Disjunctions in Architecture - Museum of Erratic History for Kosovo
part 1 - research and mapping
The replacement of water pipes for Prishtina Regional Water Company

Location: Prishtine - Kosovo
Contract: 2009/222 - 863
Start of the works: 29/03/2010
End of the Works: 23/11/2010

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Beneficiary: Regional Water Company “PRISHTINA”

The Supervisor: Consortium PLANET - A.R.S Progetti S.P.A
The Contractor: N.P.N HIDROTERM
Projekti: Renovimi dhe ndertimi i parkut të lindrave për fëmijë

Financues: MERIDIAN – Prishtinë dhe RAUCH

Mbështetur nga: Komuna e Prishtinës

Përfitues: SOS Fshati i Fëmijëve – Prishtinë

01. Qërrshorë 2010
Consensus:

- Offer insights to existing alternative logic to the production of space in capitalist cities
- Highlight the autonomy of the human agency to subscribe
- Emphasise the disjunction between format and subscribe which I draw parallel to Tshumi’s three relationship of space and action in space of conflicts aside reciprocal/indifference.

Disturbances:

On site observation - Garbage Pickers

1) They are illegal that is to say there is no legiti-
mised space for these actions. Thus according to
Tschumi they are neither indifference nor reciprocal
to the spatial setups in the city but in conflict.

2) The image they portrays to people living around
them, to visitors make us question the development
of the country, the inclusiveness of development as
a whole.

3) They offer analytical potential, as they uses
spatial tactics to make “spaces” for their actions.
SITE 4
TACTICS: SERVEILANCE
PROGRAMME: WATCHTOWER

SITE 5
TACTICS: LOOP
PROGRAMME: REPEATITION

SITE 8
TACTICS: HQ & DISPATCH
PROGRAMME: CONTROL ROOM

mapping examples

mapping notations

transgressing borders
erecting borders
action of conflict
third space

tactics

mapping intentions

- Using Line drawings, development of specific notation systems to explore the transformation of space due to the garbage pickers’ movement, action and perception. Highlighting in each case, the actors involved, the spaces they circumscribe/occupy/activate and the spatial tactics they employed that corresponds to the context of each site. Namely the erection or transgression of certain imaginary, physical borders, to form new relationship of spaces.

- The mapping is also an attempt to highlight how these spatial tactics make use of the inherent disjunctions between the space presented to them and their action in space to enable the formation of third space/activate the transformation of conformed space to accommodate, hide or facilitate their actions.

- Develop the “programme” and the “tactics”
Conclusions:

- Spatial tactics of the garbage pickers made use of the inherent disjunctions between space and action in space to enable the formation of third space/activate the transformation of conformed space to accommodate, hide or facilitate their actions.

- Conversely, we can also say that it is the inherent disjunction between space/event in space that made these tactics feasible and those delinquent actions possible.
Conclusions:

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- Conversely, we can also say that it is the inherent disjunction between space/event in space that made these tactics feasible and those delinquent actions possible.
Departure point for Graduation Project:

inherent disjunctions in architecture are what possibly make architecture capable of political/spatial alternatives by being constantly unstable, unpredictable, constantly on the verge of change due to humanly intervention and interpretation. By acknowledging and engaging these inconsistencies in architecture, we can become more equipped to address its social role and discover spatial alternatives in the capitalist city.
design questions

what is the spatial quality of disjunctions in architecture, how can we engage it in our design?

how can spaces be constantly unstable, on the verge of change due to our interpretation and how this quality could be translated in spatial terms.

can these spaces then suggest certain reading or misreading of the programme/use like the garbage pickers?
part I - research and mapping
I. Critical interpretation of mapping:

In the mapping, the disjunction between space and actions are emphasised and given different notations. However, in each spatial setup of each site, specific tactics/movement/actions was observed, taking advantage or altering existing spatial setups by activating another layer of imaginary threshold, boundaries, transgressing imaginary barriers or physical borders, zone, etc. on the site by the pickers to create new relationships in space.

Therefore the disjunction between space/event can possibly be represented by a series planes and openings exploring multiple projections, simultaneous view of inside/outside, inverted spaces which indicate certain contradictions/instability inherent in space as well as in which allows spatial possibilities such as a disturbance being registered.

II. Translation mapping to 2.5-dimensional drawing exploring disjunction in axonometric drawing

- The series of drawing at the bottom row shown here explores multiple projections, simultaneous views of inside/outside, front and back, flattened spaces and inverted spaces that indicates certain contradictions and spatial possibilities revealed due to the disturbances but it inherent also both in the disjunctions in representation of an axonometric drawing as well as the inconstancies in interpretation from the drawing to the model.
interpretation of 2.5D drawing

This idea was drawn from Litzisky’s pronun where the spatial quality is being defined by geometrical forms that are liberated from normalised appearance in space - floating, advancing, receding, or inverted with no fixed relationship between them until being viewed at or spatialised by an event.

This quality of the 2.5D drawing could be accorded to the inherent disjunction in architecture make it constantly unstable, unpredictable, constantly on the verge of change due to humanly intervention and interpretation.
Interpretation of 2D model and construction of 3D model

The 2-D model then constructs an interpretation based on the relationship observed from the event of the disturbances, both from the perspective of a frontal projection as well as an axonometrical one.

The frontal projection are more definite in defining of horizontal planes while the axonometric projection is more definite in solidifying the vertical plan.

The 2D model is an attempt to retain the quailty of the drawing where by the spatial quality is being defined by geometrical forms that are liberated from normalised appearance in space - floating, advancing, receding, or inverted with no fix relationship between them until being viewed at or spatialised by an event.

Superimposition of both projection create an interplay of vertical and horizontal planes, increasing the 3 dimensionality of the form.