A Digital Scene: Between the Body and its Electronic Simulation

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Independent

I would like to:

i. present via pre-recorded film (with/without a written paper)

Abstract (300 words):

The representation of an architectural object comes into being by working at it from a distance¹. The architectural drawing functions as an intermediate that translates ‘an object of thought’ into a building. These orthographic and projective drawing media are based on established geometrical principles. By looking at Deleuze and Guattari’s notions of smooth and striated space through digital media it becomes possible to speculate on possible forms of thinking where it is no longer the drawing that inter-

¹ On this distance Robin Evans writes: ‘I was soon struck by what seemed at the time the peculiar disadvantage under which architects labour, never working directly with the object of their thought, always working at it through some intervening medium’. See: Robin Evans, ‘Translations from Building to Drawing’ In Translations from Building to Drawing and Other Essays (London: Architectural Association Publications, 1997): 156.
mediates between ‘an object of thought’ and a building, but rather it is the body that is positioned at the interval between actual space and virtual image.

This line of thinking will be explored through an experimental installation project of my own making, the diplorasis. The diplorasis aims to re-consider the bodily perceptual boundaries that are induced by emerging visual media processes. Within the installation space the participant will, unexpectedly, encounter digitized stereoscopic projections of himself/herself from previous instances and multiple perspectives; viewing himself both from outside and inside his body. The out-of-body experience of observing oneself from multiple points of view of another (as a simulated object) is somehow countered to the embodied operation of the physical binocular eyes.

The diplorasis brings to the fore a particular reading of a sensory body that veers between, on the one hand, a projected image generated by electronic information, and on the other, the embodied response to this projected spectral other. As electronic processes are changing the perceptual/cognitive limits of the body, how do these shift our notions of architectural space and its representations?

• Author(s) Biography (200 words each):

George Themistokleous (www.machiningvision.org) is an architect and lecturer in architectural design, history and theory at the Leeds School of Architecture [on research leave]. He has studied architectural design, theory and art history at undergraduate and postgraduate levels. The inter-disciplinary scope of his work operates between media, art and architecture. His research focuses on changing understandings between the visual body and space-time through emerging visual media practices. The questioning considers how conventional limits between self and self-image, interior and exterior shift out-of-focus and are re-thought with emerging mediated spatiotemporal constellations. These constellations it is argued in-form new understandings of body/image. The visual and written work has been presented, exhibited and published internationally in various platforms including: The Lost Diagrams of Walter Benjamin, Yearbook of Moving Image Studies, Visual Research Methods in Architecture (forthcoming), Dark Space_the interior - Idea Journal, Volume 02: Projection - Inflection, Posthuman Frontiers: Data, Designers and Cognitive Machines – Acadia 2016, Stratifications, Folds, De-stratifications - Lo Squademo, Format Matters - Edinburgh Architecture Research (forthcoming), Architectural Review, Aberrant Nuptials – Deleuze and Artistic Research DARE2017, amongst others. He is co-editor with T.Stoppani and G. Ponzo of the book This Thing Called Theory (Routledge).