

Exhibition #becoming Spanish Pavilion 16th Venice International Architecture Biennale Giardini, Venezia 26.05.2018 | 25.11.2018

"The creation of an atmosphere through the character of the materials can indeed be called magic. What is magic? Conjuring, telekinesis, the triggering of effects through signs."

Gernot Bohme



Through analysis of the production and experience of spaces and places, and their theoretical and historical contextualisation, *Active Materiality* leans from the increasing interest in atmosphere and spatial atmospheres, exploring cross-disciplinary correspondences and examining atmosphere's sources that contain just inspiring parallels. A parallel that evokes space, from which atmosphere emerges, as a relational, performative and contingent field – a world in constant becoming – in which both body and environment are understood as integrative and generative forces extended in a fluid spatial substance of affective power.

Considering space as such a relational field carries a new material logic which constitutes the foundation of what in the context of this study is referred to as *affective ferocities*. Namely, a scenario that represents *processual* and *experiential* multiplicity of co-existence and space-body-and-environment, the material and the *immaterial* in a scenario in which matter neither appears as an inert and passive substance, nor is limited to the traditionally regarded terms of significance or expressive value, but is presented as a dynamic element charged with inherent potential and vitality. In other words, an *agency* that defies sensory thresholds and active boundaries, comparing a notion of involvement, beckoning our *scattered* and acting responsive patterns of behaviour. Accordingly, by exploring how matter is transformed in performative and generative becoming that gives rise to perceptual and social experiences, the thesis expands the spectrum of material agencies, covering the intrinsic relationships between the physical properties of materials and their atmospheric qualities.

In this context, the thesis unfolds an argument for consideration of atmospheres as a material practice, focusing on ways in which atmosphere can be and has been consciously generated and manipulated. It can be seen as an instrumental taxonomy of atmosphere tracing a particular projective geography, one that builds upon an atmospheric awareness.

Conceived as an assemblage of narratives connected from theoretical and historical accounts, archival studies, interviews, experiences and images, the thesis explores a multi-layered interpretation of atmosphere. By oscillating between two scales in which the term atmosphere is registered and discussed – the environmental and the aesthetic – and challenging ambiguities embedded in it, the thesis opens up new and transversal connections between the material and the immaterial, poetics and pragmatics, perception and action as well as between seduction and manipulation.

To establish a clear understanding of the notion of atmosphere and its implications for architectural production, the thesis takes philosophical theories as a basis for a critical analysis, and also explores paradigmatic cases within architectural discourse and practice. It examines how conceptualisation, construction and perception of atmosphere have shifted throughout history, reflecting on what atmosphere has meant in the past, what it implicates in the present and what future it suggests for architects' practice. *An Atmospheric Becoming...*

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With the collaboration of: Acción Cultural Española
Curator: Atxu Amann

Work exhibited:
Active Materiality. The Agency of Matter from the Phenomenological Perspective.
An assemblage of historical, theoretical and experiential narratives around the notion of atmosphere and its translation into material practice.



Active Materiality. The Agency of Matter from the Phenomenological Perspective. Izabela Wiecezorek. PhD Thesis.

#becoming. An assemblage of historical, theoretical and experiential narratives around the notion of atmosphere and its translation into material practice.

Fig. 1 Work in context | #becoming. Spanish Pavilion at the Venice Architecture Biennale 2018. Image: Imagen Subliminal. Courtesy of #becoming





Fig. 2 Exhibited work | Text, Photography
Panel 195x200 cm

Amsterdam - From left to right: Werner Rabuss and Adolf Lohse; Flughafen AG, Gehlenbüsch (1962-1963) - Interior; Adolf Lohse's house at the Museum Schiedamschen Kade by Hans Holthuis (1974); Sir John Soane's House-Museum, London (1792-1824) - convex mirror reflecting golden light from the skylight above [by courtesy of the Trustees of Sir John Soane's Museum]; Werner Rabuss, Max von Hesse, Otfried Rave and Harald Deilmann, Münster Theory (1993-1994) - reflections at the Super (Photo © Isabelle Wawrzek)
Below: Active Materiality | Chapters from the Thesis.

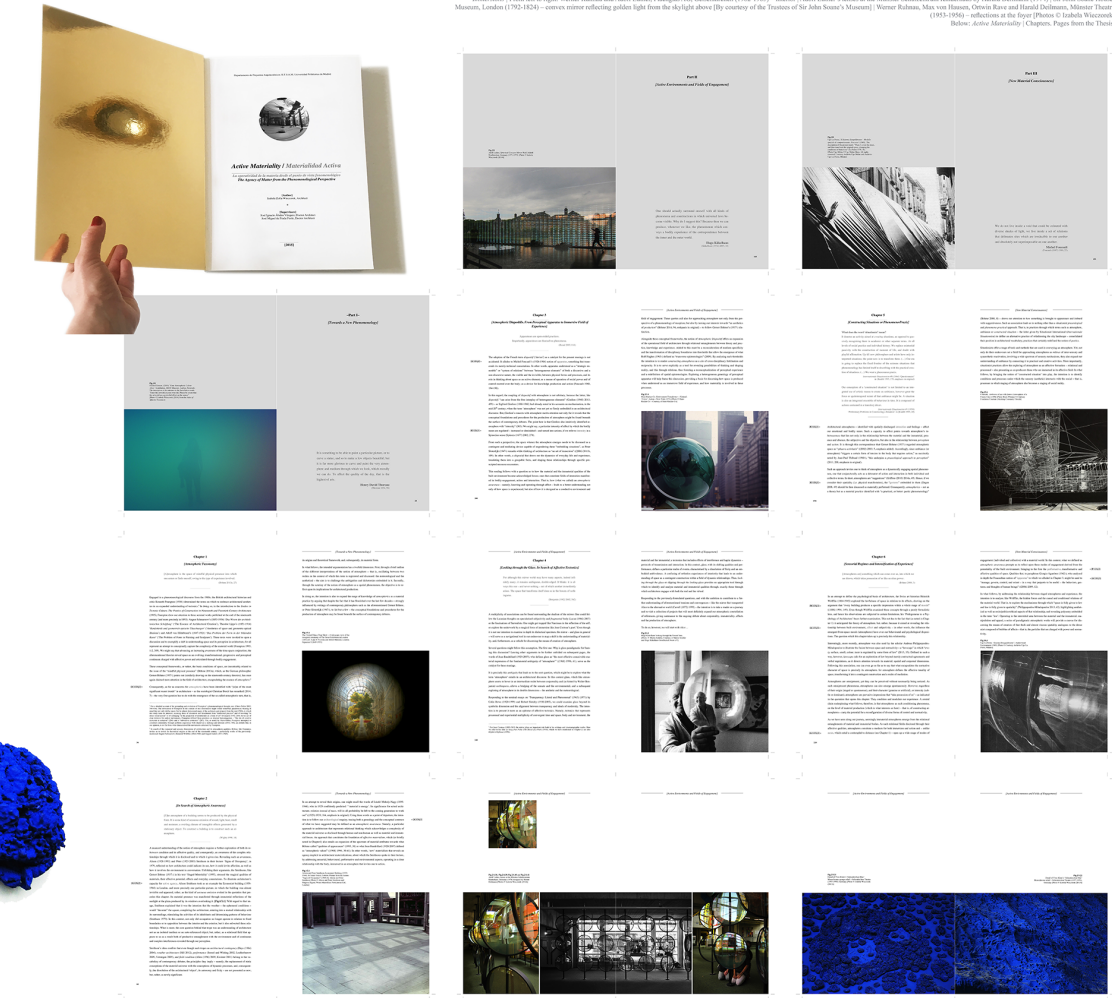


Fig. 3 Work in context | #becoming. Spanish Pavilion at the Venice Architecture Biennale 2018. Image: Imagen Subliminal. Courtesy of #becoming