

IN(TRO)VERT - A DIMENSION OF THE FANTASTIC

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IN(tro)VERT - a dimension of the fantastic



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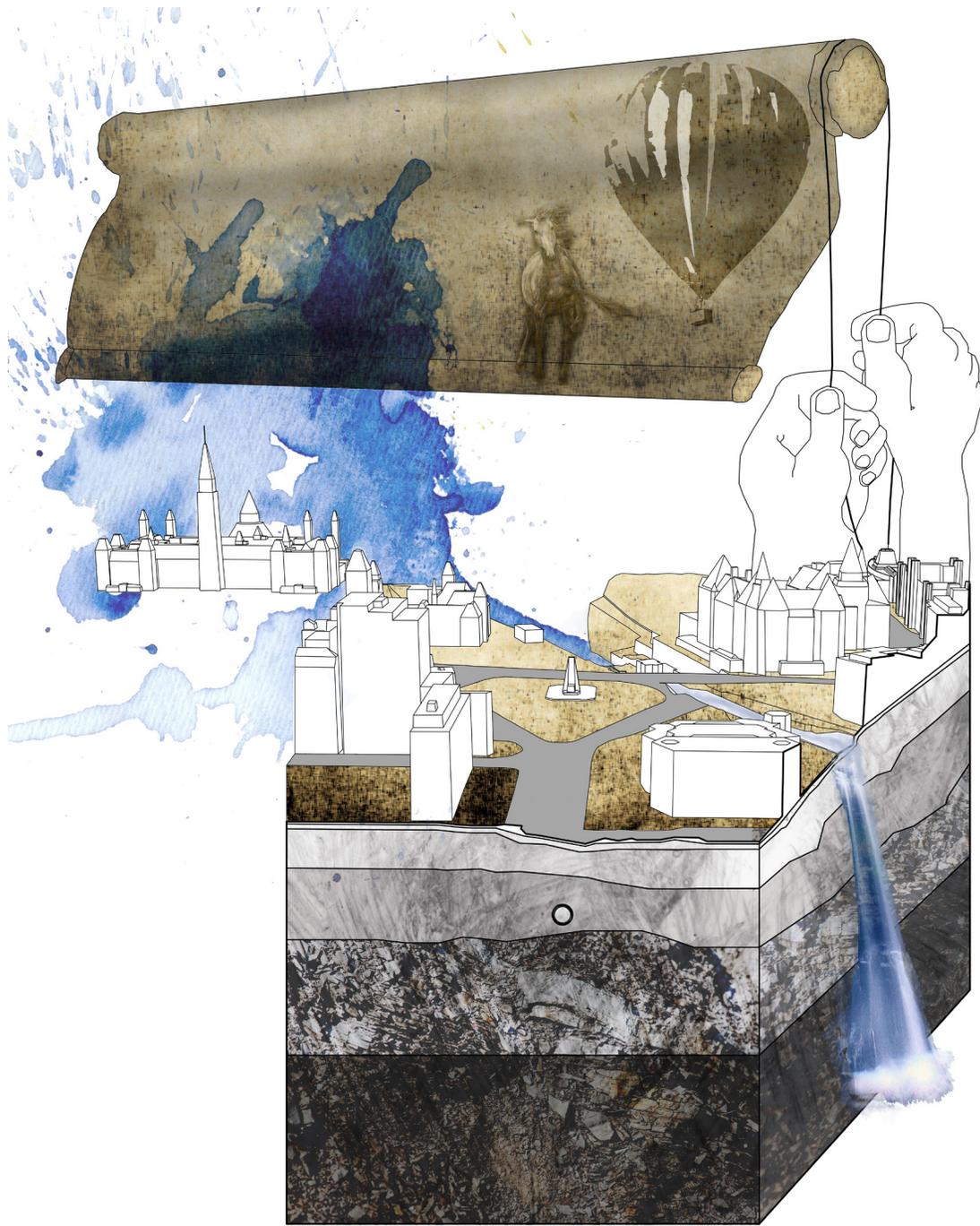


Fig 1 — Ottawa Exquisite Corpse

ABSTRACT

A curtain, in terms of performance, creates a threshold of control between viewer and performer. This act of concealment enables the engagement of one's imagination concerning the potential for what is to come. What is the potential of a curtain? For the purposes of theatre, the curtain is used as a movable screen serving to disguise the stage, the performance of seeing without being seen.

There is a feeling of anticipation, which builds through the metaphor of the curtain. The mind is given the ability to cross freely between the thresholds of fantasy and reality. Similarly, photography carries a meaning in itself; a capture revealing the curtain's moment of anticipation. Utilizing photography as a means of translating the dimension of the fantastic into built form develops a narrative of controlled light, movement, and space. The city, the street, and the obscured reality beyond will be discovered through this lens. This thesis will identify the uncharted underworld within the shadows of the nation's crown.

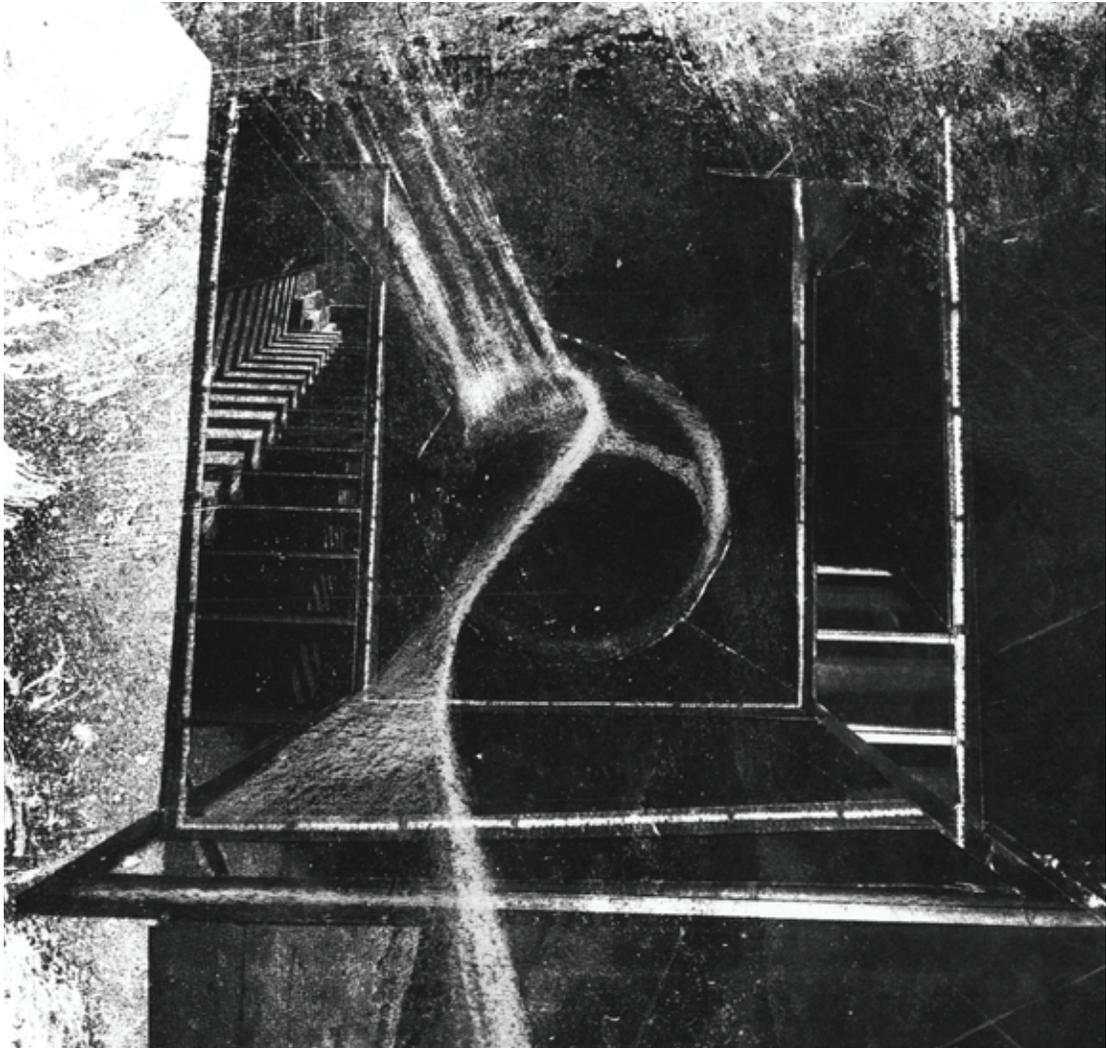


Fig 2 ——— Looped Paths of Refraction (Detail)

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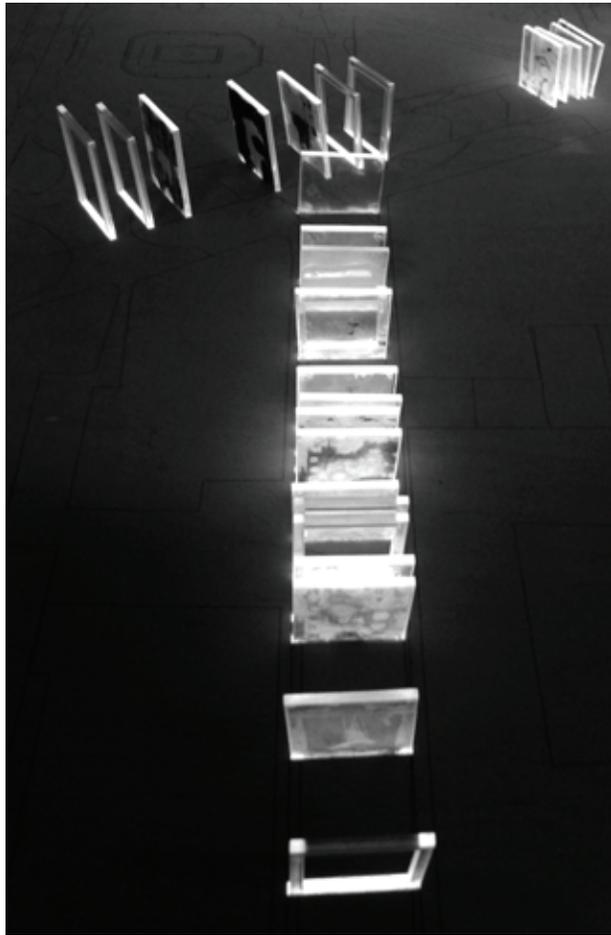


Fig 3 Site-Sight Photostudy

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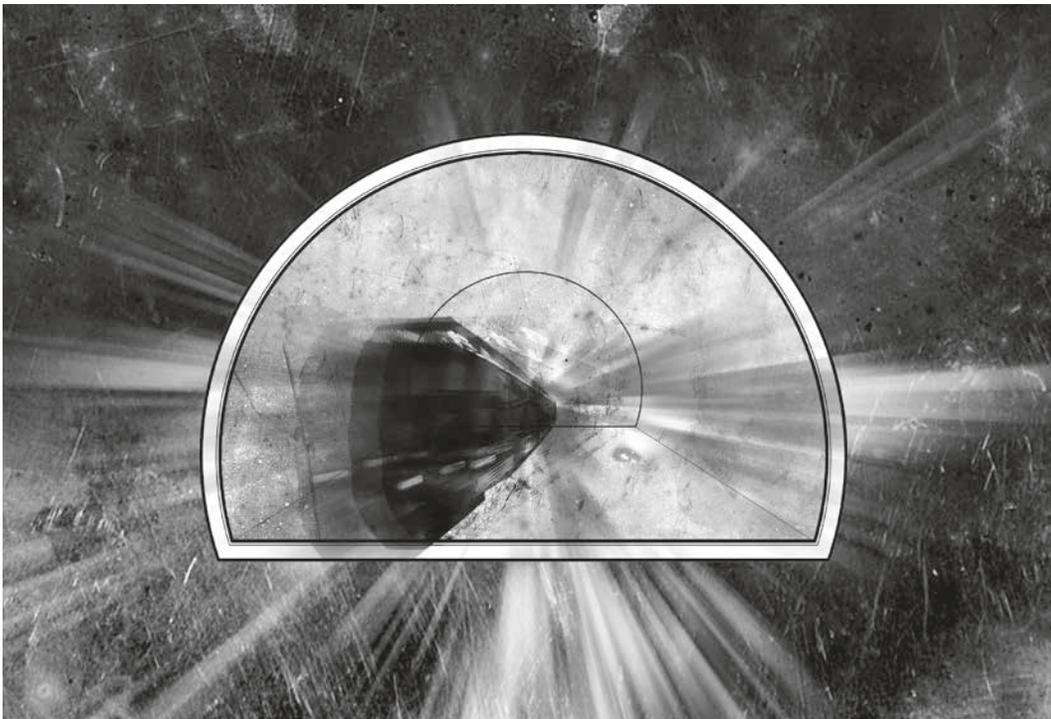


Fig 4 Quivering Space (Detail)

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GLOSSARY:

Aperture: A unit of measurement, f-stop, defining the opening size in the lens that can adjust to control the amount of light in reaching the film/digital sensor.

Boring: The enlarging process of an already drilled hole by a single point cutting tool.

Burn: Increasing the exposure resultantly darkening areas on an print.

Capture: Obtaining an image from the camera's vision sensor, the frame.

Condition: The influence on or the process of determining the outcome of something.

Depth of Field: A measure of the amount of background and foreground area in front of and behind the subject is in focus. Increased Depth of Field results from the stopping of the lens down to a smaller aperture. Decreasing the Depth of Field results from the widening of the aperture.

Dodge: The process of holding back an area of a print to lighten/eliminate the area while exposing the rest of the image to darken.

Dynamism: A philosophical system devised to explain the force, mechanism, vigor, vitalism, mechanism of the phenomena of nature.

End Emitting Fiber Optic: Long, thin strand of plastic with a very clear core and an external coating, cladding.

Exposure: The amount of light measured per unit area. Factors include lens aperture, scene luminance and shutter speed.

Fracture: The breaking of a firm material or object.

Framework: The basic structure which underlies system, concept and/or text.

F-Stop: The focal ratio of a lens's focal length in comparison to the diameter of the camera's entrance pupil measuring lens speed.

Funeral Immobility: The state of being immobile, not able to move around.

Hyperreal: The exaggeration in comparison to the state of reality.

Inferiority: Defined as being lower in quality.

Infrastructure: The basic physical and organizational structures and facilities including buildings, roads, power supplies each necessary for the operation of society and enterprise.

Metamorphose: To change in form or nature.

Moment: A very brief period of time.

Pace: Consistent, and continuous speed of motion or a single step taken when walking or running.

Parallax: The result of the position and direction of an object appearing different when viewed from differing positions.

Pause: A temporary stop in action or speech.

Phantasm: A figment of the imagination, also referred to as an illusion or apparition.

Refraction: The change of direction of a ray of light, sound, heat, etc. in passing indirectly from one medium into another with differing wave velocity.

Retaining: The ability to hold back earth or water.

Sequential Excavation: A proposed tunnel under excavation which has been divided into segments, and each segment is mined sequentially with supports.

Sharpen: A term utilized in photography improving the contrast of an image to bring definition to the details within.

Shoring Up: A support, prop used to protect from danger which was historically used to prop up banks in danger of failure.

Simulacrum: An image or representation of something.

Sinkhole: A cavity in the ground because of water erosion as a route for surface water to disappear underground.

Situationism: A means of navigation through space, a term coined by Guy Debord.

Surreal: A division of reality, fact, versus fantasy resulting from the dimension of the fantastic.



Fig 5 'Sight' Plan (01)



Fig 6 'Sight' Plan (O2)

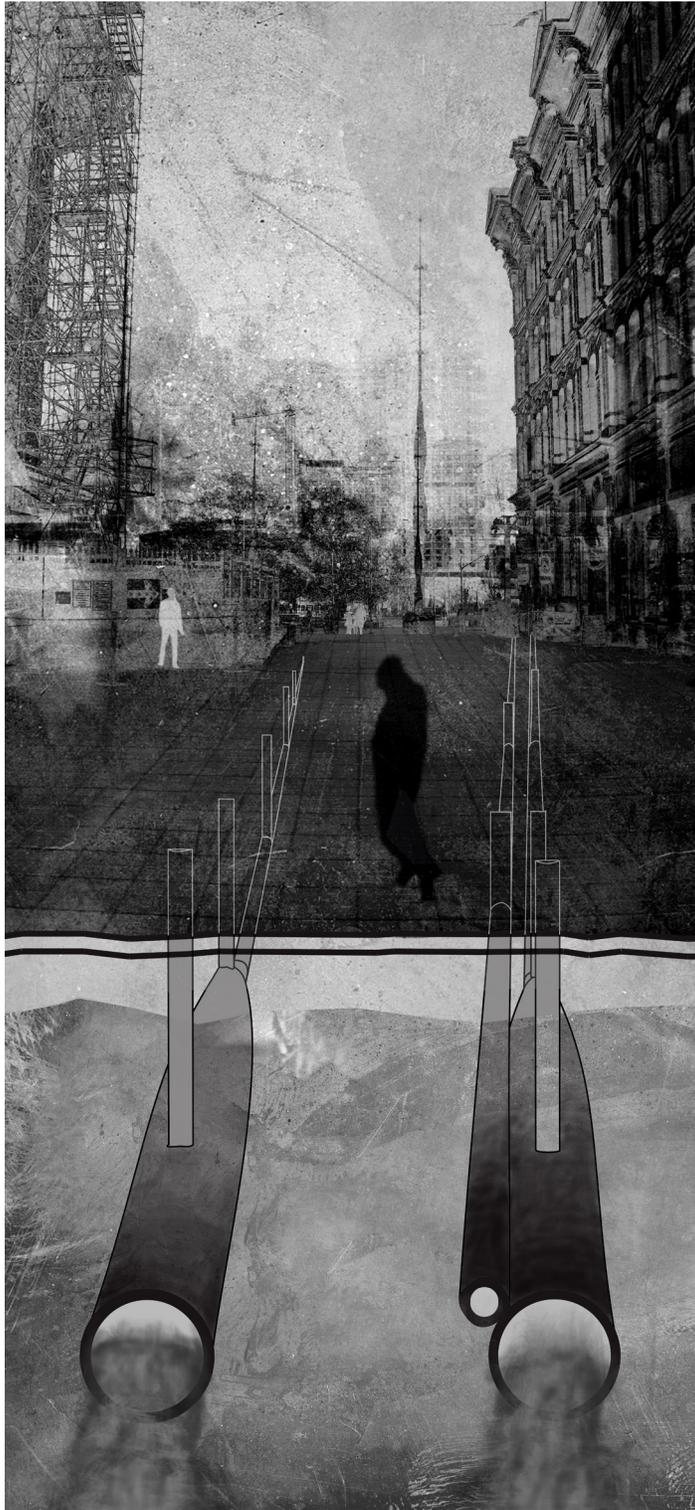
PROLOGUE

What does the street hold for the tourist, commuter, construction worker, drifter, person of leisure? How can one encapsulate such experiences into built form? Each experience translates into framed moments in time, captures¹, moments of pause. The street is incised, subsequently fracturing the urban fabric. At such a moment, and in this resulting space, the urban condition above and below the street plane becomes a place of play for the architect. There is a point of conditioned contrast between light and dark furthering the capacity to compress and extend space. Orientation, perspective, place and atmosphere play critical roles in enhancing this experience of depth, false depth, lightness, capture. It is this moment of verticality which surrenders the street's urban condition into a new dimension of experience; the dimension of the fantastic.

Architectural space can be entered, confronted, encountered, occupied and utilized for specific purposes. Spatial connections grant meaning to the surrounding world; daring the extraordinary. Funeral immobility lies at the heart of the moving world, with a secondary knowledge of action and reflection.² How can one define the street plane in terms of a capture in time, a moment in space? Light is fundamental in defining a surface and recording its image, the photograph.

¹ In this context, the term 'Capture' defines the photographic impression taking possession of a record in time - a capture of the city.

² Roland Barthes, *Camera Lucida* (New York: Hill & Wang, 1981) 6.



Street Fracture

Fig 7

The deictic term, 'Photography' materializes from the Greek word, to draw or to write (graphes) with light (photo).³ Within the exploration of the street, it is critical to observe the behaviour of light and its functions in and around the moment of capture. Angle of light, exposure time, photograms, flash, aperture each metamorphose into an experiment. The photographs' veracity and experimentality establish a premise to push the boundaries of the physical world's dimension into a level beyond one's point of tactile experience. Within such imagery, truth and the belief in objectivity through the optical nerve attains a new dynamic reality; a reinterpretation of actuality.⁴ Similarly, the embodied image thus produced becomes physical, experimental, leaving room to diversify the object from the formality in which it is made. What is the absolute-particular in terms of the dimension of the fantastic?⁵ At what point can the phantasm become reality?⁶

³ Maureen McGvoy, *Canadian Museum of Contemporary Photography, A Canadian Document* (Ottawa: Harpell Printing, 1999) 8.

⁴ *Ibid.* 9.

⁵ Juhani Pallasmaa, *The Embodied Image* (United Kingdom: John Wiley & Sons Ltd, 16 (2011).

⁶ This thesis was inspired by the collections of The Canadian Museum of Contemporary Photography (CMCP). The CMCP opened its doors as an independent museum of art and documentary photography in May of 1992. Following the close of the museum in 2009, the collection was relocated to the National Gallery of Canada. For a further description, refer to Appendix A.

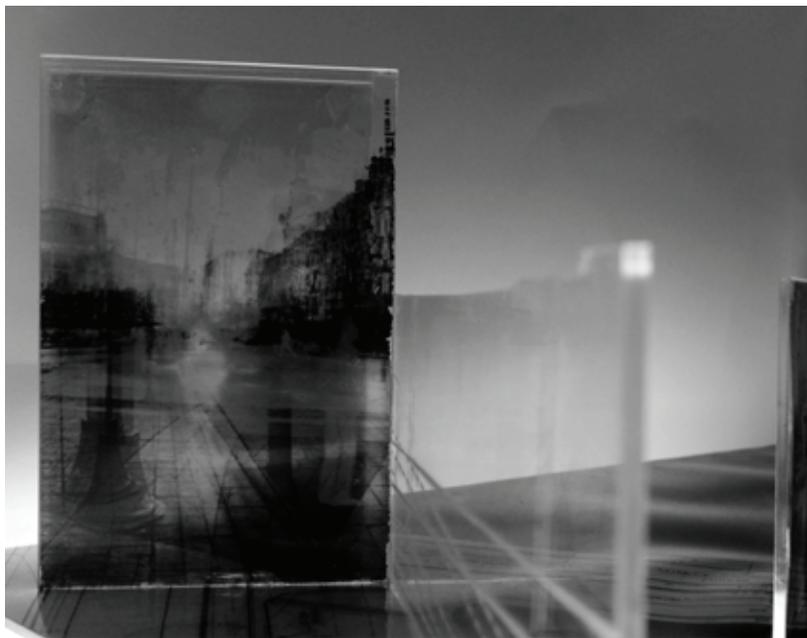


Fig 8, 9 Pipe Plan Study Model 01
Pipe Plan Study Model 02

PHOTOGRAPH

A photograph distinguishes itself from its referent; a moment of anticipation, pause for reflection⁷. To formalize such an experience, the physical cut through the street plane predicates a developmental meaning as one moves through the space created – appealing to the imagination.

The experience of the photograph establishes a promise for spatial tension of control versus decontrol. There is the ability to see something anew, a moment of suspended disbelief.

Where is it that the immediacy of captures, stills, frozen frameworks of time unfold into the inferiority of self?⁸ Through photography, the representation of self extends beyond the confines of the portrait. Such a frame encompasses the full body, emphasizing notions of identity and thus the resultant relationship to context. The figure is no longer restrained to themselves, but rather evolves further to question the notion of control. The capture, a framed moment in time, depicts both confined and liberated spaces. Such a state reveals the adaptability of function beyond the frame itself. There is a dynamism to the figure; a subsequent restraint to the positioning of body, self, in terms of progression. Such fluidity of form and its resultant interaction with the urban block animates stilled, adaptive experiences. In the metaphysical realm, meaning is realized, deciphered, depicted to communicate the existential relation of self in place.⁹ Accordingly, the imagination creates and records an image – capture.

7 Roland Barthes, *Camera Lucida* (New York: Hill & Wang, 1981) 3.

8 Antonin Artaud, *Theatre and Its Double* (New York: Grove Press, 1958) 43.

9 *Ibid*, 46.



Fig 10, 11 Sparks & Elgin Photostory
Sparks & Metcalfe Photostory

CONTEXT

A physical cut through the street plane advances a new meaning as one moves through the space created, crossing through the threshold into the dimension of the fantastic.¹⁰ At such a moment, hidden beneath the street plane, the water distribution network and collection systems become exposed, begin, end.

¹⁰ Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1958) 148.



Fig 12 Overlaid Motion

CONTEXT INHABITED

THE COMMUTER- A person of frequent travel between their place of residence and place of work/study takes the fastest path. Sparks Street¹¹ becomes that efficient path of travel. The commuter stays to the street's edge while progressing over the ground plane. Obstacles of flower boxes, benches, media signs, waste receptacles, sculptures are dodged, avoided to ensure optimal travel time. As a recurring act of travel, the commuter exceeds the boundary of their residential community, immersing themselves within the street plane over the entirety of the duration of their commute.

THE TOURIST- Invested in travel for business or pleasure, the tourist dares to engage the unengaged, thus exploiting the street plane of Sparks Street. This act of investigation reveals the concealed – subsequently adapting the urban fabric into a place of immediate performance. The tourist enters, confronts, encounters, occupies and utilizes the street plane for specific purposes. Spatial connections of experience grant meaning to the surrounding world; daring the extraordinary. Within the exploration of the street, there is an immediacy for the tourist to observe the behaviour of light and its functions in and around the moment of capture.

¹⁰ In the year 1967, Ottawa's Sparks Street was closed to vehicular traffic and converted into an outdoor pedestrian street. For further information on the history and development of Sparks Street refer to Appendix B.

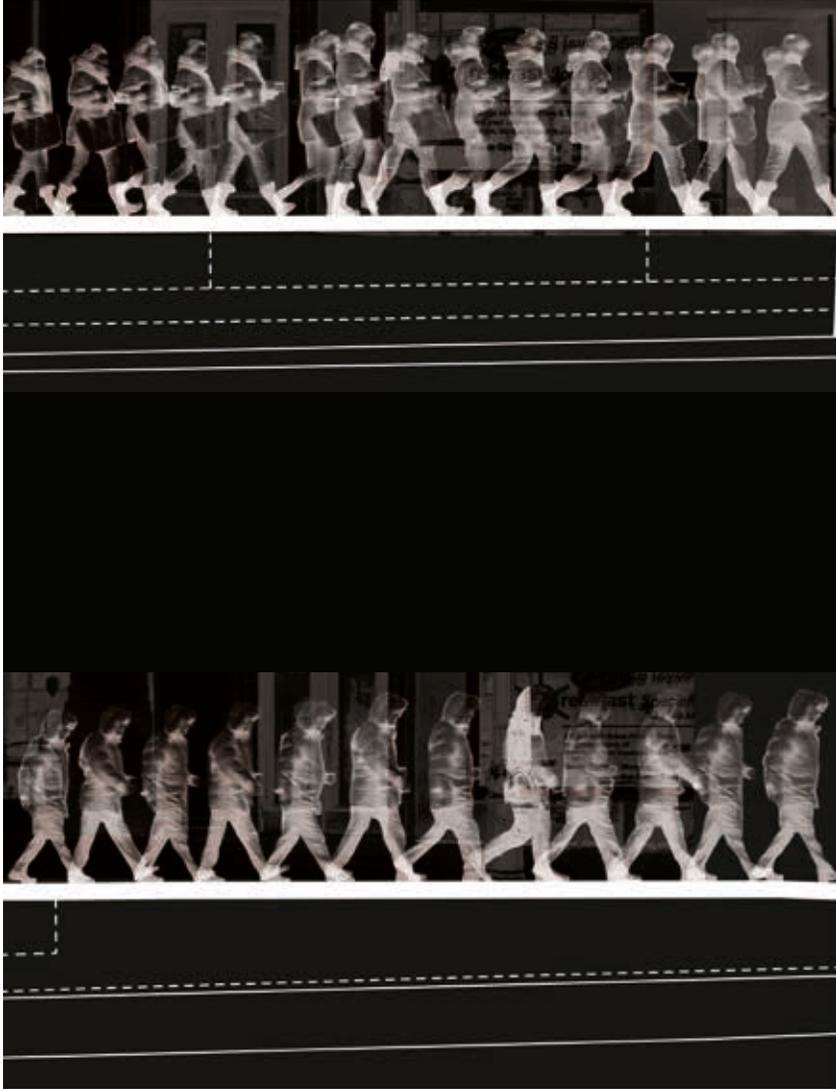


Fig 13 ———— Muybridge Study 01

THE DRIFTER- Unattached, unengaged, a drifter navigates through the street plane without a fixed direction of travel. Through such a progression, the drifter becomes a singular element – reinventing the unimagined. Moving from place to place, the drifter is able to interact with elements, persons and objects in the physical moving realm – reality.

THE PERSON OF LEISURE- Independent, a person of leisure progresses through the centre surface of the street at a slowed pace. Through such a progression, a capture freezes frames of time surrounding. As an independent entity navigating centrally across the street plane, the person of leisure absorbs their surroundings. There is an open type of interaction that the person of leisure gains through their unhurried progression along the street.

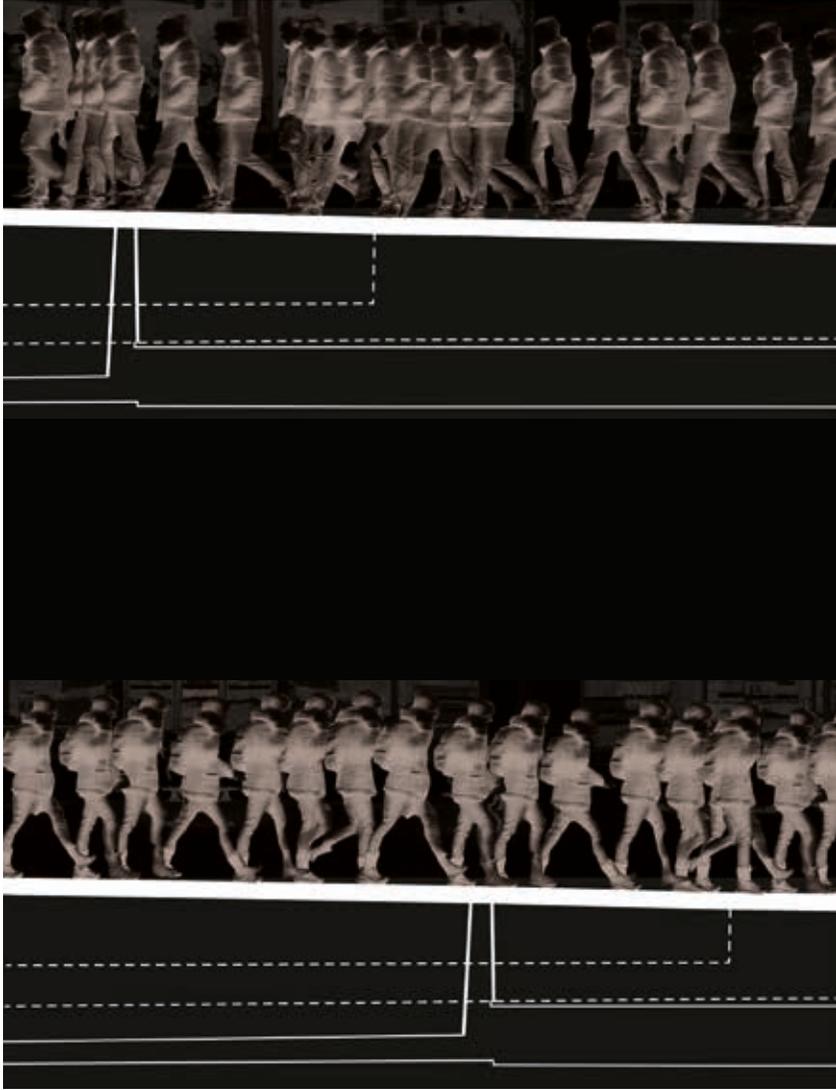


Fig 14 ———— Muybridge Study 02

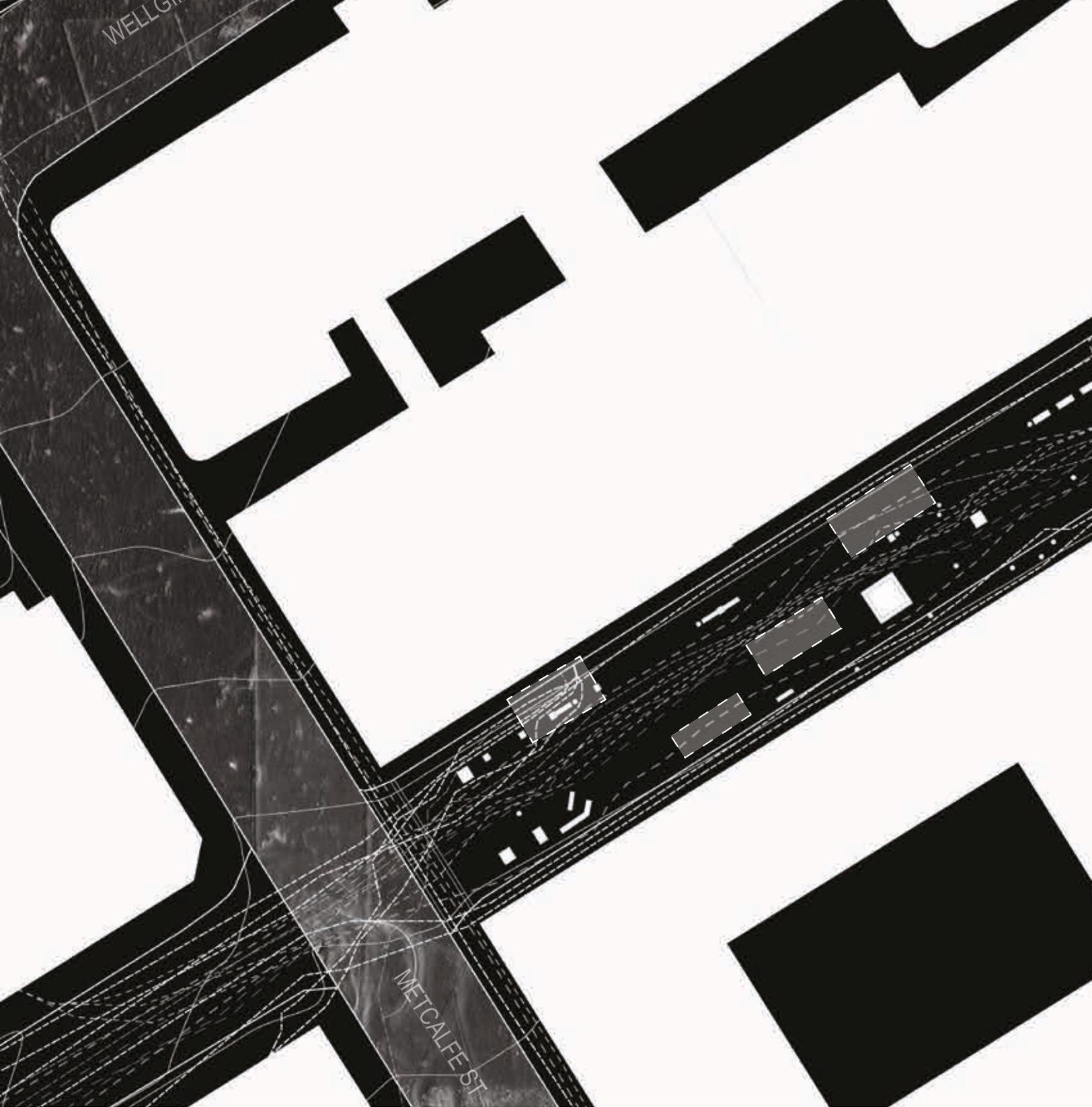


Fig 15

Pedestrian Travel Study (01)

This map indicates a pedestrian analysis of Sparks Street. Each line maps different paths of travel to allow for a better understanding of how the street is inhabited between the hours of 8-10am on a weekday. The boxed frames show the character photostudies (pgs 12, 14) in the context of which they were taken upon the street. From left to right: The Commuter, The Drifter, The Tourist, The Person of Leisure.



Pedestrian Travel Study (02)

Fig 16

THE CITY

The Crown overshadows its past, layered beneath the feet — a porous ground of both dark and opaque surfaces. The impervious urban surface of the street discourages the penetration of light. Surface water relies upon sewer drains — placed in operative locations at a sequential distance from one another — to percolate through the mask of the street plane. At a controlled division of space and time, a depression is formed within the centre of the street resultant of a collapse in the surface layer. At such an intersection of vertical and horizontal planes of travel, standing and running surface water diverts into the open cavity scarring the street plane. The resulting space thus created inscribes where the inversion of the virtual and phenomenal occurs¹². There is an extreme abstraction in terms of such a perceptual shift, resulting in a multiplicity of obscure, contradictory spaces of human discovery.¹³

¹² Mary-Ann Ray, *Seven Partly Underground Rooms and Buildings for Water, Ice and Midgets* (New York: Princeton Architectural Press, 1997) 7.

¹³ *Ibid.* 9.



Fig 17 The Crown
An exposure indicating the duality of life existing above and below the street plane

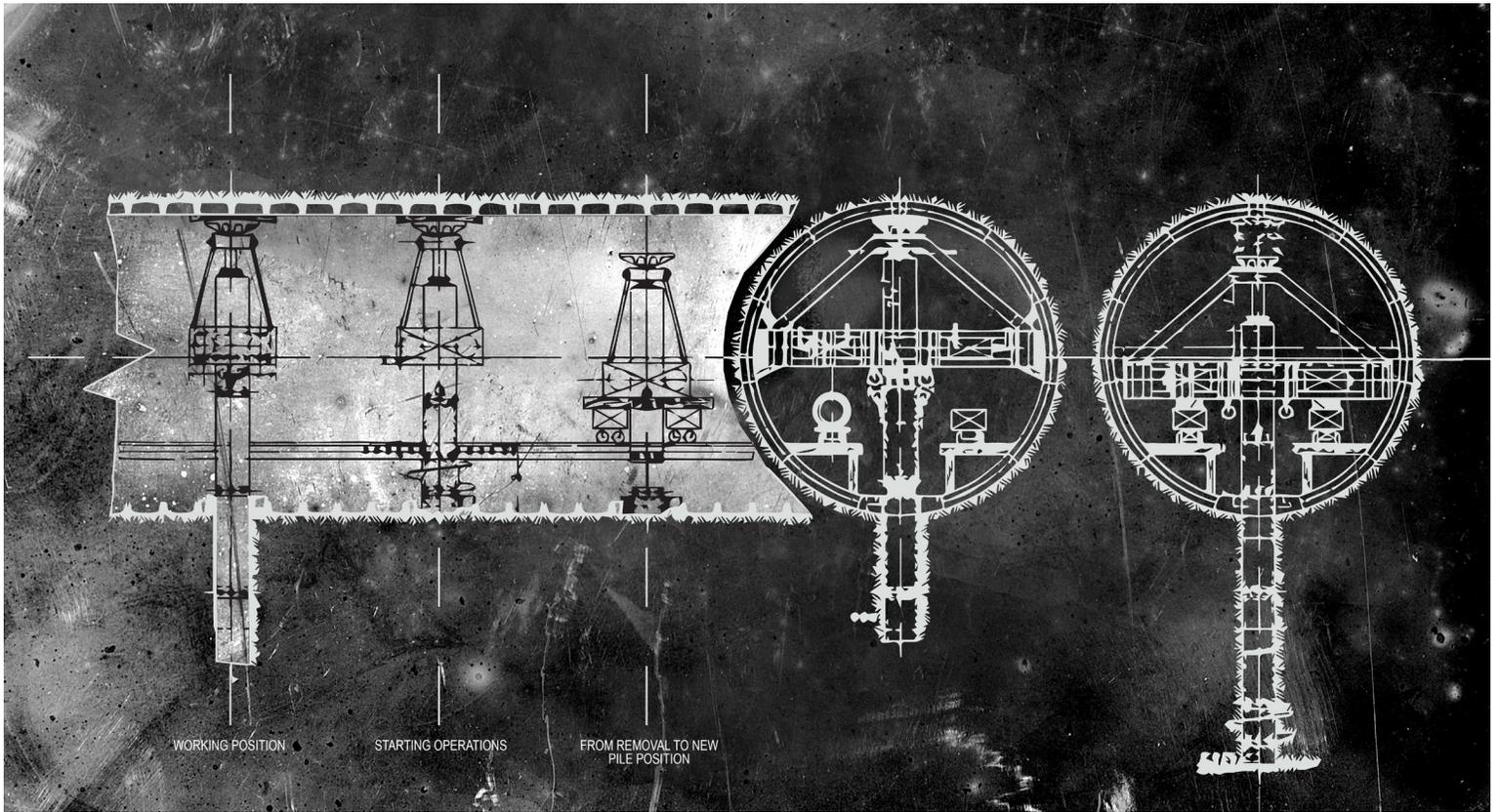
Meanwhile — six stories below the street's surface — new infrastructure slowly bores its way horizontally through bedrock. A large rotating drum of metal teeth incrementally cuts the rock face. At each moment of forward progression — structural supports — retaining walls are erected to prevent the breach of earth and stone from collapse. A construction specific to holding back the earth. It is this act of shoring-up that is critical to the progression of new infrastructure far below the streetscape.



Longitudinal Section Facing North

Fig 18

In terms of verticality, how does a human cross the resulting depth of space thus created? At what point does the state of hyperreal interrupt such a contrast of environment?



0 1 2 3 5m

Fig 19

Tunnel Boring Machine Study - Motion

A layer of infrastructure and the memory of past infrastructures mark the in-between space of the street and the dimension of the fantastic, the future LRT¹⁴. The earth's static water level is rotated ninety degrees to mark the axis of the earth and sky perpendicular to the direction of plumb.

¹⁴ LRT stands for Light Rail Transit, as a form of electric powered rapid-transit trains operated by a driver.

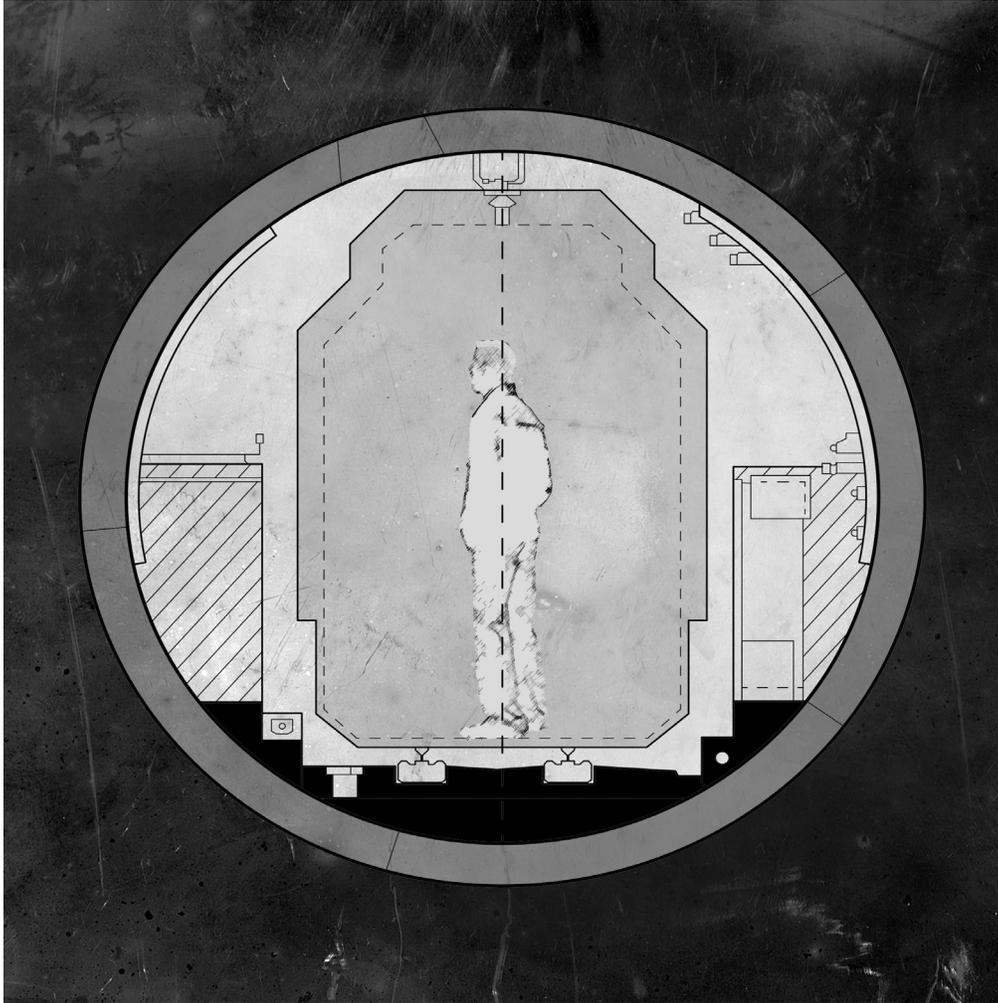


Fig 20

LRT Section

DIFFERENCE BETWEEN EARTH LEVEL AND STATIC WATER LEVEL

2.2 METRES, 7.2 FEET

BOREHOLE LOG METRES

0-0.4M GREY

0.4-1.5M SILT-SAND, BROWN, COMPACT

1.5-2.2M SAND SILT, BROWN, DENSE



0 2 4 6m

Borehole Study

Fig 21

INTERVAL - A FRAMED VIEW LOOKING OUT TO THE STREET

Nursing a fresh mug of tea, I sit and wait – away from the action of the street. The café offers itself as a place of shelter – pause. Conversely — beyond this place of refuge — the exterior reveals the hurried activity of pedestrian travelers. Above the street plane, a flurry of agitated construction workers frantically build upon existing structure. Two layers of street exist above Sparks – the building above and its raised scaffolded streets.

A vehicle emerges onto the street, resulting in a disruption of paths of travel in a scattering of pedestrian traffic – chaos ensues.



Fig 22 Tea Over Movement

Against the Deli window, the streetscape is framed. Approaching on noon hour, passersby search for a place to lunch. There is an apparent layering of story outside onto the action upon the street. In the background, a deli client dialogues with the proprietor over a cup of late morning coffee and a sandwich. The conversation takes shape over discussions of local news - the recounting of each other's pasts and prospective day's events. The sequence of developments unfolds — coexisting within and outside of the deli — composing a succession of frames, a confrontation of events, moments, and spaces.



Fig 23 Deli Window

THE INTROVERT



Fig 24 Miniature Shadow Box

THE INTROVERT

For the Introvert, the hyperreal provokes the inability of consciousness to differentiate reality from any other image within the dimension of the fantastic. This journey — through the shadows of the underground — allows the experience of a progression through space to be drawn by light. This drawing out of a distinct point of light — the punctum — begins to blur the breach of levels from above to below grade. It is through the progression of space and perceived space that the image — reality — instigates a point of focus.

The absolute-particular in terms of performance conveys instances of dynamism. Such instances explicate the phenomena of nature by action of force, strength, vitalism, control, vigor.



Fig 25

Hyperreal
Chiaroscuro - both extending and compressing space below grade

A NOTE TO THE READER

I have placed myself as the traveller, recounting the maiden voyage of a progression through space. Space making takes on a role playing within the context of the earth, the underground. Anticipation was taken to portray deep perceptual shifts, and the multiple positions taken for travellers occupying space below grade. Built form is thus brought to life.

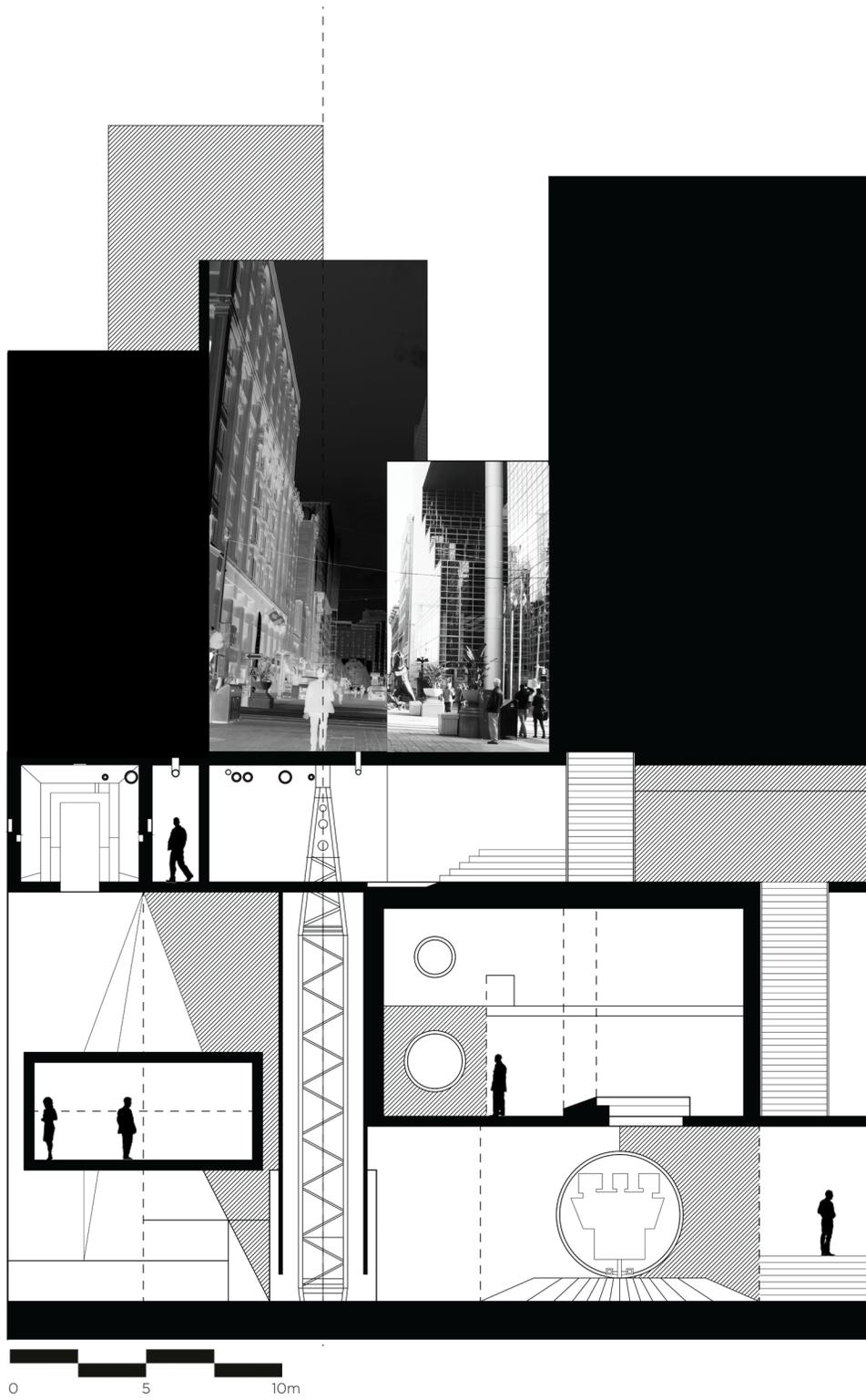


Fig 26

Initial Storyboard

WHEN MOVING DOWN ENDS UP

The entrance is clear to the unclothed eye of the drifter. At such a slowed pace, stumbling upon the rooms becomes a rhythmic performance. The path of the drifter folds, unfolds and folds again translating the resultant vertical descent back to ascension. The deconstruction of reality unfolds as fragments of reality are discovered.¹⁵ Like so, fragmented planar objects become space carved-out, volumetric.

¹⁵ Bernard Tschumi, *The Manhattan Transcripts* (London: Architectural Design, 1981) 8.

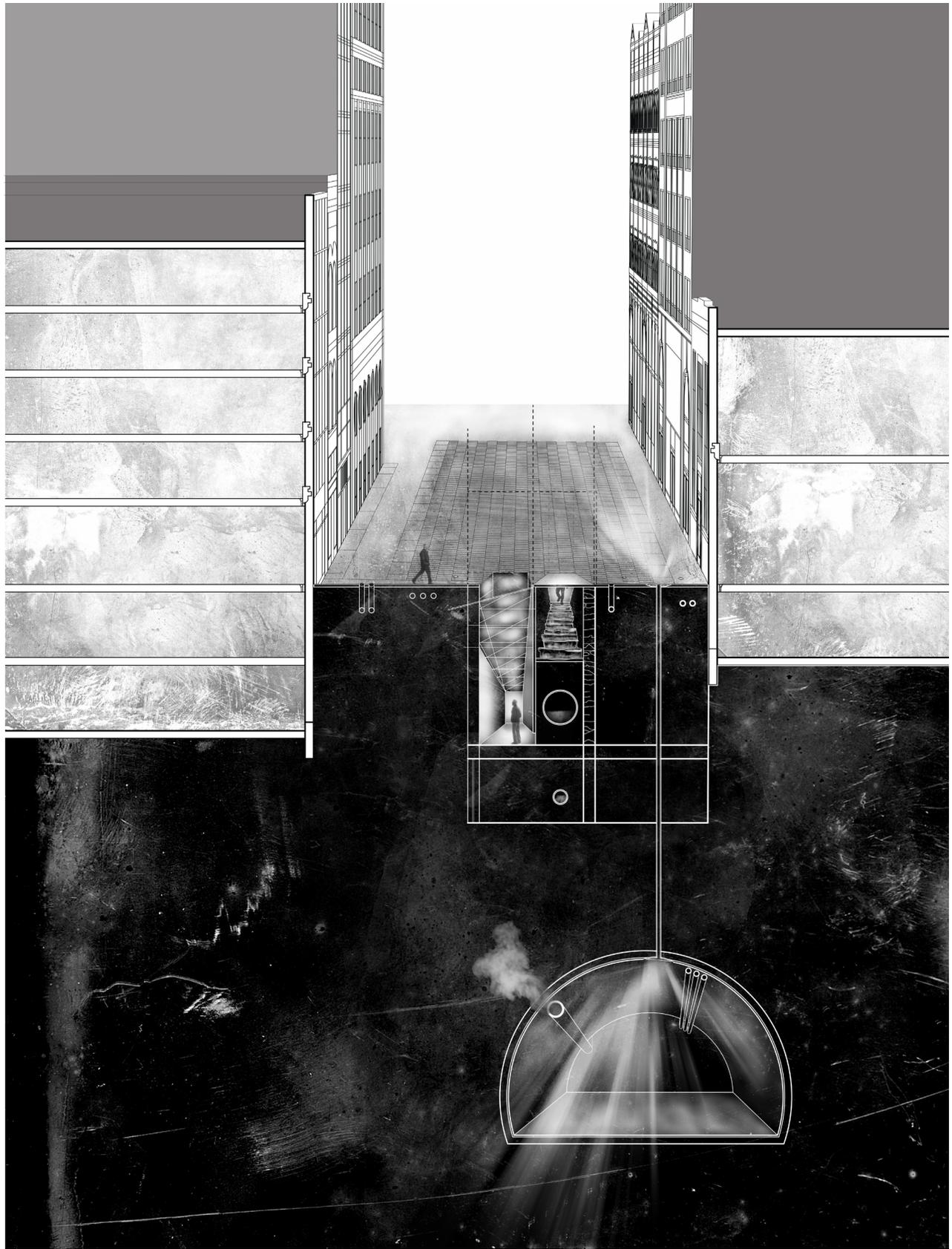


Fig 27 A Room of No Event

PLACE LEFT TO RETREAT RIGHT UPON ENTERING

In sectional space, discretion is brought forward to the drawing plane. The parameters of the capture¹⁶ procure a sequence of spatial transference, an experience of repetition of space, movement and program. Water lines are not framed to water, they change for conditions in themselves.

Beyond the threshold of descent, and before full immersion within the volume of the earth, a room of no event is encountered. It is quiet, lukewarm, a place for waiting.

Simultaneously, circulation — in terms of the movement of bodies — transpires amidst the flow of fluids, gases and electricity channeled within the cavities of the chambers beneath the street's surface. The energy from such a passage produces heat, leaving behind a trace of life within the underground.

Thresholds and corridors shape the in-between for the introvert. The surface of the ceiling vaults above the passages collects condensation. Surface tension allows the moisture to channel down the grooves of the walls.¹⁷ Floor paving aligned with the walls opens to surface drains, acting as rivulets while returning the moisture to the circulation system.

Water covers the floor of the central room. The angle of light cast from the piping of the sun's rays refracts from the surface of the water. The room becomes inhabited as onlookers stand, motionless between the sun's rays and the water's surface. A mirrored image — the room's new inhabitants — is transcribed on the bellows of the stone side walls. This deceptive illusion projecting off the water's surface is both reversed and flipped¹⁸. Like so, the room itself recreates the primal cinema — camera obscura.¹⁹

¹⁶ This thesis begins to redefine the term, 'Capture' to imply the photographic impression of space.

¹⁷ Mary-Ann Ray, *Seven Partly Underground Rooms and Buildings for Water, Ice and Midg-ets* (New York: Princeton Architectural Press, 1997) 60.

¹⁸ Eric Renner, *Pinhole Photography: from Historic Technique to Digital Application* 4th ed. (Burlington, Mass.: Focal Press, 2009).

¹⁹ Camera Obscura is where in the room itself, upside down images are projected onto ceilings, walls, floors, surfaces.



Fig 28 Camera Obscura

REFRACTED LIGHT AND THE INVERSION OF THE UNDERGROUND

A short lateral shaft atop the room of no event fractures the earth's surface above. Rays of light pass through the aperture, obliquely traversing from air into water then dissipating through to the space below. The disparate elements of the underground gain a sharpened focus through refracted light.

Frames, captures of moments in time, have the power to narrow the focus of perspective thus created.

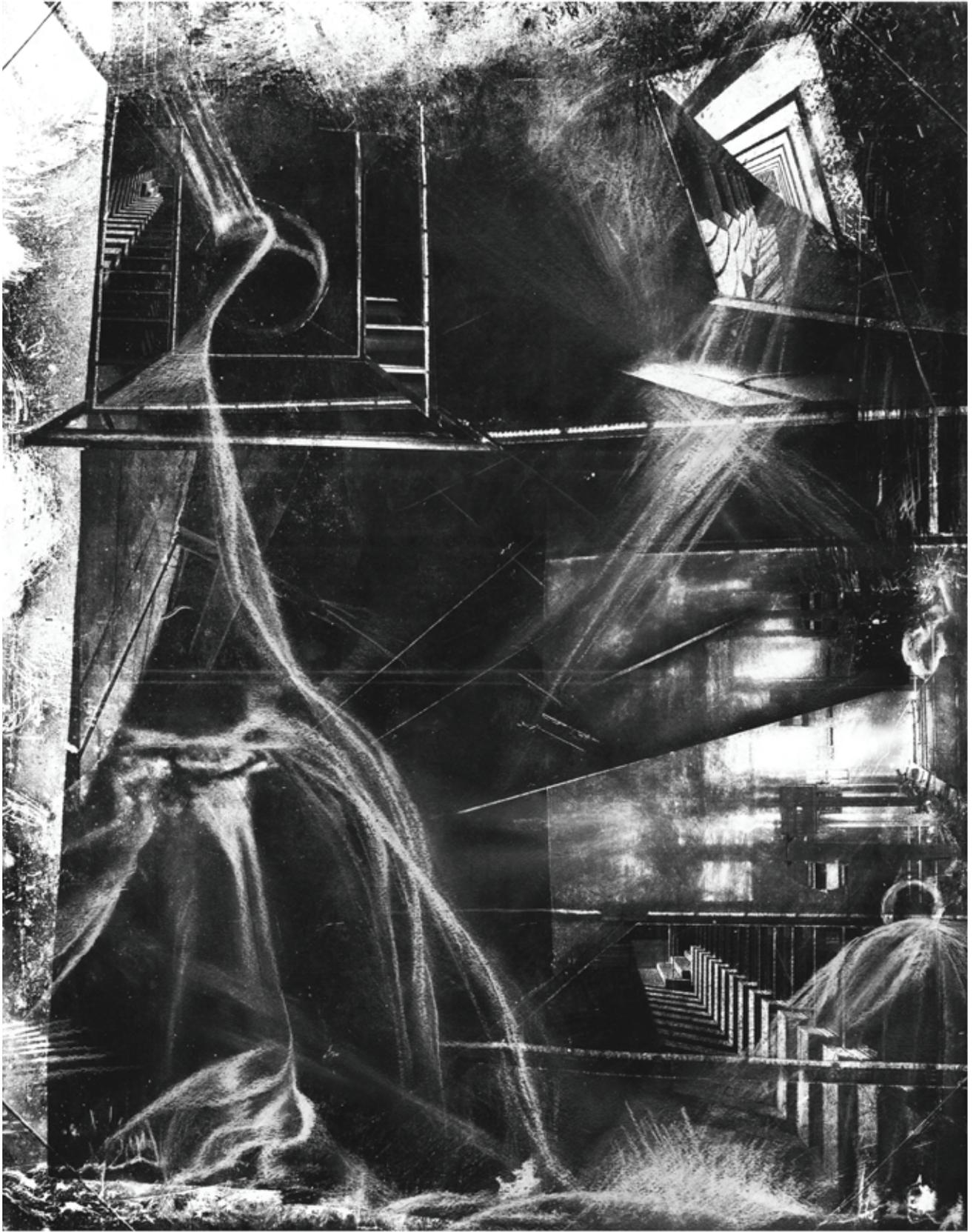


Fig 29 Looped Paths of Refraction

TWO TRAVELERS AND A THRESHOLD

Oblique planes define movement, hence transforming the altered arrangement of surfaces transcribing space due to the shifting position of the travellers²⁰. One embarks on ascent and the other descent. The two almost cross paths for a moment as they reach a hung vertical surface blocking their path of travel; a threshold. Standing on opposite sides of the threshold, the travellers carefully analyze the closed plane of the surface between them. The reading of the closed portal shifts amid two virtually simultaneous conditions. The division's crisp construction portrays a surface subtracted, cut, or tautly stretched.²¹ The purpose of the threshold controls light from diversion, refraction, division further into the depths of the introvert. Allowing a place to settle, a space without place below grade.

20 Steven Holl, *Edge of a City* (Walker Art Center, 1991) 45.

21 Mary-Ann Ray, *Seven Partly Underground Rooms and Buildings for Water, Ice and Midgets* (New York: Princeton Architectural Press, 1997) 28.

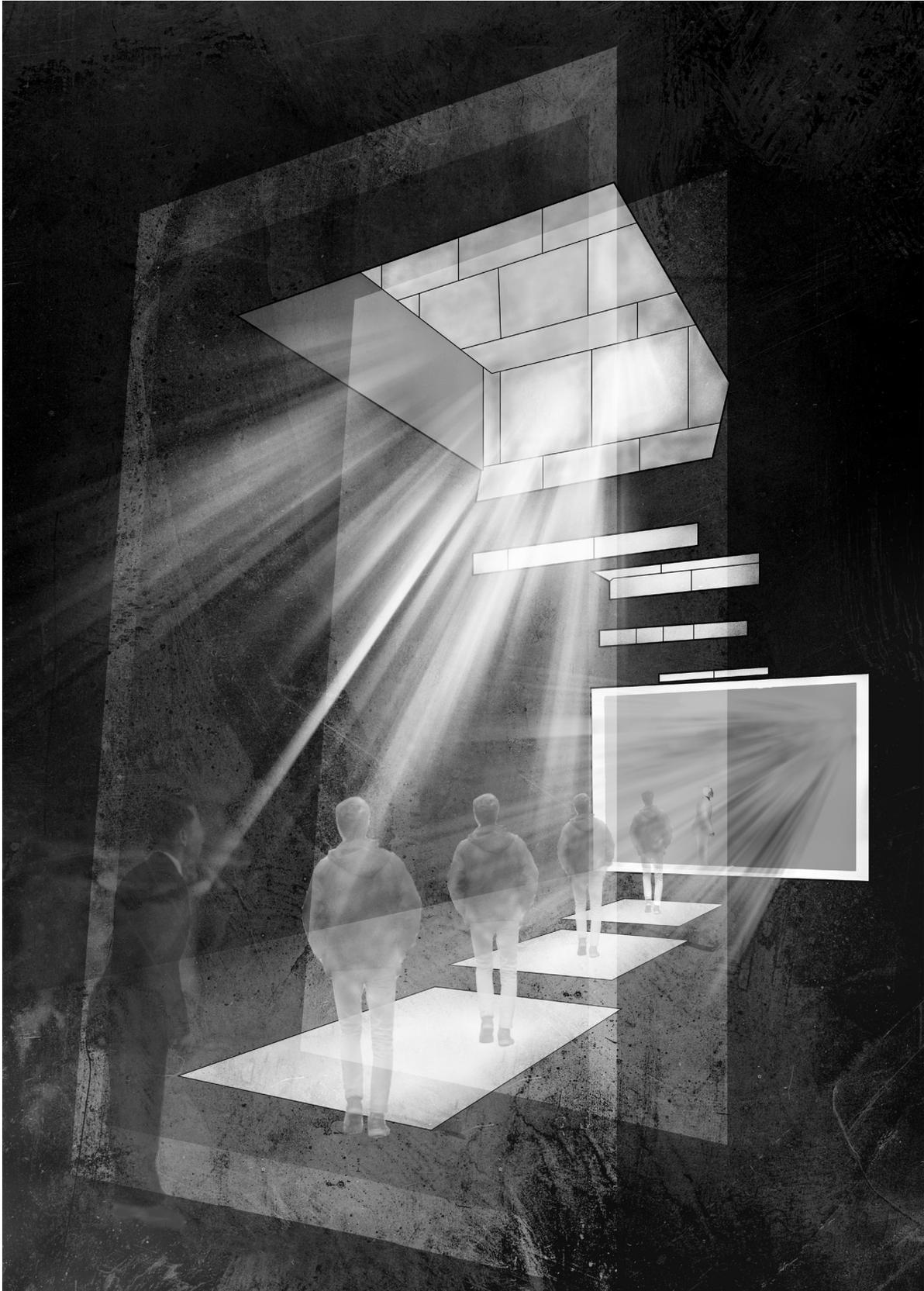


Fig 30 Surface Tension

A ROOM OF VIBRATIONS

DEPTH BELOW THE EARTH'S SURFACE:	14.3 Meters	47.0 Feet
LENGTH OF ROOM:	9.7 Meters	31.8 Feet
WIDTH OF ROOM:	7.3 Meters	24.0 Feet
HEIGHT OF ROOM:	3.0 Meters	10.0 Feet
WALL THICKNESS:	0.61 Meters	2.00 Feet

The earth itself holds a pulse to which built form responds. The repetitive motion of ground vibrations is propagated through the complex layering of soils and rock strata²² within which the introvert is embedded. Inside the rectangular room, the virtual inverts the phenomenal space. Where does thinness meet density? The rapid progression of trains passing below projects a flickering of motion, a dance of shadows onto the planar surfaces of the room's ceiling, walls and floor.

22 7-6 Transit Noise and Vibration Impact Assessment



Fig 31 Quivering Space

A COMPOSITION OF EXPOSURE AND LIGHT

In terms of inhabitation, the dimension of the fantastic provokes the notion of depth, false depth, exposure and light.

The ability to draw out light defines the technique of dodging. In blocking light from the point of focus — a shortened exposure with a negative-to-positive process — the resulting space lightens as it moves into shadow, losing all spatial definition. Conversely, an increased exposure focuses light onto specific spaces — burning — thus darkening the surrounding space as it is brought into focus. This addition of light in space reveals new details of inhabitation — a regulation of exposure on specific areas of built space. Such darkroom techniques begin to transform architectural space into an alternate reality — the surreal — allowing the hyperreal to exist.

Amidst the existing infrastructure channeling water, electrical wiring and gases, light pipes emerge for the carrying of the sun's rays into the depths of the underground. The clear inner core of the piping allows light to travel unimpeded down the length of the fiber. Such strands are encased by one way mirror cladding, allowing for total internal reflection.²³ The definition of space alters over time in correlation to the change of external light — at times dodging, other times burning.²⁴ This addition of exposure and light darkens the space created, rendering and defining specific geometric forms.²⁵ Thus scene luminance occurs.

²³ Numerical Investigations on a Distributed Fiber-Optic Lighting System with an End Reflector (IOP Publishing) 1.

²⁴ Steven Holl, Steven Holl: Idea and Phenomena (Lars Muller, 2002) 8.

²⁵ Frank Van Riper, Dodge & Burn: Foiled Again (The Washington Post, 1995) 78.

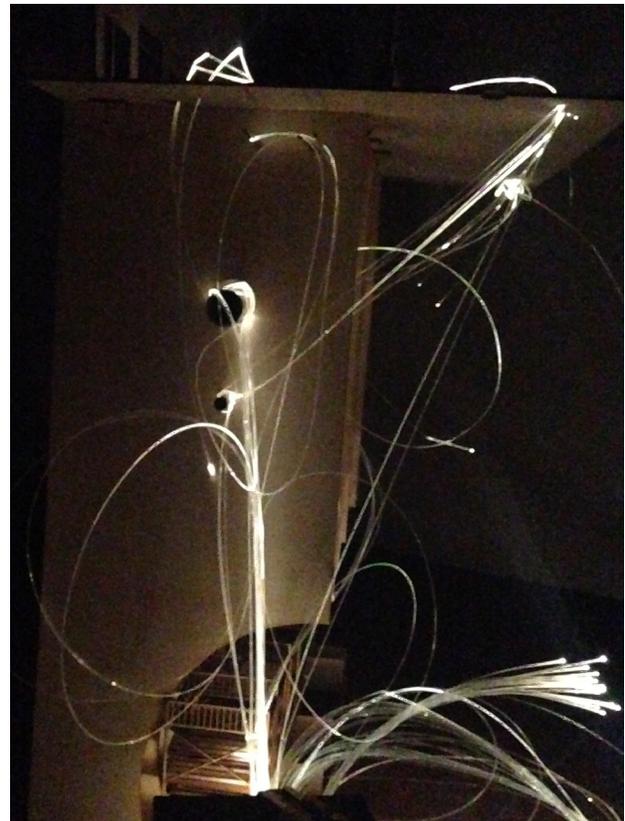
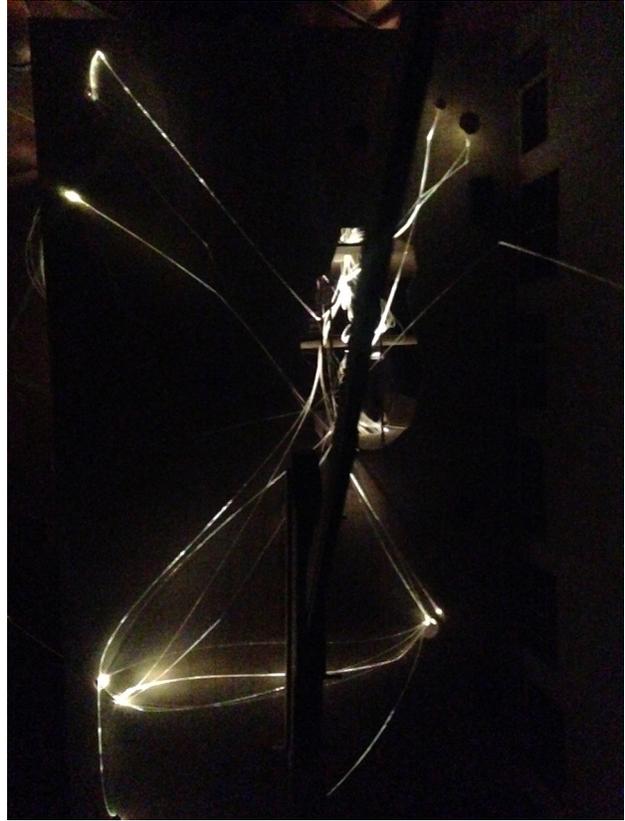


Fig 32, 33, 34, 35

Fiber Optic Study 01
Fiber Optic Study 02

Fiber Optic Study 03
Fiber Optic Study 04

A ROOM FOR 1:50

The room's core is a reverie. Creative thought, fantasy, imagination each fueling spatial relationships. The wave of movement of its occupants spread – both selectively and suddenly. A moment of repose possesses the psyche of the space's interior. Cinematic imagery tracks the motion of people walking, zooming into side, frontal and angular views.²⁶ This parallax uncovers shifting ground planes depicting impressions of plans, sections and space making. Overlapping still frames procure premonitions of the new occupancy to come, unknown to those of the present.

The commuter, fully immersed within their forward path of travel, hugs the perimeter of the room's interior. Obstacles of slow moving human activity occupies the centre of the room adapting to the form defined by barriers. One such barrier – the tourist. Absorbed within the room's immediate performance of cinematic motion, captures and frames, the tourist dares to engage the extraordinary. Experiences of spatial connections reveals the otherwise concealed mastery of the introvert, like moving through the shutter of a camera.

²⁶ Steven Holl, *Edge of a City* (Walker Art Center, 1991) 45.



Fig 36 Forced Perspective

A PATH OF DISCOVERY FROM BELOW TO ABOVE

On the way out, the threshold is a jagged cut across the horizontal curtain of the street plane – traced from within the earth. This action of emerging out of the earth through a horizontal surface is forced. The visual memory of the way in through a forced perspective denotes to the drifter that it is easier to come to the introvert than it is to leave. The architecture of the path of escape is a shadow device, moving from light to dark then back to light. This is a place of reveal. A reading of the two concurrent settings sharpen the construction of the cut aperture, appearing to have been built from the inside-out. Limestone slabs cover the retaining walls of the threshold, supporting the mound of earth on top and preventing its collapse. The disparate elements including the bellows of tone, furrowed cuts and visual memory together forge a uniform experience of living within the earth. Sloped networks of corridors, thresholds, chambers of inhabitation and channels of piping are subsumed to the street above. The horizontal cut fracturing the street's surface focuses the emerging drifter to the unfiltered materiality of light from above. Such an ephemeral use of light coincides with the angle of the stone clad retaining walls defined as an open shutter. At this stage, the introvert opens to fully expose the motion of departure to the light which passes through the open lens of the threshold.



0 1 2 3m

Fig 37 Exiting to the Light

EXPOSURE BELOW GRADE



The Introvert in Section

In sectional scale, the camera emerges below grade. This is a speculative storyboard piecing together the events present within the shadows of the underground.



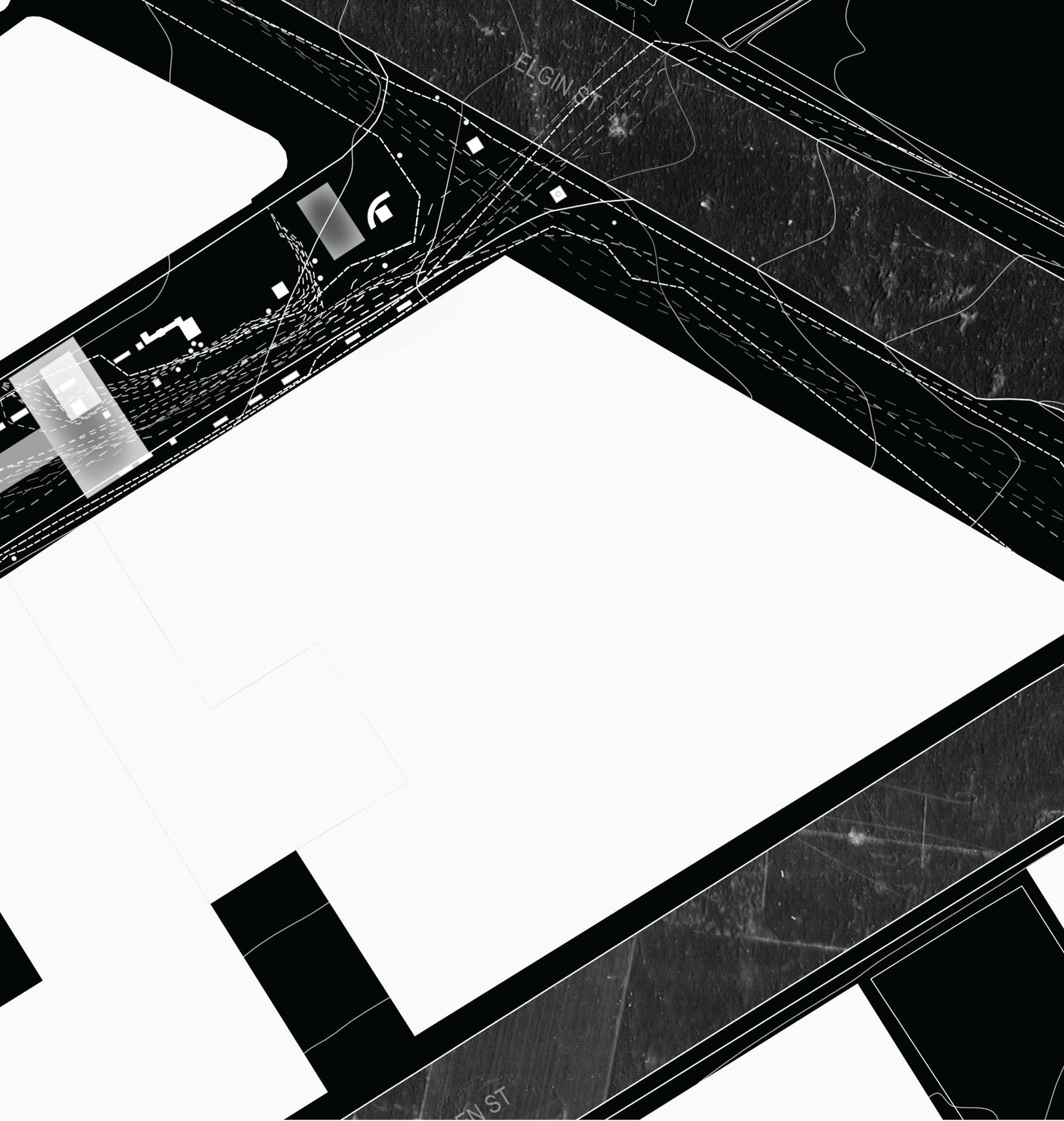
Fig 38



Fig 39

Introvert Travel Study (01)

This map indicates the volumes of space present below grade - the introvert. Through the darkroom techniques of dodging and burning, such volumes of space become prevelant.



0 5 10 15 25m

Fig 40

Introvert Travel Study (02)

THE EXTROVERT

Emerging from the shadows of the underground, the traveller is exposed to the elements. Light overwhelms the traveller, washing out the framed street - overexposure. The city itself fractures —dissolves — into white light. Thus, the introvert becomes expressive - extroverted.



Fig 41 The Reflection

POST-SCRIPT - A CRITICAL DEPTH OF FIELD

In(tro)vert, a Dimension of the Fantastic exposes the buried infrastructure below Sparks Street. Such an act of reveal posits the tension and duality of life above and below the street plane, while providing the potential for both such paths to intertwine and coexist.

The imagery produced gives the reader the ability to step through the threshold between fantasy and reality. Curious events happen while moving through the street. This play of capture, and the curtain's moment of anticipation, allows for a critical analysis to be made based on the passing of time and social rhythms. Photography, utilized as a lens for exploration, grants the ability to play with a mastery of light and dark. The photograph records the interaction of space as the body and eye moves through it. Such a tracing of space, through the duration of the captures, depicts the extension of time. Stilled frames create moments of pause - time. Conditions experienced atop the street plane — context inhabited — are exposed through this method of captures in time. Such a concept of inhabitation — when placed below grade — compels the curiosity of the traveller to explore. Liberty was taken to create a connection between Sparks Street and the hidden dimensions of the fantastic. The building of depth — space below grade — develops through light. There is a sense of disorientation that exists within the introvert. Light and gravity each give a sense of place. Light falls unevenly — chiaroscuro is present below grade — as a product of contrasted light and shadow. Accordingly, the experience of the hyperreal — in terms of perspective, place and atmosphere — is contoured out of light.



Fig 42 The Extrovert

This thesis does not address a solution to the current state of Sparks Street as a dying commercial and social thread within the network of the Nation's Capital, the Crown. However, this speculative and curious investigation of the potential of layering new and old infrastructures posits a new approach to populating Sparks. The phantasm of this fictional exploration of built form engages with the phenomenal powers of architecture. Humans negotiate space with their bodies, and engage with all their senses - their experiences are enhanced by the touch of light and the scent emanating from varied surfaces. Thus, text and image were simultaneously inventing and revealing such spatial qualities.

Sparks Street is currently being revisited in terms of the structural restoration of its historic buildings. Facades are curtained off from the street with a flurry of life behind the fabric. Although life is present in this sense, only a flickering of life — pedestrian traffic and patrons — atop the street plane is visible. The diversion of foot traffic and the implementation of the new LRT Confederation Line, brought below grade, will further interrupt activity atop the street. The tunnels have taken shape with rebar, concrete lining work, and deck pours. This construction of holding back the earth proves that a new level of inhabitation permits a different rhythm of moving through underground space. The feeling of disorientation when emerging out of the underground captivates and emphasizes the surreal.

Planning for an urban intervention on Sparks Street would attract more life to engage with the street plane itself. It is not difficult to imagine the further decline of foot traffic on Sparks in the future as we move towards a more technologically and commodity driven world. This thesis proposes a new dimension of thinking in terms of negotiating and responding to the urban fabric. How can such experiences of framed moments in time, captures, moments of pause translate perceived space into space making?



Fig 43 Stilled Motion

APPENDIX A

THE MUSEUM

Once located in Ottawa's historic Grand Trunk Railway Tunnel, the Canadian Museum of Photography (CMCP) held its tightly controlled gallery space. Entering through a pavilion of glass at the intersection of Rideau and Wellington Streets, visitors would descend one flight of steps along the bank of the Rideau Canal. As its own venue, and Canada's first Photography Museum, the CMCP developed out of the National Film Board of Canada's Still Photography Division (established 1984).²⁷ The museum was designed by architect Michael Lundhom and was officially opened at 1 Wellington Street on May 7, 1992. Just over a decade later, the CMCP lost its venue as it was closed due to a major leak and lack of federal funding in 2006²⁸. The CMCP collection is currently housed at the National Gallery of Canada, and only a fraction of which is on display for public viewing. The CMCP continues to expand its collections in acquiring both art and documentary photography. However, large collections of works are transported out of the Gallery and are then placed in travelling exhibitions worldwide²⁹. Each exhibit is designed spatially from the dimensions of gallery space, order of imagery, as well as temperature and lighting regulations. It is this outsourcing of exhibitions which continues the CMCP's contributions and commitment to the photographic arts.

27 "Canadian Museum of Contemporary Photography." Canada. Historica Canada. 1999. Accessed December 12, 2016, <http://www.thecanadianencyclopedia.ca/en/article/canadian-museum-of-contemporary-photography/>.

28 Terry Byrnes, *Canadian Museum of Contemporary Photography* (Canada: T&H Printers Ltd.) 4.

29 Travelling Exhibitions, CMCP, National Museums of Canada, General Loan Conditions, 3.



Fig 44

CMCP Film Study
Images extrapolated from the collections of the Canadian Museum of Contemporary Photography's Archives, National Gallery of Canada.

APPENDIX B

THE STREET

Coined as one of Ottawa's oldest streets, Sparks Street has established itself as a historic, social and commercial shopping area since the late 19th century. Flanked on either side by some of Ottawa's more refined historical buildings, Sparks Street runs one block south of Parliament Hill, and Wellington Street. Developed within the Parliamentary Precinct, Sparks Street was named after one of the City of Ottawa's Founding Fathers, Nicholas Sparks, in the early 1800s as a path cut through the woods.³⁰ Furthering its development into the twentieth century, Sparks Street was the busiest streetcar route in the City of Ottawa with all lines channeled through the street's urban blocks. As the city's financial core, Royal Bank of Canada, Bank of Montreal and the Bank of Nova Scotia operated both branches and main offices along the street. Resultantly, stockbrokers established practices along Sparks, each collecting the financial-hub-effect advantage. Sparks was also the city's upscale shopping street. The favoured department store of the time, Murphy-Gamble along with several other shops shared the prominent Sparks Street location.³¹ The street breathed fresh life into the city with its restaurants, and delicatessens and two movie houses (Regent and Centre) drawing in office workers and evening city goers.³² This symbolic heart of the City was brightly lit, animated with signs and life.

30 "Sparks Street-Ottawa's Historic, Social and Retail District." Sparks Street, Ottawa, Canada, 2016. Accessed December 8, 2016, <http://sparkslive.com/about.html>.

31 Alain Miguelez, *Transforming Ottawa: Canada's Capital in the Eyes of Jacques Gréber* (Ottawa: Old Ottawa Press, 2015) 130.

32 *Ibid*, 130.



Fig 45 Historic Sparks

THE REFLECTION

Following Jacques-Henri-Auguste Gréber's implementation of the Greber Plan to revitalize the planning and appearance of Ottawa in the year 1937, much change was brought to Sparks Street.³³ The transit congestion of the city's streetcar routes was replaced with buses in 1959 removing the unsightly overhead wires from the streetscape of Sparks. Business began to slow with the rerouting of daily public transit through Sparks. In attempts to revitalize the urban centre of Sparks, the street was closed to vehicular traffic in 1967 and was re-established as North America's first permanent outdoor Pedestrian Mall.³⁴ The revitalisation of Sparks Street came to a halt in 1983 with the opening of Ottawa's indoor shopping centre, Rideau Centre. The modern shopping facility took hold of a major part of retail sales and business from Sparks Street. Over the years, few attempts to rejuvenate the street to draw back business have occurred, but have not been overwhelmingly successful.³⁵ The street remains a prominent tourist attraction and place of high pedestrian traffic for commute and tourism.³⁶ Sparks Street is now a shadow of the life it used to hold. However, the street plays host to events and activities throughout the year each bringing back some life on Sparks.

33 Ibid, 41.

34 The Sparks Street Mall, Ottawa, Canada (Ottawa: Permanent Mall Authority, 1968) 14.

35 Bryn Stephenson, Ottawa's Sparks Street Mall Not so Hot: Final Edition (Victoria: Times-Colonist, 2007) A23.

36 Carl Bray, Sparks Street then and Now: An Evolving Streetscape and Public Space (Kingston: Queen's University, 2003) 21.



Fig 46 Sparks Street at Present

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