

ISOLATING FUNDAMENTALS DESIGN ELEMENT: COMPOSITE DRAWING REPRESENTATION THE CASE STUDY OF SERENITY HOUSE

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Abstract

A of piece of design is actually a series of development process where basically the fundamentals element such as line, shape, form, space, texture, value and color is organized and refined using basic design principles. The process is very much a rotating process and each one of produced design in reincarnated through refinement of next developed or more innovated design.

This paper aims to take the level of understanding in design process by reprocess the design by reversing the process till the most fundamental stage where each one of the element of the design is isolated to its basic substance. The fundamentals element is then reorganized by composing it into a new representation form of multifaceted element and projections. The case study of serenity house is chosen as it basically metaphor a 'man' and how this particular case is recomposed in depicting the complexity of a 'man' itself. An architecture is actually a mirror of a 'man' itself and like the 'metaphor'; it is actually a much more than a tangible entity, what fascinated us is the intangible substance than contain within it.

The outcomes of the research is a fascinating one, the composite is actually a symbiosis of cross design specialization, medium and media; and, incomplete and finish from design

point of view. At least it can disturb the intelligence of the viewer and not pausing to the conclusion.

Keywords

Isolating, fundamentals, design element, composite drawing, representation

1. Introduction

Architectural design presentation using 'Composite Drawing' method and technique is still lacking in architectural design education and professional practice (M. S. Uddin, 1999). When presenting or representing architecture, there are several approaches in current use. The most common is to present or represent in the form of drawing. Another is to translate the design or recapture it in the form of a built model, where presented in three-dimensional presentation or representation form. An advanced and increasingly prevalent method nowadays is the virtual experience using computer, where the design can be experienced before the architecture is actually built. The concept of presenting or representing architecture is actually a mean of communicating ideas. Likewise, the concept of drawings or model making is to perceive an architect's or a designer's thought to the audience where the idea is conveyed. In visual design, whether educational or professional practice, a message, is the design and a language, is the graphics are both interrelated and cannot be separated (Rendow Yee, 1997). The combination of design and graphic, or the message and language comprises the drawings, and is the most essential and the most fundamental in communicating design ideas in architecture, also as in any other art and design fields.

The composite drawings produced by the researcher are the outcome of a research project. The Serenity House is chosen as it basically metaphor a 'man' and how this particular case is recomposed in depicting the complexity of a 'man' itself. An architecture is actually a mirror of a 'man' itself and like the 'metaphor'; it is actually a much more than a tangible entity, what fascinated us is the intangible substance than contain within it. An architecture, is an image of the cosmos or a man taken in his cosmic dimension. The body of the man is the architecture where inside rest the 'Spirit of the space', also same as in the cosmos, which is animated by the same spirit. So in that case, architecture is a replica of the cosmos and the locus or the meeting point of the encounter of man and the Divine Word or Logos (Ardalan, 1973).

The researcher explores the use of various architectural design presentation materials, techniques and device possible methodologies that are deemed suitable for the creation of hybrid drawing, in this case based on reverse design process and representation method. The concept is derived from the artist intention to represent the essence of the project, precisely is to reexamine the fundamentals of design and organizing principles.

The idea of executing a research through studio work is essentially the nature of the project itself. Since architecture is three-dimensional in applied design that requires studio and workshop process, the reverse design process and representation method deemed appropriate. The studio process of the project involves collecting, gathering, selecting, synthesizing and disseminating the data into a desired design structure. The data organized and composed in the form of design sketches are finally translated into a physical study model. The workshop process serves to transform the ideas sketch into physical and tangible architectonic form suitable for further

exploration. When all ideas are finalized, the design is represented in the form of hybrid drawings.

2. Composite Drawing Representation

The researcher primary concern is to represent the design ideas in the form of ‘drawing’ or ‘thinking’ by reversing the design process to its most basic design elements and subsequently recompose the conventional method of architectural design into another form of composite drawing. Superimposition and fusion of these design elements and organizing principles of design can create markedly different composition in architectural design presentation and in appreciating architectonic form. For example, the form of elemental study models installation and composite drawing representation is rendered differently as different media, such as glass panels and overlapping juxtaposition of paralline drawing. The variation of the method such as open-masking technique, stencilling, photo emulsion coated glass exposure, image rubbing using thinner, sandblasting method and others are also chosen by the researcher.

The objective of the project research is to stress creativity by exploring new presentation method of hybrid drawing instead of conventional architectural drawings in the form of multi-faceted orthogonal projection of plan, section, and elevation and perspective impression. The hybrid drawing in this research is “expressing the essence of subject or ideas” (Tajuddin, 2003). The main idea of the project is to represent the salient design elements and organizing principles of the proposed Serenity House as the subject, form and content of the design works

The research intends to promote creative challenges and invoke intellectual acquaintance and experience of a formal architectural design process. The challenges and provocation is to reverse the formal design process. The reverse process is to restudy the result or outcome of the proposed architectonic form. The architectonic form is disseminated and anatomizes into design elements and organizing principles, and eventually represented as a physical ‘essence’ of the design in the form of hybrid drawing. Nonetheless, the result may risk serious vague and ambiguity, or may defeat the objectives. The composite drawing widens opportunities to explore and experiment with the presentation, to emphasize, de-emphasize, compose and de-compose specific parts of a design drawing (M.S. Uddin, 1999). The main idea is to represent an architectural drawing in one composite hybrid, instead of conventional way of multi-facet segments of each space.

Art or design is a form of expression and an obligation to a space designer like me. It is part of progression of life whether inclined or declined by the result of the art. Art is everything, tangible or intangible. We are in fact a piece of art creation. Architecture is a mother of all art; it is an art form and spatial entity to house other branches of art whether applied arts or decorative arts (Greer, 1998). Space is the physical, behavioral and psychological molder for the ‘contained’. Designing a space is more than ‘sheltering’ or ‘preserving’ the ‘contained’ but to create a qualitative ‘insight’ of the ‘contained’.

Composite or hybrid drawing in architectural context, resultants from composition or fusion of series of drawings (M. S. Uddin, 1999). The conventional method of drawing like perspective or axonometric / paralline drawing dated back as long as 14th century or during Renaissance (Ocvirk, 1994). Since then, there is not any new technique being created to express or communicate design. Now, digital technology has revolutionized all aspects of life and has made impact on drawing techniques. The conventional way of expressing design in two-dimensional

facet with logically three dimensional in designer's thought have been reverted with the aid of technical progress. Today we experience a space design virtually with all our senses, probably only without the sense of touch way before the design being physically built (Peter, 2002).

The ideas concern artist the most as hybrid drawing technique representation might serve as the platform for sparking new method of representation of architectural design scheme. The as hybrid drawing technique representation also will elevate intelligence by introducing another new architectural scheme and can be viewed and appreciated by disseminating the physical tangible form into the most basic elements. Since architecture is applied arts, many designers see it as a 'gizmo' or 'trade commodity'. The ignorance of seeing an architecture in spiritual aspect tend to lead the design into 'façade-cosmetic' (Preziosi, 1998) instead of a thoughtful, perceptual space. This research serves to re-educate design in reverse process, remind what has long been misled and should not continue to be overlooked.

3. Methodology and Artworks Development

There are two major aspects of composite drawing that can be analyzed and interpreted from the researcher artwork. The first aspect is under understanding of design development process by disseminating elements and organizing principles in the artwork. The design elements mentioned are such as point, line, shape, form and space (Ocvirk, 1994), whilst the organizing principles are axis, balance, rhythm, datum and transformation (Ching, 1996). This is to say that the artist reveals his indulgence and insight towards the formalism of design process sequencing and metaphorism created in the artwork. Needless to elaborate, such level of understanding in architectural design development process involves a comprehensive knowledge of art & design theory and practice, history, design philosophy, criticism, environmental psychology and others. The artist also attempts to explore the possibilities of techniques and mediums. The process of rediscovering and repositioning the element and organizing principles is part of representation, as it is the utmost important 'matter' of the project research (Green, 1990). The reconceptualisation during exploration is to recapture and reframe each essential element that unites as a whole in design scheme. The representation divulges the 'essence' of the process, makes up the physical architectonic form and being paused from each frame to another. The documented study models are the basis of the 'essence'. This 'essence' hybridizes into a composite, new representation of drawings and serves as 'form' of the project. The resultant hybridization and composition is juxtaposition of those dynamic lines that imply spatial relationship, clearly shown by contrasting elemental lines as a subject and clear float glass as background.

The second aspect is through a combination of representation materials and techniques, non-conventional in architectural design education and professional practice. The experimentation using materials and techniques such as photo emulsion coated glass exposure and primer sealer epoxy as line drawing, clear float glass sandblasting, open-masking technique and study models installation among others (Lesko, 1999). It is important to understand both aspects before analyzing and refining our art comprehension and awareness. The artist restudies the design and uses the elements and principles in creating the artwork either as a rediscovery of conventional architectural design conventions or a discovery of new techniques based on techniques and method, now still unfamiliar in architectural design field and yet resulting a stupendous outcome. The artwork project achieves meaningful conception through design representation that relates to post post-modernism ideas, societies, history and criticism itself. Mies van der Rohe said that

architecture is the will of the age conceived in spatial terms (1996). An architect or designer would use appropriate and prevailing means in designing or inventing a space according to the epoch and technology that is available to him. The artist's artwork explains the essence of design and techniques in representing design as means of communicating. The traditional method of architectural conventions of faceted drawings, such like plan, section, elevation and three dimensional orthogonal projection like perspective drawing are all dated back to 15th century. This traditional method are no longer seems to be the ideal way in representing a design since we are now living in digital era.

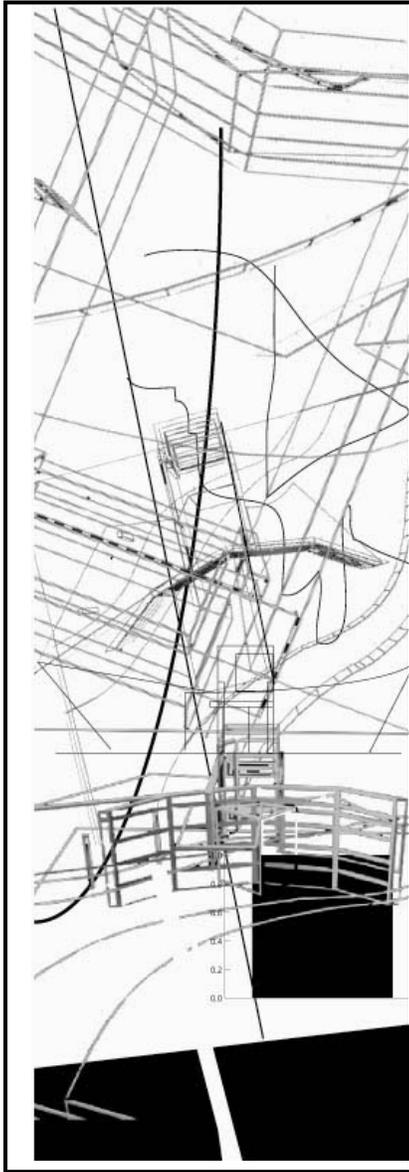


Figure 1: Hybrid drawing – Artwork 1
Design and Drawing by Rostam Yaman

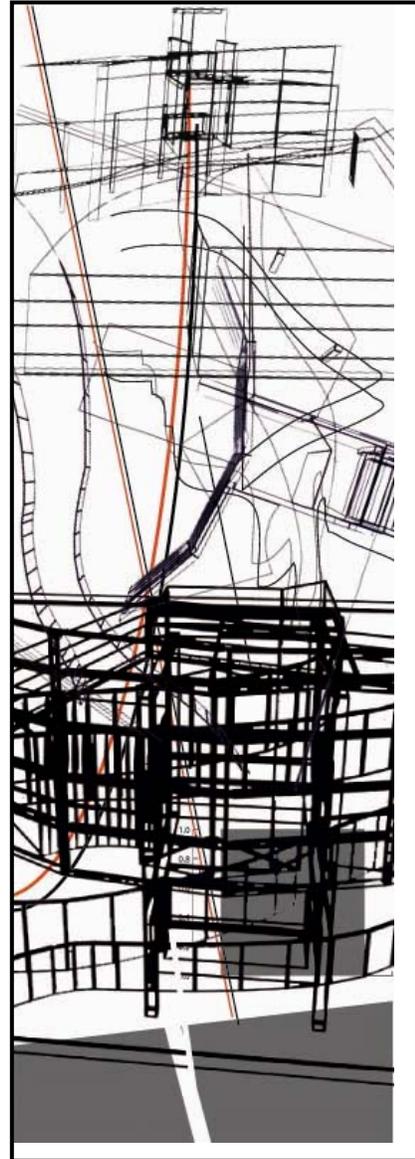


Figure 2: Hybrid drawing – Artwork 2
Design and Drawing by Rostam Yaman

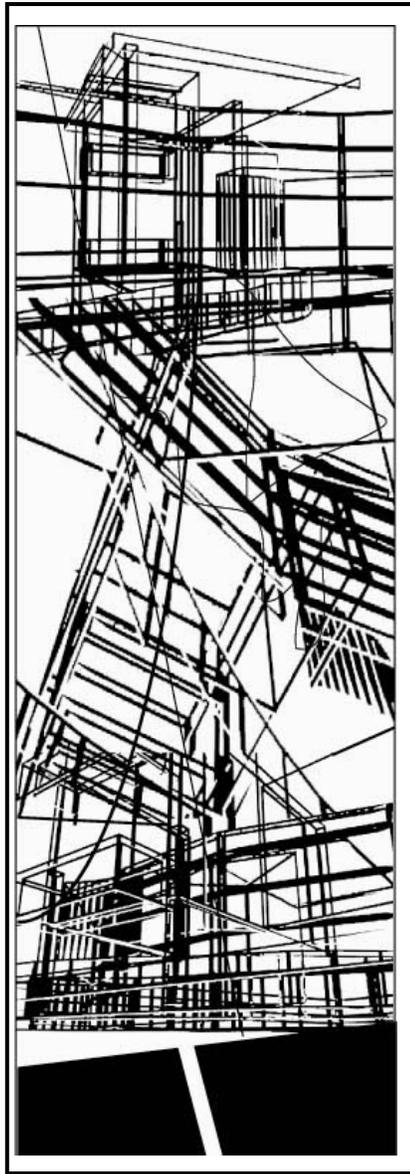


Figure 3: Hybrid drawing – Artwork 3
Design and Drawing by Rostam Yaman

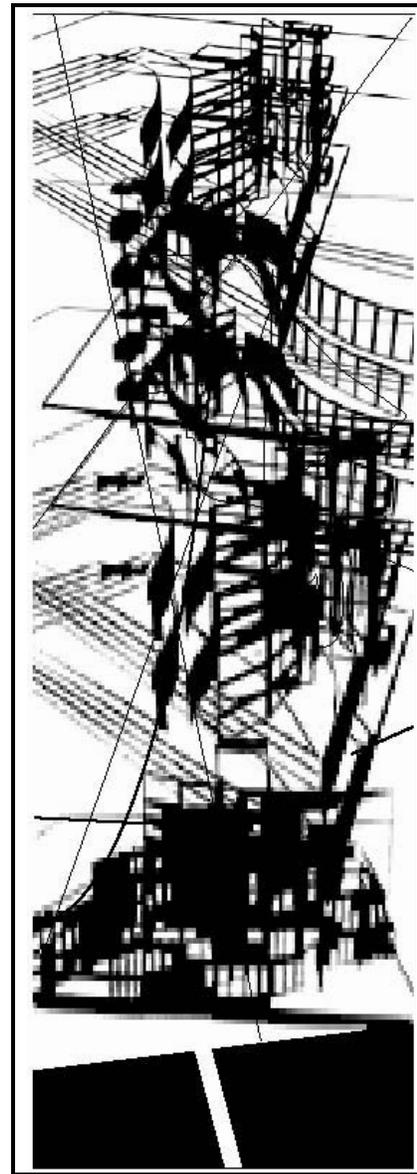


Figure 4: Hybrid drawing – Artwork 4
Design and Drawing by Rostam Yaman

The artwork focuses on the significance of both design process and representation technique. This approach gives the artist an opportunity to restudy the design by reversing the process and possibilities of representation using materials and techniques, exotic to architectural design education and practice. When exploring both process and technique that broadens the design and representation prospective, and architecture should be looked at not merely as an enveloped structure but as an art piece, that bears an ingenious eminence.

The form of the artist's representation of representational artwork used is based on the restudy and representation of an architectural design project. In the artist's artwork, thinking process and technique experimentation based on the essence of the project is prevalent. The art of expressing a space and context are intrinsically a part of design rationale and justification in creating a decent space design when man, architecture and context are unifying a unit (Ardalan, 1973).

In the artworks the physical essence of the architecture is the design elements that being organized together in existing architecture. The spiritual essence within the artwork is intangible in nature that correlates the context and the user. It is hoped that such artwork can be appreciated in a different context as a conceptual architectural drawing that may run a serious ambiguity and defeating the purpose as communicating drawing. The latent message that the new artwork carry is not only to be seen as fine art married with architecture drawing, but also to be seen as an impetus possibilities in seeing architecture with broadened dimension. Beside, and at the same time, the artwork will act as a catalyst in design education as it promoting searching for new leeway in diversifying presentation method. In broadened dimension, it is that architecture is not only a physical structure which locates axially on x, y and z-axis only. Architecture comprises of more than that; it also carries 'time' dimension and spiritual entity. Le Corbusier (1996) stated that a house has to fulfill two purposes. First, a house is a machine to live in; the machine that provides us with efficient help for speed and accuracy in our work. Then, a diligent and helpful machine would satisfy our physical needs: comfort. However, it should also be a place conducive to meditation; a beautiful place, bringing much-needed tranquillity to the mind.

Hence, the exploration of materials and techniques together with the study of relevant design element and principles implemented in the artwork intended to create a new concept in architectural presentations. Therefore, a new cognizance in looking towards architecture according to that relevant to a new culture of a society.

5. Conclusions

The hidden message, which the artists try to explain to the viewer, is to see architecture as other possibility and in other possibility. The hybrid drawing representation recreates possibilities of method in presenting and communication an artwork. It broadens the method and process into possibilities where there is an infinite possibilities in representing a 'Hybrid Drawing' (Tajuddin, 2003). The monotone silver color of the elemental study model intended to converge the elements and organizing principles into a uniform perceptive observation. The plain monotone silver finish model also to emphasize and de-emphasize the subject or figure on large white plain background. The idea is create syllogism or the conclusion of statement, therefore, the intangible 'essence' of the house, the dweller and the context.

The chosen medium of the art pieces representing the 'Hybrid Drawing' is selected to respond towards the physical and spiritual or the tangible and intangible 'essences' of the proposed 'Serenity House'. The form of the artwork can be categorized into four main frameworks. First, the study model shows the elements and organizing principles of design. The studies model, which is 36 numbers of multi sizes, will exemplify the fundamental elements such as point, line, plane, form, space, texture, value and color. The study model also demonstrates architectural organizing principles such as axis, balance, rhythm, hierarchy, datum and transformation (Ching, 1996). The study model is made of boxboard and sprayed finish in aluminum silver, and arranged in a dark gray plain background to complement yet contrast the figure versus the ground. The chosen material and finish is that the board being commonly used in architectural design but the appearance distinguished by coated finish with aluminum silver. The presented model as part of 'Hybrid Drawing' representation clearly shows the process and conclusion of the composite drawing.

Second, the artwork expresses the 'essences' in criteria of siting location, construction and context. The form of artwork will be in architectural model installation. The installed model will address the subject matter of location, gradient, spatial circumference, superstructure, envelope, void & solid and architecture & context. The chosen material or medium of the architectural model installation suggests concrete, wire-mesh, metal, timber frames, chipboard and acrylic sheet.

The basic design process and techniques of hybrid drawings are antithetical to conventional method of communicating design. The idea is to superimpose or fuse two or more drawings into one (M. S. Uddin, 1999). By adding time to the process, the thought progress in communication will be more apparent. The deflated multi-layer, different facets of drawing will be more effectual than stagnant conventional method. The concept is to visualize the wholeness of an idea in whole instead of composing all facets of drawing, synthesize it and visualize in thought. The clean-cut architectural conventions may play an important role in conveying the architect's idea and as a mean of communication in building industry. However, a cut sectional view is actually three dimensional in nature. The hypothesis is that a series of cut sectional view is composed together, and this is the conclusion that the artist seeks and the result is hybrid drawing.

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