From Anonymous to Known

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I am concerned that you don't know me.
I am more concerned that I don't know myself, or what I am passionate about.

Before joining an architecture academia, we are forming our identities through our choices. Architect decisions, though most of the time subconsciously, come from this identity. The choreography of diagonals, lines, curves, color, material, lighting, are design choices made by individuals. To be able to identify oneself with architecture, however, does not mean an identity can be formed through architecture alone, and it shouldn’t. Architecture is just one part of your life. The studio can be dangerous as a place where culture is created within a very confined environment. Do whatever interests you and do it well. Your designs are informed by your passions, and this is when the design becomes true and expressive.

Once, I was told to find some objects that I am interested in working with. I went, without anything in mind, and was so fascinated with a teddy bear lying on a shelf, I immediately knew what I wanted to make. It was a box with a penetrable skin so that its own could attach and detach itself to it. Traces would be left and this too could morph in new ways to reflect its owner. This is not an “architecture” project, but I believe it is all the same. What you like will inform you.
I am concerned that you won't like me.
I am concerned that what I am passionate about is considered odd, and who I am is not what I am expected to be.

Looking back, I don't know if my identity is evident in my work, but a consistency is been present across the variety of work. More importantly, I found myself struggling less about my decisions. I evaluate them by simply comparing the idea and the product verses me wondering what do the professors think, what do my colleagues think, or if the product looks cool.

Though as I develop a project I struggle with communicating feeling through my designs; evoking a specific response from the audience. Once, I used a series of images to tell of my experience of a site. I used an image of SpongeBob to communicate the compression and sense of release I felt when walking among these trees and shrubs. These images were made fun of. Upon reflection, I realized that I should not be using SpongeBob as parts of the presentation. Audiences tend to relate it to other things, as it is created within a certain culture. What it represents is hard to surpass. It would be much more successful, if it was just a sponge. Yet I would rather have done it than not. Between not doing and over-doing I would rather over-do and then be able to evaluate what I have done. This way I can come to a better conclusion of how well I can express my design intentions. On another project, my professor dragged me through the design process. I came to a point where I was too concerned about my professor's opinion, and I did not know how to make decisions for the project on my own anymore. I realized that this project was no longer about me. That semester I wrote on my sketchbook: It's okay to fail, but if I fail, I want to fail as myself.