

Photography and the Un-fixed; an Un-arrested Meaning

by

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abstract;

This thesis articulates a methodology of understanding the transient process of shuttling between sign and referent, in order to understand both visual and experiential exchanges that occur within layers of duration. Located between intervals, de-programming of daily permutations and exposure to light/shadow are required to embrace multi-durational space. An architecture that contains a shifting representation will evolve into a building that continually becomes part of our consciousness. Even if indirectly, 'the message received, the meaning revealed, extend out and attach themselves to the space in which they emerge: 'that' clings to 'there,'¹ in both meaning and image for the user. While it has previously been the goal to, 'freeze program and space into a relation of cause and effect...photography has shown us, instead that the influences between forms and functions are reciprocal.'²

Might architecture be as fixed as shadows?



Overlapping Perspectives; multiple exposures; 120 slide film.

¹Tschium, Bernard. *Le Fresnoy; Architecture In/Between*. The Monacelli Press. New York. 1999. Pg 18

² *Ibid.* Pg 108.

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Family + Friends; continual support
mom, dad, zach, gma; guidance +
confidence

[right about now is when my dad likes to
mention the tale of how he convinced
me to take physics in grade 11 – and
without that fatherly direction, I never
would have been able to apply to
Carleton]

- dad, I owe you one.

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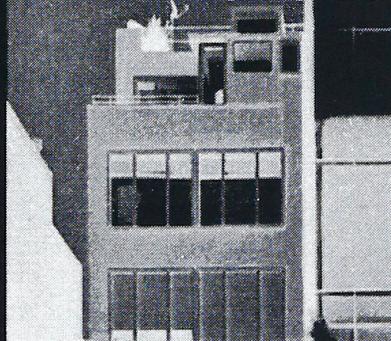
JUST BUILT

MOVING PICTURES

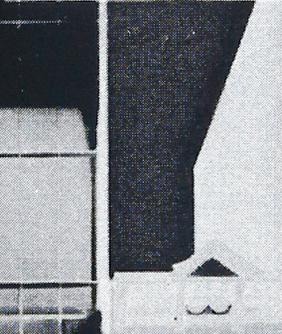
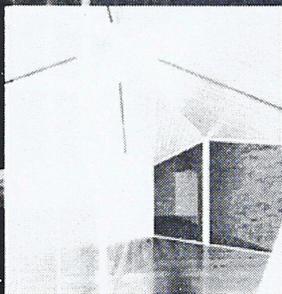
→ The center's empty interior caters to scientists who supply their own instruments and furnish the space for conferences.

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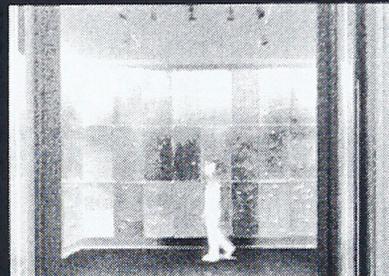
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creation succeeded in feeling both local and wholly Portuguese. Chief among these are the glass operable awnings that filter natural light to illuminate the interior spaces. The operable awnings also created a play of light and shadow on the facade, which makes the building's exterior change as the sun moves across the sky. Not only do these operable awnings change the building's appearance, but they also provide a way for the building to adapt to the climate. The awnings are made of a material that is resistant to corrosion and is easy to maintain. The building's design is a blend of modern and traditional Portuguese architecture. The building's facade is a mix of materials, including stone, brick, and concrete. The building's interior is a mix of modern and traditional Portuguese architecture. The building's interior is a mix of materials, including wood, stone, and concrete. The building's interior is a mix of materials, including wood, stone, and concrete.



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↑ For its first exhibition, artist Guillermo Kuitca lined the elevator in discoloured mattresses.
 ← The "moving room" can also be parked on a specific floor for an entire show or event, thanks to a second elevator at the rear.

GENTRIFICATION OF THE BOWERY

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photogram frontispiece

Technique;

Created without the use of film or a camera, the image is composed from a single page out of a magazine. In a dark room, light is passed through the image, exposing a contact print onto photosensitive paper. The photogram produces a layered image simultaneously combining both sides of the page. This alternative photographic process involves no manipulation or collaging, 'it is purely a photographic process of seeing through images... reminding us that the medium is about transparency, subjectivity, and perspective.'³ The process of the photogram creates a layering of images - in the case of flipping through a magazine; reconciling the present image with the previous one(s)

The process substantiates the notion of sequencing the past and present (foreground/background) with the potential to understand how overlapping memories become un-static as our anthology of images develops. How can these interdisciplinary concepts inform an architecture?

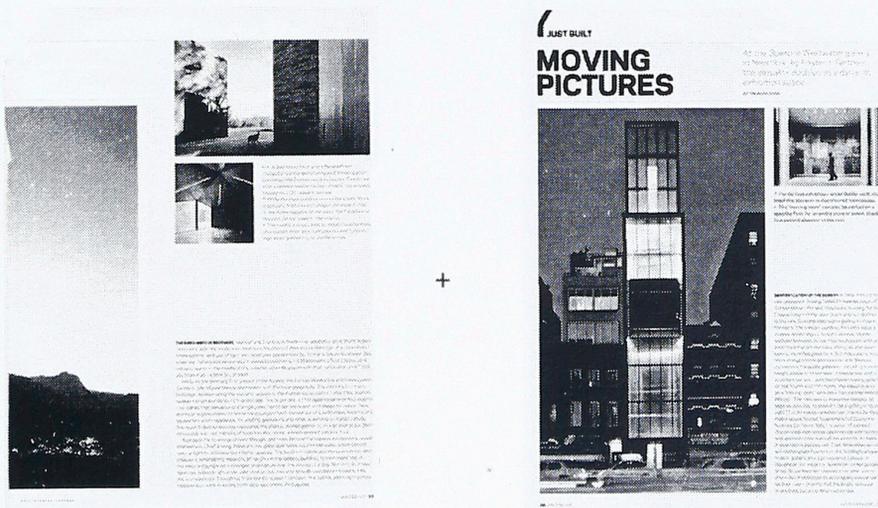


Fig 3. Azure; Jan/Feb 2011. Pg 37- 38

³ Recto/Verso. Comments by Claire Peeps, Executive Director, Astro Arts, the non-profit publisher of *High Performance Magazine*, Los Angeles CA

'While speech is transient, writing (and reading) permits temporal pauses and manipulation. Nevertheless, Plato warns us in Phaedrus, 'writing has this strange power, people who learn the art of letters come to believe that they can render things clear and fixed for all time' (275c, 277d) This is, according to Plato, a dangerous delusion: true knowledge can be experienced only through speech: it is never gained forever and must always be reactivated in the present'
– Alberto Perez- Gomez

'The architect may indeed be subjected to the same delusions as a bad writer, particularly if he or she assumes a power to 'communicate' clear and distinct meanings, collapsing the 'now' and 'then' of love. In architecture, the rituals and events framed by a building are transient, just as speech is and the experience of architecture is qualified by these events. In other words, the meaning of architecture, like that of a poem, is reenacted by the participant... The building may be relatively permanent, yet at least a portion of its meaning is impermanent.'
- Built Upon Love pp.66



Fig. 1 Pin-hole Polaroid, 5 min. Exp.

photography + the unfixed; an [un – arrested] meaning

Reality is removed from the frame as soon as the shutter releases. Moments are instantaneously secured and lost, becoming *mementos*.⁴ Whether fixing an image to a page, or fixing a memory, it is crucial to understand that each figment is only static for that moment. However fleeting it may be, memory and meaning are constantly being mediated within each context summoned. Images are contrived, framed and manipulated. Memories are partial, subjective and change over time. There is potential in recalibrating the un - static image; be it a photograph, or held within ones imagination – it is at a beautiful distance.

‘For the precept itself is located on the crease of time between the past and the future. ‘It’s a beautiful distance’ ...he declares of the space and time seen backward and forward from this plane. As you go back into space it gets into deeper perspective, it gets less clear and you can never really complete it because that’s the unknown, it isn’t fixed.’⁵

This distance encompasses all durations of time, reaching the subtlety of Baudelaire’s notion that ‘countless layers of ideas, images, and feelings have fallen successively on your brain as softly as light. It seems that each buries the preceding, but none has really perished.’⁶ The ability to travel within a smooth surface of consciousness becomes rippled with time – affecting our gaze and perception of experiences incrementally. A space, built of layers that inform each other over time; results in an architecture that makes room for all durations.

This thesis articulates a methodology of understanding the transient process of shuttling between sign and referent, in order to understand both visual and experiential exchanges that occur within layers of duration. Located between intervals, de-programming of daily permutations and exposure to light/shadow are required to embrace multi-durational space. An architecture that contains a shifting representation will evolve into a building that continually becomes part of our consciousness. Even if indirectly, ‘the message received, the meaning revealed, extend out and attach themselves to the space in which they emerge: ‘that’ clings to ‘there,’⁷ in both meaning and image for the user. While it has previously been the goal to, ‘freeze program and space into a relation of cause and effect...photography has shown us, instead that the influences between forms and functions are reciprocal.’⁸

Might architecture be as fixed as shadows?

⁴ Memento; ‘Of all signs, the memento most seems to have a reality of its own. It refers to the past and so it is effectively a sign, but it is also precious in itself since, as a bit of the past that has not disappeared, it keeps the past present for us.’

- Hans George Gadamer Truth and Method. Pg 146

⁵ Hays, K. Michael. Hejduk’s Chronotope; intro. Princeton Architectural Press. 1996. Pg 4 (Mask of Medusa, 50)

⁶ Virilio, Paul. Aesthetic of Disappearance. Semiotext(e); CA. 2009 Pg 39

⁷Tschium. Bernard. Le Fresnoy; Architecture In/Between. The Monacelli Press. New York. 1999. Pg 18

⁸ Ibid. Pg 108.

pre-text;

the Inexhaustable Image; an unstatic architecture

A photograph's meaning is only as deep as we allow it to *puncture*⁹. If we take the time to reflect ourselves into the context of the image – as George Tice explains; 'you can only see what you are ready to see – what mirrors your mind at that particular time.'¹⁰ These moments of illumination are how Walter Benjamin presents the mind as a kind of *camera obscura*, a photosensitive 'plate' onto which certain interiors are etched.¹¹ Each *chronophotographic* trace of experience becomes layered, forming our background of sensory experience.

What happens to the photographs we deny? Are they printed on a *black curtain* and drawn across what we choose to forget or refuse to know?¹² The images we are not ready to see, simply slide across the surface meaninglessly; with no intention of being read. Barthes suggests that these meanings float; 'drifting between the shores of perception, between sign and image, without ever approaching either,'¹³ they become buried in the shadows of perception, waiting for us to shed light upon them. Tracing their path within the depth of *becoming*, the shadow plays many roles.

Shadows can be conflicting in their mystery - revealing and concealing, playing between the seen and un-seen; they mediate our actions, guiding us between the *shores of perception*. 'A shadow floats: and yet there are situations when the appearance of a shadow testifies to the solidity of an object, for what casts a shadow must be real.'¹⁴ It is in duration that we find shadows floating; always changing in angle or intensity, they drift across the room, overlapping and constantly engaging space.

'The quality we call beauty, however; must always grow from the realities of life, and our ancestors forced to live in dark rooms, presently came to discover beauty in shadows, ultimately to guide shadow's towards beauty's end.' -Jun'ichiro Tanizaki¹⁵

This notion of *shadow* is more than a copy of the real – it is a translation that maintains the essence of the referent – however, its qualities are in flux, transforming with us through time and space. Similar to

⁹ *Puncture* from Roland Barthes, *Punctum*. The duality of photography exists in the form of the *studium* and *punctum*. The *studium* is the general reading of what Barthes describes as the partial object, while the *punctum* is the point that pricks you and your memory, which makes it personal. The *punctum* allows for expansion, as the photo is "a collection of partial objects." Barthes, Roland. *Camera Lucida*. Hill and Wang, New York, 1981.

¹⁰ Sontag, Susan. *On Photography*. Picador, New York, 1977. Pg 197

¹¹ Leach, Neil. *Camouflage*. MIT Press Cambridge, MA, 2006. 142

¹² Berger, John. *About Looking*. Vintage International, New York, 1980. Pg 42

¹³ Barthes, Roland. *Camera Lucida*. Hill and Wang, New York, 1981. Pg 20

¹⁴ Mayor, Carol. *Photography Degree Zero*; essay title: *Black and Blue: The shadows of Camera Lucida*. MIT Press, Cambridge, 2009. Pg 220

¹⁵ Tanizaki, Jun'ichiro. *In Praise of Shadows*. Leete's Island Books, USA, 1977.

how, 'architecture is not an experience that words can translate later;'¹⁶ shadows are part of the poetic discourse concerning, 'the gap between the two terms of a metaphor,' that continually shift in both meaning and representation; becoming other.

Our gaze is dependent on the continuity of *duration* and directly influences our perception of representation. The length of time is both the variable and deciding factor towards our understanding of the changing meanings and metaphors we are faced with. This un-fixed condition is a constant building of layers (ideas and images) that eventually get lost in the shadows, temporarily absent; 'eventually, all buildings- even the most startlingly novel – sink into our less immediate levels of consciousness.'¹⁷

When do the misplaced traces re-surface? Is this duration different for each individual?

Henri Bergson's notion of inner duration is perceived as, nothing else but the melting of states of consciousness into one another,¹⁸ which presumes that nothing is left of our past positions. However to trace these layers is more complex, and involves an enduring process with a personal puncture; 'within myself a process of organization or interpenetration of conscious states is going on, which constitutes true duration.'¹⁹

If architecture evolved in an un-static way, the corporeal experience of a building would intrinsically change with us. An architecture informed by multiple durations would become as ephemeral as the substance we manifest instead of falling into the realm of ritual and exhibition. 'While books have been written about 'weathering,' and about the performance of the building *in time*, none has yet addressed the question of how our own perceptions of a building operate within a temporal framework.'²⁰ If experiencing and participating in a work of architecture has a fundamental temporal dimension,²¹ can the process of designing a building be addressed in temporal perceptions of duration?

In *Camouflage*, Neil Leach speculates on the un-static condition, suggesting, 'that our encouragement with the built environment is never a given, static condition, but an ongoing process of constant adaptation.'²² By addressing the question of how our perceptions of a building might be mediated by both conscious and un-conscious thought, we can begin to imagine the propensity for multiple durations within architecture.

¹⁶ Perez-Gomez, Alberto. *The Space of Architecture: Meaning as presence and representation (Questions of Perception)* William Stout. San Francisco, 2006. Pg8

¹⁷ Leach, Neil. *Camouflage*. MIT Press Cambridge, MA. 2006. Pg8

¹⁸ Bergson, Henri. *The Multiplicity of Conscious States and the Idea of Duration*. Kessinger. Pg107

¹⁹ *Ibid.* Pg108

²⁰ Mohsen Mostafavi and David Leatherbarrow. *On Weathering*. MIT Press. Cambridge, MA. 1993. Pg 8 in *camouflage*.

²¹ Perez-Gomez, Alberto. *The Space of Architecture: Meaning as presence and representation (Questions of Perception)* William Stout. San Francisco, 2006. Pg25

²² Leach, Neil. *Camouflage*. MIT Press Cambridge, MA. 2006. Pg7

*'Thus a building could be perceived as an ever-evolving fabric of occupation which is molded by human activities, in much the same way as bed sheets are rearranged by the body's movement during sleep. In its most advanced mode it would be an architecture that is open to those processes themselves, an adaptive, responsive environment that does not crystallize into a single, inflexible form but is able to reconfigure itself over time, and adjust to the multiple permutations of programmatic use that might be expected of it.'*²³

Similarly, Bernard Tschumi believes that the most stimulating forms are the ones that permit a variety of uses, sometimes unexpected, born of a user's sudden urge and not of the program that presides over the building's construction.²⁴ As Tschumi describes of Le Fresnoy; an experimental art laboratory, 'the significance lies in the play of spacing between the different elements, the play of the In/Between, the indefinite.'²⁵ The in-between for Le Fresnoy, is the contiguous relationship between the old and new structure, 'the whole playing between different times, producing an in-between, an interval.'²⁶ Tschumi finds it difficult to name these spaces, to imagine constructing intervals, 'instituting encounters, crossings, unframings; conceiving all centers as in-betweens.'²⁷ How do you give them a name, if it has already changed its meaning? The structure incorporates part multimedia production, part school, part cinema and exhibition and performance space. The building defies categorization, encouraging crossovers between architectural programs and art forms.



Fig 4. Tschumi Sketch; Le Fresnoy²⁸

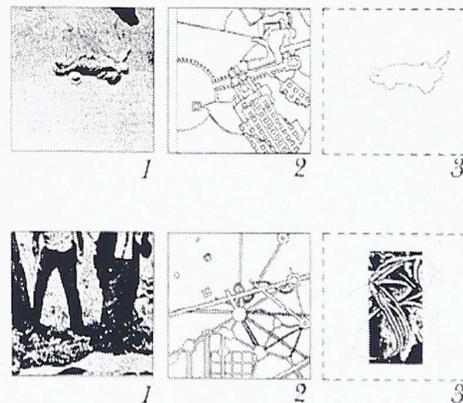


Fig 5. Manhattan Transcript, /action /2space /3movement

²³ Ibid. Pg98

²⁴ Tschumi, Bernard. Le Fresnoy; Architecture In/Between. The Monacelli Press. New York. 1999. Pg 108.

²⁵ Ibid. Pg46

²⁶ Ibid.

²⁷ Agacinski, Sylviane; from Le Fresnoy; Architecture In/Between.The Monacelli Press. New York. 1999. Pg152

²⁸ Tschumi, Bernard. Le Fresnoy; Architecture In/Between. The Monacelli Press. New York. 1999. Pg52

Bernard Tschumi's *Manhattan Project* (1976-81) is more about the event, than Le Fresnoy, but there is still a focus on what happens in space. They are neither real projects nor fantasies, they exist in-between realms. The transcripts, 'employed a particular structure involving photographs that either direct or 'witness' events (some would call them functions, others programs).'²⁹ The images begin to analyze the architectural 'stage set,' and examine the complex relationships between spaces and their uses, between the set and script, between 'type' and 'program,' between objects and events.³⁰ The transcripts are a set of disjunctions – the non-coincidence between meaning and being, movement and space. They offer a different reading of architecture in which space, movement and events are independent; yet stand in relation to one another. The photos witness moments, in-between space and begin to demonstrate slices of time within architecture. If each snapshot is a different space, through photography, a series of images has the potential to form a building made up of meta-spaces.

²⁹ Tschumi, Bernard. Project Description. <http://www.tschumi.com/>

³⁰ Ibid

durée; tracing layers of consciousness [24/7]

Henri Bergson describes 'lived time' as the measure of memory and the soul in contrast to the dismemberment of fragmented messages of media. Perhaps it is too easy to say that the problem lies with the partial truths and fragmented narratives that make up our media; while forgiving our acceptance of surface imagery. Do we care enough to delve past the preliminary blink/ flicker? What causes us to linger over an image?

Images provide space for interpretation, 'while wandering over the surface of the image, one's gaze takes in one element after another and produces temporal relationships between them.'³¹

'The particular qualities and intentions of photographs tend to be swallowed up in the generalized pathos of time past. Aesthetic distance seems to be built into the very experience of looking at photographs, if not right away then certainly with the passage of time. Time eventually positions most photographs.'³²

Do all photographs end up at the level of art? How do these time sensitive orientations affect our *lived time*?

Going back into the *crease* that spatially exists and mediates time, we find that our place is relative and changing. Images have the ability to bring us back and forth, causing nostalgia and ignorance over what has been. The flexibility of floating along that plane of perspective(s) is cause for architectural speculation. Can architecture be as evolving as the meanings we conceive?

Precedent Insert; Nuit Blanche

Toronto 2010

35mm Holga; exp. times: 3-10 sec

12-hour city event/ sunset to sunrise;
fragments of experience.

Curatorial Statement;

The Night of Future Past

To survive the night without sleep is to live outside standard time. With the circadian clock stopped, the past may be confused with a possible future. Remove this diurnal passage between night and day, and we find ourselves living inside the past, present and future simultaneously. The night of future past transposes one tense for another; and is composed of histories revisited, futures explored and the present in flux. - Sarah Robayo Sheridan

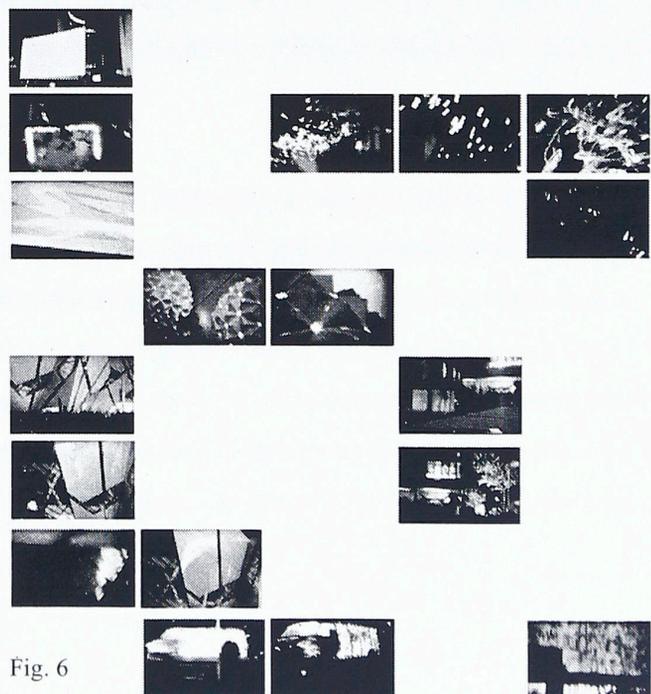


Fig. 6

³¹ Flusser, Vilém. *Towards a Philosophy of Photography*. Reaktion Books, London, 2007.

³² Sontag, Susan. *On Photography*. Picador, New York, 1977. Pg 21

Bergson's concept of the future contextualizes the idea that, 'duree (duration) is equally pregnant with the past and the future in its constitution of the lived present – is notably lacking...it may be said that we have no grasp of the future without an equal and corresponding outlook over the past; one moment in time does not obviate.'³³ Naturally, the past is essential to the future however it cannot outweigh the inevitability of the future. Bergson believes that time is creative and becoming; it is what we live and experience rather than measure. 'The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new.'³⁴ The constant flow of duration begins to influence our perceptions of the past, present and future; impacting how we picture our environment and ourselves.

Is there duration within representation? Or is it through our internal translations that we are able to reconcile duration within representation. 'When we add to the present moment those which have preceded it, we are not dealing with these moments themselves, since they have vanished forever, but with the lasting traces which they seem to have left in space on their passage through it.'³⁵

When moments begin to permeate one another, it is unavoidable that the past and present conditions become blurred. At what point does experience transform into memory?³⁶ How does this affect architectural duration?

Bergson describes the comparison of these two realities, as giving rise to symbolic representation; 'duration thus assumes the illusory form of a homogenous medium, and the connecting link between these two terms, space and duration, is simultaneity, which might be defined as the intersection of time and space.'³⁷

'But the symbolic character of such a picture becomes more striking as we advance further into the depths of consciousness: the deep-seated self which ponders and decides, which heats and blazes up, is a self whose states and changes permeate one another and undergo a deep alteration as soon as we separate them from one another in order to set them out in space.'³⁸ This continuity of matter is how Bergson describes the movement of images. This departure from the static and singular stipulation of representation, spawns images that set, 'a new concept of seeing, meaning making, and the idea of picturing.'³⁹ Bergson explains that matter is made up of images – an existence placed halfway between

³³ Terranova, Charissa. *Poëte's Bergsonian Urbanism : Vitalism, Time, and the City*. Journal of Urban History; Sage Publications, 2008. Pg 924

³⁴ Ibid. Pg 929

³⁵ Bergson, Henri. *The Multiplicity of Conscious States and the Idea of Duration*. Kessinger Publishing. Pg 79

³⁶ Architecturally; how might this duration affect the rulings of heritage architecture? In this sense, memory overrides pure duration.

³⁷ Bergson, Henn. *The Multiplicity of Conscious States and the Idea of Duration*. Kessinger Publishing. Pg 110.

³⁸ Ibid. Pg 125.

³⁹ Terranova, Charissa. *Poëte's Bergsonian Urbanism : Vitalism, Time, and the City*. Journal of Urban History; Sage Publications, 2008. Pg 934

the 'thing' and the 'representation.'⁴⁰ The theory behind the in-betweeness is the manifestation of, 'matter-in-motion and life-in-flux, or in essence, the fundamental quality of becoming.'⁴¹ The layers become rooted in perception, through duration and space; un-static images have the ability to represent our un-arrested meanings⁴². The notion of the 'un-arrested' emanates from a methodology of constantly asking what it is, causing boundaries and meanings to be blurred. It is the process of dealing with working definitions that consist of fluctuating moments and the layered relationships between them. If meanings change over time, how does this effect our *lived time*? Is there a lived-memory that takes over?

Is it a combination of time and space that separates moments from the foreground and background of our memory? What can be said of controlling this distance?

Bergson discusses the impact of continually perceiving the same environment, and how our surroundings constantly impress themselves upon our minds. He confirms his argument by questioning the difference between perceiving and recognizing, between learning and remembering.

Something has changed. We may not notice daily occurrences, or be able to pinpoint the details, however through enduring the simultaneity of time and space, perceptions morph.

'Hence we confuse the feeling itself, which is in a perpetual state of becoming, with its permanent external object, and especially with the word which expresses this object. In the same way as the fleeting duration of our ego is fixed by its projection of homogeneous space, our constantly changing impressions, wrapping themselves round the external object.'⁴³ The permanence we apply to the way in which we define objects, as immobile outlines must be questioned, and instead warrant our perceptions to become unfixed and likewise our representations, un-static.

If we accept the notion that multiple durations create un-arrested meanings and images, we can acknowledge that 'the contemporary world we live in means accepting that all durations of architecture are subject to the ability to grow, move and change...The lens of the temporary often reveals patterns of operations through which architecture might participate in social and cultural change.'⁴⁴

⁴⁰ Ibid. Pg 934.

⁴¹ Ibid. Pg 935.

⁴² *Un-arrested meaning(s)*; methodology of constantly asking what it is, causing boundaries and meanings to be blurred. The process of attempting to define fluctuating moments and the layered relationships that exist between them.

⁴³ Bergson, Henri. *The Multiplicity of Conscious States and the Idea of Duration*. Kessinger Publishing. pg 130.

⁴⁴ Perspecta 34: The Yale Architectural Journal. 'Temporary Architecture' MIT Press. MA. Spring 2003. Pg. 6

Precedent Insert; Shinto Shrines at Ise, Japan

The Shrines at Ise are part of Japan's thirteen-hundred-year-old reconstruction tradition. Every 20 years, the 16 separate structures are dismantled and rebuilt on an adjacent site. Over 30 rituals are performed during the 17-year construction process to renew and preserve the ancient architectural style. During the construction process a temporary shed is built to cover the new shrines from weathering and to conceal public view. Even throughout the rigorous attempt to match the original building in material and process, with each new translation, subtle changes are inevitable, producing a generational identity for each buildings time span. Duality exists between the new and old structures and links the temporary and permanent conditions. However it is through alteration that durations become evident, with the passage of past, present and future reconstructions the Shinto faith is left solely with memories of the timeless practice.⁴⁵ The relation to time is also deeply rooted in the physical journey through the site, acting as an experience *in* time. The many bridges, fences and gates create a series of layered penetrations that guide the visitor through the progression of time.

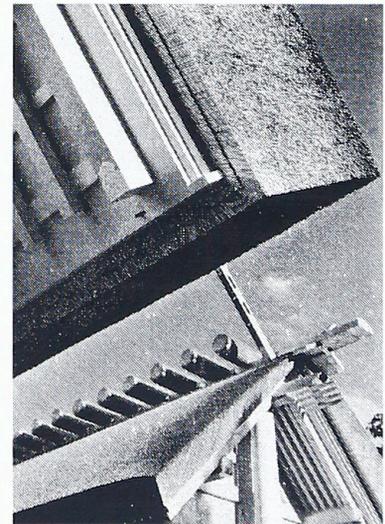
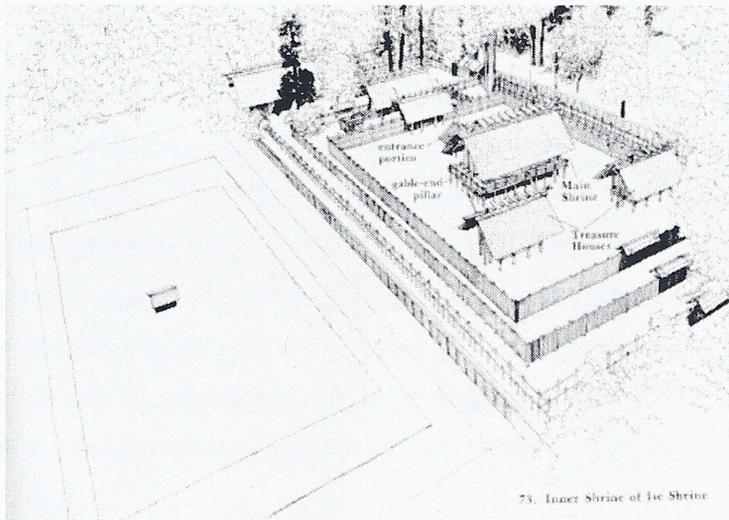


Fig 7-8⁴⁶ Watanabe Yoshio, 1953.

⁴⁵ Svend M. Hvass. *Ise: Japan's Ise Shrines, Ancient Yet New*. Chronology. Holte, Denmark: Aristo, 1999.

⁴⁶ Jonathan M Reynolds. *Ise Shrine: Modernism and Japanese Tradition*. *The Art Bulletin*, Vol. 83, No. 2 (Jun 2001), pg. 317.

releasing exposures; an un-arrested meaning

To speak of un-static images and un-arrested meanings it is important to understand a camera's capabilities to fix an appearance - something the eye is incapable of. The camera, 'removes an appearance from the flow of appearances and it preserves it, not forever perhaps but for as long as the film exists.'⁴⁷ These appearances are merely meanings, endless variations and interpretations. Of course appearances may change over time, but what does that say for the memory of the image/meaning we retain? Berger elaborates on this issue, stating, 'unlike memory, photographs do not in themselves preserve meaning. They offer appearances – with all the credibility and gravity we normally lend to appearances – prized away from their meaning. Meaning is the result of understanding functions. And functioning takes place in time, and must be explained in time. Only that which narrates can make us understand.'⁴⁸ However the difference between personal and public narration has a lasting impact on meanings and how they transform. For example, we retain the meaning of a family photograph, in memory. Yet that same photograph taken out of context will become surrounded with meanings from which it was severed. The camera has become a tool to contribute to living memory; 'mementos from a life being lived.'⁴⁹

Public images act differently. 'The contemporary public photograph usually presents an event, a seized set of appearances, which has nothing to do with us, it renders, the original meaning of the event. It offers information, but information severed from all lived experience.'⁵⁰ Memories that are created from public photographs may contribute to the evolution of a city, but for the individual, it is an interpreted appearance. How does the notion between private and public program within architecture relate to the issues of change within a photographs meaning? Perhaps there is less room for multiple durations within private programs. However, we must return to John Berger's distinction between public and private uses of photography; 'in the private use of photography, the context of the instant recorded is preserved so that the photograph lives in an ongoing continuity. The public photograph, by contrast, is torn from its context, and becomes a dead object which, exactly because it is dead, lends itself to any arbitrary use.'⁵¹

If photographs are relics of the past, is it the responsibility of the living to take on the traces of what has been? Berger broadens this matter, suggesting; 'if the past becomes an integral part of the process of people making their own history, then all photographs would require a living context, they would

⁴⁷ Berger, John. *About Looking*. Vintage International. New York. 1980 Pg 55

⁴⁸ Ibid. Pg 55

⁴⁹ Ibid. Pg 56

⁵⁰ Ibid.

⁵¹ Ibid. Pg 60

continue to exist in time, instead of being arrested moments.⁵² It is important to understand the potential for these un-arrested meanings to be meaningful, encompassing the continuity of the past through memory. Can architecture help construct a context for these un-arrested meanings and images?

scales of duration; precedents



Fig. 9 Kazimir Malevich, *Black Square*, 1915; oil on canvas⁵⁴



Fig. 10. Cham Engraving for *L'histoire de monsieur Jobard*, Paris, 1839⁵³

Precedent Insert; Malevich and Cham

Malevich's 'Black Square' was considered an a-logical painting, not to be confused with an, 'image devoid of meaning, but rather an image that went further than meaning, beyond meaning.⁵⁵ In *A Short History of the Shadow*, Victor Stoichita believes there is significance in the lack of meaning, a transcendent quality that is perhaps found in its figurative process. Or could it be due to its reproducibility?

'It should come as no surprise that the most immediate pre-figurations of Malevich's Black Square are to be found in the marginal glosses of the nineteenth-century photographic

⁵² Berger, John. *About Looking*. Vintage International, New York, 1980 Pg. 61

⁵³ Stoichita, Victor. *A Short History of the Shadow*. Reaktion Books, 1999. Pg. 189

⁵⁴ Ibid. Pg. 186

⁵⁵ Ibid. Pg. 187

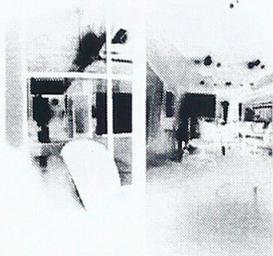
miracle. To clarify we need to examine Cham's caricature. What it expresses is without a doubt the ironic and skeptical viewpoint of an academically trained draughtsman on this new technique of reproducing reality... Revealing the nothingness of the image produced by the indiscriminate recording of optical perception.¹⁵⁶ There is an intriguing aspect created towards the image because it is there, only hidden or fogged, 'concealed for ever by a curtain of shadow, which no one is capable of raising... Powerless, the architect of this act contemplates the fogged photograph, which lies on the photographer's table between his camera and a bottle of fixative. Even the fogged photograph is not in itself pure absence, but rather the eclipsing of an image, we know that what we are seeing is a representation that has been spoilt, a calamity that no technology can ever repair.¹⁵⁷ This condition embodies a narrative communicating the un-seen meaning and reveals dialectical interpretations implementing shadows as the allegory of photography.

¹⁵⁶ Stoiebita, Victor. *A Short History of the Shadow*. Reaktion Books, 1999. Pg 189

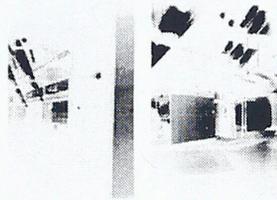
¹⁵⁷ Ibid. Pg 189

pin-hole camera paper negatives – study in duration

Fig. 11 exposure times: 45 minutes – 66 hours



location:
room 435 – street
[analoge crits]
time: 2:00 pm – 8:00 am
(66 hours)



location:
street – computer lab
[ping pong match]
time: 10:00 pm – 8:00 am
(58 hours)



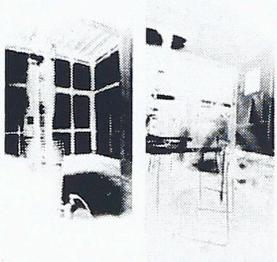
location:
beam; landing + office
time: 3:30 pm – 4:15 pm
(45 min)



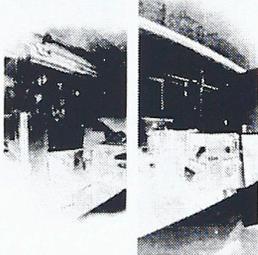
location:
pit [flowers] – pay phone
time: 11:50 am – 1:20 pm
(1 1/2 hours)



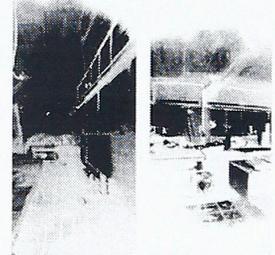
location:
upper street – work table
time: 4:30 pm – 5:15
(45 min)



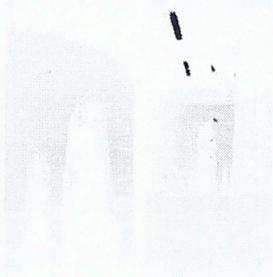
location:
upper street – work table
time: 11:50 am – 1:05 pm
(1 1/2 hours)



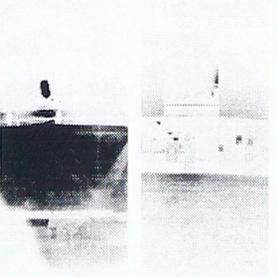
location:
studio – all nightler
time: 4:40 pm – 11:40 pm
(31 hours)



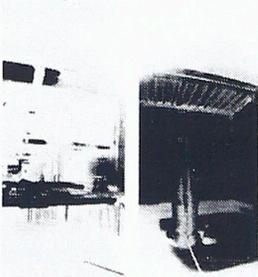
location:
king bay – homann bay
time: 1:15 pm – 1:45 pm
(30 min)



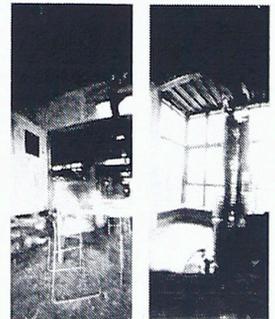
location:
the pit – field of towers
time: 1:35 pm – 4:35 am
(3 hours)



location:
the pit – offices
[venetian workshop]
time: 3:05 pm – 9:35 am
(6 1/2 hours)



location:
upper street – sunny day
time: 1:25 pm – 2:40 pm
(1 1/4 hours)



location:
upper street – work table
[contact print positive]
time: 11:50 am – 1:05 pm
(1 1/2 hours)

re-picturing; mirroring of the self

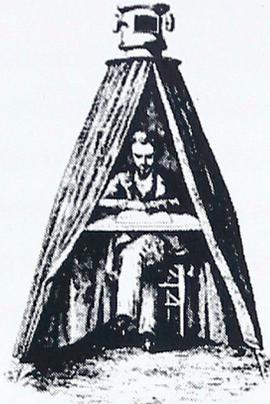


Fig. 12 Portable 'Tent' Camera Obscura, Johannes Kepler, 1620.

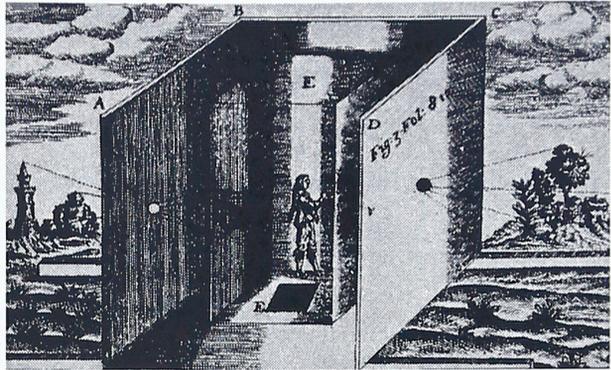


Fig. 13 The Camera Obscura as a form of 'visual magic' (Kircher) 1649.⁵⁸

Kepler described the way in which an image forms itself in the eye, as 'picturing.'⁵⁹ He suggested that an image constituted itself within the eye's dark chamber, without interference by the observer or the other senses.⁶⁰ This theory brought up the potential phenomenon that the perceived image and the actual image each had the ability to act independent from the other; consequently Kepler acknowledged the prospect for the eye to deceive the mind. The term *pictura* was employed to designate the inverted retinal image. Kepler's theory of vision was the first to postulate a *real* optical image within the eye, a picture that exists unaided by the observer, 'formed by the focusing of all available rays on a surface.'⁶¹ On a basic level, the eye is constantly translating its environment – from the start, we are faced with a fragmented frame of view. Therefore a *second sight* is required; in order to look back and forth to reconcile our own interpretations.

The spatial depth between the real and the 'pictured' has the same intriguing qualities of the eye as a *camera obscura*. Each has the ability to produce a real-time image screen that allows the self/actor to experience the city while continuously mediating between the subject and object or observer and environment, 'setting up possibilities for relational 'experiences' without determining their content, duration or sequence.'⁶² Although the relationship between the subject and object seen through a *camera obscura* may ultimately distance the user from reality, the same notion can be said for our own vision - seeing as the eye can deceive the mind. Similar characteristics are described in Keplers writings on optics - when demonstrating the inverted picture it was believed that the, 'geometric phenomenon,

⁵⁸ Perez-Gomez, Alberto and Louise Pelletier. *Architectural Representation and the Perspective Hinge*. MIT Press, MA, 2000. Pg 282.

⁵⁹ Gomez, Alberto-Perez. *Representations of the Perspective Hinge*. MIT Press, MA, 2000. Pg 281.

⁶⁰ Ibid

⁶¹ Ibid. Pg 55

⁶² Hays, K. Michael. *Hejduk's Chronotope*. Princeton Architectural Press, 1996. Pg 45

could not fully explain what we see or how we perceive an image,⁶³ it was considered a magical translation.

An important aspect of translation (image or text) is the ability to look back and forth to avoid getting lost between surfaces. Translation should be not confused with the process of mimicry; there is a grey space involved between mediums that can only be mediated by the translator. The essence of what has been will always remain, however it is inevitable that the translator appears subtly within any translation. When translating our ideas into architecture, it is vital to re-call Perez-Gomez's aim, to probe the possibility of building architecture as a poetic translation, not a prosaic transcription, of its representation.⁶⁴

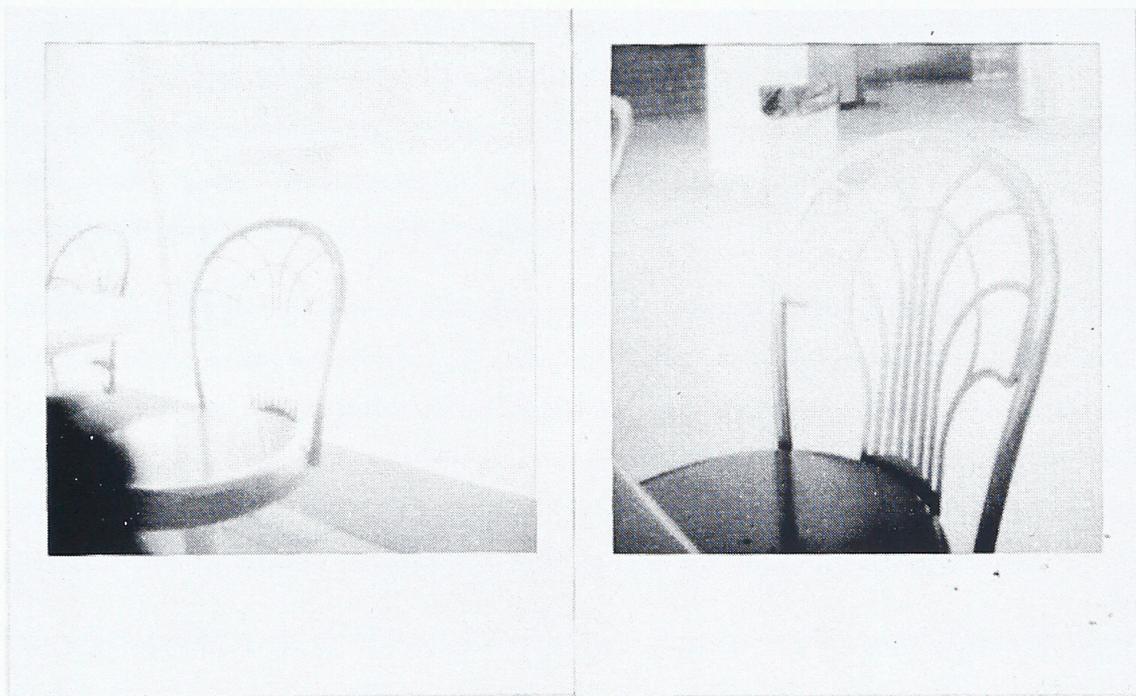


Fig. 14 Pin hole *Polaroid*. Location; University Centre landing
'*Chair Dialogue*' time: 5 min- over exposed; 1pm. March 2009.

Technique: Made with a pin-hole camera utilizing two opposing apertures and the ability to create two images simultaneously. The camera is also capable of seeing both forwards and backwards to capture any aspired duration on film or paper negative.

⁶³ Perez-Gomez, Alberto. *Built Upon Love*. The MIT Press, Cambridge, Massachusetts. 2006. Pg 85

⁶⁴ Gomez, Alberto-Perez. *Representations of the Perspective Hinge*. MIT Press. MA. 2000. Pg 55

translating partial narratives; developing interpretation

It has been argued that the temporary and permanent conditions that make up the partial narrative may be questioned through the notion of duration. In regards to *time*; place and context are crucial in framing our processed based interaction with the world. This fluid interaction does not need sequencing, nor does it depend on a beginning, or end. It lives only in *middles*. Curiosity occupies the fact that the sum of parts will never create a whole. Must this imply ignorance? Can it be averted?

The varying moments we each choose to linger over means our perspectives will never be complete. Our unique way of seeing becomes the lens for our own narrative. Robert Frost and Joseph Brodsky each have their own perspective on the poetics of translation; Frost believes that, 'poetry is what is lost in translation' while Brodsky believes, 'poetry is what is gained in translation.' Each position is critical in recognizing multiple points of view and imparts a more complete understanding of how meanings are gained and lost through perspective. Alberto Perez-Gomez speaks of the distance between perspectives and perceives *chora*, as 'the ground that makes it possible for Being and beings to relate and to share a name, in language and in human action. This distance, therefore, is what enables participation after the inception of the 'reflective' individual'⁶⁵

Translation(s) may then become an exercise in middles. Maintaining the essence of an idea means poetic debris from our own reference will unavoidably attach itself while nuances from an original may be incidentally lost. These middles begin to define the space between light and darkness, between the beginning and the beyond, illuminating the space of our individual and collective existences. This place of culture and projection is literally the hyphen between idea and experience.⁶⁶ Mediating opposing references serves to explain each narrative, but who's world of reference do they refer to?

Relating ourselves to the world through the medium of representation forges a 'creative relationship with our environment.' A mimetic response in 'seeing our values reflected in our surroundings feeds our narcissistic urge and breaks down the subject-object divide. It is as though - to use Walter Benjamin's use of the term mimesis - in the flash of mimetic moments, the fragmentary is recognized as part of the whole and the individual is inserted within a harmonic totality.⁶⁷ Benjamin's notion of mimesis is a linguistic concept, stipulating that we find meaning in the world through the discovery of similarities. Believing human beings need to recognize something of themselves in their environment in order to relate and find meaning in it is important in understanding our adaptive relationship with the built

⁶⁵ Gomez, Perez. *Architectural Representation and the Perspective Hinge*. MIT Press, MA, 2000. Pg 8

⁶⁶ *Ibid.* Pg 6

⁶⁷ Leach, Neil. *Body and Building: Essays on the Changing Relation of Body and Architecture*. MIT Press, 2002. Pg 14/21

environment. While there are many forms of mimesis, the term should not be confused with mere mimicry as the idea goes beyond imitation.⁶⁸

*Jacques Derrida observes, 'true mimesis' operates 'between two producing subjects and not through two produced things' In this sense – like 'becoming' – it is inherently active: it is a process. We might therefore surmise that, at the very least, there are certain overlaps between the two terms.'*⁶⁹

The theory of mimesis also allows for a relationship between the self and the *other* by identifying the *similarities* within the translation of the two *producing* subjects. In Alberto Perez-Gomez's understanding of Plato, '*mimesis* meant not imitation but the expression of feelings and experiences through movement, musical harmonies, and rhythms of speech: an acknowledgement of the body's intermediate location between Being and becoming.'⁷⁰ Perez-Gomez elaborates that the theatre framed the dramatic expression of movement and music. 'The language of drama is a poetic language, the language of metaphor, and it maintains a high-tension gap between the two terms of metaphorical speech, exposing the audience to the nearness of distance.'

The idea of the stage and theatre allows for the contemplation and participation of this in-between ground; between meanings and self-understanding. It is precisely the same shadowy gap that exists while reconciling the referent and its image; 'the gap between word and experience.'⁷¹ The space of *chora* itself is about human communication, it is ambiguous; *it is the substance of dreams.*⁷²



Fig. 15- 16- 17 Francesca Woodman, New York, 1979



F. Woodman: *Angel* series, Italy 1977-78



then at one point i did not need
to translate the notes; they went
directly to my hands

⁶⁸ Leach, Neil. *Camouflage*, MIT Press Cambridge, MA, 2006. Pg19

⁶⁹ Leach, Neil. *Camouflage*, MIT Press Cambridge, MA, 2006. pg87

⁷⁰ Perez-Gomez, Built Upon Love, MIT Press, Cambridge MA, 2008. Pg 49

⁷¹ Ibid. Pg51

⁷² Ibid. Pg 46

project *chronotype*; *convolutes*

The project's chronotype manifests itself as a positive return to the narrative, resulting in a montage of collected reflections/fragments. The following is an adaptation of Walter Benjamin's framework, tracing the influences of how photographic theory can become a stage for both a durational and theatrical architectural project.

'What Brecht wrote about acting in one of his poems is applicable to such a practice. For *instant* one can read photography, for *acting* the re-creating of context:

So you should simply make the instant
Stand out, without in the process hiding
What you are making it stand out from.
Give your acting
That progression of one-thing-after-another,
That attitude of
Working up what you have taken on. In this way
You will show the flow of events and also the course
Of your work, permitting the spectator
To experience this Now on many levels, coming from
Previously and
Merging into Afterwards, also having much else Now
Alongside it. He is sitting not only
In your theatre but also
In the world.⁷³

Inspired by Benjamin's *Arcades Project*, which is described as, 'half-concealed, variegated traces of the daily life of the collective,'⁷⁴ for Benjamin, it was the medium of the dialectical image, however it is clear that while his *convolutes* may have worn 'a good many faces over time,' Benjamin refers to the project in a letter from 1930, illustrating the unfinished work as, 'the theatre of all my struggles and all my ideas,'⁷⁵ It was a personal collection:

'Under the divinatory gaze of the collector, it is taken up into the collector's own particular time and place, thereby throwing a pointed light on what has been. Welcomed into a present moment that seems to be waiting just for it – 'actualized,' – the moment from the past comes alive as never before. In this way, the 'now' is itself experienced as preformed in the 'then' as its distillation – thus the leading motif of 'precursors' in the text.'⁷⁶

Perhaps for Brecht and Benjamin, architecture creates the context for the *Now*.

How does the un-static image begin to narrate such *instants*?

⁷³ Berger, John. *About Looking*. Vintage International. New York. 1980. Pg 65

⁷⁴ Benjamin, Walter. *The Arcades Project*. Harvard University Press. USA; 2002. Pg 9

⁷⁵ *Ibid.* Pg 10

⁷⁶ *Ibid.* Pg 12

[*The Arcade's Project* excerpts]

The Collector

'At the conclusion of *Matiere et memoire*, Bergson develops the idea that perception is a function of time...How he himself pursues and encounters them, what changes in the ensemble of items are effected by a newly supervening item – all this shows him his affairs in constant flux...the rhythm of perception and experience is altered in such a way that everything – even the seemingly most neutral – comes to strike us; everything concerns us. In order to understand the arcades from the ground up, we sink them into the deepest stratum of the dream; we speak of them as though they had struck us.'⁷⁷

The Collector

'it must be kept in mind that, for the collector, the world is present, and indeed ordered, in each of his objects. Ordered, however, according to a surprising and, for the profane understanding, incomprehensible connection...we need only recall what importance a particular collector attaches not only to his object but also to its entire past.'⁷⁸

Baudelaire

'The interest which the materialist historian takes in the past is always, in part, a vital interest in its being past – in its having ceased to exist, its being essentially dead. To have certified this condition with respect to the whole is the indispensable prerequisite for any citation of particular parts of this phenomenon of what-has-been. In a word: for the specific historical interest whose legitimacy it is up to the materialist historian to establish, it must be shown that one is dealing with an object which in its entirety, actually and irrevocably, 'belongs to history.'⁷⁹

On the Theory of Knowledge, Theory of Progress

'Pedagogic side of this undertaking: 'To educate the image-making medium within us. Raising it to a stereoscopic and dimensional seeing into the depths of historical shadows.' The worlds are Rudolf Borchardt's in *Epilegomena zu Dante* vol. 1⁸⁰

On the Theory of Knowledge, Theory of Progress

'It is not that what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words: image is dialectics at a standstill. For what-has-been to the now is dialectical: not temporal in nature but figural images. The image that is read – which is to say, the image in the row of its recognizability – bears to the highest degree the imprint of the perilous critical moment on which all reading is found'⁸¹

⁷⁷ Benjamin, Walter. *The Arcades Project*. Harvard University Press, USA; 2002. Pg 205

⁷⁸ *Ibid.* Pg 207

⁷⁹ *Ibid.* Pg 363

⁸⁰ *Ibid.* Pg 458

⁸¹ *Ibid.* Pg 463

Wall House no. 2 [Hejduk]

The assignment Thought Provoking, Sense Provoking was initiated by Noorderlicht and the Wall House #2 Foundation. At their invitation eight international photographers each stayed for one or two weeks in Wall House no. 2 from September 2006 - February 2007. The photographers let themselves be challenged, surprised and inspired by this eccentric design by the famous American architect and architectural theoretician John Hejduk (1929-2000). They processed their ideas and experiences into eight series that collectively engage in a highly creative game with architecture and photography.⁸²

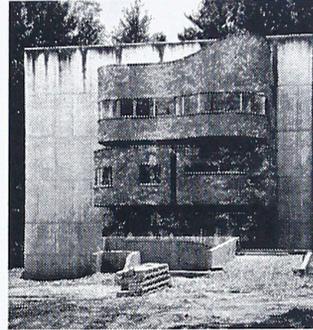


Fig. 18 Isabelle Hayeur, 2007.

Berlin Masques [Hejduk]

'A Gathering, his unfinished site plan for a giant Masque (or perhaps it is an entire town) that was to contain the footprint of every project he had ever made. It is as if in these works Hejduk is cataloguing all the ways he has tried to arrest momentarily the un-localizable architectural gaze.'⁸³

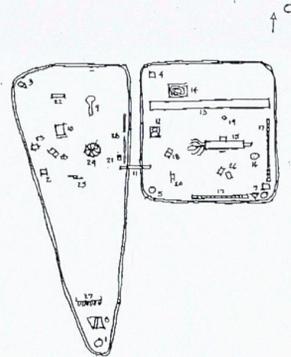


Fig. 19

Aldo Rossi; Il Teatro Del Mondo, Venice.

Temporary theatre, transported by sea in the summer of 1980 to the Dubrovnik Theatre Festival.

'One could look out of the windows and see the passing ships as though one were aboard another vessel, and these other ships entered into the image of the theatre, constituting its true fixed and mobile stage.' – Rossi (www.labiennale.org)



Fig. 20

⁸² <http://www.noorderlicht.com/en/photogallery/wall-house-2/> 2007.

⁸³ Hays, Michale K. *Sanctuaries, The last Works of John Hejduk*. Whitney Museum of American Art. 2003. Pg7

Sophie Calle;

'The Detachment' (1966), in which she graphically demonstrates and documents how the reunited city of Berlin comes to terms with its own history, and at the same time raises basic questions about our own existence - for instance how and to what degree we can recall the past, and how memory and personal identity define each other.⁸⁴

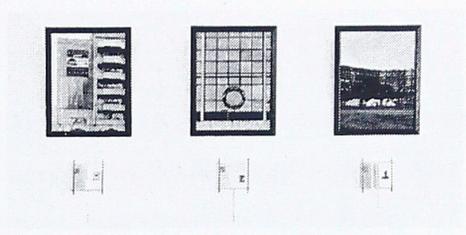


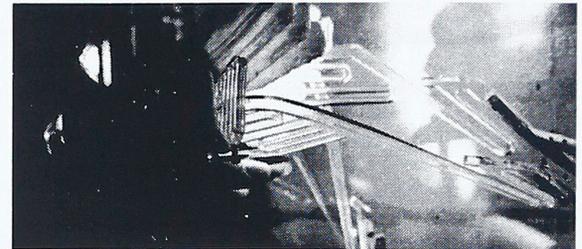
Fig. 21 Three of twelve photographs and books Lüders Building © GermanBundestag

Samantha Lynch; Manitoba, 2011

Prix de Rome Winner- Emerging Practitioners
Her goal is to choose five locations and then immerse herself in observing the relationship between those buildings and the people who use them. Her observations will be documented through photography, video, drawing, measuring and writing. 'The range of media,' says Lynch, 'offers flexibility in order to capture and communicate relevant occurrences and details over time.'⁸⁵

Furthermore, at each site she plans to build five unique cameras that will vary in form, from basic pinhole set-ups to film cameras, with the intention of best capturing the most relevant aspects of each specific place. "I'm interested in what the cameras can reveal and in discovering the active parts of a building that may be only intuitively present in a normal experience. I am ultimately hoping that they'll act as tools toward generating new architectures."⁸⁶

Fig. 23 Device for sensing shadows



Foster and Partners; Sperone Westwater Gallery, New York.

The concept for the Gallery is both a response to the dynamic urban character of New York's Bowery and a desire to rethink the way in which the public engages with art in the setting of a gallery.

(www.fosterandpartners.com)

The 12' by 20' exhibition/elevator space or 'moving room' is the focal point of the building. The volumes of the gallery spaces create a sense of drama, while sequentially flowing from one artist to the next. Owner Angela Westwater describes the diversity of spaces and uses within the gallery as inspiring- promoting the viewer to participate in questioning the meaning of art.

Fig. 24



⁸⁴ http://www.bundestag.de/htdocs_e/artandhistory/art/artists/calle/index.html

⁸⁵ Osborne, Catherine. Azure Blog. February 15, 2011. <http://www.azuremagazine.com/newsviews/blog>

⁸⁶ Ibid

apertures; ways of seeing

A personal lens unconsciously mediates our environment; we see what we *want* to see, resulting in an unavoidable gap within our frame of view. Alberto Perez-Gomez criticizes the notion of framing the 'whole,' explaining that, 'our experience of a city can only be, however, perspectival, fragmented, incomplete. This experience - unlike a static image consists of partial views'⁸⁷

This ultimate question of foreground and background is controlled by an apertures ability to gaze backwards and forwards, reinforcing the connected relationship between what has been and what is happening. John Hedjuk believes that, 'the precept itself is located on the crease of time between the past and the future. 'It's a beautiful distance,' he declares of the space and time seen backwards and forwards from this plane. As you go back into space it gets into deeper perspective, it gets less clear and you can never complete it because that's the unknown, it isn't fixed.'⁸⁸ Unlike a camera, no ones depth of field is infinite. By focusing or un-focusing our gaze, are we yielding our own ignorance to the surrounding context?

When meanings are too focused they have the ability to blind all other senses; David Michael Levin uses the term 'frontal ontology' to describe the prevailing frontal, fixated and focused vision. Alternatively, we should be inviting our untrained peripheral vision into play; Juhani Pallasmaa explains in *eyes of the skin*, that in order to think clearly, the sharpness of vision is suppressed, for the thoughts travel with an absent - minded and unfocused gaze.⁸⁹ Unconscious or not, will image and meaning ever be separated?

Roland Barthes believed that 'every photograph is a certificate of presence,' of what has been and may no longer be. Similarly, in *on photography*; Sontag credits a photograph as both a pseudo - presence and a token of absence.⁹⁰ If it is impractical to understand the present and absent dualities, what are we looking for? Perhaps with any image, an initial uncontrolled distance is presented to us - the perpetual gap between our gaze and reality is predetermined, any attempt at reconciling this condition is for our own fruition.

⁸⁷ Perez-Gomez, Alberto. *The Space of Architecture: Meaning as presence and representation (Questions of Perception)* William Stout, San Francisco, 2006. pg 48

⁸⁸ Hays, K. Michael. Hedjuk's Chronotope; intro, Princeton Architectural Press, 1996. Pg 4 (Mask of Medusa, 50)

⁸⁹ Pallasmaa, Juhani. *The Eyes of The Skin*. John Wiley & Sons, 2005. Pg 46

⁹⁰ Sontag, Susan. *On Photography*. Picador, New York, 1977. Pg 20

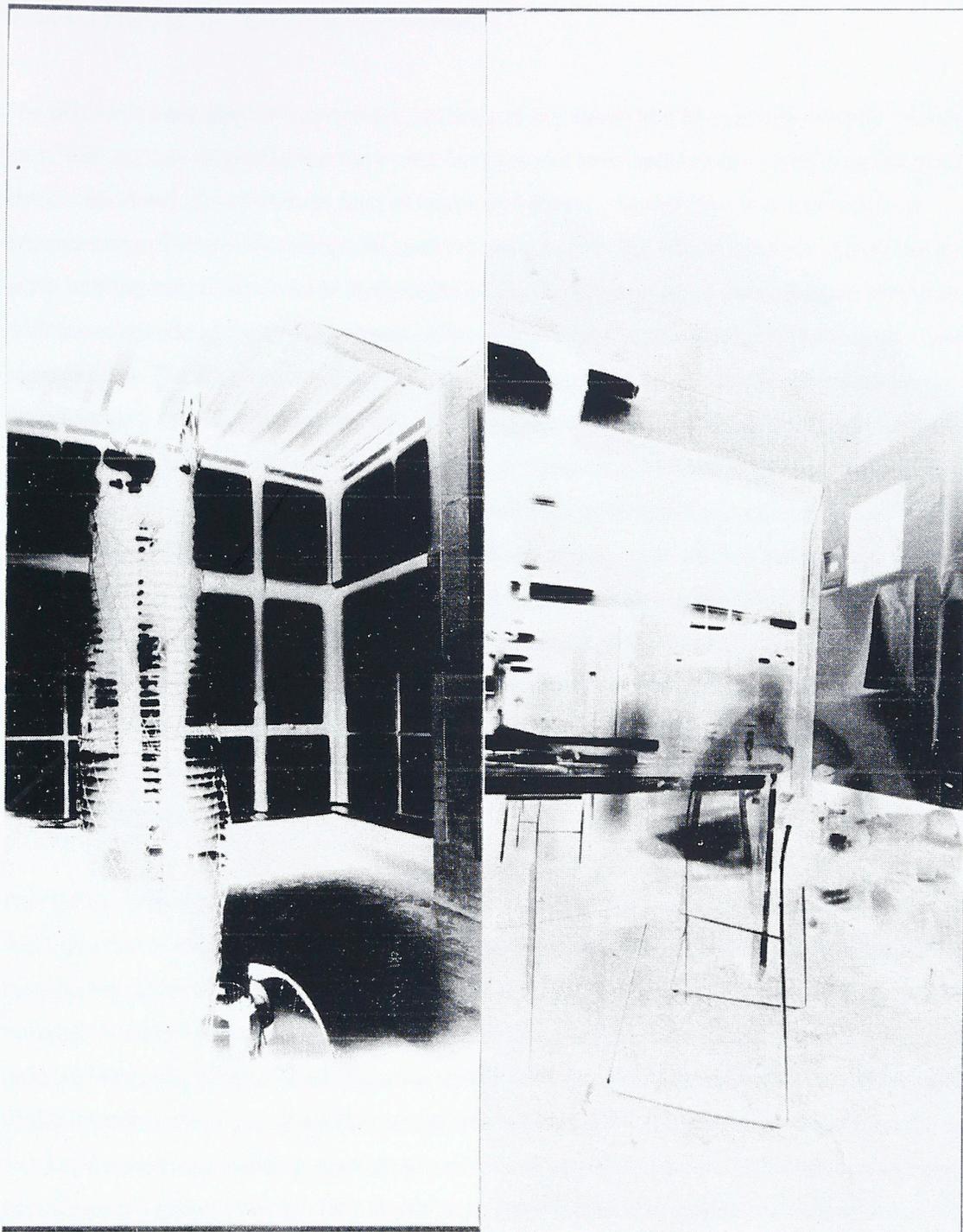


Fig. 26

Technique; Pin-hole negatives.

Upper Street, Architecture Building.

Simultaneous, opposing views. Demonstrates, Sontag's *pseudo – presence and a token of absence* of capturing *time* in space, and the movement of inhabitants over a 1h 15 min exposure. Infinite depth of field.

Duration: 11:50am – 1:05pm

architectural gaze; viewfinder to otherness

The disjunction between the personal aperture and the viewfinder of a camera must be addressed. We each hold our own *way of seeing* the world; our personal lens mediates our experiences and readings of our environment. It is a constant view of interaction that is very different from our view as a photographer; the lens of a camera focuses our perspective. The effects of focusing a certain depth while blurring the background or foreground of the scene is one way a photographer might portray their ideas/agenda of their environment. However the viewer of the resulting image is then one process removed from the actual context; the number of re-interpretations made becomes a game of broken telephone. We each see our own version of the image, the same way the photographer selects their content. Susan Sontag comments on how any photograph has multiple meanings; 'indeed, to see something in the form of a photograph is to encounter a potential object of fascination.'⁹¹ Photographs cannot explain themselves; it is through the potential of the image that we insert our own lens into the reading of the object. However in order to speculate on the *inexhaustible image* one must look past the surface, 'now think, or rather feel, intuit – what is beyond it, what the reality must be like if it looks this way.'⁹² Do we have more to offer an image if we first *read* its information to understand its context? 'Usually when we attempt to read a photograph, we scan and read both backwards and forward, slantingly as if there is a beginning, as if there is an end. And where no text is intended we supply one, we invent one, we script one.'⁹³

Paul Virillio remarks on our frequency to fill in the blanks to recreate what we may not have seen or what we think exists in memory. 'There is a tendency to patch up sequences, readjusting their contours to make equivalents of what the *picnoleptic*⁹⁴ has seen and what he has not been able to see, what he remembers and what, evidently, he cannot remember and that it is necessary to invent, to recreate, in order to lend verisimilitude to his discursussion.'⁹⁵ These liminal absences only lasts a few seconds, Virillio describes them as sudden losses; 'the return being just as sudden as the departure, the arrested word and action are picked up again where they have been interrupted.'⁹⁶ This notion can be compared to the lens of a camera. The fraction of a second that is involved in *making* a photo, we focus on the frame, and while we inherit that instant; the process has created an escaped time. For the

⁹¹ Sontag, Susan. *On Photography*. Picador, New York, 1977. Pg23

⁹² *Ibid*

⁹³ Connah, Roger. *How Architecture got its hump*. MIT Press, MA, 2001. Pg51

⁹⁴ Paul Virillio; *Picnoleptic*; Greek word for frequent. pg 20 *Aesthetics of Disappearance*.

⁹⁵ Virillio, Paul. *Aesthetics of Disappearance*. Semiotext(e); CA, 2009. Pg20

⁹⁶ *Ibid*. Pg 19

photographer, nothing really has happened, 'the missing time never existed. At each crisis, without realizing it, a little of his or her life simply escaped,⁹⁷ only the image remains.

As transcribed in Virillio's *Aesthetics of Disappearance*; in an interview with photographer Jacques-Henri Lartigue:

'Q: you've talked to me just now of a trap for vision, something like that, is that your camera?'⁹⁸ Lartigue goes on to answer that this notion was started long before he used technical tools for recording – as a child, he would half close his eyes, 'there remained only a narrow slot through which I regarded intensely what I wanted to see. Then I turned around three times and thought, by so doing, I'd caught-trapped – what I was looking at, so as to be able to keep indefinitely not only what I had seen, but also the colours, the noises.'⁹⁹ Of course in the long run, he realized his invention was not working – as all of his trappings were resorted to memory. Nevertheless it goes back to the fact that we see what we want to see – trapping our own images to chronicle interpretations/meanings.

The foundation of this architectural gaze stems from Jacques Lacan's understanding of the *gaze*, as an experience where the subject is a viewer of the object while at the same time, under the regard of the object. There is a depth in perception that mediates the projected light coming at us to how we eventually see the object.

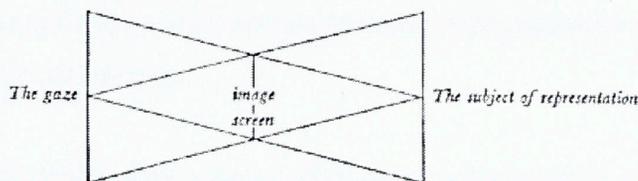


Fig. 27 Jacques Lacan. *Four Fundamental Concepts of Psychoanalysis*

Lacan describes an opaque interrupting screen as, 'a membrane or blotter that subdues or mediates the gaze for us, helping us to negotiate its blinding light. The coincidence of the two planes Lacan calls the 'image screen' or 'mask' is that both determines what can and cannot be seen by giving it a symbolic system with which to represent objects to ourselves and ourselves to others.'¹⁰⁰ For both Lacan and Hejduk, the image screen is a representational apparatus that generates a repertoire of images that form the bases of our social and cultural construct. The ongoing visual exchange between subject and object must confront our own subjectivity of grasping the Other; 'for what these otherwise opposing perceptions share is an existential uncertainty generated by the architecture itself: the recognition of

⁹⁷ Virillio, Paul. *Aesthetics of Disappearance*. Semiotext(e), CA, 2009. Pg 19

⁹⁸ Ibid Pg21

⁹⁹ Ibid

¹⁰⁰ Hays, Michale K. *Sanctuaries: The last Works of John Hejduk*. Whitney Museum of American Art, 2003. Pg5

the fact that our cultural identities, our very foundations, are outside ourselves, in the clusters of images and codes through which we are culturally apprehended.¹⁰¹

The interaction between all of our visual exchanges helps catalogue our own rolodex of images as a history of looking; our attempts to, 'arrest momentarily the un-localizable architectural gaze.'¹⁰² The temporal framework of the gaze enables Hejduk's Chronotype - the coordination of a system of time and space, a form-giving ideology. The system allows for duration to become the mediator of an architecture's spatial narrative. In the Chronotype, 'time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot, history.'¹⁰³

Therefore the gaze is not so much a mirroring of the object as the diagram of Lacan's Gaze portrays, due to the involved depth within our gaze: 'We see not so much a reflection of ourselves as a shadow or a distortion, an image that disturbs our narcissistic gaze through what might be called an 'in-mixing of otherness,' presents itself as *other* to our body and our subjectivity. The differential play between subject and object that takes place along the axis of viewer and representation in the mirror metaphor now finds its analog *in the object itself*.'¹⁰⁴

This act questions the 'self' and 'self image,' reconciling a contrived pose with the self as an issue of control. In posing, we become, 'neither subject nor object but a subject who feels he is becoming an object.'¹⁰⁵ As objects, we are protected from conveying too much meaning; as we lose control over what the spectator will later see.

The un-static nature of the gaze creates a space between object and subject where we simultaneously register the object and the meaning in question. The gaze is a pensive space, relating to Roland Barthes' notion that a photo is most meaningful; 'when it is pensive, when it thinks,'¹⁰⁶ it makes us reflect, suggests meaning – a different meaning from a literal one and lets a second sight process what is received vs. perceived. This shift in what is perceived reinforces Barthes' idea of the individual meaning and way of seeing. It is what we add to a photograph. How can this notion be applied to the shifting representation of a building? How can a building, which exists as an object, evoke a pensive space? Can a building un-pose or un-arrange itself - requiring multiple readings to convey multiple meanings?

¹⁰¹ Hays, Michale K. *Sanctuaries. The last Works of John Hejduk*. Whitney Museum of American Art. 2003. Pg6

¹⁰² *Ibid*. Pg7

¹⁰³ Hays, Michael K. *Hejduk's Chronotype*. Princeton Architectural Press. 1996 Pg10

¹⁰⁴ *Ibid*. Pg 18

¹⁰⁵ *Ibid*. Pg14

¹⁰⁶ Barthes, Roland. *Camera Lucida*. Hill and Wang. New York. 1981. Pg33

image-screen; in-between Medusa + Daedalus

'Here we have a very architectural metaphor in that the gaze literally turns everything to stone. In *The Mirror of Medusa*, Tobin Siebers highlights the fact that the gaze of Narcissus operates like the gaze of Medusa, and serves to turn both Narcissus himself and Echo to stone: 'From deep within the pool, two hypnotizing eyes fix Narcissus in a state of stupefaction.'¹⁰⁷ As in the story of Medusa's head, where Perseus attempts to slay Medusa, he can only gaze through the reflection in his shield – for to gaze directly at the monster would turn him to stone – and so identification born out of reflection served to resist petrification; for it is through a reflective identification – through modeling oneself on someone else – that the subject allows the ego to form.¹⁰⁸

As Lacan has stated, the mirror stage involved the identification of the 'I,' whereas the shadow stage involves the identification of the *other*. A connected relationship thrives between the image and representation of the shadow or reflection. 'It is interesting to see that the majority of medieval translations and interpretations of the myth of Narcissus perpetuated the semantic interaction between 'shadow' and 'reflected image'. The two expressions were for a long time interchangeable. For example, in a poem by Bernard de Ventadour, it is said that 'Narcissus saw his shadow, fell head over heels in love with it and died of this great passion. The assonance was no doubt intentional, and transforms the lexicon connection – image/shadow – into a poetic inspiration loaded with meaning.'¹⁰⁹

The capacity of the gaze begins and ends with both extremes, although it is in the middle where we are able to mediate between our own reflections, mirroring oneself in the other. The contrast is in the difference between Medusa, the mythological figure who petrifies anyone who gazes at her and turns him/her into inanimate statues, and Daedalus, the creative genius who brings statues to life.¹¹⁰ Yet the gaze need not assume a negative connotation, we have the ability to focus our architectural gaze through the use of an, 'image screen,' to mediate the shadow within the depth of becoming other. 'Everything becomes, as Lacan puts it, 'a statue in which man projects himself.' The gaze is usually interpreted as something - which freezes and fixes the object of contemplation like the shutter of a camera.'¹¹¹

'As Slavoj Zizek observes, the gaze must necessarily be frozen in order to discern an object: In terms of its original phenomenological status, movement equals blindness: it blurs the contours of what we perceive: in order for us to perceive the object clearly it must be frozen, immobilized – immobility make a thing visible...

¹⁰⁷ Leach, Neil. *Camouflage*. MIT Press Cambridge, MA. 2006. Pg 163

¹⁰⁸ Ibid. Pg 167

¹⁰⁹ Stojchita, Victor. *A Short History of the Shadow*. Reaktion Books, 1999. Pg 35.

¹¹⁰ Leach, Neil. *Camouflage*. MIT Press Cambridge, MA. 2006. Pg 168

¹¹¹ Ibid. Pg 163

*Plato's ontology and the Lacanian notion of the mirror – image which freezes motion like a jammed cinema reel overlap here: it is only immobility that provides a firm visible existence.*¹¹²

This fixed way of interpreting the gaze, fosters an inadequate aperture for reconciling multiple snapshots, nor does it entertain the notion of longer exposures, or slow shutter speeds on a camera. Perhaps as Žižek observes, a clear and immobile view would be needed to create a *statue* however, as un-static beings, our gaze and changing perceptions should be represented in flux. Our movement would therefore maintain a blurred representation; it is precisely why the depths of our shadow allow for the space between being and becoming; for us to find ourselves in the other. It is in that duration of *'looking into the pool,'* when the image becomes rippled with experience – unlike a frozen sheet of ice, it is a moving, animated representation. We exist within the realm of Narcissus between the freezing gaze of Medusa and the animating gaze of Daedalus. While we may be caught in a snapshot, it is just one reading, one fragment, one instant within the broader continuum. We need to come to terms with our un-fixed gaze to understand the continual becoming of our environment.

This notion is similar to Adorno's description of the gaze as that which 'animates':

*'Aesthetic experience becomes living experience only by way of its object, in that instant in which artworks themselves become animated under its gaze.... By speaking, it becomes something that moves in itself. Whatever in the artifact may be called the unity of its meaning is not static but processual.'*¹¹³

After the shutter releases, context and meaning are immediately taken out of frame; simultaneously being secured and lost, the image shifts towards our 'image screen,' with potential to *picture* oneself in the 'other,' remember the moment from memory, or conceive an entirely new context; the appearance is now up for interpretation. The image becomes animated with our perception as it passes into the depths of our unconscious, to be retrieved at a later date; our meanings, our partial narratives, become blurred with the self and the other.

¹¹² Žižek, Slavoj. *The Plague of Fantasies*. Verso, New York, 1997. Pg87.

¹¹³ Leach, Neil. *Camouflage*. MIT Press Cambridge, MA, 2006. Pg164.

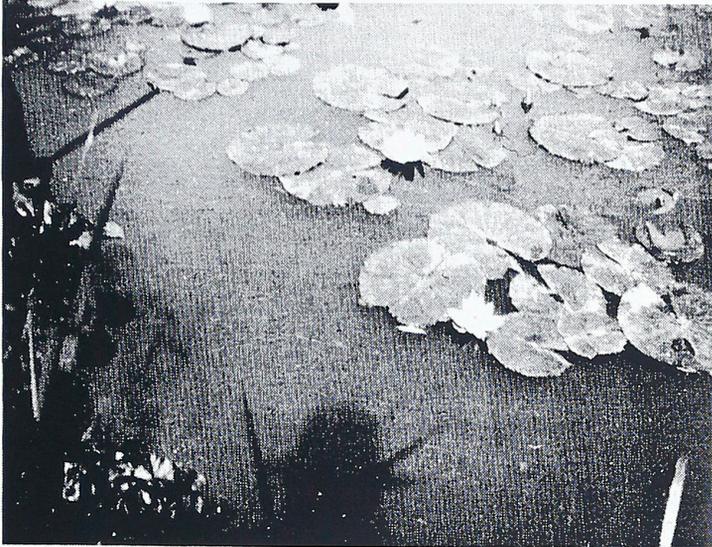


Fig. 28 Claude Monet, *Monet's Shadow on the Lily Pond* 1920, photograph¹¹⁴

Precedent Insert; Monet's Shadow on the Lily Pond

Monet refers to *his* water lilies as 'landscapes of water,' and created an interesting mirror within the frame, highlighting the relationship between the object and its observer. 'This mirror contains the sky, the clouds, the trees, all the verdure and the quivering of the leaves. Everything reflects itself in it, resumes itself, dissolves itself in it.'¹¹⁵ The photograph exposes traces of the myth of Narcissus; 'it is his shadow and not his specular image that floats on the reflective surface of the water.'¹¹⁶ Monet's decision to be reflected in the form of a shadow portrays how the, 'modern medium of photography allowed him to express what was intrinsic to his final paintings: the shadow of the gaze, the instigator of the painting.'¹¹⁷ Monet's self portrait is regarded as an important addition to the history of self-reflective imagery, suggesting, 'that the narcissistic paradigm of Western mimesis be replaced by the oriental eulogy on the transience of the shadow.'¹¹⁸

¹¹⁴ Stoichita, Victor. *A Short History of the Shadow*. Reaktion Books, 1999. Pg 108.

¹¹⁵ S.Z. Levine. *Monet, Narcissus and Self Reflection: The Modernist Myth of the Self*, Chicago 1994. Pg 314.

¹¹⁶ Stoichita, Victor. *A Short History of the Shadow*, Reaktion Books, 1999. Pg 109.

¹¹⁷ Ibid

¹¹⁸ Ibid. Pg 110.



Fig. 29 Alfred Stieglitz and Walkowitz, 1916; silver gelatin¹¹⁹

Precedent Insert; Stieglitz's Shadows on the Lake

For both Monet and Stieglitz, the portrayal of the water changes from being a reflective surface to being an area of projection, blurring the boundaries of the image screen. In Stieglitz's photograph, 'the shadows are projected onto the surface of the water and the new imaging technique captures their instantaneity.'¹²⁰ A dynamic dialogue is created between the characters and their doubles. The distorted shadow brings up the idea of recognition and memory, in the sense that the shadow serves the purpose of seeing signs of the other. The shadows deal with the general outline of the person, and not their 'particular likeness,' which is similar to Barthes understanding of reading the *studium*¹²¹ (general) and *punctum*¹²² (specific) of photographic detail. Shadows provide the general trace allowing a fluid consciousness to mirror oneself and take on the role of the shadow. Does shadow portraiture free up memory - allowing us to re-create the details?

Shadows enable us to imagine new scenarios with each new *sight*.

¹¹⁹ Stoichita, Victor. *A Short History of the Shadow*. Reaktion Books, 1999. Pg 112.

¹²⁰ Ibid. Pg 111.

¹²¹ The *studium* is the general feeling in a photograph, understood by each observer. (Camera Lucida)

¹²² The *punctum* is the specific point that grabs the attention of the viewer and makes a connection with the individual. (Camera Lucida)



Fig. 30 Shadowed Self Portrait, double exposure.

re-presentation; performative shadows

Photography can be described as painting with light; however it must be accepted that when it comes to photography the amount of light and its duration, directly affects a subjects exposure. When changes occur to either contrast (light/shadow) or the length of time the shutter is open - the outcome of the image will result in varying representations. The range of detail revealed or concealed is also dependent on the camera's settings and explains which fragments of the scene will appear on the film. The intensity of light and correlation of the shutter speed generates the distinction between a blurred/crisp/over or under exposed image. The difference light makes to the resulting image has the ability to change the opinion of the viewer, and affects their understanding of what has been photographed. With varying representations it is possible to have multiple readings of the same façade. For example, photographing the same building in different shadows both reveals and conceals its own features depending on the time of day and lighting conditions.

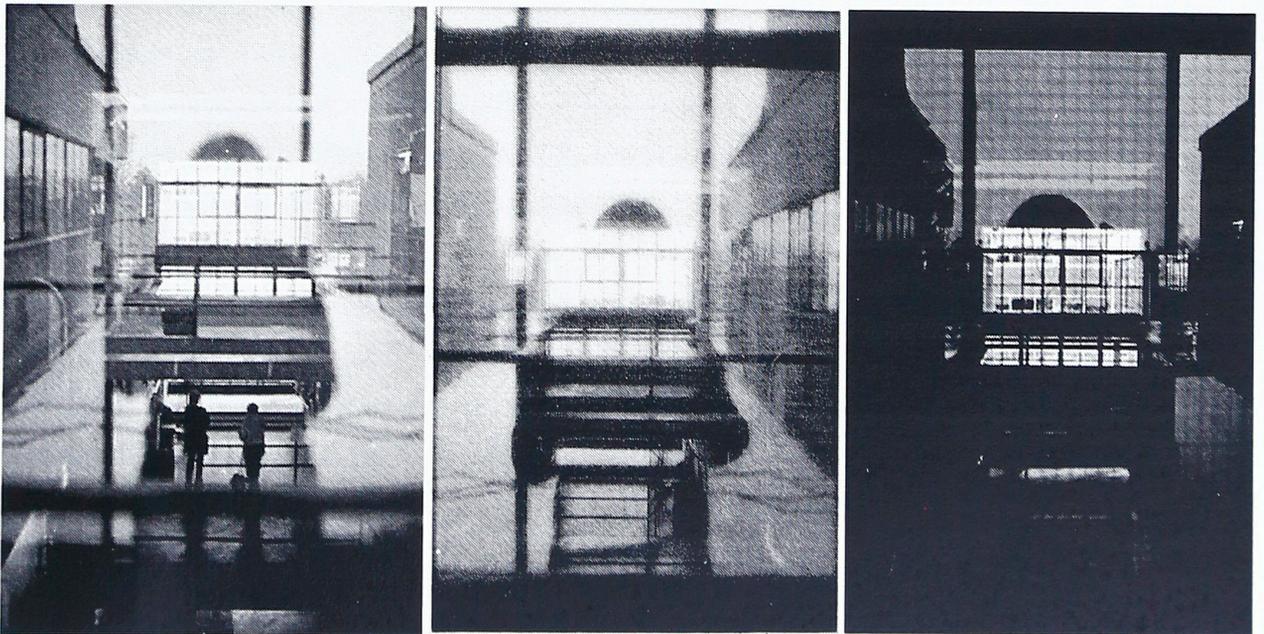


Fig. 31 Bracketed Shadows. 35mm colour slides; multiple depth of fields + shutter speeds.

Not only are we able to perceive images in our own way, each culture has their own way of understanding light and shadow. Jun'ichiro Tanizaki describes the Japanese aesthetic throughout the text, '*in praise of shadows*' - one of his poetic descriptions is of a phosphorescent jewel which, 'gives off its glow and colour in the dark and loses its beauty in the light of day. Were it not for shadows, there would be no beauty.'¹²³ Japanese aesthetic plays with shadows to conceal; 'such is our way of thinking - we find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates.'¹²⁴ Western cultures use light to reveal space and designate shadows to represent fear of the unknown. Believing that the shadow illustrates the stage furthest away from the truth; 'the shadow is charged with a fundamental negativity that, in the history of Western representation, was never abandoned altogether. To Plato, the shadow was not just an 'appearance' for it was an appearance induced by a censure of light.'¹²⁵ This contrast of both revealing and concealing shadows brings up the notion of camouflage as a medium to relate to the other. The representation of the shadow differs between cultures and by offering a medium to relate to the other, camouflage becomes both a *duration* and *light* driven mediation between the self and the world.

Neil Leach describes the term camouflage as a form of masquerade, a modern representation, 'camouflage operates through the medium of representation itself - through art, dance, music, poetry, architecture, and so on. Leach also recognizes the 'temporal specificity of this mode of operating,' as human beings are constantly evolving - camouflage has therefore come to express an effective response to contemporary conditions.

The need for devising new strategies for dealing with our ever-changing material conditions should be understood as correlating with the role of representation within our image driven culture. Camouflage contains a strategic process when becoming other and always, 'involves a process of *becoming other* and seeing the self in the other.'¹²⁶ Even if the process of interaction operates merely through the gaze, the gaze itself must be recognized as performative.¹²⁷

While the interaction may be logical, it is not static, 'it resides neither in the state of being connected, nor in the state of being distinct.'¹²⁸ The logic of camouflage is precisely to lose the self - temporarily - in order to eventually preserve a sense of individuality.¹²⁹ However it is important to note that the change involved in our un-static process should not be seen as a negative implication - it is not change

¹²³ Tanizaki, Jun'ichiro. *In Praise of Shadows*. Lecter's Island Books, ME, 1977. Pg 30

¹²⁴ *Ibid*

¹²⁵ Stoichita, Victor. *A Short History of the Shadow*. Reaktion Books, 1999. Pg 25.

¹²⁶ Leach, Neil. *Camouflage*. MIT Press Cambridge, MA, 2006. Pg 244

¹²⁷ *Ibid*

¹²⁸ *Ibid*. Pg 245

¹²⁹ *Ibid*. Pg 246

for the sake of change; rather, an informed re-interpretation. Meanings may shift, however past/present/future understandings of experience both directly and indirectly influence the change.

*'It is perhaps by turning to the figure of the actor that we might illustrate the complexities of this operation... Yet it is not as though there is some originary self-concealment beneath the assumed self. What has been concealed is itself an amalgam of previous assumed selves, which have left their mark on the subsequent self as positions that have been either rejected or embraced. The actor will always be conditioned to some extent by the roles that she or he has played.'*¹³⁰

If it is acknowledged that we are all actors in some form, we are constantly performing. 'Camouflage can therefore be read as an interface with the world. Camouflage should therefore be seen as a mechanism for constituting human identity through the medium of representation.'¹³¹ Susan Sontag explains that, 'the theatrical is the domain of liberty, the place where identities are only roles and one can change roles,'¹³² Photographic theory from Berger and Barthes is similar in the sense that posing for photographs allows the subject to become *other* for the duration of the image, in the same way the stage allows actors to transform; the way a bare stage can *mean* anything, can represent any other space and assume whatever meaning we assign to it through the customs of the theatre. The meanings of objects on that same stage are likewise un-fixed; the stage is delineated by semiotic instability and reversibility.

¹³⁰ Leach, Neil. *Camouflage*. MIT Press Cambridge, MA, 2006. Pg 247

¹³¹ *Ibid*

¹³² Sontag, Susan. *On Photography*. Picador, New York, 1977. Pg 56

Precedent Insert; Robert Lepage's *Eonnagata*- Sony Centre Nov 2010.

Eonnagata tells the story of Charles de Beaumont, an 18th -century French diplomat, writer, and spy. De Beaumont is believed to be the first spy to use cross-dressing in order to successfully carry out his missions and, until the day he died, his true gender was a source of constant curiosity. Drawing on the *Onnagata* of Japanese Kabuki theatre in which male actors play female roles, *Eonnagata* melds dance and theatre speculating the mystery of gender and human identity. Elements of the story are told through shadow, questioning self-representation, identity and surface imagery. This performance sets the stage for a building's ability to have multiple representations that work in varying durations; at all times, in the process of becoming a new space/program. As a traveling show, *Eonnagata* evolves over time and changes over the course of each city/stage; a building that is founded around the theatre, will have the same opportunities to become a platform for arts and culture.

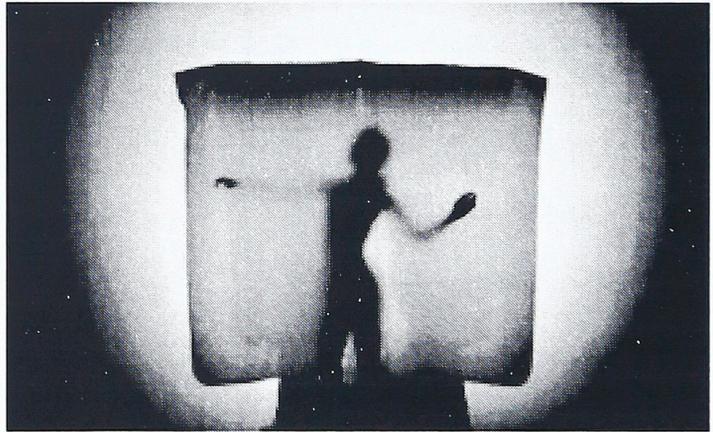


Fig. 32 – 33 Shadow Puppetry. *Eonnagata*. 2010.

camouflage; **process of revealing surface imagery**

The media's contribution to a lost reality may not result in the loss of the self, so much as the protection of the self, or a version of it. Caught in what Maurice Merleau-Ponty describes as an, '*in-between reality*,' where individual elements lose their clarity, a critique of a highly visual culture is needed. Searching beyond the 'surface imagery' may lead to a greater understanding of our cultural systems. Similarly, Leach illustrates *camouflage* as continual shuttling between being connected and being distinct; both scenarios maintain the possibility of change through the interactive process of becoming. In this process of becoming, reality acts in tandem with an image and its meaning(s). Notions of image and reality are complimentary; they adjust with each other. Our 'image-choked world,'¹³³ raises issues of the distance between the real and *less* real. Images can be powerful, however there is a delicate position we face when over exposed to analogous photographs.

Representations become less real and meanings shift as we are desensitized to what was once a provocative reality. It is common that over time an image no longer engages us; intentions versus readability become skewed and by default a new awareness is produced enabling the struggle to see a version of ourselves in the *other*.

¹³³ Sontag, Susan. *On Photography*. Picador, New York, 1977. Pg 15

Precedent Insert: Recto/Verso Portfolio. R. Heineken – 1989

Created without the use of a camera or film, each image is composed of a single page from a magazine; exposed as a photogram on light sensitive paper. The resulting images are a combination of text and photo from both advertisements. There is no manipulation or collaging, it is purely a photographic process of seeing through images. This 'seeing through' is an interesting comment on mass media and exposing the medium of photograph on itself. 'Where we have come to trust the photographic images as an opaque, definitive representation of the world, he reminds us that the medium is about transparency, subjectivity, and perspective.'¹³⁴ The process of the photogram creates a layering of images, in this case, penetrating the real substance of advertising. How can this process be applied to architecture? What can the pages of architectural magazines communicate; how would this shift in representation affect our understanding of the multiple facades within a single building?

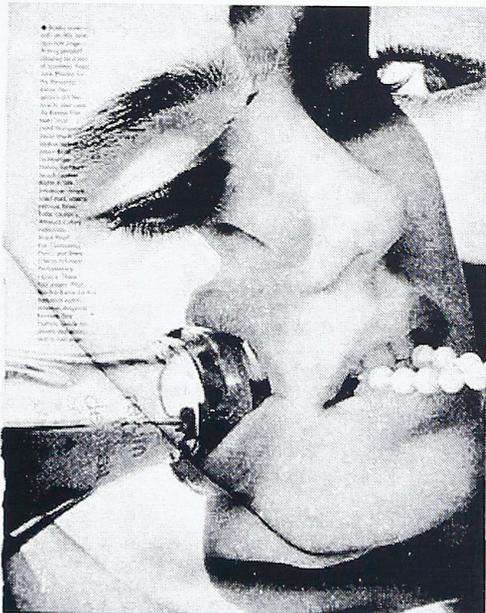


Fig. 34-36 Recto/Verso. Robert Heineken. Photograms 1989.



¹³⁴ Recto/Verso. Comments by Claire Peeps, Executive Director, Astro Arts, the non-profit publisher of *High Performance Magazine*, Los Angeles CA

An architecture grad from Malaysia, via the University of Manitoba, with several years' experience as a chef and an art director on film sets, Ng first met Richer in 2007, and soon afterward they headed to New York to see the Richard Serra retrospective at the Museum of Modern Art. They quickly discovered their common interests, which extended to rubbing T-shirts on Serra's steel sculptures in an attempt to sample their rust patina, and they decided to team up professionally. The result was Oddfellows, a tiny Toronto restaurant with one communal table and a ceiling covered in a light fixture made up of a cloud of burned-out light bulbs.

The restaurant debuted in 2008 — "just before the stock market crashed," says Ng with a wince. But by that time, Castor had plenty of other work (regular sales of the tube lights, in particular) to keep the studio going. The money they saved, plus backing from key business relationships, plus their own elbow grease as former tradesmen, went into opening Paris and Labour.

All that effort has largely paid off. On entry, diners are confronted with a balustrade of cracked car windshields encircling a metal staircase that leads to the restaurant's basement. In the main dining space, a wood-burning stove surrounded with scattered Castor Stools sets the appropriate woodsy tone. Overhead is a new light fixture made from a satellite dish. The entrance is stark to the point of industrial minimalism: the walls are coated with a thin layer of black plaster, the flooring is white, and the wooden dining tables are lit overhead by white tube lamps.

"Everything has been crafted from mountains of discarded objects and upcycled into a whole new life," observes Todd Falikowsky, a fellow designer who also runs an active blog that chronicles Canadian design. "They've created a new material palette for design, and they really understand how to poke

fun at Canadian symbols and give iconography a thoughtful relevance."

Even with growing popularity and such unbridled energy at work, the design studio and the restaurant haven't made a great deal of money. Richer takes a certain pride in describing how, by working as his own contractor, he brought Paris and Labour's opening costs down from \$1.8 million to \$700,000. "People think we've made it, that we're now rich, because we've opened a place like this," he says. "Nothing could be further from the truth."

A change does appear to be under way, though. A new partnership with Klaus Nienkämper Jr. is in the works, to produce upholstered seating for mass production; as is a commission for the office interior of Taxi advertising. In total, Castor stands on the cusp of a major breakthrough. "I wanted to work with people I really admire, whose work has real substance," says Nienkämper, on why he chose Castor for his latest collection. For Nienkämper, the right note to hit is not low-slung, super-sleek Italian styling; the focus now is on pieces that hark back to the 1950s and 1960s, furniture "you could have grown up with." The result, he says, will be robust: a "sofa that, you know, looks like a sofa — tough, not dainty."

The plan is to roll out the pieces by December, first at Klaus's retail store in Toronto, then at the Interior Design Show in February, and with hopes that international shows will follow.

All this is provided Richer and Ng can get over their aversion of the preplanned process. "It's all such a pain, sitting at the computer to design," says Richer with a sigh. "I have a feeling that will never be the core of our work. I'll always need to be getting out there." That need may yet subvert Castor's chance at the mass-manufactured big time. Oddly enough, for their work, that might not be a bad thing. **47**

Fig. 37 Architectural Recto/Verso Explorations; 2011. From the pages of *Azure*

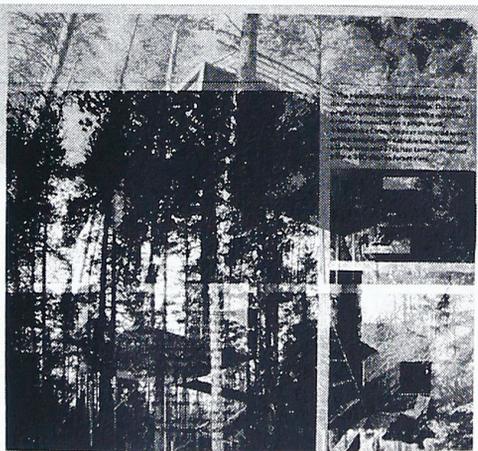
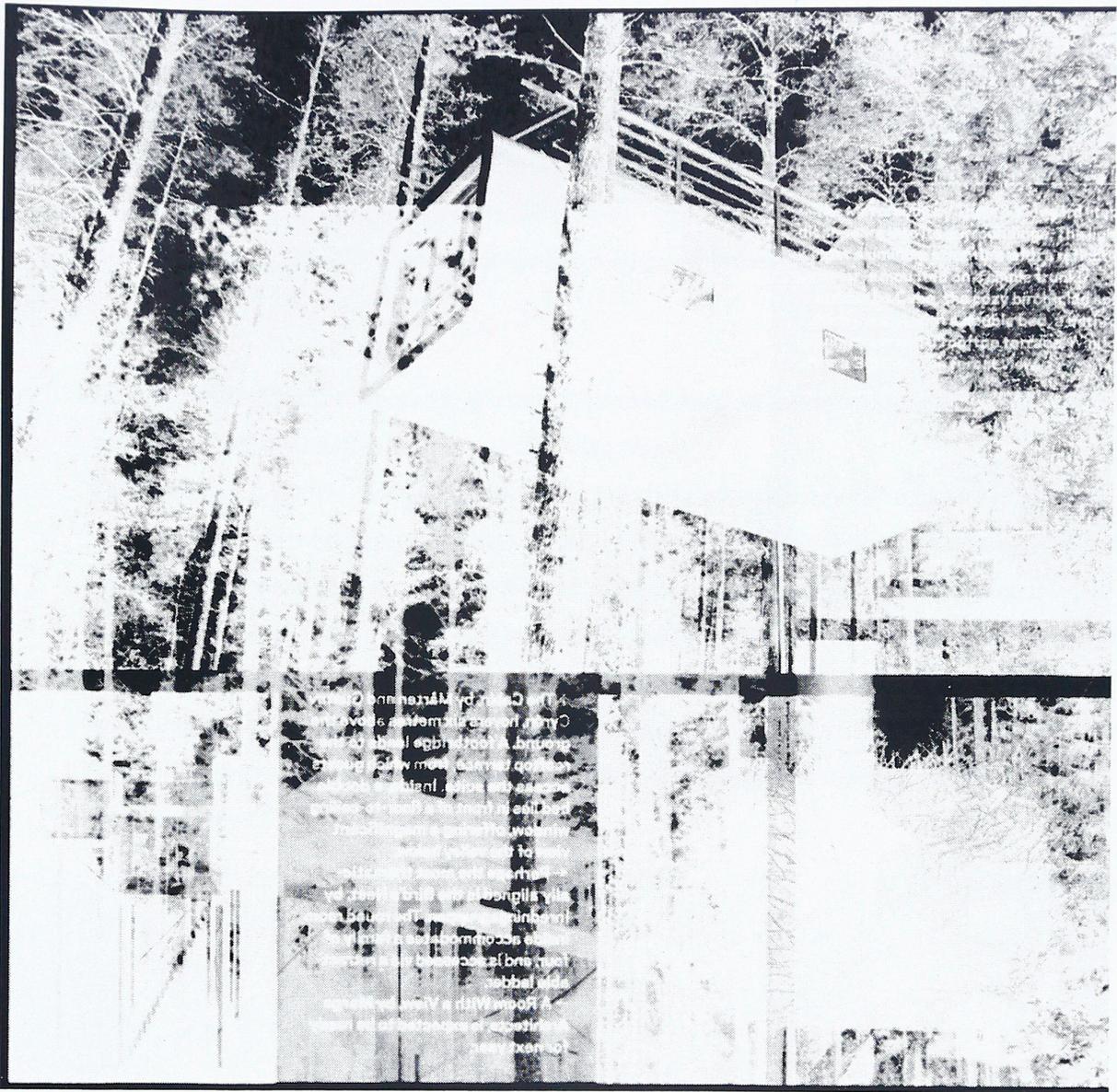


Fig. 38-39 Magazine Contact Print. By exploring the ability to 'see through' images, we can begin to open up architectural representations to discover potential spaces of interaction. The process of the photogram is capable of revealing the relationship between multiple architectural drawings, providing insight into the conversation between spaces and undeveloped durations.

overlapping perspectives; **building as a mechanism of representation**

The notion of camouflage as a mechanism of representation for the stage and its actors connects to how Michale K. Hays describes buildings as exchangeable pieces of movable mechanical equipment - the city itself becomes a smooth space of directional traces - both registering past events and projecting possible future ones.¹³⁵ There is a sense of overlapping traces that create our experience of the city.

'As Colomina suggests, overlapping systems of representation not always making their 'presence' felt, should shift our consideration to representation itself:

*To think about (modern) architecture must be to pass back and forth between the question of space and the question of representation. Indeed, it will be necessary to think of architecture as a system of representation, or rather a series of overlapping systems of representation. This does not mean abandoning the traditional architectural object, the building. In the end, it means looking at it much more closely than before, but also in a different way. The building should be understood in the same terms as drawings, photographs, writing, films, and advertisements; not only because these are the media in which more often we encounter it, but because the building is a mechanism of representation.'*¹³⁶



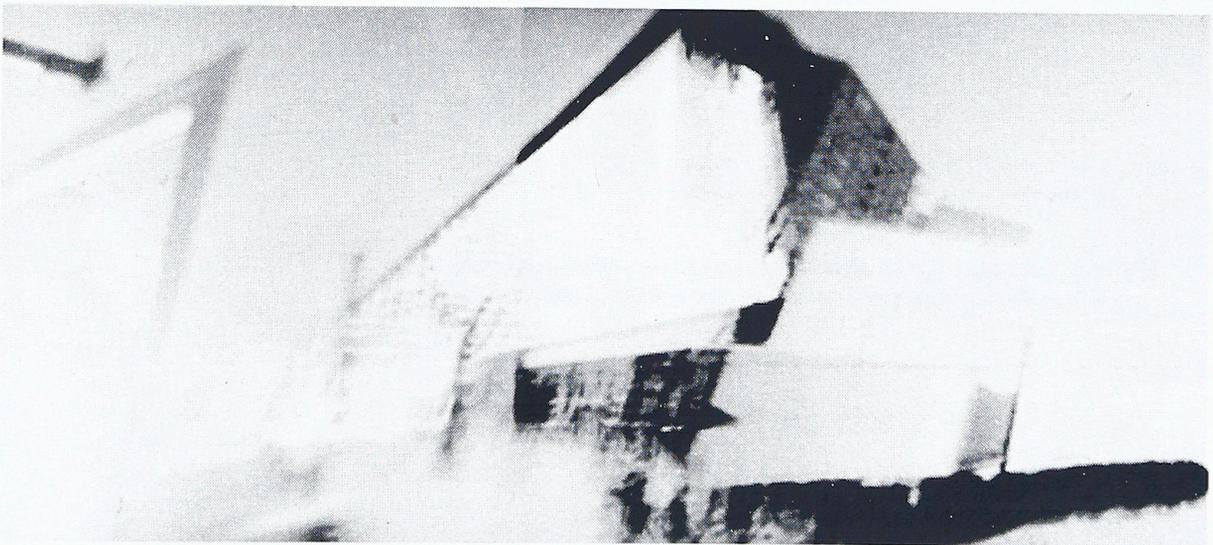
¹³⁵ Hays, Michael K. *Hedjuk's Chronotype*. Princeton Architectural Press, 1996. Pg14

¹³⁶ Connah, Roger. *How Architecture Got Its Hump*. MIT Press, MA, 2001. Pg 83

Covering a scale of representational durations has the potential to produce an evolving architecture of *multiple durations* that leaves room for mediating between temporary and permanent conditions. By considering all of the changes a building undergoes; from everyday permutations, the play of light and shadow, weathering of materials and programmatic changes we can re-calibrate an architecture that is derived from an un-static photographic process. This *Chronotype*,¹³⁷ is a positive return to the architectural narrative that recognizes the potential changes within a buildings lifetime. As Hays notes, 'this elevational chronotype must constantly produce itself, continually exchanging contexts, programs, subjects, and objects. It is a smooth screen of continuous narrative projection.'¹³⁸

Fig. 40 -41

Technique; Pin-Hole Panorama, 120 slide film. Multiple 10-15 second exposures. These overlapping perspectives were created at the project site, Yonge and Front Street; Toronto. The imagery combines multiple viewpoints resulting in an un-static, fragmented image.



¹³⁷ Chronotype is the coordination of a system of time and space, a form-giving ideology. Mikhail Bakhtin uses the term to name the set of distinctive temporal and spatial features within a work, the phenomenal 'feel.' Hays, Michael K. *Hejduk's Chronotype*.

¹³⁸Hays, Michael K. *Hejduk's Chronotype*. Princeton Architectural Press, 1996. Pg14

s h a d o w - l i n e; exercise in mediating meaning(s)

chora _ horizon _ veil

1. Shadowline: The reveal has potential to be a 'space to pause in shadow, then move through, opening to light. A space framing the beginning (entrance) or end (exit) of a human drama or event, when the 'curtain' (threshold) at the feuillure parted, it admitted light into and emitted light from the interior. The clarity of this traditional recess as a space to occupy while pausing within a wall is generally missing in architectural definitions and technical drawings from the 1920's to the present.'¹³⁹

1.a. 'character lies in the shadow, no matter what the material, the joint remains the same: a shadow line.'¹⁴⁰

1.b. 'The tableau no longer frames a dramatic event – rather the architectural construction is itself the theatrical event, a black box that leaves the reality of building and its construction mute.'¹⁴¹

2. Shadowline; metaphorically acts as a curtain or veil- mediating actor and audience. It is the stage between participation and contemplation (*chora*)

2.a. Shadowline as horizon. Poem by Robert Fitzgerald;

'Colorado'

*Now the plains come to adore the mountain wall,
Their yellow fields running and bowing like waves
To celebrate in such serene order the fury and
Love that bore these stony things. Now fragile
Air, sweet health of a superficial season
Disguise for a little immemorial winter.
And I, not long nor with profit hereabouts.
Note merely the blue, the watercolor blue.
A descriptive man would like: the rare
And fictive shadowline of wees, the smooth
Peaks too cold for the warm west to redden.
Much, or gild them. They remain sharply vague.*

¹³⁹ Feuerstein, F. Marcia. *Illuminating Quality in Architectural Reveals*. Cambridge Journals, ARQ vol. 13 no.3/4 2009, Pg 234.

¹⁴⁰ Ibid. Pg 232.

¹⁴¹ Ibid. Pg 235.

s h a d o w - l i n e; stage between participation + contemplation

non-line _ threshold _ trace

3. *The Shadow Line*; A novel by Joseph Conrad depicting *shadow line* as a threshold of duration between life stages. Going from moments which, 'know no pause and no introspection...One goes on. And the time, too, goes on – till one perceives ahead a shadow-line warning one that the region of early youth, too, must be left behind.'¹⁴²

3. a. 'On the theory of the trace. Practice is eliminated from the productive process by machinery. In the process of administration, something analogous occurs with heightened organization. Knowledge of human nature, such as the senior employee could acquire through practice, ceases to be decisive. This can be seen when one compares Conrad's observations in 'The Shadow-Line' with a passage from *Les Confessions*.'¹⁴³

4. Song; by The Fleshtones '*shadowline*'

*I'm living in a world but I don't know where I belong
Running through a crowd but I always gotta run alone
cause I've got to search*

I'm searching every way

*I keep right on searching til I push beyond the shadow line
come on and run run with me yeah*

who knows what you'll see

*who knows what you may find when you do it one last time
you push me on the shadow line*

4.b. 'The Shadow Line' BBC Television Program. 2011

Film Noir conspiracy thriller. The drama explores the morality of these characters as they negotiate the repercussions of death and attempt to navigate the fine line between right and wrong.

¹⁴² Conrad, Joseph. *The Shadow Line*. Random House: Toronto, 2007. Pg 3

¹⁴³ Benjamin, Walter. *The Arcades Project*. Harvard University Press. USA; 2002. Pg 227

city as an organism; building as an evolving fabric

Henri Bergson refers to the 'living being' as a 'thoroughfare' – the city is a passage of time in which temporal layers of the past exist simultaneously in our present.¹⁴⁴ Marcel Poete describes the same Bergsonian view of the city; naming the city as a 'thing' or collection of spaces and temporalities, constantly in flux as it, 'bears its history and creates histories to come.'¹⁴⁵ Poete goes on to explain that, 'the evolution of the organism that constitutes the city is visible across a long series of figurations left by the centuries. Because all life is interconnected, the cities that ensconce us—their existence in time—become part of the changeful fabric of the continuity of life itself.'¹⁴⁶

Poete's term 'urban organism' is the stimulating force carried into the proposed project. If we view the city and its buildings as always-transforming objects; 'the changes of the city, he tells us, shed light on the very basis of evolution: the process of living is not simply an unrolling of distinct parts one after another but rather 'the indefinite interpenetration' of phases in which nothing is pre-established. It is an uninterrupted push of unforeseeable change under the effect of what Bergson calls the *élan vital*.'¹⁴⁷ According to Bergson, memory and evolution work in tandem; memory preserves the individual experience. While time for the individual may collect like residue in the form of each memory, time universally speaking is in flux, constantly shifting and changing in the form of evolution.¹⁴⁸ Bergson uses the metaphor of a snowball rolling down a hill to describe memory:

'My memory is there, which conveys something of the past into the present. My mental state, as it advances on the road of time, is continually swelling with the duration, which it accumulates: it goes on increasing—rolling upon itself, as a snowball on the snow.'¹⁴⁹

Nevertheless, we must acknowledge that with each new layer of time, all others both before and after will be affected. It is our life in the present that transforms how we continually understand the past; this concept is how Bergson explains that evolution is neither linear nor uniform. This concept of the non-linear narrative unites the projects overlapping fabric, as pieces/fragments that are leftover from one layer (use) become essential to a neighboring time (space). Generated at the macro level of recto/verso experiments the layers of the building function in an interchangeable process; passing through tectonic transparencies, we can begin to position ourselves to recognize where we come from, reconciling the past and present in space.

¹⁴⁴ Terranova, Charissa. *Poete's Bergsonian Urbanism: Vitalism, Time, and the City*. *Journal of Urban History*; 2008. Pg923

¹⁴⁵ *Ibid.* Pg921

¹⁴⁶ *Ibid.* Pg923

¹⁴⁷ *Ibid.* Pg924.

¹⁴⁸ *Ibid.* Pg930.

¹⁴⁹ *Ibid.*

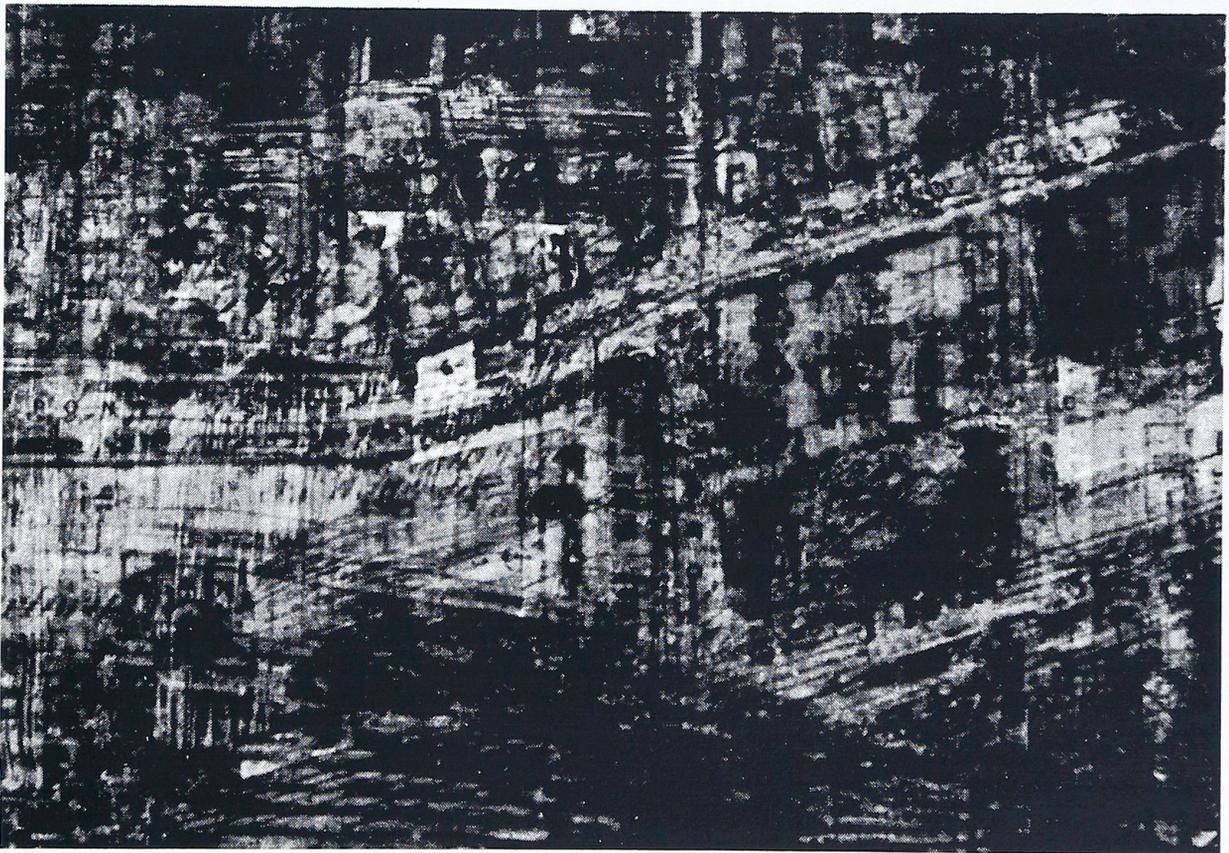
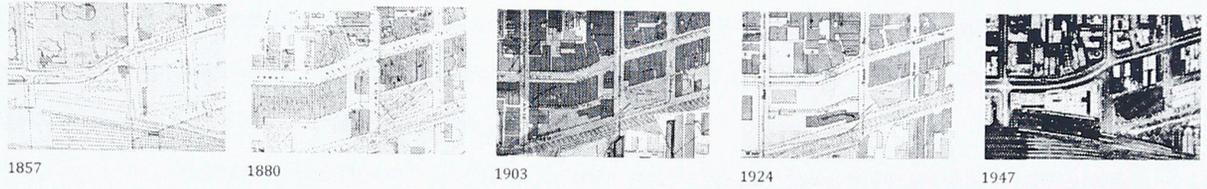


Fig. 42 Historic Site Plan

Technique; Acrylic gel medium transfer process, collaging historic maps from Yonge and Front St. Toronto (1857, 1880, 1903, 1923, 1949, 2010)

By overlapping the maps, the history of the site emerges, creating gaps; providing the ability to navigate layers of time; seeing through what has been.

moments of metaspaces; structure as a stage set

Spaces in which we see temporalities are metaspaces; giving, 'significance to temporal figures: the metaspaces becomes a room separate from the space perceived by his neighbours.'¹⁵⁰ It is a challenge for the architect to constantly move in and out of this room, 'as if a porous cage.' Meaning(s) go beyond the space we live in; continuity between ephemeral qualities becomes a vehicle for thought process.¹⁵¹ The manifesto of *Urban Flotsam* expands on the theory of defining how a city is impacted by the addition of metaspaces; the area 'becomes an Urban Gallery – a fluid form of public space that evolves in time, generating different ways of participating in it.'¹⁵²

If the architect were assigned the role of *Urban Curator*, managing transient states within a scale of programmatic permutations and durations would be possible. Raoul Bunschoten's perspective on the Urban Gallery is explained as *proto-urban forces caught in the lens of an optical instrument*: 'In which forces and their configuration undergo constant change... The knot is a perfect model of transient states in which different programmatic elements of a prototype intertwine. ...the urban gallery is a space of intertwining, a space of virtual knots...the urban gallery is a peripatetic tool that has no fixed place, no roots. It is limited only by the curators and actors participating in it.'¹⁵³

This project recognizes architecture as a performance of choreographing architectural fragments; seeing the structure as a stage-set. A notion that compares to Marcel Poëte's, 'perpetually moving structure that changes with each articulation of the city in time and culture.'¹⁵⁴ However in this case, photography and its theory has set up an open ended operating system, encouraging participation and contemplation within a dynamic structure incorporating multiuse programming centered around the theatre. The chosen site is the Sony Centre for the Performing Arts, a property that will act as a stage for capturing the role of *photography and the un-fixed*.

¹⁵⁰ Bunschoten, Raoul. *Staring Still*. The Yale Architectural Journal. 'Temporary Architecture' MIT Press, MA. Spring 2003. Pg 59

¹⁵¹ Ibid

¹⁵² Ibid

¹⁵³ Ibid. Pg 61

¹⁵⁴ Terranova, Charissa. *Poëte's Bergsonian Urbanism: Vitalism, Time, and the City*. Journal of Urban History; 2008. Pg924.



Fig. 43 Sony Centre for the Performing Arts. Pin hole exp. 10 seconds. 2011.

An article titled *The Theatres of the Architect* outlines it fittingly: 'among the many kinds of nature present in these buildings, there is one that constantly brings the architecture to present itself as a stage. This occurs through a backward shifting of signification from the real stages of theatrical fiction to the equally real space of the city, which constitute for the most part the principal reference of those stages.'¹⁵⁵

¹⁵⁵ Ferenga, Alberto and Stephen Sartarelli. *The Theaters of the Architect*. *Perspecta* 26. Pg6

negotiating shadows; light leaks + metering

Thus far, light as shadow and contrast have been communicated through photographic processes to recalibrate an architecture concerning multiple perspectives (reflections), durations (permutations), and representations (mechanisms). To mediate the accompanying theory, the project chronotype investigates performative shadows within the city. As an imaginative discourse, it speculates on the propensity of dealing with the intangible feeling of passing through layers of space.

The point of departure for this thesis project considers the notion of a space or programs ability to become other. During the design process, the buildings ever-changing representation is destined to inform real space- as the translation becomes tangible. What has emerged from this methodology demonstrates how layers of duration puncture the realm of architecture.

The photographic analogy regarding *light leaks*, can be compared to the prospective spaces and the flexibility that parallels the possible programs; seeping into each other, becoming *other*. Any imperfection in a camera creates the likely situation that light may leak through the camera and spill onto the film. When this type of light is captured on film it blinds or overexposes elements and details of the negatives. This collision of shadows illustrates the delicate balance of light and the ability for overlapping shadows to rearrange the theoretical constructs of photography and architecture. These leaks change in relation to duration, fabricating another variable in the buildings representation(s). By analyzing light and its shadowline, we can embark on interpreting depths of space and program and how they will overlap.

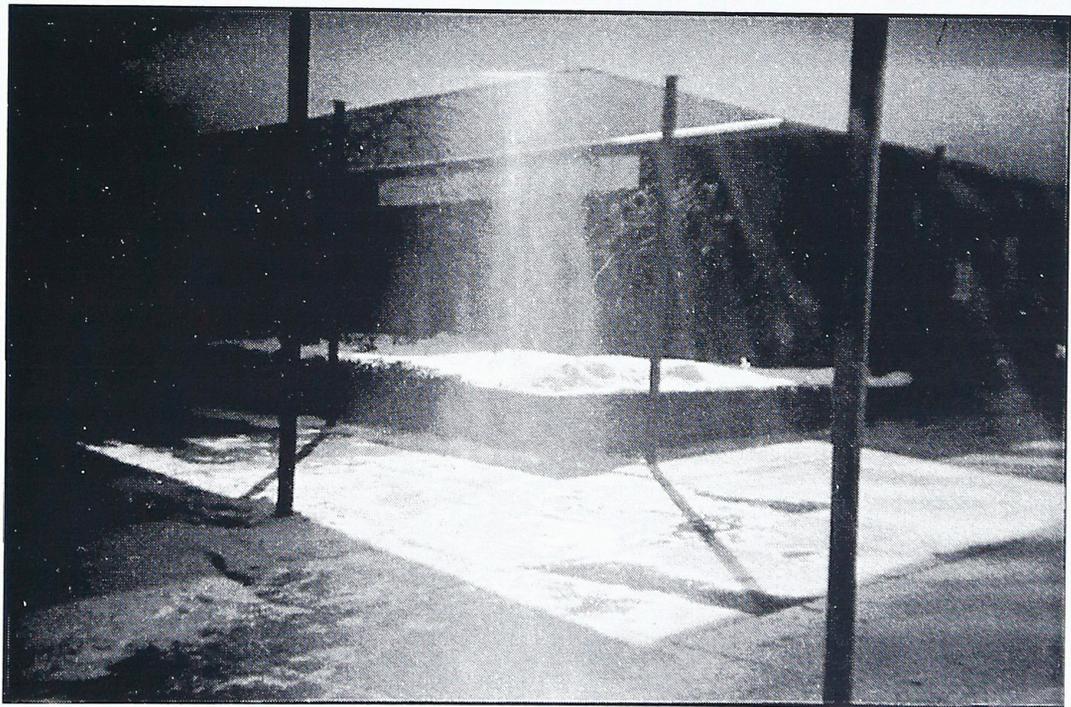
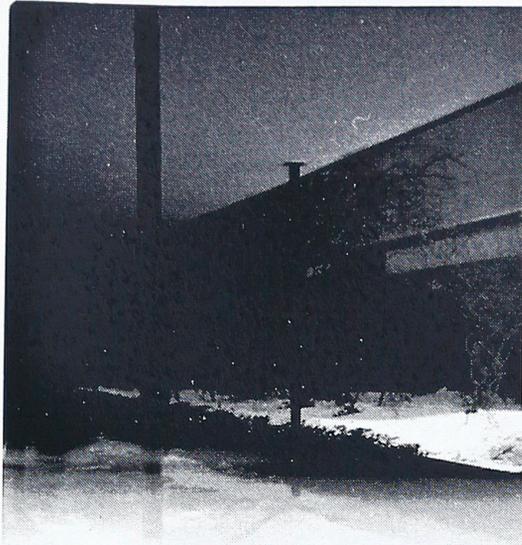


Fig. 44-45-46-47 35mm Holga, 400 ISO. Indicating how light leaks affect film: concealing/fragmenting. Exterior; Sony Centre for the Performing Arts, 2011.



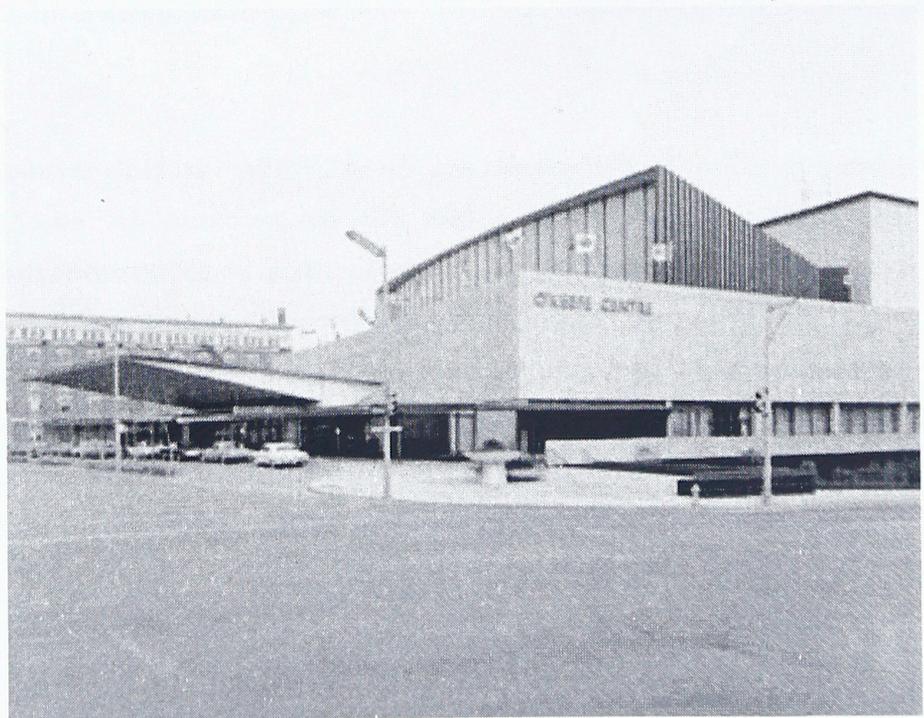
■ BROADWAY MUSICALS ...
FAMOUS BANDS ... BALLET ...
OPERA ... CONCERTS ... EVERY
ARTISTIC FORM OF THE DAZZLING
REALM OF ENTERTAINMENT
WILL BE COMING SOON TO
O'KEEFE CENTRE.

Opening September, 1960



Fig. 48 1960 O'Keefe Opening Flyer

Fig. 49 O'Keefe Centre, View South West from Yonge and Front St. 1960



becoming other; **programmatic permutations**

The existing Sony Centre for the Performing Arts is located at Yonge and Front Street. Situated between Toronto's Financial District and the St. Lawrence Market Heritage Neighborhood, the area greets a wide range of both pedestrian and vehicular traffic. The site also functions in a variety of ways from morning to night and is experienced differently from weekday to weekend. The intersection is surrounded by activity, just east of Union Station (bus/train/subway) across from Toronto's Hockey Hall of Fame, and next door to the CAN Stage Theatre.

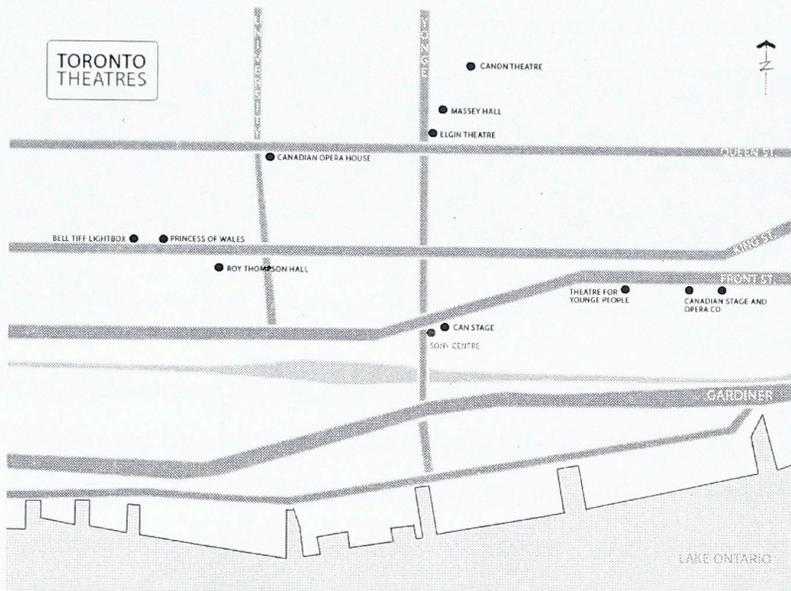


Fig. 50 Map of Toronto Theatres

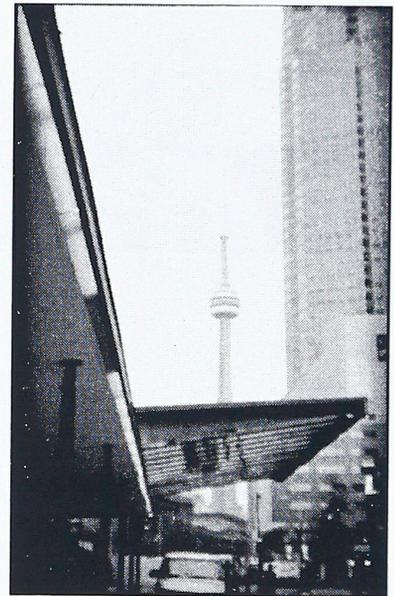


Fig. 51 Western View from the Sony Centre. 35 mm Holga. Shutter 1/125

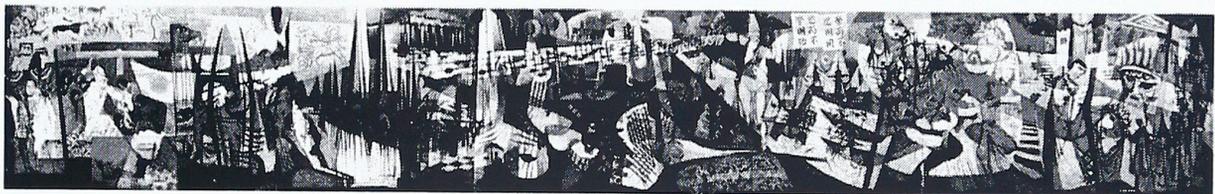
The performing arts centre; originally named the O'Keefe Centre was built for \$12 million by Earle C. Morgan and Page and Steele¹⁵⁶ of Toronto and opened in 1960, quickly becoming a cultural icon. The idea for a performing arts centre that could serve the needs of an increasingly, 'dynamic city predates the building's opening by almost 20 years. In the mid-1940s, then-mayor Nathan Phillips issued a challenge to Toronto industrialists to underwrite the cost of a multipurpose centre for theatre, music and dance.¹⁵⁷ Response to Phillips' challenge was not immediate. In 1954, E.P. Taylor, the head of the O'Keefe Brewing Company offered to build a performing arts centre that would not only serve the needs of local institutions but also introduce Toronto citizens to a world of entertainment more diverse,

¹⁵⁶ The O'Keefe Centre was engineered by Eggers and Higgins of New York as consultants and V.I. Henderson as acoustician. 1960
¹⁵⁷ <http://www.sonycentre.ca/Home/About-the-Centre.aspx>

spectacular and inspiring than anything they could imagine.¹⁵⁸ The multi-purpose centre was unique in that it accommodated all types of performances including the National Ballet of Canada, Canadian Opera Company and hosted touring productions for the Met.

In 1996, the building was renamed in recognition of a gift from the Canadian software company, *Hummingbird Communications Ltd.* The \$5-million donation allowed the Centre to undertake a number of improvements and repairs, among them the installation of an elevator and acoustic reinforcement system for the auditorium. In September 2007, Sony bought the naming rights to the Centre, initiating a 10-year partnership.

Currently the Centre is open 200 nights a year, hosting concerts, plays and corporate events. The lobby and lounges are frequently rented out, playing a large role in the Centre's success; a main reason they have shown interest in adding multi-purpose spaces within the redevelopment.



painting sculpture architecture music literature dance drama

Fig. 52 *Seven Lively Arts*; York Wilson, 1960¹⁵⁹ Mural spans the width of the double height lobby.

The preconditions for this project stem from the Centre's CEO, Dan Bramble and his 2007 initiative to develop the site as means of bringing cultures together; his eight floor ARTSLAB concept contained gallery space for each of the seven lively arts illustrated in York Wilson's mural. Unfortunately, a condominium project has currently overhauled the site, and due to insufficient funding, hopes for an arts and cultural hub have vanished.

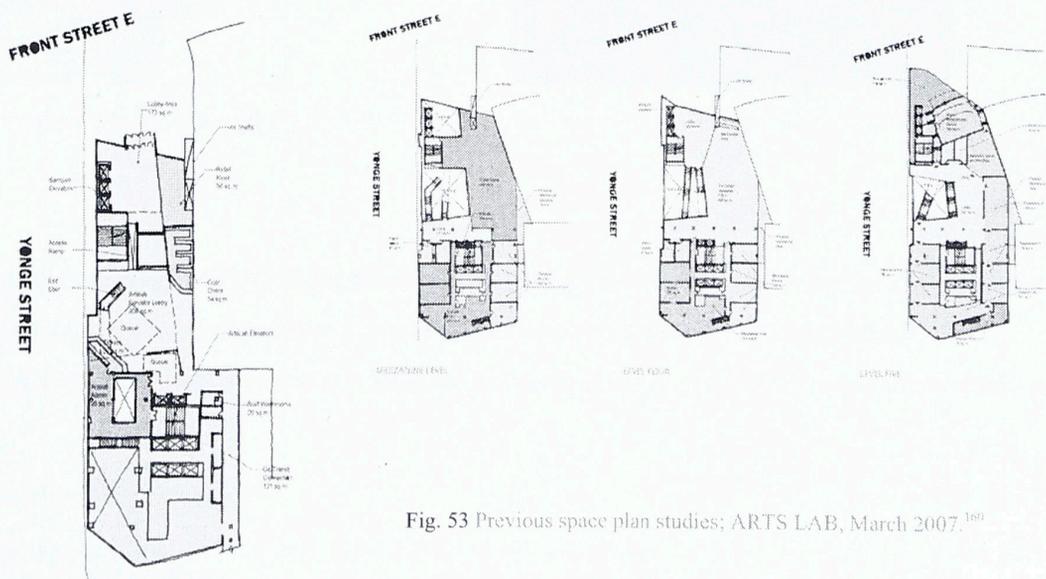


Fig. 53 Previous space plan studies; ARTS LAB, March 2007.¹⁶⁰

UPPER GROUND FLOOR PLAN

¹⁵⁸ <http://www.sonycentre.ca/Home/About-the-Centre.aspx>

¹⁵⁹ <http://www.yorkwilson.com/murals/seven.htm>

In 2008, the Performing Arts Centre was designated as a Heritage Building.¹⁶¹ Shortly after acquiring the preservation title, the Centre underwent a \$30 million renovation and restoration project, restoring the original features of the O’Keefe Centre and improving acoustics and lighting in the auditorium.¹⁶² The Centre’s rehearsal hall, green rooms and dressing rooms were gutted in the renovation to clear a footprint for the proposed redevelopment project; the responsibility of replacing the spaces were included in the new design contract. However, due to the elimination of the Arts Lab, crucial theatre spaces will be pushed to the basement of the residences eliminating any corporeal qualities or visibility to the city. The allotted eight floor Arts Lab has since been redesigned as condo amenities and commercial space. Nevertheless, despite all of the name changes, and corporate influence, the theatre is a landmark in Toronto and by acknowledging the buildings heritage status, it is indisputable that the site deserves to be more than another downtown condominium.

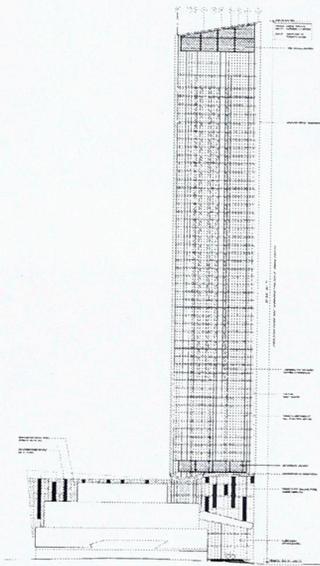


Fig. 54 North elevation of proposal. Daniel Libeskin¹⁶³

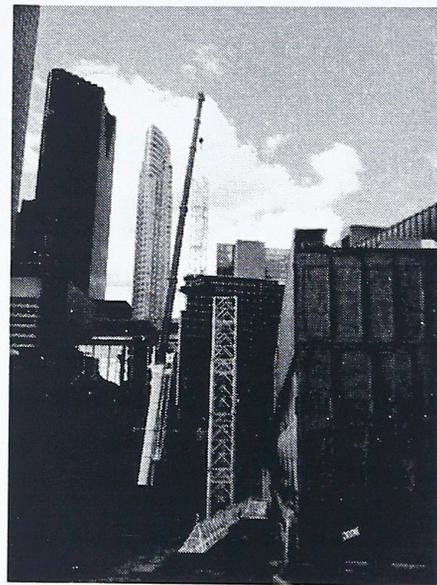


Fig. 55 October 2010; below grade site excavation

This thesis project proposes to eliminate the condominium proposal and reconnect the theatre with performative programs that respect the existing stage. Through a variety of programmatic permutations the project will focus on an intensive ontology of an architecture as a structural stage set.

¹⁶⁰ Space Studies, permission granted by the Sony Centre for the Performing Arts. (To be used solely in thesis project, not for public reproduction) Sandy Robinson: Director, Facility Services. 2011.

¹⁶¹ <http://app.toronto.ca/HeritagePreservation/details>. O’Keefe Centre, 1959-60, Earle C. Morgan and Page & Steele -adopted by City Council on May 28 & 29, 1990. Designation By-law enacted by City Council on October 30, 2008.

¹⁶² <http://www.sonycentre.ca>. \$30 million renovation began in 2009, and the Centre re-opened in October 2010.

¹⁶³ Toronto, Rezoning Application Report. 1 Front St. East. 5-7 Esplanade. Ward 28 Community Council Meeting. April 2008. Pg. 25

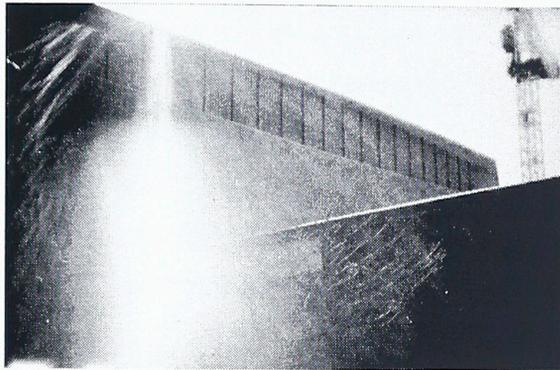
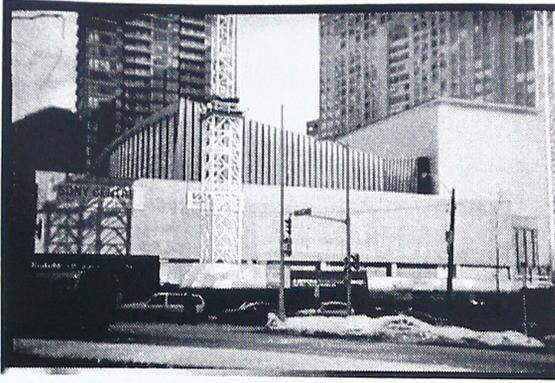


Fig. 56-57 Sony Centre Light Studies

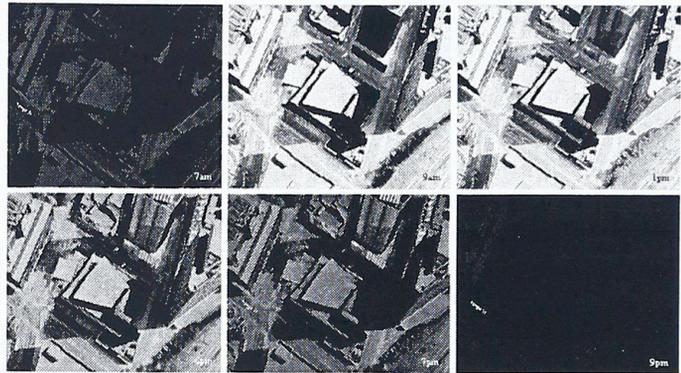


Fig. 58 Shadow studies on the site; simulation for March 18, 2011. Highlights changes and contrast between vertical planes.

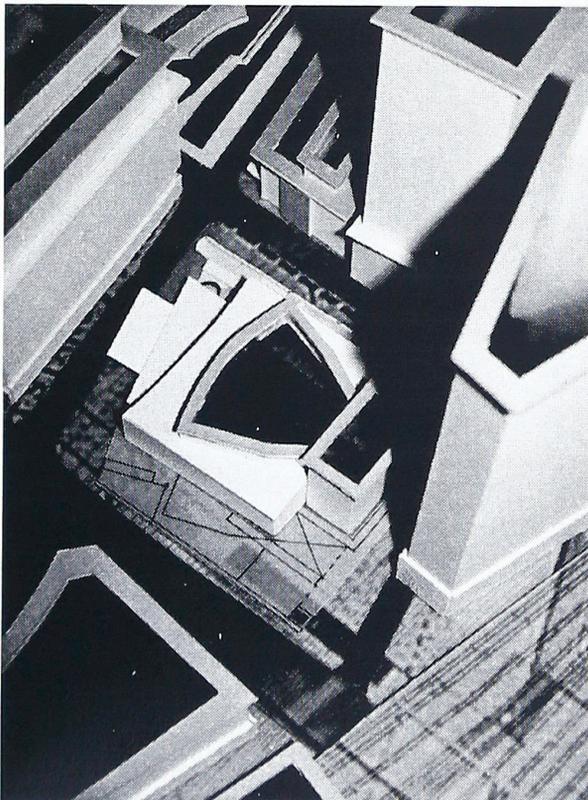


Fig. 59 Site model

Technique; Base consists of layered site maps (1857 + 2010) Representing the memories of past buildings. Structures are fabricated with transparent roofs; a photograph of a different perspective of each building depicted. One has the ability to see through both image and mapping, reconciling past and present conditions.

architecture [as fixed as shadows]

The new cultural venue is intended to enhance the established theatre while retaining its heritage component, grounding the new active design. The redevelopment footprint will incorporate mixed-use program to link the existing theatre while creating new connections and thresholds to the proposed project. Other than connecting the basement art gallery and lower and upper lounges to the new building, no other changes will be made to the performing arts centre.

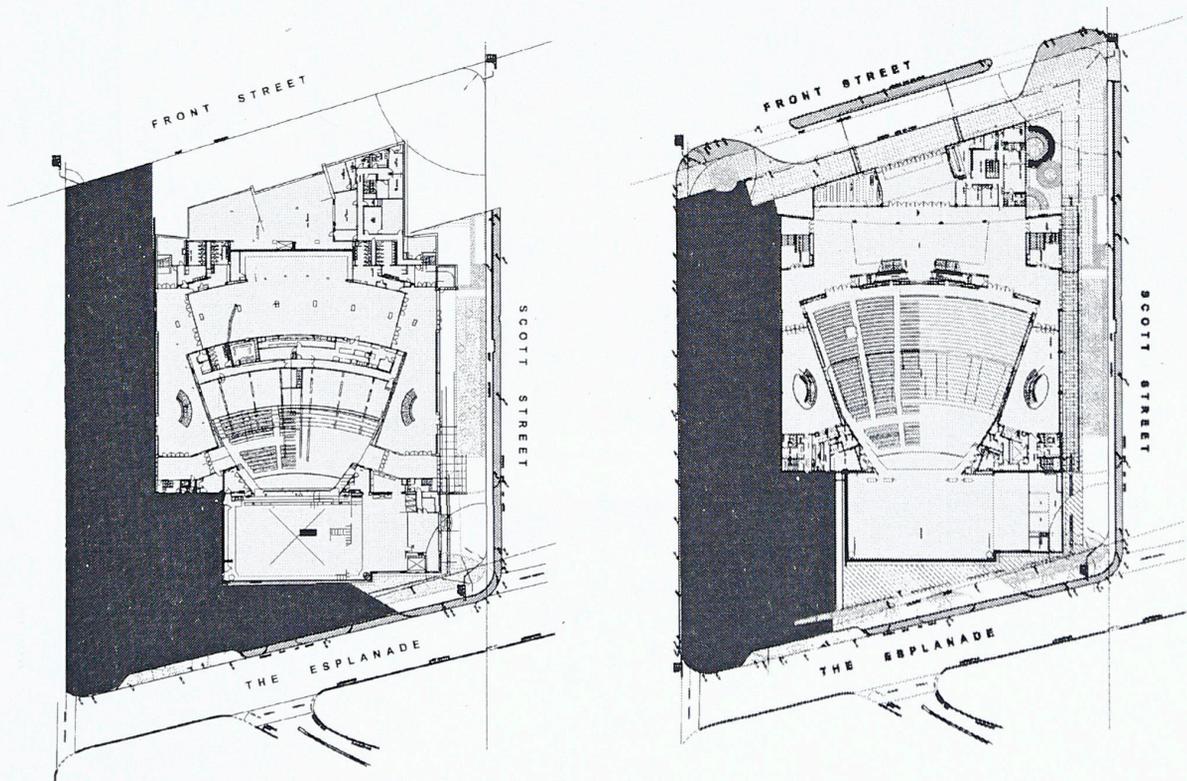
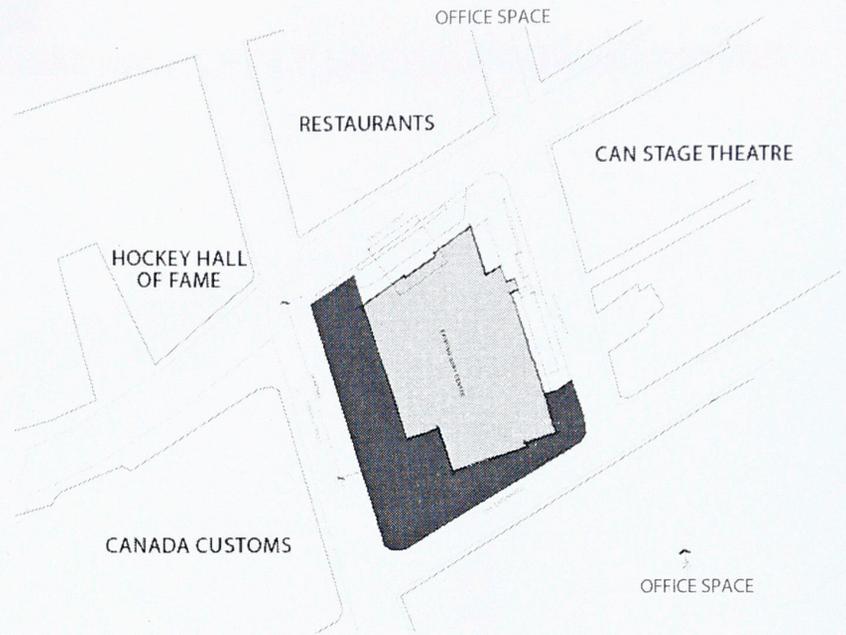


Fig. 60-61-62 (60 above) Site Map
(61-62) Upper and lower floor plan of existing centre and redevelopment footprint.

GROUND FLOOR PLAN

VIEWING PLATFORM; REHEARSAL HALL; OFFICE SPACE; GARDEN/GATHERING

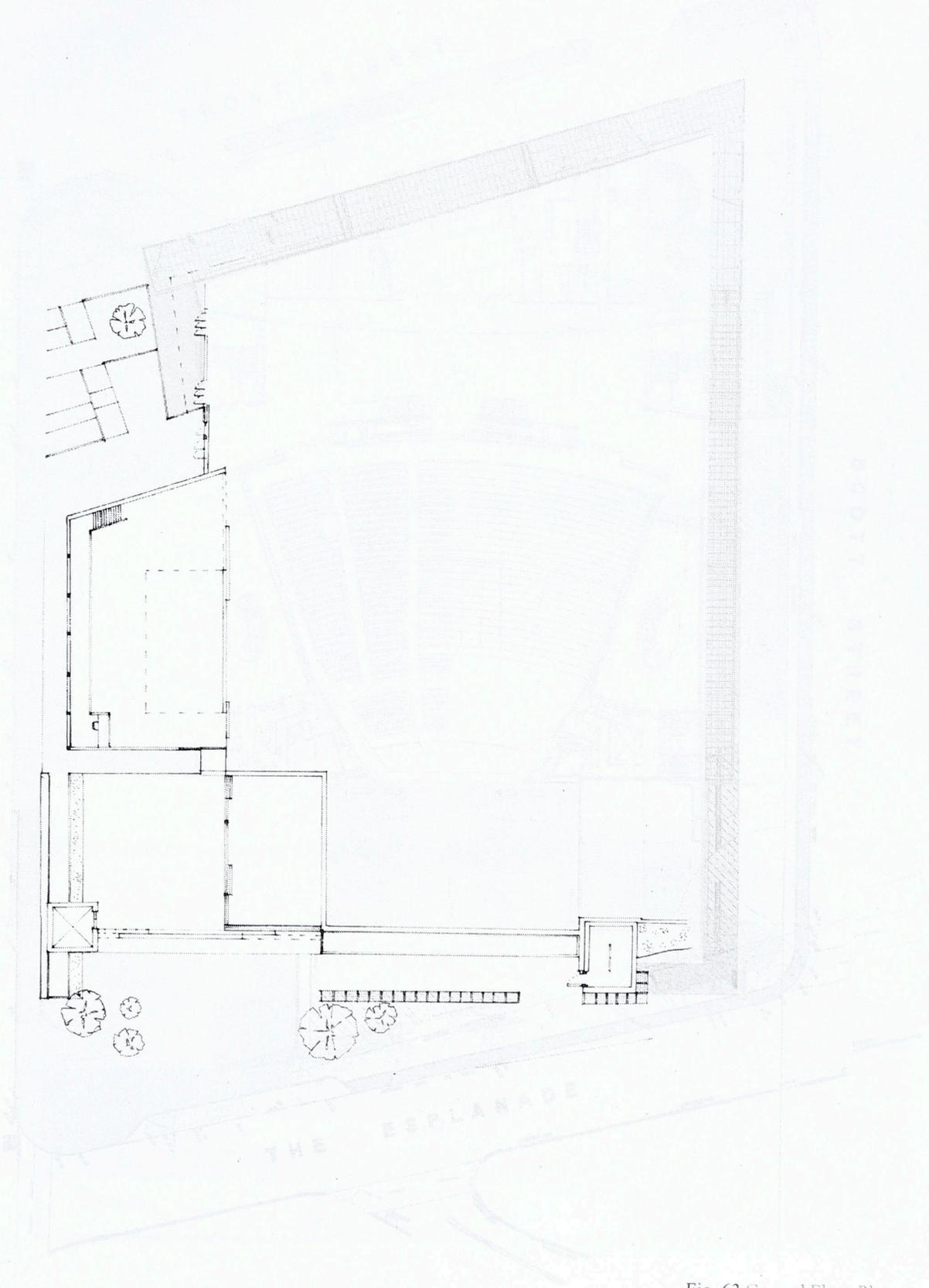
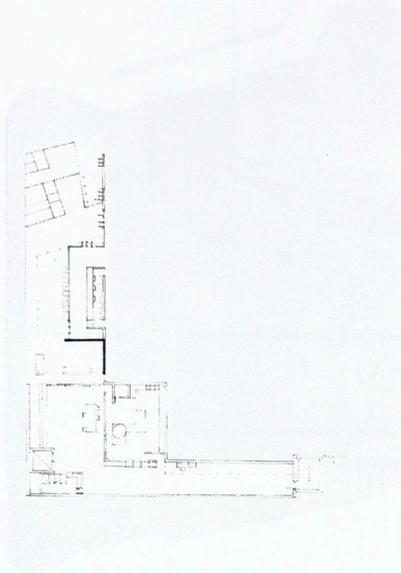
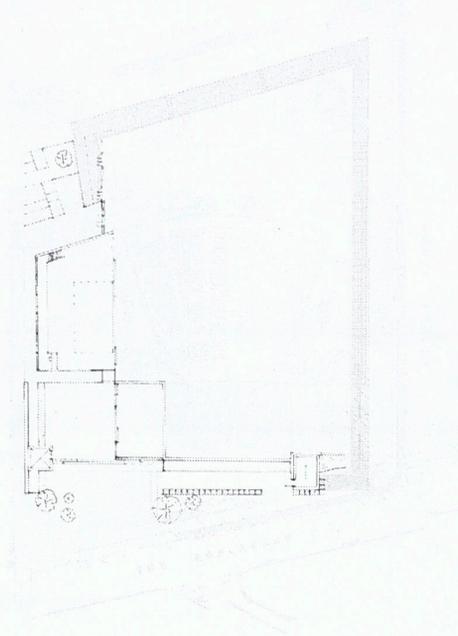


Fig. 63 Ground Floor Plan

LOWER LEVEL
BOX OFFICE; PHOTOGRAPHY STUDIO



GROUND FLOOR PLAN
VIEWING PLATFORM; REHEARSAL HALL; OFFICE SPACE; GARDEN/GATHERING



UPPER LEVEL
THEATRE; ROOF TOP GARDEN

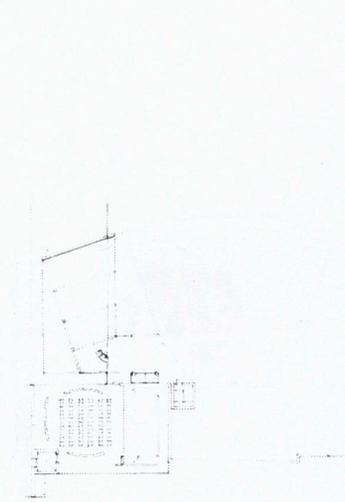
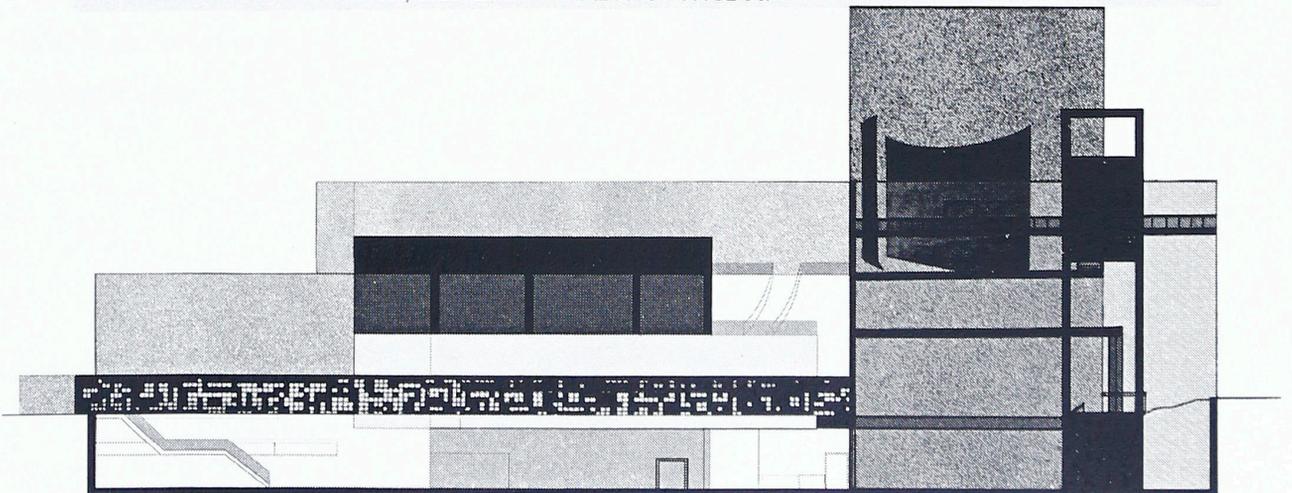


Fig. 64-65 Floor Plans +
Section-Elevation Diagram (a + b)

SONY CENTRE RE-DEVELOPMENT PLANS



LAYERED SECTION - ELEVATION; WESTERN VIEW ALONG YONGE ST.



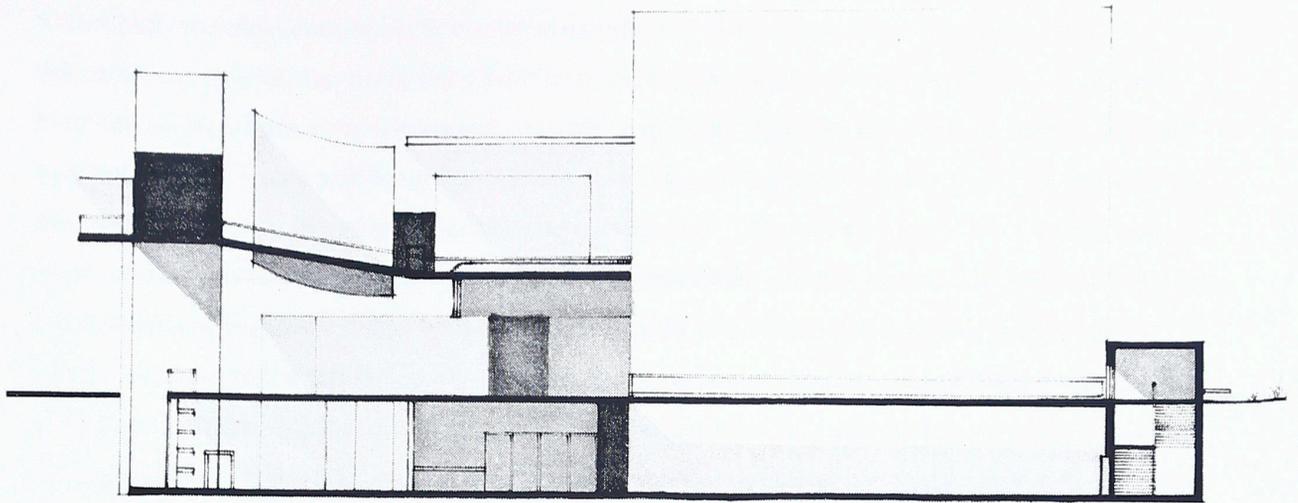


Fig. 65 b. Southern View. Layered section/elevation; shadows

Access points and entrances to the site were designed around existing conditions of traffic flow. The current setup does not take advantage of the constant stream of people who interact with the site (commuters/ visitors/tourists).

Due to underground infrastructure, Toronto's PATH¹⁶⁴ system will always stop short of the project's intersection, which causes all commuters who travel east to walk above ground. The furthest east the PATH extends is to the Hockey Hall of Fame, which is across the street from the site at the northwest corner.

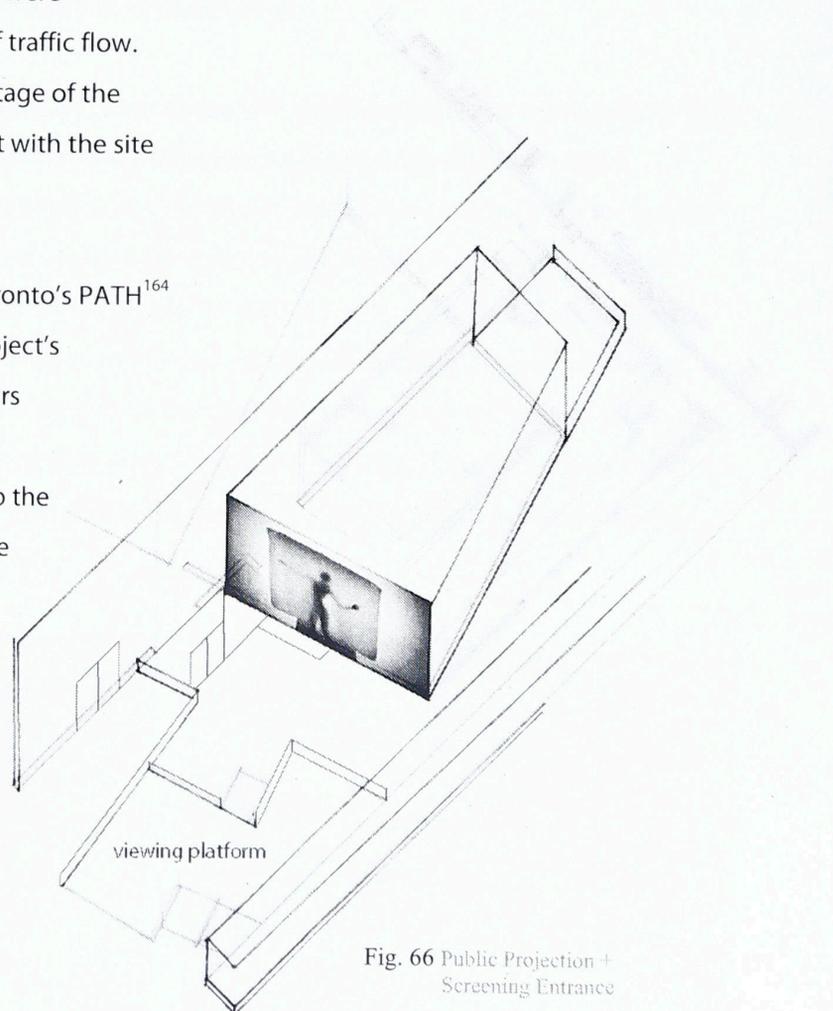


Fig. 66 Public Projection + Screening Entrance

¹⁶⁴ PATH; Underground pathways connecting subway stations, and over 50 office buildings. The PATH runs 27km and includes 1,200 retail spaces, accommodating over 100,000 commuters daily.

Accordingly the main entrance into the redevelopment is at Yonge and Front Street to capitalize on the continuous pedestrian traffic from both commuters and neighborhood residents. The entrance functions to draw both visitor or passerby towards a projection screen and outdoor viewing platform to listen and watch past and live performances; widening the diverse audience that interacts with the site, initiating their relationship to the city's arts and culture. The entrance forms a courtyard as you descend the stairs to either enter the Sony Centre or box office. This break out space also plays host to the audience before, after, and during each performance intermission. A sheltered outdoor patio is located adjacent to the Box Office, providing a passageway through the studio/darkroom and lower level gallery/greenroom. A granite wall positioned furthest from the gap created by the aperture wall delineates the exterior area. The dark element exaggerates the shadowed space created by the light well, and at night allows a miniscule amount of light to pick up the glint radiating from the granite. These illuminated reflections, reveal a little, reverting back to Tanazaki's jewel that, gives off its glow and colour in the dark, and loses its beauty in the light of day. The space under the rehearsal hall functions in the mysteriously shadowed aesthetic of camouflage.

The projection screen creates the northern elevation of the 'fan' shaped addition to the theatre's upper lounge. Behind the double height image screen is a reflective wall, capturing all shadows and projections of visitors. This otherwise open glass box becomes a *stage* for the happenings within the theatre, raising the curtain of the previously closed off façade of the existing Centre lets the public interact and understand the interior. The multi-purpose fan extends from the Sony Centre's upper lounge and restaurant; which offers a changing menu that reflects the evening's performance. The southern façade opens up to a patio for warmer days and features a stair up to the roof top garden, enabling a panorama of the cityscape, including the CN Tower and Financial District. Access to the outdoor theatre can also be made from the rooftop garden; allowing multiple audiences to overlap space and program.

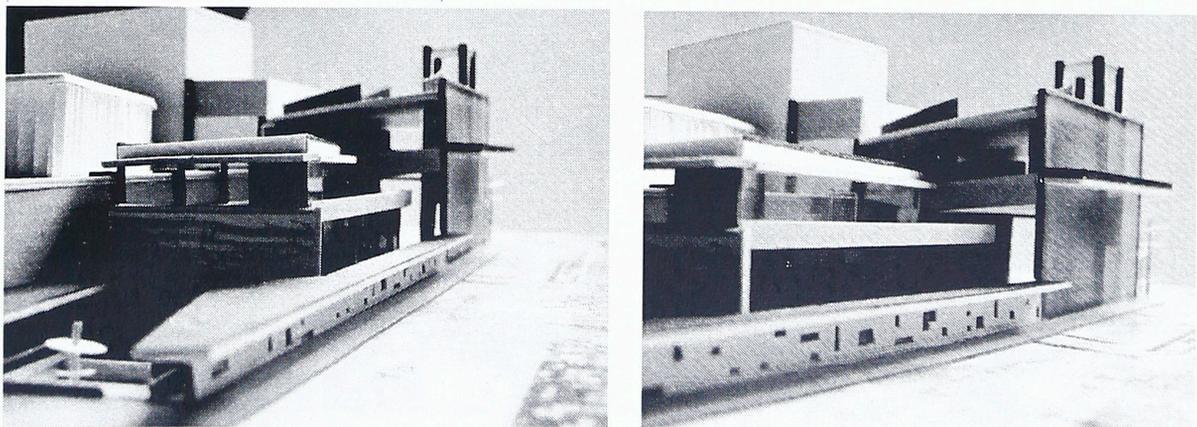


Fig. 67 -68 Model Photographs; Yonge + Front St. projection screen and aperture wall

Stretching Yonge Street, at grade, an aperture wall generates one component of the un-static façade, where the viewer becomes the designer of their own experience; creating their own window to absorb rehearsals going on within the building. The user-oriented wall invites the public to peek into the rehearsal space and participate in the making of the upcoming performance. Modular sliding square panels make up the wall, allowing the individual to frame their view, while setting up the conditions for the next user. The wall also provides a 3-meter overhang, inviting the public towards the Yonge St. Façade and protecting pedestrians during inclement weather. This fluctuating façade enables the architecture to perform; revealing potential variations and openings; inducing multiple durations and interpretations.

The rehearsal hall expresses the suspended reality of the flexible open space and its ability to transform with each shows rehearsal needs. The large open room is surrounded by the notion of the audience, from Yonge Street, looking in through the aperture wall and from a mezzanine walkway within the rehearsal space for directing, lighting and sound equipment. The greenrooms are connected to the rehearsal space and function as a sort of time capsule for the theatre. As shows cycle through the room, it becomes a space where histories become visible from the remnants of the past (costume/prop/poster). Collections of materials build up, producing a residue of the cultural community, marking traces of the past for current performers; fostering an archive for the centre.

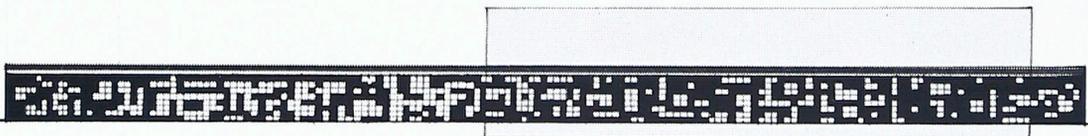


Fig. 69 Façade drawing; aperture variations forming an un-fixed fenestration.

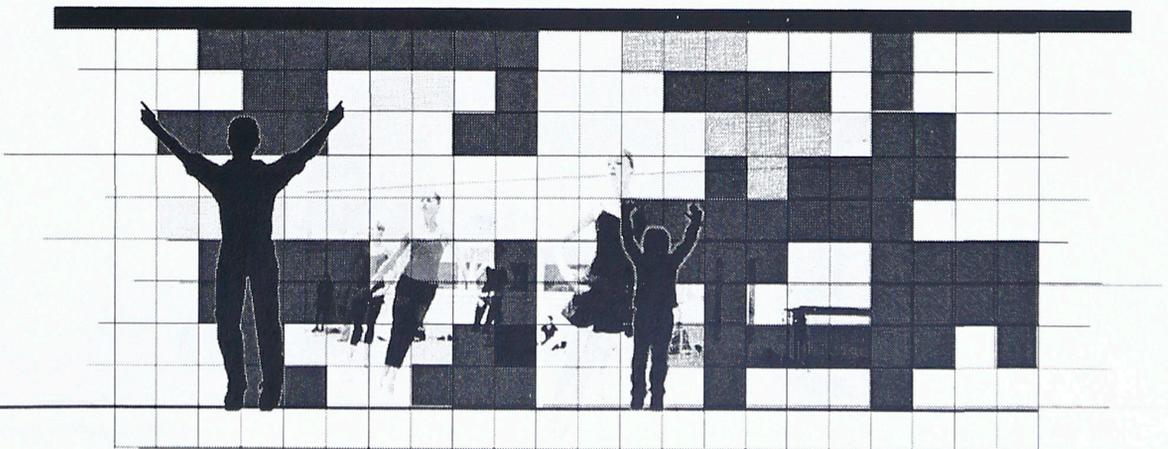


Fig. 70 Re-calibrating the sliding panels. View into the rehearsal space.

Further south on Yonge Street an elevator or *moving room* connects the photography studio, multi-purpose office space and outdoor theatre. The prolonged elevator ride acts as a camera obscura (image screen) for users to participate in a moving narration of the building and surrounding area. The camera is equipped with an aperture calculated to focus an infinite field of view, inverting and projecting the backdrop on the walls within the camera (elevator) This unique narrative display allows us to experience being inside a camera, without the ability to capture the frame on film - we become an audience to the surrounding context. The *black-box* elevator travels at a reduced pace, granting duration(s) for contemplation with each trip.

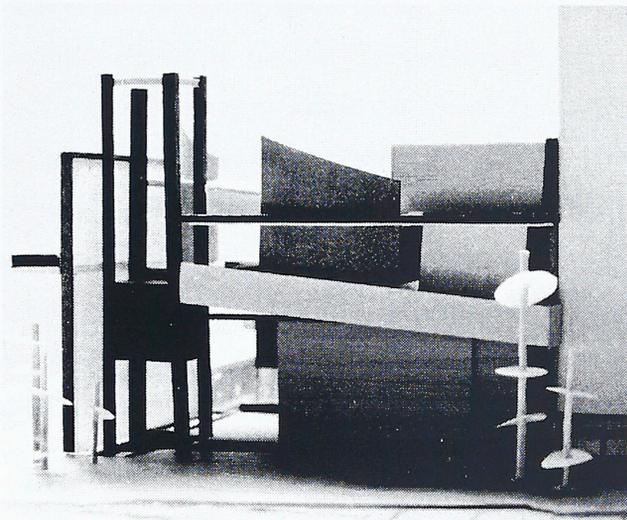


Fig. 71 Model photo, South Façade (The Esplanade)

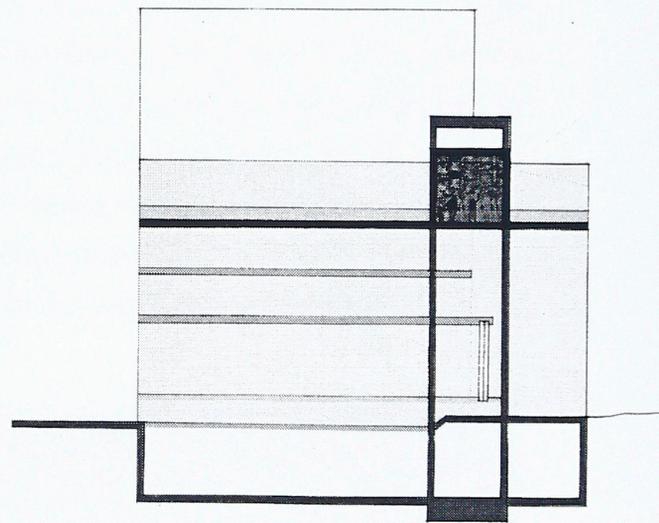
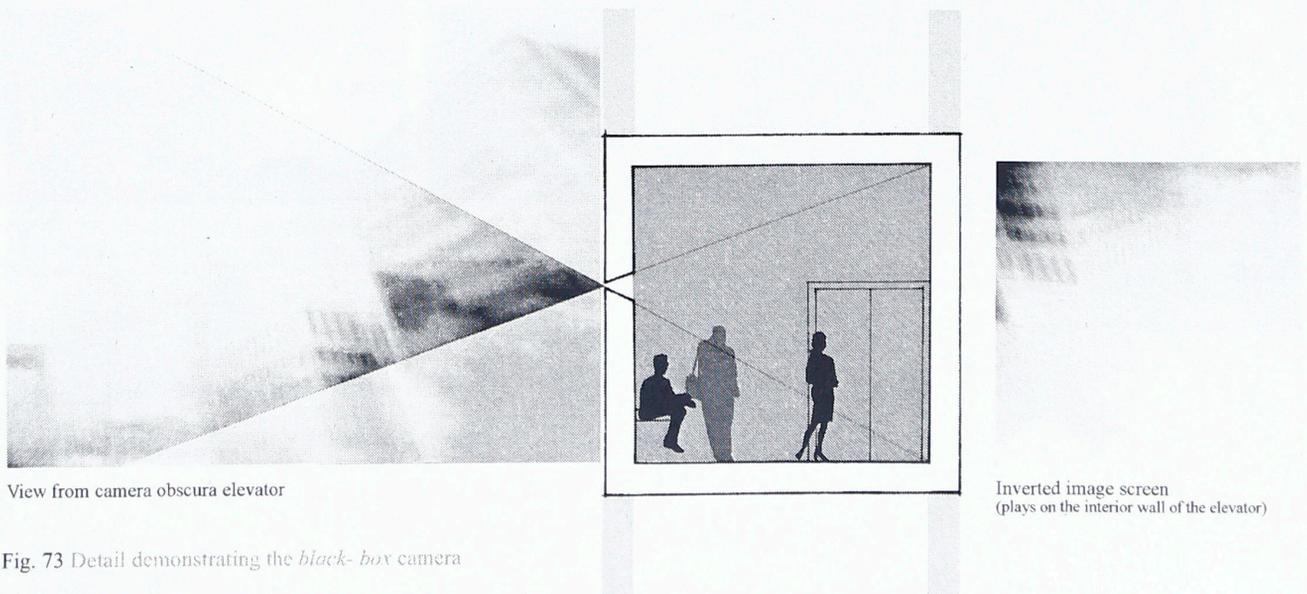


Fig. 72 Diagram of Camera Obscura Elevator + floor planes (set back from translucent concrete wall)



View from camera obscura elevator

Inverted image screen (plays on the interior wall of the elevator)

Fig. 73 Detail demonstrating the *black-box* camera

The photography studio (darkroom) is located in the basement of the addition, framed in the darkest corner between two horizontal (east-west) skylights that feed light into the lower level. The remaining area can be used for a combination of schemes (Ex. studio/ research space). The studio is accessed through the moving room or a stair in the lawn along The Esplanade. All subsequent floors above the studio are setback from the translucent concrete wall creating a gap of layered stratification that can be read as fragmented levels or planes of shallow and deep shadowed space. The variations between heavy and light shadows trace the delicate glow through the translucent concrete veil that separates the building from the street.

The impression of performative spaces will be re-calibrated within the architecture of the project; empowering visitors to become the *actor*, participating within the unfixed environment. An image screen projects movement to the city street, manifested in shadows, the play of light exposes the characters; uniquely expressing itself with each state or duration; as the sun's rays set, another form of shadow and quality of light resume. The theatrical aspect aids in connecting the exterior and interior of the centre; as a way of communicating what is goes on behind the closed off façade of the existing building. The shadow creates a lens or aperture for the individual while interrupting the exterior view. Roles and appearance shift - a performative perspective for the audience becomes a simultaneously contemplative act for the shadow's owner.

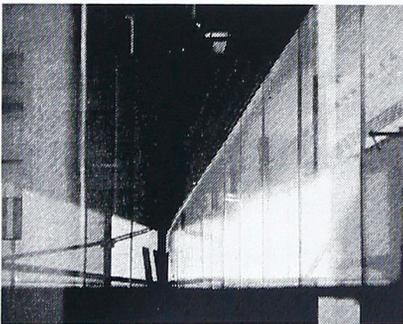


Fig. 74-75 Calgary Bridge; Andrew King.
AKA Studio, Winter Issue, *Canadian Art*, 2005

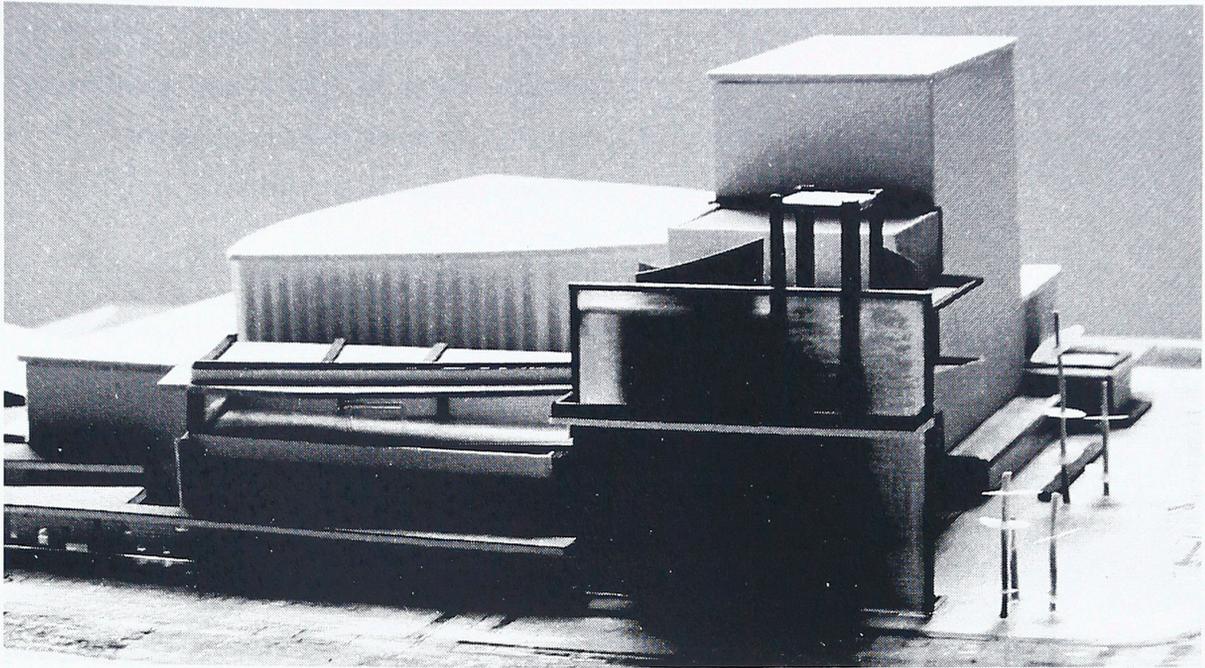


Fig 76 Western View; Translucent concrete wall and relationship to existing Sony Centre

The project opens up the corner of Yonge and The Esplanade with an inviting lawn that transforms into an exhibition or gathering space. The adjacent office/studio space is meant for seasonal cultural functions, which appropriate the city during each event's span (*Luminato, Nuit Blanche, Doors Open*). It is an optimum space for annual events that create city participation with installations and exhibits. Over time, markings are inevitably generated in the ground from sliding frames that are constantly being reconstructed to accommodate changing uses. These indications epitomize traces of the past and record what has been on the site.

The outdoor theatre has its own character, or role in the buildings composition, operating as a stage for various plays and small concerts, seating fewer than 100 people. The theatre is positioned on the third floor, adjacent to the existing stage volume at the south end of the site. In section the theatre level is shifted from the rest of the buildings framework, accentuating the space behind the translucent concrete wall. The new stage is unconventional compared to the majority of Toronto theatres. Combined with movable seating, the open concept space is easily adapted for each shows spans, leaving room for the growing demand of innovative multi-disciplinary productions. The individuality of the theatrical volume is essential to the projects narrative, gesticulating the layers of transparency within the building, bringing receding planes to the surface. The transparent qualities load the building with meanings and interpretations. Suitably, the overall design has the propensity to be read as a layered and translucent form contrasting the heavy and opaque material qualities of the existing building.

The spectacle of events on the inside begin projecting to the cityscape, as layers of shadows from the interior come to each surface and become discoverable. In plan and section these moves become crucial in simultaneously understanding the spatial distinctions between receding spaces in continuous activity. Meanings shift as one sees spaces closer and then as planes further away.

‘There is a continuous dialect between fact and implication. The reality of deep space is constantly opposed to the inference of shallow space; and by means of the resultant tension, reading after reading is enforced.’¹⁶⁵ – Colin Rowe; *Transparency*

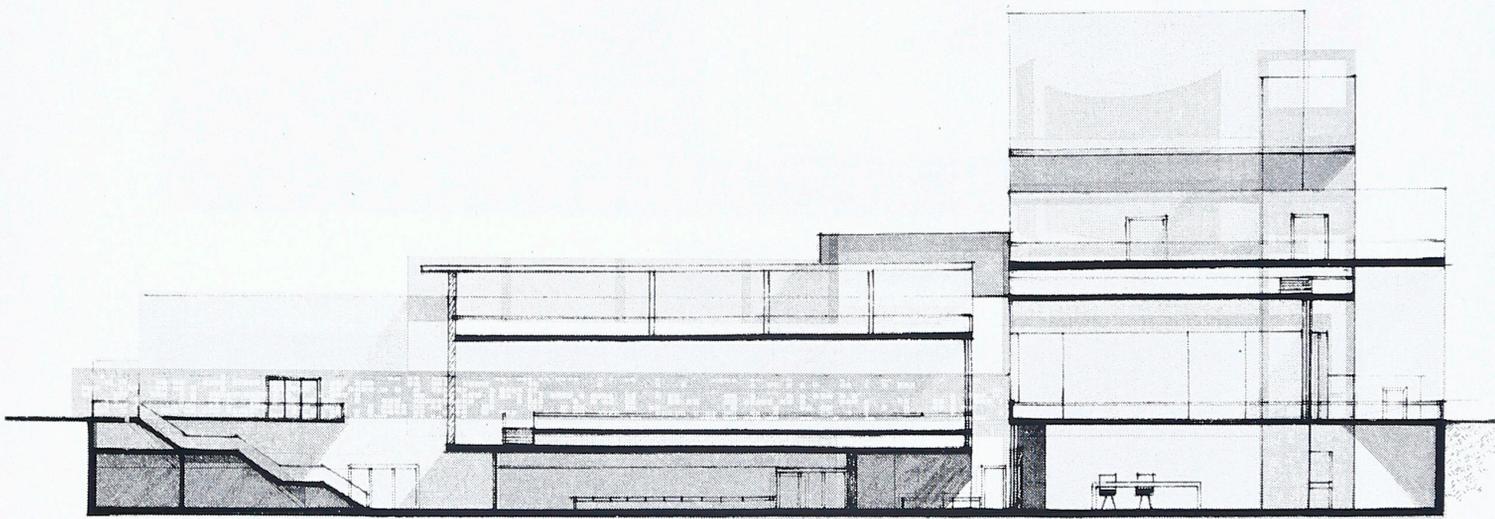
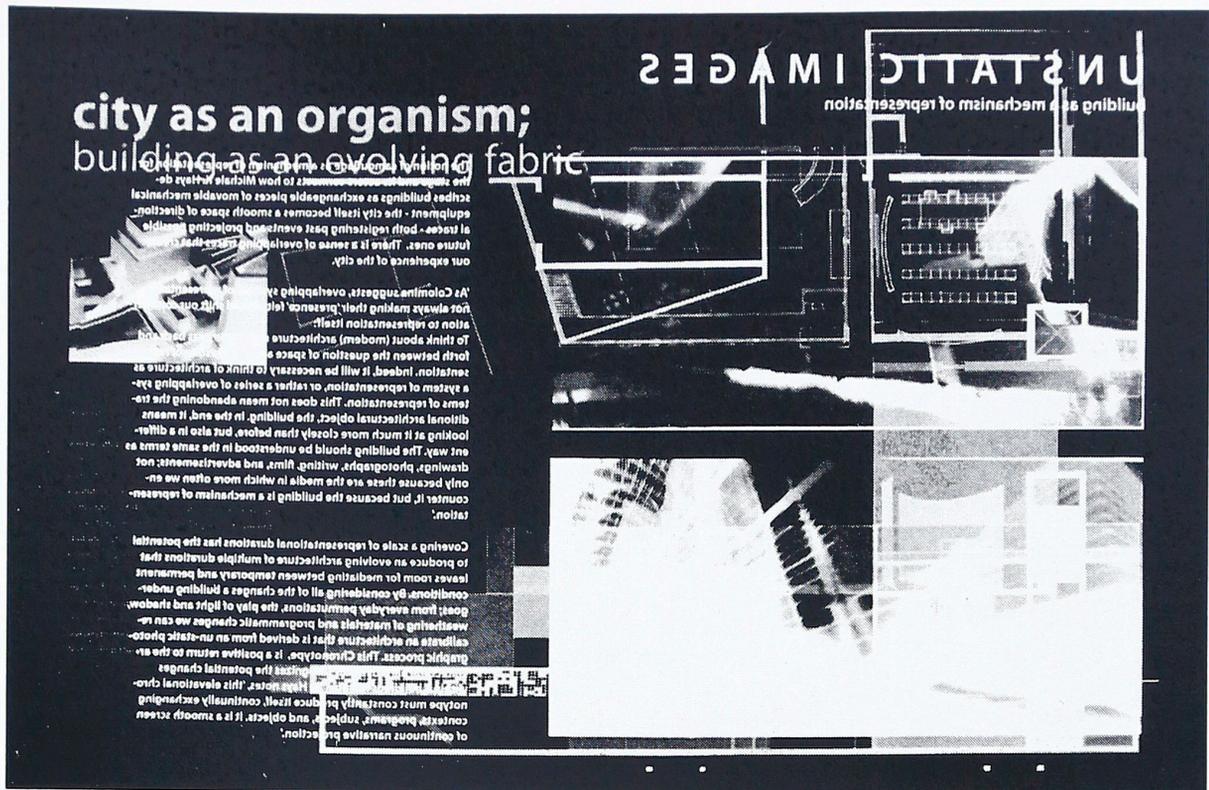


Fig. 77 Section/ Elevation; Western view

Re-presentations of the Sony Centre for the Performing Arts Redevelopment provide a complete yet simultaneous perspective that may only be physically experienced in fragments. The un-programmed impressions have the potential to be sensed within the building, but only by continuously fusing past and present moments; filling in the gaps when needed. These drawings represent the overlapping traces that make up our understanding(s) of images and of an architecture - as fixed as shadows.

¹⁶⁵ Rowe, Colin and Robert Slutzky. *Transparency: Literal and Phenomenal Perspectives*, Vol 8, 1963 pg 51



Technique: The process is synonymous with the photogram frontispiece (recto/verso; fig. 2) Drawings are contact printed; generating a series of overlapping perspectives of the buildings unfixed conditions.

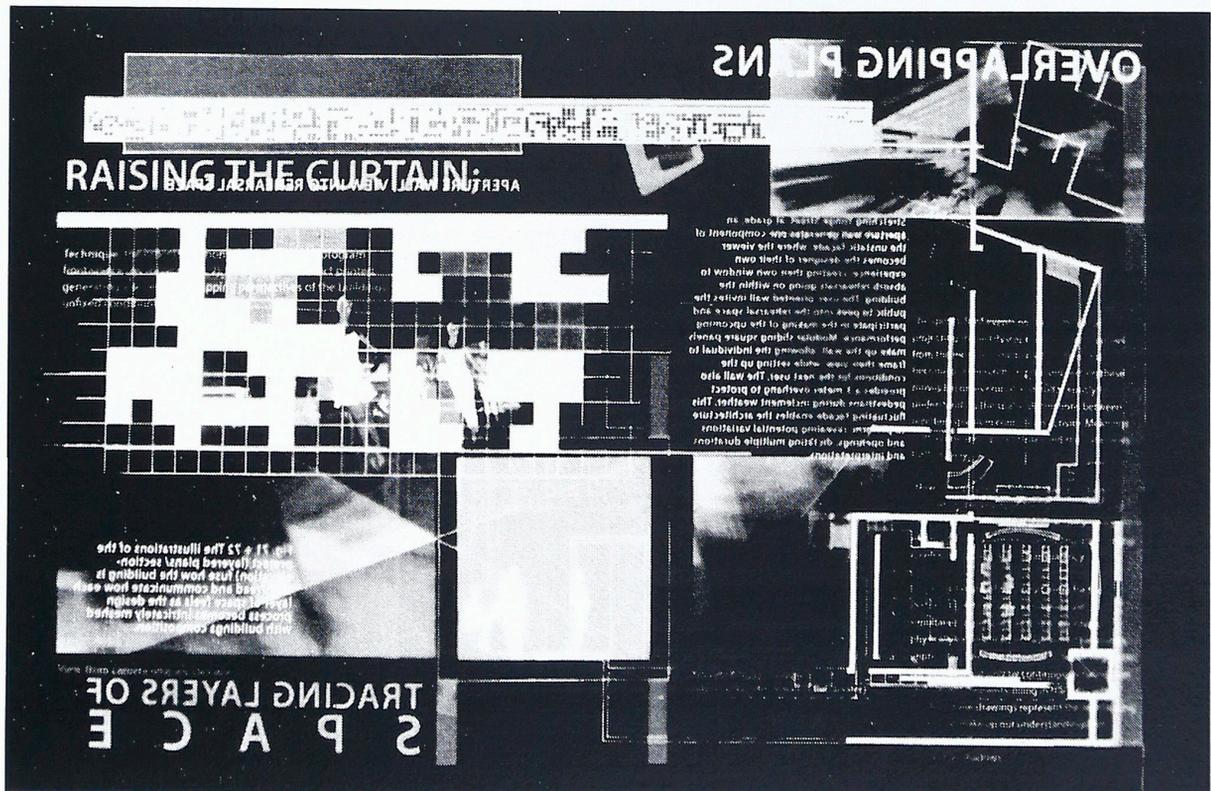


Fig. 78 + 79 Conceptual illustrations of the project (Layered drawings/ diagrams/ text) fuse how the building is seen + read, communicating the process of designing within layers of space: verifying how shadowed traces have become intricately woven into the buildings composition.



Glossary;

Aperture; Adjustable opening, (lens, camera) personal lens; way of seeing. Way of focusing; capturing background/foreground, relating to depth of field in photography. *Adaptive aperture.*

Becoming; How can a building participate in the process of becoming? Is it evolutionary and involuntary, much like our memories? Where does this process begin? Perhaps it starts with the representation of the building. For process and representation, in Deleuzian terms, always fold into one another. The two terms depend upon one another, but, at the same time, they also destabilize one another. A building may modify through use and inhabitants over time, but this conscious process of lacing ephemeral qualities to produce an evolving architecture is more than an afterthought. It is not about fast-forwarding in order to forecast potential changes; it is about setting up a framework allowing adaptation to follow seamlessly. 'Neither static nor restrictive, such a configuration of design sees it as a way of forging a state of oneness with the world, a connection that remains always incomplete.' (Neil Leach, *Camouflage* p. 96-98)

Writing is a question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any livable or lived experience. It is a process, that is, a passage of Life that traverses both the livable and the lived. Writing is inseparable from becoming; in writing, one becomes- woman, becomes – animal or vegetable, becomes – molecule to the point of becoming- imperceptible' - Deleuze

'To design a building is, to some extent, to 'become imperceptible'; likewise, to relate to a building is to enter into a state of 'becoming-building,' like the wasp becoming orchid.'

Camouflage; A cultural interface or medium of relating to the other - seen as a mechanism for constituting human identity through the medium of representation between the world and the self. *Neil Leach, Camouflage, p. 247*

Chronotype The coordination of a system of time and space, a form-giving ideology. Mikhail Bakhtin uses the term to name the set of distinctive temporal and spatial features within a work, the phenomenal 'feel.' *Michale K Hays, Hejduk's Chronotype p.14.*

City as 'urban organism'

The City is constructed as an always-changing object, the transformations of which are driven by the pure pulsation of life. The changes of the city, shed light on the very basis of evolution: the process of living change is not simply an unrolling of distinct parts but rather 'the indefinite interpenetration' of phases in which 'nothing is pre-established. It is an uninterrupted push of unforeseeable change under the effect of what Bergson calls the *élan vital*.' - *Marcel Poëte's Bergsonian Urbanism : Vitalism, Time, and the City. Journal of Urban History 2008 34: p. 919.*

Deprogramming; Is to be understood both as an analysis of the program and as a proposal itself, just as deconstruction, for the philosopher Jacques Derrida, is at once a critique and production. In this sense, deconstruction is not a project; instead, it is a practice that isolates notions, seeks to trace their genealogy through already written texts, and then opens them up to unexpected reflections. Only the questions are programmed, not the answers. - Tschium

'Duree' (Duration) If in Bergson's idea of '*vital impulse*' we find the pulsation within the force and change of the collective life-world, then it is in *durée*, roughly translated as 'duration,' that we are witness to the manifold unfolding of such active transformation. '*Duration*' sets up multiple ways in which time and architecture can be measured.

Evolution as Memory; Memory and evolution work in tandem, the former preserving in the mind the uniqueness of individual experience and the latter acting out the complexities of change. While time for the individual collects sediment-like in the form of each memory, time universally speaking is in flux, constantly shifting and changing in the form of evolution.

However, with each new layer of time, all others before and after are affected. Our life in the present transforms how we understand the past. Since life is always in flux, always becoming, then every moment is different from that which precedes and that which follows. Each new moment affects those of the past and to come. As Bergson explains, evolution is neither linear nor uniform:

'Evolution is a creation unceasingly renewed. It creates as it goes on, not only the forms of life, but also the ideas that will enable the intellect to understand it, the terms, which will serve to express it. That is to say that is that is future overflows its present, and cannot be sketched out therein in an idea.'

Memento; 'Of all signs, the memento most seems to have a reality of its own. It refers to the past and so it is effectively a sign, but it is also precious in itself since, as a bit of the past that has not disappeared, it keeps the past present for us. But it is clear that this characteristic is not grounded in the being of the object itself. A memento has value as a memento only for someone who already still – recalls the past. – Gadamer, *Truth and Method* p.146

A picture is not a sign. Even a memento does not make us linger over it, but the past that it represents – sharing its being.

Memento Mori;

Latin, *be mindful of death*. Works of art have the same impact of reminding us of our own mortality. 'All photographs are memento mori. To take a photograph is to participate in another person's mortality, vulnerability, mutability, precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.' -*On Photography* p.15

Photography as Language; 'Photographic' exploration and duplication of the world, fragments, and continuities feeds the pieces into an interminable dossier, thereby providing possibilities of control that could not even be dreamed of under the earlier system of recording information: writing. -*On Photography* p.156

Photograph; Collection of partial objects. The general feeling or imagery of a photograph is apparent; however the 'detail,' of a partial object is attached to the potential of the subjective.

The word photography comes from the Greek *φῶς* (*phos*) 'light' + *γραφίς* (*graphis*) 'drawing'; 'consider it as a record of its own having been made' / 'ontological aspect of storytelling'

Puncture from Roland Barthes, Punctum; The duality of photography exists in the form of the *studium* and *punctum*. The *studium* is the general reading of what Barthes describes as the partial object, while the *punctum* is the point that pricks you and your memory, which makes it personal. The *punctum* allows for expansion, as the photo is 'a collection of partial objects.'

- *Camera Lucida*

Quintilian; (metaphor) is identified by two types of words; *propria* (proper) and *translate* (metaphor) A metaphor has three qualities; a borrowed term, 'movement' of 'transfer' of meaning and *perioicoio*, upsetting the relationship, creating misunderstandings which are dangerous and generative. The concept of the metaphor as the *other* changes the signified/signifier relationship, while retaining both meanings at the same time. Its value is stated by Aristotle – metaphors create poetry and generate a new understanding.

-Dr. Fai. *Body and Architecture*; lecture 2008

Reading; A cognitive process of decoding symbols for the purpose of deriving or constructing meaning. Information is received, processed and interpreted. Readers integrate the words they have read into their existing framework of knowledge. Cognitive learning theory views organized knowledge as an elaborate network of abstract mental structures which represent one's understanding of knowledge, formation of beliefs and attitudes and decision making and problem solving.
<http://www.businessdictionary.com/definition/cognitive.html>

Rhizome; Neil Leach comments on the connection between the wasp and the orchid: 'these connections are rhizomatic, and remain in constant flux. They must never subscribe to any totalizing system. They must always be incomplete, always open-ended, always in a state of becoming. What results is a dynamic, rhizomatic system, which remains stable but never fixed. For the interaction between wasps and orchids produce a single, rhizomatic body, which, while always open to external influences, maintains its own harmony, a form of coincidental oppositum.'
-Neil Leach, *Camouflage*, p. 91

Shadow; This notion of *shadow* is more than a copy of the real – it is a translation that maintains the essence of the referent - but its qualities are in flux, transforming with us through time and space. Shadows are part of the poetic discourse concerning, 'the gap between the two terms of a metaphor,' that continually shift in both meaning and representation: becoming other.

Shadowline; (reveal) The dictionary of 20th Century Design defines the modern *reveal* as a recessed gap between surfaces. 'A groove or slot separating two elements...applied to a recess between elements that creates a shadow line emphasizing the meeting point...in place of a molding...to emphasize a line...easing the construction difficulties of creating and finishing a perfect butt line. A reveal is often introduced where a wall and a ceiling meet, at the edge of a door-frame where it meets a wall, or where panels meet in walls or in furniture. The shadow line it creates makes the joint crisp and emphatic without requiring an applied strip of molding or trim'. *Illuminating Quality in Architectural Reveals*; By Marcia F. Feuerstein. ARQ vol. 13 no.3/4 2009. Cambridge journals. p. 235

Transparency; A simultaneous perception of different spatial locations. Space not only recedes but also fluctuates in a continuous activity. The position of the transparent figures has equivocal meaning as one sees each figure now as the closer now as the further one. If one sees two or more figures overlapping one another and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions. To resolve this contradiction one must assume the presence of a new optical quality. The figures are endowed with transparency; that is they are able to interpenetrate without an optical destruction of each other. Transparency however implies more than an optical characteristic, it implies a broader spatial order.
Transparency: Literal and Phenomenal. Colin Rowe and Robert Slutzsky. *Perspecta*, Vol 8. 1963 p. 45

Weak Image; Derived from 'weak ontology' and 'fragile thought' introduced by Gianni Vattimo. *Sola-Morales and Eisenman developed 'Weak architecture.'*

'Aesthetic is produced in a weak, fragmentary, peripheral fashion, denying at every turn the possibility that it might ultimately be transformed definitively into a central experience' – Sola-Morales

The difference between an architecture of weak structure and image, and an architecture of strong structure and image; the latter desires to impress through an outstanding singular image and consistent articulation of form, the architecture of weak image is contextual and responsive. This architecture grows and opens up, instead of the reverse process of closing down from the concept to the detail. - Juhani Pallasmaa

A similar weak structure has also emerged in literature and cinema. The new French novel, deliberately fragments the linear progression of the story and opens it up to alternative interpretation. –*Hapticity and Time p.5*

Un-Arrested (meanings)

Methodology of constantly asking what it is, causing boundaries and meanings to be blurred. Process of attempting to define fluctuating moments and the layered relationships that exist between them.

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