

## Geometries of Time

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**DOI**

[10.14279/depositonce-16476](https://doi.org/10.14279/depositonce-16476)

**Publication date**

2023

**Document Version**

Final published version

**Published in**

CA2RE+3 FRAMEWORKS OF DESIGN-DRIVEN RESEARCH

**Citation (APA)**

ter Weel, T., & D'Oria, M. (2023). Geometries of Time. In I. Borrego, R. Pasel, & J. Weidinger (Eds.), *CA2RE+3 FRAMEWORKS OF DESIGN-DRIVEN RESEARCH* (pp. 55-60). Berlin Universities Publishing. <https://doi.org/10.14279/depositonce-16476>

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Co-funded by the  
Erasmus+ Programme  
of the European Union

The publication is co-funded by the Erasmus + Programme of the European Union.

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**Berlin**

Universities Publishing

**Bibliographic information published by the Deutsche Nationalbibliothek.**

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <http://dnb.dnb.de/>

**Berlin Universities Publishing, 2023**

<https://berlin-universities-publishing.de/>

Berlin Universities Publishing (BerlinUP) is the open access publisher from the consortium of Freie Universität Berlin, Humboldt-Universität zu Berlin, Technische Universität Berlin, and Charité – Universitätsmedizin Berlin. The BerlinUP Books division publishes high-quality books across the core disciplines of Berlin's research landscape.

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Layout/Typesetting: Gaizka Altuna Charterina, based on a template by Studio Mathias Skafte

Cover image:  
CA2RE/ CA2RE + Delft 2022. Photo by Ignacio Borrego

**ISBN 978-3-98781-002-2 (online)**

Published online on the institutional repository of the Technische Universität Berlin:  
DOI [10.14279/depositonce-16476](https://doi.org/10.14279/depositonce-16476)  
<http://dx.doi.org/10.14279/depositonce-16476>

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The multimedia installation *Geometries of Time*, a collaborative work presented as Artefact at CA<sup>2</sup>RE/CA<sup>2</sup>RE+ Ljubljana, explores different scientific abstractions produced from the Enlightenment onward in connection with their social and environmental implications for how we engage with the landscape. More specifically, the work questions and contextualises the tensions between the increasingly blurring absolute representations of reality and the relative spacetime of entangled processes by means of architectural diagrammatisation and multimedia experimentation. In this transdisciplinary design-driven approach, the process of diagrammatisation allows for thinking how concepts, techniques, and technical objects work or operate – how they engage with the environment, landscape, associated milieu – rather than solely what they are or represent.

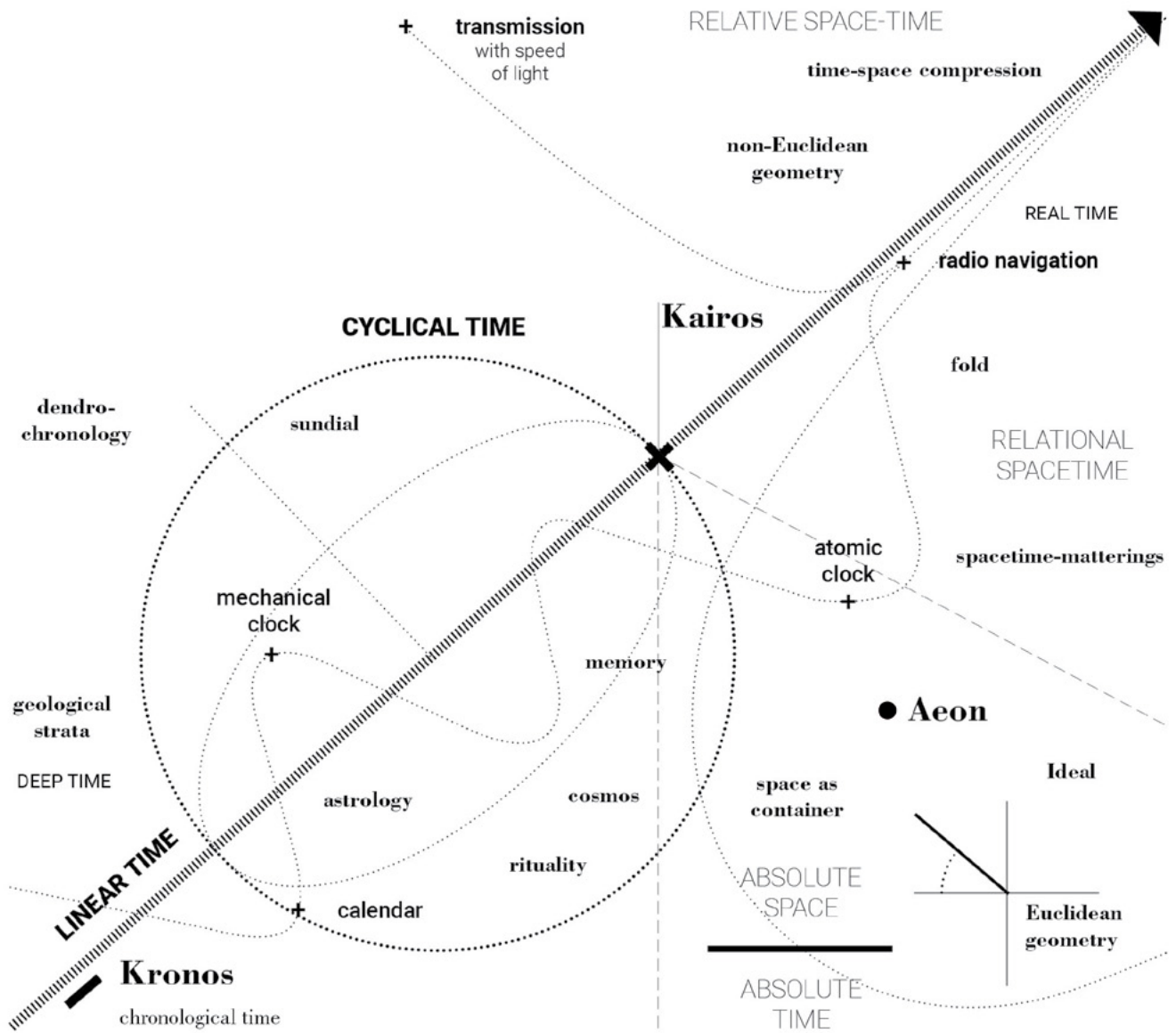


FIGURE 1. Diagrammatisation as a means of theoretical investigation through the concept of space and time in order to intercept the warped section of the entanglement

Architectural diagrammatisation is understood as a material-discursive process or practice that reconfigures our relation to the world, exploring latent potentials within an associated milieu, exposing frictions and discrepancies, and suggesting a broader set of relations connecting multiple environments, spaces and times. First, following Karen Barad’s notion of material-discursive practice<sup>1</sup>, the process entails both epistemological and ontological dimensions, both meaning and matter, and is performative. Second, in this material-discursive process of diagrammatisation, theory is not isolated from

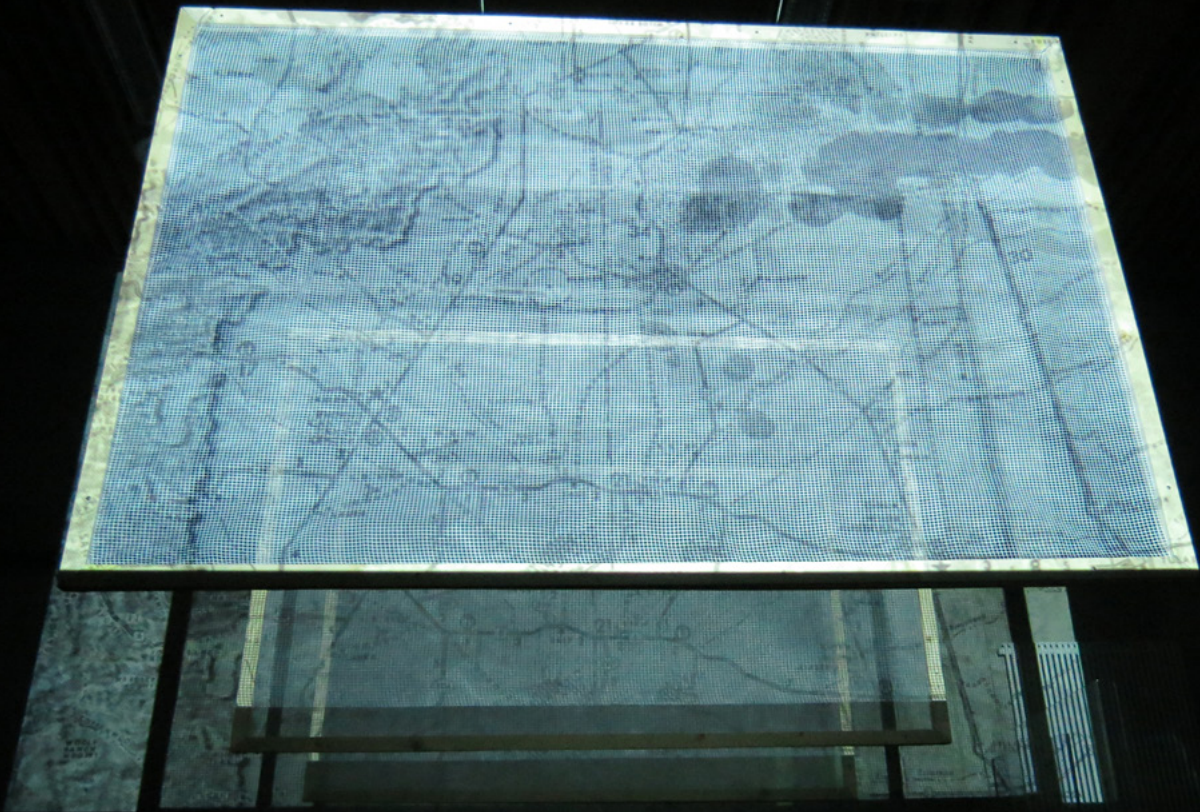


FIGURE 2. Installation

practice but is intertwined with it, aiming to go beyond the dualism between theory and practice. Theory is not instrumentalised to justify practice, or vice versa, but rather the production of concepts (theory) and the production of spatio-temporal configurations, designs, and compositions (generally understood as practice) run in parallel, or more precisely, are entangled. Third, in line with Félix Guattari and Gilles Deleuze, the diagram is deterritorialised, it is trans-spatial and trans-temporal, allowing to cut across and link different spatial and temporal coordinates.<sup>2</sup> Fourth, diagrammatisation is suggestive, it introduces



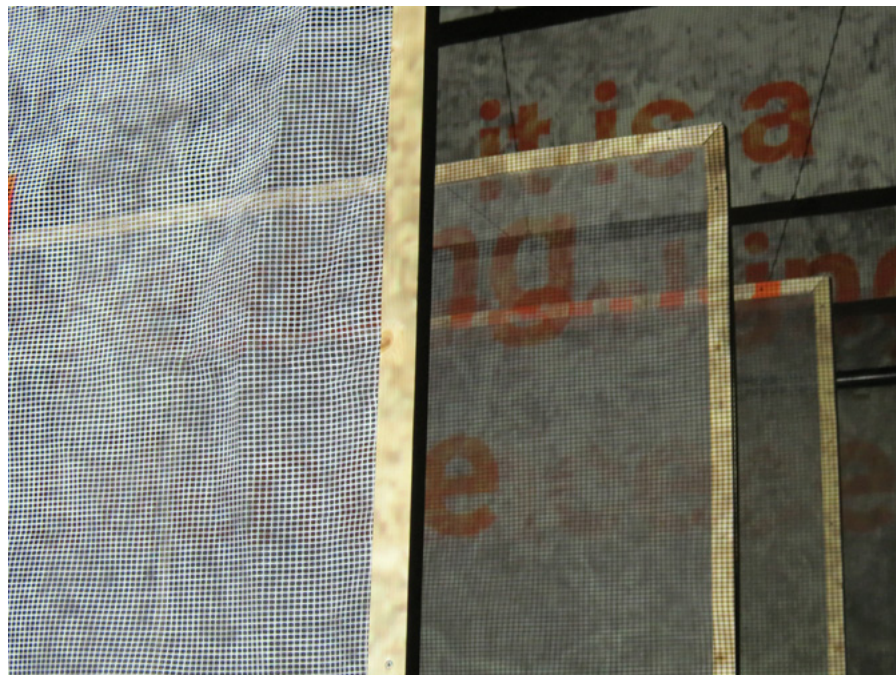


FIGURE 3. Installation

“possibilities of fact,” as Deleuze puts it, drawing on chaos, discovering rhythm. In the words of Francis Bacon, “it unlocks areas of sensation”<sup>3</sup>. Last, diagrammatisation entails a focus on technicity: technical processes and objects produced by supposedly enlightened and advanced humanity, in this case to underline the frictions and discontinuities they generated.

The multimedia installation, in turn, is a continuation of the process of diagrammatisation, whereby the audience becomes part of it. More precisely, the diagram is put into operation and the audience is physically immersed in this process. Combining sound, light, video projections, and drawings, allows for a multidirectional mode of abstraction, composing spatio-temporal manifestations in a dynamic, instant, and real-but-abstract way. In particular, the semi-transparent surfaces that constitute the screens, composed by different materials and textures, progressively filter the

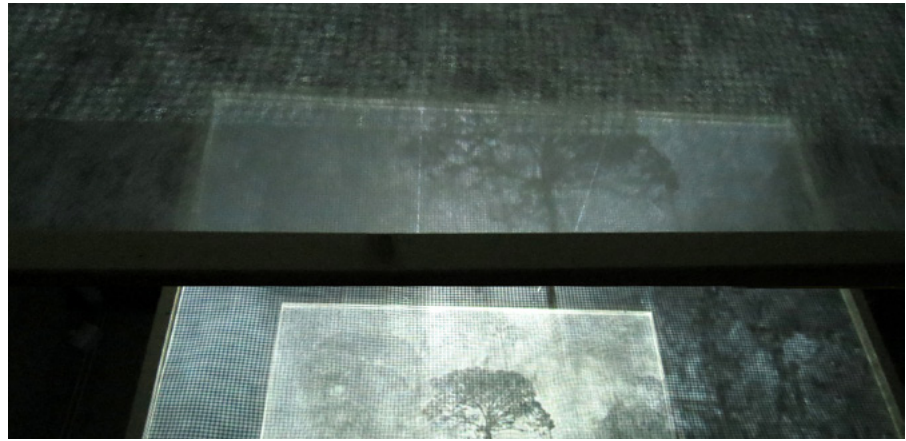


FIGURE 4. Installation



FIGURE 5. Installation

projections, diffracting and blurring the initial image that constantly changes, in the attempt to perform the complexity and multiplicity that constitute the very notion of the entanglement. A collage and ten panels show different spaces and times, geographically and historically separated but nonetheless connected by being subjected to imperialist and colonial exploitation such as nuclear testing and military use justified by being supposedly deserted islands. Recorded landscapes and concrete rhythms are convolved with and modulate or trigger generated sounds and stochastic processes; fixed media are combined with self-generative processes.

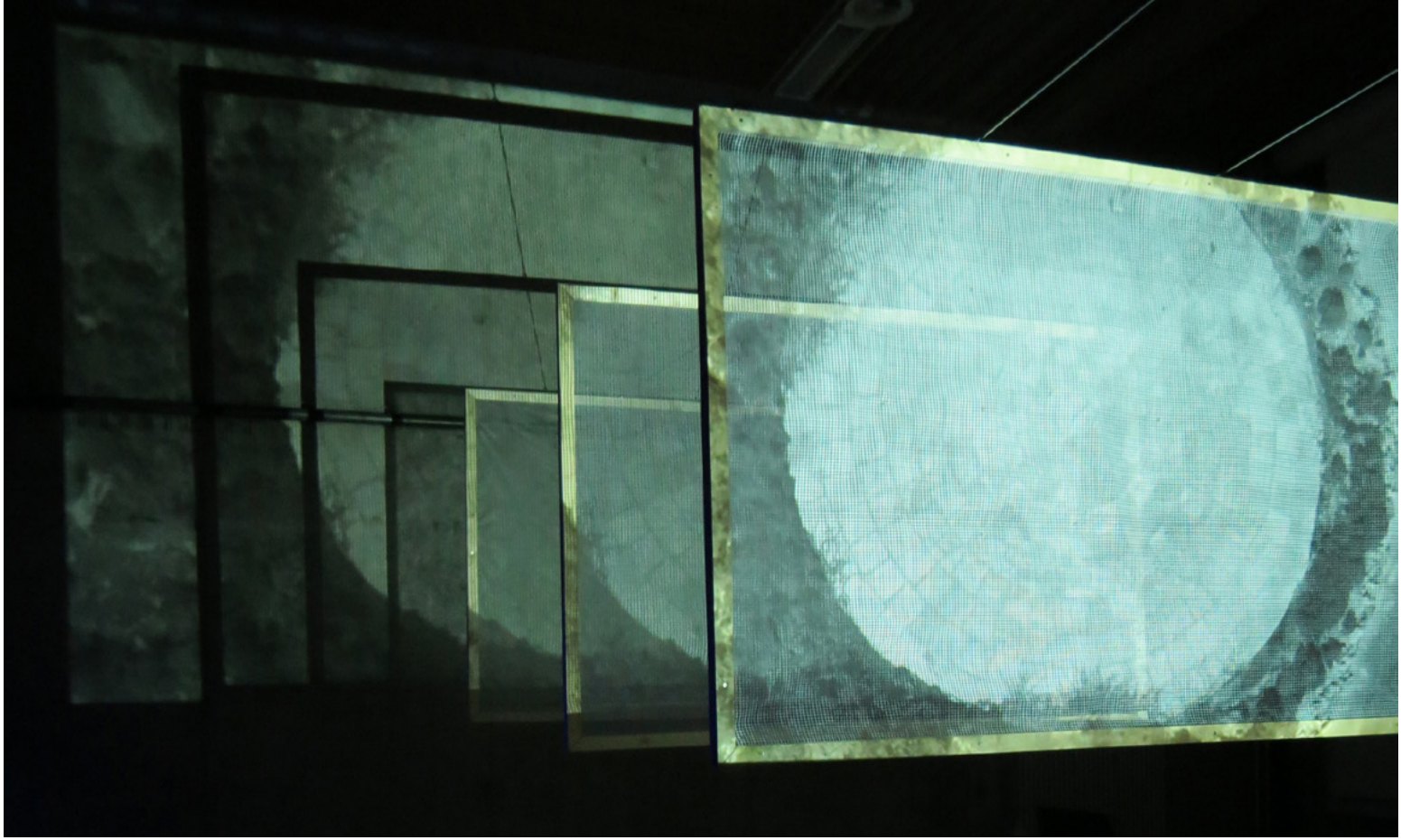


FIGURE 6. Installation

The installation is both a first test of and one of the possible configurations produced through this process of diagrammatisation. It performs an exploration across, on the one hand, different abstractions of time and space, and on the other, the entanglements between various landscapes in formation, generating a warped cross-section or archipelago of places and multitude of times linked by the resounding echoes of exploitation. The processes of diagrammatisation and multimedia experimentation explore and expose complex relationships and open up possibilities for further exploration with regard to the design-driven research. The architectural diagram as an explorative tool and performative process helps us to understand architectural space in terms of intensive properties and the production of it as entanglement of meaning and matter, as material-discursive process.