

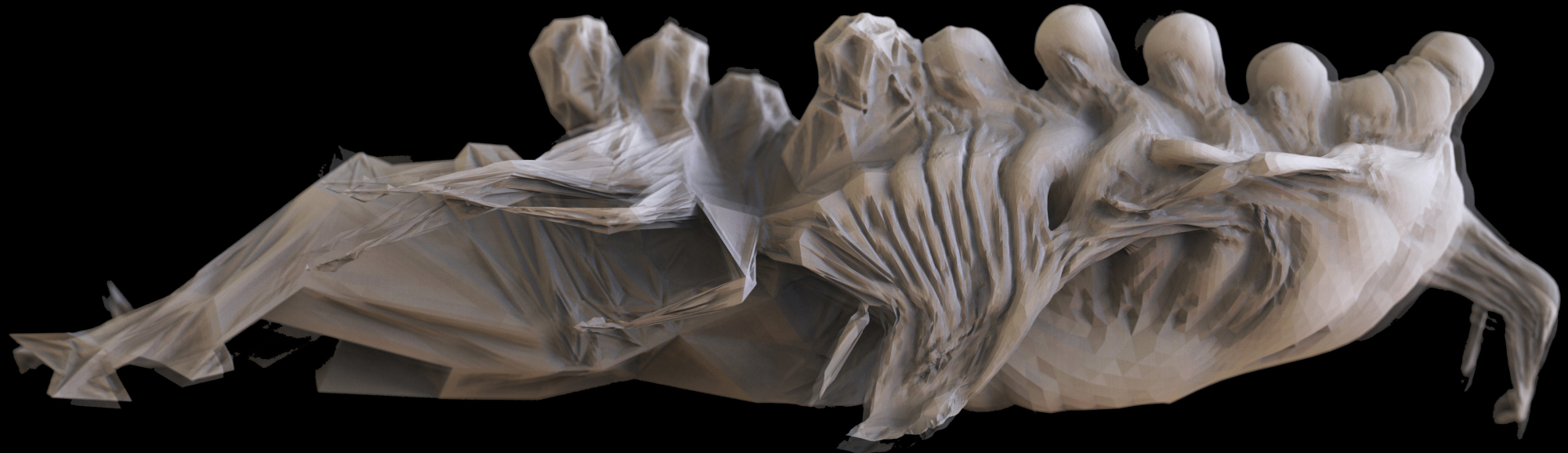
A STRANGE
VIRTUAL REALITY EXPERIENCE

PHANTOM (NOT-SO) IMAGINARY ISLANDS // A PHYSICAL-DIGITAL ASSEMBLAGE



AMORPHOUS ISLAND

somewhere in between the familiar and the odd



JULIAN EDELMANN | VITALII KHARKOVCHUK

JULIAN DEL MANN VITALII KHARKOVCHUK

KEYWORDS:

surrealism / amorph / biomorph / vague / uncanny / blurred / weird realism / strange / odd / mutation/

The amorphous island is a strange, tropical place, located somewhere in the pacific.

It is characterized by it's lack of shape, everthing seems to melt away.

There are only soft, cozy, colorful forms with a high variaty in patterns and textures.

The island creates a weird realism, a tension between familiar and the uncanny, the odd.

There are no biological or biomorph forms per se and no biomimicry, but rather mutations of our known environments.

If we as humans dive in a place without any kind of common objects, without any reference of scale, we can get completely lost like in a surreal painting.

Tlön is a world created by Jorge Luis Borges. the wold is an assemblage of various philosophies, ideas and concepts, most of which are of metaphysical character, and it would be hard, or even impossible try to imagine it in it's full glory.

A major part in understanding Tlön plays human perception. the are no absolutes in this world, it is made and shaped by personal experiences and expectations of it's inhabitants.

The perception differs quite a bit. It is tied to the native language und it's users. One of the hemispheres has a language which doesn't contain any nouns, they communicate information only using verbs. „Upward, behind the onstreaming, it mooned“, is an example of the language and it's perception. By not having nouns, people loose the ability to see single objects. There is no moon, there is mooning, things become tied to processes and interactions, they find a new often less informative, but nevertheless more impressive and poetic definition.

There are no longer stationary objects, everything is an intertwined moving, breathing, interacting network.

Core Features:

PROCESSUAL PERCEPTION

You perceive processes as a whole - objects doesn't exist in the same way as they are for us.

LIVING IN A MOMENT

If the moment stretches, how much does your perception stretch? What would you perceive on a much grander level?

CREATURES AS TIME MORPHS

Every motion and path of yours is preserved, you are a morphed network of your actions. Such perception, gives strong deterministic vibe - you move on a predefined timeline

WORLD AS A LIVING BEING

Everything moves in it's own pace. The movement of creatures is easily perceived, flora is not much harder and geological changes we barely notice. On different scale all things are moving and are interconnected on some level.

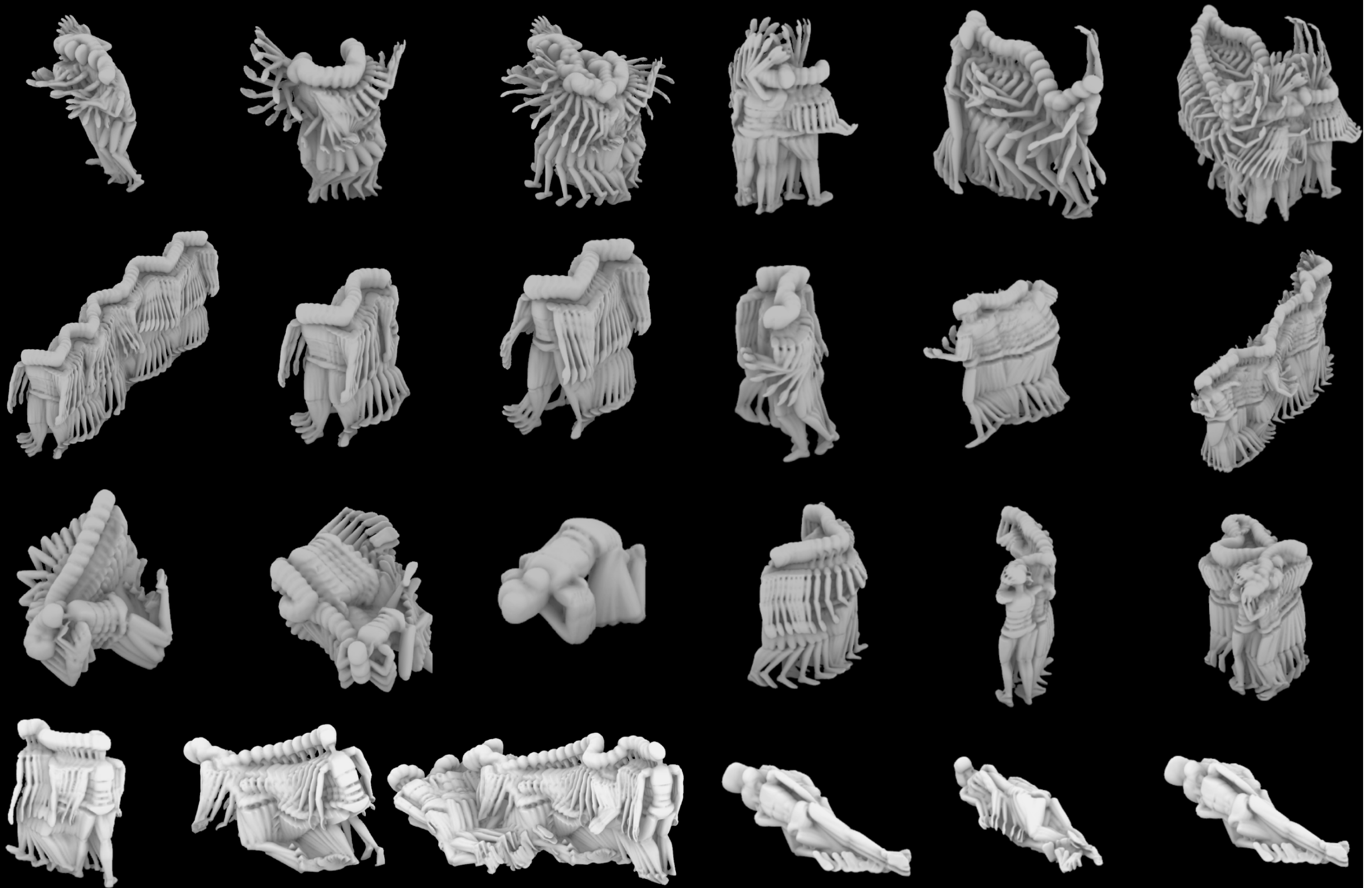
LAZARUSSE TIES TO

BODY+OBJECT
SCANS

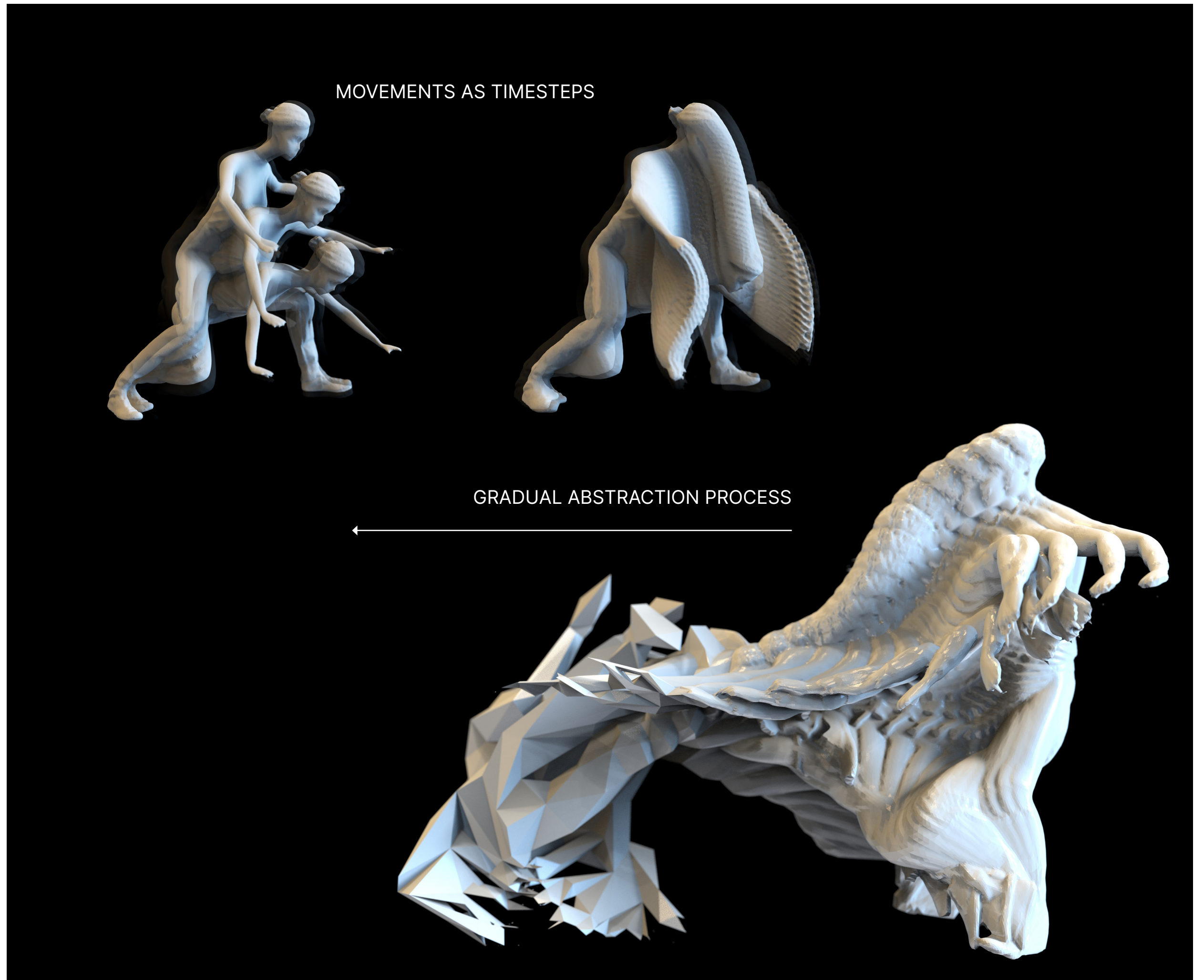


1 2 3 4 S E S S A T E S A

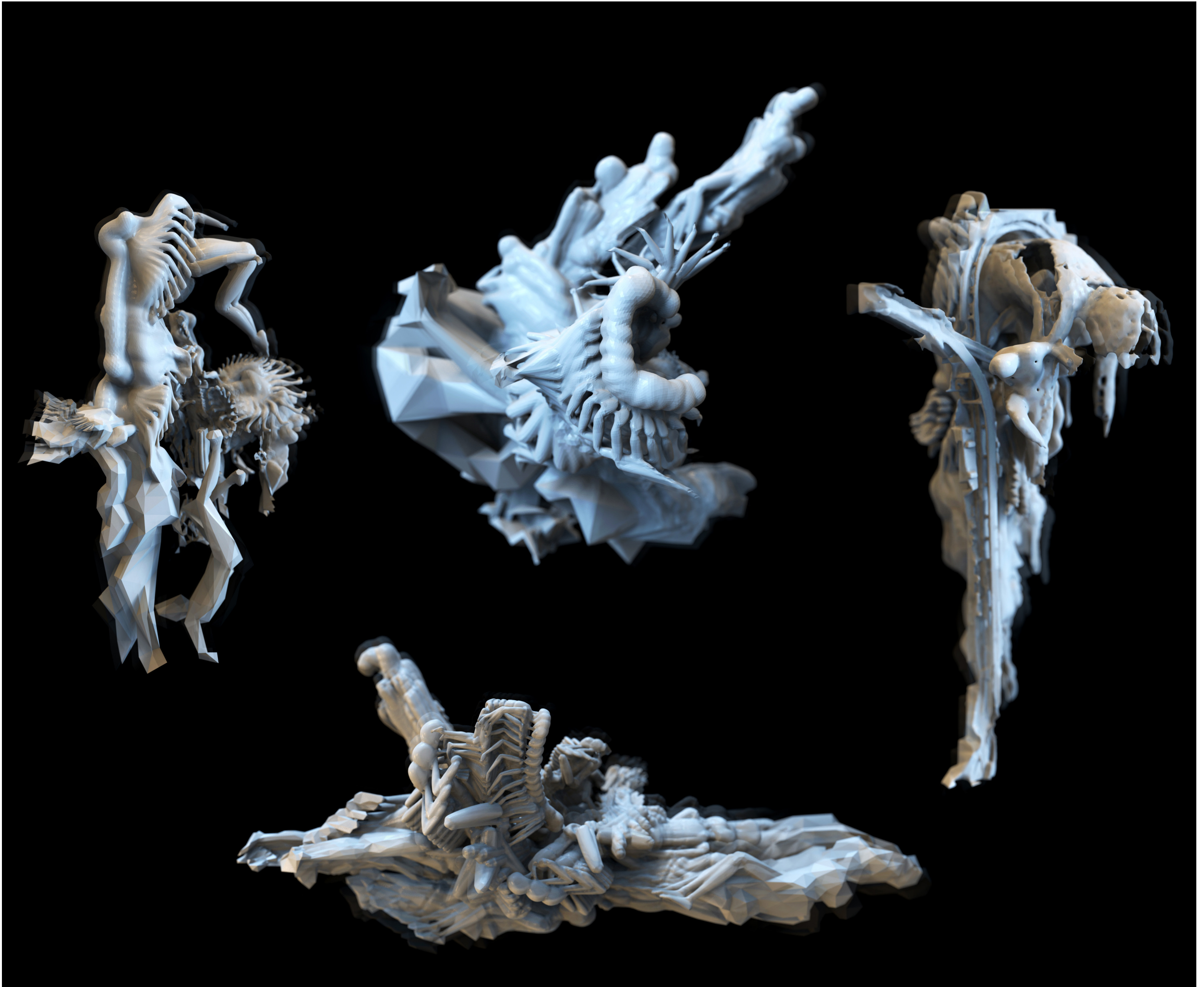
RIGGED
ANIMATIONS



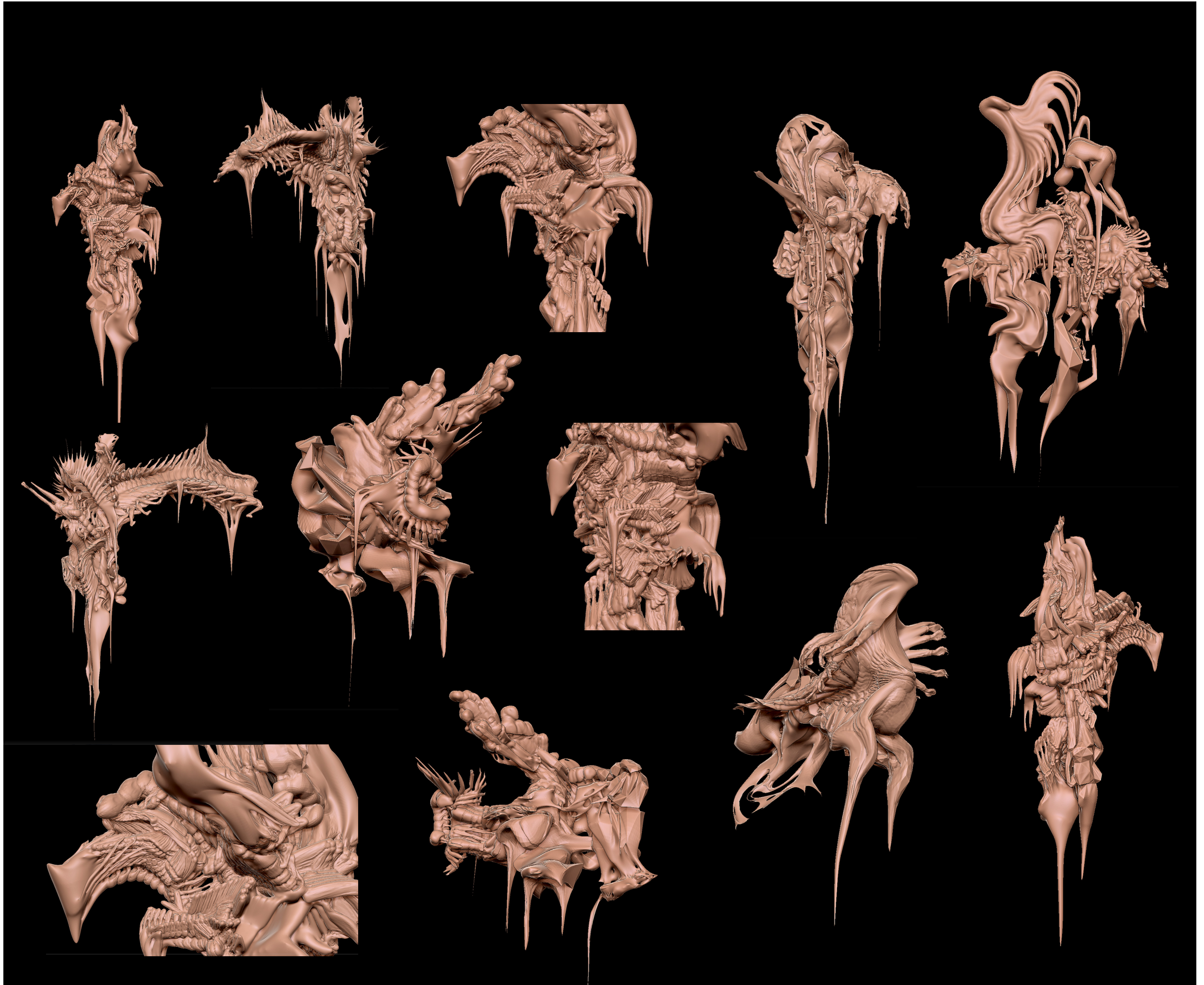
THE
JOURNALS
OF
JULIAN
EDEL
MANN



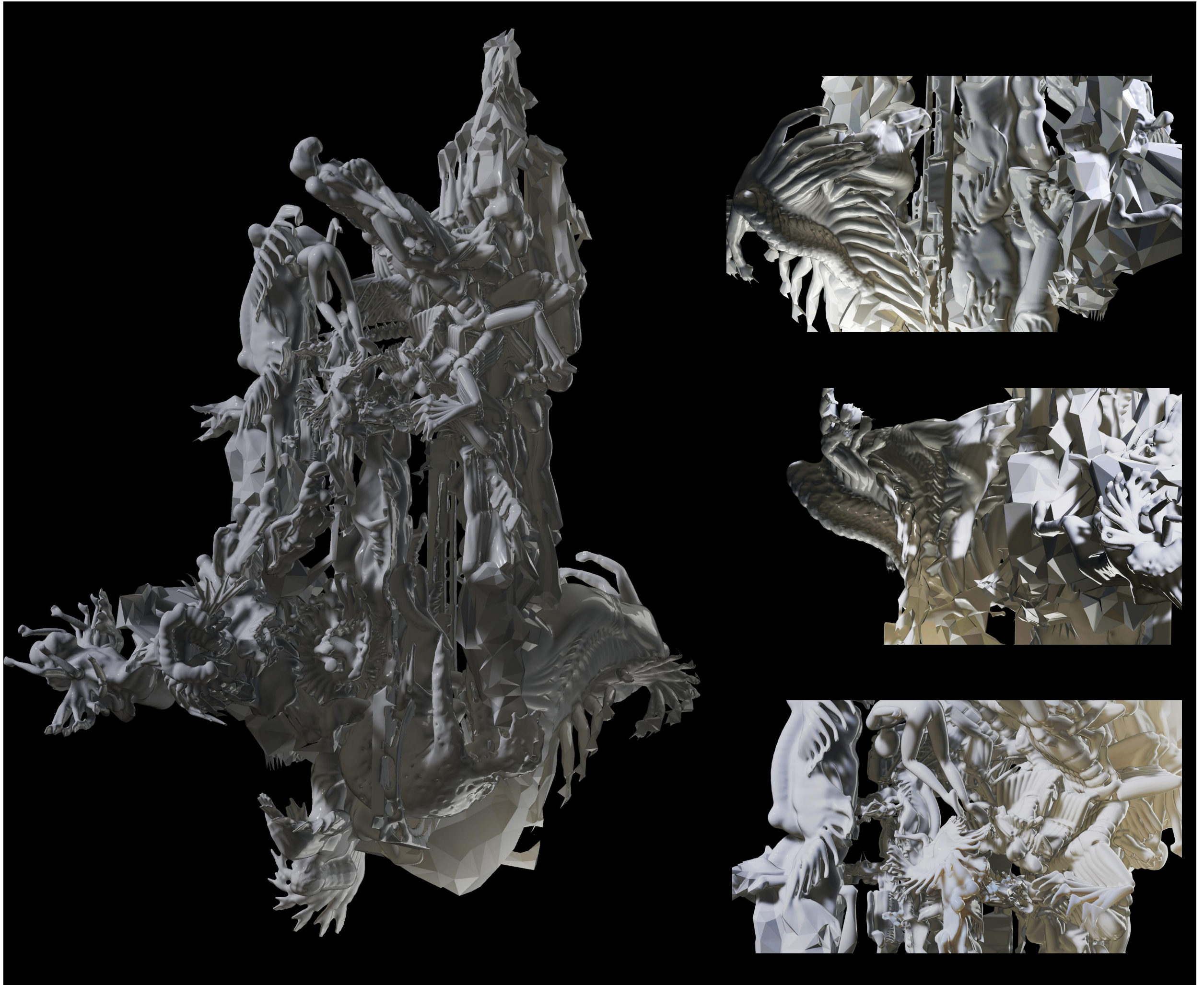
FRAGMENTS
OF
4
JENSEN
S



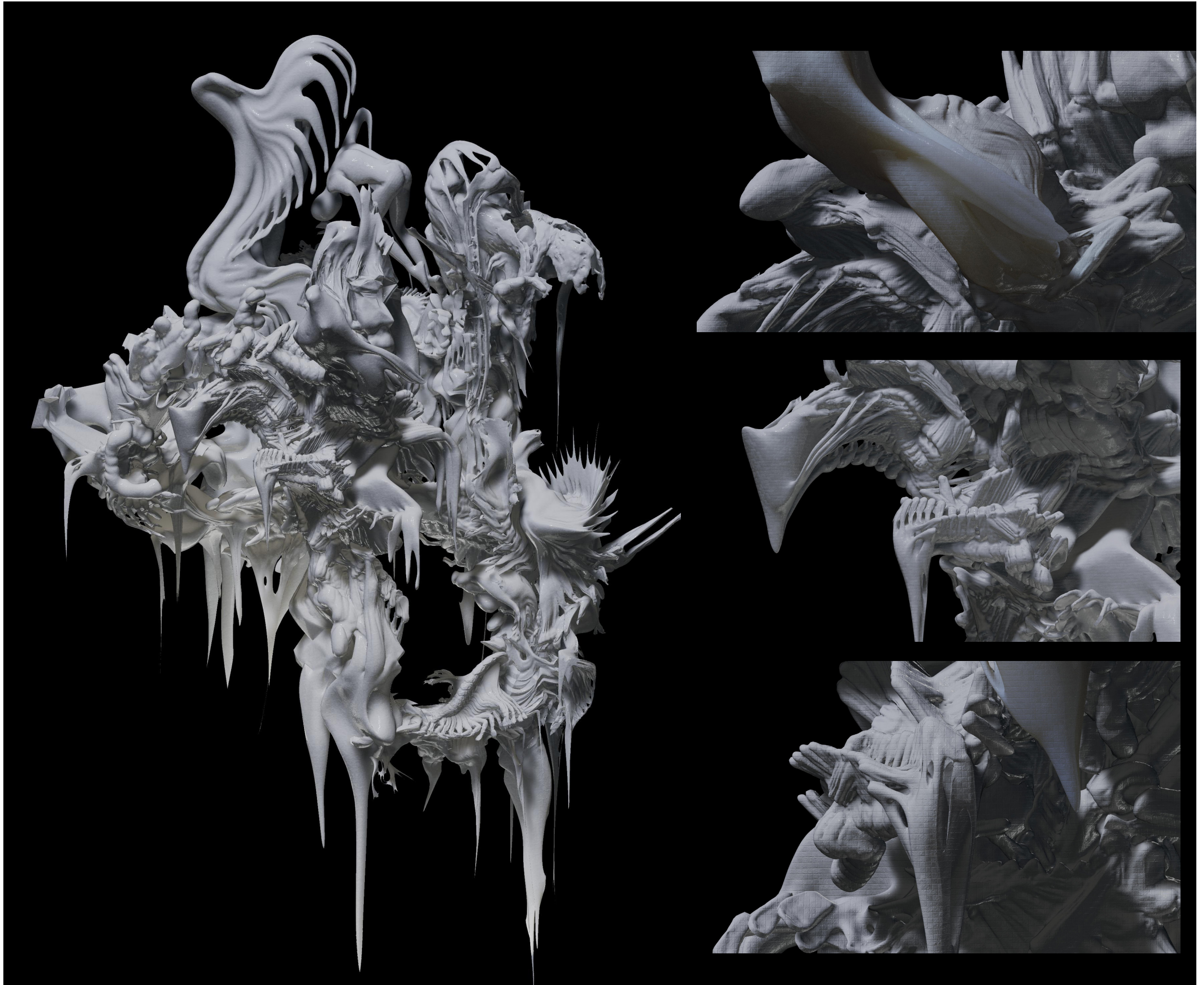
FRAGMENTS
4 ENTIS



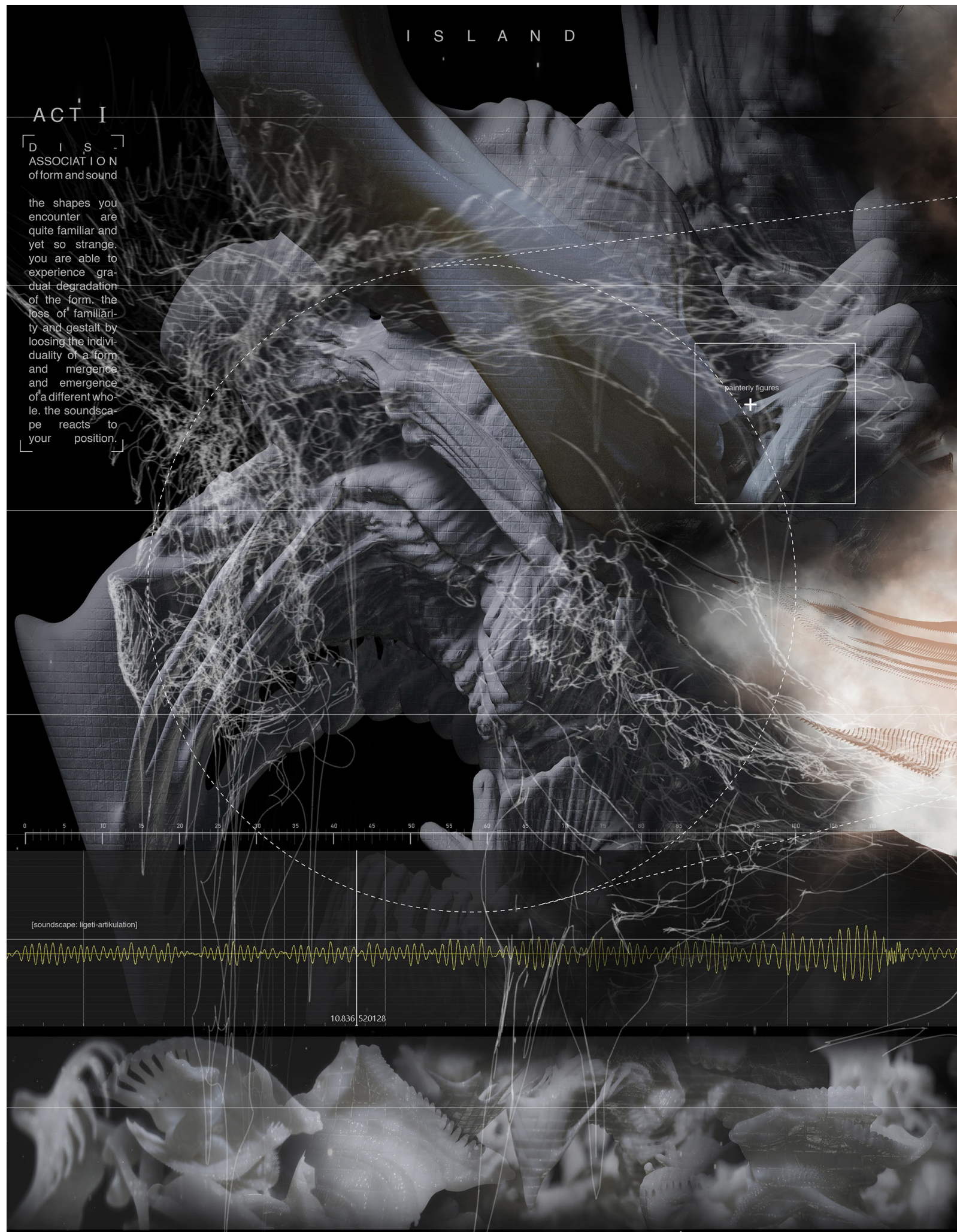
1 5 0 BODY SCAPES 1



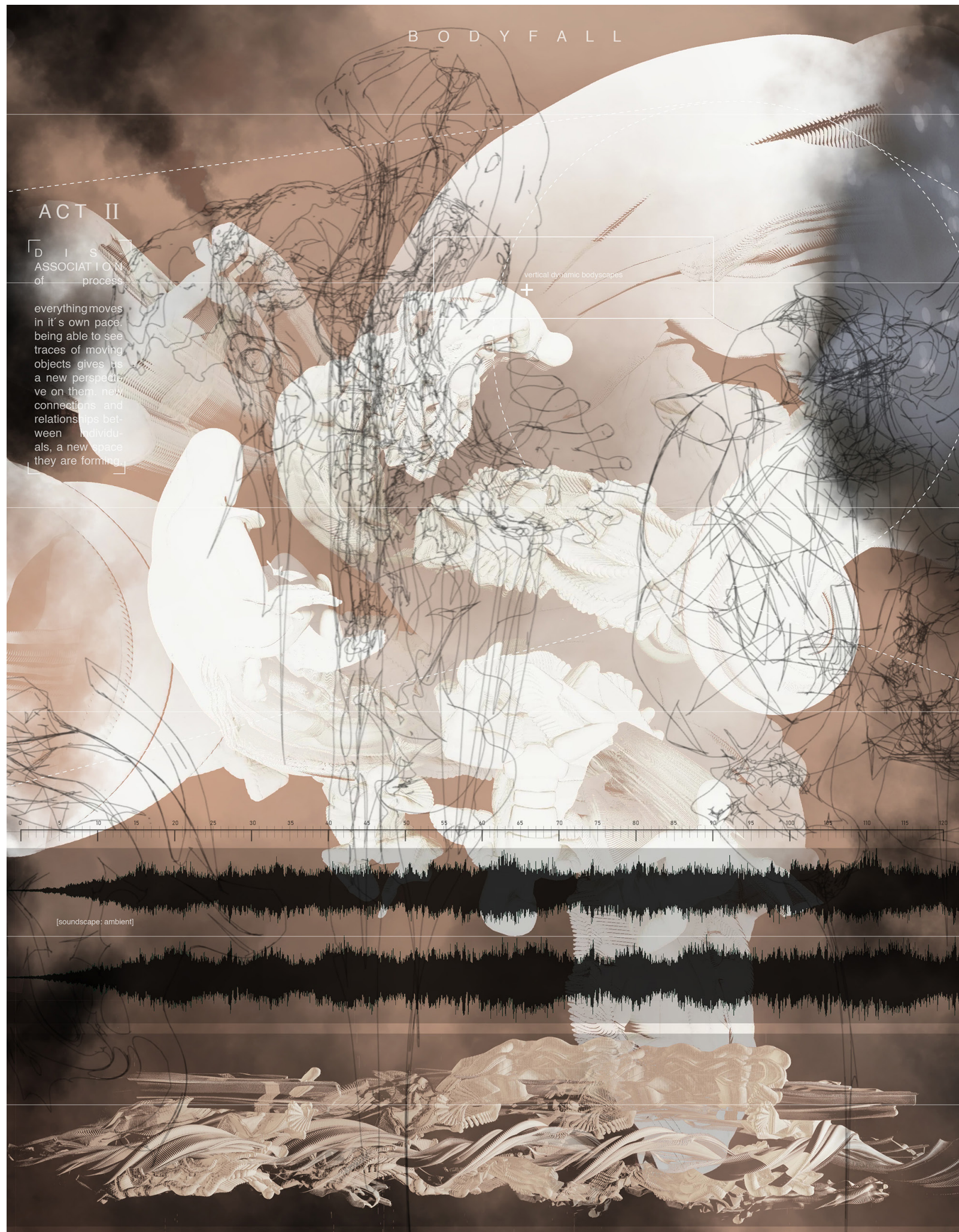
1
B
O
D
Y
S
C
A
P
E
S
0
5
1



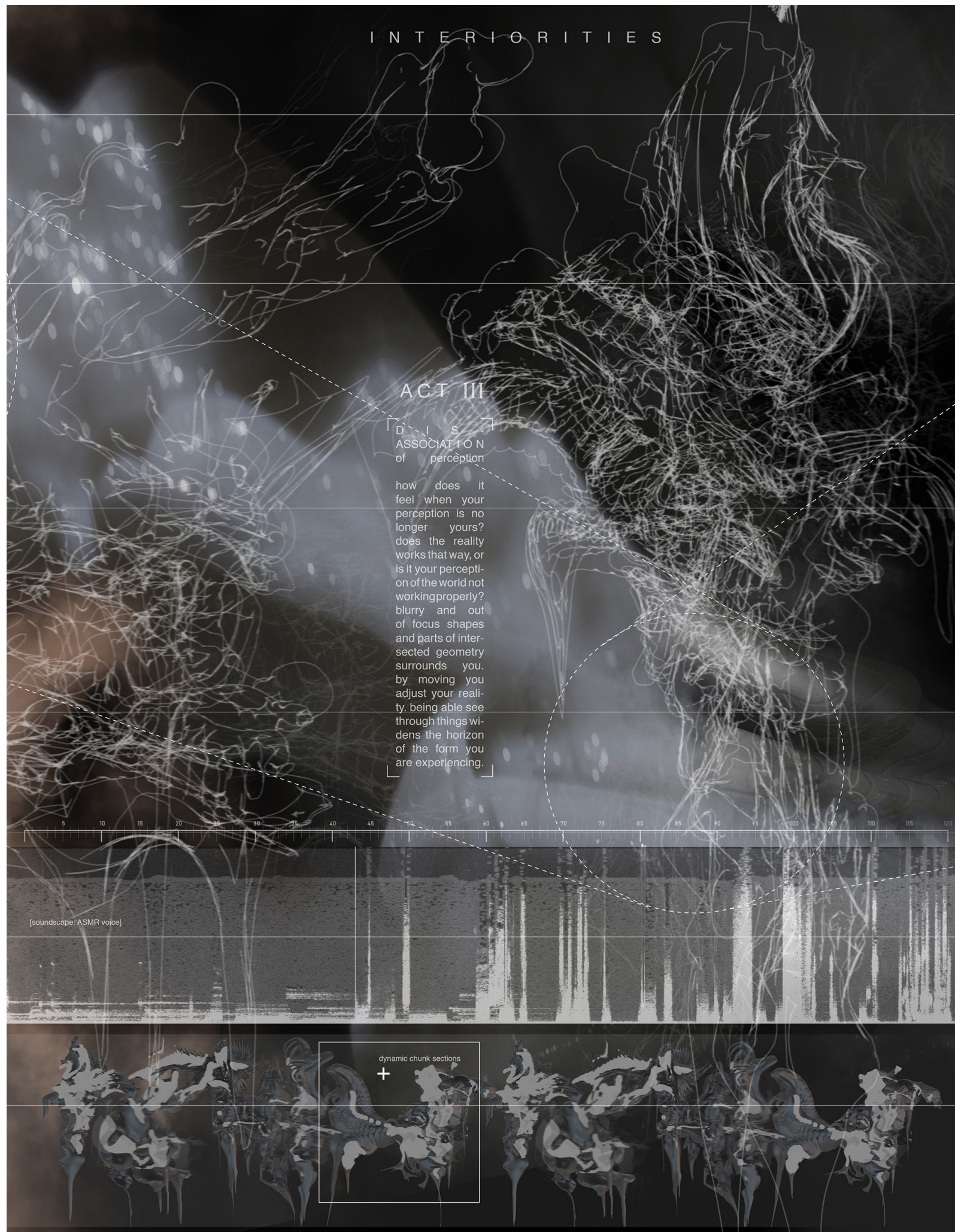
Г	М
б	А
О	Р
О	О
О	Н
О	О
Р	Р
Г	Г



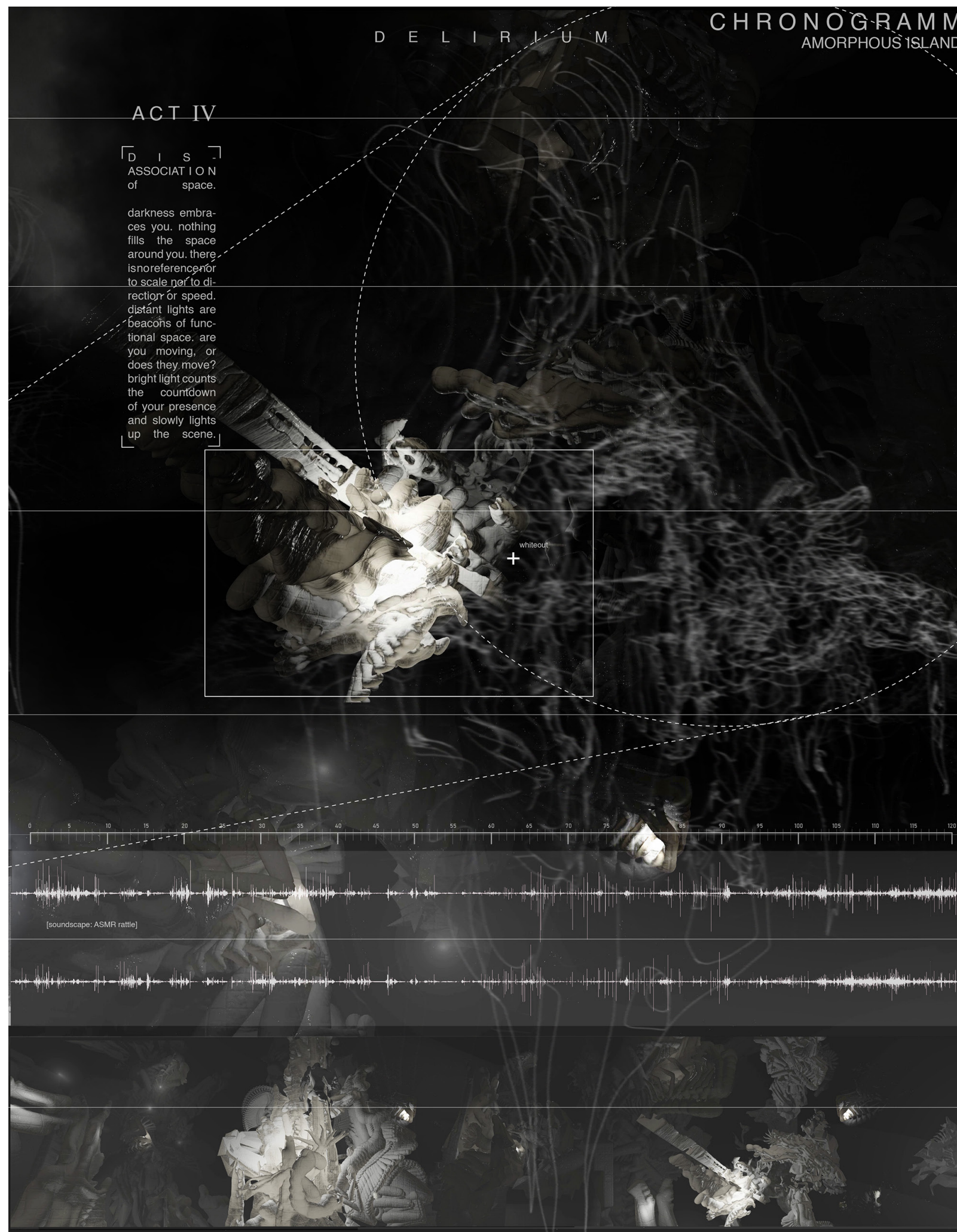
1 0 6 C H R O N O G R A M



1 0 6 1
C H R O N O G R A M



1 0 6 1
C H R O N O G R A M



L
S

N
T

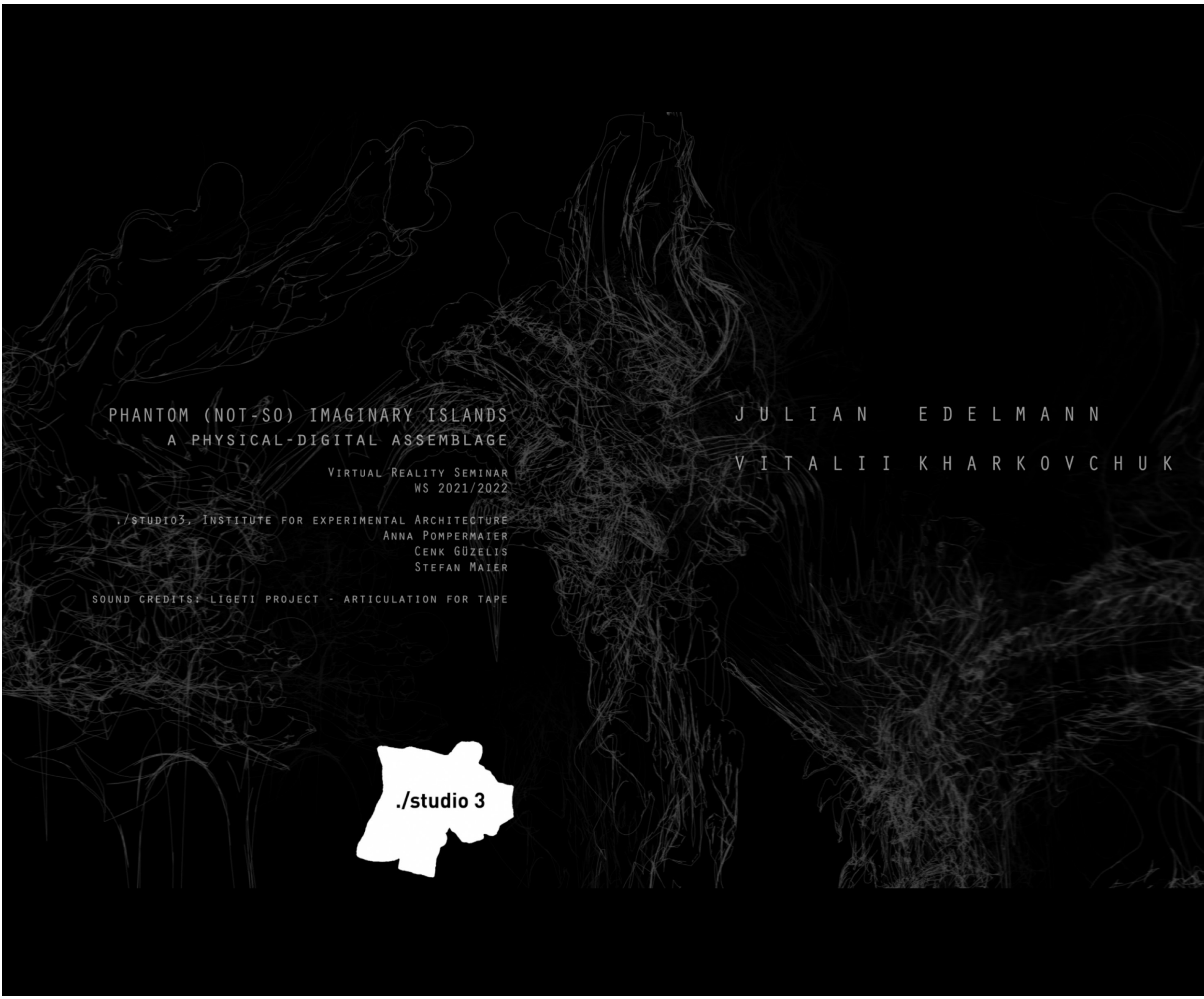
I
H

D

E

R

C



PHANTOM (NOT-SO) IMAGINARY ISLANDS
A PHYSICAL-DIGITAL ASSEMBLAGE

VIRTUAL REALITY SEMINAR
WS 2021/2022

./STUDIO3, INSTITUTE FOR EXPERIMENTAL ARCHITECTURE
ANNA POMPERMAIER
CENK GÜZELİS
STEFAN MAIER

SOUND CREDITS: LIGETI PROJECT - ARTICULATION FOR TAPE

J U L I A N E D E L M A N N
V I T A L I I K H A R K O V C H U K

