

RESTRAINED EMOTIONS

Design Report



Landscape

- Monumental landscape
- Waterfront Park
- Narrative landscapes
- Visual Experience

2024

THRESHOLD EMOTIONAL BOUNDARIES.

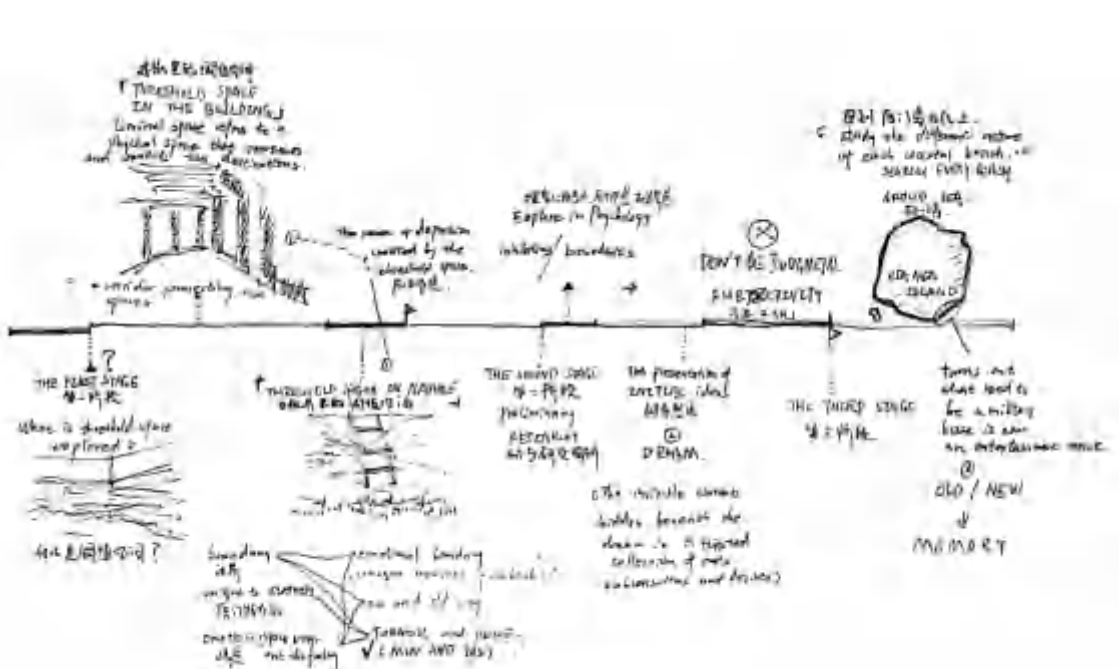
Bring emotions to the local people of
Xiamen

THIKING...

What are the emotions that have the
most boundaries in the hearts of the
locals?

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01

HOW TO THINK ABOUT THE RELATIONSHIP BETWEEN XIAMEN AND KINMEN FROM THE "THRESHOLD"

Introduction

Just as the popularity of “threshold Spaces” is a phenomenon that occurs when commercial society and urbanization reach a certain stage (Sfintes, 2012). It becomes important when it is a well-known place and people ignore their existence, constantly recording people’s lives, and for them, they do not see their own “role”.

The idea of a threshold space is a touchable but inaccessible space, where the most critical boundary value in people’s lives is each person’s emotions. For a scene, the scene they have never seen in their life is their own face, that is, the “Truman door” in the scene space.

001 BRIEF OVERVIEW

The relationship between "restrained emotions" and "urban threshold". /

Initially. / What is a threshold?

Step 1 . /

WHAT CAN BE THOUGHT OF FROM THE THRESHOLD SPACE

On the southeast side of Xiamen Island, which is surrounded by the sea, there are large and small Kinmen Islands, and the issue of Kinmen Island is also an issue on which each has its own views in the world, and the ties between Xiamen and Kinmen have been very close since ancient times.



However, it was originally under the jurisdiction of Quanzhou, Fujian Province, and is now under the de facto administration of Taiwan Province of China due to historical issues

+ LINK |

Step 2 . /

THRESHOLD SPACE IN XIAMEN

./ Just as our mood is looking for the boundary of emotions every day, the changes in emotions will record the footprints of people's lives.



+ HISTORICAL |

+ LACATION |

+ EMOTIONAL |

+ DESIROUS |

+ COMMUNICATION |

Step 3 . /

CONSEQUENCE

It seems that on Xiamen Island, the seaside is a very familiar space for every local.

CONTEXT . /

Indeed, they can only go with relevant documents, the relationship between the two places is intimate and strange, they can only look at each other.

Step 4 . /

MEMORY

A NATIVE OF XIAMEN . /

- Missing
- fishing
- life
- Mazu culture
- sending the king boat



OUTSIDERS . /

- Landscape
- Culture
- Folklore
- Entertainment

+ JOURNEY |

+ EXPERIENCE |

Step 5 . /

INTERVENE

Social context plays an important role in shaping how we feel (Majid, 2022).



+ LANDSCAPE |

+ LEISURE |

+ TRAVEL |

Step 6 . /

NARRATIVE . /

./ For loungers, the scenery is always in flux, and this hide-and-seek excursion experience is a lot of fun.

./ A series of spatial sequences are set up that offer different possibilities for the seascape experience. This creates a series of interesting spatial scenes.



+ COMMEMORATIVE |

002 OBJECTIVES

01.

EXTRACTION OF SITE



Could There Be A Connection
Extending To The Other Side Of
The Sea?

Exclusive Building Materials

02.

CONNECTIONS BETWEEN



Finding Representative Items For
The Border

Common Elements

03.

THE PRESENTATION OF



Embodiment Of The Atmosphere
Of The Scene

Forms Of Emotional Expression

The Order Of History

04.

SPATIAL EXPRESSION OF



Abstract to Concrete Expression of
Emotions

Integrate Monumental Landscapes
Into People's Waterfront Parks

003 SCOPE

// [re] mapping the known and the unknown

// LOCATION

+ RESTRAINED EMOTIONS | ONE COUNTRY, TWO SYSTEMS

// SITE PHOTOS,					// LOCATION	
01 A	C	D				
B						
<p>"One country, two systems, united China."</p>		<p>"The Three Principles of the People,"</p>				
1//	2//	3//	4//	5//		
ROUNDAABOUT	EXISTING	GEOGRAPHIC	CROSS-STRAIT	NEWS NEWS		
<p>Location of Kinmen</p> <p>"A bird's eye view, it can be found that the one country, two systems beach and the large and small Kinmen Island present a three-point line."</p>		<p>Night Tour of Kinmen</p> <p>"Existing way to visit Kinmen - Boat Cruise."</p>		<p>"There is only one sports club."</p>		
		<p>Fig.1 Lujiang River Night Cruise Tour (Viator, 2019)</p>				
		<p>Fig.2 Lujiang River Night Cruise Tour (Viator, 2019)</p>				
		<p>"The east and west coasts are different functional areas, the east coast is mostly scenic; the west coast is the harbour."</p>				
				<p>"Many people tourists will only visit iconic sites to take photos."</p>		

Abstract:

./ The first thing that came to mind was that the one place that every Xiamen local has memories of is the beach.

./ So I researched and documented the coastline of Xiamen around the island, and found a beach called "One Country, Two Systems" on the southeast side of the island.

Found a beach called "One Country, Two Systems" on the southeast side of the roundabout.

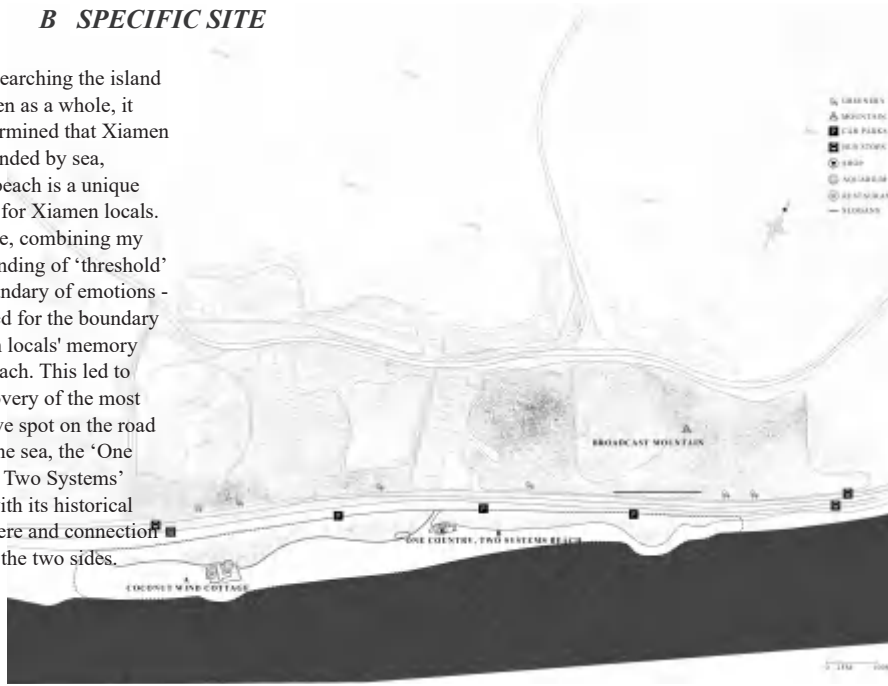
./ On one side of the beach, the words "One Country, Two Systems, Unified China" are displayed.

./ On the opposite side of the sea, there are eight big words "Sanming Doctrine, Unification of China" on Dadan Island, which is located on the side of Kinmen Island.

- Turret
- Text
- Direction
- Distance

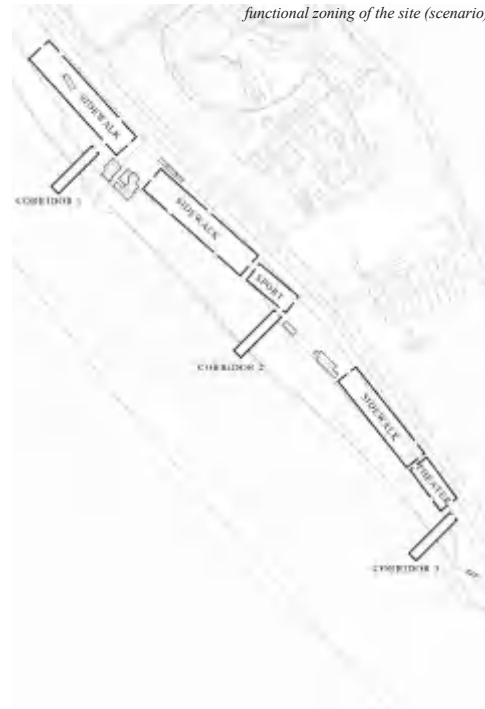
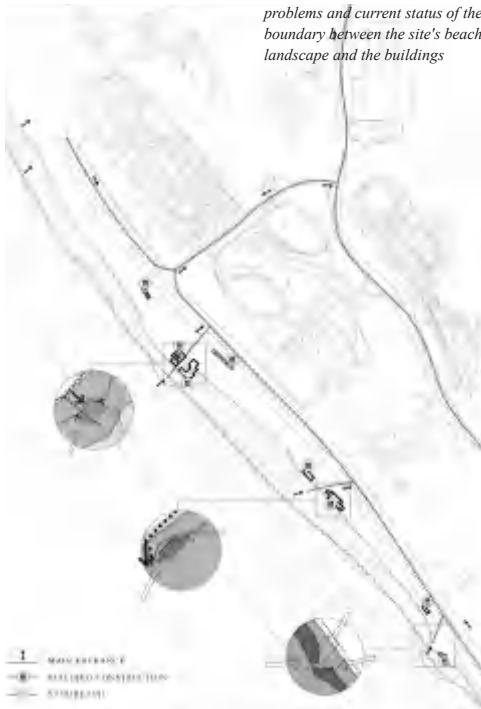
B SPECIFIC SITE

After researching the island of Xiamen as a whole, it was determined that Xiamen is surrounded by sea, and the beach is a unique memory for Xiamen locals. Therefore, combining my understanding of 'threshold' - the boundary of emotions - I searched for the boundary of Fujian locals' memory of the beach. This led to the discovery of the most distinctive spot on the road around the sea, the 'One Country, Two Systems' beach, with its historical atmosphere and connection between the two sides.



problems and current status of the boundary between the site's beach landscape and the buildings

functional zoning of the site (scenario)



01// For A Regional Analysis Of Sand Stalls Along The East Coast

At the beginning of the design, he rode his own bicycle to the East China Sea coast of the roundabout to carry out the corresponding research . There are a lot of leisure tourists on Bai Cheng Beach, Huang Chu Beach and Coconut Wind Village Beach, and all of them have developed the tourism industry, and all of them have adapted entertainment projects to attract tourists.

However

At "One Country Two Systems Beach", there are actually a large number of tourists taking photos and visiting the beach, but there is not enough space for browsing and resting on the site, which makes it impossible to retain tourists and does not give full play to the unique nature of the site.

Therefore

It is regrettable!

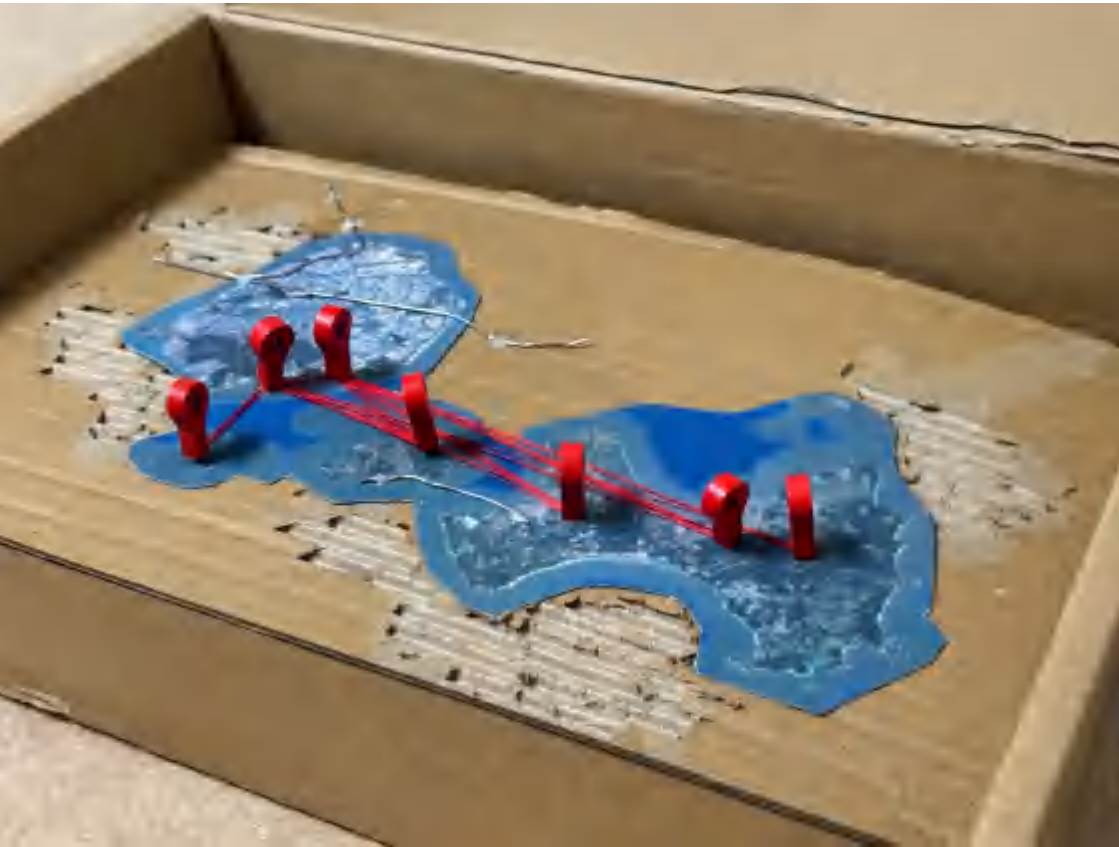
02// Site Element Extraction

Extracting from the site's sandy beaches the site's specificity, its susceptibility to deformation and undulation, allows for a visually varied design. The statue and lighthouse left on the site can provide a zoning of the area for viewing points and can amplify the culture of this place. The bunkers left on the beach can provide inspiration for the shape of the subsequent design.

The most important point is that

The distance between the two sites, the visual distance, provides the core concept of the project. Make use of this sense of distance, sight distance, and sight effect for the design.





02

POSSIBILITY OF FINDING

Theoretical Background

Historically there was a close geographical relationship between Kinmen and Xiamen, with both serving as a gateway to the coastal areas and territorial seas of southern Fujian. In addition to their geographical relationship, Kinmen and Xiamen possess a shared political, social, and cultural history. (Tsai and Chiang, 2014:69-77) Both sides need an additional medium for communication, both in terms of distance and transport, and they need another procedure, which may be the "threshold". When I thought about how to present this relationship, I combined two theories for visualisation, one is Sigmund Freud's phenomenological theory; the other is Husserl's psychoanalytic theory.

001 EXPLANATION

01//Psychology Sigmund postulates that people who are able to bring this conflict into consciousness through free association are inherently self-centred. (Jay, 2024) It was thought that the design theme could be put into the people themselves who visit this venue, adding some venues to make people's participation heavier, or designing a space where people can meditate so that their own ideas can be better dispersed, and think of more possibilities in a historically familiar venue.

02//Husserl argued that the objectification of science produced a problematic subjectivity, which in turn created a need for psychology. (Vos, 2012) This makes me wonder if people moving between two places may have huge thoughts about the other side of the world and therefore need to be provided with a space to think and vent.



The stories and relationships between the two places are all about generating change in political history, and all about the people involved. Thus both are reacting to the thoughts of people at various stages.

002 APPLIANCE



Fig.3 *Copenhagen contemporary* (David Zwirner, 2022)



Fig.4 *Sculpture by the sea* (Gjode, and Arkitekter, 2018)



Fig.5 *The shape of things to come* (Mansour, 2022)



Fig.6 *Mirrored concert hall* (Abaya, 2019)

Can see the importance of the sense of space to bring people, different positions, before and after the feeling of bringing people and distance orientation is different.

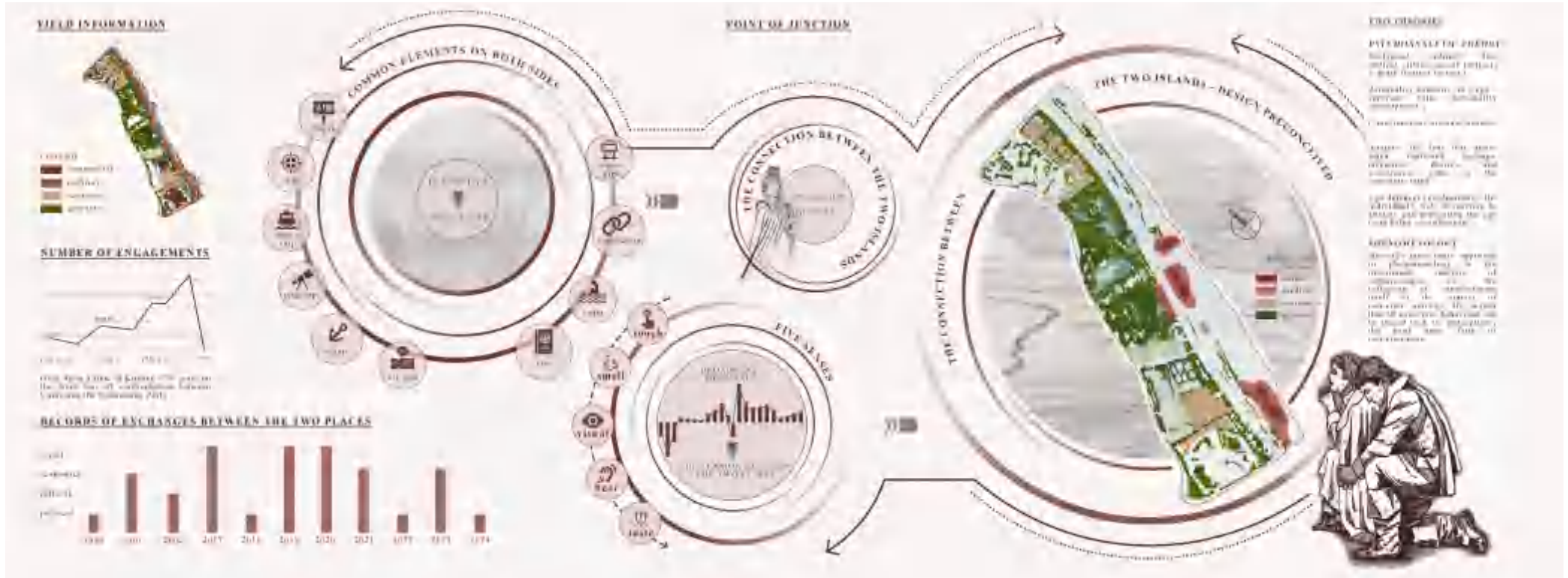
Forming a semi-circle with mirrors enables the entire surroundings to be reflected on a single plane, giving an immersive feel.

With translucent glass, you can see the scene behind the mirror as well as reflect the scene in front of it, and you can integrate your surroundings to complete the impossibility.

The use of mirrors integrates the building into its environment without breaking the sense of order and phenomena of nature.

003 APPLICATION OF THE PRINCIPLES

Apply the principles to the design, through the expression of the principles to the visual presentation, to the design goal.



A systematic analysis of the site was carried out to find the relationship between Xiamen and Jinshan and the number of historical exchanges between the two places, and the design concept of eliminating the sense of boundary between the two places was introduced.

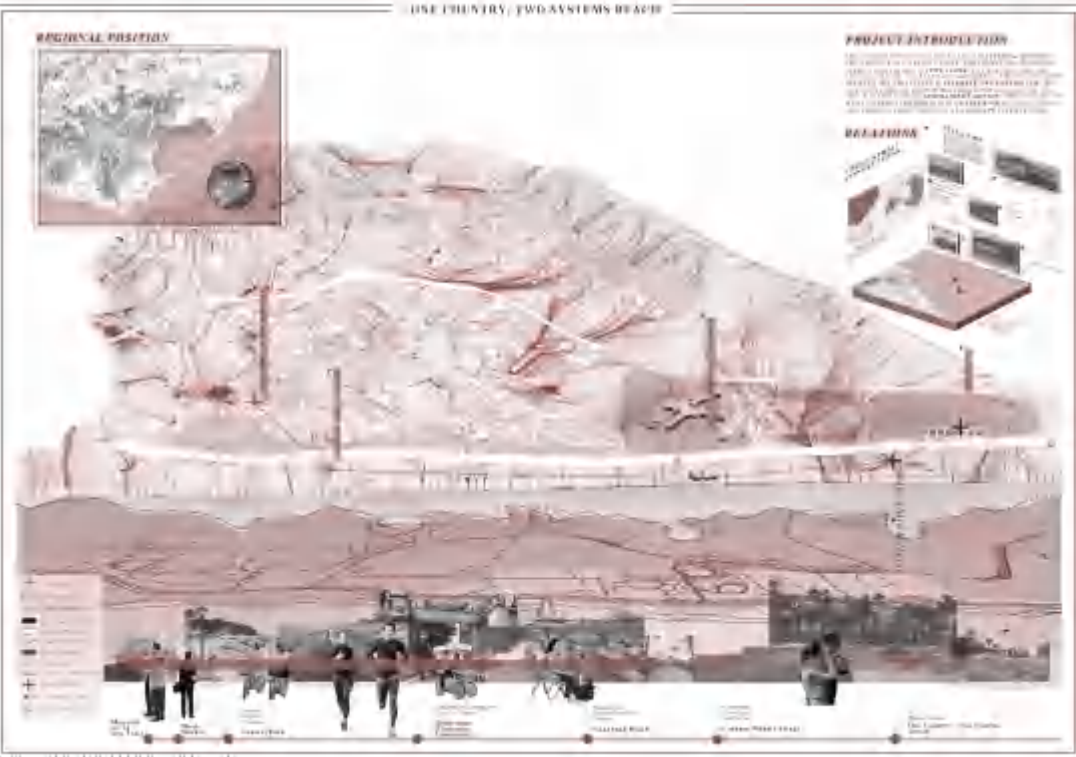
REGIONAL POSITION



PROJECT INTRODUCTION

THE PROJECT IS A BEACH DEVELOPMENT IN A COASTAL AREA. IT IS A PART OF A LARGER DEVELOPMENT THAT INCLUDES A MIXTURE OF RESIDENTIAL, COMMERCIAL, AND RECREATIONAL USES. THE PROJECT IS SITUATED IN A STRATEGIC LOCATION THAT OFFERS A VIEW OF THE SEA AND THE CITY.

REASONS



03

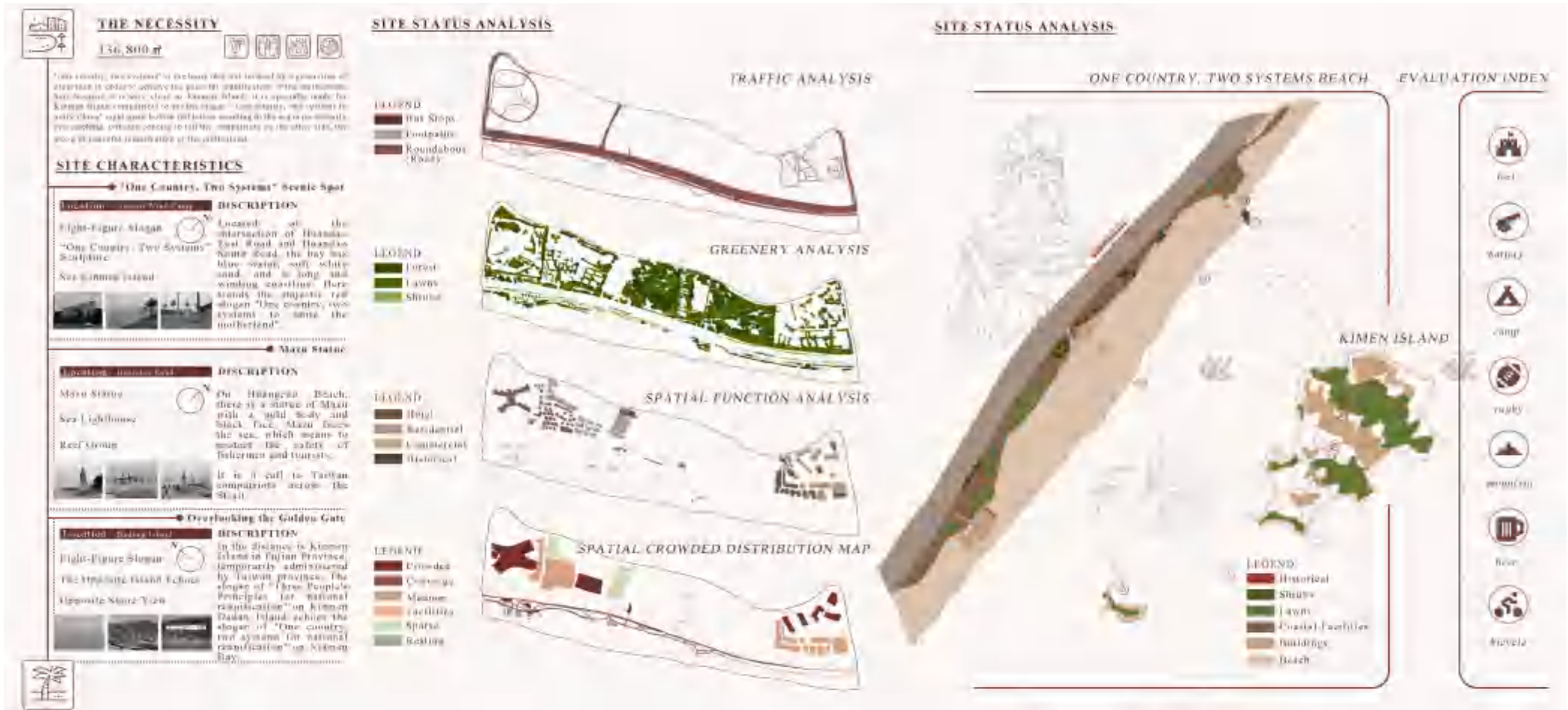
THE SPECIFICITY OF "ONE COUNTRY, TWO SYSTEMS" BEACHES

Site Analysis and Phenomenon Identification

One of the best bits of using unique venues is that they already have a backdrop. (Linin et al., 2019) Further design creations are made in that context, so that the historical background, the design concept is further reflected. The prerequisite for this is local research and site observation. Start with the venue to find design inspiration and design elements.

001 SITE ANALYSIS

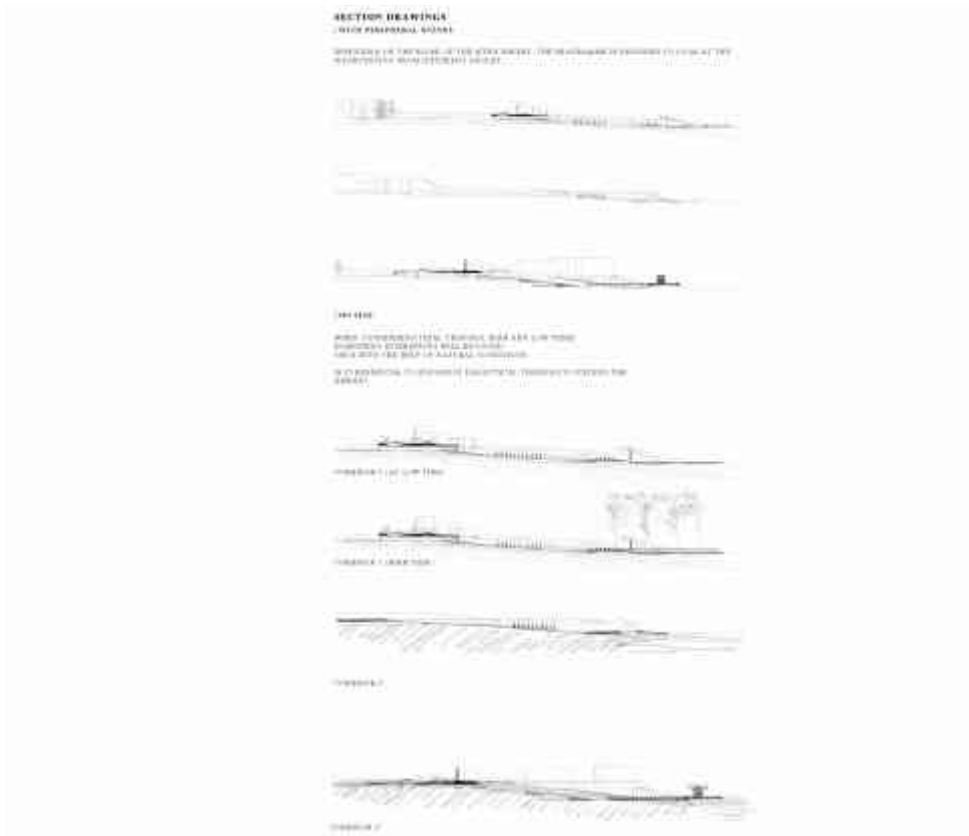
Analysed in terms of site specificity, access, vegetation and function. Relevant elements were extracted from the site.



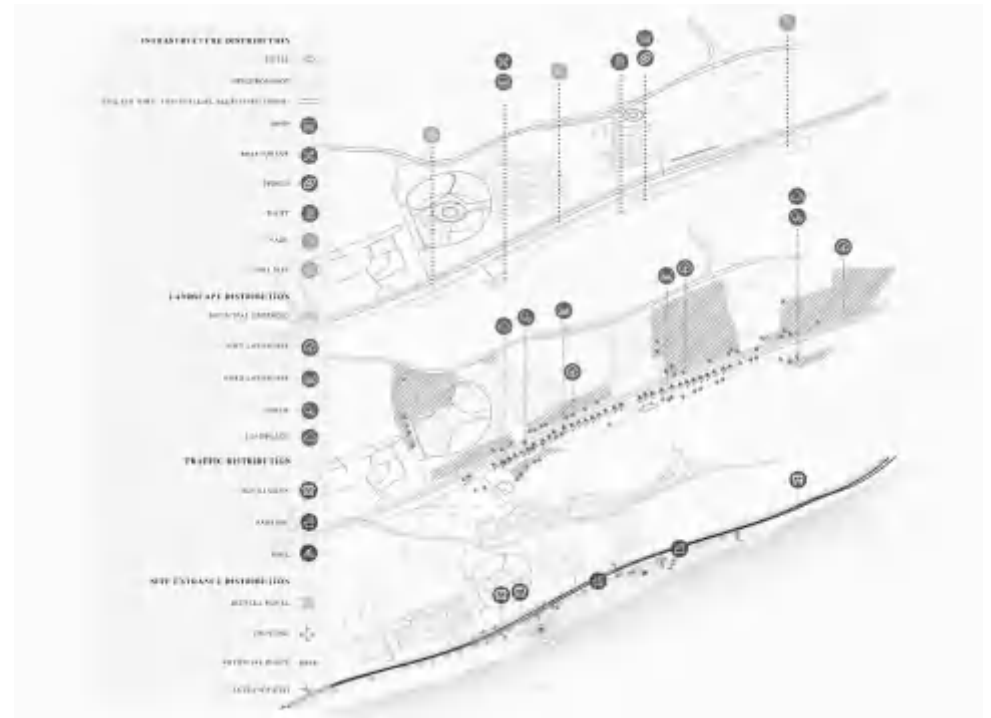
A SITE DIAGRAM (BASIC)



B SITE ELEVATION

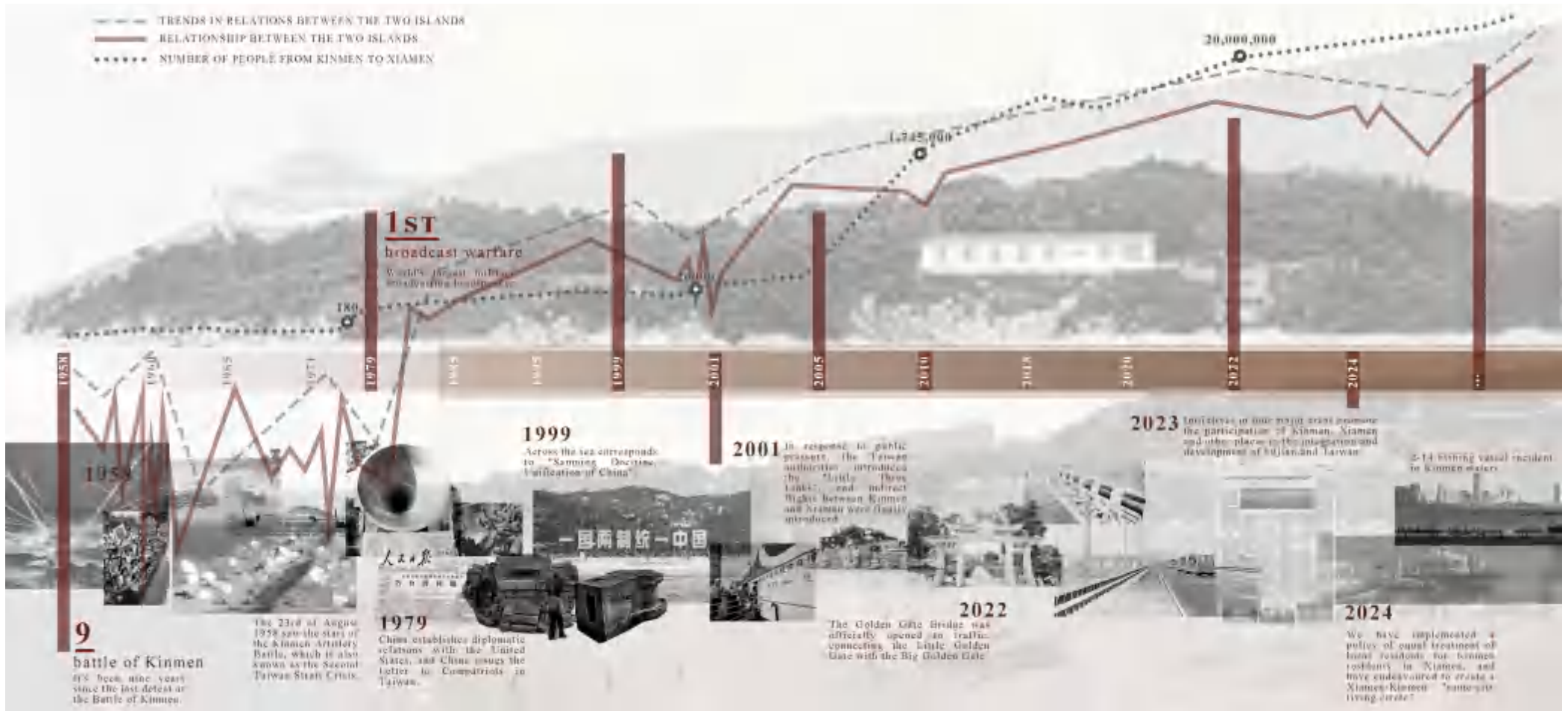


C SITE VEGETATION, TRAFFIC, FUNCTIONAL



002 HISTORICAL CONTEXTUAL ANALYSIS

From the war between the two places and the chaos between the two places to the present day integration of the two places and profound exchanges between the two places.



003 FUNCTIONAL ANALYSIS OF BEACH ALONG THE EASTERN COAST

DISTRIBUTION OF PEOPLE ALONG THE BEACH ABOUT

Bai Cheng Beach

by foreign tourists and young groups of students like to visit beach for recreation.

Music Square

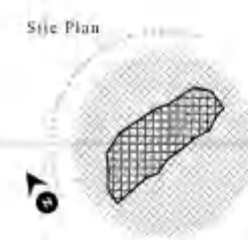
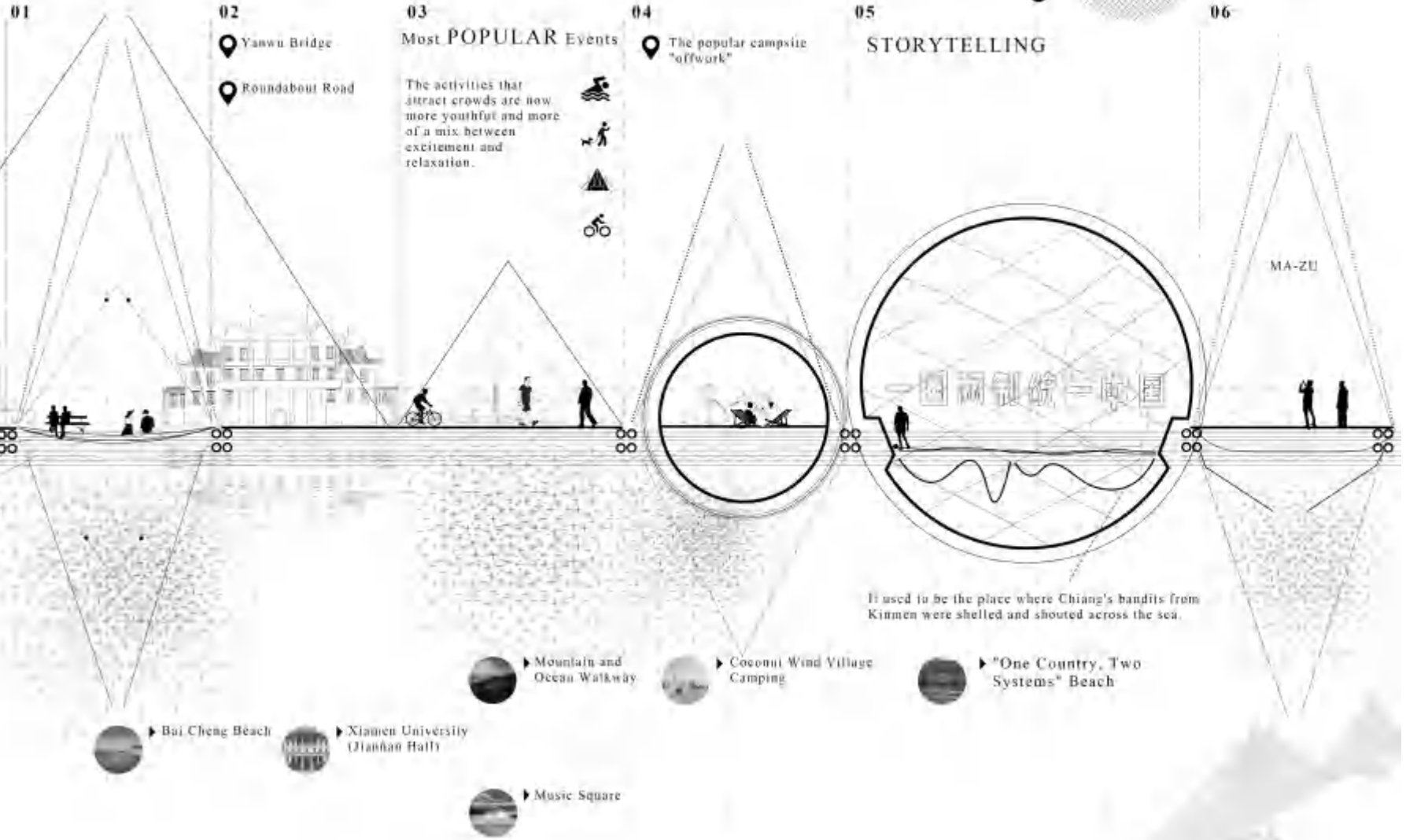
by local sports-loving locals in the area for sports such as swimming or cycling.

Coconut Wind Village Beach

many people are choosing site for camping and recreational activities.

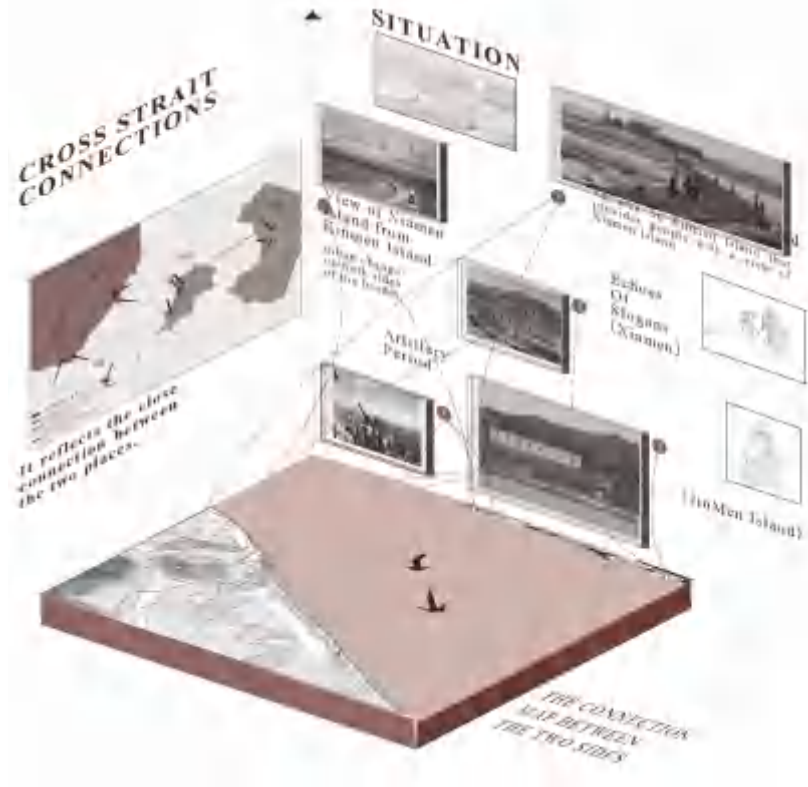
"One Country, Two Systems" Beach

by a small number of people play beach rugby on the beach, or race beach bikes, and area is less crowded.



004 PHENOMENON IDENTIFICATION

A MAP OF CROSS-STRAIT RELATIONS



+ RESTRAINED EMOTIONS | ONE COUNTRY, TWO SYSTEMS

B SITUATION

(CONNECTION BETWEEN THE TWO PLACES (PAST)

ON ONE SIDE OF THE BEACH
 THE WORDS "ONE COUNTRY, TWO SYSTEMS, UNIFIED CHINA"
 ON THE OPPOSITE SIDE OF THE SEA, ON THE ISLAND OF DADAAN ON THE ISLAND OF KINMEN,
 THERE ARE EIGHT BIG WORDS "SANNING DOCTRINE, ENFEICATION OF CHINA".
 AND ON THE SOUTHEAST COAST OF XIAMEN, THERE ARE SEVERAL ABANDONED FORTS,
 WHERE THE CONFRONTATION BETWEEN THE TWO SIDES OF THE TAIWAN STRAIT IN THE 1950S TOOK
 PLACE.



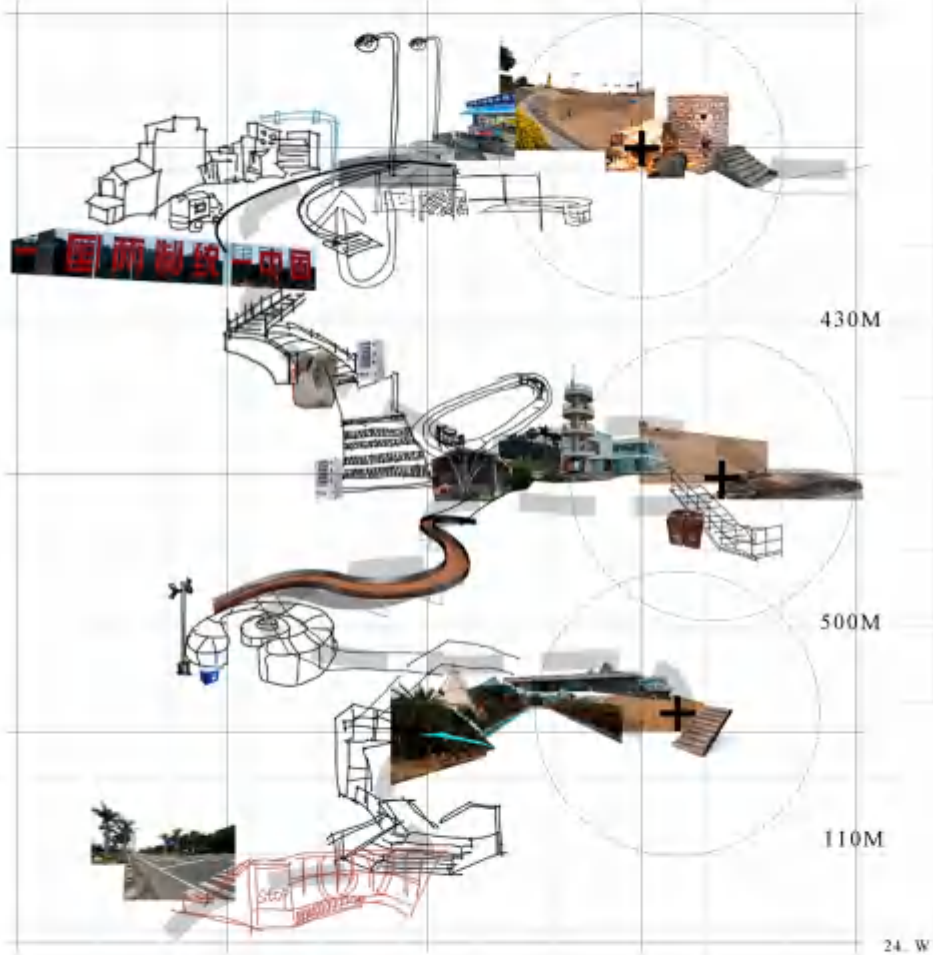
DATA ANALYSIS

| BUILDING THE XIAMEN-GOLDEN "CO-LIVING CIRCLE"



ON THE SOUTH-EASTERN
 SIDE OF XIAMEN ISLAND,
 WHICH IS SURROUNDED BY
 THE SEA ON ALL SIDES, ARE
 THE SMALL AND LARGE
 KINMEN ISLANDS, ETC.
 HOWEVER KINMEN, WHICH
 USUALLY IS UNDER THE
 JURISDICTION OF
 QUANZHOU IN FUJIAN
 PROVINCE, AND IS NOW
 UNDER THE ACTUAL
 ADMINISTRATION OF
 TAIWAN PROVINCE OF
 CHINA DUE TO HISTORICAL
 ISSUES, IS NOT OPEN TO
 ALL TOURISTS FOR THE
 TIME BEING.

+ RESTRAINED EMOTIONS | ONE COUNTRY, TWO SYSTEMS



04

HOW TO EXPRESS THEMES IN DESIGN

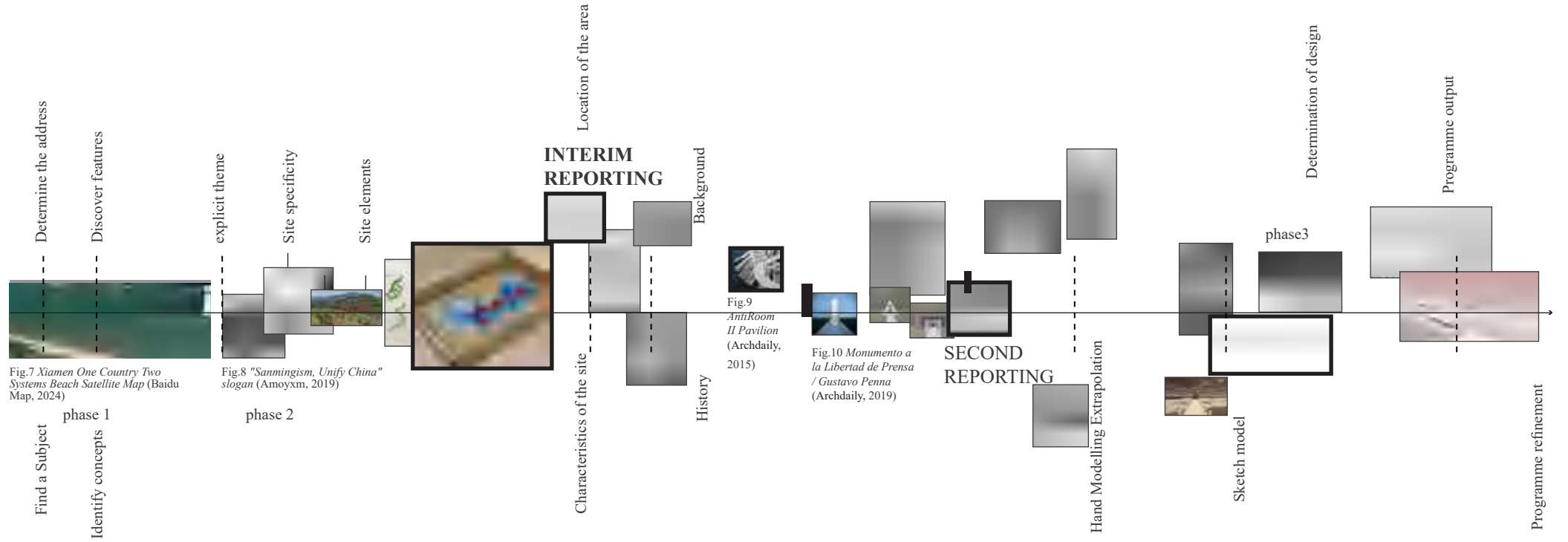
Design Process

Design elements are found in the elements of the site, special memories and specific points on the site are preserved, and new imprints are added to form the design of the coast.

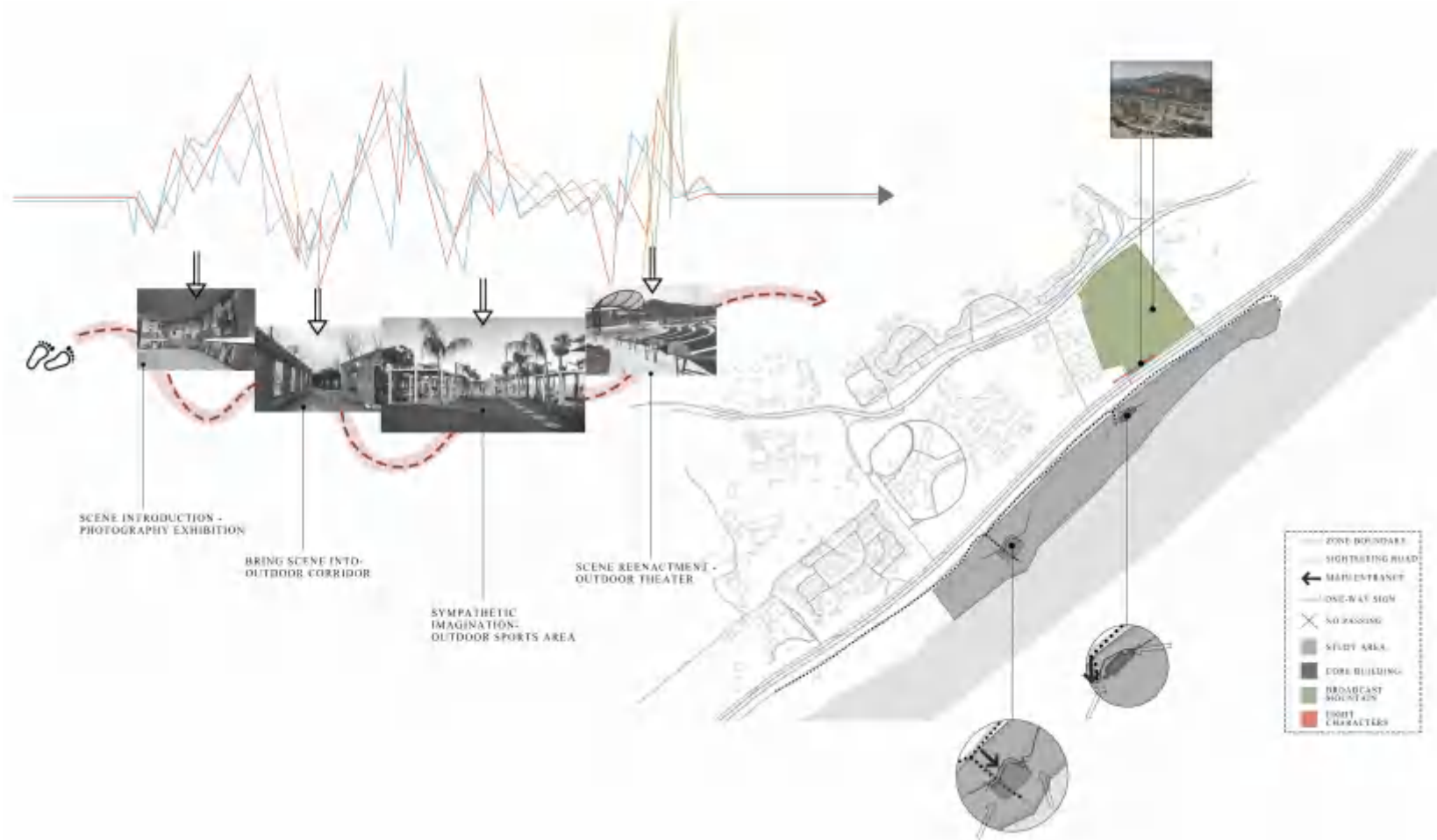
Following the natural order of development, it is necessary to design an environmentally friendly and resource-efficient building. (Ragheb et al., 2016:778-787) Using natural materials for sustainable design, and because the site is a coastal area, it is necessary to take into account the suitability of the materials and the need to think about the ease of dismantling.

001 CONCEPTUAL DIAGRAM

A DESIGN DEVELOPMENT

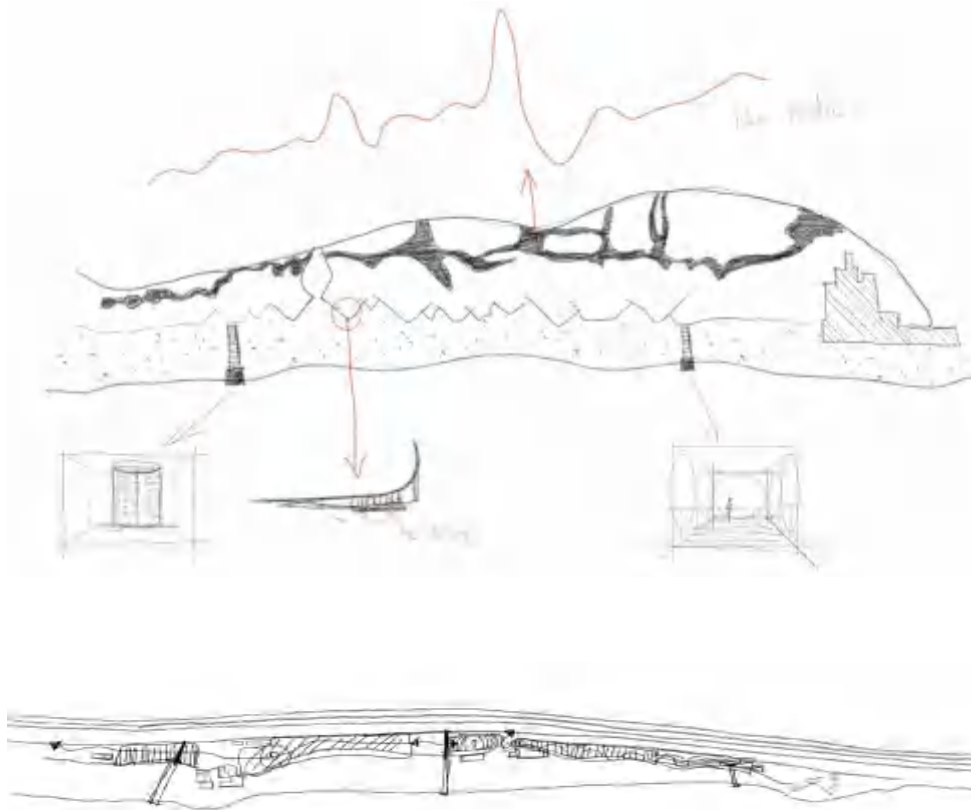


B SKETCH OF THE SITE DESIGN AREA



Like the old radio wars, people navigated routes like radio audio, giving emotions a sense of highs and lows.

A SKETCHES



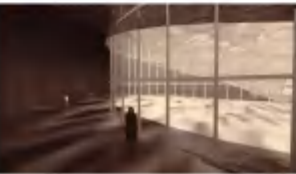
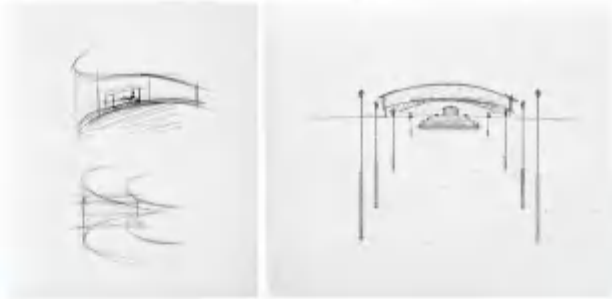
The design of the three sea architecture, respectively, because there is not enough time to come here to browse can choose this platform to experience; one is through the background of the eight big words, facing the other side of the eight big words, presenting a view of the building. The third corridor makes use of the traditional folklore of Fujian where A-Ma-Zu and the king-sending boat will be burnt in the vicinity, to recall the scene and make use of the elements of the bunkers preserved on the beach to construct.



CORRIDOR 1

THIS BUILDING IS ONE OF THE EASIEST TO REACH FROM THE MAIN TRAFFIC ROUTES, SO IT IS MAINLY FOR VIEWING AND GENERAL SIGHTSEEING. THIS BUILDING MAKES USE OF THE CONCEPT OF TRIANGLES, WHICH ARE STRUCTURALLY STABLE AND SYMBOLISE THE STABILITY OF THE RELATIONSHIP BETWEEN XIAMEN AND KINMEN. DECONSTRUCTIVISM WILL BE USED TO ELEVATE THE SPACE, USING THE GAPS IN THE SPACE TO CREATE A SENSE OF BOUNDARY IN A STABLE AND SOLID MOOD.





CORRIDOR 2

USE THIS SPOT TO FACE THE EIGHT BIG WORDS ON THE OPPOSITE SIDE OF THE ISLAND OF OTAN, JUST ECHOING THE EIGHT BIG WORDS BEHIND YOU. FORMING AN INVISIBLE LINK BETWEEN THE TWO PLACES. AND I WILL DESIGN THE LANDSCAPE ACCORDING TO THE XIAMEN TIDE TABLE, WHEN THE SEA IS HIGH TIDE, IT WILL FLOOD THE BUILDING, PEOPLE CAN ONLY LOOK AT THE BUILDING BUT CAN'T ENTER THE BUILDING, JUST AS THE THRESHOLD BETWEEN XIAMEN AND KINMEN IS SIMILAR TO THE MOOD.

CORRIDOR 3

THE FORM OF THIS BUILDING IS LIKENED TO THAT OF A RADIO LOUDSPEAKER. IT REFLECTS THE TOOLS USED IN THE PAST TO SUMMON THE OTHER SIDE OF THE RIVER AND FURTHER DEEPENS THE CONNECTION BETWEEN THE TWO PLACES. AS THE SITE IS NEXT TO THE A-MA STATUE, THE STRUCTURE HERE IS HISTORICALLY ORIENTATED, PRESENTING PHOTOGRAPHS AND AUDIO THAT REFLECT THE HISTORICAL IMPORTANCE OF BOTH SIDES OF THE RIVER, AND CREATING A MORE ATMOSPHERIC SPACE FOR IMMERSION. THE OVERALL PICTURE FRAME FRAMING IS RETAINED.

CASE REFERENCES



MACRO-PLOT

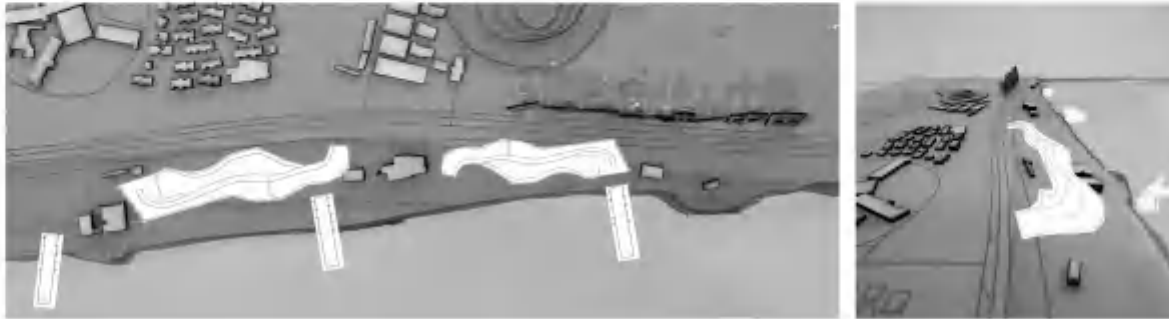


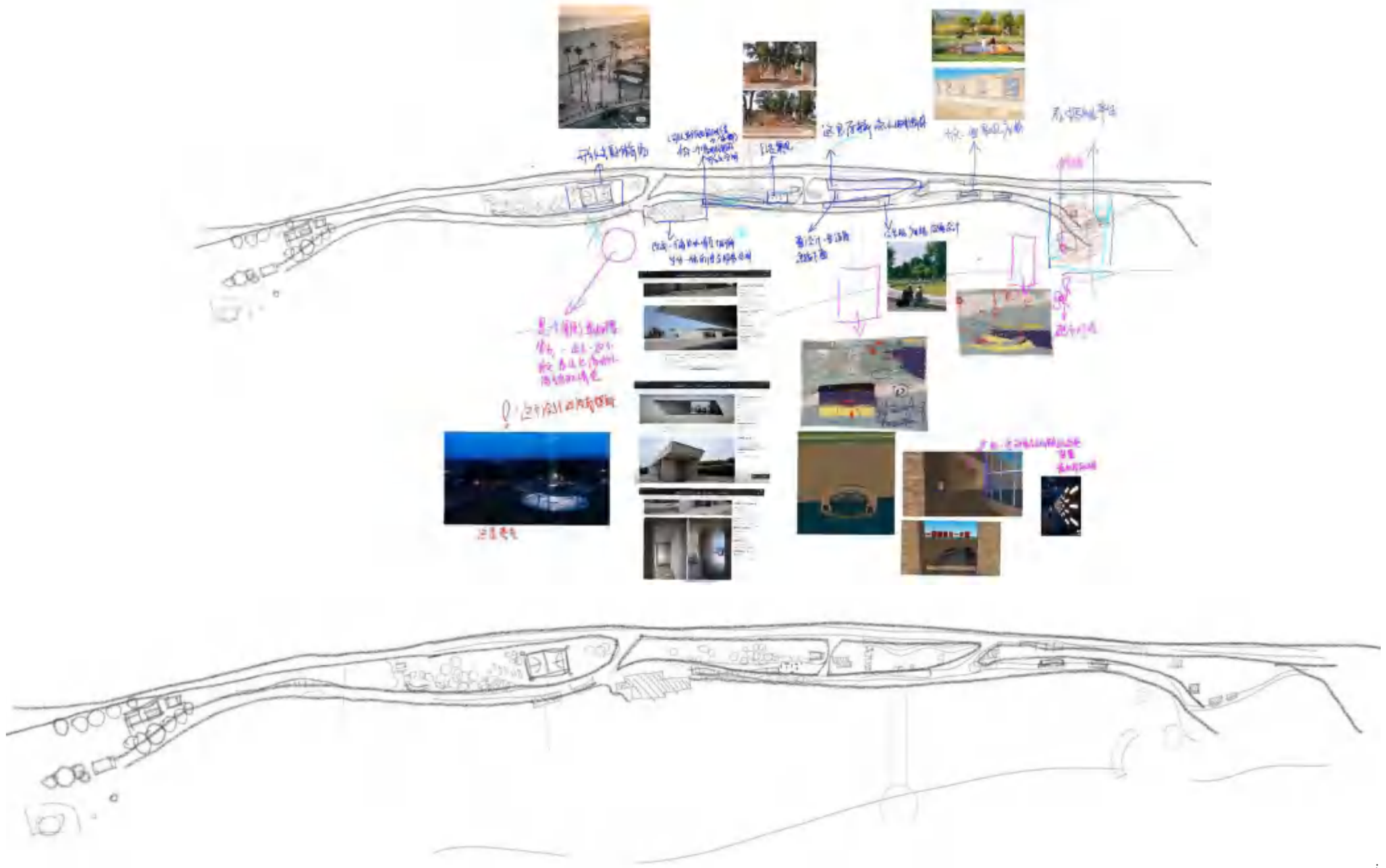
DETAILED MODELS

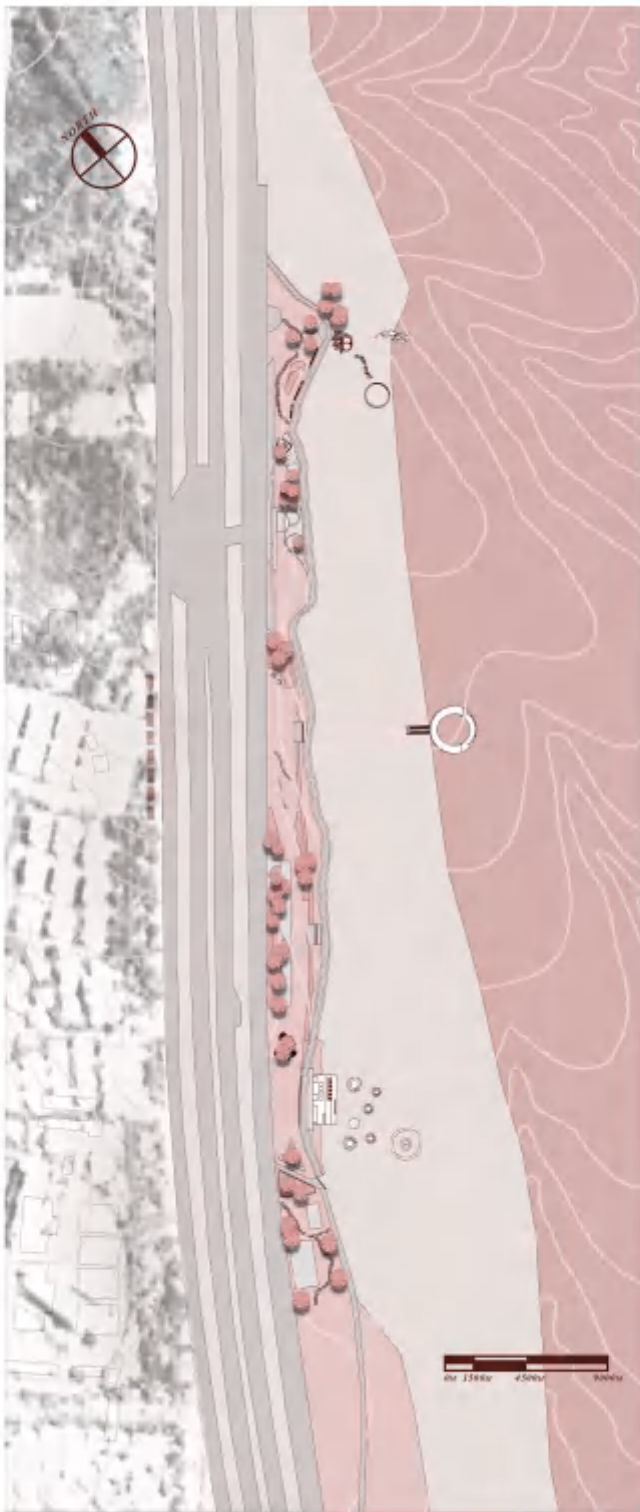


THE GENERAL DESIGN MODEL OF THE THREE STRUCTURES CAN REFLECT THE GENERAL BLOCK RELATIONSHIP, AS WELL AS THE SIMULATION OF LIGHT AND SHADOW IN REALITY. TRYING TO FIND DIFFERENT LIGHT AND SHADOW CHANGES FOR THE BUILDING.

OVERALL DESIGN







05

SEASIDE PARK LANDSCAPE DESIGN

Design Proposal

Designing the entire site as a complete journey, the flow is made into a sublimated tone of the design concept.

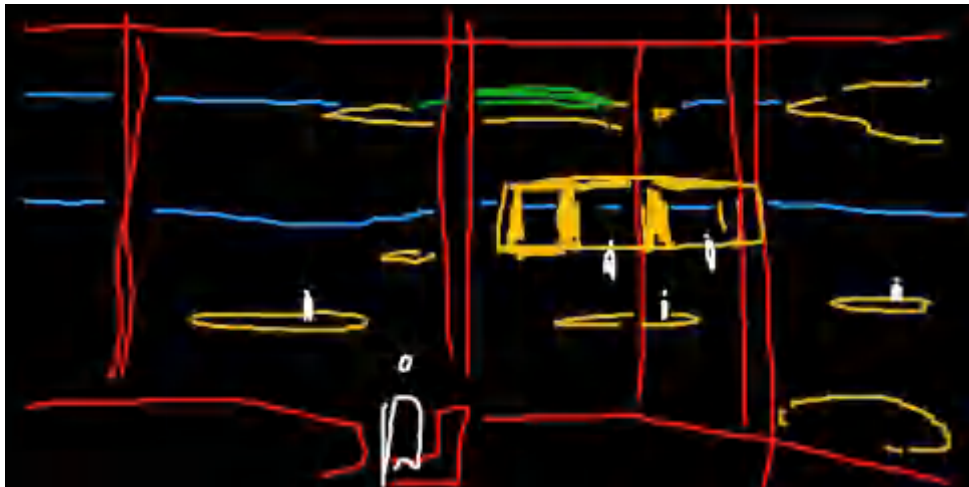
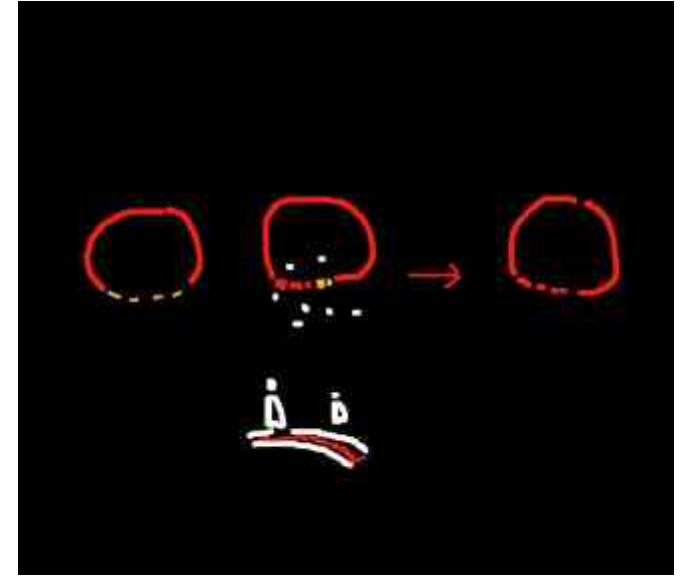
This design reflects the embodiment of the emotional thresholds of both sides of the border, breaking and better integration.

001 VISUAL REPRESENTATIONS

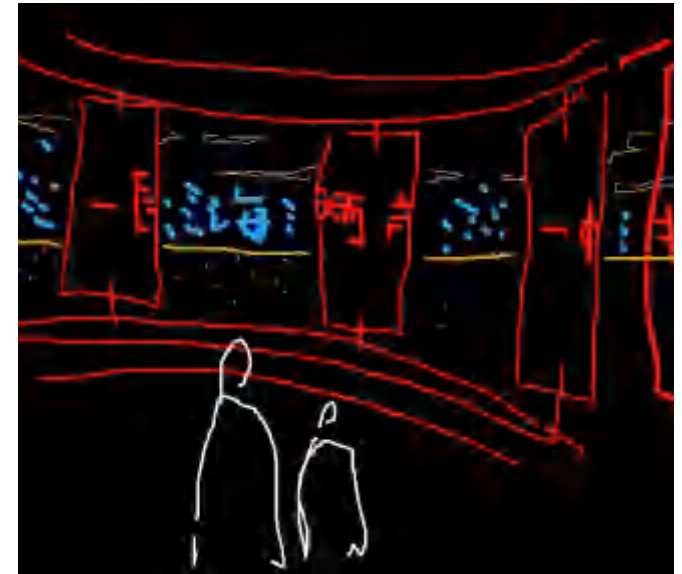
A MODIFIED DESIGN SKETCHES

None of the three main objects of the design block the view of the sea on the roundabout, and I want to use the slope of the beach to express that the road guides people towards the sea building.

In this image I will make use of the tidal changes of the sea, when the sea reaches a certain high tide, this building will be blocked off, creating a feeling of being able to see but not being able to reach it.



Wanting to include the interactivity of people, someone's participation in an incomplete circle is complemented, and is symbolic of the relationship on the other side that can only be reached with people's participation.



B DESIGN FIT PHENOMENON

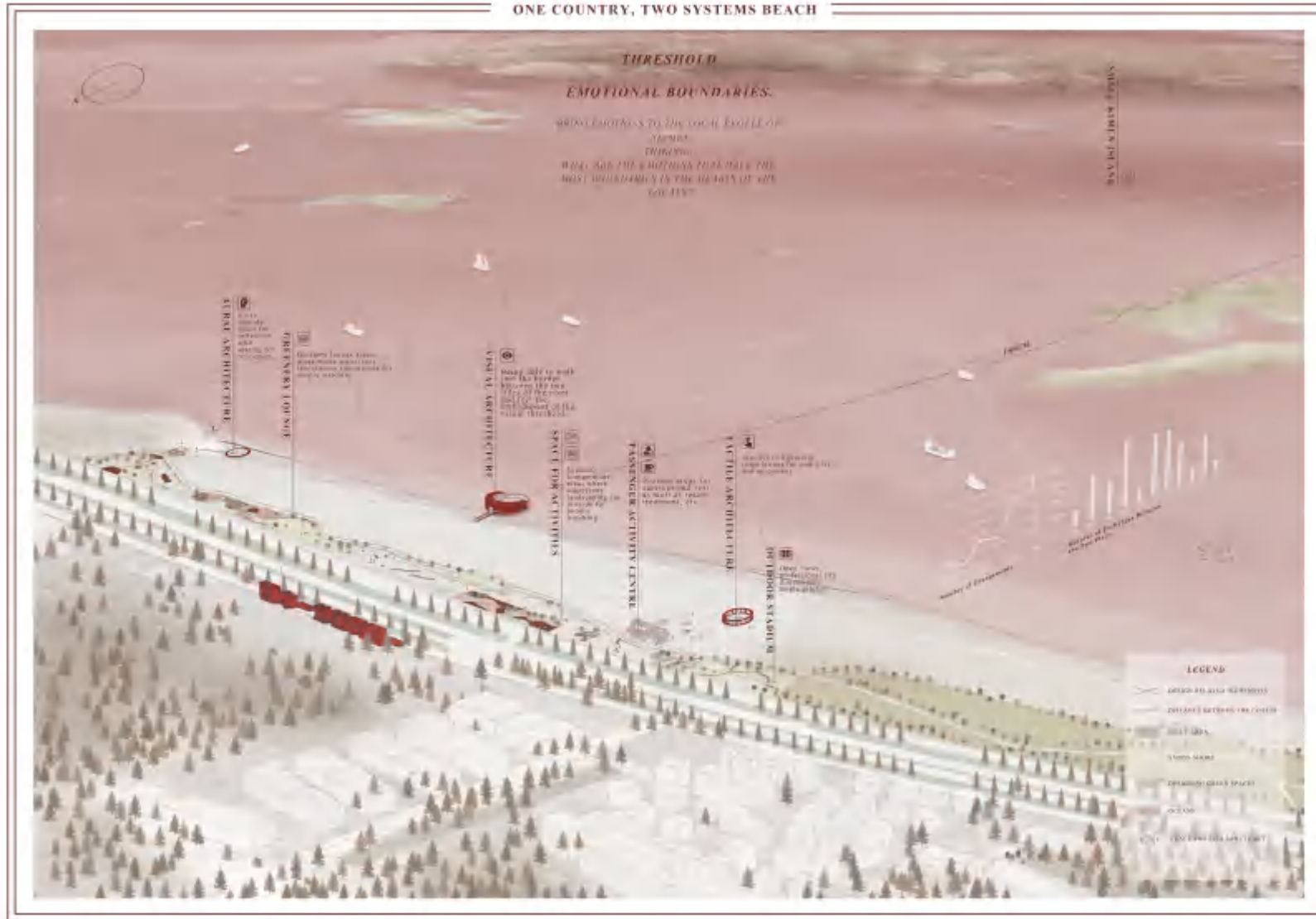


The five senses were used to express the design.

The design of the site was given three meanings; the first was to give people the ability to entertain and shop at events; the other was to add sports facilities in conjunction with the high number of sports people in the area; and the third was to deepen the cultural history of the site and enhance the historic nature of the site.

002 PROJECT OVERVIEW

A MAPPING



+ RESTRAINED EMOTIONS | ONE COUNTRY, TWO SYSTEMS

The effect of bringing the design to the presentation on a large site and labelling the functional zoning of the design. The distance between the two banks can be clearly seen, as well as the data on the relationship that occurs between the two banks. The theme is expressed as a border of emotions between Xiamen and Kinmen.

B DETAILED DRAWING

ACTIVITY NODE CHART

GREENFIELD ACTIVITY NODE

no fixed entrance or exits

landscaped terrain to guide around diversion



green space only

adding more space for activities



as surveillance displays

increase in historical and cultural display facilities



all through seats for resting

multi-green seating in form of green sea wall



organized walls

adding more green walls



DETAILED SECTIONAL VIEW

TYPE 1-HEARING DEVICE A

THE PRIMITIVE SOUND OF THE SEA LAPPING AGAINST THE STONE SEATS DEEPENS THE SENSE OF ATMOSPHERE



SECTION A

TYPE 2-VISUAL DEVICE B

ALIGN THE INLET AND OUTLET OF THE DEVICE WITH THE EIGHT BIG LETTERS AND POINT ONE SIDE TOWARDS THE OTHER EIGHT.



SECTION B

TYPE 3-TOUCHING DEVICE C

THE USE OF PEOPLE TURNING MIRRORS TO MAKE BOTH SIDERS OF THE RIVER APPEAR IN THE SAME PLANE.



SECTION C

type 3



Use the sunken lounge area as a guided entrance to touch the building, adding interaction with people who can go and turn the mirrors to achieve a fusion of scenes.

The idea of concentric circles is that with mirrors it is possible to reflect on oneself, as well as a boundary between nature and architecture, and also a boundary between one's own emotions and reality.

And that put into this environment can reflect One Country, Two Systems, Unification of China and Kinmen Island, which are able to be on the same plane, forming a boundary to break.



Outdoor



Scene 1



Scene 2



Scene 3

type 2 The use of bamboo lamps as a guide allows people to enter the maritime space where they can visit the relevant history, when their backs are turned to the Eightfold Path and they face the Eightfold Path.



Scene 1



Scene 2



Daytime



Nighttime



Using the stones left over from the site as a guided path to lead people into the listening space, the wider site leads to more ideas.

The two sides of the river are two circles that are not connected, and the design allows people to fill the oyster boxes with sand, which is the same colour as the seats

from an overhead perspective, that is to say, to make up the circle. It means that the process is hard but we work together with one heart, this circle can be filled.



Scene 1

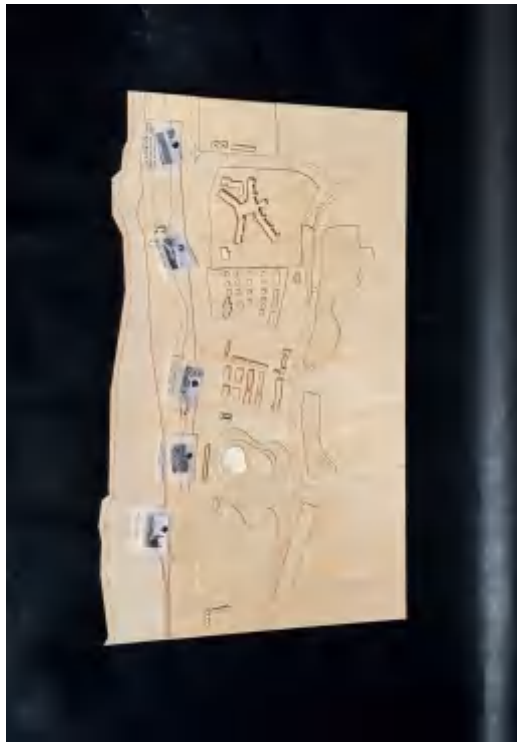


Scene 2



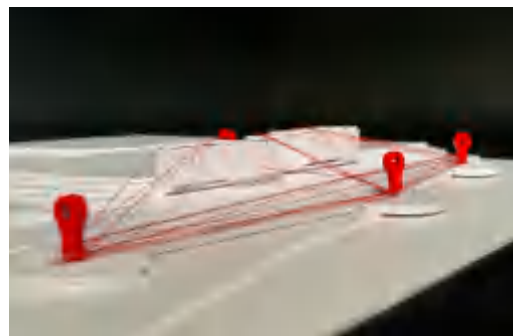
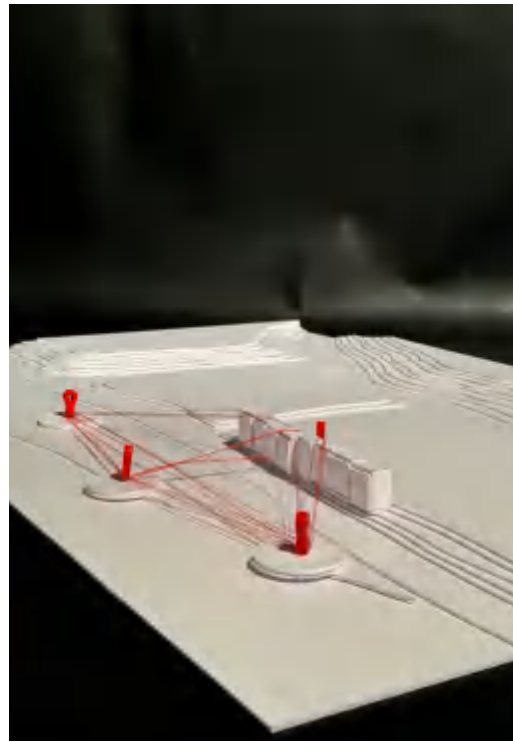
Scene 3

C PHYSICAL MODELS



Modelling Of Site Surroundings

The more touristy parts of the neighbourhood are marked out.



Conceptual Model Of The Design Site

The design is placed into the site with red lines representing the relationship and connection between the design and the site.



Design Detail Model

A representative design was extracted for visual modelling, using a 'fish line' as a guide to the eye.

05

FEELINGS AT THE END OF THE JOURNEY

Conclusion and Reflection

Between completing this graduation project I have been asking myself, does the design project relate to the theme? Where is the threshold space reflected in my design project? How does it reflect the local design of Xiamen? And so on. However, I was like solving a mystery, explaining it clearly one by one.

This series of process also pushed me to always keep my thinking clear and logical, and the cause and effect must be consistent. When doing a design project that gives a proposition, you need to start from what it is, figure out what the proposition means, that is, what we did in the first stage of the zine, and find your own "threshold". Then go deeper, the threshold from what aspects can be reflected, how to be more localised, this time you need to consult a lot of literature, as well as personal research, repeated combination of the two so that the results are reliable, this is what we call first-hand research.

Later, we began to complete the "book" exercise, from the authoritative principles, to find how to express the design concept of the means, so as to stand after the completion of the corresponding design concept output, after repeated experiments with handmade models, and sketches of countless drawings, and finally strive to come out of the design is the most convincing one.

This assignment not only familiarised me with the process of completing an entire project, but also made me think deeply about "thresholds".

From a word I hadn't heard of in the beginning to the completion of the corresponding design proposal, from the initial belief that "threshold" was only a spiritual meaning to the fact that it can be embodied in humanities, architecture, landscapes, and even history, it's an amazing experience since it has so many meanings.

It inspired me to start from the surrounding environment whether it is design or anything else, and this environment is not limited to the natural world, but may be the economy, culture, politics, history, etc. I need to have a macroscopic vision to find out the appropriateness of the design, so as to solve the people's problems, serve the people and adapt to the people.

So far, is considered to have completed this stage of my journey, deep insights, prompting me to more knowledge to produce the desire to explore, very thankful for all this happened, as if the threshold, the four years of learning life and now at this moment is like a chasm, no four years there is no present, and how to talk about the future?

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