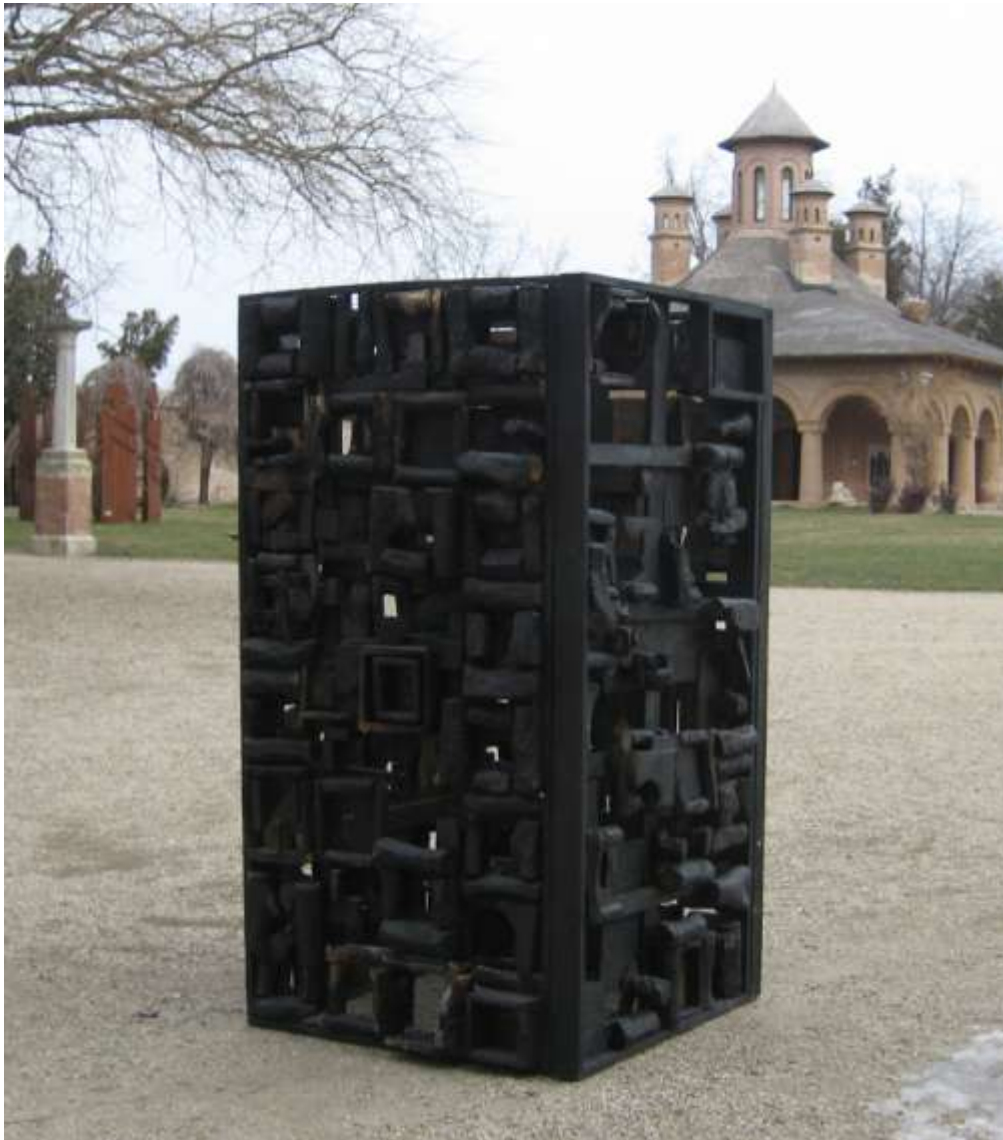


***OrganicFolded*, “architectural re-folded type”**

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Introduction

Based on our previous visual researches and the today's cultural dimension, the project we propose involves the reconstruction of a space with the help of objects/ installations, in a situation of public impact.

The magnitude of this incursion is determined by the conceptual plurality of the object: by both the adequate visual affirmation of an artistic intention by the means of the multiple landmarks, and as the practices and forms of manifestation in all the artistic evolution of the project.

Often perceived in motion, the visibility of an object/installation is solved by the creation of a volumetry which defines itself thus resulting in a completely new structure. The proposed structure is based on the repetition of several different components, which create, by symmetry, a cell-modular pattern that can grow infinitely, varied to its extremes. At the same time, we took into consideration the materials' efficiency, the assembly's logic, the aesthetic beauty, focusing ourselves on the technical superiority and the elegance of details. Consequently, the object becomes a signifying fabric, filled with meaning, turning into an absolute materialization of reality, a reflective processing reality.

The visual effects are determined by a rhetoric of the form and the color, which create links between painting as a bi-dimensionality and the object as a tri-dimensionality deriving from the painting. There is a visual culture, the foundation which has less to do with its philosophy than with its effect on the concrete image and the investigation of the space as a tri-dimensional metaphor – a dependency on the materiality of the structure but extremely concerned with the formal structure, the order and the compositional rigor.

Key words: space, object, three-dimension

The replicated object creates intersections and disparities that permanently dismantle the shapes and reinterprets them in new assemblies and contents. Therefore, folding means de-pointing up the forms regarded as single points of reference, a lines-cross with a certain mimetic spacing, with a predetermined route, by which, in the end, the continuous increase of the material is obtained. Regarded from outside, the object defines passing/crossing, advance spaces and relies on a balance between the material and the assembly's structural-temporal and symbolic solidity. From the architectural point of view the technology used enables the object to be mobile and free in relation to the space that, beyond the triangular / square metaphors by which it is built, renders the ensemble's innovation.

The appearance of the third dimension and the materiality of the works, the play upon space, creates a fair and interesting relationship between form and that which lives beyond the surface of matter, are just few of the subjects of my research on the artistic object. The project is structured as an incursion in the tri-dimensional world, and an attempt to discover the substance of the inner organizing laws of the matter and at the same time an attempt to become aware of emotions.



Space becomes a complex issue; it is regarded as a part of the tri-dimensional work, defining and covering the forms, diminishing or maximizing their effect.

The importance of space in the perception of tri-dimensional volumes is a well known fact and has been subject for the most diverse of games, interpretations and visual illusions.

The painting thusly becomes an exercise for spatial prospecting, a succession of levels which suggest a spatial distance, a tension between surface and space. In this respect, we can only draw a sketch of the context for an analysis of the aesthetic experience and for the phenomenology of the aesthetical object which precedes the perception. In the full meaning of the word, perception is not an exact geometry of the forms, but rather an ensemble of forms organized by sight.

“And yet a philosopher who wishes to explore the scientific thinking in its present complexity can not limit himself to the juxtaposition of the clearly defined ideas and to the addition of new ideas to the newly acquired truths and to the truths which are the base of all knowledge. He is facing a task of complete re-organization and has to relate all knowledge – both the old and the new – to the same system of criteria. He has therefore to take the clearly defined ideas to their former obscured position, and carefully examine the simplification process which made possible the definition of simple ideas, ideas which are so ontologically simple that they can constitute the base of any relation. When the consideration of completelu new relations is necessary, everything must be re-tought.”



The suspension of the ideal level of the painting and the entering into the third dimension are the new possibilities of the ideal character of a work of art; the research shall therefore cover the variety of possibilities opened by going beyond the preconceptions which constituted the foundation for the earlier stages of the European painting, but selecting the most relevant, such as freedom and dynamism, the permeability of borders and the critical re-iteration of traditional styles in the contemporary art.

“To know a particular space we have to be capable of finalizing a complex process of perception – not only in sense of the way in which perception reveals objects as light illuminates them in the dark, but also in the sense of the identification of points and rhythms characteristic to the concrete, investigated space, and of the moments specific to its trajectory”.

Thusly, just Merleau-Ponty was saying: “...space is prior to its presumed parts, which are always articulated from it. Space is not the (real or logical) place in which things are arranged, but the means by which the position of the things becomes possible. Meaning, instead of imagining space as a sort of ether in which all things swim, or to conceive it abstractly as a characteristic common to everything, we have to think it as a universal force of connection”.



From the point of view of the materialization of space or its instrumentation is necessary to understand the difference between categories of objects, on the

one hand by the specific type of concreteness – that of the palpable materials and the objects of concrete space, and by the mental representation of the graphic, painted objects, on the other. Therefore, to create a conceptual whole, an artistic space, is necessary to discuss the most relevant issues for the better understanding of the new expressions of artistic creations. Thusly in painting, sculpture and architecture space and form represent a unity, because none of them can be changed without affecting the other.

Thus, our mainly visual – artistic research approach becomes an interdisciplinary one, opened to the most various structural and formal projections of image.

By the general volumetrical assembly we propose a game between the compressed exhibition spaces, the (formal) volumetrical assembly cut up / framed (metaphorically), the perspective of technology and the occurring time. The entire structure, defined as an architectural object is thought in relation to the overall architecture that does not require strict sizes for the divisions of the space built. Thus, the built form develops freely, filled with various conventional references. The main structure is composed of three main sides which can change depending on one side's folding, thus resulting in games of shadows underlined by the quality of the material (stainless steel sheet). The emphasis falls on the distinct contrast between the shadows given by the sides' angles and the brightly spaces between the sides, on that game between materialities, on the fullness and /or emptiness relationship. In this way, an object in the space becomes a geometric representation, a photograph shot of space and /or a purely mental representation related to the formal relationship between the object and space.

By the present project we propose a concept related to the recreation of context in the sense of enriching the object-pictorial term and organizing the space by the contemporary understanding of space, composition, volumetric elements.

OrganicFolded explores the potential of the material in an open system in order to capture the inner phenomenalisation of the formal object and the free transformation of a rectangle side marking off so freely and fluently an open living space. The object's volumetry was thought in a space limited to 10 square meters. The metal skeleton is formed by folding, made entirely of stainless steel, screws-fastening elements and 2 mm thick hard material, characterized

by a side of 20/30 cm. The shape's organic evolution is obtained step by step, following the sides' displacement calculated by freely dividing the rectangle; the formal structure moves deliberately the compositional elements in a dynamic of its own, autonomous from its development.



The present visual research takes into consideration the integration of technology and science in the process of artistic object creation and allows the creation of a multitude of architecturally integrated scenographies.

The *OrganicFolded* project is a way to show that any structure, object and exposed surface can be streamlined and changed to a single complex shape, designed to unfold the construction elements in order to subsequently integrate them into a metabolic evolving overall in a permanent movement.

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