

**Thick Present as Spatial Quality: Journey through Time and
Architecture**

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Abstract

In this thesis the notion of time as distension of the present or, 'thick present', as explored in the works of Augustine and Paul Ricoeur is used to challenge the idea of a journey through a building as linear experience. Additionally, the idea of the thick present is studied in the attempt to position architectural spaces within the layered temporal fabric of the city. It is through narrative and, especially film, that the concept of the thick time is investigated.

This thesis focuses on Russian film director, Andrei Tarkovsky's idea of the inner time and uses this interpretation of the thick present to construct architectural environments. Furthermore, Tarkovsky's use of dream landscapes and its philosophical context explored by Florensky is adapted to contrast and connect two temporal realms- the divine and the earthly. This necessity comes from the site position and its direct connection to the Church of Christ the Savior.

In addition, by revealing temporal qualities of different programmatic elements it is possible to construct spatial rhythms of the architectural spaces. It is by juxtaposing different materials and structures that these rhythms are manifested in the architectural context.

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Introduction

Architecture exists, like cinema, in the dimension of time and movement.

Jean Nouvel¹

This work is meant to discuss a fundamental question: How does one design in a context so rich with history without being, on the one hand, hostile towards it, and on the other hand, conservative by preserving the past? This question arises from the urban context of the city of Moscow, which having a large historical background, challenges contemporary architectural explorations. It is in the effort to reflect on this crucial problem that the concept of the “thick time” is to be investigated.

The notion of the thick time as explored in great detail by Augustine, and later by Paul Ricoeur, offers an alternative way of exploring non-linear perception and the narrative of architectural spaces². For this purpose, several examples of narrative writings by authors Vladimir Nabokov and Jorge Luis Borges are analyzed. Furthermore, a non-conventional lens is taken in this research through which non-linear perception of architecture and historical awareness come together. Russian film director, Andrei Tarkovsky's exploits the idea of inner time. This notion becomes the main focus which will frame further architectural discoveries explored in this thesis. It is not only the ideas of temporality and montage that are of interest in Tarkovsky's theoretical and film works.

¹Jean Nouvel quoted in “Atlas of Emotion: Journeys in Art, Architecture and Film ” (New York: Verso, 2002) 69

² By non-linear I mean non-conventional ways of looking at architectural spaces in terms of a journey that one takes through these spaces. One's perception of different qualities attributed to separate spaces (in this thesis these are temporal qualities), their overlapping and intersecting forms the idea of non-linear perception.

His use of dream landscapes as a means of exploring spiritual formation of characters and the audience is also of focus. It is within these dream landscapes that Tarkovsky's philosophy speaks in unison with Pavel Florensky's writings on spirituality. According to Florensky, the time and space of the divine are set in contrast to the earthly realm where art and dreams act as a bridge between the two. This idea is applied to the thesis project as well. As seen in the design proposition, the need to contrast two temporal realms comes directly from the position of the site within the city and its relationship to the surrounding fabric. The church, which sits in front of the site, acts as a gate between the city and the site and establishes a sacred connection to the architectural program.

The main objectives of this thesis are not only to establish architectural spaces within the complex historical fabric of the city but also to attempt to explore alternative ways of non-linear conditions of architecture³. The concept of the "thick time" or, in Augustinian terms the threefold present, is used to attempt to place an inhabitant within the temporal framework of the built environment.⁴ The purpose of this thesis is to establish an inner temporality of each programmatic element and to use Tarkovsky's theories on montage to design spaces within the complex urban framework.

³ These conditions do not only include different non-linear ways of perception of architectural spaces but also ways of representation and design according to the notions of the thick present.

⁴ The concept of the thick present is discussed in the next section (Threefold present)

Chapter I: The concept of the thick present

Threefold Present

How do we know that time exists and how do we measure it? This question is raised by Augustine in Book 11 of *Confessions*. The common perception of time is understood as a succession of abstract “nows” where the present is represented as a point-like instant.⁵ Augustine and, later Ricoeur, are searching for alternative ways of defining time. Both are trying to question human experience of time. How do we measure time if the units we are accustomed to are also relative? What happens if the Earth increases its speed around its axis and one day only lasts an hour? Will our experience of time change? For Augustine, it is a matter of defining and placing human time in relation to the Divine.

In addition to Augustine, Paul Ricoeur is interested in linear representations of the narrative. That is, the representation that defines experience of time as a succession of present moments and that places human life in-between the extreme ends of birth and death.⁶ In this model “before” and “after” are easily found on a linear timeline: an event took place; the event is taking place; and the event which will take place. Yet, the present is always a fleeting instant, an abstract “now” that is replaced by another and another and so on. However, this common model of telling and perceiving time does not take into account the time that is already past and that the future will be. Ricoeur writes that “the deficiency of this representation of time is that it takes into account neither the centrality

⁵ Paul Ricoeur, “The Human Experience of Time and Narrative” in *A Ricoeur Reader: Reflection and Imagination*, ed. Mario Valdes (Toronto: University of Toronto Press, 1991) 100.

⁶ Ricoeur, *The Human Experience of Time and Narrative*, 100

of the present as an actual now nor the primacy of the future as the main orientation of human desire, nor the fundamental capacity of recollecting the past in the present.”⁷

In Ricoeur’s reading of the threefold present, Augustine starts his analysis with the question “What is time?”⁸ The common argument is that time does not exist, because the past is gone, the future is not yet and the present always flees. On the other hand, measurable dimensions of time can only be given to the past or the future. The future shortens and the past lengthens. The present, however, always escapes our perception. It is a point-like instant that cannot be measured because in order for it to remain present it has to have no duration.

Augustine’s analysis states that when we predict the future or remember the past we instantly admit that they exist not as separate entities as such (the “past” and the “future”) but as “temporal qualities” that exist within the present. Henceforth, we can measure and say that the past and the present exist without these temporal conditions actually existing by measuring it as distension of the present. In other words, this understanding of time allows for the future and the past to be measured *within* the present. It can no longer be said that the present has no duration but that its *thick* quality is interpreted as distension. Within this definition, it is clear that the past and the future can be located insofar as they are predicted or recounted. “Wherever they are and whatever they are, it is only by being present that they are.”⁹ Contrary to the common assumption, that only the past and the future can be measured, this means that we indeed measure the present, with the images of recollection and anticipation located within it. Thus, this leads to a conclusion that the distension of a present is fixed in the mind where

⁷ Ricoeur, *The Human Experience of Time and Narrative*, 100

⁸ Paul Ricoeur, *Time and Narrative* (Chicago: University of Chicago Press, 1984) 10.

⁹ Augustine, quoted in “Time and Narrative” (Chicago: University of Chicago Press, 1984) 10.

memory, attention and expectation act as “dialectic of intentionalities”¹⁰. For example, when one remembers his/her childhood, it is the image of that childhood that appears as memory. When one plans something in the future, it is the image of expectation and prediction that stays in mind. As Ricoeur puts it, “we are torn between the fascination with the past in regret: the passionate expectation of the future in fear; and the frailty of the fleeting present”.¹¹

In addition, according to Augustine time is not measured by the movements of a body because movement can stop but time cannot.¹² One measures rest as well as motion. Since the physical movement cannot offer a fixed unit of measurement, the concept of the threefold present exists as distension of the human mind. Hence, the past that no longer exists as well as the future as present expectation or the image of an event to come is present in one’s mind. The concept of the threefold present can be summarized as: the present of the past is the memory, the present of the present is direct perception, and the present of the future is expectation.

If the representation of time is a threefold present, then what passes away is in fact present. Time is interpreted as distension of the present, past and future. In this case the present is reduced to a point-like instant. On the other hand, it can be extended as long as the mind’s attention persists because it holds the three *times* together. This is the distension of the present. In other words, two ideas are held together in this notion of the threefold present – that of the passing through where the future relegates into the past through the present, and that of the passing away where the present is ceasing.

¹⁰ Ricoeur, *The Human Experience of Time and Narrative*, 100

¹¹ Ricoeur, *The Human Experience of Time and Narrative*, 101

¹² Paul Ricoeur, *Time and Narrative* (Chicago: University of Chicago Press, 1984) 15.

Memory in the Context of the Thick Present

It is the assumption made in this thesis that memory plays a substantial role in the concept of the thick present, because it is something that already happened, something that we constantly come back to. History and memory are alive as long as we recall and interpret them.¹³ As mentioned above memory exists as “dialectic of intentionalities” and is always present in us. Therefore, memory plays a significant role in forming our spiritual character.

In the creation of a narrative structure, the ability to recollect is what turns the time within a narrative backwards. Ricoeur argues that “a plot establishes human action not only within time... but within memory”¹⁴. Thus, by reading the beginning in the end and the end in the beginning, in other words, in recalling a story, one is able to learn to read time backwards. This is an alternative in the representation of time in the narrative structure where time does not any longer flow from the past towards the future.

In Martin Amis’, *Times Arrow*, we can find an example of the time written backwards.¹⁵ When one recites the poem, one engages the faculty of the expectation that passes through the present and turns it into the faculty of memory. In other words, the future always transfers into the past. Amis questions the direction of time by constructing the plot from the end towards the beginning. His objective is to show one’s life

¹³ Paul Ricoeur, “Narrated Time,” in *A Ricoeur Reader: Reflection and Imagination*, ed. Mario Valdes (Toronto: University of Toronto Press, 1991) 100.

¹⁴ Ricoeur, *The Human Experience of Time and Narrative*, 110

¹⁵ Martin Amis, *Time’s Arrow, or, The Nature of the Offence* (New York: Harmony Books, 1991).

backwards. Like a movie played on a broken VCR, the main character's life is rewound backwards. There is no longer the beginning or the end of the events because what is the beginning for all the characters in the novel is the end for the reader. Therefore the effect does not follow the cause, and their link in the reversed representation of time is often established as something illogical. Moreover, Amis also proves that the past and the future are interchangeable. The novel is constructed as a chronological sequence but the other way around. The reader always knows the future (which is the past in the work of fiction) but never knows the past (the future). In Ricoeur's terms, the ability of memory to reverse time challenges the linear logic of the narrative.

If, in the plot construction and in the process of recalling a narrated story, time can be easily turned backwards, certain examples of film react differently in applying concepts of memory to its structure. The notion of memory in a filmic structure is explored by philosopher Gilles Deleuze's theory of the layered past. Deleuze's theory explores the layers of the past and their ability to interchange with the present. Within this theory, the non-linear structure of the narrative is achieved by the constant return to the past. According to Deleuze it is not memory that is in us, but it is us that is in it. "We have to put ourselves into the past in general, then we have to choose between the regions, jump into these regions, even if we have to return to the present in order to make another jump."¹⁶ Each layer of the past is thus connected to the present and is concluded into an infinite circle of recollection in the present. This concept is what attributes to another level of non-linearity of narration. Thus, the present and the past exist simultaneously. And although each layer (circle) of the past can succeed one another (my

¹⁶ Gilles Deleuze, *Cinema 2: The time-image* (Minneapolis: University of Minnesota Press, 1985), 99

childhood, my adulthood, etc) it is only in relationship to the existing present that these layers coexist. The regions or sheets of past co-exist simultaneously in the present which each time represents their common limit. In other words, the layers of the past are interpreted as distention of the present. As will be explored below, Deleuze's analysis of Tarkovsky's films in terms of the notion of memory showed that the director used memory to construct a character's spiritual world and to challenge chronological time of a story.¹⁷ Memory, thus, is a way of representing non-linear time both in written word and cinema. However, it cannot be forgotten that it is only a part of a larger concept of the thick present. Furthermore, it cannot be separated from the future because in their interplay, the threefold present is formed.

Imagination

It is in recalling the past that the act of imagination is activated. Imagination offers an alternative reality by placing one 'within the past'. For example by rethinking possibilities and motives of events past in a historical sense it is possible to re-effectuate the past in the present. Ricoeur argues that "the reconstruction of the past needs the help of imagination that can place it 'right before our eyes'."¹⁸ In this sense imagination embodies the past.

It is not only in rethinking and reinterpreting an actual historical event that imagination represents the past. In narrative structure it is through the reading of a story and 'the fictive experience of time that emerges from it' that the world of a reader and the

¹⁷ This will be discussed in the *Tarkovsky's time* section, p. 18

¹⁸ Ricoeur, *Narrated time*, 353

world of the narrative overlap¹⁹. In other words fiction gives a certain freedom to the imagination of a reader. It not merely re-effectuates the *historical* past but also evokes the ability to create potentialities of pure fictions.

Therefore, imagination gives an opportunity to reproduce the conditions of possibilities and opportunities in one's mind according to one's memory. Furthermore, imagination has the potential to create alternative futures by engaging one's ability to project into it. Imagination locates one within the notion of the thick present.

Let us now look first at the notion of the thick present as applied to the narrative structure in order to see its ability to disrupt linear time.

¹⁹ Ricoeur, *Narrated time*, 351

Chapter II: Implications of the Temporal Explorations in Narrative

Nabokov's layers of the past

One of the examples of the thick present in relation to the past is evident in Vladimir Nabokov's work entitled, "Other Shores".²⁰ Even though this work is a memoir which has a structure that presupposes chronological narration, Nabokov manages to distort the linear path of his life. This can be read through the Deleuzian analysis of the layered past. In the narration, Nabokov constantly returns to the present moment and is able to smoothly construct a loop, the circle connecting the past layer with its extreme end of the present. In fact, this is what the time of Nabokov's narrative is like – a loop. In "Other Shores," he tells a reader about his date of birth only in the middle of the book; where in a usual structure of a memoir it comes in the beginning. He goes further and layers the loops (the jumps between the present and the chosen layer of the past) developing the idea of the thick present in relation to the past even further. This excludes the representation of time as constantly moving forward (towards the future) and never coming back to the past present. In other words, the linearity of narration is deconstructed with a new relationship between memory and the present. Furthermore, going back to the idea of a threefold present, it is valid to say that as time moves forward (towards the future) it is simultaneously returned back and this is what makes it into a loop. It is

²⁰ Vladimir Nabokov, *Drugie Berega (The Other Shores)*. (Moscow: Izdatel'stvo imeni Chekhova, 1954).

essential to distinguish that the logic of a chronological sequence is different from that which Nabokov uses because this logic belongs to a different time structure. As Ricoeur mentions, “the struggle against the linear representation of time does not necessarily have as its sole outcome the turning of narrative into “logic,” but rather may deepen its temporality”.²¹

Borges’s projected possibilities

Perhaps a more complete (in terms of using memory AND prediction within the present) example of the thick present can be found in Jorge Luis Borges’ fictional works. Borges is fascinated with the representation of non-linear time and uses it as a tool to reveal temporal and spatial qualities of the narrative’s structure. In his works, he manages to sculpt different time patterns, inverting and reversing the present, past and future.

In his short fictional work, *The Garden of Forking Paths*, Borges introduces a mini narrative within the larger narrative.²² In this work, he constructs a labyrinth of time. In the *Garden*, the work of a fictional character is presented. This fictional philosopher retreats to compose a book and a maze which would be infinite and be conceived as two separate entities. In the end he creates a written labyrinth within the fictional story. Thus the book and the maze are, in fact, the same thing. The philosopher composes an “invisible labyrinth of time”.²³ This fictional story is a chaotic novel which isn’t logical according to the linear flow of time. On the contrary, the garden of forking paths is, in

²¹ Paul Ricoeur, “Time and Narrative” (Chicago: University of Chicago Press, 1984) 30.

²² Jorge Luis Borges, “The Garden of Forking Paths” in *Labyrinths* (New York: New Direction Books, 1964).

²³ Jorge Luis Borges, “The Garden of Forking Paths” in *Labyrinths* (New York: New Direction Books, 1964) 65.

fact, the maze not in space but in time. In most fictional works the hero is confronted with different choices, usually choosing one. The linear novel proceeds in time only with the chosen one. In *The Garden*, the hero simultaneously chooses all of them. Borges creates “diverse futures, diverse times which themselves also proliferate and fork”²⁴. That is why the novel is so hard to comprehend logically. All the possible outcomes occur: I am at the crossroad, if I take left I get robbed, if I take right I find a friend, if I go straight I become rich. So the novel actually takes all these paths, which in their turn also fork. Moreover, sometimes the paths of the labyrinths converge: someone arrives at my house in two possible times, in one possible past he is my enemy, in another my friend. This is an infinite labyrinth with the infinite series of times, where parallel and convergent times co-exist.

Borges’ *Garden* is an example of the representation of the narrative’s time as a simultaneous existence of the three times. However, if Augustine’s threefold time presupposes the co-existence of the three times within the present, *the Garden* represents the simultaneity of the *possibilities* of times. This representation goes further than Augustinian- like notion of time, in the sense that the three times (the present of the past, the present of the present and the present of the future) are no longer just in the mind, but exist in fictional reality. If Augustine argues that the past and the present can be located and thus measured insofar as they are recounted and predicted in the mind, Borges takes it almost literally and actually *creates* the possible futures as fictional reality. The labyrinth of time is where the futures constantly forks into other possible futures. Unlike Nabokov’s memoirs which are directed into memory, Borges’ narrative is directed towards anticipation. Here the narrative constantly moves forward into the future,

²⁴ Borges, *Labyrinths*, .26

forming multiple loops between multiple futures and their only beginning- the present. The present is both the extreme end of the layers of the past (Deleuzian concept of sheets of past) and the very beginning of the multiple futures. This is the concept of the threefold present, but in this case the present does not merely exist in the mind but in reality (even though it is fictional). This is not to say that it suppresses all narration, “but it gives narration a new value, because it abstracts it from all successive action.”²⁵

²⁵ Deleuze, *Cinema 2: The Time Image*, 101

Chapter III: Film in the Context of the Thick Present

Film and Architecture

“Juxtaposing a person with the environment that is boundless, collating him with a countless number of people passing by close to him and far away, relating a person to the whole world: that is the meaning of cinema”.

Andrei Tarkovsky²⁶

“Architecture exists, like cinema, in the dimension of time and movement.”²⁷

In this sense, architecture is closely tied to film because it is the notion of the journey through spaces that enables a traveler to construct, or in filmic terms, montage different spaces or their qualities together. In film, like in architecture, it is the experience through time that is crucial in forming ones perception of events or spaces.

Since the emergence of film, architects have been interested in applying various qualities of film into architecture. It is the freedom of cinema to join many facts of different widths or lengths that is often taken as a lens to interpret architecture. On the other hand, the ability to construct the sequence of events within a given dimension of time is the quality that is frequently adapted to form a coherent relationship between architectural spaces.

Experience of time in film is different from the discernment of time in the literary narrative. The reading of a novel can be stopped at any moment and restarted at another which interrupts experience of time. What is more is that literary narrative structure does

²⁶ Andrei Tarkovsky, *Sculpting in Time: Reflections on the Cinema*, trans. Kitty Hunter-Blair (London: The Bodley Head, 1986), 66.

²⁷ Jean Nouvel quoted in “Atlas of *Emotion: Journeys in Art, Architecture and Film* ” (New York: Verso, 2002) 69.

not allow for all the senses (vision and hearing) to participate in the perception of time. Although literary narrative can extend or shorten time more profoundly than film, it does not represent real experience of time in terms of the senses. The general idea of cinema on the other hand, is to present and reproduce time on screen. The cinematic image is “observation of life’s facts within time”²⁸.

It is this cinematic ability to form sequence that is taken as a lens to find alternative ways of non-linear perception of spaces. Furthermore, as will be seen below in the context of the threefold present it is this filmic quality that is adopted to establish relationship between different temporal qualities of programmatic elements.

Tarkovsky’s Time

Time for Andrei Tarkovsky is where time, memory and imagination are merged together. This notion makes Tarkovsky’s theories similar to Deleuze’s ideas of the present as an extreme end of numerous sheets of past. Moreover, Tarkovsky’s memory is a spiritual concept which affects us and links us to the outside world of reality.²⁹ For Tarkovsky (and in this he speaks in unison with Florensky) time, unlike theoretical time, gives an opportunity to know oneself as a moral being. In other words, human beings are confined into a period of time and it is through memory that they become aware of the aim of human existence. We come back to Deleuzian notion of the sheets of past by quoting Tarkovsky: “What does past mean for a person when for each of us the past is the

²⁸ Tarkovsky, *Sculpting in Time*, 68.

²⁹ For Tarkovsky memory forms man’s personality and makes it possible to know a person through his memory, Tarkovsky, *Sculpting in Time*, 57

bearer of all that is constant in reality of a present”.³⁰ What is more is that for Tarkovsky, the present is able to acquire material weight only in its recollection. This does not, however, mean that the present does not exist in reality. Going back to the Augustinian concept of time, the present is the transit point in which the future is transformed into the past. It exists as the container of the three times.

For Tarkovsky the cause and effect of an event is mutually dependant and “their link as a transition from one state to another is a form in which time exists”³¹. To be more precise, time is contained and defined by the cause/effect relationship. After the effect is made the cause turns into a memory which we constantly come back to. This in turn reproduces the conditions of possibility. This is in parallel with what Augustine calls the threefold present. When one thinks of the present as this link between the cause and effect one understands the crucial role that the present plays within reality. The present is not just about the “now” but it always carries the weight of memory and anticipation, cause and effect.

In addition, by treating the present as a bearer of the past, Tarkovsky turns time backwards, not, however, in the literal way, like Amis did in his *Time's Arrow*. What Tarkovsky argues is that time in its moral implications is turned back. Time does not vanish without a trace and as a spiritual experience acts as the formation of the human spirituality. And in this, Tarkovsky speaks in unison with Floresnky, who in his turn, takes the time of a dream and analyses it as a continuation of human and divine reality.

³⁰Tarkovsky, *Sculpting in Time*, 58

³¹Tarkovsky, *Sculpting in Time*, 58

Time of a Dream

Florensky constantly looks at relationships between the invisible spiritual world and the visible world of everyday. Dreams and art are the boundary where two realms connect. Florensky sees dreams as a thin boundary between the visible and the invisible. “The dream makes into symbols the meeting of the lowest experiences of the highest world with the highest experiences of the lowest world.”³² The dream has the quality of being intermediate, which introduces a person to both shores of existence and of consciousness. Thus, our dreams connect our living consciousness directly with the spiritual realm – turning the dream into a place of inspiration.

It is important to look at the temporal aspects of dreams because in the context of this thesis it questions the linearity of time and is a reflection of the spiritual world. For Florensky, a dream space constitutes the space of the imagination where time is turned inside out. For example, it is a common notion that a dream has a different temporality. When the dream occurs, it is clear how one event is followed by another and that, in turn, causes another. In the imaginary space of the dream the cause/effect relationship is logical even if in the waking consciousness, it is illogical. Supposedly, the dream is a chain of events A, B, C... and it ends with the event Z. Supposedly the event Z is the gun shot. When a person wakes up he/she realizes that the slamming of a door was what woke him/her up and the noise of the gun shot in the dream was in fact a direct interpretation of the real slamming. This is the double perception of one physical process, one in reality and another in the dream. Here, Florensky argues that the dream’s time is the reverse of

³² Pavel Florensky, *Iconostasis*, trans. Donald Sheehan and Olga Andreev (New York: SVS Press, 2000),

the waking time. The event “Z” which was caused by the real slamming of a door was preceded by the previous events A, B and C. This means that the denouement, the event “Z” determines the beginning, which in turn, means that the event “A”, with which the dream started, is not the beginning but is the end. This, of course, is true in waking consciousness and according to waking causation. The spiritual cause of a dream is the event “Z” caused in turn by the slamming of a door. The time of a dream flows against the time of waking consciousness and it is therefore possible to say that the dream events and images are turned inside out.

The reversed time of a dream questions the cause/effect relationship as well as the chronological flow of events. Furthermore, in a dream the beginning and the end are constantly interchanging. The two layers of reality are meticulously interwoven with each other. But the time of a dream is not literally reversed time created by Amis, which has its own reversed logic. Although Amis’ story questions the cause/effect relationship, it is a coherent and chronological story which is easily apprehended if read backwards. Florensky’s time of dreams is closely tied to the time explored by Tarkovsky in his movies. In the sense that Florensky’s time of dreams discovers the spiritual and psychological contents of one’s inner world, the same objective is taken by Tarkovsky in his use of dreams. First of all, there is never a clear distinction between the two worlds. Being a movie maker in the modern age and having modern techniques available at hand, makes it easy to slip into a literal representation of dreams (misty effects, rendering effects etc.). Tarkovsky argues that even dreams on the screen have to be naturalistic in a sense that they have to be made up of observed and natural forms of life. Secondly, not unlike Florensky who talks about dreams as a thin boundary between the spiritual and the

everyday, Tarkovsky uses dreams to explore the inner life or psychological state of a character. In his movie, *Mirror*, for example, the dream sequence is distinguished from reality only through the means of juxtaposing two different *time pressures*. Furthermore, the virtual world of the dream is not only used as a method of pure recollection, but also as a projection into the future. Thus, dreams carry their own thickness of time. The logic of a dream is created with unexpected combinations of entirely real elements.

Chapter IV: Montage

Film has the capability to represent new experiences of time and is born from direct observation. According to Tarkovsky, cinema has a different objective which is different from theatrical performance or in novels where the plot is constructed according to given characters. Film often constructs the story by assembling bits of sequential fact and knowing what lies between these facts and events. The technique of montage is what makes cinema a unique tool which is able to construct its own inner time. The guiding principle, the idea or the image of the movie is what brings the parts of a movie together. Here we come close to the notion of non-chronological configuration of the narrative discussed and analyzed by Ricoeur. This configuration makes “the succession of events into significant wholes” and the “whole plot may be translated into one thought”³³. Thus, the linearity of time, succession of the ‘now’ and ‘then’ and ‘before’, may be superseded by a unifying principle. The sequential linearity of events is no longer important and an event is not necessarily chronologically followed by another. What is important is, instead, the connection between significant wholes. This is one of the guiding principle in designing architectural spaces where each programmatic element is considered as one whole.

Tarkovsky vs. Eisenstein

³³ Ricoeur, *The Human Experience of Time and Narrative*, 110

Tarkovsky's montage is what contributes to the representation of time in the context of the thick present. Opposite to Tarkovsky's montage principle is Sergei Eisenstein ideas on montage. Eisenstein's ideas presuppose that by editing two opposite concepts it is possible to engineer the third one. By taking several different elements and combining them, Eisenstein argues that it is possible to suggest a certain mood or interpretation of a scene. However, this type of montage "prevents the audience from letting their feelings be influenced by their own reaction to what they see"³⁴. Tarkovsky on the other hand, had always opposed to this idea saying that artistic image of a movie cannot have as its ultimate goal interplaying of concepts. One of the objective's of Tarkovsky's montage is to allow as much interpretation of an action or an event as possible. He argues that once film is interpreted and rethought by a viewer it changes its meaning numerously. Hence two directors engage imagination differently. Coming back to the idea of imagination re-effectuating the past in the present, Tarkovsky gives an opportunity for his audience to create an alternative reality.

In his essay, *Montage and Architecture*, Eisenstein looks at the perception of architecture as a sequential parallax. As an observer moves through a building he/she perceives it in a series of "shots". Eisenstein takes the Acropolis and deconstructs it into different shot compositions which one is able to perceive linearly as one moves from one point to another. "The Greeks have left us with most perfect examples of shot design, change of shot and shot length"³⁵. The voyage taken through a building or space is perceived as a linear process, and is told as a story, where every shot/view is constantly changed by another. This reminds us of a novel, where one event is chronologically

³⁴ Tarkovsky, *Sculpting in Time*, 118

³⁵ Eisenstein, Sergei; Bois, Yve-Alain; Glenny, Michael, "Montage of architecture" in *Assemblage*, (No 10. Dec. 1989: 110-131), 117

followed by another, and each shot is perceived as a separate entity as an abstract “now” of a present. This present always disappears into the past. However, the technique of this type of architectural montage is not what is of interest in this thesis, it is only taken to contrast Tarkovsky’s temporal montage. What is interesting, however, is that Eisenstein recognizes the temporality of each individual shot, a strategy that directly influences architectural space. The length of time in which each picture is presented to a spectator is what constitutes to inner rhythm of architecture. “The length of these montage sequences is entirely in step with the rhythm of a building.”³⁶ Eisenstein recognizes that the time taken from one point to another and the temporal quality experienced between points is what makes impressions of these spaces distinguishable from each other. He speaks of the Acropolis: “time taken to move from one (point) to another is of a length in keeping with solemnity”³⁷. He establishes a relationship between the spectator’s pace and the rhythms of the buildings and assumes that there is a solemnity being provoked by the distance between them. What this means is that by being aware of the time between any given shots, one is able to experience a mixture of impressions. While the impression of the experienced building is being sunk in one’s mind, the impression of the new only starts to affect our senses.

It is in this notion of the journey through spaces developed by Eisenstein that the concept of thick present is architecturally recognized. Augustine’s theory of distension where the lingering impression of the past and the anticipation of the future are contained in the present can be applied to creating architectural spaces. However, this research will take a different direction and leave Eisenstein’s thick present as a way of perceiving

³⁶ Eisenstein, *Montage of Architecture*, 121

³⁷ Eisenstein, *Montage of Architecture*, 121

architecture within the notion of the journey. Tarkovsky's way of constructing filmic explorations within the idea of temporal experience will be taken as a lens to construct architectural spaces and proven through the representations of architecture.

Temporal Montage

Temporal montage is attributed to Tarkovsky who understands that Eisenstein's notion of montage is not enough to convey deeper temporal implications or spiritual formations. It is important to understand that Tarkovsky is not interested in methods of recording time, but instead, in inner moral qualities inherited in time. His montage does not only reflect non-linear time but also reveals the spiritual image of a man through memory. Moreover, Tarkovsky claims that the main objective of montage in cinema has to do with revealing of inner rhythm of a movie. This means that instead of connecting two shots according to the logic of the story or plot (Eisenstein's montage) the parts have to be connected according to the time that exists within the frame of a shot. "Editing brings together shots which are already filled with time and organizes the unified, living structure inherent in the film."³⁸ Tarkovsky calls the inner consistency of time within each shot a *time pressure* and he assembles the parts on the basis of different *time pressures*. Often Tarkovsky uses long take camera movements to emphasize and to make a spectator aware of the inner time. Since in the long take the camera movement does not advance the narrative progression of the film it is deprived of the narrative function³⁹ and thus challenges the linearity of time.

³⁸ Tarkovsky, *Sculpting in Time*, 116

³⁹ Halligan, Benjamin. "The Long Take That Kills: Tarkovsky's rejection of montage." Central Europe Review, Nov. 2000 < http://www.ce-review.org/00/39/kinoeye39_halligan.html >

His method can hardly be called a technique because in many ways the assemblage is done intuitively. However, Tarkovsky's use of montage brings into light the aspect of time which goes beyond the frame. And this aspect of time IS what is meant by the thick present. What you see in the frame is not limited to its visual depiction but is a pointer to something stretching beyond the frame and to infinity.⁴⁰ The frame becomes boundary-less in a sense that it does not confine the sequence of shots to a distinct time represented in a movie but allows it to extend beyond the given events. This is the *time pressure* of the shot which allows a person to interpret each separate moment in his/her own way. And this is the difference between Eisenstein's notions on montage and Tarkovsky's notions on temporal montage. Although Eisenstein admits that each shot has its own duration, and in architectural montage spatial shots carry a temporal meaning, he still assembles them within a linear flow of time and according to the plot. His notion of the journey through space, as discussed in *Architecture and Montage*, is a chronological sequence of different perceptions between one shot and the other. The meaning of the whole sequence comes from the linear experience of the journey. Tarkovsky's films are meant to explore the imprinted time within each shot. According to him time in film is felt by engaging one's ability to create and imagine his own temporal experiences. Perhaps, his walk through the Acropolis would be different in a way that it would be experienced on the level of impressions and their lingering effects, something that would allow for the perception of these shots (spaces) to go beyond its visual depiction.

This inner time of the shot is what allows time to cease being just an abstract "now" and a linear time is no longer directed towards the future, but the shot carries the present of the past, present of the future and the present of the present. This threefold

⁴⁰Tarkovsky, *Sculpting in Time*, 117

present is not revealed in the plot construction/concept but in the inner rhythm of a movie. Moreover, the rhythm is constructed by placing cinematic fragments and shots with unequal *time pressure* next to each other. This means that thick present of each shot is montaged in a coherent way and according to a film's image, its objective and its concept. In other words, the filmic image is not a composite of different shots arranged in a structure within a specific sequence progressing in time. Instead because it is assembled with multiple shots it carries multiple time thicknesses. Temporal linkage dictates the cut and assemblage of different time pressures. The movie's narrative is not just a succession of different presents, but according to Tarkovsky's model, it is a coherent grouping of the *time pressure* fragments. This type of the thick present is uniquely Tarkovsky's and is taken as a lens in constructing spatial architectural forms.

The Concept of the Time Pressure as Explored in *Mirror*

Fig 1. Opening scene of *Mirror*

To make his theories clear let us look at Tarkovsky's autobiographical film, *Mirror*. The story takes place in the reconstructed house set against a buckwheat field backdrop. The film is a mixture of chronologically ordered



documentaries of real events and non-chronological personal histories of the characters. The linear time of the film is disrupted: the stock footage moves forward and the personal

memories gallop back and forth. *Mirror* is an autobiographical palimpsest where different histories overlap onto each other and are combined to convey time-memories and daydreams about, not only the past, but the present and the future.

In *Mirror*, we can see that each shot carries its own *time pressure*, its own time movement which goes beyond the frame. *Time pressure* is the term used by the director to explain the inner time quality of a shot. Sometimes a shot's inner *time pressures* are juxtaposed, sometimes the border between them is invisible. Time is made almost visible by slow camera movements through space. When one sees the shot one becomes aware that the shot does not represent a mere present, something that is taken from a flow of time to convey a certain meaning to a spectator. In other words it is not a "now" with its beginning and the end. For example, the opening scene in *Mirror* depicts a woman sitting on a fence and smoking and looking at the buckwheat field (Fig. 1). Tarkovsky moves the camera slowly around the woman and does not interrupt the inner time of the shot. By doing so, he manages to let the spectator know that before the audience was presented with this scene, the woman was sitting exactly on the same spot, probably just lighting her cigarette, and will continue sitting on the same fence after the shot is ended. The shot, thus, carries not only a pure perception of the now, but also a pure recollection and projection of the future. Tarkovsky stresses the "indivisibility of time and the infinite possibility of a perception that journeys beyond the borders of the screen"⁴¹ Deleuze formulates essentially the same idea differently. He says that at each moment time splits itself into two directions. One which belongs to the future and makes the present pass on,

⁴¹ Menard, David. "Deleuzian Analysis of Tarkovsky's Theory of Time-pressure." *Offscreen* August, 2003. <http://www.horschamp.qc.ca/new_offscreen/deleuzian_pressure2.html>

while the other is the realm of the past which preserves it. Thus, each shot exists on the thin border between something that is no longer and something that is not yet.

Dreams, virtual and real are often used to express the characters inner physiological state. Like Florensky, Tarkovsky sees a dream as spiritual manifestations of one's individuality. Usually the border between the real and the imaginary is not apparent. Moreover, it is distinguishable from reality only because of the different *time pressures* within a shot. Dreams, according to Florensky, belong neither to the realm of the divine nor to the realm of the earthly. Dreams have the quality of intermediacy and act like a bridge between the two worlds. It is the world in itself which has its own time and logic. In Tarkovsky's movies, the inner journey of characters *and* viewers often is explored through time and space of dreams. Although they are the most private and subjective experiences of the characters, Tarkovsky manages to influence his viewers through the meanings of dreams.

It is in the realm of a dream that the artist seeks his inspiration according to Florensky. Art is a materialized dream, separated from the ordinary consciousness of waking life. Furthermore, human capacity to create is a proof of our likeness to God. And it is this connection between the artist, the dream and God that will help to look for a programmatic form for an architectural manifestation. The location of the site and its connection to the church will shape the program into a center for concentration of the arts.⁴²

⁴² This will be discussed in detail in Chapter VI: The architectural program.

Chapter V: The City

The City of Moscow and its Historical Significance

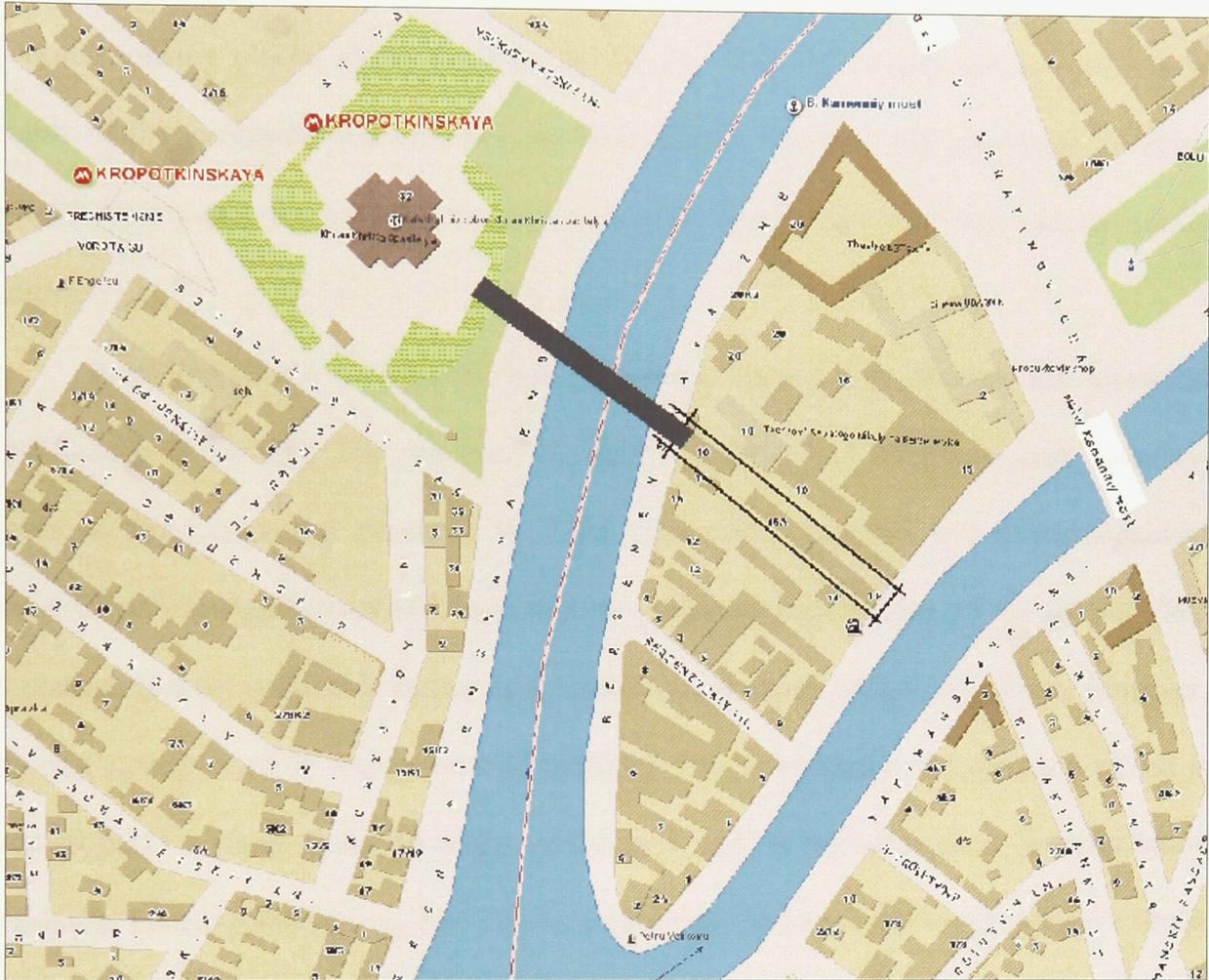


Fig.2. The map of the Site. Surrounding element are the Church, the Bridge and the Candy Factory on the south part of the peninsular.

The location of the site is in Moscow, a city with rich historical context where different layers of histories are intertwined and overlapped. It is positioned right in the center of the city and surrounded by significant historical points, which are also tourist attractions. One of these landmarks is the Kremlin. Another architectural space which is positioned directly opposite the chosen site is the largest in Russia Orthodox Church of Christ the Savior. The site itself is located on the artificial peninsula which is surrounded by the Moscow River and the artificial channel and is connected to the mainland by a

bridge. An old 18-th century candy factory covers most of the space of the peninsula, along with an electrical station and the space adopted for art exhibitions. The site is a narrow strip of land, with the existing abandoned residential building, presumably used as workers housing placed along the edge of the site (Fig. 2). It runs through the whole length of the peninsula and connects its both shores. Overall, the important elements around the site are the church, the art warehouse, the bridge, the river and the candy factory.

It is impossible to look at the site without taking into account the historical significance of the city. The site itself is filled with historical references and legends – traces of things past and events to be. Like other cities, Moscow is a living organism where historical significance stands as high as projected anticipations of the future. This, of course, is most noticeable in the built, architectural forms of the city. Often, however, the past is neglected in the process of building new. Frequently, the question raised is how to build without being nostalgic of the past and, at the same time, without being hostile in building the future. The city is a temporal palimpsest through which a linear journey cannot take place. Thus, it is important to look at the city within the temporal context of its different spaces and places.

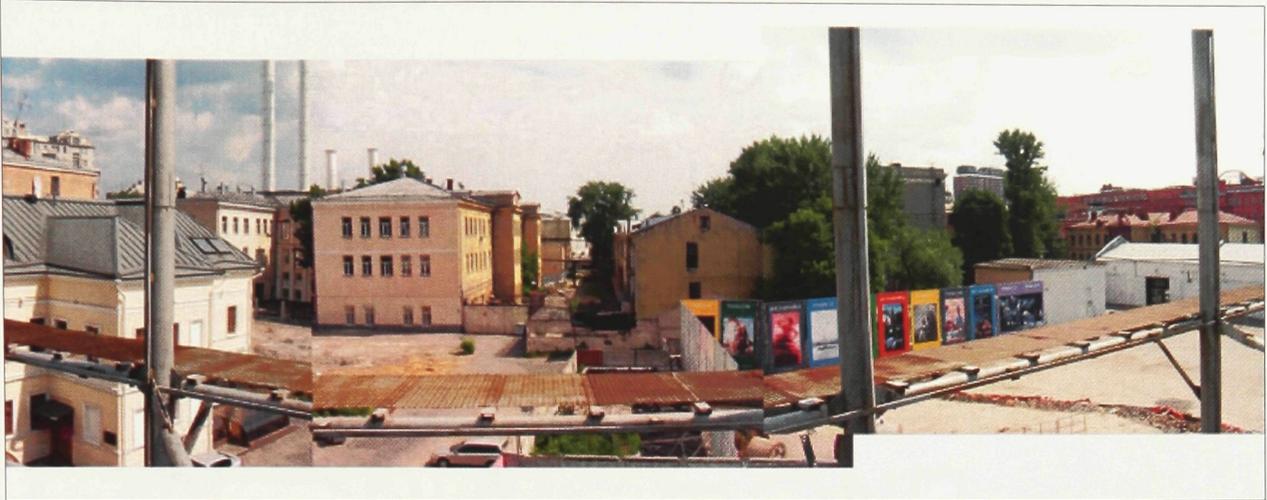


Fig. 3. Looking down from the bridge at the site. The art exhibition space is on the right.

Exercise I: discovering layered temporality

The first exercise within the design process dwells on the idea of the city as a collage of places/spaces that in turn have their own history and legends. The city's own memory is formed by the diverse collections of these places. In the exercise, three locations are chosen. Through collage, it is possible to show different layers of historical significance attributed to these important locations. Furthermore, not only do these layers form a deeper perception of places keeping in mind their layered nature, they also take a certain position within the present by using words.

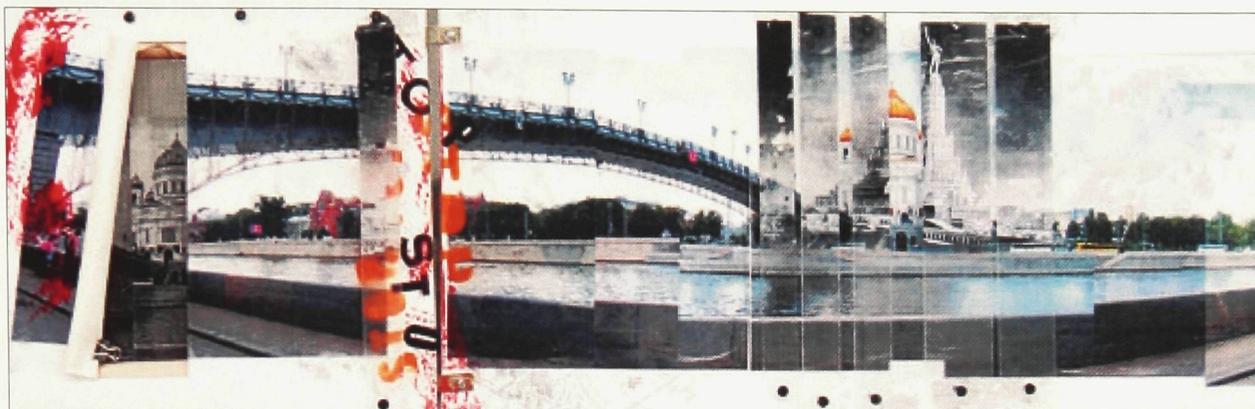


Fig. 4. Showing the layered temporality of the church

Temporal Qualities of the City as seen in Piranesi's Maps

One of the ways of looking at the urban network of the city within the notion of temporal awareness was explored by Giovanni Battista Piranesi.⁴³ In his didactic maps of Campo Marzio, Piranesi renders the city of Rome in terms of the traces of memory by juxtaposing the virtual with the real (Fig. 5). He takes the buildings from the first and second centuries and puts them on the 18-th century map. Thus, the map does not possess its original value but serves merely as a trace which exists in the present. What Piranesi does, however, is that he creates a fabric of traces, a record of presence of absence. The trace is a presence of something that does not exist anymore. On the other hand, Piranesi also invents the buildings that never existed in the same framework of time and space as the 18-th century. What this means is that he not only explores the tissue of memory but also investigates the idea of the threefold present. In his maps the memory of the past and

⁴³ Noever, Peter ed. *Peter Eisenman: Barefoot On White-Hot Walls.* (Hatje Cantz Publishers, 2005)

the virtual proposals of the buildings that never existed live within one realm of the present. Not unlike Florensky's theories of the reversed time of dreams, Piranesi juxtaposes the real with unreal, what has already happened with something which has not happened yet (even if it is never going to happen). In this model the unreality of the dream takes over the realm of the future, by being merely a projected possibility. The trace is a present of something that ceased to be and that carries the unreality of the dream. The city is reduced to a cluster of traces and acts as a multiple palimpsest of different times.

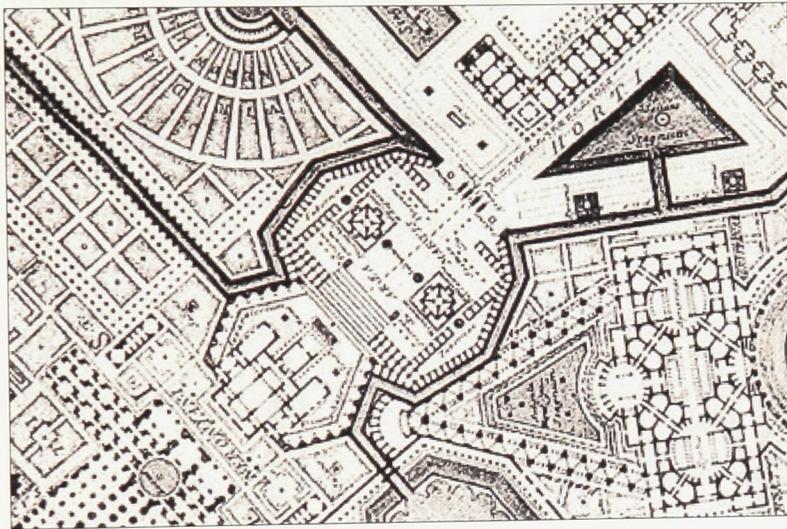


Fig.5. The fragment of the map of Campo Marzio

After all, what is a physical manifestation of the future's realm? It can be seen as a white sheet of paper, but then will it not fall into the realm of nothingness? It has been argued that the future is something that is not yet present. Moreover, within the framework of the threefold present the future exist in this present along with the past. What this means in the context of physical reality is that the future is something that carries meaning (which it cannot do if it is nothing) but that is not yet fulfilled. In

Piranesi's maps, dreams of unreal buildings fall into the realm of the future. It exists in the real present, although on the two dimensional plane, but it also does not exist in the reality of the physical form within the context of the city. The future falls in the realm of a dream, a projected fantasy. The city is reduced to the layers of different time periods and is represented as a palimpsest of different temporal qualities.

Exercise II: mapping

Piranesi's maps form a lens through which to look at the city and its multiple memories. The mapping exercise attempts to look at the site in the urban context keeping in mind its historical significance. It is an interpretive site model, where layers of the past and the future converge within one space of the present. It echoes the idea of the palimpsest as explored by Piranesi where the maps of the past simultaneously exist in one place of the present. Light projects onto all the layers leaving traces on the existing elements in the city. Each temporal piece is located within a mobile frame. The interpretive site map is perceived not as a finished artifact but as a tool which helps to look at the thickness of the place in terms of its historicity and future projections.

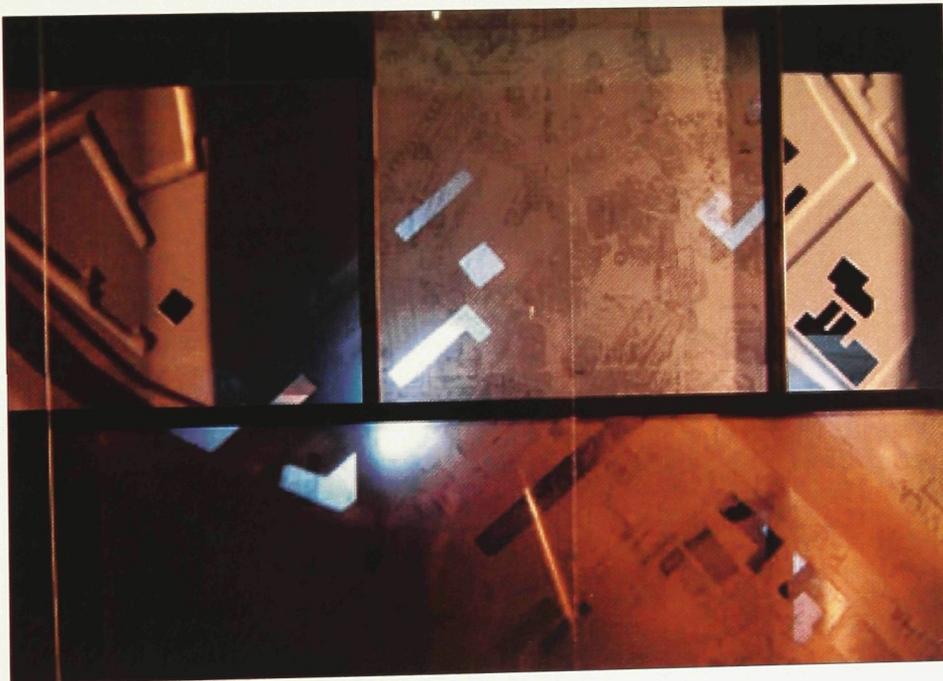


Fig.6.7. Pictures of the Interpretive Site Model

Chapter VI: The Site

Analysis of the Site

It is important now to analyze the site according to the notions of the thick present as explored by Tarkovsky. His method of constructing continuous flow of time with different *time pressures* will be used as a lens for looking at architectural experiments.

It is in order to establish a coherent relationship to the city within the notion of the thick present that the site has to frame different architectural spaces (the church, the bridge, etc) around the site in a way Tarkovsky treats his shots. As has been discussed, Tarkovsky gives each shot its own temporality, which goes beyond the borders of the frame. This constitutes the theory of the thick present according to Tarkovsky. Elements surrounding the site as well as elements within the site are treated in the same manner. Each has its own inner *time pressure* and each carries the memory of the past and the projection of the future within its present. On the other hand, the site is one of the composite parts of the city and exists within its fabric. In other words, the site is not only a frame through which different elements (or their temporal complexity) of the city are interpreted, but it is also a part of its structure

This is the main task of the thesis: to establish a relationship between programmatic parts within the site as one coherent whole, using Tarkovsky's notions on temporal montage. On the other hand, it is essential to look at the site within the context of the city and treat it not as a void but as a continuation of the city's rhythm. This is crucial; the site exists in the rhythm of the city. Therefore, the other main task is to

establish the external temporal linkage to the city. As for the inner relationship within the site, between the programmatic elements, it has to carry the memory of the past, and the anticipation of the future within the present.

Exercise III: exploring the site

In keeping with Tarkovsky's use of inner time thickness within a shot, each of the four frames of the collages depicts one of the existing situations within the site. However, it is an attempt to look deeper into its temporal qualities, using collage and montage techniques to build upon memories and to dream something not exactly existing. It is also meant to layer the material existing on the site, to find elements and to dwell on them. For example, the elements of the existing children's playground are used to construct the place from memory, to distort it and to dwell on the idea that time does not exist just now, but continues into the future and the past. It is not a finished product but a part of a process.



Fig. 8. Location: the children's playground.



Fig. 9. Location: the end of the bridge.

The Church of Christ the Savior and its Relationship to the Site

To help construct the city/site relationship, a coherent relationship between the principal elements around the site and those within must first be established. The church has a very curious and deeply layered historical background. It was built in the nineteenth century to worship the Russian victory in WWI. During the Stalin Era it was demolished to serve as a future site for the Palace of the Soviets. In its place, the outside pool was built which stayed there for half the century. It was finally reconstructed in the nineties and now is the largest Orthodox Church in Russia (Fig 10).

The church serves as a gate to the site and acts as a transitional point from the city to the site during which a passing of some sort of change within oneself occurs. (Fig. 11) In terms of notions of temporality the church is also set in contrast to the temporality of the mortal world.

According to Florensky, God is the creator of time and temporal existence. This is the statement that comes directly from the Bible's creation of the world. The temporal world of the mortal is characterized as historical and changeable. In contrast to the mortal world is the eternal world of the divine. Therefore, the church is meant to bring the mortal world to the higher realm of the divine. The relationship between the two, heaven and earth, is also seen within the church. The altar has different symbolic meanings but is always inaccessible. It is considered, in most cases, as a space of incomprehensible time of eternity, whereas the temple, the common spaces of the church, is temporal and earthly. One of the meanings of the altar is that it contains man's soul and the temple his body. Another significant element of the church is its iconostasis. The iconostasis is a

“wall” that separates the altar from the temple, the invisible from the visible worlds. It functions as a boundary by being an obstacle to our vision. Faith, thus, is a filter, a window through which eternity can be glanced at.⁴⁴

The architectural space of the church carries connotations of the eternal being and is set in contrast to the mortal spaces of the city. Like every other spiritual building the spaces are organized according to the specific rituals and actions. Paradoxically, the space of the church and divine presence that it carries is not limited to the interior of the church but is also dispersed outside of it. For example, the sound of bells after a mass affects parts of the city, placing mortal time within the divine. In other words, the divine presence that the sound carries originates in the holy spaces of the church but it is also placed within mortal time, which by nature, is located between birth and death, morning and evening.

To believe in God, for Florensky, is to be able to live physical life in eternity.⁴⁵ Russian culture is traditionally a culture of faithful believers that can especially be felt in all of Tarkovsky’s movies, where the plot is constructed according to one’s spiritual becoming. However, Russians’ faith is not only a tradition but a way of living close to God where spiritual rituals are embedded into everyday life. When passing a church, a Russian citizen may intuitively cross him/herself in respect of the spiritual space and God. Hence, the space of the church (within and outside) is where the mortal temporality and eternity coexist. In this exercise the church is seen as the divine space which allows the mortal, temporal world to see and comprehend the heavenly world. Florensky argues that the “church gave us visual strength for our spiritual brokenness: the heavenly visions

⁴⁴ Florensky, *Iconostasis*

⁴⁵ Florensky, *Iconostasis*

on the iconostasis that articulate an image into fixed colors”.⁴⁶ The space of the church is divine and iconostasis acts as a window to the witnessing of God. Yet, it is also made for the temporal and the mortal. Hence, the function of the church is the gate to the world of the divine but, in physical reality, it is also a gate to the site.

On the larger urban scale the site and its architectural spaces (Center for Concentration of Arts) link the earthly urban fabric of the city with that of the divine of the church.

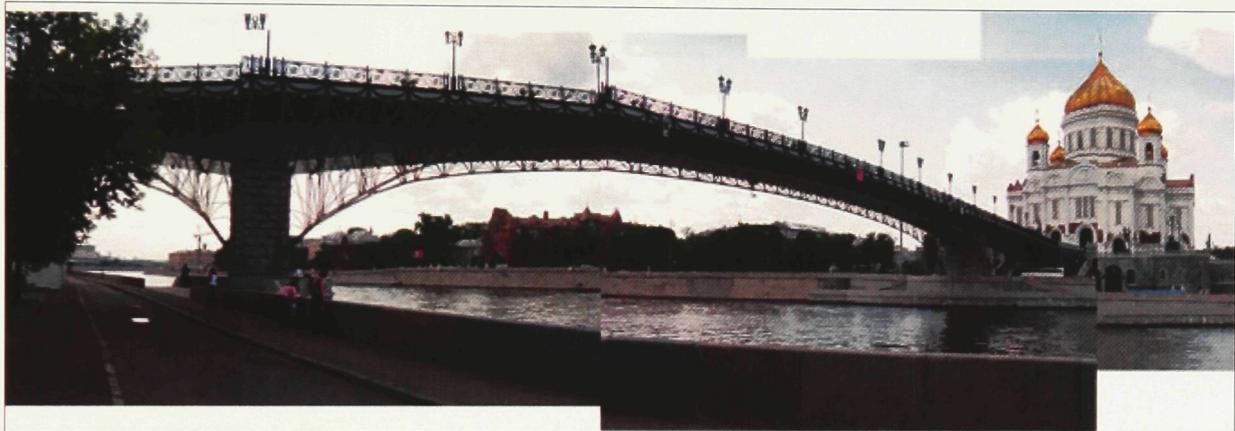


Fig.10. The Church of Christ the Savior with the Bridge connecting the two shores.



Fig 11. Section through the site

⁴⁶ Florensky, *Iconostasis*, 62

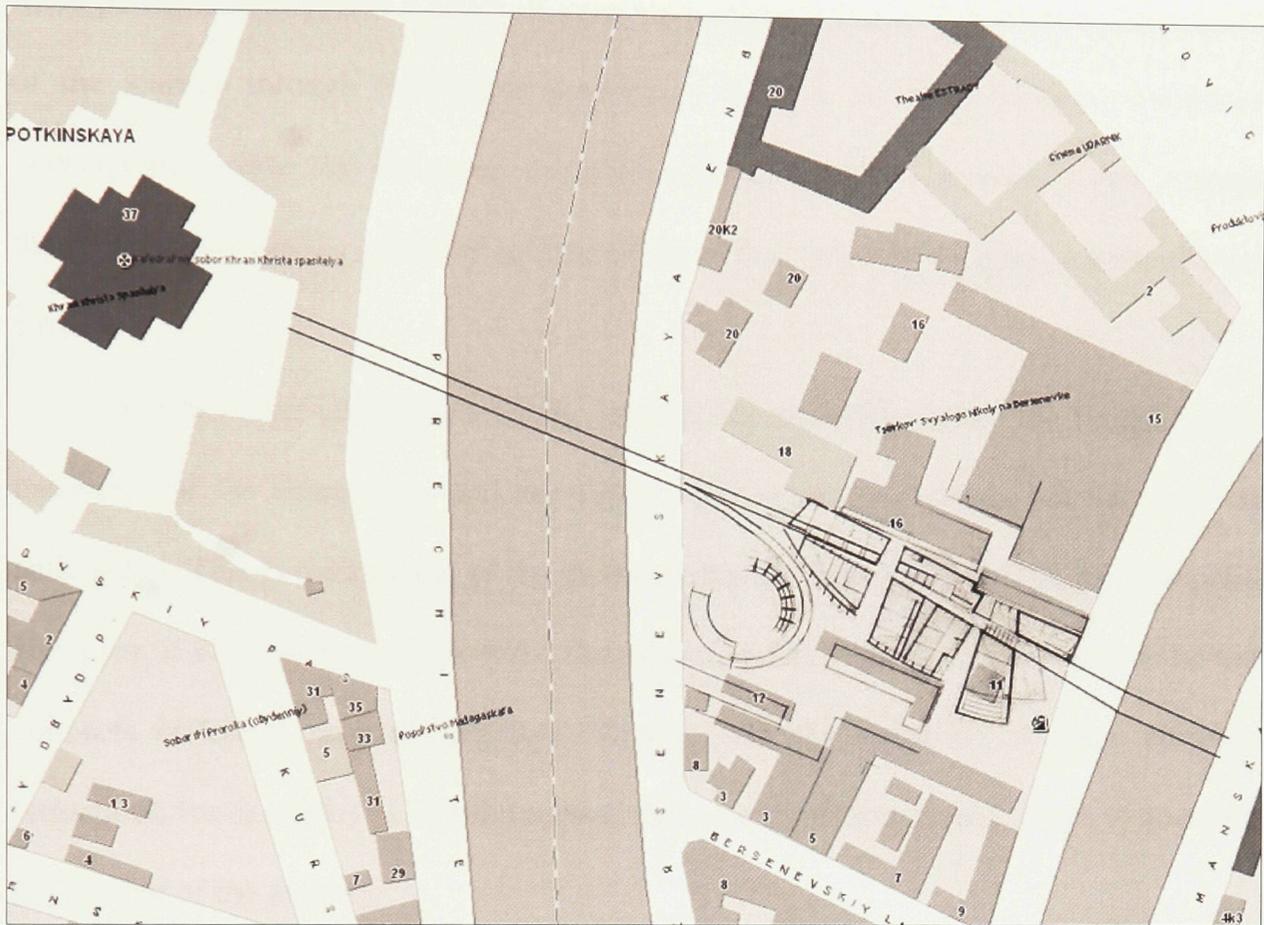


Fig. 12. Church/site relationship. The bridge which runs through the building to the other shore.

The Bridge

The Patriarshii Bridge is the main artery that leads to and from the city (Fig.2, 10, 12). Therefore, it is a space that has no fixed program and carries a neutral function of walking. It is proposed to continue the bridge to the other shore and run it through the proposed design (Fig. 13). It is a crucial part of the future building because, firstly, it is a temporal link between different parts of the program; it not only connects them but also

makes one aware of the different temporalities (body movements, time, and scale) of these parts. Secondly, it is a space of constant transformation experienced in the process of the journey through the spaces devoted to the arts. It offers a visual interaction between the traveler and the events happening within the spaces. In other words, it brings the spectator within the center of concentration of arts, offers him a play, a performance, a movie.

Furthermore, going back to the idea of the threefold present the bridge carries memories of the things past and encourages fantasies of the things not yet seen but anticipated. This is reminiscent of the journey taken by Eisenstein through the Acropolis. However, it is one's impression of the things past and anticipation of the things to be that connects different programs together. That is why the repetition of some elements (structural, for example) occurs throughout this journey which, in turn, helps to construct the rhythm of the journey.

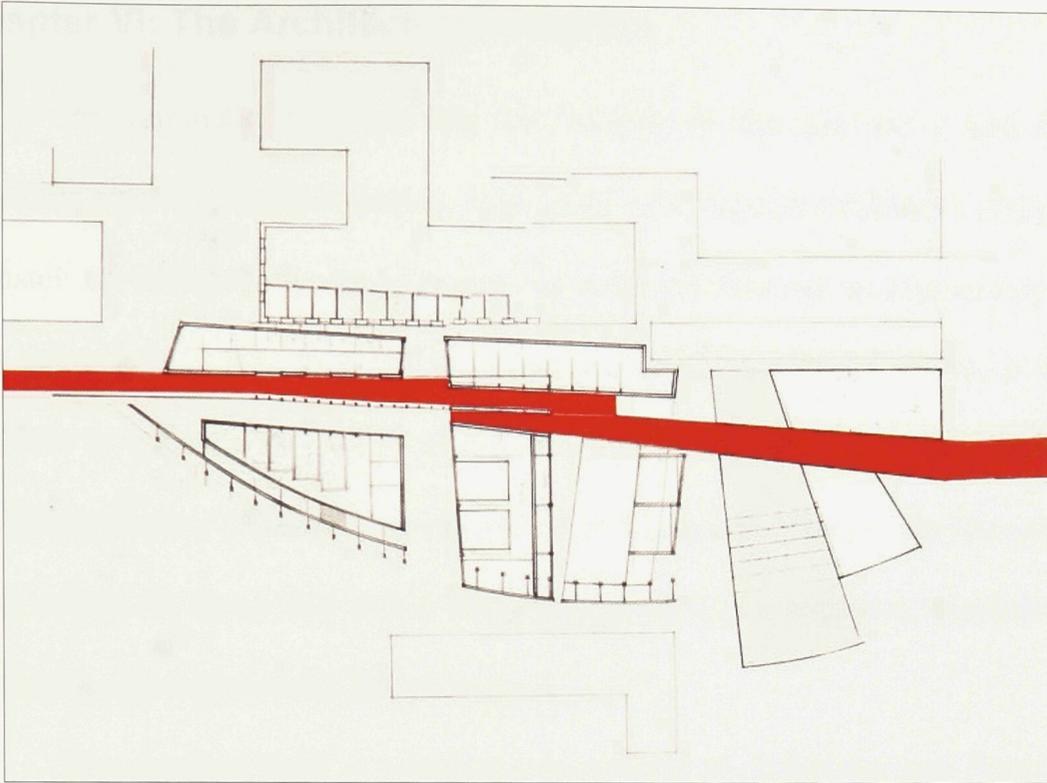


Fig 13. The main path through the building



Fig 14. Model, showing the bridge

Chapter VI: The Architectural Program

Programmatic elements that are located on the site are a jazz club, an art warehouse/garage, food/art market, restaurant, café, daycare (children's playground), and a hostel. By taking the model of employing temporal montage, as explored by Tarkovsky, and using it as a lens to begin to assemble these architectural spaces, it will be then possible to question the nature of conventional architectural conception and its role in designing spaces. The thickness of time or, in Tarkovsky's terms, the *time pressure*, that exist within the frame and within the overall rhythm of a sequence, becomes the criteria for making decisions in the design process.

The program itself is a natural continuation of Tarkovsky and Florensky's ideas on the meaning of arts. Both anticipate that the human capacity to create is an evidence of our likeness to God's image. Furthermore, it is a direct manifestation of our dreams which is separated from "ordinary consciousness of the waking life". Thus, art is a spiritual and divine manifestation of a human soul. These notions determine the choice of the program where architectural spaces are meant to gather and at the same time disperse the arts from and to the city.

Florensky argues that:

"In creating a work of art, the psyche or soul of the artist ascends from the earthy realm into the heavenly; there, free of all images, the soul is fed in contemplation by the essence of the highest realm, knowing the permanent noumena of things; then, satiated with this knowing, it descends again to the earthy realm. Art is thus a materialized dream, separated from the ordinary consciousness of waking life".⁴⁷

Thus, as discussed earlier, the existence of art on the site, establishes a direct relationship to the church and its divine realm.

⁴⁷ Florensky, *Iconostasis* 44.

Programmatic elements (which are characterized by the events they accommodate) are interpreted and treated as frames with their own inner *time pressure*. These frames/programs are differentiated by several parameters such as scales, temporal qualities offered by certain events and movements. The use of different scales results in different presences within the building. Different temporalities which are determined by the events that take place within each program and affect inner time pressure and its thickness directly. This realm is closely tied and influenced by the realm of the movement which is about the movement of bodies in space. This movement and their speed are shaped by the events. These two realms often are dependant on each other.

Material.

The use and choice of different materials within the design proposition also reflects the inner *time pressure* of each programmatic element. The diverse interplay of materials can also make one aware of the rhythmic qualities of spaces. For example, by juxtaposing glass with brick, two materials with dissimilar sense of rhythms (inner time pressure), it is possible to construct balanced spatial assemblages. Hence, each chosen material reflects the temporal meanings of each programmatic frame. For example, because of its dimensions and repetitive nature, brick has a dense rhythm. Its temporality is closely tied to its history which begins with the furnace and continues to the construction site. Glass on the other hand does not have a visible sense of rhythm but its temporality is still affected by the history of its making. The other important way to make one aware of different programmatic temporalities is by revealing or hiding the structure.

For example, in some parts of the design, the structure is hidden, like in the studio space, in other spaces, it is bluntly revealed, like in the market. Other spaces are jammed in between two materials, like the exhibition space. By playing with structure and materials it is possible to find architectural manifestations of thick time (Fig 15). As was discussed by Tarkovsky, different elements/shots are put together according to their inner thickness. This balanced assemblage helps to create the overall rhythms of movies/spaces (Fig 16).

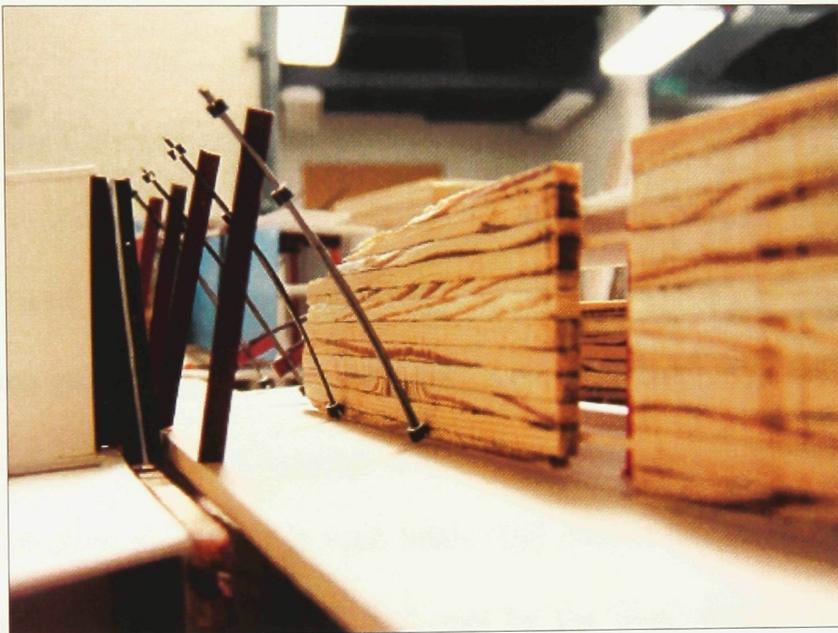


Fig 15. Model details of the structure

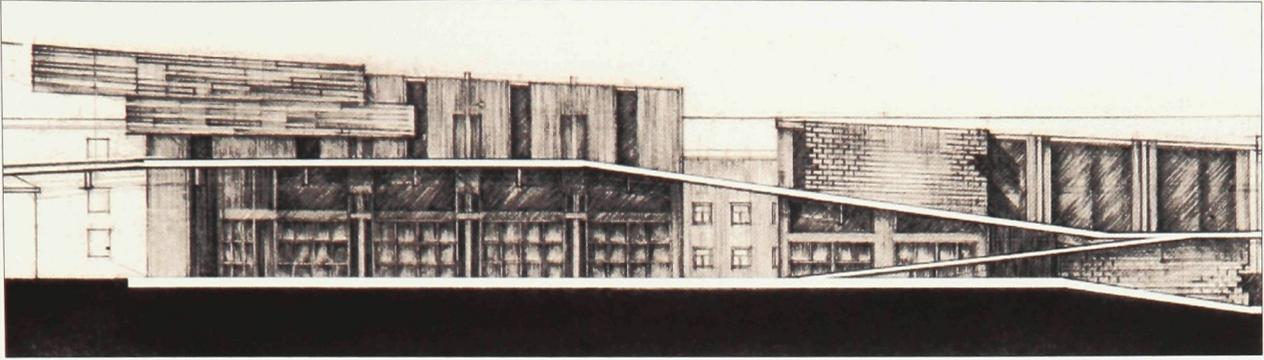


Fig 16. Section detail showing different materials along the path of the bridge.

The Center for Concentration of Arts

The art and food market/fare (with an open performance stage) programmatic frame has two contrasting realms coexisting with each other. The fare/market is a fast moving and constantly interchanging spatial sphere where the movement of bodies is chaotic and in close proximity to each other. The market is not only occupied by local artists' works but is also partially taken over by the food market. In this space, there exists a mixture of smells and activities, sounds and people. The programmatic element runs through the whole length of the ground level of the building to enliven an otherwise industrial and un-inhabited part of the site. Having such a rich rhythmic potential in terms of temporal experiences, the market is a playground for constant interchange of different perceptions. Its spatial qualities also reflect this diversity. Its scale is larger than the rest of the buildings and can be completely open to the exterior.

More than any other part of the city, the market has the spontaneity that brings diverse public groups together. It is one of the truest reflections of the city it is located in.

It is a place with a short term memory. It has established hours which allows it to begin and end the event at certain hours.

In terms of materials, the market uses light transparent glass with garage doors. It has mobile and repetitive structure. Because the act of viewing is as important as the act of bargaining, interior spaces and structure are exposed to the passers by.

The art exhibition/garage is a slower contemplative space realm. Maurice Merleau-Ponty argues that art helps us rediscover things about the world. In fact we do not see/view it but we see according to it, with it.⁴⁸ Furthermore, art has an internal equivalent in the body. Therefore, the exhibition space establishes the inner dialog between the body (which is intervening between vision and movement) and the art work. It is a personal space within the larger scale of the public space. Although it is a lonely, contemplative space, it is also public. It uses concrete to block the view from the pedestrian ramp to the interior spaces in order to concentrate the attention of a viewer on art works.

The daycare for young students with a playground is a program that deals with making and touching. In terms of materiality and movement of a body, it is a tactile realm where the material is in constant dialog with body and mind. Because it is contrasted to the loud atmosphere of the workshop space, the walls of the daycare are covered in fabric. The spaces of the daycare have a meaning of a play and experimentation. It has intense atmosphere and contains fast body movements. The scale is smaller than the rest of the building.

⁴⁸ Maurice Merleau-Ponty, "Eye and Mind" in *The Primacy of Perception* (Northwest University Press, 1964)

The jazz club/music hall (with a two stages and a garden) is a program that directly influences our perception through hearing. Being on the site, which is surrounded by two churches, one is approached by bell sounds of these churches. In a special way it helps to establish oneself within the hours of the day (evening mass around 6-7 pm). Thus, the music hall is a way of reckoning one's time. It is also restricted to performance times. The jazz club belongs to the earthly realm and is set in contrast to the heavenly realm of the church. Moreover, the stage is connected to the pedestrian bridge, so a passerby can see into the main music hall through the back stage. Pedestrians thus act as a background for a performance which, in turn, allows them to participate in it adding the sense of improvisation to the jazz concert. On the one hand, this assumes a kind of transparency in the material; on the other hand it also presupposes closure from the outside world. The other smaller and more informal space is set on the first level. It is open to the outside during the summer season and uses the same area as the children's playground. The performance can be set inside and outside.

The hostel or a temporal residence for traveling artists is a place of rest and contemplation. It has a quiet but intense atmosphere. These spaces are selfless expressions which carry the suffering realm of an artist, so peculiar to Russian culture. It also acts as a trace of the existing residential building and echoes its temporality and privacy. It has a quality of retreat and seclusion which in turn assumes an endlessness of contemplation. On the other hand, it is temporal and short in its function (artists only sleep there).

Exercise IV: non-linear representation

In this exercise eight spatial ‘situations’ within the building were chosen and represented through perspectival section. These situations showed two or more programs and their relationship to each other. Furthermore, to represent temporal qualities created by these relationships collage and montage techniques were used. Documented material from the past exercises was used to further dwell on the idea of the thick time. By using the past within the present it was possible to create traces of absent things. Some elements found on the existent site were present in all of the pieces (like the church, the garage doors, and the bridge). The presence of the same elements in all the pieces connected all of the locations and created the non-linear journey through the spaces.

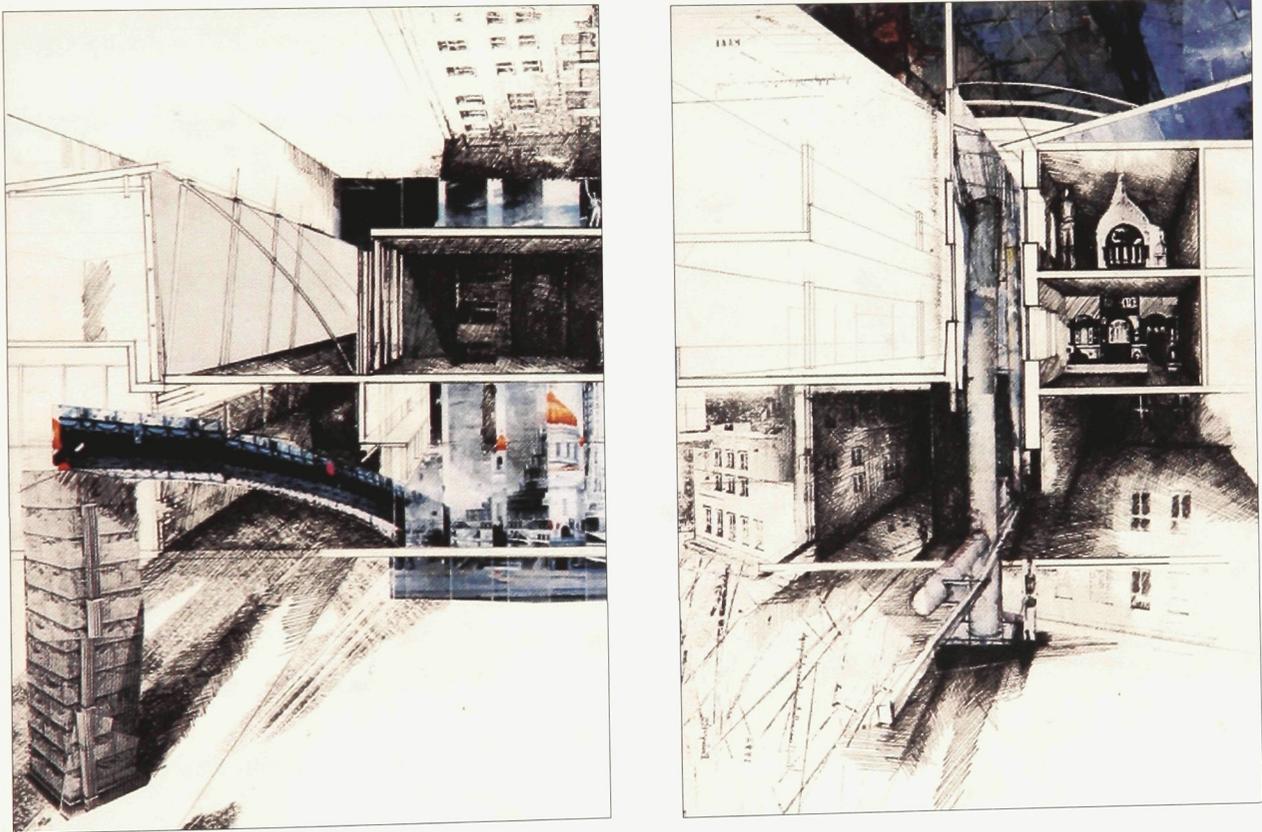


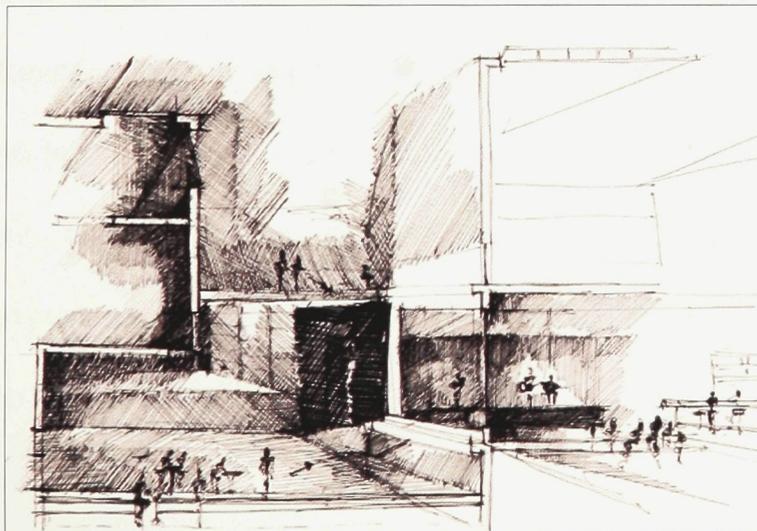
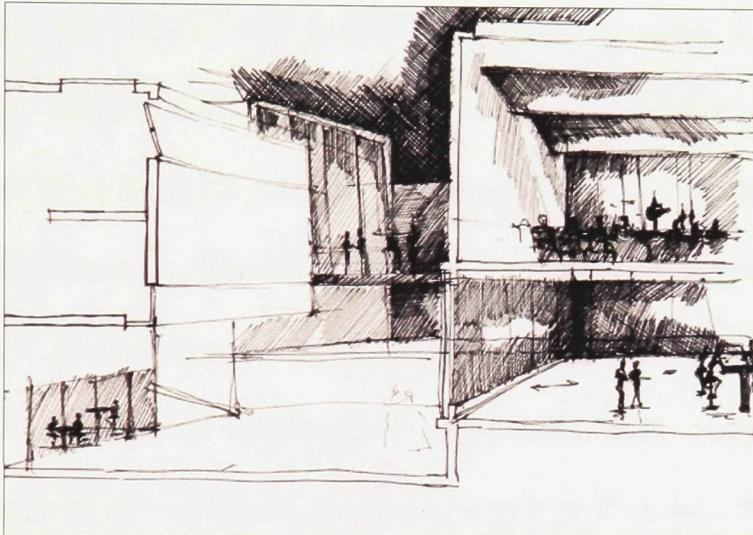
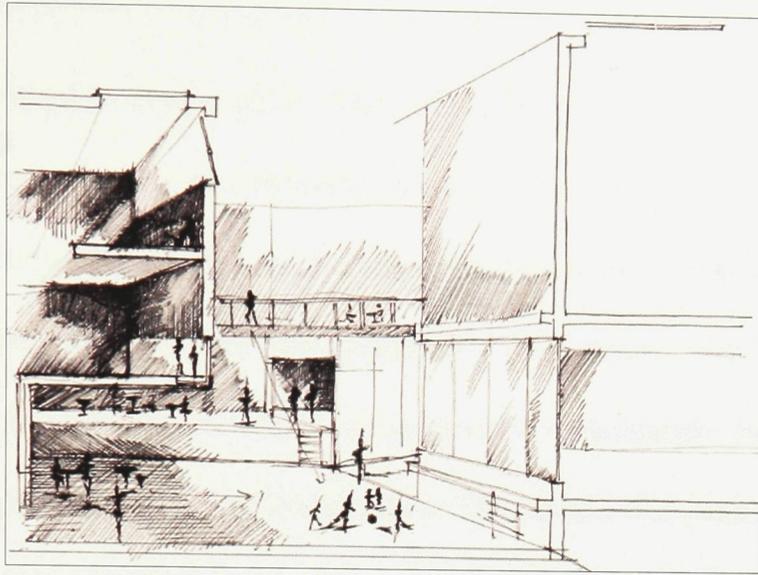
Fig 17, 18 Representation of architectural “situations” through collage

Temporal Linkage

The temporal linkage between programmatic events is a space where the inner thicknesses of time merge, counteract and transform. In other words, it's a break – a neutral space. . “It is a non place that exists only by the experience of time and motion that the stroller may make of it”⁴⁹. Thus, the temporal linkages between these spatial frames/programs are understood as voids, deprived of any concrete program, but treated as places where different temporalities merge. Tarkovsky uses these temporal linkages between the shots to create the rhythm of the film often juxtaposing the frames with dissimilar *time pressures* (time thickness). This is taken as a lens to look at different temporalities but also to explore the relationship between different scales and movement patterns. Temporal linkages are the spaces crucial in forming the overall rhythm throughout architectural form. It is a space of contemplation with no particular programmatic purpose. For example, the children's playground that belongs to the daycare is interchanged with the garden of the jazz club and a summer patio of the café (Fig 19). These activities happen at different times of the day or season. During the afternoon it is shared by children and café visitors and during the evening performance it is taken over by spectators and musicians. The more one is aware of the time as a cluster of memories and expectation the more one is able to experience the spaces within the temporal framework of one's experiences. Voids are spaces that are set in contrast to predetermined programmatic events.

⁴⁹ Bois, Yve-Alain. “A picturesque Stroll around Clara-Clara.” in *October* (Vol. 29. Summer 1984) 44

Fig 19. Studies of different temporalities. The void between jazz bar and daycare.



The Sequence

Yet, it is critical to determine the logic of continuity of sequences. Of course, the sequence of the programmatic events/frames has to be formally manipulated. And here, there are several manipulations that can help in constructing the spatial sequence such as, repetitive, distortive and insertive manipulations. This means, for example, that a repetitive manipulation would use some of the element's parameters (scale, movements and events) throughout the whole of architecture. The market that runs the whole length of the *Center* is an example of repetitive manipulation. Along the main traveling path repetition of kiosks and stands, only briefly interrupted by cafes, create a sense of dynamic movement. Augustine argued that in his version of the thick present, the event basically takes place three times (in memory, in the present and in the future). In physical reality, a space's programmatic function reflects this repetitive component.

Other kind of manipulation deals with the play of possible variations of the same space. Borges' *Garden*, where all the possibilities of the future are explored is taken as a guide to experiment with this manipulation. Similar spatial functions should be inserted into the sequences at different points. This will constitute a new logic of non-linear perception of architecture. For example, the hostel is located in the existing plant building, but another hostel is placed in the new building above the market. Two identical programs will have slightly different movements and temporal qualities around the spaces as well as exposure to the surroundings. There exist two possibilities of the same function that start to break up the linearity of the journey.

By treating spaces as frames it is possible to perceive them as separate entities which in turn compose the larger framework of an architectural ensemble. In addition, the functions of the spaces cannot wander and interchange between each other. For example, the jazz club cannot turn into a reception hall during morning hours because its temporal quality assumes its emptiness during the afternoon. This gives the possibility to construct a diverse but unified architectural composition by assembling them with each other. Since each frame is isolated from the next but at the same time acts as a part of the whole, architecture “can begin to act as a series of surprises, a form of architectural jump-cut, where spaces are carefully broken apart and reassembled at the limits”.⁵⁰

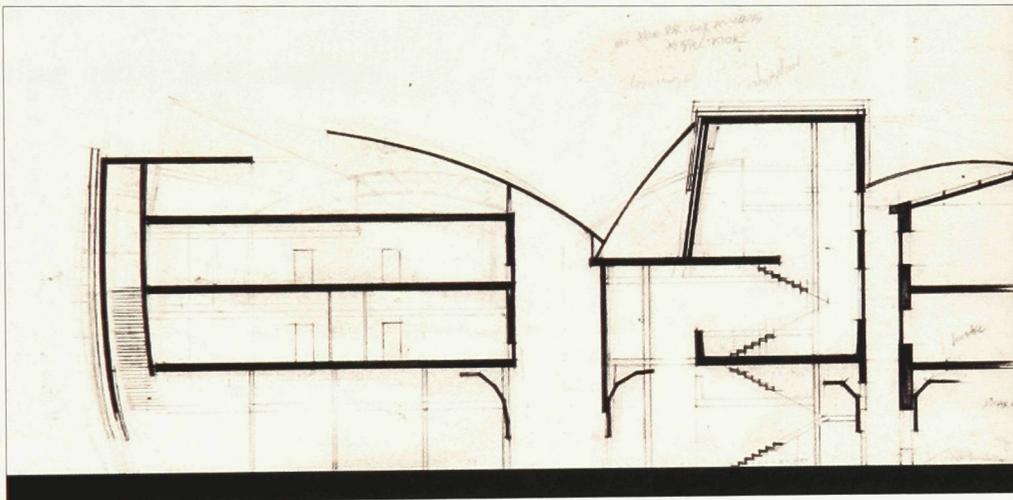


Fig 20. The section through the market and the exhibition space. The existing building is on the right.

Re-inhabitation

Because the site is surrounded by existing buildings and because the architectural proposal is meant to be a continuation of the existing urban fabric, it is essential to re-use and incorporate surrounding elements. For example it is proposed that part of the old

⁵⁰ Bernard Tschumi, *The Manhattan transcripts* (New York: St. Martin's Press, 1981), 12.

hydro-electro plant is turned into a hostel (Fig 20). The existing candy shop is relocated to the old candy factory building that is also on the site. The square that is formed is used for seasonal art and craft fares and summer performances. The issue of re-inhabitation can be connected to the issue of memory. The re-inhabitation of the existing is not only used to trace the past without being preservative but to bring a new meaning by re-using it and making it a part of a new structure. Going back to Piranesi's concept of traces, the act of re-inhabitation is an act of placing the past in the context of the present. It also echoes Tarkovsky's notions of the memory where the meaning of the present is contained in the past. It is essential to bring the life of a street to the otherwise deserted peninsula. The diversity and density of the main circulation path through the building is what forms the building into a street condition.

Conclusion

Firstly, the task of this work was to observe architectural spaces as living and constantly changing environments by looking at temporal qualities of each programmatic event within overall architectural and urban framework. Additionally, this exercise was to establish alternative ways of approaching non-linear perception of architecture. It was not only to challenge how we think of a journey through a building as linear experience, but also to place architectural experience within the time of a day, season, year and eternity. In other words, the experience that came from one's perception of spatial temporalities (inner thickness) in turn was measured through body movements and temporal activities (seasonal or daily).

It was also a challenge to design within the richly layered urban context. The theories of the thick present, as seen in explorations of Paul Ricoeur and Augustine and as filtered through Andrei Tarkovsky's films, were to help place architectural spaces within the framework of time. The challenge was also to establish a coherent relationship with the elements around the site. In the example of the church's position as a gate to the site, the idea of one's inner spiritual transition took place. Here the whole architectural ensemble was contrasted to and seen through the notion of the divine eternity. The bridge was the crucial element of the design. Here the idea of the journey as seen through Tarkovsky's temporal montage took place. The realm of arts was used to connect the two worlds that of the eternal divine and the earthly mortal. By contrasting temporal aspects of different programmatic events it was possible to make one aware of time as constantly changing spatial quality, effecting and transforming architecture.

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