the investigating processes they evolved and started to create spatial quality and generate new meaning out of it. It also record vision visuality, haptic visuality and time visuality which originates from everyday life in the city of Bucharest neighbourhood.

I The relationship between the methodical line of approach of the graduation lab and the method chosen by the student in this framework

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The mapping technique goes through our research phase starting as a sketch diagram and recording different aspect. But these mappings are not illustrations. For instance, the "passage spatialized drawing" is intended to find the quality of light and shadow regarding the idea of transition, transparency and materials indications.(drawing on the right)

It is a process of decoding and recoding. Mapping is an abstraction process which keeps a distance from the original subject and allows images be interpreted as an
autonomous system. Then at a certain point, it contains layered information, and a narrative was created within the drawing. Therefore, Mapping becomes the design tools.

Moreover, the different mode of representation is discussed in the design process. Mapping on two-dimensional drawing is fixed, and photos are stabilised. But space, in reality, is dynamic, variable and teeming. Consequently, the research drawings need to correspond to the spatially they represented and the established relationship between architectural design and drawing method as well.

The analytical drawing will be developed into ideological spatial quality for the following design process. From this considerations, the research investigates the translation of connection, transition, integration, and isolation of people, light, time and space. To construct spatial models, assemblage will be applied in the composition. Furthermore, composition study is needed like cubism and supremacism.

The drawings and each theme of each the drawings are helpful to the design process as a working index tools or models. It responds rather to an almost explicit image of the project. And elaboration understanding of the drawing provides me with a different perspective to understand space quality and projection it on design later.

The design process of the research drawing is rather exciting compared with producing it. (the hand drawing is more subtle and inspiring) The processing of the analysis drawings is significant Illustration operation. So the Photoshop also give credit to the drawing by add another layer of materialisation. The process revealed invisible connection of contextual aspect of architecture within the city which provides a new perspective to unscramble contextual meanings. The way of navigation visualised a layer of more richness for observation.

Also, 3D printing technique is also applied during the spacial discussion.

1. People used to acknowledge architectural drawing as an appendage of architecture design. When drawings are were separated from architectural design and became more intuitive, along with a shifted relationship between architecture as design and architecture as drawing. In my case study for the studio Public Building - Border Condition. The autonomy from the architectural drawing making it an autonomous entity which is a cross-border interaction between spatial design and its nature rooted in the city itself. The crossover reflection on drawing always use the interpretation of the city as resources and construct it into a way of designing architectural quality. There were many architects in the 80’s, Libeskind, Zaha Hadid as such, in the same period, and Tschumi learned from movie scripture to create event and story, starting with chronological narrative to create a series of scenes and found possibility through moving frames. Their drawings are the hypothesis rather than fixed idea which provided the possibility for architecture design later. In my case, drawings are theoretically built up within its own logic from the narrative and, never directly related to program or site. By studying their method to understand the idea which also leads me to a new insight into my process operation. 
The relationship between the project and the wider social context

The process revealed invisible connection of contextual aspect of architecture with in the city. It provides a new perspective to unscramble contextual meanings. The way of navigation visualized a layer of more richness for observation. By challenging the know-how design process, the project seeks to push the boundary of interdisciplinary exchange between art and science and opens up a discussion of a different way of living. The art origin from life and go beyond with it. The artificial boundaries unveil a different understanding their living spaces that they overlook.

In post-industrialism, Bucharest witness a huge changes in polity, economy, interpersonal relationships. The site of the neighbourhood was carefully selected as a physical evidence. It recorded lots of alternation of the importance moments which happened in Bucharest. Thus, these alternation not only happen in urban spatial morphology, but also in microscopic urbanite object.

The design is trying to challenge the social visualities quality within a particular neighbourhood area. How people see, how we are able, allowed, or made to see are connected to the object around them. As Foster claimed in "Vision and Visuality"

"It is important to slip these superimpositions (which was found and translate in the neighbourhood) out of focus, to disturb the given array of visual facts (it may be the only way to see them at all), to deconstruct its physiological substrate and on its psychic imbrication, to socialize this vision, to indicate its part in the production of subjectivity and its own production as a part of inter subjectivity; and, in general, to historicize modern vision, to specify its dominant practices and its critical resistances."

Meanwhile, the neighbourhood is lack of parking facility which leads to 80% of the public space used as parking spaces. In a way, cars are consuming the public area in Bucharest. The project should ease the problem of vehicle storage and entertain the neighbourhood by bringing people together from fragmented and constraint enclaves at the same time.

Reflection

Before P2, the recognition of Bucharest has a strong relationship of boundary, separate, withered, distanced. The non-visible dialogue between me and the drawing is sometimes hard to understand. The outcome of recording the invisible traces,
are the expressive structure, which is trying to raise common sense to the public. It also shows what I always believe, art origin from life and go beyond with it.

Most worthy of mention is, during theme process, the understanding of the drawing (light drawing) is hard to re-fertilised back to the design. 3D print are still money-consuming. The structure turns out to be a reaply stable system and had high aesthetic approach. With the developing of metal 3d printing technique, it will be more efficient and eco-friendly to realized this project.