

Architectural Imprints and Performing the Imaginary

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Abstract

This paper proposes the idea of performing the Imaginary within the urban environment, through a specific ephemeral spatial phenomenon - The Architectural Imprint. The imprint, understood as an example of an architectural *Non-Design*, emerges as a consequence of the urban transition of a city, where single-family houses are replaced with multi-family housing buildings.

In this non-linear and temporarily stretched process a demolished house leaves a two-dimensional imprint on the side wall of a new neighbouring building, exposing fragments of a former life to public space of the urban environment. This imprint functions as *spatial evidence* - a displayed projection of one's identity, which triggers a dynamic production of narratives within time-space gaps of new urban structures' development.

Publicly exposing the private - physical traces of the demolished house's interior - the imprint appears as a specific kind of *scriptible* architectural text. Being determined by the juxtaposition of numerous oppositions within one single phenomenon: private-public, temporary-permanent, built-demolished, and real-imaginary, it reveals its essentially heterotopic nature.

The spatial system of an architectural imprint fulfils a specific role in its physical context - it appears as a co-creator of produced meanings, and thus can be discussed as a paradigm for performative architectural space. Namely, the performance achieved by an architectural imprint emerges through the mechanism of

correlation and results in the production of meanings, which always remain between real and imaginary.

Keywords: architectural imprint, imaginary worlds, spatial performativity, non-design.