

НЕВИДЉИВИ ПРОСТОРИ/НЕВИДЉИВА АРХИТЕКТУРА

INVISIBLE SPACE / INVISIBLE ARCHITECTURE

Драгана Васиљевић Томић^{1/1a}
Phil Watson¹
Bryan Cantley¹
Joe Bausano¹

Прегледни рад
DOI: 10.5937/UIB25268V

АПСТРАКТ

Невидљива архитектура се схвата као невидљива структура која повезује савремени свет, омогућавајући му да постоји као концепт упркос немогућности потпуног сазнања о њему. Има две стране, прву репресивну и стабилизујућу, другу колебљиву и утопијску. На тај начин се активира материјална и просторна основа идеологије, као и начини на које се идеологија може подрити или изобличити.

Кључне речи: *невидљивост, архитектура, простор*

ABSTRACT

Invisible architecture is understood as an unseen structure that binds the modern world together, allowing it to exist as a concept despite the impossibility of gaining complete knowledge of it. It has two sides, the first repressive and stabilizing, the second wavering and utopian. In this way, the material and spatial basis of ideology is activated, as well as the ways in which ideology can be undermined or distorted.

Key words: *invisibility, architecture, space*

INTRODUCTION

Invisible architecture is understood as an unseen structure that binds the modern world together, allowing it to exist as a concept despite the impossibility of gaining complete knowledge of it. It has two sides, the first repressive and stabilizing, the second wavering and utopian. In this way, the material and spatial basis of ideology is activated, as well as the ways in which ideology can be undermined or distorted. Also developing are connections between invisible architecture and two forms of the unconscious: the psychoanalytic unconscious, read through Freud (Freud, 1908) and Lacan (Lacan 1963), and the "optical unconscious" of Walter Benjamin (Benjamin. 1927-1934).

¹EEL FREE SCHOOL OF ARCHITECTURE; ^{1a} ORCID: 0009-0004-8996-6510

Discursive gaps, Fukuo's concept of "apparatus" (dispositive) (Foucault 2003), spatial incarnations of the power-knowledge-space complex, which represents a "system of relations" that can be established between different social instances, such as "discourse, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions" (Lacan 1963 PP.67) is a paradigmatic expression of the poststructuralist, i.e. postmodernist, vision of space.

EEL project started with platos cave -trying to find a way out of the imagination to the world - we invented a yellow submarine and tried to navigate it out of the imaginary cave it travelled several journeys reviewing micro chemistries at various locations in a journey from Liverpool to Paris, Belgrade steered by Alfred Jarrey(Jarrey 1996)

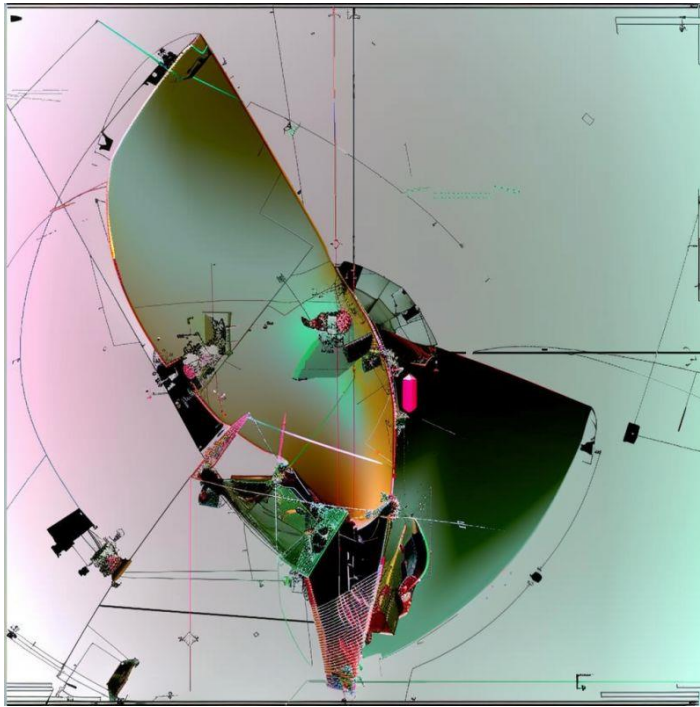
and another fictional character inventing micro chemical connections between the real + imaginary as a way of constructing between plants and anatomies imagined - - the purpose being to evolve new materials for soft architectures - drawing tactics were fast hand drawings searching for ideas from the spontaneous non directed sketch too fast to think we claimed works by imagining them- this evolved into using similar fast computer accidental works.

Imaginary journeys through imaginary cities

In this work, EEL investigates the structural dimensions of space as a product of human activity in drawings, objects, and installations. By capturing people's personal and institutionally routinized paths of movement in their homes and in public spaces, she models and presents the invisibly constructed movement spaces and spatial relationships.

After observing and tracking her own movements and daily path between rooms and objects in her apartment, she drew a 3D ground plan of overlapping patterns of movement, tracing these movements based on how she "perceived" them. The movements became a body with soft round edges. How are we formed through the space we create and live in?

In further investigation of public space and its structures of movement, EEL revisited the central square of Menheten and observed the spatial network created by the city's inhabitants, formed through their daily interactions with their environment. She transformed her observations into a stop motion animation that overlays these traces of movement to form a 3D object resembling a constantly changing crystal. By playing with different materials and aspects of movements in her exhibitions, the lab aims to involve the spectator in a dynamic exchange, confronting them with their own spatial perspective, making movement space accessible and tangible.



Picture 1. *Manhattan moon propellor*

MANHATTAN MOON PROPELLOR

MONO 1

interstellar farms

ORBIT CALIBRATOR

between earth sun & moon

LAUNCHING PLATFORM

Issues

exploration of data locations

in orbital geometries

navigating curved space

with motion machines

PROPELLOR PLATFORMS

Constructing gyrating gravity fields

10,000G to zero

split planet machines

coupling gravity machines

ORBITING LUNAR SPACE

space debris collector fabricator
atom separator
ligating

HEAVY METAL

to atoms
to biochemical
organs
chemistry lab
evolving interstellar
machine interfaces

INTERSTELLAR MICRO CITY

Manhattan moon
This machine provides interstellar
energy to Manhattan

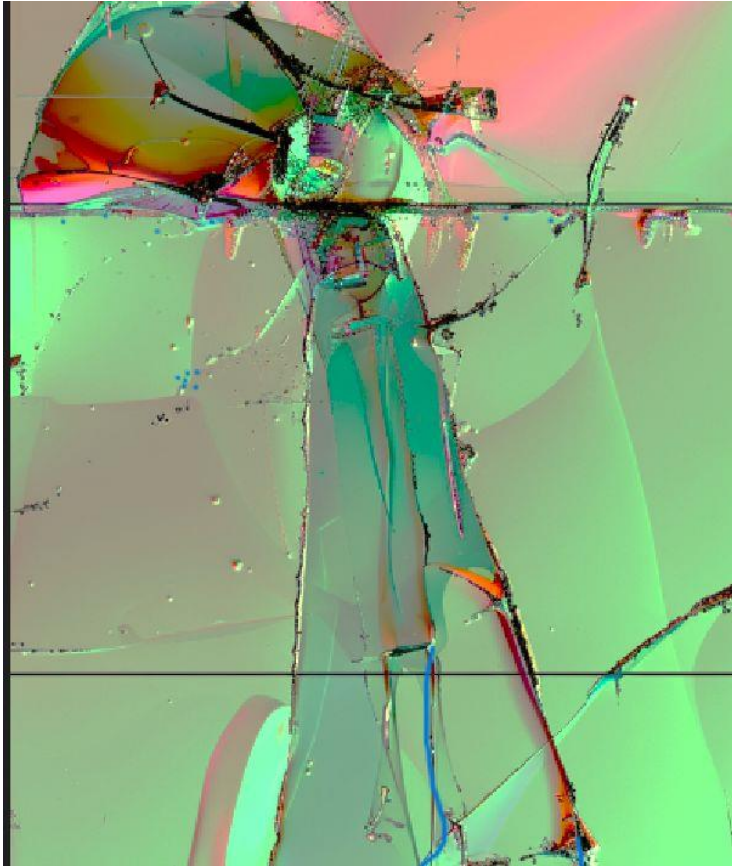
»To speak of a duality of space is to express the idea that spaces do not simply exist but are created in (generally repetitive) action, and that, as spatial structures embedded in institutions, they guide action. Together, the routines of day-to-day activities and the institutionalisation of social processes ensure the reproduction of social (and thus of spatial) structures. «

–Martina Löw »The constitution of Space, « Lecture at Paris I/Sorbonne, 2005

Thick Space is a joint project EEL

BLUE MOON SUNSET HARLEM/INDIGO MACHINES/DUST ON CHROME
SUNLIGHT
MOMENT HOUSES

Their research aims to part from the common architectural understanding of spaces which concentrates only on their shapes, boundaries, and defined lines. Instead, the focus is on the content of spaces: We seek to explore the ways in which space is not an abstract and empty vacuum (a notion still dominant in the architectural imagination), but that it is teeming with life, dynamics, signals and today to a large extend the result of human action... (BERGSON,1988)



Picture 2. *moment houses*

MOMENT HOUSES

just travelling through

Issues

refracted topographies

bending the sky the sun and the moon

chromasomatic objects

ethereal moments

between places time motion

+

infra-red brake lights

HARLEM ANGELS

FAST CHROME BENDERS

swerving the highway

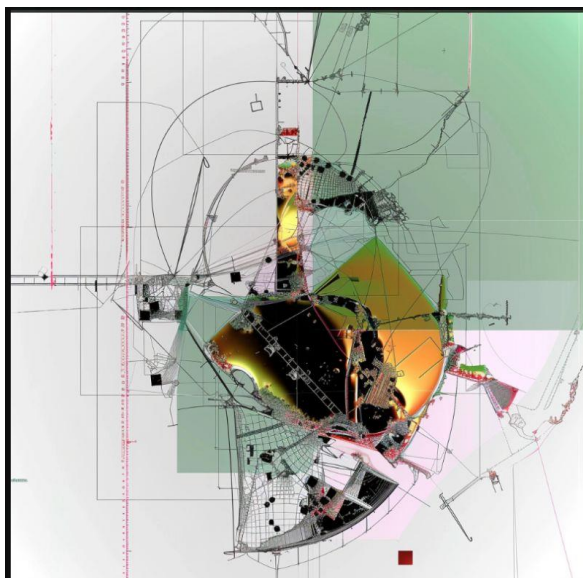
Dusting time

on BERGSON'S CADILLAC

TRANSFORMATION

Aristotle's etheric doubles

Space is central to architectural imaginary. This mysterious, transparent, and ungraspable essence only becomes visible when framed by oblique, hard, and tangible surfaces. Although space slips through our fingers and eludes our vision, it does indeed have content. It moves, trembles, and saturates. (Aristotel,1990, pp.45) Its electro-magnetic frequencies vibrate with information. Seeds, spores, and pollen travel on airstreams, seeking fertile destinations. Birds navigate by the stars or are guided by the earth's magnetic field. We breathe the air to stay alive. Our desires are steered by pheromones. While gravity keeps us and everything around us grounded. Space – and first and foremost its content – is where we live. Our habitat is the thin sliver of gasses that is held close to the earth's surface by gravity. (Aristotel,1990, pp.65) This is the room in which humans live. A thick space, made by life itself, billions of years ago by capturing carbon from the atmosphere and excreting oxygen.



Picture 3. *Heavenly bodies*

HEAVENLY BODIES

Celestial sunset

ARISTOTLE'S ETHERIC DOUBLES

MONO 1

DETROIT MOON

INTERSTELLAR ETHERIC OBJECTS

Issues

Assembling zero gravity architectures

unregulated architectures

orbital cities

motion fabrics

constructing

biomachine

orbital cities

in zero gravity

removing gravity from experimental research

non gravity evolution of micro biological materials

for soft city architectures

EXPERIMENTAL PLANETS

SOFT TECHNOLOGIES

in

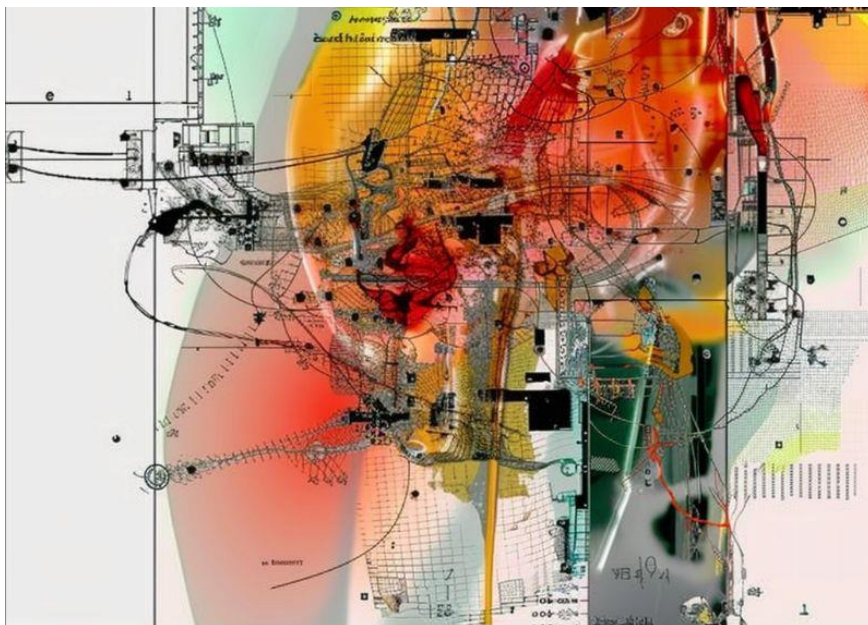
MICRO GRAVITIES

DETROIT MIDNIGHT MOON

IMAGINATION

Angelicas unregulated city

Today man-kind has become a significant contributor in unwittingly designing and planning thick space. We have industrialized the air and urbanized the electromagnetic spectrum. The artificial lights of progress have obscured the stars, a crust of concrete and asphalt heat up our cities, and the particles spewed out of chimneys, pipes, and tubes accumulate in our lungs. Today cities are producing thick space detrimental to life at large. The frontier of making better environments lies within the imagination of space itself. In the quest to improve the human condition we can no longer see ourselves as separate from the world out there. Culture and nature are not two neatly separate realms; they are deeply entangled. The idea of thick space embodies this worldview. The fate of mankind is not separate from the space he inhabits. With this project, we seek to open up the imagination and inspire the design of cities that literally produce, enrich, and reanimate the space around us. Cities could make thick space that reveals the glory of the Milky Way and hosts a symbiotic community of life in the city. Besides goods. (Aristotle, 1990, pp.86) culture, and commerce, cities could become biosphere producing entities. We need to break open the Cartesian mold of our thinking, and become equal members in what Bruno Latour calls, the »parliament of things. « (Latour, Article available online at <https://www.cairn.info/revue-ecologie-et-politique-2018-1-page-47.htm>)



Picture 4. *Digital city*

DIGITAL CITY

[N] OBJECTS
TRANSITIONS
SELF SCRIPTING
[NO]NONTIC BIOMETRIC
NO BORDERS

DIGITAL ARTIFICIAL CELLS
CORRUPTING
GENOMES
MUTATING DN[A] SCRIPTS
DIGITAL TO BIOMECHANICAL
NON-OBJECT SPACES

ANGELICAs HOUSES

Issues
Unregulated digital chemistry
indeterminacies in boundaries
city as a construction of chemical
digital organs

[n]ontologies
unscripted objectless objects

+ places

+WE RESERVE THE RIGHT TO IMAGINE+

CONCLUSION

But how, if the perception of space is so diverse, can we actually share a space? Is there even space before it has been perceived by somebody? And, if we experience space so differently, do we also »perform space« differently?

The latest project by EEL lab works with these questions and lifts the different spatial biographies up to another level. The EEL labs where many of them came together to fill the space with different interactions. This step may seem like the logic continuation of the space biography interviews, but it also exchanges past for present and narration for performance. By inviting all the different artists, researchers, musicians, etc. was no longer recording spatial experience but actually providing a platform where these different experiences could become a live-narration where people were invited to join, in some cases. The traditional role of the architect as a master builder is changing radically - industrial processes and artificial have created new types of architecture that no longer rely on the ideas of master builders. Role the architect turns into someone who trains and collaborates with industrial processes and new one's technologies. The industrial-commercial pair guided by artificial intelligence is architecture data-driven and it supersedes and drives future architectural modelling.

What is an architect?

today it is an open question - There are emerging types of architects that require new descriptions. In search of a new one

types of future architectures that experiment with ideas - IMAGINARY TO IMAGINARY TO REALLY - PATA PHYSICAL ARCHITECT - EXPERIMENTAL ARCHITECT. Develop art and the science of composing activities, create ideas about how things can change, develop architectural spaces where the science of new materials is experimented with as an artistic practice

These are architectural works by architects who explore change. Reframing the subject in everyday life. Works are speculative topographical agencies that have developed as modern design method. Artificial intelligence has been used as a material science that cooperates with artistic practices, philosophical transitions and microbiological laboratory works. Presentation is the expression of a living apparatus in evolution.

Science-based artwork explores the relationships between biochemical quantum mechanics and philosophy as architecture, redefining the boundaries between the imaginary and the real.

Contemporary microchemical research papers in post-evolutionary proteins, their transporters and material behaviours develop a living cellular architecture, shifting proportions from atomic to nano level, all the way to the imaginary real. Prototypical research functions as an open discourse, where drawings evolve as extensions of post-evolutionary ideas, searching for new paths without referential or theoretical limitations.

Literature

- Aristotel, O Nebu (Beograd: Grafos, 1990)
- Baudrillard J, The System of Objects (France: Denoël, 2004)
- Bergson, Henri. Matter and Memory. Trans. N. M. Paul and W. S. Palmer. (New York: Zone Books, 1988.)
- Фосијона. (1964), Живот облика, Београд, Култура;
- Lacan, J., *Ecrits*, (Paris, Seuil, 1966).
- Walter Benjamin. *SELECTED WRITINGS VOLUME 2* (1927-1934) Translated by Rodney Livingstone and Others Edited by Michael W. Jennings, Howard Eiland, and Gary Smith
- Foucault, Michel. "The Discourse on Language." In *The Archaeology of Knowledge*. (New York: Harper Colophon, 1972.)
- Foucault, Michel. *The History of Sexuality*. Vol. 1, *An Introduction*. Trans. Robert Hurley. (London: Allen Lane, 1978.)
- Foucault, Michel. *The Order of Things*. Trans. Alan Sheridan. (London: Tavistock, 1970.)
- Freud, Sigmund. "The Ego and the Id." In *The Standard Edition of the Freud*, S., 1908, 'Creative Writers and Day Dreaming', Standard Ed., 9
- Complete Psychological Works of Sigmund F
- LatourB, "Outline of parliament of things"(<https://www.cairn.info/revue-ecologie-et-politique-2018-1-page-47.htm>)
- JarryA, *Exploits and Opinions of Dr Faustroll Pataphysician*, (London Roger Shattuck, 1996,)