

Introduction

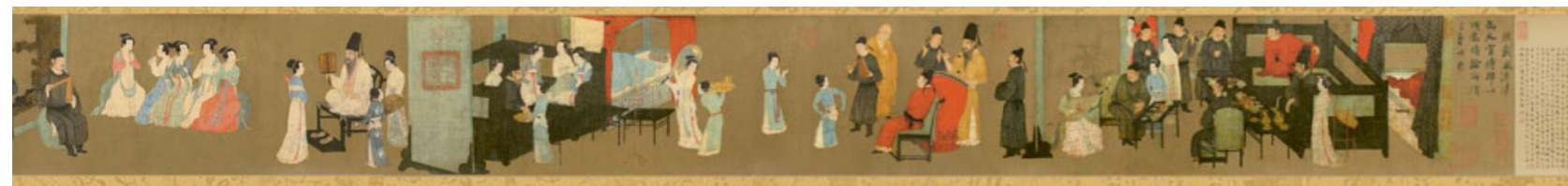
The topic of design-oriented research is the wall, which serves as heuristic materials for further study and design. The product of research is triptych as a medium used to convey information and stimulate thinking, consisting of Leporello, storyboards and the design book. Combined with subjective and objective representations, triptych are related to both space and humanities.

The idea of narrative panorama comes from the stunning Chinese ancient paintings such as *Along the River During the Qingming Festival* and *The Night Revels of Han Xizai*. The commonly used technique of the hand-scroll presents continuous space and events, through which people can practically feel the city.

Personally, my panorama is a subjective way of expression because it implies personal preference in selection of views and techniques of presentation: narrative perspective, section, elevation and axonometrics. On account of the walls' size, this skill can take into account both time and space for such a long object. The narrative panorama can intuitively display not only the properties of the walls, but also the adjacent elements and scenes, presenting the sequence and rhythm of the wall.

My aim is to convey the information I have filtered to give people the most direct spatial perception of the wall, through which they could read the mundane life on site. For example, on the left half of the Leporello are street corners, vehicles, and walking paths, presenting the scenes of the ordinary residential area. The various trees on the right half reveal the natural atmosphere in the park, while the walls here are the background isolating the world behind. As a significant element, human appears through the whole image. To go into more details about them, the storyboards were produced.

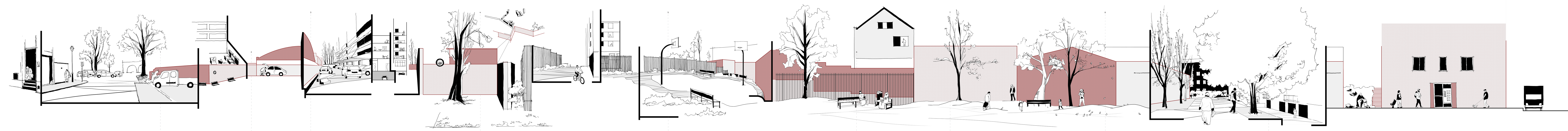
The extension part is based on panorama, returning to a more objective method to research the wall, mainly through axonometrics. From the drawings, readers can find what happened on both sides of the wall, which makes up for the limitation of the visibility of the panorama. It also expresses the role of the wall (front /rear) and can accurately show the height difference. Based on axonometrics, analysis of materials, relationships between surrounding elements, notations and so on could be derived.



The Night Revels of Han Xizai



Sight direction & Observation paths



FRONT/REAR
HEIGHT DIFFERENCE

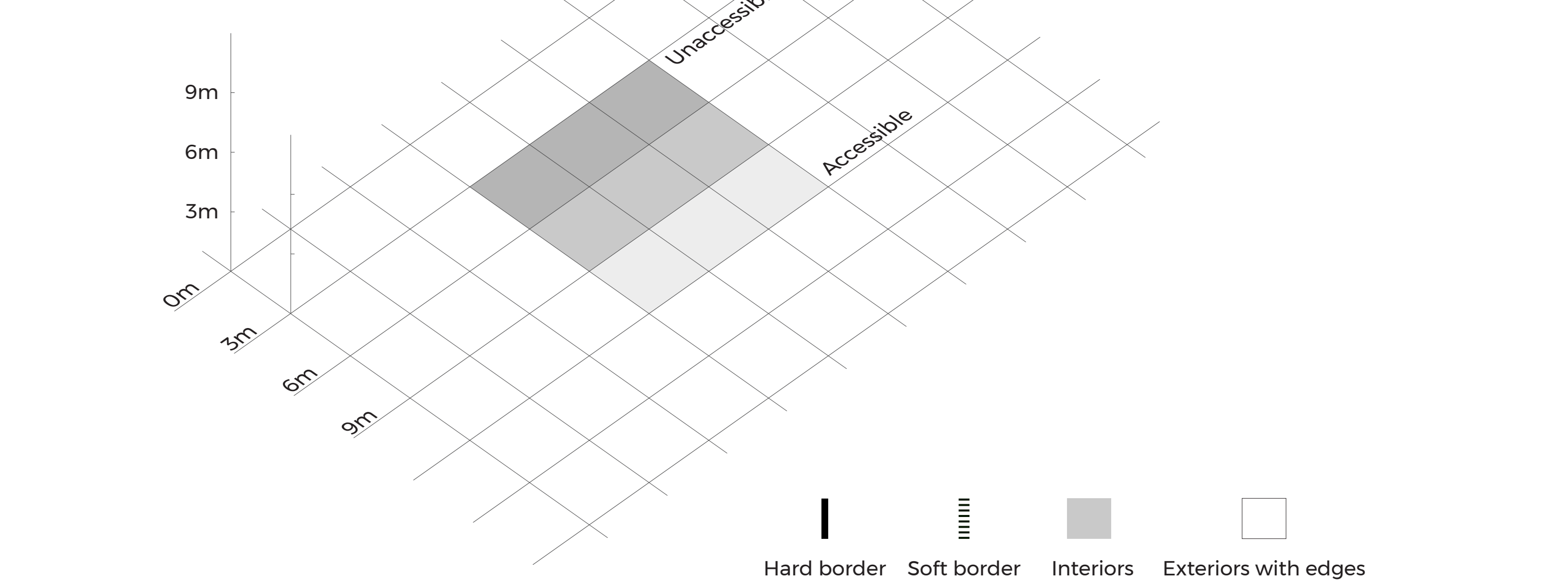
PROGRAMS
BORDERS
ELEMENTS

ABSTRACTED NOTATION

ACCESSIBILITY
ADJACENCY
WALL SURFACE



LEGEND



Introduction

"...Your labor which gives form to desire takes from desire its form, and you believe you are enjoying Anastasia wholly when you are only its slave."

The quotes from Italo Calvino can be read from the diptych below, which is the inspiration of the series of comic storyboards. When different but related things are juxtaposed, imagination would come into being. Because of juxtaposition, the readers can make a random leap forward in space and time.

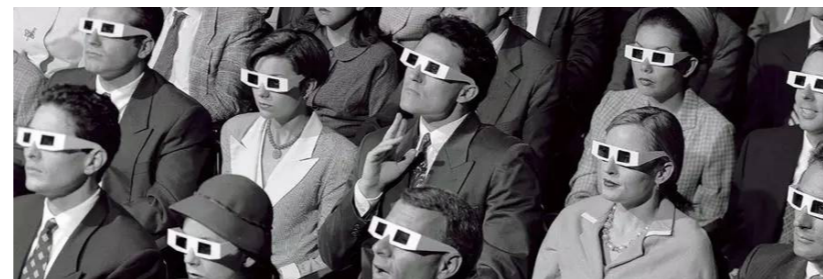
As extension of the leporello, these storyboards are more about people on site, presenting their lives near the walls. As a result, storyboards, leporello and design book could be triptychs, including both subjective and objective research.

Also, the comics themselves could be seen as triptychs, which integrate film language. "Close-up" were the shots on the characters of the person him/herself, who have representative cultural background or meet common social issues on site. They might be immigrants, unemployed youths or housewives... (More research results about people on site refer to P83-P94 in the design book.) "Background" were the places observers meet those people on site, mainly depicting the elevations of the walls and. Isolating people and locations makes the elements clearer but at the same time keeps the fun of imaging the story through the vague relevance in between. "Screening" are more about the speculation by myself based on research of the humanities on site. Depicting the projection of the person's expectations is the process of way finding from research to design, both on space and culture.

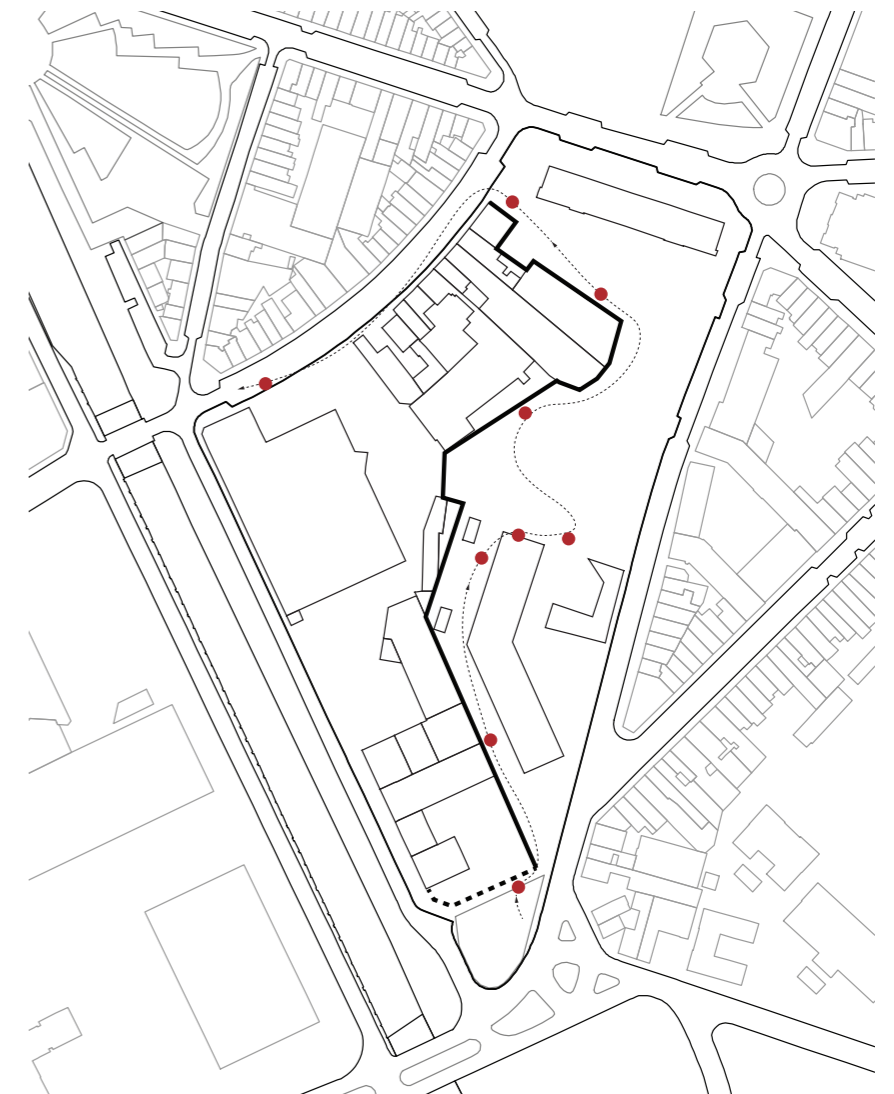
Repetitive, dialogic, or inter-textual comic triptychs could speak for the people on site, speak for the walls.



1990's Cubical Farm



3D film audiences



Story locations & Observation paths

CLOSE-UP



BACKGROUND



SCREENING

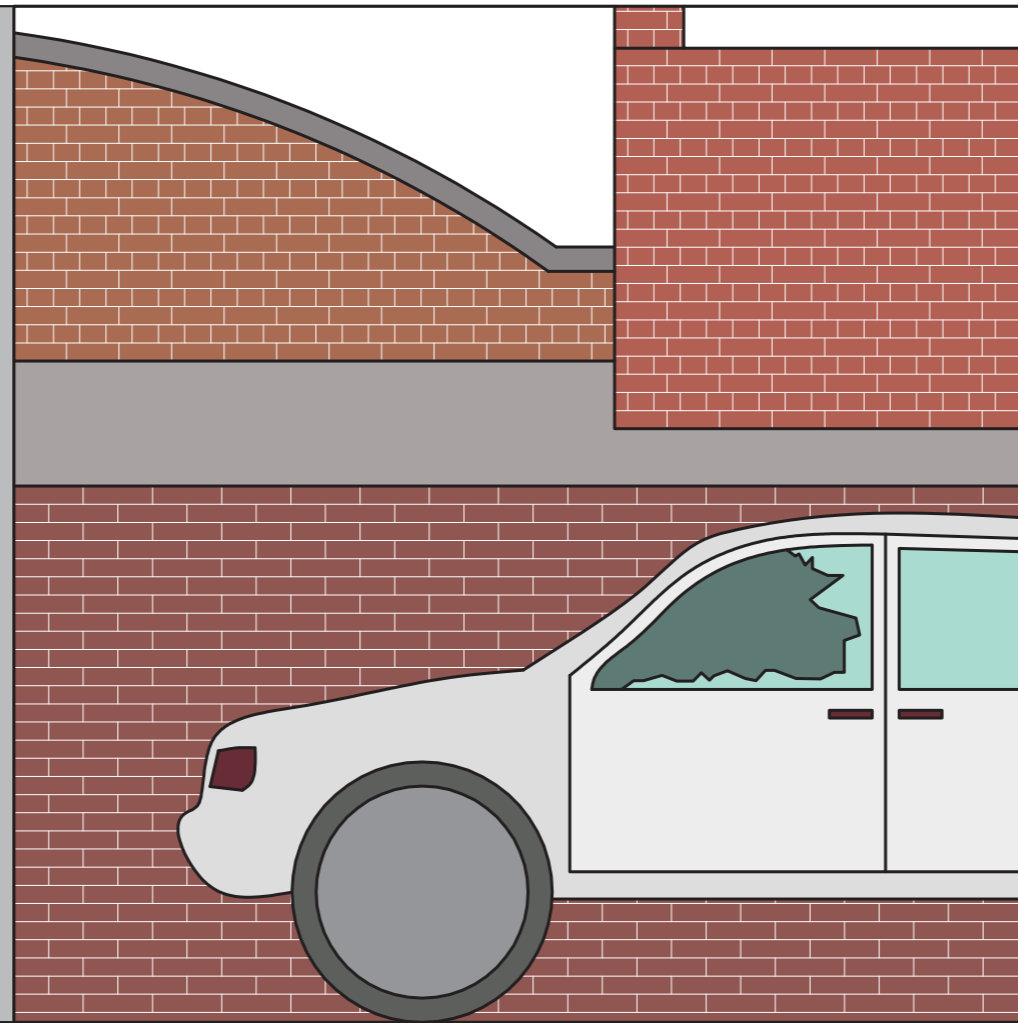


CLOSE-UP

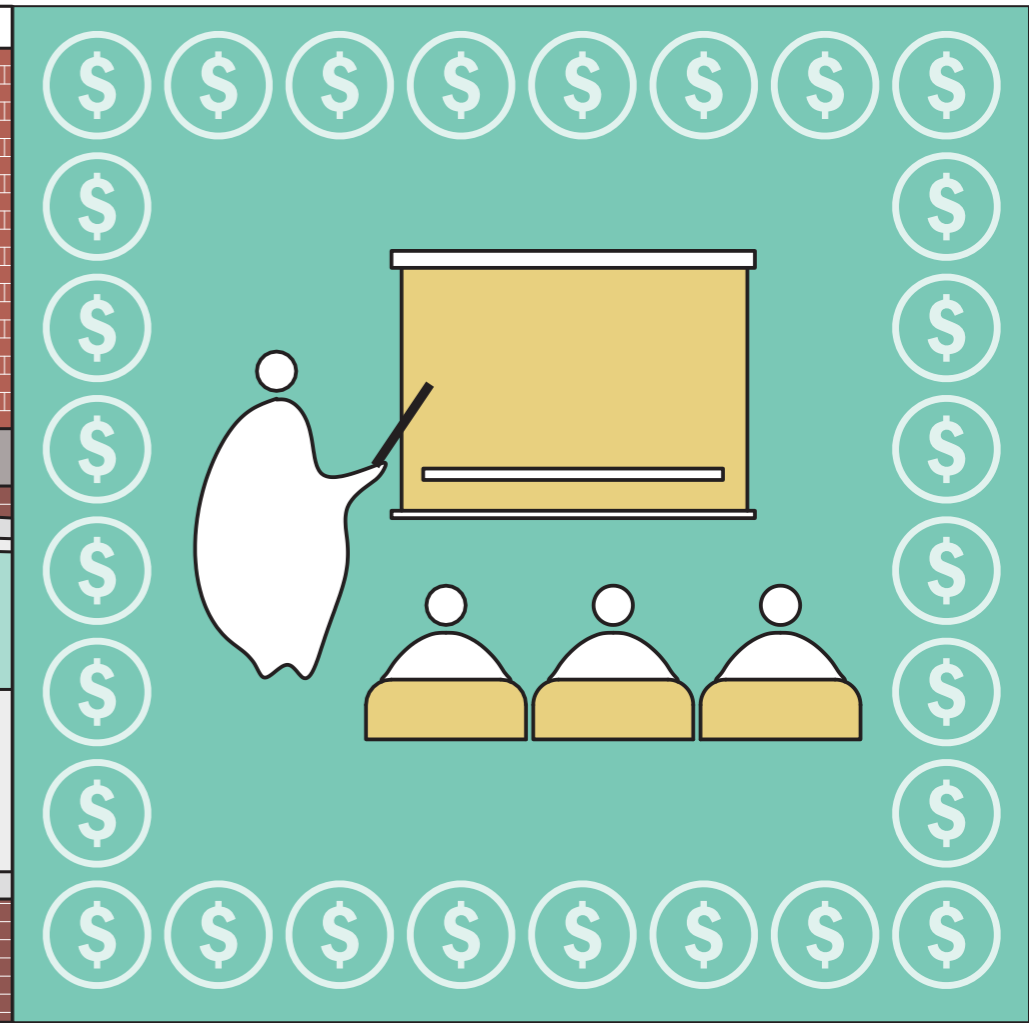
MONDAY AFTERNOON.
THE THIRD MONTH
WITHOUT JOB,
I FOUND THE
SMASHED WINDOW
ON MY CAR.



BACKGROUND



SCREENING



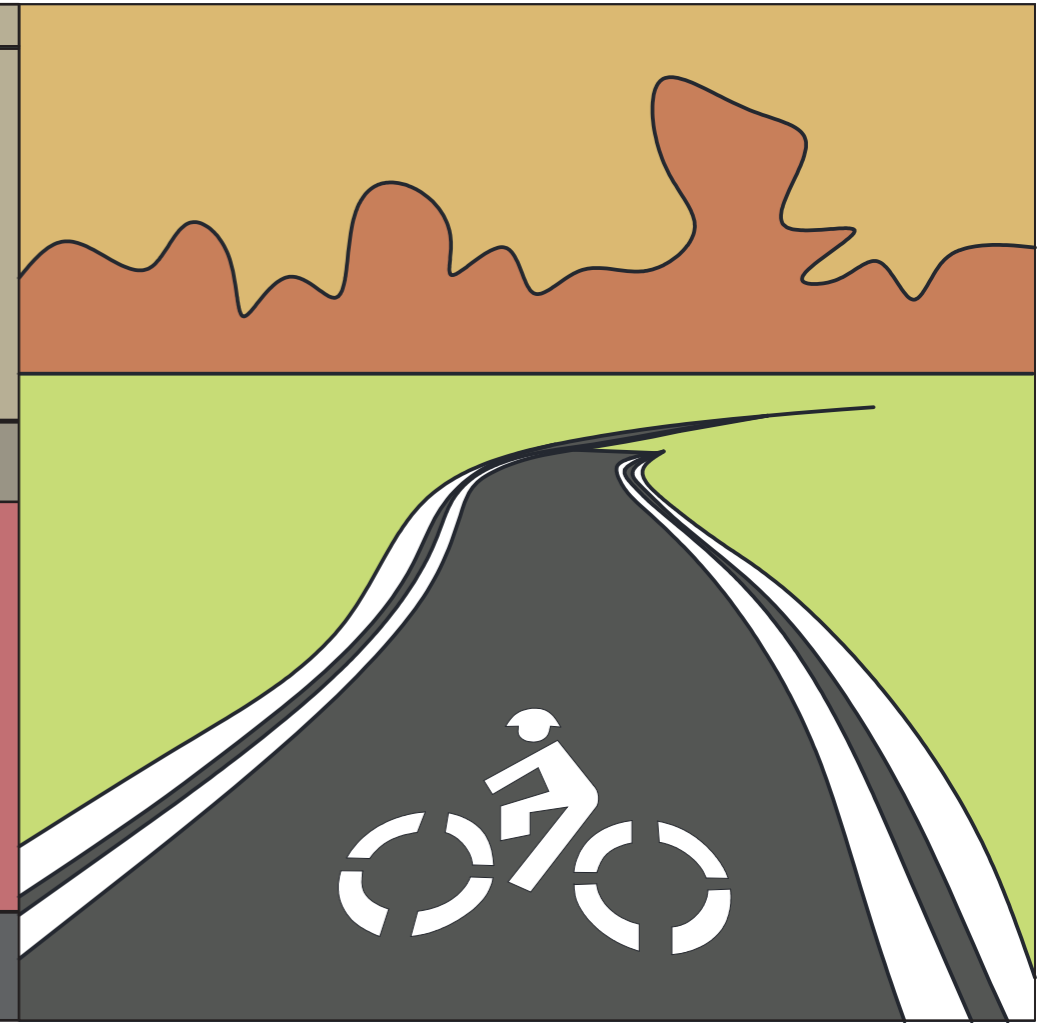
CLOSE-UP



BACKGROUND



SCREENING



CLOSE-UP



BACKGROUND



SCREENING



CLOSE-UP

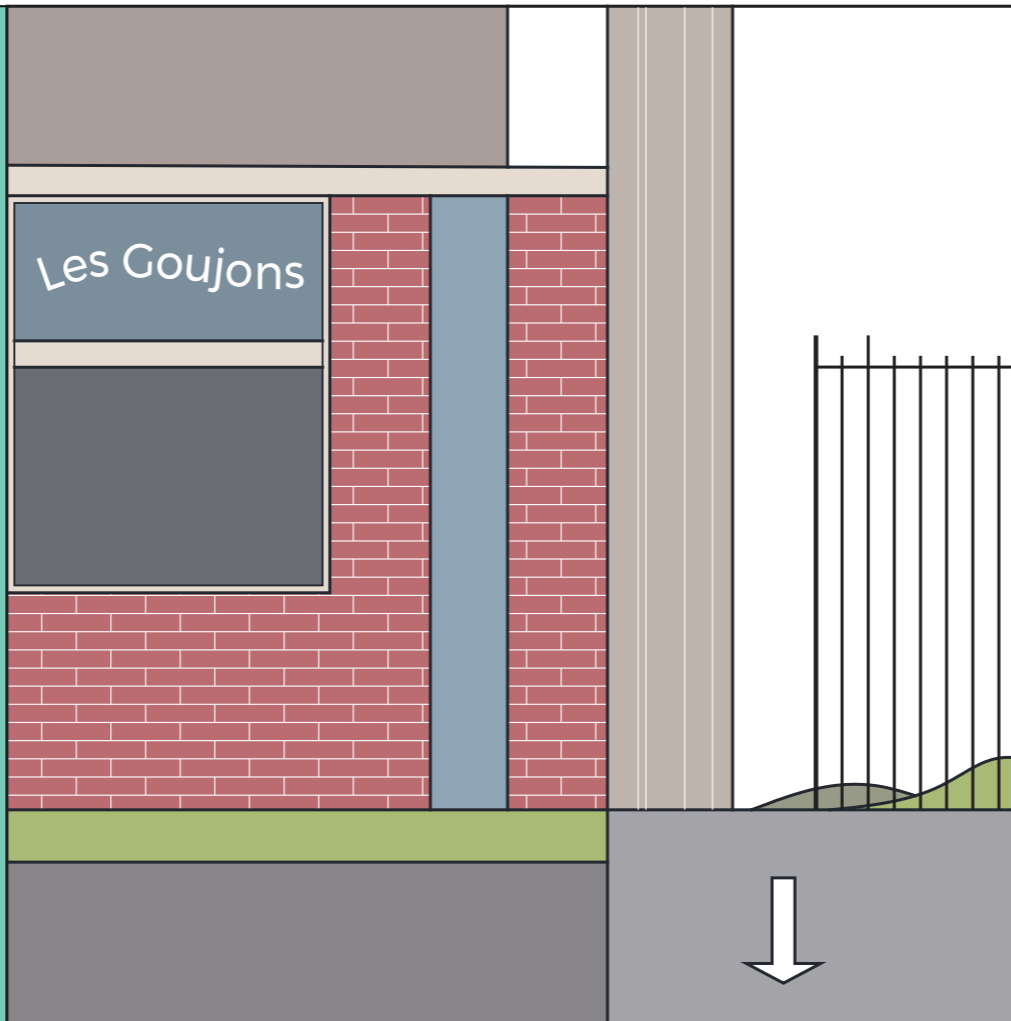
WEDNESDAY MORNING.

GETTING UP
AT 11 O'CLOCK,

CAREER FRUSTRATION
DUE TO
LANGUAGE BARRIERS.



BACKGROUND



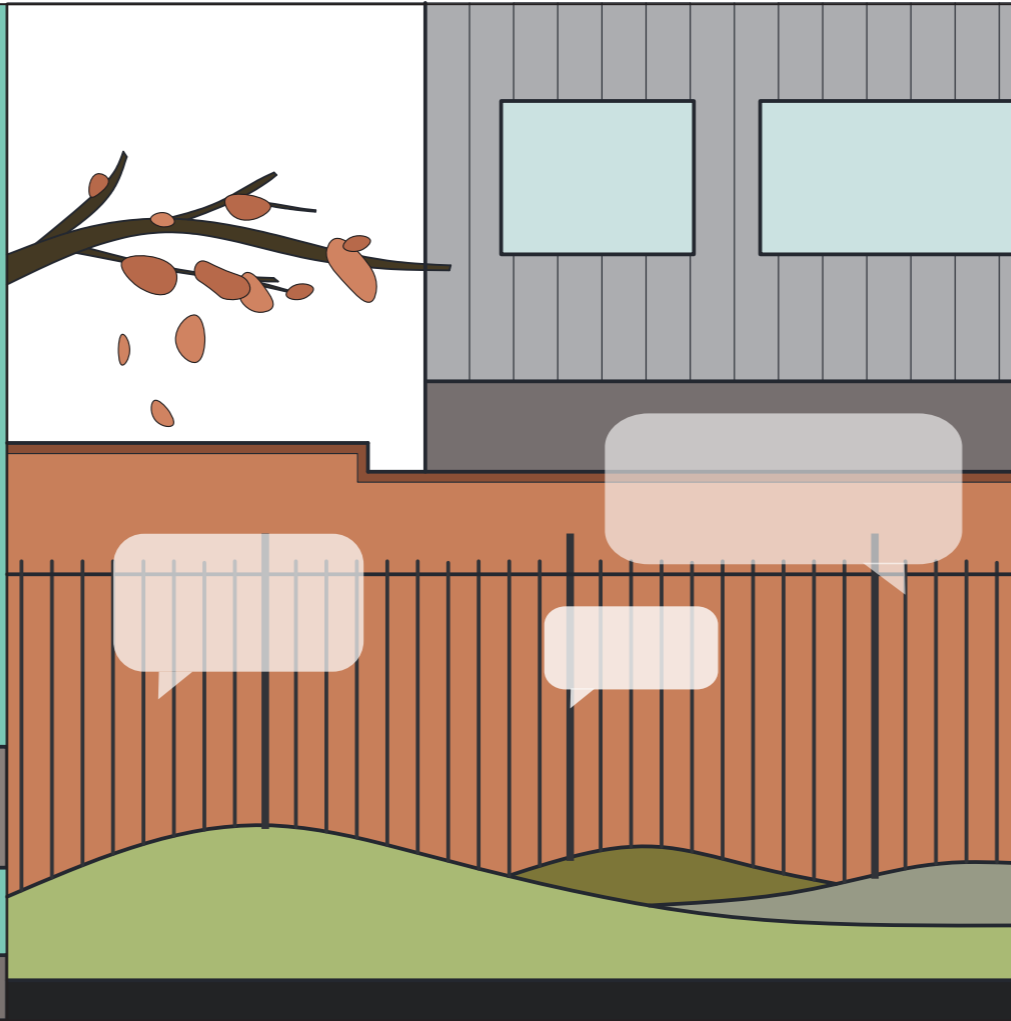
SCREENING



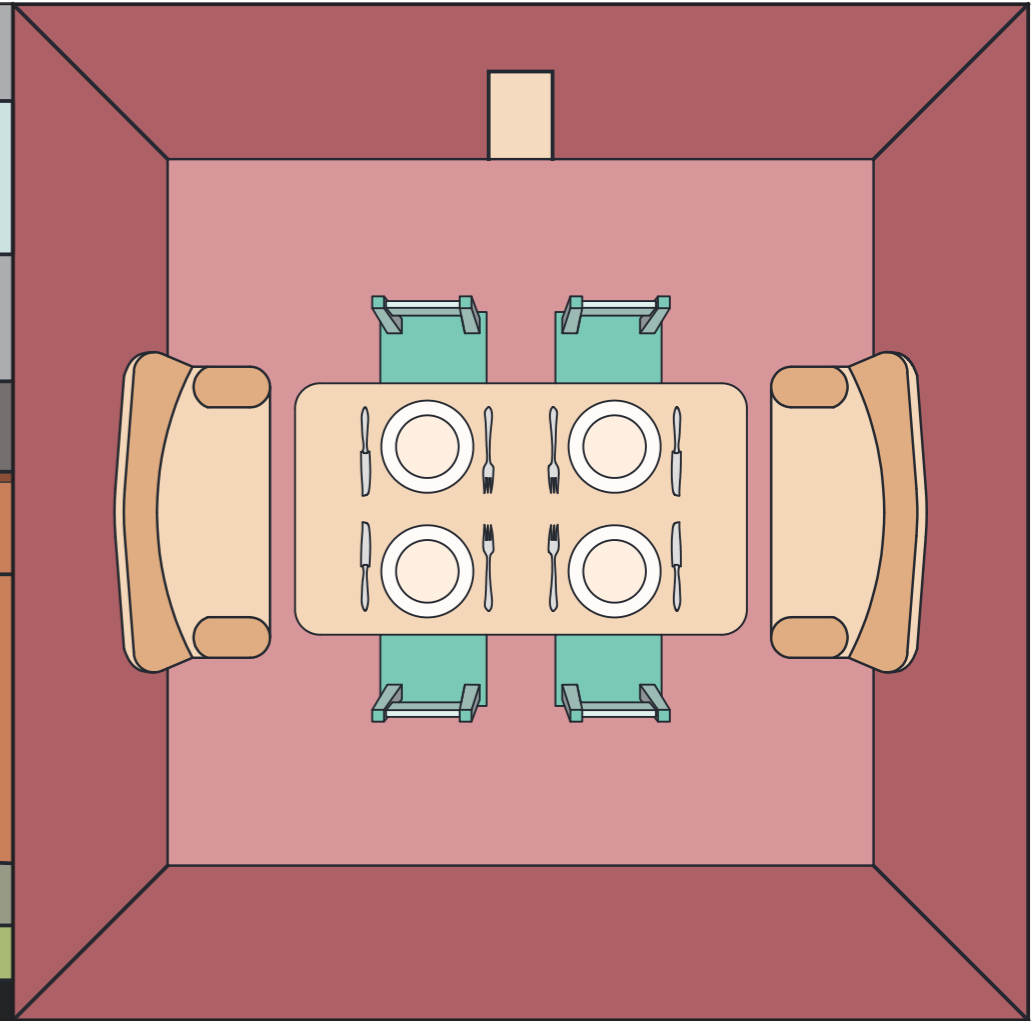
CLOSE-UP



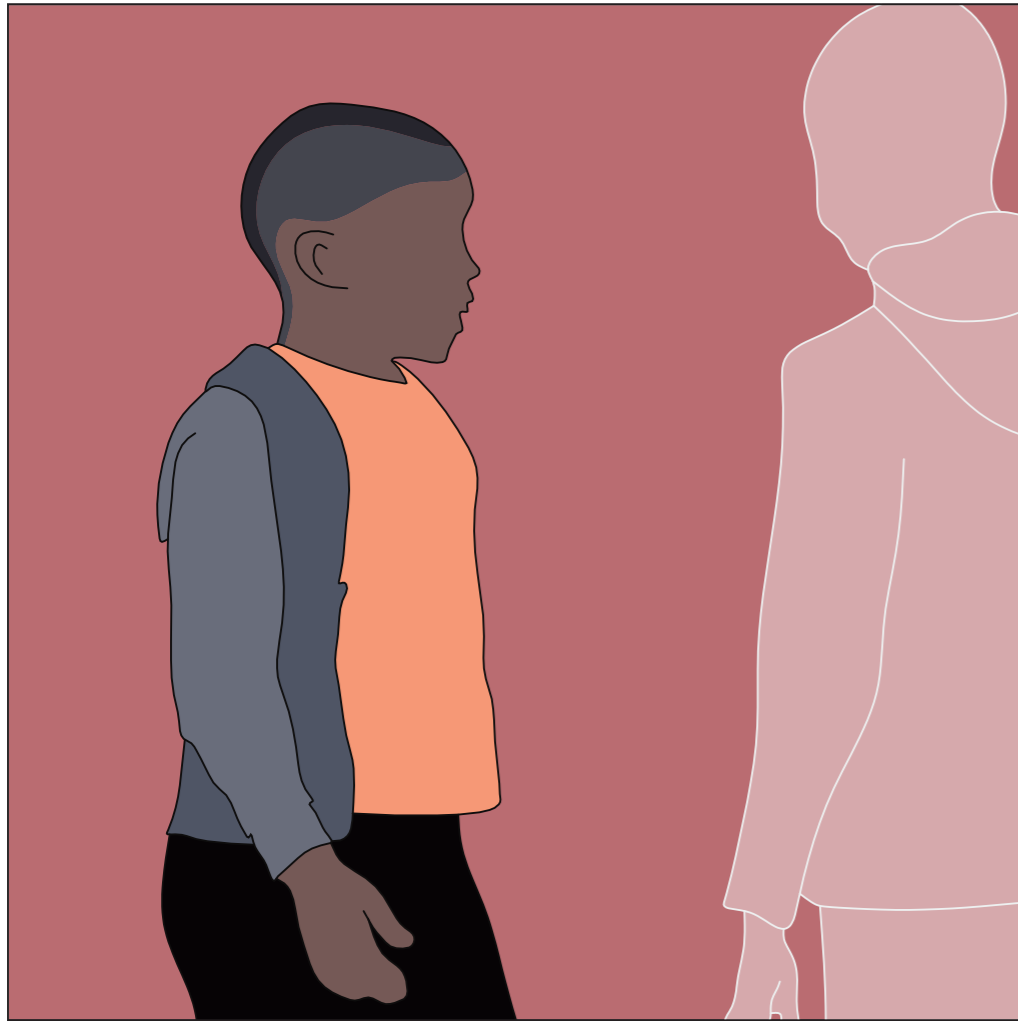
BACKGROUND



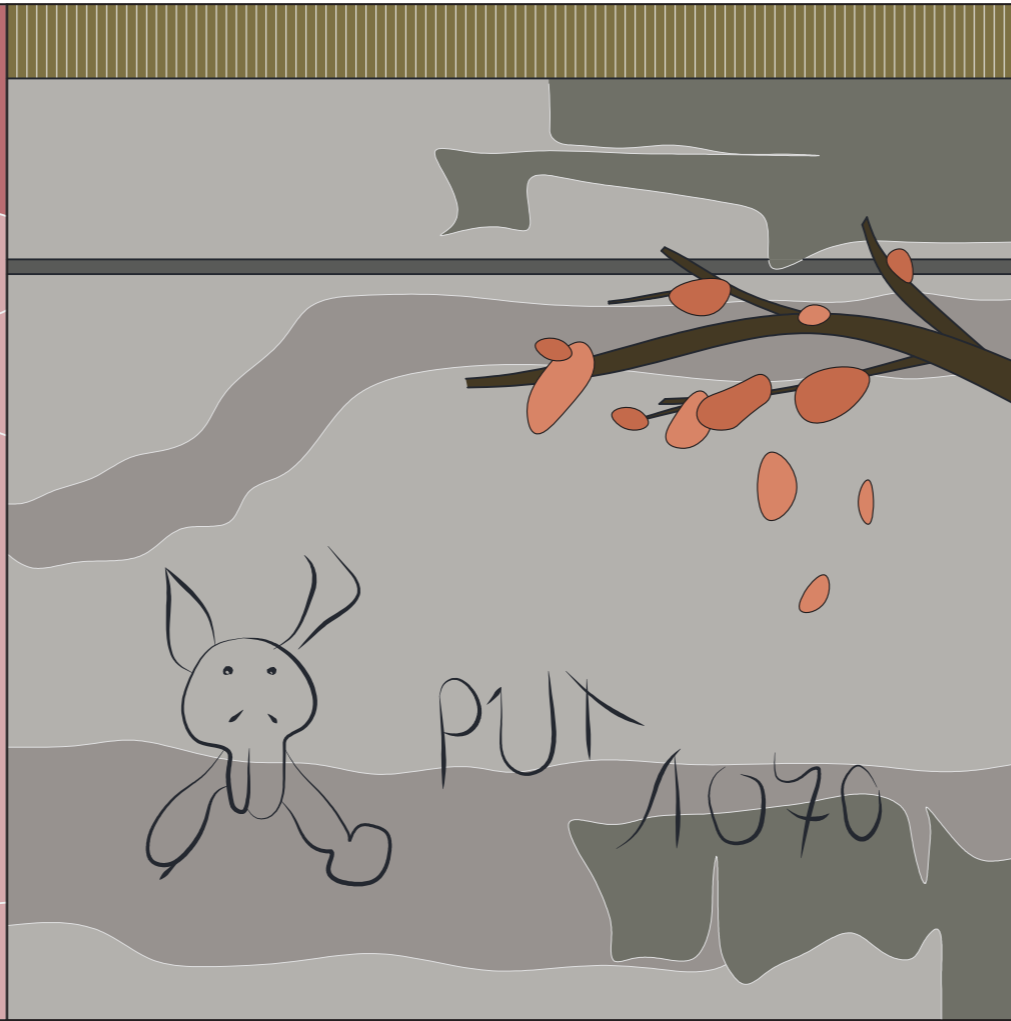
SCREENING



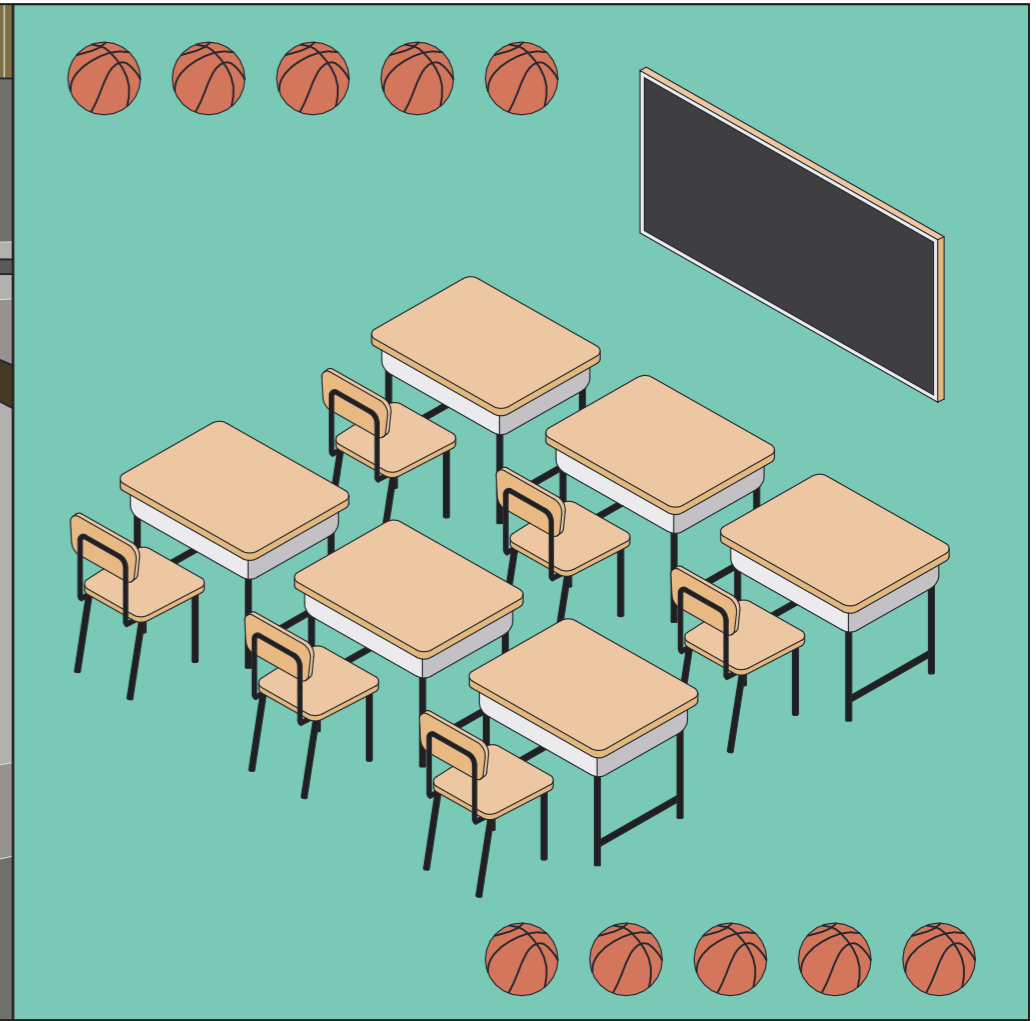
CLOSE-UP



BACKGROUND



SCREENING



CLOSE-UP

SATURDAY MORNING.

NO EXERCISE
IN A LONG TIME,

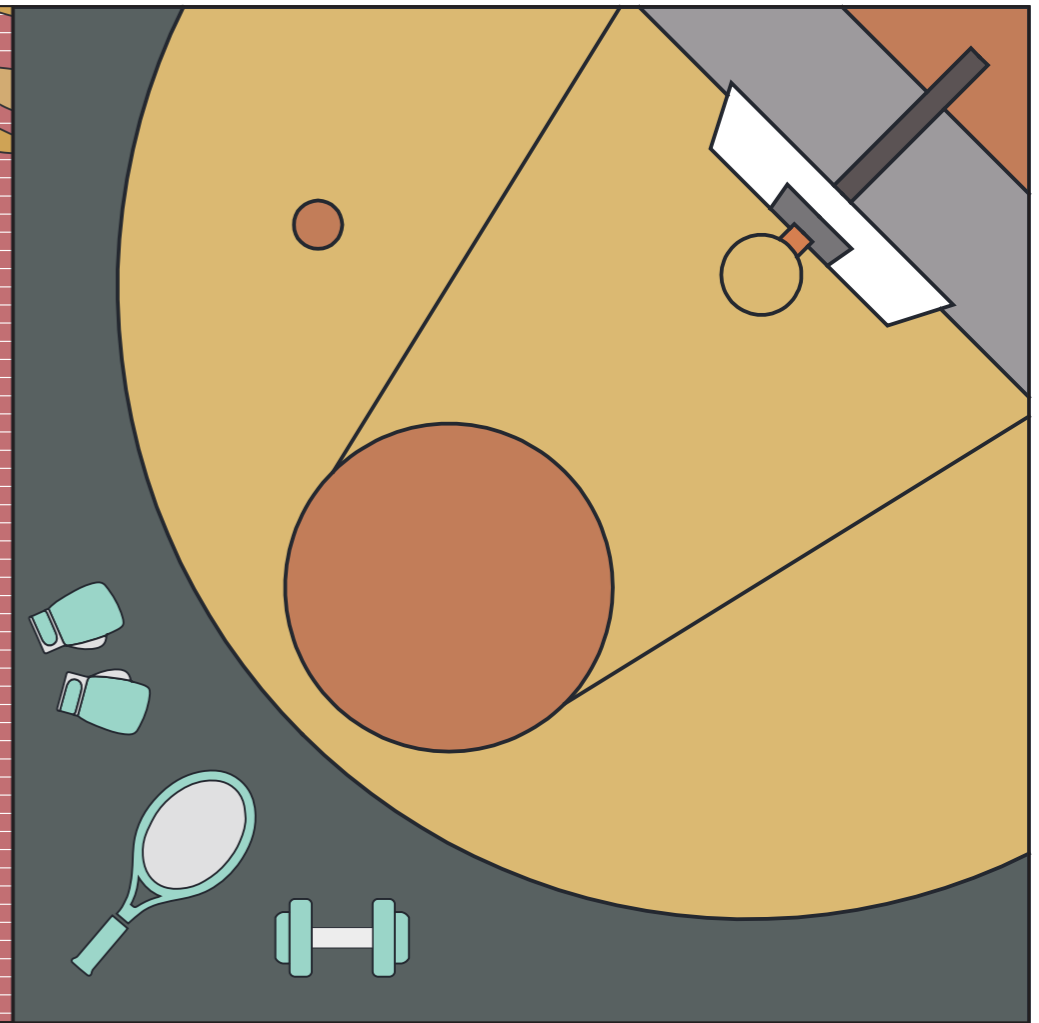
THE GYM,
5KM
AWAY.



BACKGROUND



SCREENING



CLOSE-UP

SUNDAY MORNING.

I DRIVE HERE
FOR A MEETING,

BUT FOUND ONLY
THE OUTSIDE SPACE
AVAILABLE.



BACKGROUND



SCREENING

