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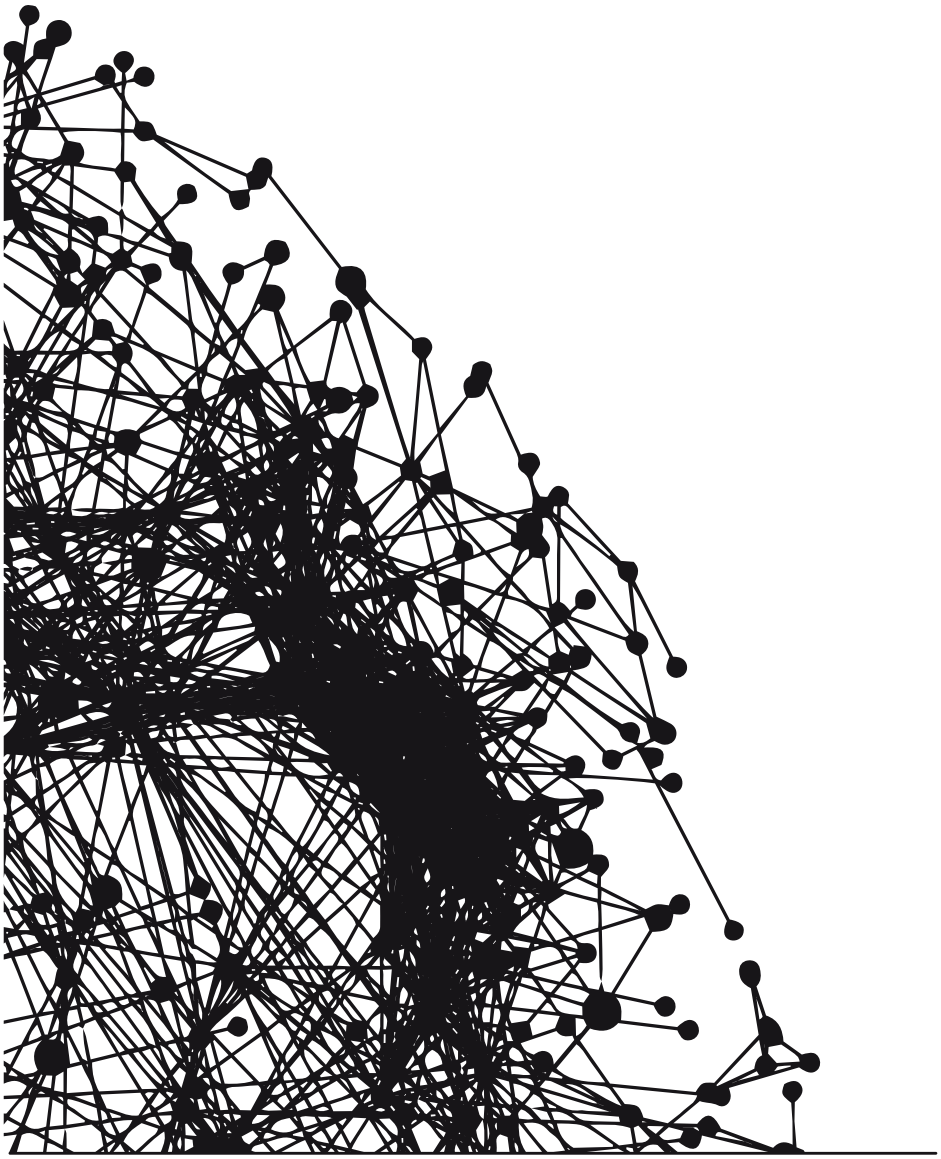

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EVOLUTION DIGITIZED: ARCHITECTURE OF THE SUBLIME DREAM

Mihailo Popović
University of Belgrade Faculty of Architecture, Bulevar kralja Aleksandra 73/II, Belgrade, Serbia, mihailo_popovic@yahoo.com

Vladimir Milenković
University of Belgrade Faculty of Architecture, Bulevar kralja Aleksandra 73/II, Belgrade, Serbia, link@arh.bg.ac.rs

Abstract

Although it might sound absurd, digitalization of the world is a natural process. Notions like technological or biological evolution, as well as digital and post-digital age have their origins in other disciplines. For architecture, the reflection on digitalization is clear and straightforward methodological relationship between the real, the virtual and the actual, overlapping of which is a spatial category. It is easy to consider broader context of such deliberation to be cultural, political, economic or neo-liberal, super-modern or post-postmodern can be easy, but, however the future of architecture is seen, it is crucial to redefine the spatiality of human body whose borders got blurred by technology. In order not to step too far away into the territory of anthropology of such defined topic, we should limit our exploration to the analogies closer to architecture such as relationship between software and hardware, nature and technology, or myth and abstraction. In thus formulated sequence of things states, such as, neoliberal capitalism, religiosity, or even more general like sense of abstraction or inclination to surreal, can be classified as nature that confirms itself through the thesis that What survives is allowed. However, architecture always presented a radical cut in relation to nature, with a desire to redesign it. Bearing in mind that architectural dreams always surpassed the possibilities of their fulfilment, thus growing into the myths of power and infinity, the transfer between the real and the virtual, on the road to actual that occurs today, can be considered as the same process but two-way without being mediated by other media. This means that the relationship of human towards oneself is the same as the one generating one's relationship towards the nature, as well as the wish to adjust to oneself the same dream that lead one to understand, by the nature of things, given role. According to Heidegger etymological origin of the word being comes from the word to settle or adjust (the environment). According to Donald Mertzel and Meg Harris Williams architecture is comprised of petrified dreams. Per Gilles Deleuze actual becomes only when the real transfers into the virtual and gains its new purport. For Maurice Merlo-Ponty invisibility is an integral part of perception, while for Juhani Pallasmaa it is more than that, it is the part of prelevance itself. According to Vincent Mosco sublime infinity is the necessary depth of human image of the world, the same world in which the evolutions of the creator and the created, according to Bergson, became equal.

While Decartus' infinite series of unattainable returns us to the nature of Plato's primordial-space.

***Keywords**: digital space, post-digital era, evolution, super-natural*

Figure 1: M9 Master Project, Fragment

Semblance of Opposition

Understanding exist that human intervention in nature is the act of their opposition, although an act that by its nature is nature. In this manner the artificial and natural conceptually become polarized. Linguistic origin of the word artificial comes from word *arte* – art or by art, and *factum* – something created. Meaning derived has from the start negative connotation. The accent is on something that is *not* natural, but has an intention to imitate nature. It is common to say for something that is *beautiful* by its nature that it is beautiful as if artificial, and vice versa, to say for something artificial that is beautiful as if natural. Thus are emphasized polarities of created (derived, manufactured) and natural (made by the nature of things), especially when the former wants to identify as the latter. This relation is clearly visible in the process of translation in architecture, in the sense it is liberated from any mystification, as what is celebrated is precisely the artificial as an abstract category, or as a style in which the pure constructiveness of industrial and post-industrial age openly admires itself. Before Corbusian airplanes, machines and ships – ideas, concepts and overall aesthetics of modern age – now endlessness of digital worlds and bioengineering that speed up evolution, while, some things, like *the dream of flying* and its mythological capacities still represent the idea of the sublime that is yet to happen.

If we return to the relation that man has with the object of its creation, etymologically *artefact* takes us to creation, and the art of creation. These two notions are still elusive. According to Martin Heidegger, the very word *to be* originates from word meaning *to create.* Origin of these words are connected to the time in which languages were still primitive, and meanings relational, while temporally belonging to the context of evolution of ways of living, the one's man created by oneself: transfer from nomadic to sedentary way of living based on agriculture and active adjustment of nature to space of living and working. Construction, in this sense, is for architecture basic anthropologic relation between man, his body and space. One should not forget that life on Earth started four times, although there are no evidences of previous evolutions. Known to us, the last in sequence, is the one of which we are part of, while others stayed written only in materials resistant to time, such as rocks.

Dream, Myth and Concept of Sublimity

The act of creation as such has for a man always been controversial, and its sublimity brought into question by instigating fear of taking over position of divinity – responsibility and audacity for existence – right and power to change the given and become a creator of new reality. The wish to overcome "the pure" existence represents the infinite dream, by which borders of reality are overcome, i.e. circumstances given by the framework of existence. This desire is the desire to beat invincible, to reach the heights, to leave a mark in time, to overcome the question of duration, not only of man as an individual, but of whole civilizations. In fact, it is about overcoming the dichotomy, where the question of existence duration, immortality and perfection is central. Such aesthetic understanding is close to understanding architecture as *petrified dreams*. According to Donald Mertzel and Meg Harris Williams it is the "solid dream" in which characters of "firm footprints" and "full understanding of space", and whose goal is absorption of time and trust in possibility to respond to the question of one's feeling of oneself. In this relation with space is actually hidden the struggle with time. (eg. Daniel 24, The Possiblity of an Island, Michel Houllebecq). Architecture, thus understood, is the construction of desire and belief – sublime idea that like utopia exceeds the possibilities of its realization.

"My wishes are grand, and expectations low" (Opera, Paris, Charles Garnier)

Beliefs and myths carry with themselves totalitarian component, and their danger is hidden in consequences that become foreseeable only when illusions fade, and myths transform into the great lessons (The Way of Myth, Talking with Joseph Campbel by Fraser Boa). Myth, on the other hand, also has religious connotation, belief in something that does not exist, or cannot be. They represent a component of virtual added to reality, usually materialized as an act (ritual) and not object. In that world as well, architecture had always been specific spatial-temporal object. Once grandiose objects of worship and built divine temples got transformed by transformation of civilization into the invisibility of financial system of almost divine

characteristics in which *god still lives in the form of money* (Giorgio Agamben). Financial bubbles are materialized mythological concepts realized in the very moment of bursting when confronted with reality. Architecture, in that mythological sequence, is a medium of translation, neither goal nor a topic. It is no accident that the last stock market myth was the one centred on real estate, the one in, not so distant, 2008. The words that were supposed to symbolize lightness are actually physical objects of architectural weight removed from the concept of dematerialization or idea of duration in its on-unfulfilled desires. (Babylonian tower) Contingency of Agambian type cannot be find in such concepts. Sublimity that would be a guarantee of aesthetic virtue contained in each, even in the myth of money, would entail separation of sublime subject and object. Therefore, he idea of eternal is always outside of subject, on whose waiver from reality lies uncertaintiy and capapcity of some other reality. And exactly the opposite, technology is just the transfer of imperfection, but also a simultaneous proof of human will.

,,For it is no secret that under neoliberal capital, abstraction itself has become iconic, in a strictly religious sense. Nor can one be satisfied with opposing a resistant (or supposedly more real) architecture of brick to the apparently weightless balloons of finacialization. For inside the empty vault, or in the real estate bubble or balloon, the air is thick and stale." (Rainhold Martin)

For Rainhold Martin, the exit from this situation is engagement. Vincent Mosko, mythological character and exaggerated belief in technology and digital infinity illustrates with an analogy with financial bubbles, the same ones that lead to the crash of stock market. The end symbolically overlapped with the end of one century and the second millennium (the so called ".com bubble"). That means that the real power of digital world and technology become greater the more they cease to exist as objects of our adoration. It will be the period, when in practical sense, the world of computers will disappear integrated in other things, and computers disappear as objects in their own right, worlds within the worlds, or forms within forms.

Bluring of Body-Bonderies

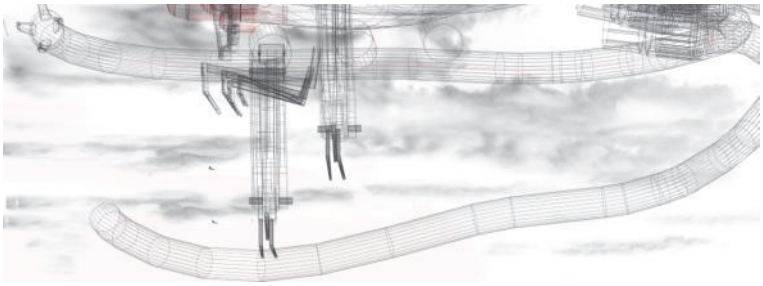
Already Plato spoke of tendency of human body to flee itself into the objects it creates. Transfer occurring during creation symbolizes a narrow physical connection between subject and object of creation. Something that took place in the linguistics with the title of Bergson's book *Creative Evolution,* illustrates blurring of the liminal values of the act we are trying to formalize here. (Evolucion creatice vs. Evolusion creative) Overlapping of subject and object of creation in one image on evolution tells us that their relations are realized in technology, or manner of translation. Technological concept penetrates easily into our body, becoming its part and degrading it, simultaneously erasing its borders of primary form: "heart beating in me today, can tomorrow beat in you, blood running in you yesterday, today runs in my body" (Stelarc). Mechanical hands that feel can also be at the other side of the world. Artificial ear can hear where there are no natural ones. Eyes that see have an access to the invisible spheres due to digital technologies. Physically, we have

become part of the digital world, and it becomes part of us. Cyber and real world are blending into the one. Similar conception of body some authors call Cyborg – cybernetic organism.

This state redefines relations of mind and body. Stephen Hawking foresees the possibility of immortality by replacing human body that would probably have a form of some type of computer, while Michel Houllebecq still deals with the issues of the right to disappear. If we live in times of redefinition of a relationship to human body, it must be that we are also participants in redefinition of construction of its spatial frame. We consider *the other* construction, still evolutionary considered as adjustment of nature to human, while structural role of architecture shifts from *meta* to *infra.* Concept of diminished visibility paradoxically enlarges its presence, and in renunciation from sublime we create conditions for sublimity of renunciation. On this line of understanding is also utopian idea of Jeremy Till according to which giving is made equal to freedom. If we leave aside pure philosophic implication of such approach, we are left to transfer architectural projection of future into the image of reality of its future context, instead of itself.

Figure 2: M9 Master Project 2013, Threshold of the Dream, Philharmonic, Natural Core of Belgrade, Mihailo Popović, UBFA

Local and global weather patterns can be managed by influencing the factors that shape clouds, precipitation and storms. Advanced coputetional ability, modeling techniques and atmospheric information-tracking will provide global, precise and systematic weather modification capabilities for politics and control. This will be used to make conditions that suit the human body in the way that will anable its best productivity and prolong its bodies lifetime. Danger of falling in wrong political hands, can couse its use for distruction or military couses were peple would have to suit up to weather conditions. This sistem would mainly anable better food production, in upcming climate changes that bring us bigger climate peaks with floods anddroughts. Agricultural genetic modifications in combination with climate controw will provide local community with sufficent food supplys providing securty for human bodies besic needs. Food water and optimal climate conditions.



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Spiral Designing

Metaphor we utilised to signify the role of computers in architecture is built upon the feeling of infinity as the basic characteristic on which computer visions are designed. For design, the inifinity of Digital world is manifested as a capacity of technology to translate relative *uncertainty* of today into relative *certainty* of future. According to Moscou, cyberspace is mythological established space, area of crystallization of natural feeling *between* appearing in the moment of transition from one state to the other. In that sense, analogy with mythological sublime can "easily" become images and thoughts on the universe as a whole magnified by the scale of these phenomena. If we accept that architecture is inseparable from its prevalence, we should accept that precisely in that connection is its undoubted *naturalness*, and tha transponing from one that determines the other – into *the other*, occurs as a natural state of things. Naturalness on which we insist aims at setting a question of technology in architectural design conceptually in liminal areas of computer usage, in the zone in which both complexity and banality of this question are equal, at the place where it is possible to notice the real differences the being of architecture and its role as a medium. It is still about the simulacrum of infinity of technology to rapidly change the image of the world. Beside being able to see mythological capacity of virtualization, belonging to technology by nature of things, for design it would also mean that abstracted reality has to constantly float above virtual, so the universal values could stay beyond the personal ones. Managing technology has never been a question of technology, meaning that even technologic concepts are created outside technology itself. According to Neil Leach, contemporariness of architecture is a product of direct connection between the manner of its presentation and its incidence. Aside from this would mean that there is architectural content outside of architecture, it also suggests to suspension of distance by which it was possible, in a traditional sense of methodology, to control presentation of its existence. Actually, in question is the view that it is possible to frame contemporariness, and that in the process of searching for its form it is possible to overcome it as a design problem with *the dialectic question of morphogenesis.* In this case, the use of computers is not questioned, but the degree of naturalness of procedure. Leach considers that that naturalness can be achieved by optimization

that would have some kind of biological determination, and that the question of its "beauty" would be covered in principle. The question of coincidence that cannot be overcome by the repetitiveness of a machine stays, even when a coding error is caused by the very procedure of generating new life.

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