

Resonant Phantasmagoria: Temporal Transcendence

Student: Petar Kukec (5864674)
First mentor (Architecture): Suzana Milinovic
Second mentor (Technology): Erik Hehenkamp
Third mentor (Research): Heidi Sohn

Tuesday, 25th June 2024

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan

Personal information	
Name	Petar Kukec
Student number	5864674

Studio		
Name / Theme	Explore Lab	
Main mentor	Suzana Milinovic	Architecture
Second mentor	Erik Hehenkamp	Technology
Third mentor	Heidi Sohn	Research
Argumentation of choice of the studio	The choice of the studio is based on the will to experiment with new approaches to architecture. The freedom that the studio offers enables me to find my methodologies and techniques through which architectural mechanisms and systems would be questioned and socio-political factors of society to architecture would be criticised. Exploration through experimenting is offering me to construct my own identity towards architectural practice and the environment which is built in.	

Graduation project	
Title of the graduation project	Resonant Phantasmagoria: Temporal Transcendence
Goal	
Location:	Haludovo, Island of Krk, Croatia
The posed problem	All the possibilities are out there waiting for their moment of shining, to give the spectacle to society and give them a source of creating new meanings, definitions and realities.
research questions	How to establish an apparatus of self-discipline mechanism to achieve freedom over pretentious Croatian identity? What if we turn our minds in a direction of thinking otherwise, challenging time and space to re-strengthen our existence in omniversal space?
design assignment in which these result	Heterosensorium: shock and pleasure in the rubble of abandoned hotel

Process

Method description

Both, the research and design phases of this graduation project, are going to explore the power of chaos, its systematisation and the taxonomic organisation of concepts and spatial rubbles.

Direct observation and systematisation of the collected data would gain an organic form of the flow of consciousness, spreading all around, opening new possibilities in the form of a systematical glossary but also forms of mixing the concepts and creating new ones.

Encouraging chaos of intertwined data, the nature of reality pertains to disorder, unpredictability, and the absence of discernible patterns or regularity as a positive potential, emphasising a state of extreme confusion or disarray in which, seemingly, there is a distinct lack of organisation, boundaries and order. **The creator of it seems not to have control over the process**, but the truth lies in the creator's ability to let it go, surrendering to the moment and the feelings that drive his/her awareness depending on the moment.

Spiralling moving forward as a meta method includes small steps moving back and forth, which results in stronger forces between mutually opposed elements of the research.

Selecting and eliminating the data would result in the systematic layering of the **collected information by marking them as important, significant or relevant - categorisation** of concepts and understanding the relations and hierarchy between them. Thus, by identifying and accessing various sources of knowledge, the research stage of this project creates a wide **knowledge collection - an assembly of different kinds of data**: establishing new meanings to the architectural "rubble" of the abandoned hotel resort.

The moment would show the entrance to the invented **apparatus of liberation** through which the identity of a state involves into interchangeable agency of collective triggering new effects, attitude reactions, manifestations and symptoms. An entrance under the radar of the controlling system to the social space of Croatian reality defined by the pretentious identity (*nationalism and patriotism, European integration, historical legacy, conservatism and catholic tradition, regional and ethical diversity, post-communistic transition etc.*) - where communitarian society is erasing the idea of individual expression and producing pseudo-life of community.

The design approach appears as the translation of a **language game** of thoughts into architecture.

Analysing and exploring the site of the project will establish a new horizon to the definition of the context in which the design will be placed - the conditions of the space will be explored, collected and placed into new realities.

Redefining the context of the project will bring up spatial elements that already built space provides for placing new architectural forms. Their **extraction** from reality, **mapping** their location and power to personal interest, **collaging** in different relations to each other and **adapting them to the results of the research** will embrace the processes that already exist on the site and question their endurance and possibilities to start new ones.

Within the design process, **architectural intentions** are going to be **tested by different environmental factors** - relations between materiality, duration of time, adaptation to the different environmental conditions and influence on the human body and individual imagination inside the space.

Literature and general practical references

Haludovo Holiday Resort on the Island of Krk, Croatia, based on **Foucault's theory about heterotopias (*On other spaces*)**, is seen as unscripted moments of everyday life that give them the power to challenge reality and become more than alive, productive space.

Regarding **Václav Havel's book *The Power of the Powerless***, to keep harmony in society, people are ready to live within a lie and just do things to get along the life. That creates a background of a pseudo-life we believe is the only possible reality we could imagine. But the truth is, we as individuals have the power to refuse to participate in the illusions perpetuated by the system by asserting our individuality, acting according to our conscience, and expressing our true thoughts and beliefs. Individuals can undermine the legitimacy of the regime and inspire others to do the same.

To support that statement, **Nietzsche's *Beyond Good and Evil*** advocates for a reevaluation of values and a departure from conventional morality - emphasising the importance of self-expression, self-affirmation, and personal will to power as fundamental aspects of human existence - the identity of the state > interchangeable agency of collective.

To achieve the power of subjectivity and individual freedom, **Foucault (*Technologies of the self*)** argues the existence of techniques of self-care and self-transformation through which individuals strive to align themselves with particular ethical ideas and create a coherent and meaningful sense of self.

The theory of Affect (Deleuze and Guattari) allows me to argue that identity is fixing society without giving it a chance for change and adaptation according to their needs. Their concept of "becoming" explains effect is not as static or fixed but as constantly in a process of becoming - people, individuals, architecture. Only then, new connections and intestines will be produced - an assemblage of various elements that come together and interact to produce affective intensities. Those forms have the potential to disrupt dominant power structures and open up new possibilities for social change. Deleuze's and Guattari's ideas **Bergson** supports with his ***Creative Evolution***. In the process of continuous duration, we don't think in real-time - rather we are transintellectual which enables us a constant tension between stability and change, order and disorder.

To achieve exploration of the architectural form that disturbs everyday life, Jane Bennett in her book ***The Enchantment of Modern Life*** describes *enchantment* as a sense of openness to the unusual and the captivating which returns to Nietzsche's theory that enchantment emphasises the importance of aesthetic experiences, imagination, and the sublime in human existence which almost equalise with Deleuze's and Guattari's philosophy of desire as a productive and positive force.

Enchantment and desire fuel creative energy, generating new possibilities and intensities, fostering individual expression that propels societal progress. It's a transformative process that urges individuals to experiment, explore, and surpass their current limits. According to Kant, those desires manifest into symptoms which are symbolic expressions of thoughts, emotions and experiences - architecture. Symptoms can be understood as *minor gestures* which **Erin Manning (*The Minor Gesture*)** argues as subtle, non-normative movements and actions that occur on the edge of awareness which can lead to a more attuned and responsive way of being in the world, challenging the dominant modes of perception, communication and interaction.

At first, they are not directly connected with the architecture but they are. By attacking architectural space as an antidote they counteract an unpleasant feeling or situation that architecture is predetermined.

Reflection

This project intends to rethink the idea of rubble and ruins and what to do with them as the materialisation of the thoughts on identity and society through architectural space.

The contribution of the research phase establishes a collection of knowledge by developing a methodology which is not necessarily architectural but provides architects with a new way of academic research. The suggested inherent system of collected data challenges traditional notions of determinism and predictability, where the **constant process of selecting and filtering** develops a spiral flow of consciousness that accelerates creative force capable of generating new possibilities - irrational and instinctual aspects of human existence that can lead to artistic inspiration and self-transcendence.

Architecture is perceived as a mechanism of manipulation with the productive potential of a transformative act that changes and evolves through time but also resists oblivion. It is the product of the creative mind, challenging the position of the body inside the space juxtaposition the architect, the user of the space and the context of new architectural form inside the ruins of already built architecture - exploring the power of the scale, span and redefining what context of the site is by layering the found data in effect on ration thoughts and people's realities, imagination and consciousness. Architecture is not the final *product* of any ideology but it is a constantly changing mechanism that enables it to change social relations via its creation and adaptation to the time that exists (the architectural form is absolute only within humans' bodies and imagination) - architecture of perception.

Today perceived as a ruin, a forgotten and unscripted space in a complex built environment, an abandoned hotel complex is a base for rethinking the context in which new architectural forms are placed celebrating something unusual and abnormal, politically incorrect. Those spatial *malfunctions* affect the human body by letting it explore abnormal functions of architectural devices, indicating the influence of spatial disruptions as normal operations, resulting in the loss of orientation and letting the imagination be the creator of the new realities. A marvellous hotel in the past, now unscripted place of ruins, is becoming the resonant point, ready to send the signal of transformative act and political rebellion.

The broken materiality of rubble is becoming hetero-sensorial oculus to new realities where the political identity of the country would be replaced with a celebration of togetherness through agents and agencies raising the power of self, heterogeneity of the individuals and their assemblage into coexisting in different - understanding that our actions impact others and that moral development of the community is shaped by individual identity and turned into an interchangeable agency of the collective.

The impact of this research, together with the architectural intervention, is going to prove that term *identity* is locking society by not enabling them spaces to reach their maximum and possibilities to adapt to the time they are captured in. Established concepts and spaces will prove how society is always in the transgression of their previous version and is not the concrete product inside the space, not the object of beings, but of the individuals constantly becoming new, evolved version of the previous one - *whatever has been done not become; whatever becomes does not have being.* (Friedrich Nietzsche)