TU Delft
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Resonant Phantasmagoria: Temporal Transcendence

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Resonant Phantasmagoria: Temporal Transcendence

PHANTASMAGORIA. *[count] literary. : a confusing or strange scene that is like a dream because it is always changing in an odd way.*

preface

Reality. Living the reality that exists out of all the possibilities and combinations of moments. That's how life works, it is just the result of different inputs that try to make an order and create sense. It is just a coincidence of the power of the moment. It is a statistical inevitability which makes the most sense for our existence so it's accepted. What if the world is not in the right order? What if we can change the matrix and enter some new realities? The temporality of knowledge and power leads us to very temporal situations, existing for the second. In another second they might die, change or adapt. Correlations between reality and the hand of Big Brother are fragile, not stable and sustainable. All the possibilities that are out there are waiting for their moment of shining, to give the spectacle to society, to give them a source of creating new meanings, definitions and realities. That is going to be a speck of time, a short moment of explosion. Everything after is just traces of existing, ash that is disappearing, second by second, moment by moment. If two or more different explosions exist at the same time, with different subtracts, it leads to a mixture of different realities and points of view. It creates a complexity of time, erasing the linearity of time, not anymore past, present, and future. Only their combinations and overlapping. Time is becoming a complex entanglement of different paths, of different bubbles that are trying to find their purpose in the space-time continuum, thriving to survive and exist, to define their purpose. Compilation of all of them creates an omniversal space of different metaverses and meta realities. All of them are becoming part of the global matrix, truth that is scale-wise way bigger than our understanding - washed away in the sea of all the possibilities. How to work with that? How to establish a correlation between our false consciousness of reality and the existence of every other possible reality that transcends our understanding? The idea of otherwise, or what if, brings the reality, possibilities and us as participants of the society together. The order of the otherwise, helps us to create a topology of all the times, of all the facts and matrixes of possibilities, establishing correlations, and ground for changes, to reach the historical places at the same time as present ideas and futurity of the moment. Being a bridge, a path that travels dug in time, collecting all the data and leading to the extended reality.

Ever I turned me, there was my other.

HOTEL HALUDOVO, ISLAND OF KRK, CROATIA - BEFORE AND NOW

GLITCH OF UNSCRIPTED MOMENTS I

GLITCH OF UNSCRIPTED MOMENTS II
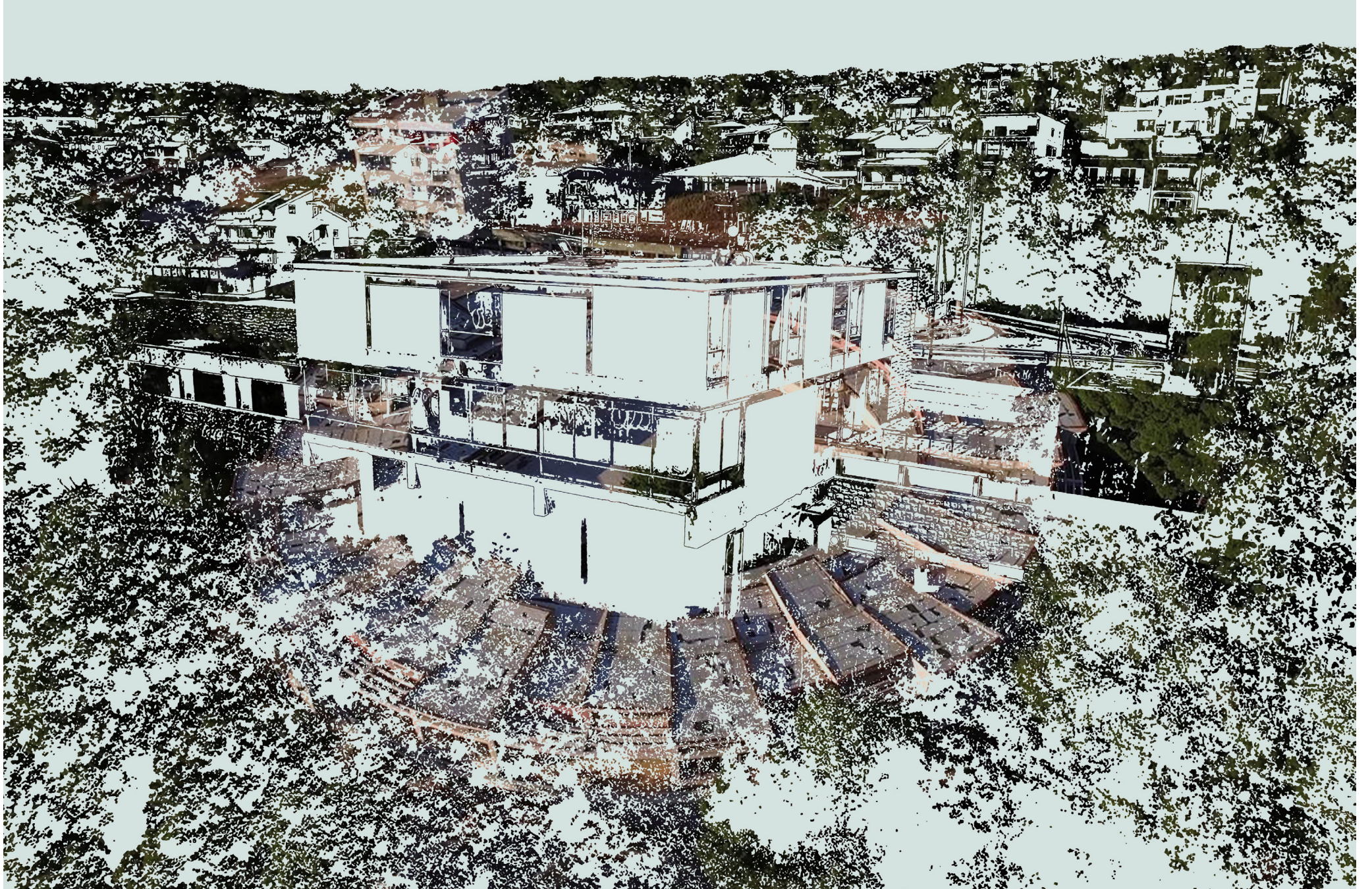
GLITCH OF UNSCRIPTED MOMENTS III

problem statement

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 question

How to establish an apparatus of self-discipline mechanism to achieve freedom over pretentious Croatian identity?

sub-question

What if we turn our minds in a direction of thinking otherwise, challenging time and space to re-strengthen our existence in omniversal time?

introduction

Pretending we are enjoying the life we are captured in. The rut of everyday life. Living from one task, that the system imposes on us, to another one - *we are slaves*. That forms us as walking mechanisms of someone's power - programmed and scripted creatures that blindly walk towards the sun, controlled by the hand of Big Brother that overpowers us and makes us the walking dead bodies, exhausted and squeezed out. Not only are we perceived as blind followers of someone's power but also that system does not recognise us as a heterogeneous assembly of individuals, but as one homogeneous whole. Our reality is a scripted mechanism of someone who is sitting in a chair, in some sacred space - producing objectively moral norms and paradigms by saying what is pleasing/ appropriate/ acceptable - which we, as a society, are taking for granted. Unconsciously, that makes us trapped in the reality that we believe is the correct and the only one. But what if it is not? What if there is a solution to resolving individual freedom over communal goals within collective *we*? Escape from reality, in the form of the holiday, as an unscripted part of comprehensively affected social life, bringing joy and freedom to the crowd resulting in the appearance of individuality. In society's perception, holidays appear as a hedonistic form of enjoyment that provides a sense of freedom, despite its lack of true liberation, as it is programmed and scripted to create an illusion of freedom. *We* is becoming *I*, and *I* the embodiment of *me* - *we* is becoming part of *me* and *I* part of *we*. What makes a moment of sitting in the car, driving kilometres away, and entering tourist resorts liberating for me and us? How to perceive that moment as an impulse of liberating self-power over the controlling system and scripted mechanisms?

This research paper is going to deal with the collective trauma over the control of individual freedom, difference and expression of difference where architecture is coming as a frame, part of a systematically scripted mechanism based on the example of abandoned Yugoslavian tourist architecture situated in the time when Croatian identity is mostly globally perceived as a small country for big tourism. The moment of situating the project into abandoned places of leisure and fun will enable me to question how freedom, emancipation and liberation are taking place in scripted moments of everyday life, where everyday life is suspended by going on holidays claiming that scripted moment of emancipation is helping you to momentarily find freedom where other things are possible and how leftover architecture can serve as entrance to emancipation of self-power and escapism of controlling system. That will prove the research problem which states that 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. Those moments of spectacles will establish new views to the expression of self-power and emancipation of myself translated in the communication canals for exploring the potential of abandoned architecture and how to transform architectural terms and deformation of we as scripted values allowing we/me to think and act otherwise. This experimental exploration would establish new architectural -*ism - micro fascism, anarchism, sex, drugs and rock and roll-ism, afterparty-ism* or any other kind of channel that helps society to produce their social space as the establishment of an apparatus of self-discipline mechanism to achieve freedom over pretentious Croatian identity.
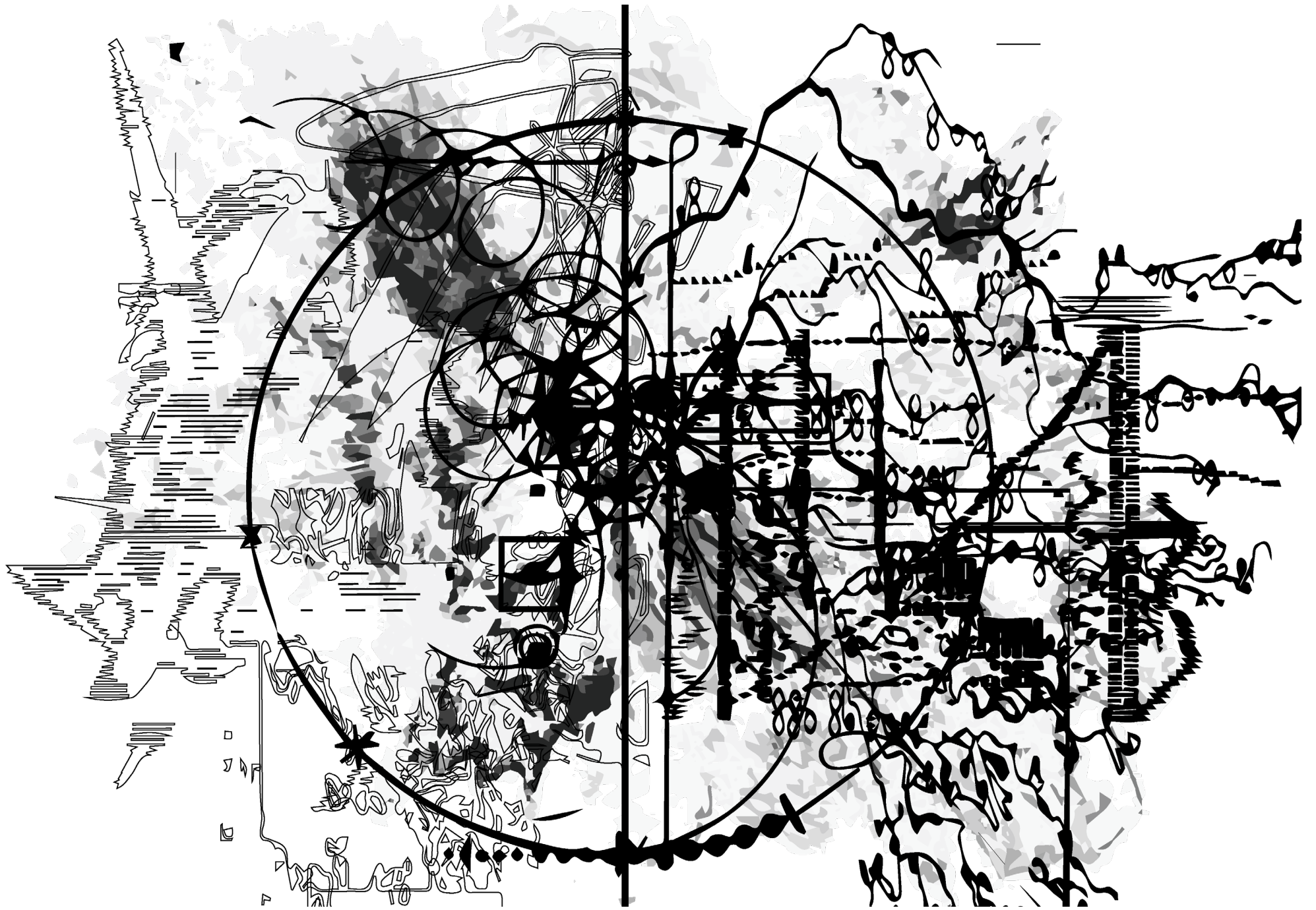
APPRATUS OF "ME" THAT BALANCE BOUNDARY BETWEEN DIFFERERNT REALITIES
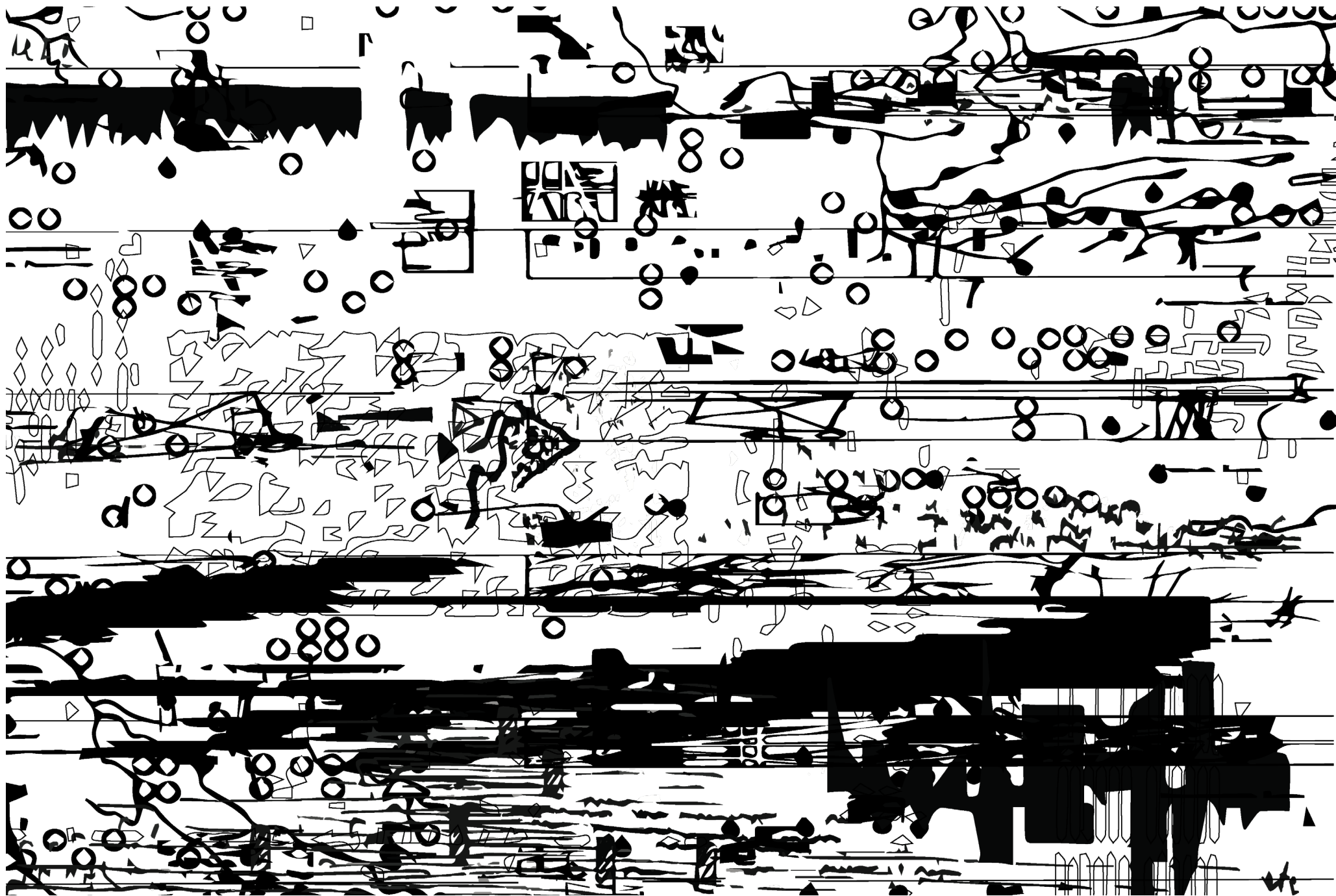
UNSCRIPTING MECHANISM OF REALITY

TUNNEL OF A MECHANISMS FOR DECONSTRUCTING "MYSELF"
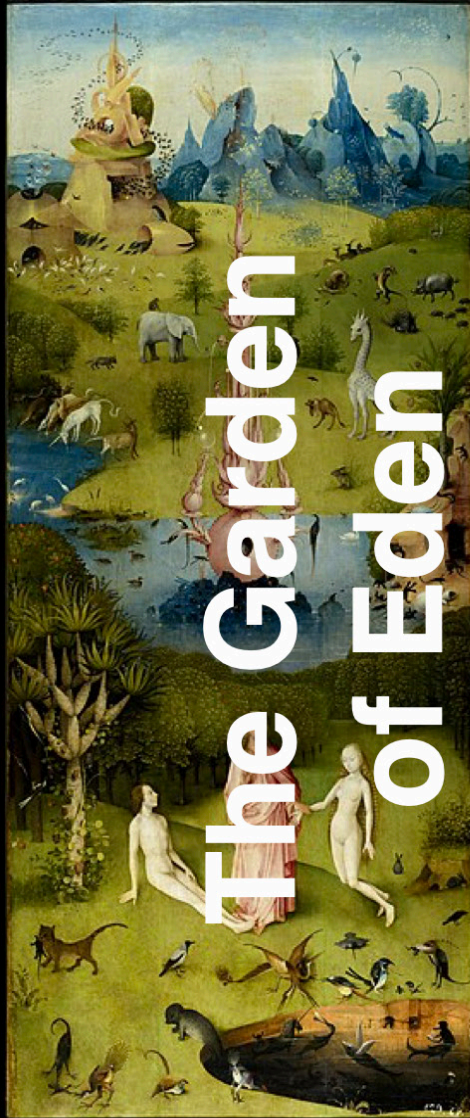
methodological positioning

Fu*k everything, let the party begin. This research paper will become the point from which nothing will be the same. We (Heidi Shon as my research tutor, Suzana Milinovic as my design tutor and I) will pack our things and go on holiday - the place welcomed by thinking otherwise. Through that journey, places will be displaced, humans re-humanised and time re-timed to bring fun back to the spotlight of people's lives, and places into realities of our dreams and passions. That approach will enable us to escape the controlling system and find the freedom of individual expression through architecture because, at the moment, individuality does not exist in the Croatian controlling system, but has the potential to bring the sparkle of self-power as a moment of change of the controlling system.

The approach to the research would begin with defining a moment that would as an impulse, from the omniversal space of possibilities, find the entrance under the radar of the controlling system to the social space of Croatian reality defined by the pretentious identity of n*ationalism and patriotism, European integration, historical legacy, conservatism and catholic tradition, regional and ethical diversity, post-communistic transition* - the place where communitarian society is erasing the idea of individual expression and producing only the image and feeling of community. Through models of criticism, sarcasm and irony reality would start to be a loose image of our existence - proving the double-faced reality we are living in and resulting in moments of absurdity. Emphasising absurdity would lead to the form of liberation and the ability to create personal meaning - dissonance and surprise, the discomfort of the system, putting it in danger. The moment of absurdity would show the entrance to the invented apparatus of liberation. That apparatus would open new realities - an omniversal space of possibilities. It will become a tunnel of a mechanism through which *I* would deconstruct *myself/me*.

Conversation with myself would be based on the concept of Dante Alighieri's *Divine Comedy* - my journey towards the liberation of the soul and self-power against the controlling system and scripted mechanisms. Through three stages - *Inferno* (Hell), *Purgatorio* (Purgatory) and *Paradiso* (Paradise), I will know myself concerning the reality in which I find myself by encountering experiences, I will rise from that reality through a process of purification to cleanse myself, which will result in an understanding of myself through architectural language and design of purified thoughts and attitudes towards moral, political and self-expressive themes. Deconstruction of self would establish interactive search as individual and generous - bringing myself to the table of possibilities by having a conversation with other self. The conversation would settle three different perspectives of self - *me as a god, me as an explorer* and *me as a product of time* through which I would enter the real spaces of abandoned hotels in different realities. That will help me to learn how to operate the leisure, fun and the party under the (un)scripted system of architecture.

I will reflect on reality mirroring it to the *Garden of Earthly Delights* by Hieronymus Bosch, perceiving reality as a densely populated landscape of humanity and earthly pleasures as succumbing to the temptations of the flesh and spectacle, fulfilled with bizarre and fantastic creatures and hybrid forms symbolising the moment of the impulse to enter hidden realities of innocence and harmony versus the hellish vision of grotesque and ironic surreality of earthly delights.
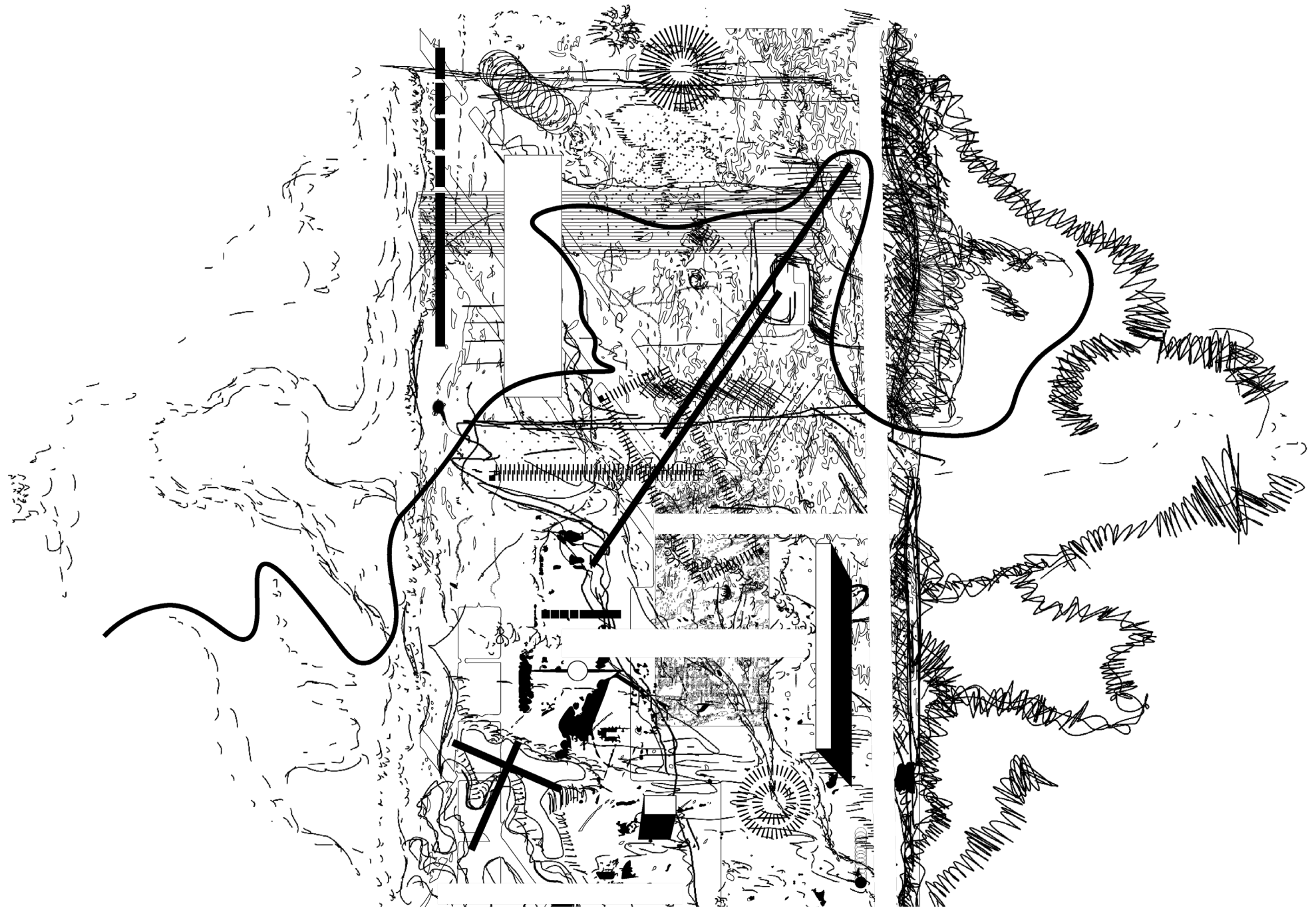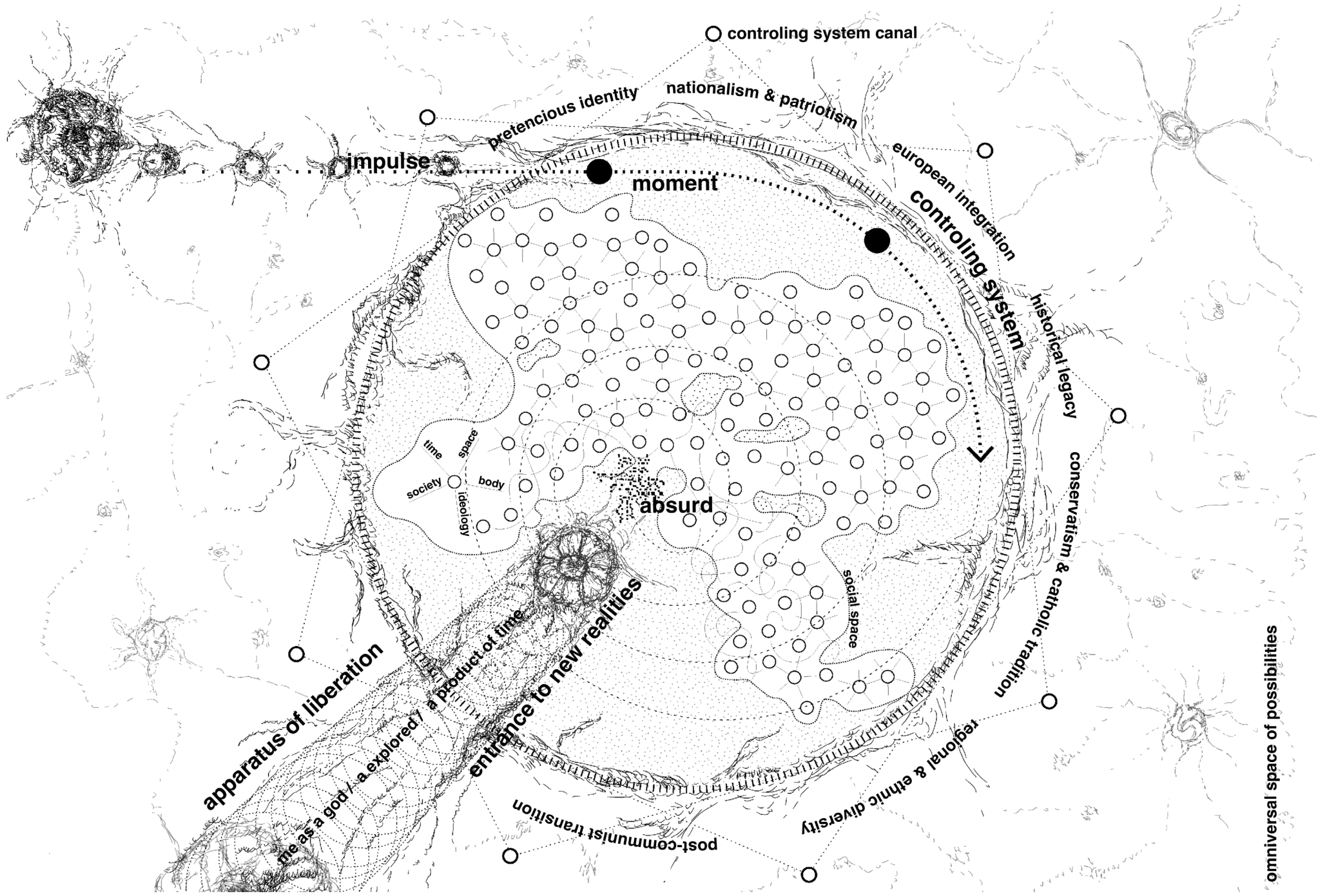
reality

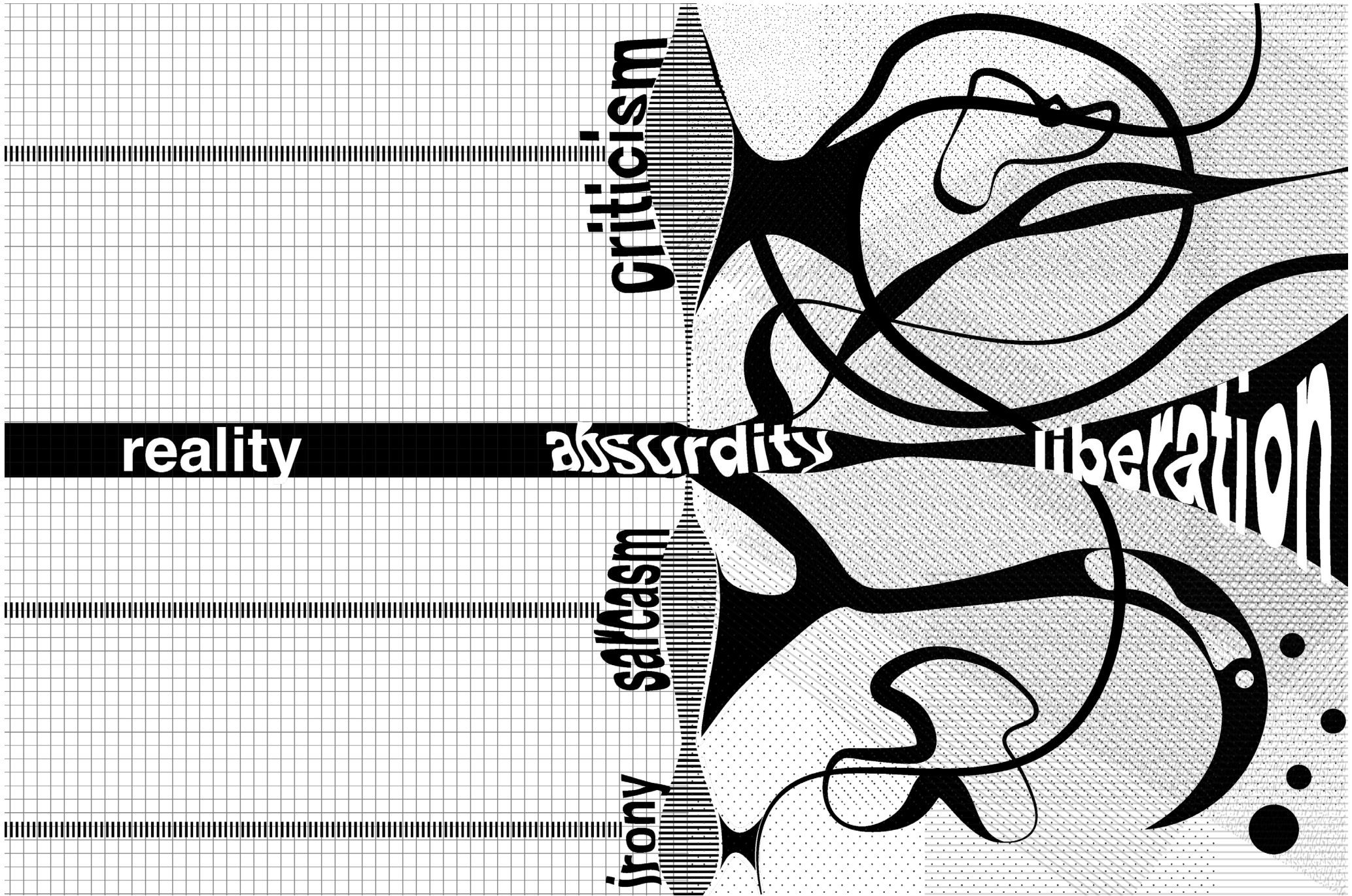The Garden of Eden

The Garden of Earthly Delights

The hell

moment/impulse

HIERONYMUS BOSCH: THE GARDEN OF EARTHLY DELIGHTS

ENTERING HIDDEN REALITIES

controling system canal

nationalism & patriotism

pretencious identity

european integration

impulse

moment

controling system

historical legacy

conservatism & catholic tradition

time space

society body

ideology

absurd

social space

apparatus of liberation

time as a god / a explored / a product of time

entrance to new realities

regional & ethnic diversity

post-communist transition

omniversal space of possibilities

RESEARCH DIAGRAM

criticism

reality absurdity liberation

sarcasm

irony

WAYS OF DISCOMFORTING THE SYSYEM THAT LEADS TO SELF-EMPOWERMENT

Me as a god is me who is looking at the problem from a distance. Sitting in my room in Rotterdam, reading theoretical and historical papers about liberation, liberalism, and freedom but also about Yugoslavian/ Croatian history of tourist resorts as part of socialistic ideology from the past and problems of abandoning the same at the moment of the fall of the Socialistic Federal Republic of Yugoslavia.

Me as an explorer is me who is going to travel to one of the abandoned hotels and experience the tourist-travelling to come to the destination of an unscripted, but scripted, part of his life - a place of freedom, liberation and emancipation. Not only that trip would enable me to experience the site of the hotel but also the social space of the society that is living close by - communities that are the place I would experience as a place of escaped reality, they are experiencing as everyday life.

Me as a product of time is me who used to live Croatian reality, having a strong desire to learn more about his identity and roots, but also questioning his existence and ways of getting free from an overwhelming controlling system of power to find his own identity also project it on the society as a whole made from heterogeneous individuals. Gaining the idea about the individual power I'm constructed of, would lead me to straighten my position over other individuals but also control the system to which I am subordinated.

This approach will capture the reality of architectural space as a mechanism of discomfort - through the form of kitsch and ugliness of naked reality would bring unscripted moments of fun and pleasure closer to the form of architecture. Incredibly powerful and explosive it would put the control system in danger and establish a mirror on the current thinking about architecture. Where do other things go?
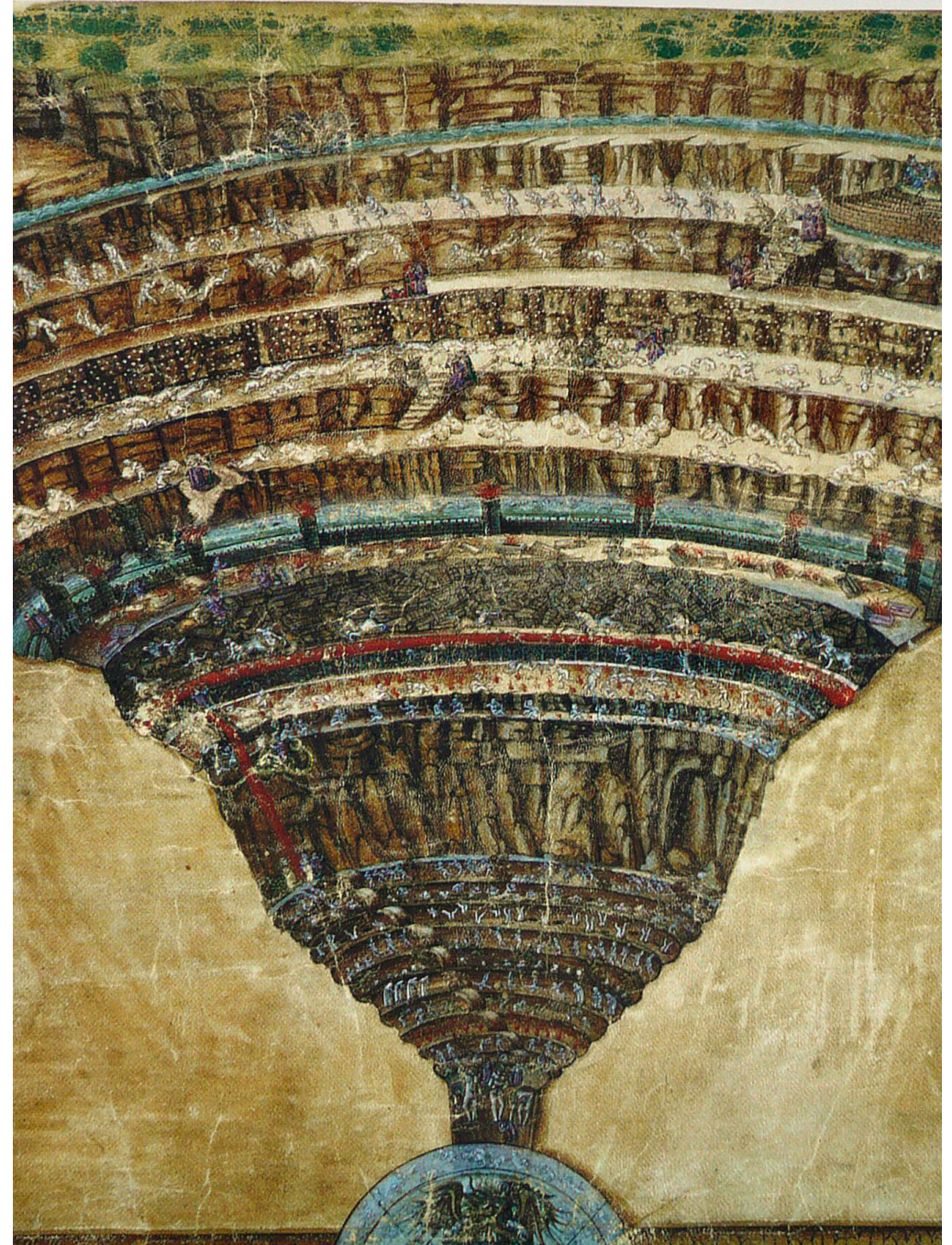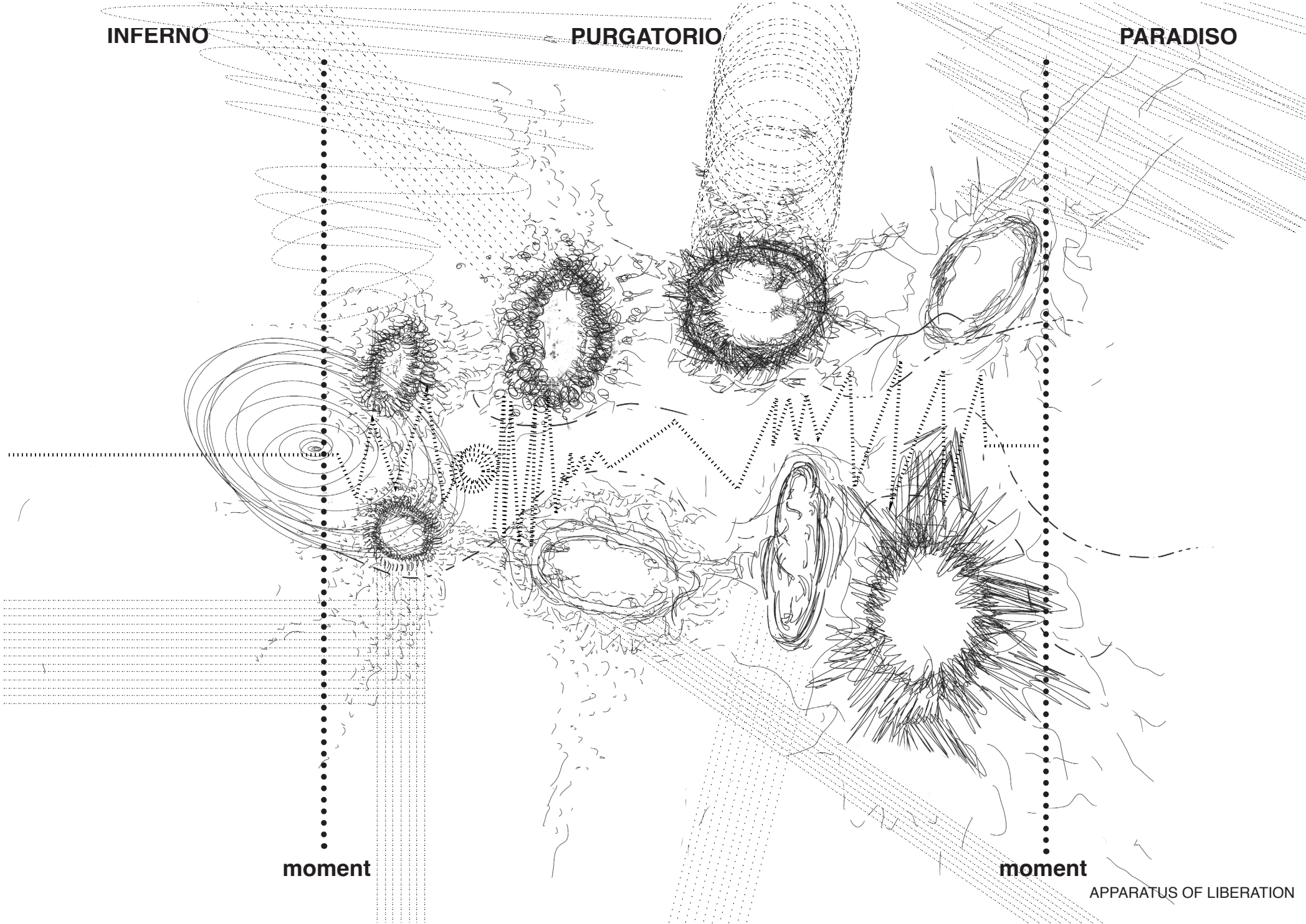

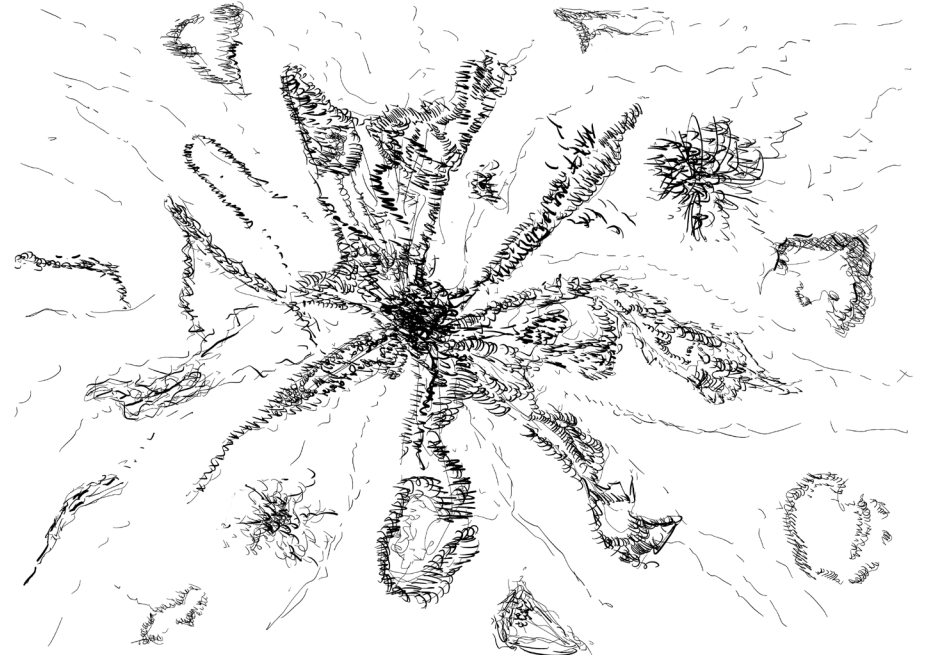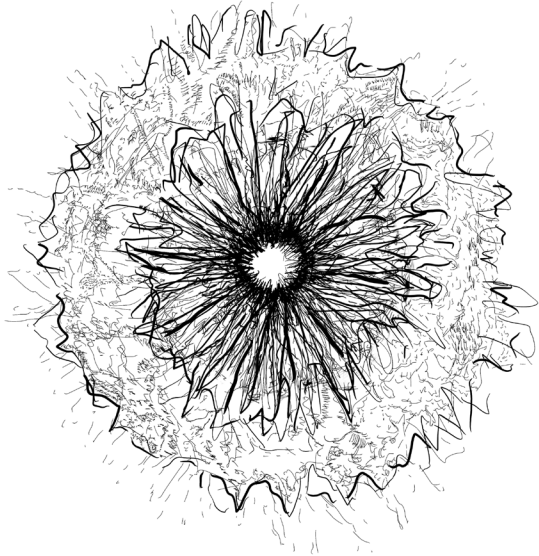DANTE ALIGHIERI'S DEVINE COMEDY ILLUSTRADED BY BOTTICELLI
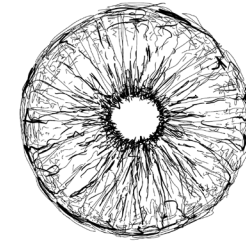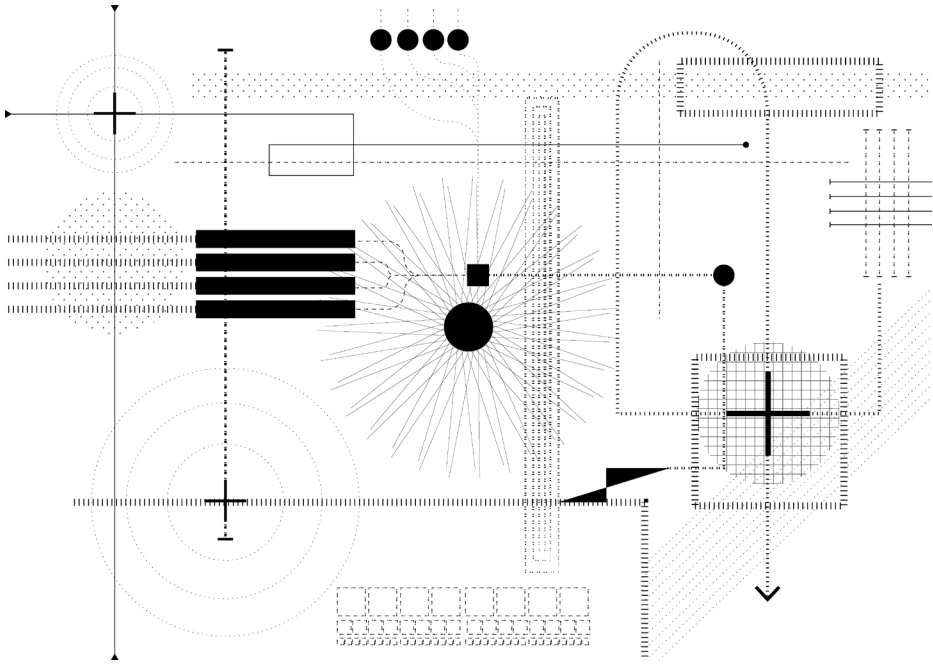
INFERNO PURGATORIO PARADISO

moment moment

APPARATUS OF LIBERATION

ENTERING THE APPARATUS OF LIBERATION

reflection on broader relevance

Confronting whoever is sitting in a chair saying what is correct, pleasing, appropriate and acceptable by norms and paradigms seems as a contribution to the architectural field in a wider sense. Establishing the moment of emancipation architects would become able to use their self-power to provide society with architectural forms that enable people to run away from the claustrophobic feeling under the controlling system and achieve their freedom of expression and themselves.

This research paper is trying to answer to to constant discussion of whether the architecture is free of any political force or not and how a moment of liberation of the self is translated into architectural space arguing the aesthetic value of shock. Art is not only for art's sake and architecture is not only for architecture's sake which emerges with the idea that a shocking moment of ugliness and discomfort is not only a horror attribute of intimidation of the crowd but is a moment of demystifying hidden messages and secrets that controlling system is trying to hide. The moment of spectacle, collective hysteria and lunatic effects will establish new relations between individual freedom, their gathering into a community and expressing both playfulness and self-power by finding new relations between *I/me/we* and architecture. Party and event would become essential parts of architectural form, provoking the thought of the architect's relation to the abandoned places and ruins - what to do with them if renovating and restoring them to their original state is not the solution. If to do anything with them what exactly to do with them and how to do that? And how can that establish new social relations in the example of Croatian communitarism? What kind of *-ism* can work as a collective of individuals, and how can that order become something more than just dismantling of power and resistance in the time-space continuum?

The topic and methodology of this research would give access to the creativity of overflows between self-power, community and architecture inside the quasi-liberal controlling system of Croatia and why making controlling systems so discomfort by not just thinking otherwise but also feeling discomfort regarding the essence of the problem of controlling system. This would help me with moments of escapism towards the tourist resorts and the issue of their abandonment in times of massive tourism and the need for the hedonistic getaway.
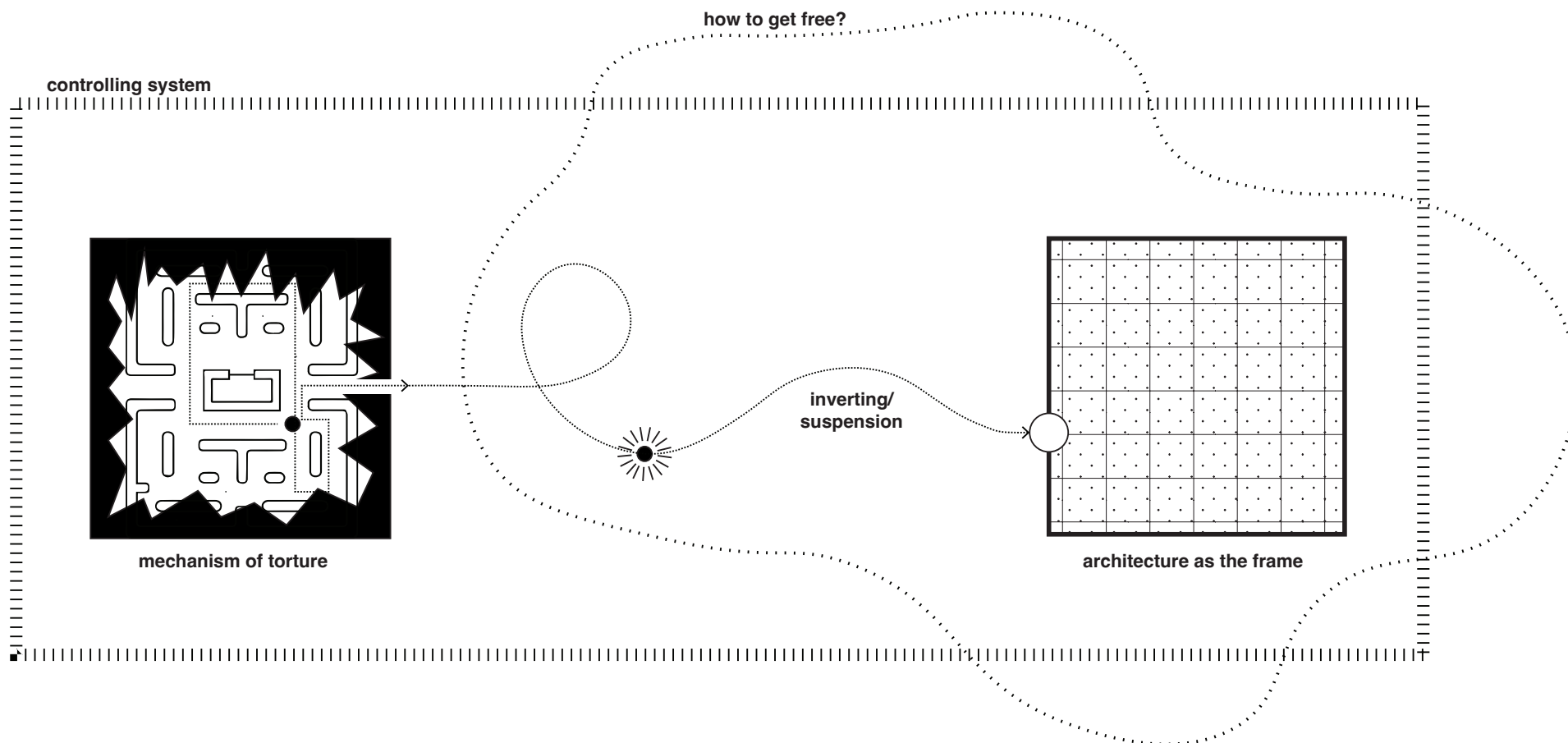
how to get free?

controlling system

mechanism of torture

inverting/
suspension

architecture as the frame

DIAGRAM: HOW TO GET AWAY FROM MECHANISMS OF TORTURE AND ARCHITECTURE AS THE FRAME

theoretical framework

At the moment, Croatia enjoys the ambivalence of its territory and identity during the time-space continuum, absurdly forgetting its global recognition - a paradise for tourists. Regarding that, questioning the ideas of time as a moment of emancipation and liberation over the controlling system deviates from human beings as outsiders and leftovers of the system. It is the same with architecture - the one that is not politically correct goes into oblivion.

Liberation, liberalism and freedom are concepts that my research paper is dealing with. 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 determined. The theoretical framework will be defined by readings and critically discussing Michel Foucault, Henri Lefebvre, Friedrich Nietzsche, Constant, Guy Debord, Johan Huizinga, Robert Venturi and Rem Koolhaas.

"BOX OF DELIGHTS, JAMES SPENCER," LONDON, 2018 (C) TIM WALKER STUDIO

Foucault's and Lefebvre's understanding of space is going towards understanding the time-space continuum as a heterogeneous complexity and juxtaposition of other spaces (abandoned leftovers in my case) and social production of space by not simply physical entity but also social and political construct through social relations, economic processes, and political power. Both Foucault and Lefebvre would give me insight into ways in which power operates in the social space, albeit from different angles. According to them, power is not solely exercised through explicit repression but also through more subtle mechanisms that shape individual subjectivities and social relations. The power within space opens the question of time, where linearity is displaced and Foucault's idea of heterochrony finds its way to represent reality.

Nietzsche's concepts of Apollonian and Dionysian forces are fundamental to human experiences. Contrasting Apollonian spirit of rationality, order, harmony, and individuality transformed into a space of clarity, beauty and pursuit of reason by Dionysian passion, chaos and intuition of collective experience by transforming space into pleasure of ecstasy, intoxication, spontaneity and dissolution of the boundaries. This approach would help me to express myself through psychedelic pleasure and delight as an escape to new realities of the aesthetics of the ugly.
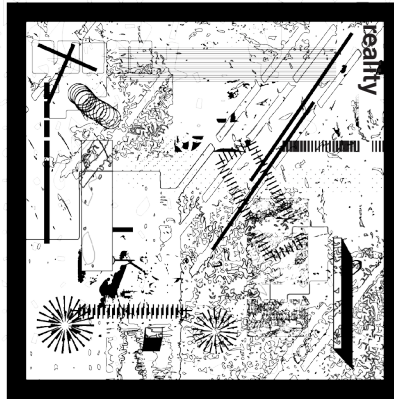
Guy Debord's concept of the society of the spectacle and **Constant's** constellation of *New Babylon* would serve as the basis to include playfulness, party and self-expression as moments of liberation and freedom, helping me to establish new relations between individuals and their gathering into community inside architectural space adapting Huizinga's concept of *Homo Ludens* adapted to the topic of this research paper.

Embracing **Venturi's** idea about the messy and complex nature of architecture rather than striving for a pure and abstract form would help me establish the aesthetic of kitsch as a political act, frightening the controlling system and everyone who should be frightened to wake inside of their feeling of discomfort as the first step of changing the reality. Only through that, new possibilities for architectural expression would arise. The act of provocation would shake the controlling systems and modern understanding of architecture and freedom of self-empowerment. Next to Venturi, **Koolhaas'** integration of ugly and kitsch would provoke and challenge the *status quo*, pushing the boundaries of architectural expression.
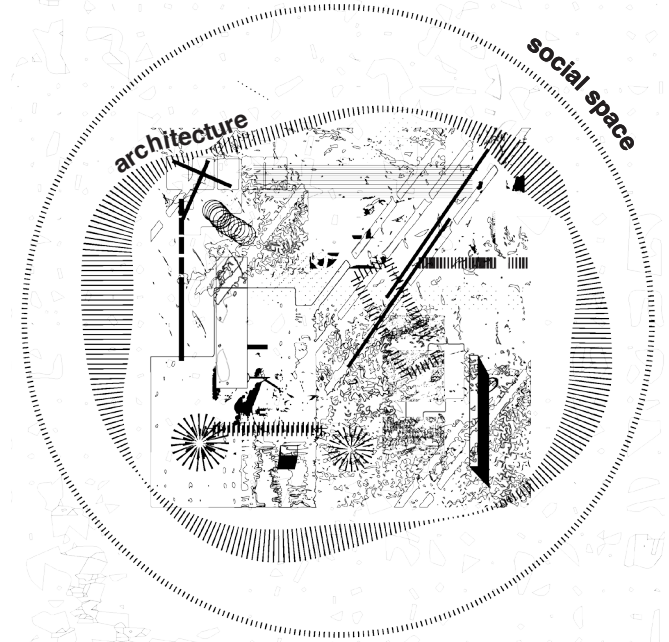
architecture

reality
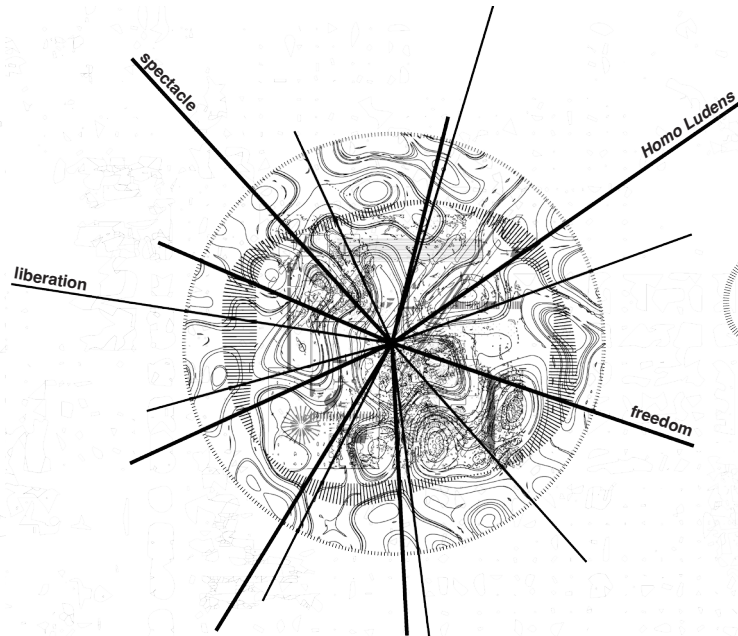
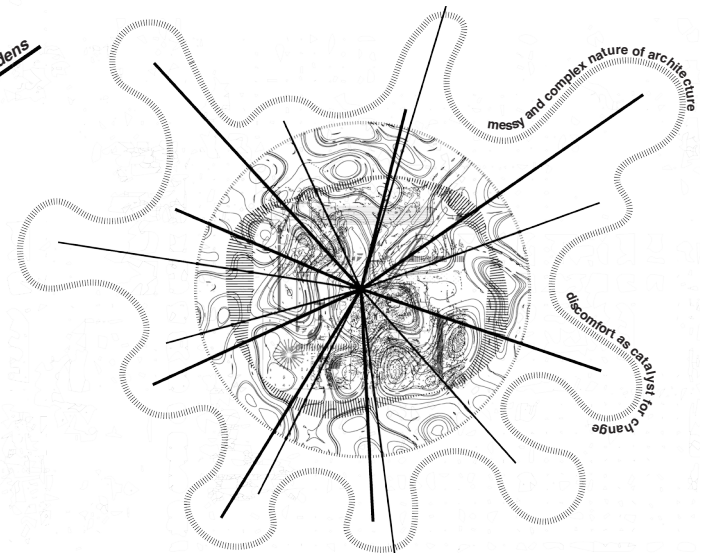architecture

reality

complex and heterogeneous
entity

social space

architecture

MICHEL FOUCAULT

HENRI LEFEBVRE

dionysian forces

spectacle

Homo Ludens

liberation

freedom

messy and complex nature of architecture

discomfort as catalyst for change

FIREDRICH NIETZCHE

GUY DEBORD & CONSTANT

ROBERT VENTURI & REM KOOLHAAS
DIAGRAM: HOW EACH OF THEORETICAL PRECEDENTS EFFECTS THE RESEARCH

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