

Sambó _ [Reconfigured ...

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Sambó, an abbreviation for Shamballa used by the philosopher Mircea Eliade, is a metaphor for the “secret room” which refers to an utopian chamber essential in one’s terrestrial and spiritual life, a road for the spirits to cross over, only fully experienced in its thoroughness and beauty during childhood. In the archaic Romanian residential configuration the dining room is replaced by what is called the clean room, which is generally locked and only used to receive guests. Children are often denied access, due to maintenance considerations, and tend to manifest an avid curiosity in regards to what lies beyond the locked door. Through extrapolation, the clean room becomes a symbol for a lost or denied paradise.

Sambó is composed of a series of secret rooms, programmed with a bed (modulated from a cradle to a coffin), a window (meant to receive the bed, the cradle or the coffin) and a porch (reminiscent of the platforms of a train station or the side banks of a river, such as in the Greek myth of Cehron), chained in an endless train of life traveling between two platforms: mourning and jubilation). Eliade’s theory that hierophanies—manifestations of the sacred—form the basis of religion, splitting human experience of reality into sacred and profane space and time, has proved influential. One of his most remarkable contributions to religious studies was his theory of Eternal Return, which holds that myths and rituals do not simply commemorate hierophanies, but at least to the minds of the religious, actually participate in them (Doniger 2004). By stating so, Eliade not only defined mythical content as sacred but at the same time, delineated a self-referential paradoxical environment for the propagation of symbolic content which, consequently, departs from a mere representational status and becomes entirely worthy of function.

The installation is part of a series that speculates on the cross pollination between CNC fabrication and landfill materials. Synthetic tectonics are inundated by disposed material insertions that have somehow embedded traces of contemporary mythology, creating this way an archaeological repository for the discharge of symbolic content.

The installation is CNC-routed out of three-inch thick “closed cell” rigid urethane foam board using a combination of eighteen and eight pound density for the base and upper cells, respectively.

The high-density foam we used is made with certified-green “ecofriendly” urethane components and is recyclable, according to a recent study at Yale University conducted in 2012, in which a newly discovered Amazon fungus will digest plastic, even without oxygen. The installation is composed of two sections: one which is true to the geometry, yet follows the constraints of fabricating a undevelopable surface assembly on a three-axis router with a 1/8 step over, and the second which surrenders to the limitations of the fabrication tool while embracing the unexpected waves resulting in the structure, this time using a more accurate 1/32 stopover and a stratified slicing strategy.

