Architecture of ‘cruelty’: 
Exploring a mise-en-scène

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Abstract

Operating through the medium of its image, the production of architecture increasingly emphasizes visual seduction at the expense of a subjective experience. While architecture has the capacity to evoke specific responses, we continue to regard the built environment as spectators of an image, disconnected from a physical engagement with space. Our perceptions should take precedence over appearances.

Theatre privileges its living presence by experimenting with spatial relationships that create physical and psychological separations and connections between a performance and an audience. Drawing upon the works of Antonin Artaud, this thesis explores temporal forms of architectural meaning through the investigation of the dramatic space of a 'Theater of Cruelty'. Similar to a theatrical mise-en-scène, architecture is conceived to frame, articulate and restructure an individual’s experience in space.
For Granddad
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Introduction

The sensory qualities of the material world are critical to an experience in space which stimulates a total reaction in an individual. Yet the majority of our experiences with architecture require only a distant gaze, emphasizing visual characteristics which disengage the body from its surroundings. With an increasing shift towards purely visual effects, architecture does little to acknowledge the experience of users in space. What is at stake is the capacity for architecture to evoke specific responses. Could architecture aim to heighten our awareness of space by engaging the body and all of its senses or will we continue to regard it from the outside as spectators of an image?

The philosophy of Jean Baudrillard is used to question this preoccupation with vision in the built environment. Baudrillard’s analysis maintains that an inundation of images renders the real world indistinguishable from its representation. Thus the body is both disengaged and isolated from an authentic experience of space. An emphasis on aesthetic qualities in architecture neglects our bodily experience, particularly our tactile senses. With notable exceptions, such as the Thermal Baths in Vals, Switzerland and the Kolumba museum in Cologne, Germany by Peter Zumthor, current architectural production increasingly emphasizes visual seduction at the expense of a subjective experience.
While our visual perception can be easily deceived, our sense of touch cannot. As Zumthor describes images of his past, it is evident that tactile perception provides the 'deepest architectural experience'.

“That door handle still seems to me like a special sign of entry into a world of different moods and smells. I remember the sound of the gravel under my feet, the soft gleam of the waxed oak staircase; I can hear the heavy front door closing behind me as I walk along the dark corridor and enter the kitchen, the only really brightly lit room in the house.”

These memories are the result of a direct interaction between the body and physical elements of a building. It reveals that our experiences are not merely visual. Rather, our relationship with space involves an interaction with all of our senses; including hearing, smell, taste and touch. To highlight the role of the body in space, Zumthor advocates creating various atmospheres which invoke an immediate personal reaction to a specific space. Different atmospheres are created using spatial, material and acoustic variations. His architecture is conceived by manipulating components of a building to affect experience, creating a journey through various architectural moods. Light, shadow, acoustics and materiality are considered for the effect each element has on an individual. To support such a tactile conception of space and in continued reaction to Baudrillard’s theory of simulations, an investigation of theatrical performance will seek to provide an alternative to a world consumed by images.

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2 Ibid, 9.
The nature of subject-object relations is fundamental to theatrical performance. The theatre cannot rely solely on special effects due to its inherently physical nature. When creating an immediate sensory experience shared by the actors and audience, the relationship between a spectator and the stage is vital. Consider a performance in which you are pulled into the space and made to experience it as a fully embodied sensation. Not merely observers, an audience becomes a part of the experience; physically and emotionally affected by the events taking place around them.

The metaphor of *Cruelty*, as defined by Antonin Artaud, treats the theatre in a manner that serves to disturb all social orders that mask our reality in order to describe perception as it lived in the world. His concept of theatricality identifies a performance as a transformative event, compelling an audience to confront themselves and their perceptions of reality. Artaud explores notions of spatial composition in the theatre through a mise-en-scène. Conceived to unfold over time, it creates a sense of time and place essential to a visceral reception of the theatre. A close examination of Artaud's theatre is developed to create a conceptual framework relevant to the built environment. As Juhani Pallasmaa states, "[t]he growing experiences of alienation, detachment and solitude in the technological world today . . . may be related with a certain pathology of the senses." Drawing on the works of Antonin Artaud, this thesis connects the study of bodily perception with an investigation in the design of an animal

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shelter. The temporal nature of the built environment is revealed through theatrical events specific to a particular program. Since architectural signification emerges through inhabitation, an architectural mise-en-scène considers how spatial relationships and tectonics can be organized to engage an individual and produce a visceral response. While Baudrillard’s analysis reveals that reality is staged, architecture must be conceived as the stage to reactivate an interaction with the body as subject. Like the theatre, architecture must give priority to the experience of an audience.
Part One
Simulations

Jean Baudrillard portrays a world consumed by an inundation of images and simulations that render real objects indistinguishable from their representation. Baudrillard suggests that our perceptions are increasingly reliant on copies which precede and determine the real world. The body, landscape and time disappear behind their own images, signifiers with no signified. Today, as our lives grow more dependent on digital information, he would argue that we have become all too accustomed to this condition. To the extent that we project ourselves into these fabricated and predetermined representations, misinterpreting them as our own individual experiences. His prognosis is pessimistic. For Baudrillard, we view the world though

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simulations which mediate and invariably distort our experience. The body is both disengaged and isolated from an authentic experience. In Baudrillard's reasoning, we must either accept a world consumed by simulations or live in isolation from it.

Baudrillard's analysis of the post-modern condition illustrates a reversal of the subject-object relationship consistent with technologies of representation that act to distance us from the world. Similarly, critical of the state of human existence, Plato associates images with the destruction of reality in the *Allegory of the Cave.* Bound to face the wall of a cave, prisoners mistake the movement of shadows for the real objects which create them. While the shadows are symbolic of material objects in the real world, the prisoners characterize the state of humanity, imprisoned by their perceptions alone. In Plato's philosophy, the world revealed by our senses is merely a simulacrum, a shadow of reality. In Book VII of *The Republic,* Plato writes that our perceptions merely reveal "appearances, but certainly not the things themselves as they truly are." As the product of our subjective experiences and awareness, our senses cannot provide an accurate understanding of reality. While the prisoners in the cave assume they are naming the actual objects, appearing as silhouettes on the wall, they are merely naming copies of reality. Thus the cave and by extension our perceptions alone do not offer a full understanding of reality and truth. In this manner,

Plato distinguishes between the signifiers which makeup our reality and a ‘true’ immaterial reality. He argues that all objects are copies of their true forms that exist outside the cave and beyond our individual perceptions. It is only when prisoners are removed from the cave can they discover true reality and knowledge. Plato describes what it is like to return to the cave,

“You will see infinitely better than the people there and know precisely what each image is, and also what it is an image of, because you have seen the truth about fine, just, and good things.”

While the allegory relates to our perception of reality; it reveals Plato’s belief that the world of signs is comprised of both a signifier; the form which the sign takes, and signified; the abstract concept it represents. For Plato, it is not possible for one to exist without the other.

Plato’s cave provides an analogy that describes our relationship with the material world today. Echoed by Baudrillard, the allegory acknowledges that society remains generally passive towards visual information. Yet while Plato differentiates between a true and false copy of reality, Baudrillard maintains there is no longer a distinction between signifier and signified; the copy supersedes the original. According to Baudrillard’s theory, we can no longer distinguish between what is real and what is not. This suggests we are compelled to interact with simulations as opposed to real objects themselves. Therefore Baudrillard reveals a situation in which we consume

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10 Morgan, Classics of Moral and Political Theory, 521c2-5, 190.
signs and identify with the appearance of an object.\textsuperscript{11} Amidst an abundance of simulations, Baudrillard claims we are in continual search of these copies in an \textit{ecstasy of communication}.\textsuperscript{12} Both unaware of this preoccupation and unable to distinguish between simulations and reality, Baudrillard writes we behave as “a pure screen, pure absorption and resorption surface of all influent networks.”\textsuperscript{13}

“Ecstasy is all functions abolished into one dimension, the dimension of communication. All events, all spaces, all memories are abolished in the sole dimension of information: this is obscene.”\textsuperscript{14}

The association to ecstasy is intended to characterize a generalized perception of the world through simulations. Ecstasy is defined as an altered state of consciousness with an intense focus on a single thing, to the exclusion of other stimuli.\textsuperscript{15} Derived from the Greek verb ékstasis, ecstasy is a combination of ek-, ‘out of’, and histánia, ‘place’.\textsuperscript{16} Therefore simulations promote an ecstatic state, disconnecting us from our surroundings. While Baudrillard’s analysis is written in relation to entertainment, information and communication technologies, the discussion of ecstasy can be expanded to the built environment. Much of architecture exists in a similar state of

\textsuperscript{11} Baudrillard, \textit{Ecstasy of Communication}, 62.
\textsuperscript{12} Baudrillard, \textit{Ecstasy of Communication}, 31.
\textsuperscript{13} Baudrillard, \textit{Ecstasy of Communication}, 27.
ecstasy, moving us ‘out of place’. A preoccupation with visual imagery not only disconnects architecture from its context, it suppresses the experiential qualities of a physical engagement with space.
“Architecture of our time is turning into the retinal art of the eye...”

Pallasmaa

Blindness

While Baudrillard’s analysis is bleak, it points to a problematic emphasis with visual perception in the built environment today. A preoccupation with images and visual effects promotes appearances as opposed to bodily experiences. Such an emphasis on vision may entice a viewer with visual effects yet typically masks and conceals reality, removing architecture from a relationship with the human body.

Neil Leach expands on Baudrillard’s analysis to argue that the aestheticization of the architectural image ultimately results in the *Anaesthetics of Architecture*. By following Baudrillard’s argument to conclusion, Leach acknowledges that architecture can only give way to ‘strategies of seduction’ to produce visual objects of consumption. Rendering architecture with photogenic effects merely creates an idealized version of the built environment that promotes visual aspects of architecture. With an emphasis on aesthetic qualities, our bodily experience, particularly our tactile senses, remain neglected. As Leach argues, these images struggle to integrate our

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experience of the world.\textsuperscript{19} Therefore we become spectators of architecture, removed from a tactile experience with our surroundings.

In \textit{(Virtual) Myths}, William R. Wood similarly considers how digital media affects representation, concluding that a preoccupation with images and documentation are symptomatic of a reduction of all things to a system of exchange.\textsuperscript{20} For Wood, “[the] production of representation commences irrespective of any ‘real’ object.”\textsuperscript{21} This effectively reduces everything, including individuals, to a ‘standing order’, ready to be consumed.\textsuperscript{22} Similar to Baudrillard, Wood argues that our existence has become conditioned by technology which demands a separation between the subjective ‘act of viewing’ and the objective ‘act of being viewed’.\textsuperscript{23} Critical of the instrumental use of the architectural drawing, Peter Zumthor argues,

“If the naturalism and graphic virtuosity of architectural portrayals are too great, if they lack ‘open patches’ where our imagination and curiosity about the reality of the drawing can penetrate the image, the portrayal itself becomes the object of our desire, and our longing for its reality wanes because there is little or nothing in the representation that points to the intended reality beyond it. The portrayal no longer holds a promise. It refers only to itself.”\textsuperscript{24}

While the production of architecture relies on a system of signs, it does not have to reduce architecture to a passive object of consumption. Concerned primarily with visual and surface effects, architecture becomes flat and immaterial, impairing our senses and

\textsuperscript{19} Leach, \textit{Anaesthetics of Architecture}, 34-35.
\textsuperscript{21} Wood, “(Virtual) Myths,” 530-531.
\textsuperscript{22} Wood, “(Virtual) Myths,” 532.
\textsuperscript{23} Wood, “(Virtual) Myths,” 514.
undermining an embodied experience of space. Our encounters with the built environment rarely acknowledge its role in influencing the way we perceive and interact with our surroundings. An earlier means to investigate this collapse of representation can be found in the theatres of Antonin Artaud. As Baudrillard laments the dominance of vision, Artaud rejects the emphasis of language in the theatre that reduces a performance to a visual event. My analysis situates Artaud’s theatre within Baudrillard’s realm of simulations and offers an alternative to Baudrillard’s ecstasy. Further, it offers a conceptual model for an architectural proposition.
Part Two
Theatre

The theatre has long dealt with issues of representation. Traditional models of theatre are characterized by an unmistakable distinction between subject and object. Analogous to Plato’s cave, conventional theatre differentiates between imitations on stage and reality outside an auditorium.\textsuperscript{25} The theatre unfolds through a narrative which portrays events on stage as imitations of reality. Consequently, it results in a visual performance that allows an audience to dissociate themselves from a performance.

"... the theatre as we practice it can therefore be reproached with a terrible lack of imagination."\textsuperscript{26}

Antonin Artaud challenges Plato’s separation and provides the means to investigate the collapse of representation as defined by Baudrillard. In her seminal introduction to Artaud’s \textit{Selected Writings}, Susan Sontag explains how Artaud accepts both simulations and shadows as true and confirms that “modern consciousness suffers from a lack of shadows and therefore we must remain in the cave to devise better spectacles”.\textsuperscript{27} By combining life with simulations on stage, the notion of a false reality within the theatre or on stage is annihilated.

As an actor, director and theoretician, Antonin Artaud reinterprets the entire apparatus of the theatre to provoke an audience and all of their senses. Beyond mere

\textsuperscript{25} Susan Sontag, ed., \textit{Antonin Artaud, Selected Writings} (Berkeley: University of California Press, 1988), xxxv.
\textsuperscript{27} Sontag, \textit{Antonin Artaud}, xxxv.
visual representation, a performance will “instil in the spectator the idea of its profound seriousness and demonstrate that one would no longer be able to leave the theatre unscathed.”28 Through staging elaborate and often violent displays, an audience is unable to remain apathetic towards a performance. As opposed to a theatre that mimics reality, Artaud’s theatre consists of the real.

In *The Theater and its Double*, Artaud opposes the separation between art and life; reality and representation.29 Art is the double of life, as real as life itself. As a double, the theatre must embody a real experience for both the audience and actors alike. To provoke the imagination of an audience and shock them from their passivity, Artaud proposes a *Theater of Cruelty*, a performance that reveals the cause of individual suffering through suffering.30 Beyond an accurate representation of physical brutality, Artaud’s cruelty is used to strike our elemental sensibilities and stimulate a sensorial experience.31 A new physical language, defined through cruelty, is created to act viscerally on our nerves and senses rather than intellect. Each participant is intended to experience a performance as a real life event.

“In the true theatre a play disturbs the senses’ repose, frees the repressed unconscious, incites a kind of virtual revolt, and imposes on the assembled collectivity an attitude that is both difficult and heroic.”32

30 Artaud, *Theater and its Double*.
31 Artaud, *Theater and its Double*, 113-114.
The foundation of Artaud’s theatre is established on the relationship between the mind and body. His explorations in theatre are a continual search for an expression capable of communicating his inner suffering. Artaud conceives of art and the theatre as a device to alter consciousness by directly engaging an audience.\footnote{Antonin Artaud was an original member of the Surrealist movement which rejected art which imitates nature while endorsing art which is created to reveal the true nature of the unconscious. As the Surrealists became more involved with social revolution rather than a transformation of the self, Artaud left the movement. Yet his theories demonstrate that he remained a firm proponent of much of the Surrealist philosophy.} Drawing on concepts of alchemy, the theatre becomes a transformative experience conceived to restore a metaphysical essence. Similar to Carl Jung’s characterization of the transformative nature of alchemy, Artaud’s theatre functions to affect a spectator from within.\footnote{Carl Jung, \textit{Collected Works of C. G. Jung}, vol. 12, \textit{Psychology and Alchemy} (New York, Pantheon, 1968).}

“One does not separate the mind from the body nor the senses from the intelligence, especially in a domain where the endlessly renewed fatigue of the organs requires intense and sudden shocks that revive our understanding.”\footnote{Artaud, \textit{Theater and its Double}, 86.}

"The alchemists of old realized that in each human being there are three elements to be reached: the body, the soul and the mind."  

Artaud

Nigredo

The initial stage of alchemy involves the separation of noble and base elements contained in matter. Nigredo describes the process of blackening which brings matter to its original form, the prima materia. The decomposition of matter involves three phases, beginning with the separation of elements in solutio. These elements are then grouped into opposites and brought together into union through coniunctio. The product of this union dies in mortificatio to produce the blackening of nigredo. This process results in the simultaneous death and rebirth of matter. It is within Nigredo that the crisis of representation in the theatre is confronted and subsequent action is made towards its resolution.

"To change the function of speech in the theatre is to use it in a concrete and spatial sense, and in combination with everything in the theatre that is spatial and of significance in the concrete realm."

Sontag

Solutio

In alchemy, the reduction of matter to its original form begins with the separation of noble and base elements. In Artaud's theatre, a similar distinction is made between

38 All further references to alchemy are adapted from Carl Jung, Collected Works of C. G. Jung, Vol. 12, Psychology and Alchemy (New York, Pantheon, 1968).
40 Sontag, Antonin Artaud, 270.
discursive and non-discursive language.\textsuperscript{41} While traditional theatre predominantly unfolds through a written text and stage directions it remains primarily descriptive. Narratives of an actor’s experience are required to regulate and guide a performance to a predetermined outcome. Arguably, this type of theatre is incapable of embodying the intensity of emotions without an explanatory dialogue. Given that a performance is a physical manifestation of an event, Artaud is critical of conventional theatre practices that “equate all consciousness with whatever could be expressed in words.”\textsuperscript{42} The primary goal, for Artaud, is to establish a direct visceral communication between an actor and audience. As the counterpart to noble elements in alchemy, non-discursive language is given more significance. In doing so, Artaud liberates the theatre of mediating devices which encourage a separation between signifier and signified. By reducing the importance of speech, the \textit{Theatre of Cruelty} emphasizes a language of space over spoken words. Which Artaud describes as

“A language of objects, movements, attitudes, and gestures, but on condition that their meanings, their physiognomies, their combinations be carried out to the point of becoming signs, making a kind of alphabet out of these signs.”\textsuperscript{43}

Conventional dialogue between actors is replaced with their bodies, cries, movements and gestures. Influenced by his impressions of the Balinese theatre, Artaud’s actors

\begin{flushright}
\textsuperscript{43} Artaud, \textit{Theater and its Double}, 90.
\end{flushright}
become ‘animated hieroglyphs’, giving emotions a physical manifestation in space.⁴⁴ Each action or sound appears on stage in the form of symbols, equivalent to the written word. As hieroglyphs, the actors use their bodies to create a physical language through gesture and movement which will anticipate an immediate reaction from a spectator.

While language recedes to a secondary role in Artaud’s theatre, it is correspondingly treated as an object in space. Devised as a form of incantation, words are reduced to individual units of sound to deconstruct any conventional relationship between sound and meaning.⁴⁵ A spectator is no longer able to merely follow along with the dialogue of a performance. Instead of an intellectual understanding of language, an audience will feel the vibration of words flowing through them. The typically temporal act of speech is translated into a spatial one, allowing the visual, olfactory, tactile and oral sensations of a spectator to overlap by means of synaesthesia. New connections between the senses are made; while one sense receives stimuli, another experiences it. In his last work, To Have Done with the Judgment of God, Artaud uses incantation in the form of glossolalia.⁴⁶

⁴⁴ Artaud, Theater and its Double, 61.
⁴⁵ Artaud, Theater and its Double, 46.
In this sequence, language is reduced to a series of speech-like syllables, evoking primitive rituals and speaking in tongues. Due to its abstract nature, Artaud places significance on the articulation of such dialogue, stressing vocal frequencies as well as the intonation, pitch, pace and intention behind each line. Beyond a recital of information and feelings, dialogue is interspersed with grunts, cries and screams to enforce the physicality of language in space.

In *The Cenci*, the only stage production of the *Theater of Cruelty*, actors are similarly required to communicate in a manner beyond language. When confronting two mute assassins, actors must perform in pantomime what is impossible to convey with speech alone. The body is used to express a thought or an understanding of a particular concept through a vocalization or gesture, emerging directly from an actor's

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48 The Cenci premiered on May 6, 1935 at the Folies-Wagram Theatre and ran until May 22, and remains Artaud's last theatrical production. It is an adaptation of the fable of count Francesco Cenci, a 16th century Italian nobleman, who plots the murder of his two songs and confines and rapes his daughter and is subsequently killed by the family he once abused. The somewhat disturbing content of *The Cenci* was designed to challenge conventional attitudes of an audience, making them feel uneasy, while bringing to consciousness the dark impulses, or suppressed emotions, which Artaud believes exist within every individual.
subconscious. Such a figurative use of language acts directly on a spectator’s sensibilities, to impact their tactile, haptic and olfactory perceptions while stimulating a kinaesthetic response.
"True theatre is an experience of heightened vitality, and at its height signifies complete interpenetration of self and the world of objects and events."  

Curtin

Coniunctio

After separating the various elements in the alchemical process, matter is rearranged according to a specific hierarchy. Similarly, the discursive and non-discursive elements within Artaud’s theatre are reorganized through the mise-en-scène.

“It consists of everything that occupies the stage, everything that can be manifested and expressed materially on a stage and that is addressed first of all to the senses instead of being addressed primarily to the mind as is the language of words.”

Artaud rejects the traditionally inferior role of the mise-en-scène as the static and visual adornment of the stage. Rather he reinterprets the mise-en-scène as the reorganization of theatrical space. Each element on stage and within the theatre becomes an object, free of any conventional interpretation or descriptive narrative. Lighting, sound effects, incidental music, scenery and adornment are conceived to motivate the action on stage. The mise-en-scène supplements a script by creating a sense of time and place which renders a performance as an actual event directly experienced by an audience.

Analogous to language, sound is chosen for its vibratory qualities to challenge our conventional interpretations of various noises. In Cruel Vibrations, Adrian Curtin discusses Artaud’s use of sound as a device to disorient an audience by bombarding

50 Artaud, The Theater and Its Double, 38.
their senses.\textsuperscript{51} Acousmatic sound, emitted by loudspeakers, is used to place an audience in the centre of a ‘network of sounds vibrations’.\textsuperscript{52} In The Cenci music, vocalizations and sound effects are discordantly combined to affect an audience on a physiological level. Sound is treated as a material and tactile force to elicit visceral sensations within the bodies of the actors and audience alike. A Theatre of Cruelty consists of “intensities of colours, lights, or sounds, which utilize vibration, tremors, repetition, whether of a musical rhythm or a spoken phrase, special tones or a general diffusion of light.”\textsuperscript{53} Altogether these elements are combined through the use of dissonances to prevent their reception on a single sense, but rather a ‘colour to a noise’ or a gesture to a sound.\textsuperscript{54}

Lighting, costumes and props become essential to the development of a performance. Rather than illuminate a realistic scene, lighting is intended to overwhelm an audience with fluctuations of shade and colour. Costumes portray each character’s inner state of mind rather than a particular historical period. The tortured soul of Count Cenci is depicted with a costume of outlines around the muscles within his chest, stomach and legs as if the skin had been stripped off.\textsuperscript{55} With a concern for the means

\textsuperscript{52} Curtin, “Cruel Vibrations,” 251.
\textsuperscript{53} Artaud, The Theater and Its Double, 125.
\textsuperscript{54} Artaud, The Theater and Its Double, 125.

Coniunctio 24
of representation, sets get less life like and are considered in terms of how they will affect an audience and invite multiple readings.

Since the mise-en-scène is no longer a form of decoration used to create a realistic scene, functions traditionally fulfilled by props, scenery and sound effects are fulfilled by actors. Artaud’s narratives explore notions of sequence and rhythm in spatial organization. The floor space of each performance is conceived by tracing the movement of actors relative to each other. Roger Blin, an assistant to Artaud in the production of *The Cenci*, documented the physical stage action with blocking diagrams.\(^{56}\) The movements of each character are choreographed in diagrams which illustrate how each actor would meet, separate, cross paths and circle one another.\(^{57}\) In addition, the movements are also defined in relation to actors striking or grouping themselves in artificial poses or gestures, each transmitting a state of feeling.

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\(^{57}\) Artaud et al., “Antonin Artaud in ‘Les Cenci’,” 84.
"We are not free. And the sky can still fall on our heads. And the theatre has been created to teach us that first of all."  

Artaud

Mortificatio

The product of the *coniunctio* dies in *mortificatio* to produce the blackening of *nigredo*. This constitutes the death of the *prima materia*; the death of old habits and attitudes. The blackening represents the necessary annihilation of matter as a means toward an eventual renewal. *Mortificatio* corresponds to the notion of cruelty within Artaud’s theatre, as an apparatus to destroy traditional notions of representation while stimulating an individual’s unconscious.  

If the theatre is a simulation of life, an audience must become aware of this simulation. While language is deconstructed and integrated with the mise-en-scène, the theatrical space is reformulated to diminish the division between the virtual space of a performance and physical space of a theatre. Although a theatre of imitation may require this boundary to produce a visual performance framed by the stage, Peter Brook acknowledges that this separation reduces an audience to a passive ‘fourth wall’.  

Indebted to Artaud, Brook advocates the collapse of this boundary to allow for greater interaction between an audience and an actor. Rather than simply entertain an audience, Artaud places a spectator in the centre of action allowing a performance to  


*Mortificatio* 26
move through and around an individual. An audience is made aware of their presence as onlookers to an event. Instead of merely seeing, it is now possible to be seen here. A transformation occurs within both the actors and audience, who are now part of the performance. The cruelty lies in the way performances invade an individual's personal space, with each element conceived to physically and emotionally affect the individual.
"In Artaud's poetics, art (and thought) is in action – and one that, to be authentic, must be brutal – and also an experienced suffered, and charged with extreme emotions."  

_Sontag_

Albedo

As a result of the death which occurs in nigredo, the soul is released and revitalized, producing a state of many colours. The albedo is the transformation of what previously exists into something new, specifically the emergence of the queen as silver.

Artaud’s theatre is the dramatic counterpart of the albedo, awakening the unconscious through cruelty. Similar to its implications in Artaud’s theatre, the word cruelty immediately creates a strong reaction, unsettling a spectator, even before it is explained. The spatial implications of cruelty in the theatre seek to elicit similar responses with the intensity of a performance. While condemning the expression of psychological conflicts to a submissive audience, Artaud conceives of the theatre as 'a function' which rejects the traditional role of art as an object of visual display. Similar to a verb asserting an action or state of being on a subject, the theatre acts directly on our sensibilities. As an organizing concept in space, cruelty shatters the notion of a false reality within the theatre.

_Sontag, Antonin Artaud, xxix._


_Sontag, Antonin Artaud, 244._
Artaud compares this cruelty to the outbreak of a plague. As Lee Jamieson writes, the analogy is used to destroy traditional forms of theatre in the same manner a 'plague consumes whole societies'.

For Artaud, the theatre does not satisfy a cultural need for entertainment it is rather a transformation. The theatre will act directly on a spectator, confronting their personal space and sensibilities, to evoke a total reaction. As the plague attacks the human body externally, the theatre functions as an apparatus to cleanse and liberate the unconscious. "Instead of sheltering an audience [Artaud] would expose them, put them through the experience of danger and then free them from it."

For Artaud, we are only aware of our embodied experience in situations where our lives are at stake. Therefore cruelty describes the manner in which a performance is instilled on audience. It will both startle and exhaust us, bringing our emotions to consciousness and thereby cleansing us. Similar to facing a present reality, the theatre would stimulate a visceral response in a spectator.

As Peter Brook writes in *The Empty Space*, "[a] theatre working like the plague, by intoxication, by infection, by analogy, by magic; a theatre in which the play, the event itself, stands in place of a text."

Brook adapts Artaud's ideas in describing his 'Holy Theatre' where the invisible

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65 The term 'apparatus' is used in relation to Giorgio Agamben's explanation of an apparatus as "anything that has the capacity to capture, orient, intercept, model, control or secure the gestures, behaviours, opinions or discourses of living beings." Giorgio Agamben, *What is an Apparatus? And Other Essays* (Stanford, Calif.: Stanford University Press, 2009), 14.
68 Brook, *The Empty Space*, 49.
is made visible though a performance.\textsuperscript{66} The stage reveals things which may typically escape the perception of a spectator; addressing the unconscious through all of the senses as opposed to visual stimuli alone. An audience member is made to believe that they are part of the events occurring within the performance.

\textsuperscript{66} Brook, \textit{The Empty Space}, 42.
Rubedo

The final stage in the alchemical process is achieved through the reddening of matter, with the rubedo returning the blood and life to the whiteness of the albedo. It is with the appearance of the king as gold, and its subsequent union with the queen that the transmutation of matter is complete. The colour red in rubedo symbolizes the attainment of the philosopher’s stone. A complete transcendence has occurred, which can be reinterpreted as the unconscious merging with the conscious.

While never successfully achieving the final stage of transcendence in the alchemical process, Artaud’s theatre remains influential in the redefinition of theatrical space today. As many reviews of The Cenci agree, Artaud’s intentions, although admirable, were hardly understood by most of the audience. The novelty of the play, combining stage action with the symbolism of gestures and movement, may have been recognized yet the means for doing so were not. As Gerald D’Houville wrote in Le Petit Parisien in 1935 of the sonorous sound effects, “our ears tortured by deafening music produced by loudspeakers . . . we were in a state of alert as if we were hearing the wail of sirens during an evening of ‘air raids’.” While Artaud’s ideas were not embraced at the time of their inception, today they prove to be more influential than ever. An over-indulgence with visual means of representation has left our senses rather inert and Artaud’s theory provides a resolution.

In present-day theatre, Artaud’s concepts have resulted in an increased use of the real over the arbitrary signifier.\(^{73}\) As Helga Finter writes in *Antonin Artaud and the Impossible Theatre,*

“In the age of simulation and simulacra, being touched appears to be conceivable only as a physical touch; only the provocation of actual danger and actual corporeal pain seems capable of giving meaning or sense, and thereby sensation, to existence . . .”\(^{74}\)

This is apparent in Jan Fabre’s, *She Was and She is, Even* where live tarantulas crawl across the stage throughout the duration of the performance.\(^{75}\) While the presence of living creatures may cause an initial reaction of discomfort within an audience, it is doubtful whether this is an effective way to penetrate consciousness. Summarizing Peter Brook, the theatre must go beyond these ‘violent shocks’ to maintain our initial visceral responses.\(^{76}\) Although this is an attempt to stimulate an audience’s sensibilities, one can argue whether it actively engages our senses beyond the immediate shock of a visual effect.

Rather than being unknowing participants in Baudrillard’s analysis, the simulations in Artaud’s theatre reveal both the artifice of a naturalistic theatre and a constructed reality. It does not attempt to entertain us in a passive manner nor does it constitute an imitation of reality. Consequently, the *Theater of Cruelty* exists, by analogy, in a liminal condition; between life and the theatre as proscenium. First


\(^{74}\) Helga Finter, “Antonin Artaud and the Impossible Theatre,” 20.

\(^{75}\) Helga Finter, “Antonin Artaud and the Impossible Theatre,” 19.

\(^{76}\) Brook, *The Empty Space,* 54-56.
introduced by ethnographer Arnold van Gennep, the liminal describes rituals in tribal society associated with transitional stages in life. As ceremonies mark the transition from one state to another, the *limen* denotes an intermediate stage following a separation from a previous surrounding and preceding incorporation into a new environment. These *rites of passage* function to separate, transition and incorporate an individual into a new fixed state.

While originally written in the context of social transition, cultural anthropologist Victor Turner further advances Gennep’s concept of liminality. Accordingly, the liminal is generalized to describe an experience that leads to a heightened awareness of space as a transformative threshold. Similar to the manner Artaud’s theatre acts on an audience, the liminal highlights the subjective nature of space. Susan Broadhurst uses the liminal to describe works in theatre and film that emphasize inter-semiotic modes of signification.

Robert Wilson’s *Theatre of Images* provides an example which focuses on the perception and interpretation of visually presented images. Wilson uses choreographed gestures, movements, sound and lighting to evoke a subjective response. Like Artaud, it is intended that an audience experience synaesthetic responses; feeling the audible and hearing the visual. In *Einstein on the Beach*, Wilson inverts the theatrical process to highlight the active role of an audience. The

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performance is a continuous five hour play consisting of four acts connected by a series of 'knee-plays'. By rejecting a linear plot sequence based on narrative, the play unfolds as a montage of elements providing a metaphor for the life of Einstein. An audience is given greater authority to wander in and out of the acts at their own will. In addition, it is up to each individual to interpret the individual acts to arrive at their own understanding of the play. Liberated from the constraints of literature, Wilson’s theatre is a study in sensory overload to produce an immediate response in a spectator. The play consists of a series of recurrent images shown in juxtaposition with abstract dance sequences, vocals and minimal instrumentation. Each element is devised in conjunction with the performance rather than serving as background effects. For instance, a musical chorus consists solely of the vocalization of numbers representing music’s rhythmic structure. Lyrics are no longer considered separate or even inferior to the music, but are used to describe the music itself. This illustrates how an object, already known to us, can be manipulated and reconstructed to denounce logical understanding and create an immediate effect.

Furthermore Artaud’s theories can be considered in relation to Jerzy Grotowski, since both directors advocate the emotional reception of theatre. Grotowski’s *Poor Theatre* functions on the premise of accepting “the poverty of theatre, stripped of all that is not essential to it...”81 To demonstrate what lies behind the ‘mask of common vision’, Grotowski confronts an audience by disturbing stereotypes of vision and

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_Rubedo_ 34
representation. Similar to Artaud, archetypes of movements and sounds are used to describe the most primitive, yet universal of human conditions. While Artaud defines the language of theatre as nearly anything that can be used to elicit a response, Grotowski is more subtractive. The Poor Theatre functions without standard make-up, props, costumes, music, lighting and sound effects while dissolving the conventional actor-audience relationship. It is 'poor' since it exists without these unnecessary elements which Grotowski believes hinder a direct actor-spectator relationship. Unlike film and television, the theatre functions with the audience as co-participants, not merely passive spectators. While these special effects capture and maintain our interest in visually dominant disciplines, they unnecessarily render a physical event into a visual one. Similar to architecture, the physical nature of the theatre relies on the use of space in relation to an audience.

Although these developments in theatre are not directly translatable to architecture, it frames architectural signification as that which engages the human body, rather than just the mind. It is suggestive of a greater movement which effectively counters Baudrillard's pessimistic analysis of simulations. Yet theatre, unlike architecture, benefits from an attentive audience. Each participant is made to experience every aspect of a performance from beginning to end. A theatrical mise-en-

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scene develops around a spectator over time, promoting a visceral reception of
theatre. This demonstrates the temporal nature of theatre as described by Peter Brook,

“A true theatre designer will think of his designs as being all the
time in motion, in action, in relation to what the actor brings to a
scene as it unfolds. In other words, unlike the easel painter, in two
dimensions, or the sculptor in three, the designer thinks in terms
of the fourth dimension, the passage of time, not the stage
picture, but the stage moving picture.”

Artaud’s experiments in the theatre consider various spatial relationships that separate
and connect actors and spectators both physically and psychologically. Artaud’s
theatre, like the body’s own experience in space, acknowledges its temporal nature.

\footnote{Brook, \textit{The Empty Space}, 114.}
“The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the senses, and an imbalance in our sensory system.”

Pallasmaa

The Animal Shelter

While vision detaches us from natural phenomena, our senses unite us with it. An architectural mise-en-scène recognizes the temporal nature of the built environment. Unlike some ‘visual’ architecture would suggest, architecture requires more than a static gaze from a particular vantage point. It must be experienced through movement in time and therefore meaning in architecture emerges through inhabitation. An architectural mise-en-scène engages the entire individual to produce a visceral response. Rather than removing an individual out of place, architecture should direct our awareness towards the physical world. In Eyes of the Skin, Juhani Pallasmaa writes,

"Architecture articulates the experiences of being-in-the-world and strengthens our sense of reality and self; it does not make us inhabit worlds of mere fabrication and fantasy."\footnote{Pallasmaa, Eyes of the Skin, 18-19.}

Identifying the body as the primary source of experience, Pallasmaa argues for a ‘multi-sensory architecture’, advocating a haptic experience of space.\footnote{Pallasmaa, Eyes of the Skin, 11.} Analogous to Artaud, Pallasmaa considers an architectural experience as a verb rather than a noun,\footnote{Pallasmaa, Eyes of the Skin, 10.}

\textit{Animal Shelter} 37
emphasizing action and movement in perception. Occupants become the primary consideration to emphasize a phenomenological understanding of space, bracketing the ordinary to provoke our awareness.

Sensory qualities of the material world are a critical function of architecture since our perception of form is generated through internal experiences. In *Architectural Synaesthesia*, Marco Frascari promotes a synaesthetic experience of an urban environment.\(^8\) It is through the association of two or more senses that a phenomenological understanding of space can occur. While objective forms of representation have little possibility of activating an emotional response, the representation of architecture can be used to describe an experience in space. Frascari writes, "[to] create, view, or interpret an architectural drawing is not usually acknowledged to involve senses since vision is deemed the exclusively necessary and sufficient sense."\(^9\) However, he equates architectural drafting to a form of synaesthesia, combining information perceived by one sense to a perception in another. For example, Frascari supports the use of colour to make architectural ideas visible, rather than describe a naturalistic reality. Therefore drawings become the primary medium to create an architecture that elicits sensory perceptions.

The design of an animal shelter will seek to illustrate how architecture can affect the body in a similar manner as Artaud's theatre. Typically designed with a conventional

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\(^9\) Ibid, 5.
and functional approach, shelters ignore users in space. While seeking to protect animals as well as visitors, the primary consideration in design is separating public and private spaces. The design of animal shelters is reflective of prison typology, with public viewing areas disconnected from operational activities and housing indifferent to the needs of occupants. With a one-to-one relationship between spaces and uses, there is little possibility of interconnection and overlap between disciplines to occur. Furthermore, there is little consideration for the individual spatial needs of each discipline. Although these facilities provide sterile surroundings for all of its occupants, our perceptions are overshadowed by impressions of “barren warehouses for sick and unwanted animals”. With a lack of natural daylight, noise control and poor ventilation, animal shelters are branded as offensive environments, unwelcoming to the public. Though not always inaccurate, these negative perceptions illustrate how a tactile experience in space can influence our perceptions.

The various functional requirements that comprise an animal shelter will be arranged in a manner reflective of Artaud’s theatrical mise-en-scène. With such a complex program, a shelter can be designed to reflect its transformative nature. Its spatial organization can be reconceived once identifying theatrical parts of the program and considering them in contrast to its more restrained aspects. The design will seek to highlight and give form to these various elements to evoke numerous moods.

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90 George Miers, Noise in Shelters, Unpublished article provided by Barry J Hobin & Associates Architects.
Over 40 years old, the existing structure that accommodates the Ottawa Humane Society is a modest utilitarian building. Located on Champagne Avenue in Ottawa, the facility is in poor condition with issues of overcrowding, poor ventilation and sound control. The general layout is unwelcoming for both the staff and public alike as the facility does not portray an open atmosphere. As a result of minimal space, various disciplines are fragmented and disconnected from each other without visual or physical relationships. This impedes on the general functioning of the shelter, although more significantly it neglects to acknowledge the sensual nature of an animal shelter.

The Ottawa Humane Society has recently relocated to a new facility, designed by Barry J. Hobin & Associates Architects, on West Hunt Club Road, Ottawa.
Founded in 1888, the Ottawa Humane Society requires a new facility that emphasizes its permanence within the community. A mandate was developed to outline basic requirements for a new facility in order to improve upon existing conditions. Separate entrances should be provided for visitors, animal receiving, and adoption transactions. Clear visibility of animals and adequate exposure to lighting is required in public viewing areas. As well, the various shelter zones must control the

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separation and flow of incoming animals and public to avoid congestion, noise and general confusion. In addition to a clinic, intake, holding and adoption areas, the program for the new facility will be increased to include space for education and training. While animal shelters are typically located on the outskirts of town, beside a highway or in an industrial park, the project seeks to locate the shelter within an urban context. Like other civic structures, located within communities, the shelter will become more accessible to the public.
Part Three
Queen of the Most Holy Rosary

In the heart of Hintonburg stands an unassuming agglomeration of buildings, once influential in the history of the City of Ottawa. Originally oriented towards Grant Street, the most central building within this mass was once home to the New Orpington Lodge. A veranda spanned the width of the two and a half storey clapboard house, with an ornamental gable and central bay window facing the street. Beginning in October 1895, it functioned as a main receiving home and orphanage for immigrant children sent to Canada. These ‘home children’ were sent from a network of Roman Catholic orphanages in the British Isles, originally founded by Dr. Thomas J Bernardo. As a deterrent against the social turmoil in Britain at the time, children from lower class families were removed from a life of poverty and crime and sent abroad. The solution to

uproot underprivileged children was rationalized since it “had the advantage of removing the child entirely from its sordid surroundings and provided no opportunity for the parents to fetch it back when it was of an age to work.”95 Instead of being adopted, these children were employed as labourers; boys were typically sent to work on farms while girls were hired to do housework. This movement proved to be quite controversial since it did not address Britain’s social problem at its source nor could it be considered an adequate solution to provide these children with a better life. Without well defined regulations, many of these children were mistreated and forced to live in conditions similar to the ones they left in Britain.

As the emigration of children increased, the New Orpington Lodge was expanded to the south to include the structure facing Wellington Street. Built in 1905, this new ‘imposing brick structure’, named St. George’s Home, originally had large balconies on its east and west elevations.96 The orphanage was further expanded in 1921 to include the current structure on Grant Street. The entire complex which made up St George’s Home was maintained as an orphanage and cared for by the Sisters of Charity of St. Paul until its closing in 1935.97 The site remained vacant until 1940 when National Defence used the section of the home facing Grant Street as an experimental laboratory until 1945.98 The entire structure was later renovated and acquired by the

96 Mcevoy, “These Treasures of the Church of God”, par. 25.
97 Fortieth Anniversary 1947-1987, 12.
Queen of the Most Holy Rosary Parish in 1950.\textsuperscript{99} Today, the addition on Wellington stands as the rectory, while the original clapboard house functions as the sacristy of the Holy Rosary Church. The site has since remained in its current condition, with a minor renovation to the basement of the church itself, completed within the past ten years. This disparate and additive series of buildings are the result of a joined collage of styles; with distinctive material palettes and tectonics. The original form of the orphanage has long been lost under layers of modifications which have left only the shell of the original clapboard house.

Today the neighbourhood surrounding the church takes prides in being a well established historic and artistic locale within Ottawa. Originally developed along a commercial thoroughfare on one of Ottawa’s earliest roads, Richmond Road now Wellington Street West, Hintonburg was established in 1818.\textsuperscript{100} The boundaries of Hintonburg now extend south to the Queensway, on the east to the O-train corridor, north to Scott Street and west to Holland Avenue. While it has enjoyed periods of economic success, “changes to the urban fabric starting in the mid-1960s initiated a cycle of economic decline in some portions of the neighbourhood.”\textsuperscript{101} Consequently in 2003, Hintonburg sought to rebrand its image through the new City of Ottawa Arts and Heritage Plan, establishing it as a new arts district. The proposal sought to revitalize the

\begin{thebibliography}{99}

\bibitem{99} Fortieth Anniversary 1947-1987, 11.
\bibitem{100} Fortieth Anniversary 1947-1987, 17.

\end{thebibliography}
urban core while creating a safer and more attractive neighbourhood by connecting cultural activities and the arts to community development. The plan focused on the commercial areas surrounding Wellington Street West, the Parkdale Market and parts of Gladstone Avenue. Beginning in the fall of 2006, the City of Ottawa initiated their premier urban neighbourhood plan for the Hintonburg and Mechanicsville areas. It consisted of infrastructure renewal and street amenities in the form of public art as well as a community design plan to guide development within a one block radius of Wellington Street West. With a high concentration of galleries and outdoor theatre events, today the area is established as the Hintonburg QUAD (Quartier des artistes / Arts District). While the neighbourhood recognizes its rich history in built form the Neighbourhood Plan maintains that “much of the old residential and commercial building fabric still exists, largely intact, although neglected and under-appreciated in some areas.”

While the design proposal aims to reuse these buildings, it does not attempt to artificially add value their existence. Instead these buildings become the catalyst for a proposal that recognizes the value of inhabitation and context in relation to an architectural mise-en-scène. The project seeks to turn this disparate and additive series of buildings into a coherent whole, without losing their heterogeneity.


Queen of the Most Holy Rosary 47
Figure 3: Hintonburg site plan.
Figure 4: Queen of the Most Holy Rosary, as-built west elevation and section

Figure 5: Queen of the Most Holy Rosary, as-built east elevation
Figure 6: Queen of the Most Holy Rosary, as-built south elevation

Figure 7: Queen of the Most Holy Rosary, as-built north elevation
Soundscape

The approach to design begins with the documentation of the site with a narrative that reflects the interactions between an observer and their surroundings. As Pallasmaa writes, “sound, both structures and articulates our experience and understanding of space.” Therefore the site analysis aims to recreate an experience of the site by documenting a journey through sound. It is an exploration of sensory immediacy which seeks to record sounds that create the sensation of a particular environment. The journey recorded involves walking a path around the block immediately surrounding the site. Visual documentation, in the form of photography and video, is recorded along with the sounds that occur throughout the passage. These various means of representation are combined to suggest there are multiple ways in which an observer can establish an interaction with an environment. The camera captures momentary situations throughout the journey. A video records the journey through two perspectives; facing forward in time as well as facing the block itself. In addition, multiple soundtracks depict an auditory experience in time. These soundtracks are combined with the video clips and photographs to create a soundscape, documenting context through sound.

Pallasmaa, *Eyes of the Skin*, 49.
The journey is depicted as a collection of fragments, capturing our impressions of the city. Beyond a simple record of a journey as a succession of images supplemented with sound, emphasis is placed on the progression of the soundscape. The audio consists of a continuous recording of the journey superimposed with individual sound clips highlighting key sounds heard along the way. The route, as well as significant key sounds heard throughout the video, is documented in Figure 8. The
recorded sounds are divided into small units, which structure the composition of video clips and still images throughout the video.

The intention is to evoke responses specific to the site, to reveal the subjective and temporal nature of experience. The soundscape is a means to represent particular aspects of the surrounding context as shown in Figure 9. The use of multiple sound clips superimposed on each other is indicative of the fairly calm and quiet nature of the surrounding context. The more vibrant areas of the block are located along Parkdale Avenue, with a fairly congested intersection at Wellington as well as the Parkdale Market and adjacent water park.
Figure 9: The Journey, location of key sounds
Figure 10: Soundscape, key sounds along the journey
Figure 11: Key Sound, Intersection at Wellington and Parkdale Avenue
The Animal Shelter

Our interest in architecture can be said to originate with visual intrigue, enticing us to approach a building. Yet an experience established with visual effects can prove to be short-lived. As we realize there is nothing beyond visual seduction our awareness in space diminishes, we effectively become disengaged from our surroundings. Our engagement with architecture should not be reduced to a static condition, we are constantly adapting to our surroundings which have the capacity to provoke emotional responses. As Bernard Tschumi writes in *Architecture and Disjunction*, architecture has the capacity to act directly on an individual’s body by means of ‘space violating bodies’.\(^{104}\) Similar to Artaud’s use of cruelty, Bernard Tschumi describes the “intensity of a relationship between individuals and their surrounding spaces” with the metaphor of violence.\(^{105}\) This metaphor refers to the ‘violence’ which occurs as an individual enters and inflicts their presence on a space. By comparing architecture to violence, Tschumi then questions the effect architecture can have on its users. In this way, spatial situations can be made to create distortions and compressions which act directly on our senses. While Tschumi is referring to the physical limits that architecture places on an individual, the design for an animal shelter will seek to explore the capacity of architecture to evoke responses through material engagement. The design explores the notion of an architectural mise-en-scène by initially identifying the


\(^{105}\) Tschumi, *Architecture and Disjunction*, 122.
relationships between the various components of an animal shelter. As previously mentioned, animal shelters typically separate public and private areas, effectively segregating various disciplines. These components will be reorganized according to their particular spatial needs.

Within the animal shelter three major programmatic areas are identified; adoption, education and clinic. Each of these disciplines requires unique spatial needs which have the capacity to evoke different emotional responses. As the heart of an animal shelter, the clinic and holding areas are the most private of disciplines requiring a reduced sensory overload. The education and training areas provide a vital connection to the surrounding neighbourhood and will promote transparency. While the adoption area mediates between these two extremes; requiring both the privacy of the clinic as well as a visible connection to public areas. Balance is created between the discreet nature of certain activities of the clinic, the permeability of the adoption and transparency of the entrance and training areas. The materiality of each of these areas is essential to provoking an emotional response and will illustrate the transformative nature of the shelter.

As Artaud’s notion of a mise-en-scène includes all elements that can create a response, the animal shelter is proposed as an addition to the existing masonry buildings on site. The design creates a new connection between these two buildings. The massing is conceived in response to the topography of the site along with the conditions imposed by the existing buildings. The landscape slopes downward towards the north resulting in different floor levels in the buildings on Wellington and Grant.
Street. The project uses this condition imposed by the site to reveal the intensely choreographed relationships of an animal shelter. The topography will partially bury the more private, bulky volumes of the clinic and holding areas while showcasing the more animated and transparent volumes. The layout reveals a sequencing and expression of structure and materials that create an architectural narrative. The structural design attempts to reveal the ephemeral and transformative nature of an animal shelter. This will organize an individual’s experience of the shelter through sensory effects, emphasizing a relationship to the body.

The addition creates a set of two volumes organized around a common entry plaza. Positioned perpendicular to one another, each volume develops distinct tectonics to allow for varying intensities of light and sequences of compression and tension. The material expression asserts the functions assigned to each programmatic element, with a juxtaposition of concrete with light and transparent materials, such as wood and glass. A lighter, more transparent volume creates a connection between the existing buildings while a heavier volume, with modest openings, defines the clinic and holding areas. The layout connects at several locations on three levels to create heightened experiential qualities. This allows for relationships to occur in plan and section, promoting dialogue between multiple disciplines while maintaining their separate and unique identities.

Spaces which are the most private, such as the clinic and holding areas are located on the lower level, adjacent to the exterior. The courtyard is conceived as a series of terraces which frame a training area on the lower level. There are two means
of entry for the courtyard; a stairway leading directly to the training and clinic entrance as well as a more casual pathway adjacent to the exterior holding for dogs.

The transparency of the main floor is in contrast to the opaque, imposing volume below. Here space flows horizontally to promote connections within the buildings and outdoors to the courtyard beyond. The existing buildings are used to house the adoption areas with cats and small animals located in the structure facing Wellington and dogs in the building on Grant Street.
Figure 12: 1:250 Preliminary massing model, lower and ground floor.
Figure 13: 1:250 Preliminary massing model, second floor and roof plan
Figure 14: 1:250 Preliminary study model, lower and ground floor
Figure 15: 1:250 Preliminary study model, second floor and roof plan
Figure 16: 1:250 Building model, overview

Figure 17: 1:250 Building model, view facing west
Figure 18: 1:250 Building model, view facing east illustrating the connection between the existing buildings.

Figure 19: 1:250 Building model, view facing north.
Figure 20: 1:100 Lower Floor Plan
Figure 21: 1:100 Ground Floor Plan
Figure 22: 1:100 Second Floor Plan
Figure 23: 1:100 Section illustrating cat and dog adoption areas
Figure 24: 1:100 Section illustrating adoption and clinic entrance
Figure 25: 1:100 South Elevation
Conclusion

While the built environment has the capacity to evoke specific responses, the production of architecture continues to promote visual seduction over subjective experiences. A preoccupation with visual imagery and effects removes an individual from a tactile experience in space, advocating appearances as opposed to bodily experience. The notion that we regard the built environment as spectators of an image can be considered alongside Jean Baudrillard’s theory of simulations. Baudrillard maintains that our experiences in the world today are increasingly reliant on copies which determine our perceptions of the real. Consumed by representations that require a separation between subject and object, Baudrillard insists we have lost all ability to distinguish between the natural and artificial world. By merely exploiting the preoccupation with vision that Baudrillard describes, architecture would neglect the ability for space to engage the body and all of its senses. To counter a world dominated by imagery, our perceptions should take precedence over appearances.

While a theatrical performance consists of a physical manifestation of an event in space, traditional forms of theatre demand a physical separation between an audience and actors on stage. Such a distinction not only renders a spectator insignificant, it effectively detaches an individual both physically and mentally from the events occurring on stage. Similarly, by relying on a descriptive dialogue to narrate the action and emotions of a play, traditional theatre renders an individual submissive to the entire event. By rejecting the dominance of vision and language within traditional theatre,
Antonin Artaud’s *Theater of Cruelty* provides an alternative to Baudrillard’s theory of simulations. Artaud does not distinguish between reality within the auditorium and the fictional space beyond the proscenium. He accepts a blurring of signifier and signified to end the passivity of an audience while emphasizing the reception of a performance. A spectator is unable to dissociate from the events unfolding around them as Artaud’s theatre functions as a verb, acting directly on an individual’s senses. By bringing the action of the theatre beyond the proscenium into the auditorium, Artaud destroys any notion of a false reality in the eyes of an audience. Through the metaphor of cruelty, a performance invades an individual’s personal space to create an immediate sensory experience. In Artaud’s theatre, perception takes precedence over form and content. In contrast to a naturalistic representation of life on stage which is both static and visual, Artaud gives priority to an individual’s experience. Consequently, the theatrical mise-en-scène is redefined to consider spatial relationships that create physical and psychological separations and connections between a performance and an audience. The mise-en-scène creates a sense of time and place essential to a visceral reception of the theatre.

By engaging the body rather than just the mind, Artaud’s *Theater of Cruelty* provides a model for architecture that considers habitation. Like the theatre, our experiences in architecture can be organized to produce a visceral response. While Baudrillard maintains that a preoccupation with images disengages and isolates the body from an authentic experience of space, the design for an animal shelter seeks to give priority to the individuals in space.

Conclusion 74
The approach to design begins with the documentation of a particular experience of a space by recording sound as it occurs through movement in time. The site analysis consists of a soundscape which documents the auditory experience of a journey around the block immediately surrounding the site. It is an attempt to recreate the sensation of a particular environment through the documentation of sound and video. Images and key sounds are organized to evoke an emotional response. The annotation of the soundscape recognizes the temporal nature of experience, with an emphasis on the progression of sound heard over time. Key sounds are documented along a timeline to illustrate the location of individual sounds as well as areas of increased auditory experience. It was necessary to record and superimpose several soundtracks throughout the video in order to create a continuous soundscape. While sound can play a significant role in our experience of space, the soundscape reveals the fairly peaceful nature of the surrounding context.

Similar to the soundscape, an architectural mise-en-scène considers the passage of time. As architectural signification occurs through habitation, our experiences in space can reflect particular moments of pause and calm juxtaposed with moments of increased auditory and sensory experience. The design of an animal shelter attempts to reconcile the transformational nature of a shelter with its varying spatial requirements. The mise-en-scène consists of the functional requirements of a shelter; the adoption, clinic and training areas. The layout and tectonics of the shelter are conceived to evoke numerous moods, corresponding to each individual function.
Throughout the shelter, distinct atmospheres are created through spatial, material and acoustic variations.

While the site analysis creates a sound field within which we are immersed, the architecture of the animal shelter is similarly conceived by means of a soundscape. Beyond the visual aspects of the structure, the acoustics of the shelter are considered. Whereas the soundscape video emphasizes individual sounds themselves, in the built environment these sounds ‘illuminate’ the spaces we inhabit.\textsuperscript{106} According to Barry Blesser, “the composite of numerous surfaces, objects and geometries in a complicated environment creates an \textit{aural architecture}.\textsuperscript{107} It consists of the spatial and material properties of architecture that modify our experience of a particular sound. Within the animal shelter, the soundscape is expanded to include both the sources of sound and the aural architecture of a particular space. As we move throughout the shelter, individual sounds, such as a dog barking, can change intensity based on the acoustics of a particular environment. The spatial qualities of architecture can produce reflections, resonances, reverberation, focused intensity and the dispersion of sound.\textsuperscript{108} Contained by the double storey space of the existing church structure on Grant Street, the sound of dogs would be amplified in contrast to the single level, concrete structure of the holding areas.

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\textsuperscript{107} Ibid, 2. \\
\textsuperscript{108} Ibid, 17.
Furthermore, the soundscape of the animal shelter can be used to capture the consciousness of individuals to produce emotional responses. Through sound, we are involuntarily connected to the events that surround us. While typically considered an incidental consequence of space, sound can have a diverse impact on our senses. It can provide auditory cues that suggest how an individual can enter and move through a space. From a visual perspective, the entrance hall and adjacent adoption areas are conceived as two distinct spaces. Yet from an aural perspective, sound flows continuously between these two areas to produce a single acoustic space. The porosity of the adoption area, located within the existing buildings on site, allows for sound to permeate the training and entrance hall. This promotes the action of entering the animal shelter as a public event. Once inside the shelter, individuals are encouraged, through the dispersion of sound, to continue on towards the adoption areas. This can be seen in comparison to the clinic entrance. As one enters the clinic, the more subdued sounds reflect its private nature and influences individuals to remain within the waiting area. The concrete used within the clinic and holding areas suggests its discrete character, while acting to absorb the increased auditory nature of the new animals in holding.

While it may be necessary to use physical boundaries to delineate space, the soundscape suggests that spatial boundaries can be identified through 'sonic
Architecture can be considered in relation to particular sounds that reveal unique qualities of space. Sound can facilitate the movement of individuals throughout a building, emphasizing the temporal nature of architecture. It can provide an indication of the social context of a specific place. In addition, it can evoke specific emotions within an individual as sound interacts differently with various spatial elements and materials.

An interaction with the built environment requires more than a static gaze. Beyond the visual, an experience within architecture is the product of our tactile, olfactory, gustatory and auditory perceptions. Architectural signification is a temporal process which emerges through a direct interaction between the body and its physical environment. Similar to the theatre, the built environment must consider the experience of an individual in space. Therefore an architectural mise-en-scène must be conceived to invoke an immediate personal reaction in an individual. To support a tactile conception of space, it is necessary to consider the soundscape of a particular environment.

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109 Ibid, 22.
Proposed animal shelter, 1:250 final model.
Proposed animal shelter, main adoption entrance.

Proposed animal shelter, holding area.
Proposed animal shelter, north elevation.
Detail, roof and holding area.
Detail, wood roof.
Appendix B

1:250 Final model in site context.
Street level view of proposed animal shelter.
Bibliography


