Prélude

Maybe it was the memory of the mirror, appearing as a fluid image in one of the interior glass panels. The reflection of one single person was depicted in the mirror as a symphony composed of present and past and as well of future person, a symphony of life, which would never repeat itself and in which every chord would appear as a possibility for the myriad pluralities accessing it - an almost impossible thought in this millennium, in which democracy is about to achieve objectives of tracking everything that is uncertain.

Paradoxically, it was this unknown image of the plurality of reflections that revealed the path to this place, which is not drawn on any map. The rectangular room is painted in bright white. No window or door disturbs the continuity of the walls. However, there must be openings in the ceiling, since natural light enters the rooms from above, along the walls, as funnel-shaped rays.

I am one, I walk in the always the last in my sequence. My memories are ephemeral to my dreams.

[...] nothing can begin, nothing can be about a previous orientation – and any orientation implies acquiring a fixed point. (Eluard 1997, p.22)

A Research into Inhabitable Theories

As the beginning of the essay collection entitled “Between Past and Future” Hannah Arendt cites an aphorism by the French poet Sainte-Beuve (1804-1869): “Our being, our life, is not by inheritance. Every generation, Arendt reminds us, must reinvent a specific space of thought. She calls this space “non-time space” - the gap between past and future. In order to better understand this term, it might need to be mentioned that there is only one word for both “presence” and “present” in the German language. Non-time space is thus present, and presence is where past and future conjoin.

My current research is dedicated to the discovery of the gap between past and future, on an approach to perceive the knowledge present in a situative media praxis, and to develop from it a theory of Architecture for the media age as an architectural point.

In my opinion, the potential of a situative poetic praxis resides within its reference to a concept of place as it is understood within the field of anthropology. According to Marc Augé an anthropological place is situated within the time and space of a culture. As such “place” is defined by Augé as being “concerned with identity”, as being “relational and historical” (Augé 1992, p.108). Anthropological place is located through language, and the survival of the place is assured by the continuation of a tale. In borders must be constantly affirmed, unforced or moved, during the vital process of the connection of a place’s identity. The tale’s own central mechanisms are permanently constituted.

It seems to be necessary for this that which is present as border to be flexible in order to allow a free progression of thought. For this reason Richard Sennett revealed the notion of “border” - contrasting the rigidity of a notion of “boundary” - in its importance for an idea of open city (Sennett 2004: A place is performed and inhabited in its openness, presenting as orientation a border without boundary. Giordano Bruno (ca.1548–1600) used the terms: “termino” and “perimeno” for movement. Public squares are experienced as interruptions within space-time. Zone 01 seems communicative processes and translates them into sound. The movement external to the location is transformed into a sonorous simulation of the communicative function of such a public square and leads to changes within the system of sound.

The installation zone 01 consists of eight differently grouped sound emitting objects which can be positioned in accordance with the characteristics of the specific location. Through the interaction of individuals or several users the sound structure experiences change. The sounds and rhythms generated by the installation in real time are synonymous for speech and verbal communication. The basis sound is generated from white noise, which contains all frequencies and thus refers to the potential for communication. The rhythms and volume envelopes of the basis sound are not differentiated; they contain neither patterns nor periodicity. In contrast to the general, they are experienced as segment of the possible, as well as the individual in the composition of space as a temporally limited condition. The composition is determined by the potential for communication. If one does not consider the concept of composition in the self-evident context of music but instead breaks away to another realm of thought, the principle upon which zone 01 rests becomes clear. When one observes architectural approaches in cyberpunk, such as in the work of Bruce Nauck and Stephen Perella, who formulate concepts such as liquid architecture or hyperreal architecture, a significantly different approach can be seen to that of the installations into real space currently considered architecture. The structure are bound to time. The laws of poetic and form, as subordinated a continuous flow, present itself as a temporarily limited condition. The composition is determined by the various parameters which constitute the flexibility of the form.

References


Eluard, P. (1917). “Je m’endors” by the German poet from the 19th century and the life of a poet who knew the truly ephemeral - history - and with it, memory and dream.

References

A RESEARCH INTO INHABITABLE THEORIES

The sound installation zone 01 is designed for realization in public space. In the course of progressing technification, public space is losing its signifi-

I am my own sacrifice, designed to be sacred”, says the girl who is the pitch sound is generated from the basis sound. Its characteristics of the wall, as if she wanted to synchronize herself with that world

The pitched sound is generated from the basis sound. Its characteristics...