

Resonant Phantasmagoria: Temporal Transcendence

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from the connection to the sea through the bushes humans are entering the paradise of ruins where nature is overtaking the architecture and peacefully resists there while human existence interrupts its natural processes enabling new horizons, exposing moments of destruction and peacefulness, bringing closer the reality of after party placing new objects inside existing context playing with its effects and activating existing materiality reflecting the possibilities of new realities and carefully placing them on top of the existing by intertwining old and new bringing natural processes closer to humans and provoking them with the contrast where newly invented mechanisms are dancing the tango with the existing passivity reflecting it and detaching it but at the same time bringing closer establishing new zones by breaking established norms and playing with them

PRELIMINARY RESULTS

Journey started with the idea of displaced places, re-humanised humans and re-timed time to bring fun back to the spotlight of people's lives, and places into realities of our dreams and passions.

Deconstructing reality by exposing it to different theoretical and philosophical lenses, architecture became a multi-sensory apparatus of shifting spaces, a continuously developing environment, a dynamic system that has to respond to changing needs, technological advancements and social, economic and environmental conditions—alchemically, pursuing transformation and enlightenment, representing the quest for knowledge and refinement of self - spiritually and intellectually, exploring inner and outer realms and searching for ultimate truth or perfection through architectural space.

Within the research frame of problematising possibilities that are waiting for their moment of shining and giving a spectacle to society as a source of creating new meanings, definitions and realities this project resulted in multiplying research data shown as singular units and translated into post-human, happening oriented newly placed architectural forms and mechanisms inside the context of a abandoned hotel resort. By manipulating research data, architecture became decentralised, crossing its limits and entering new possibilities - affective architecture, machinery that levitates between technology and architecture. Femoral architecture. How are we there?

An ideological identity that the system's power imposes on society falsifies reality while putting people in a survival mode of pseudo-life - a deep moral crisis and the crisis of identity - the absurdity of living within a lie - a conformist society that loss of freedom justifies doing things to get along with the life providing the image of a harmonious society. If we, as a heterogeneous collective of individuals, are trying to act out our ideas, volitions, sensations and feelings through triggering desires and constructing our realities then humans are becoming disciplining agents with the sense that their self-realisation flourishes within bonds of mutuality.

Interconnecting the once ideal form of the hotel's architectural form and newly established safe zones, humans can develop themselves and discover how they are present in the world. Is the reality we live in our false consciousness blinding our way towards the absolute truth? Whatever our actions are, they are our intention to fit inside the limits of society - reach the perfection of our existence - and that is all real, there are no falsifications. None of our actions can be classified just as false or true, black or white.

METHODOLOGY OF WORK

Direct observation and systematisation of the collected data gained an organic form of the flow of consciousness, spreading all around, opening new possibilities resulting in the form of a systematical glossary also forms of mixing the concepts and creating new ones. Inciting 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 their awareness and alertness at that moment.

The complexity of the system exhibits sensitive dependence on initial conditions where small changes can lead to unpredictable effects later materialised and solved within the suggested architectural form. 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. Constantly, spiralling moving forward includes small steps moving back and forth, which results in stronger forces between mutually opposed elements of the research. Selecting and eliminating the data resulted in the systematic layering of the

collected information by marking them as important, significant or relevant - bringing a sort of 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 created a wide knowledge collection expressed in experimental architectural forms.

An assembly of different kinds of data, concepts and ideas established new meanings to the architectural "rubble" of the abandoned place of a hotel resort. The environment is changed by signifying unscripted and forgotten places - reality starts to be a loose image of our existence - proving the double-faced reality we are living in and resulting in moments of absurdity.

Absurdity lead me to the form of liberation and the ability to create personal meaning - dissonance and surprise, the discomfort of the system, putting it in danger. It showed the entrance to the invented apparatus of liberation. That apparatus opened new realities - an omniversal space of possibilities - a tunnel of a mechanism through which the identity of a state would enter the realities of suspension involving an interchangeable agency of collective - state of suspension as a trigger to new effects, attitudes reactions, manifestations and symptoms. Analysing and exploring the site of the project established a new horizon to the definition of the context in which the design will be placed. By visiting the site, the conditions of the space were explored, collected and placed into new realities, resulting in the explorative way of the relation between the reminiscence of previous times and the present moment that signifies the futurity of the architectural practice.

The design process involved analysing the power of architectural and non-architectural spatial elements that create the context, and their extraction from reality to place them into new realities - mapping their location and power to personal interest, collaging them in different relations to each other, adaptation to the results of the research and embracing the idea of processes that already exists on the site questioning their endurance and possibilities to start new ones. Within the design process, architectural intentions are tested by different environmental factors - relations between materiality, duration of time, adaptation to the different environmental conditions and influence on the human body and power of individual imagination and perception of the space. Interconnection between new forms and already built environments is tested by defining different correlations between them - from contrasting to each other to harmony and union.

Both, the research and design phases of this project explored the power of chaos, its systematisation and the taxonomic organisation of concepts, space and rubbles. That collection takes an organic and spiral shape that positions the architect as the process which evolves as the adaptable apparatus deepening on the condition of that space provides it with.

What is the relation between graduation project topic and master track - ARCHITECTURE

Suspension of the known. Discovering new ways of experiencing the space - to create a new architecture, in the context of an already existing and abandoned one, liberated from any utilitarian purpose.

The intention was to rethink the idea of rubble and ruins and what to do with them as the materialisation of the thoughts of rethinking the idea of identity and changing society through architectural space. By combining philosophical concepts from different levels and points of view to reality new positions and statements are created - resulting in exploring the effect they are having towards architectural forms. The contribution of the research phase established a collection of knowledge by developing a methodology which is not necessarily architectural but provides architects with a new way of academic research. It is closely connected with the production of architectural forms which are resistant but able to develop over time and adapt to contextual conditions. They are defined as temporal and fragile emphasising the power that context has over the architectural form and the perception and imagination of the individual who is becoming an important participant in the bodily experience of the space.

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 silence and oblivion.

The power of its determination lies in the fact that 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 - it is an effect on rational thoughts. Today perceived as a ruin, a forgotten and unscripted space in a complex and diverse 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, that is perceived as politically incorrect and put aside, forgotten. Those malfunctions as part of the built environment, 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 as something expected and intended. Ruin of abandoned hotel complex domesticates those malfunctions as part of the time-passing process from one to another, emphasising only the extracted spatial elements that can thrive in that transition.

Nowadays, when architecture is the product of over-emphasised data, as the base for the concept and reason to build it, resulting in commercial and plain ideas that create generic and cheap-looking *sustainable* environments for people to live within. This kind of approach is critically turning direction to the idea that architecture is *formal* (not formalistic, but giving a form) highlighting the power of individual perception and ruin response to it (given by perception). The absolute architectural form in perception is taken only when a person is bodily and mentally part of it - the product of the creative mind, challenging the position of the body inside the space. Exploring the power of the scale, and span and redefining what context of the site by layering the found data and concepts in effect on rational thoughts and people's realities, imagination and consciousness. Those elements are going to evoke actions and the power of individuals over the ideological identity that the system imposes on society and rethinking the values that are conducted in individuals' actions and how they are changing the system they are surrounded with (rethinking the concepts of desire and triggers that are perceived as the powerful forces which produce the space).

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. Celebrating togetherness through parties and events 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? As a society, we tend to deal with the big questions (like climate crisis) but soon we are starting to realise that we can't deal with them actually - what else can we do? Party, because those questions are above us.

A marvellous hotel from the past political ideologies of a great power turned into an unscripted heterotopian place of ruins and oblivion is becoming the resonant point, ready to send the signal of transformative act and choreography of rebellion - *the collection monumentum of the field of relation curing and aligning to the mode of thoughts in making*. The broken material of rubble is becoming hetero-sensorial oculus to new realities where a hotel building isn't defined as a building anymore, but as a context for the creation of a new way of order, a base for redefining frames of chaos as fragile and reflective materiality of existence. Architecture is a frame. The frame and limits we set determine what is possible, but my frame is quite the opposite - it introduces a new way of ordering things - unfamiliar and disturbs you, like a machine designed for effects rather than practicality. Its thinking follows a new logic that feels alien and foreign. This raises the question: What is the human condition?

HOW DOES MY RESEARCH INFLUENCE MY DESIGN AND VICE VERSA

Temporary and provisionally slowing chaos down enough to extract from it something not so much intensifying, a performance, a refrain or movement, that eventually, transformed, enables and induces art.

... while architecture becomes construction of a frame that takes a piece of chaos and frame it, compose it to become sensory.

Started my research by dividing concepts into singular elements and then combining them in a new order, and multiplying them I've created organised chaos of intertwined data. Having the same approach to the design phase, the chaotic context of an abandoned hotel has been deconstructed, and its segments used as the starting point for ambiguous definitions of each - the reality is getting increasingly complicated - one frame is framing the other and so on.

Architecture is the constitution of interlocking frames, frames that can be connected with, contain and be contained by other frames: architecture is the creation of frames as cubes, interconnecting cubes, cubes respected or distorted, cubes opened up, inflected or cut open. The frame separates. It cuts into milieu or space.

Using frames on a different scale, architectural elements create a tangled system additionally subjected to different time scales/frames - testing the architectural form regarding weather changes, presence and absence of daylight, the moment of beginning building the intervention to its *ideal form* and the moment when the decaying starts as well as an event-oriented time scales. The system of architectural intervention follows the research method of playing with concepts on different scales including time segments. The randomness of effectiveness is affected by contacting the possibility of the project to transform according to the range of time scales. What visitors experience while visiting the site can't be directed and regulated, highly depends if the visitors are coming there during the construction period, rainy season, summer etc.

HOW DO I ASSESS THE VALUE OF MY WAY OF WORKING

Testing the concept within different site conditions and time passing results in thinking about architectural form as the mechanism adaptable to different time periods, human needs and its transcendence of human scale - seeking the forms and atmospheres rather than utilisation of architecture - the realm of materiality carried out through the combination of the real, the ideal, and my perspective can create disturbances, prompting exploration into how these elements are interrelated and carry multiple meanings. It is important to give opportunities for interpretation and engagement within spaces. Furthermore, spaces have the ability to leave traces, capturing the essence of their existence and the impact they have on those who experience them...?

HOW DO I ASSESS THE ACADEMIC AND SOCIETAL VALUE, SCOPE AND IMPLICATION OF MY GRADUATION PROJECT INCLUDING ETHICAL ASPECTS?

In that manner, research discussion of transforming the *identity of the state*, through the state of suspension, into an *interchangeable agency of collective* puts shared experience of the space over the objective truth that we, as humans, can reach. That confronts whoever is sitting in a chair saying what is correct, pleasing, appropriate and acceptable by norms and paradigms. Creating spaces for establishing shared subjectivity rather than giving *ideal architectural shape* directs people towards the same objects of attention/desire/emotion/belief/action as the cognitive mechanism covering social life. Experiencing the project, people don't have to be bound by any

group category, not classified, but gathered in diversity - your background is not the group identity.

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 by establishing the concepts and spaces that will prove how society is always in the transgression of their previous version and that society is not the concrete product inside the space, but the object not of beings, but of the process of constantly becoming new, evolved version of the previous one - because *whatever has been done not become; whatever becomes does not have being*. The endurance of a body - continuation of existing over a period of time, having the capacity to withstand external forces, adapting themselves to changing environments - sense of continuity and persistence.

The power of expressing the individual, subjective self by liberating the desires from the shackles of the system and canals of the power and provide them with architectural triggers that will bring closer the cognitive active user and space of subliminal strength of the chosen context of once a spectacularly enriched hotel, but today a place of ruins and rubbles with the potential of space for meditation of 22nd century - radical imagination - where we explore the remnants of ruins and contemplate their significance. It sparks the creation of immersive experiences, utilizing ambience composition to set the mood and evoke emotions. By generating frames of perception, radical imagination directs our attention to the intricate details we often overlook, adding depth and meaning to ordinary things. It challenges the notion of architecture as a physical layer, suggesting that perhaps architecture exists beyond the tangible realm, encompassing intangible elements that shape our experiences and perceptions.

HOW DO I ASSESS THE VALUE OF THE TRANSFERABILITY OF MY PROJECT RESULTS

The project results in an entanglement between the research and design phases, where the final design is the continuation of the used research methods. The gathered information from both phases offers a wholesome package where design intentions follow the philosophical and conceptual conclusions. Going back and forth, all the spatial decisions were tested by referring to the research phase as well as testing it with the conditions from the site that define the project to be very closely context-related - spatially but also sociological. Incorporating architectural and non-architectural aspects of the context, the project is richly layered with meanings, messages and structural intentions giving a wide horizon of meaning to each element of the architectural decisions. Project implementation through different time scales makes the project an active mechanism inside the passivity of the site, making it a live organism that changes during passage of the time enabling visitors to never have the same given experience by exploring the site but the different meanings according to different time of the visit.

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