Experience and Translation

between
image and object

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Abstract

With an understanding that spatial experience is both personal and intrinsic, this thesis aims to understand the role of the image in communicating the experience of architecture, and how the intangible qualities of places, buildings, and their spaces are felt, represented, and communicated. Representation acts as a critical link between spatial thought and intention, and the constructed object. While the image cannot replace the experience of the object itself, the work of the thesis focuses on how the image can act as a tool to create and engage with a dialogue between the separated experiences of the image and the object. The image begins to act as a translator between the experiences of the world of architecture and the experience of viewing the image. The role of the image then becomes one of translating the intentions and experiences of architecture rather than simply representing an object. In engaging with architectural image-making in this way, this act of translation explores how the images of architecture can engage with the experiences of architecture and its creation.

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Glossary

This glossary serves as a personal attempt to situate and communicate an understanding of the language used to talk about experiencing architecture. It is in no way meant to serve as a definitive list of terms, but rather as an exercise in the beginning stages of engaging the topics of the thesis.

Building/Architecture:

A building is understood as all forms of built space, but architecture implies that there is something more than just 'built' space. Architecture includes some sort of spatial intention - specifically relating to the qualities of experience.

Construction:

The actual built/physical components that contribute to the project as a whole.

Assembly/Material:

Important elements of the construction that, considered at a more intimate scale than construction, lend themselves to the experience of a project/space.

Space:

Intangible and inhabitable void existing within a building, space or place, creating or framing a specific or particular experience.

Place:

Essence of the physical surroundings of a particular location. Spaces should speak to/with the places they exist in.

Experience:

The emotive, visceral, and physical response to a space or place.

Representation:

An abstraction (through some type of drawing) meant to represent a space, a place, and/or its qualities of experience.

Image:

A mode of representation, the image communicates truths of a space/place.

Particular interests include the photographic image, and the representational image created to depict qualities of space with some accuracy (rendered image).

Time:

An important element of experience, as experiences happen at an exact moment in time, and spaces exist and change over a duration of time.

Performance:

The act of experiencing space can be thought of or described as a performance, as it is about a body and a perception moving through and experiencing space/place.

Truth:

[Or honesty] – The idea that building elements can be truthful, and that this truth lends itself to the experience of space. Truth/honesty of: material, structure, construction (process).

Memory:

An inherent part of a person's experience, as their past experiences and memories situate their current experience.

Atmosphere:

A way to describe the over-arching experience of a particular place or space.

Context:

The place that an object/space is situated in. Spaces and buildings should be in relation to their context (geographical, political, built, etc.).

Object:

The physical built thing that exists.

Situation:

A combination of context and time, situation is the understanding of a particular place at a particular moment.

Perception:

An individual's experience or reaction to space/place.

Sensation:

The individual physical responses that contribute to perception.

Body:

The physical form and scale of a person, how they interact with space/place.

Person/Personal:

An individualistic response.

Living/Lived Experience:

To exist within a space/place, to inhabit in a time.

Dwelling:

To inhabit over time.

Chapter One:

On the Experiencing of Architecture

The ability for architecture to communicate stems directly from the experience architecture creates. The ways the human body and mind react to spaces and places are a considered part of the design and, consequently, the construction of these spaces and places; through this consideration, the constructed object becomes something that can shape the interaction people have with the spaces they occupy. With this in mind, consciously considering how the experiences of buildings, spaces, and places can be intentionally considered, communicated, and constructed is critical in understanding what the impact of the architecture can be.

Why is it important to think about how architecture is experienced?

Figure 1: St Antoniuskapel in the St Janskerk, Utrecht by Pieter Jansz

Through this, a physical, constructed object begins to have an impact larger than solely its parts or their assemblies. When these parts come together within a place to create an object and its spaces, all of these components lend themselves to the whole that exists to then be experienced.

Figure 2: Bibi au restaurant d'Eden Roc, Cap d'Antibes, 1920 by Jacques Henri Lartigue

Because experience is so embedded within architecture — as architecture cannot exist without being experienced — it is important to attempt to understand what it means to have these experiences, and to try to understand the elements that create them.

With an understanding then that the experience of built space is a critical component of architecture, it is important to try to understand what these experiences are. The experience of space itself is not finitely described. Physical and emotional responses to the spaces and places that surround our bodies are as varied as the individuals that have the experiences in the first place. While it may be impossible to understand why every person experiences what they do in a particular space and within a particular place, it is necessary to attempt to understand what it means to experience architecture.

How can the experience of architecture be understood?

Figure 3: Ricola Storage Building by Herzog & de Meuron

Naturally, architecture is created to be occupied, and built to hold life. In his 1959 book titled *Experiencing Architecture*, Steen Eiler Rasmussen, one of the earliest thinkers on what it means to experience architecture, notes that, "Architecture is a very special functional art; it confines space so we can dwell in it, creates the framework around our lives."¹ Without occupation, a building is no more than just that; a building, something built. However, when the experiences of space and place are had by those who inhabit a building, it becomes intentional; it becomes architecture.

Figure 4: HS 2015 by Ivana Beljan / Elizaveta Radi

The architect's role, then, is to shape this experience. As much as the architect works with physical things constructed as objects, Rasmussen also notes that "The architect, too, works with living things, with human beings... If they cannot thrive in [their] house its apparent beauty will be of no avail — without life it becomes a monstrosity."² While buildings are built using physical things of the real world, their power comes in their ability to adapt and serve human life both functionally and poetically.

Chapter Two:

Image and Object

Experience and Image

"When I think about architecture, images come into my mind."³

Peter Zumthor, *Thinking Architecture*

If architecture is dependant on its qualities of experience to communicate, then so must be the images that themselves communicate architecture.

The term *image* does not refer only to the photograph or the still image that attempts to represent architectural reality, but rather all forms of representation that help create, direct, and construct architecture.

While not every thought or its image needs to be experientially centred, the question of how forms of representation can communicate architectural and experiential intention still stands. In the opinion of Juhani Pallasmaa, in a contribution to the 1994 special issue of *A+U* release titled *Questions of Perception*, "Architecture at large has become an art of the printed image fixed by the hurried eye of the camera. The gaze itself tends to flatten into a picture and lose its plasticity; instead of experiencing our being in the world, we behold it from outside as spectators of images projected on the surface of the retina."⁴

In a world where the architectural image is, in some cases, consumed more often than

architecture itself, how can the image continue to contribute to and engage with the (actual) architectural experience? When the image can almost become more real than the architecture itself, how can the image reflect the intentions of the maker (both the maker of the image and the maker of the architecture), and maintain a state of being in conversation with the experience?

Figure 5: *Untitled (Sheats-Goldstein House #15)*, 2007 by Luisa Lambri

Luisa Lambri, rather than considering herself an architectural photographer, focus her photographic work on experience. Within her work, buildings become the subjects of her efforts to represent experience.

If the role of architectural representation is not only to supplement experiencing architecture, it can be important then to ask what the role of representation both is and has been, in order to situate the proposition of its role in experiencing architecture.

Steen Eiler Rasmussen's view on the role of architectural drawing, again from 1959, is that "[The] drawings are not an end in themselves a work of art, but simply a set of instructions, an aid to the craftsmen who construct [the] building."⁵ The drawings are

Figure 6: *Untitled (Casa del Fascio, #01)*, 2000, by Luisa Lambri

Rather than attempting to show the building for what it is, Lambri attempts to show time and document the performance of her experience within the building that acts as her subject.

Figure 7: *Untitled (Casa del Fascio, #04)*, 1999 by Luisa Lambri

Her editing work follows this trajectory as well, as editing for her is not about making a 'better' photograph. Rather, it is about changing the images in a way that reflects her personal experiences, not necessarily the actual place.⁷

not the experience of the building, but they must be responsible for communicating the intentions of the experience to the people who are constructing the object and ultimately, to the building itself. Rather than the image simply representing the building, its role is to communicate and to contribute to the object. Its clarity and intention are a critical step in the architect's intended experience becoming reality. In Peter Zumthor's words, "portrayals of as yet unrealized architectural works represent

an attempt to give a voice to something, which has not yet found its place in the concrete world for which it is meant."⁶ Representation is part of a process, not an end in itself. Its role is to communicate and be in discussion with an intended reality, and in some way, to enhance and give life to this reality.

Experience and Object

While the image deals with the relationship of representation to architectural experience, on the opposite side of architectural representation is the architecture itself, the object.

Regardless of its representation, architecture itself exists within reality, a built object to be experienced. All of the poetic considerations and architectural experiences become referential to the object that has been constructed, that then allows us to see it, hear it, and touch it. Alberto Pérez-Gómez, in 'Questions of Perception', engages a

Hélène Binet's photographs of Peter Zumthor's architectural work captures the tectonic qualities that make up the architecture.

Figure 8: Kunsthhaus Bregenz, Peter Zumthor by Hélène Binet

thought that "if architecture can be said to have a poetic meaning we must recognize that what it says is not independent of what it is.."8 The architectural experience cannot be separated from the very thing the architecture is. Its considered qualities, its moments, and its experiences all rely permanently on its physical existence. In no way can the experience of architecture be had without the architecture itself.

Does architecture have to be built in order for it to exist? Or can architecture be the intention?

Figure 9: Kolumba Museum, Peter Zumthor by Hélène Binet

Binet's photographs seemingly capture a specific moment in time, and place the built object specifically in that moment at that particular time.

As Maurice Merleau-Ponty notes, "our perception ends in objects, and the object once constituted, appears as the reason for all the experiences of it which we have had or could have."⁹ The end result of an architectural project is the experiences that are continually created by its presence. All of the experiences that are created are due to the building existing within the world and being experienced. These experiences cannot exist outside of or detached from this particular building in any way.

This leads to an important question: can the representation of architecture communicate its experience since they are inherently detached from the building itself?

The materials, their assemblies, and their experiential qualities all come through in this particular moment.

Figure 10: Zumthor Studio, Peter Zumthor by Hélène Binet

Place

What qualities contribute
then then to the experience
of the object?

A building's relationship to the place in which it exists is the first component of its experiential quality. Even before arriving at a building, its experience is already established by it existing within its context, and relating to what exists beyond its walls. Socially, culturally, and tectonically a building is in constant negotiation with its surroundings. Just as a building is experienced in a moment in time, it is also experienced in a continuity of place/space.

Space

Architecture is made up of spaces, and though they are not defined by any one aspect, spaces and their relationships to one another are critical in the experience of architecture. Spaces encapsulate the feel of a building; certain spaces contract or expand, open or close, and their relationships to other spaces are what make up the experience of a building.

Form

Rather than consisting of a series of experiences along a sequence of spaces, form contributes to experience in a different way. A building's form, rhythm, solidity, and its mass all contribute to the experience of spaces, and consequently architecture as a whole. This form, however, must be in discussion with the other aspects of the building. No parts of the building can outshine each other in creating a cohesive whole, and form is what brings its components together.

Material

Materials are the elements of architecture. Their selection, assembly, and relationships give meaning to the building's spaces and forms. Material selection helps make up the quality of spaces; hard or soft, heavy or light. These attributes are all connected to the character of materials and the ways in which they fit together.

Detail

Details bring together the materials and their contributions to form and to space. For Peter Zumthor "details express what the basic idea of the design requires at the relevant point in the object: belong or separation, tension or lightness, fraction, solidity, fragility..."¹⁰

These assemblies of parts contribute to the whole of which they make up, and in doing so are a critical component of the experience of architecture.

While this work is still representational in the way that it isn't the experience of the building itself, it does capture many of the 'objective' characteristics.

Figure 11: Gugalun House, Peter Zumthor by Hélène Binet

Between Image and Object

If the experience of architecture is embedded in the architectural object itself, and the image is a tool simply used to communicate architecture, how can image and object contribute to each other in a critical and provocative way? How can the image and the object negotiate the experiences of each other? Is it possible for the image to both contribute to and be in dialogue with the actual experience of architecture?

The relationships of the image and the object seem to be necessarily conjoined, yet also entirely separate. While on one hand the object's experience can only be had through interaction with the object itself, the role of the image in the process of architectural creation is undeniable. Beyond the role of the drawing in architectural communication for the design and construction of buildings, images are architecture's primary language and form of dissemination in the contemporary world, and the image has been a contributor to architectural expression from the earlier treatises.

Architects use images to show buildings. How though, can images be used to *communicate* buildings instead? How can images both contribute to and encourage conversation around a building's intended relationships with the places they exist? What is the balance between giving away too much and being too ambiguous?

Chapter Three:

An Attempt in Communicating

The Ottawa Train Station was chosen as a site for an exercise in attempting to communicate architectural experience firsthand, and then analyze this attempted communication.

It was necessary to both experience a building firsthand, and then also attempt to communicate that experience in order to both learn from and understand the task at hand.

Firstly, the train station was photographed throughout a cold cloudy morning in November. These photographs attempted to communicate the personal, architectural experience of the train station. From there, through the process of editing, some photographs were selected and others were discarded. This process is one of curating the experience of the building, based on the memory of the experience as well as inherent aesthetic and communicatory preferences for photographic work. Each image speaks to different components of the space and different aspects of the experiences.

Figure 12: Ottawa Train Station, Image 003

Figure 13: Ottawa Train Station, Image 054

Figure 14: Ottawa Train Station, Image 074

Figure 15: Ottawa Train Station, Image 123

Figure 16: Ottawa Train Station, Image 178

From there, a realization was made in the pattern of the photographic subjects. The entire series of images was then sorted into the relationships the photographs have to each other, and to the subject matter communicated. This sorting was generally based around six categories of communication: material, light, assembly, form, program, and place. Through this study and the personal intention of the work, the photographs becomes clear. Certain elements of the building stood out, and these elements and their attributes could be grouped, communicated, and understood through their relationships to the other photographs.

Figure 17: Ottawa Train Station, Exercise 01

Lastly, an initial attempt at abstracting these relationships was made through the act of collage. These collages took on certain relationships and aspects of the building and brought them together in order to understand their relationships in a different way. The collages also work to understand different elements of the building against each other at a particular time. Through this first abstraction, it became clear that clarity of intent within an image or composition is not necessarily linked to communicating of emotion or experience.

Figure 18: Ottawa Train Station, Exercise 02, Collage 1

Figure 19: Ottawa Train Station, Exercise 02, Collage 2

Chapter Four:

Space Through Composition

The compositional exercises act as a form of continued exploration into the image's relationship to the architectural object. Rather than having the basis of these explorations in the work of others, the composition drawings attempt to personally create space through the image, rather than having the image follow the creation of space. In creating these images free of program or any other guiding principles beyond the lens of the image itself, the exercise set out to create an opportunity in which the free images could contribute to analysis and be reworked after their creation.

Figure 20: Composition 1

Figure 21: Composition 1A: Acknowledging the Frame

Composition 1:

Composition 1 and its relative analytical drawing attempt to acknowledge the presence of the frame through which the image is seen, and the importance of the contribution of elements beyond this frame. Through this acknowledgment, it becomes evident that image making goes beyond the frame of the image, especially within the digital world. Decisions beyond the visible allow the image to become what it is.

Figure 22: Composition 2

Figure 23: Composition 2A: Spatial Relationships

Composition 2:

Composition 2 and the drawing that accompanies it builds on the acknowledgements of Composition 1, attempting also to draw attention to the relationship particular elements have to each other. Ambiguous photographs of a model of the space also contribute to this abstraction of the space's elements and their relationships to each other.

Acknowledgements of Method

Through the making of these compositions and their drawings, two things became evident:

First, without a direct basis on which the image's spaces stand, whether it be programatic or linked in some other way, it is nearly impossible to judge the image's intentions or its success. These compositions of space created through the formulation of image-focused-making allow analysis to focus only on the images themselves, and not on the intentions or experiences being communicated through the image.

Second, that the strength of the work is directly linked to the image itself rather than to the practice of post-analyzing it using other media. While the analysis was successful in communicating certain aspects of the image itself, the relationship of the image to the qualities of experience it attempts to communicate hinge directly on the image and not on its analysis.

Chapter Five:
On Translation

While the thesis initially set out to explore the role of experience in both architecture and its representation, these experiences themselves morphed into the prominent tool for understanding the translation of these experiences between images and objects, rather than the subject itself. While integral to this understanding, the precise experiences themselves can be evasive and subjective. They are not certain and they are not constant, as their interpretation relies on the variable factors of the humanity that experiences them. While their existence is inevitable, their interpretation comes down to the ability to translate these evasive experiences. This translation is not then a translation of finite experiences, but a translation of 'somethings'. The acknowledgement of the role of experience between architecture and its representation allows the means of translating this experience to become the focus, rather than focusing solely on the experiences themselves, which can be impossible to finitely describe.

These experiences do not simply fit in between the images and the objects. These experiences are fluid and pertain to both worlds, blurring their separation. They cross over, and while the experience of the image can never be equivalent to the experience of the object itself, the translation of these experiences allows a dialogue between image and object using these experiences to mediate them. The purpose of the image then can be understood to be about translating the experience of something that is both fluid and dynamic. Images have an ever-important role in this conversation of experiencing architecture, and while the experiences themselves have been thought about, studied and considered in both their conception and making, the translation between these images and objects animate this intent and give life to it through the process of its translation.

Chapter Six:

On the Making of Images

Image as Tool

With an understanding that the image acts as a means of translation for the architectural object and its intentions, the making of images is intended to mediate the architectural object and the experience of these intentions. The image is the ideal tool for engaging with both the intentions of architectural creation and the experiential qualities that inevitably follow these intentions through to someone experiencing them. Precisely the image's ability to communicate both architecture and in some way the experiences of architecture allows the image to act as a mediator or translator, yet also in many ways as the frame of conception of architectural thought.

Image as Object

In choosing to base the work in the creation of images, the images themselves attempt — through translation — to hold the value of the architectural objects. The images translate the intentions and experiences, and the basis by which architectural decisions are conceived, made, and represented. Not only, though, do they translate these intentions, they are also the platform for which these intentions have been based. The images here become the translation and expression in the way that they both exist in the world of and simultaneously become architectural creation and architectural representation. The object is the image, as it has been conceived through the creation of the image, and exists only as the image itself does.

Photographic Procedure

"Although there is a sense in which the camera does indeed capture reality, not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are."¹¹

Susan Sontag, *On Photography*

Perhaps the form of image that fits most securely into this role is the photograph. While a photograph is a true and, in many ways, entirely honest depiction of a universal reality, it is also inherently biased, subjective and representational. The subject matter itself is entirely of the world, but the methods and intentions are, without exception, influenced. Even a photograph taken in a way in which its intention is to simply document in an unbiased manner is positioning itself in precisely that way.

In many ways, computer rendering can conceptually be very aligned with photography in this way. While the creator has more of a direct influence over what and how digital objects are being depicted, and also while the methods of doing so differ drastically,

the same basic principals apply — especially as it relates to the created spaces of architecture. The objects exist as they are or as they were created to be, and the image maker is responsible for choosing how the objects and their intentions are captured and represented. In choosing computer rendering as a method, the intention is that image making is still thought about through the photographic procedure. This method allows the architectural object and the image to be created simultaneously. In this way the intent is for the image to be in direct conversation with the intent of the object and its experience throughout the process of its creation.

Chapter Seven:

Images

A Journey on Train 6412

Spaces for Moments

The project centred around the journey of train 6412 serves as an attempt to conceive, construct, execute and communicate moments of experience by using the image both as a tool of translation and as a representation of the object itself. Several designed moments occur along the train's path of travel, with the train station program acting as a link to the moments along a transient journey. These moments occur within and around the station or stations, and site themselves only as specifically as their relationship to the train and its journey. The moments are intended to be brief, sometimes ambiguous, and not always noticed. They represent the feeling of a distinct experience and consequently, the feeling of the space far more intensely than by the train station program itself.

The scenes themselves all begin with a phrase that guides the experience and design of the place. The places are meant to be inhabited only by the viewer of the image, and all other

inhabitation is hinted at and imagined through the image. The bustle of a typical train station is present in the setting, yet absent in the image. Its presence is only in the experience of the place, not outwardly communicated.

The parameters of the images remain consistent. All images are presented through a 4:5 aspect ratio, with a 4"x5" sensor, shot on a 120mm lens at an aperture of f5.6. They are presented in black and white in an effort to distil the image to its essential qualities.

The train station serves as the background program for this project based on its qualities of in-between-ness. The place is not here, nor is it there. The feelings and experiences of transiency while being in-between lend themselves to the moments of happenstance, lost-ness, and threshold-ness where the spaces of moments exist.

Figure 24: A Place to Feel Where You're Not

A Place to Feel Where You're Not

The space fits in between, tucked away, small, and almost entirely unimportant. Yet in this very moment, this place also seems to linger in a way that permits nothing beyond its walls to exist. It exists separate from the rest of the world, holding a piece of inside and a piece of outside together within its boundaries. Sunlight enters the space, warming it and seemingly making a suggestion to move towards what comes next when the time comes to do so. But for now, a place to sit, a place to acknowledge, a place to be.

Figure 25: *A Place for Others to Pass By*

A Place for Others to Pass By

The land speeds by and with it so do those who occupy it. Places passing blur into one another with no distinct separation between their boundaries, while this stationary vessel sits — from one place to another.

Figure 26: *A Place Between Here and There*

A Place Between Here and There

This place is no destination. The place itself is a pause on a journey with almost no time or desire to be acknowledged. A place of transition, the in-between. No matter whether coming or going, the path doesn't end here. It stops for a moment, the scenery changes to acknowledge those transitioning with the place, and it continues on as if it had always been the same.

Figure 27: *A Place for Distance*

A Place for Distance

A place framed, seen, but distant from another space. A brief moment to acknowledge separation and the place it occupies. As one moves on, the distance remains.

Figure 28: *A Place to Fall in Love with the Sun*

A Place to Fall in Love with the Sun

As the sun's light bounces off seemingly infinite surface, the love for its warmth sparks curiosity for its affinity. To fall in love with the sun is to appreciate a distance from it, but to feel it close nonetheless.

Figure 29: A Place for Time to Pass

A Place for Time to Pass

As the clouds move across the sky, time passes with them. A place where many others have been and will be. Full or empty, the time left passing by those who have moved on from this place and onto their next remains, now waiting in silence. The space is vast and open, but the wall beyond keeps the passing time in this place, regardless of those who move through it, acknowledging it for their own duration.

Images of Experience

Choosing to work with and engage the images after their creation marks an attempt at further understanding the images, the processes of their creation and the spaces they convey. In realizing that the images themselves have become the objects of architecture through the process of their creation, manipulating and abstracting the images and their content allow the process to stay engaged with the content rather than taking an analytical approach that works outside of the images themselves. In line with this method of thinking, the manipulation of the images acts still as a form of analysis, just one that chooses to engage with the images initial methods of production.

The montage images are created through physically combining rendered moments from within the individual spaces. Each montage represents the experience of one space or place, as keeping them separate speaks to the fact that they do not exist together, but along a path or journey.

After the individual images of these moments or details has been rendered, they are fed through a printer on top of each other. The drawings use physical tools to bring the images and their intentions back and forth between pixel and paper. Rather than choosing only to combine these images digitally, the technique takes inspiration from digitizing film photography, where pixel-less images are converted into digital space. In both cases, the existence of the image in the physical world adds a quality to the image that is absent in its entirely digital form. It also invites a level of uncertainty within the final product.

The results of these montaged images create work that, through their own processes, attempt to blur the boundaries even further of the experiences of the spaces they are based on and the viewer of the image. Imagination is required to fit the montages into the spaces of which they are derived, as the critical experiences of the places blur into their own experience.

Figure 30: Drawing Experience: A Place to Feel Where You're Not

Figure 31: *Drawing Experience: A Place for Others to Pass By*

Figure 32: *Drawing Experience: A Place Between Here and There*

Figure 33: *Drawing Experience: A Place for Distance*

Figure 34: *Drawing Experience: A Place to Fall in Love with the Sun*

Figure 35: *Drawing Experience: A Place for Time to Pass*

The Spaces

The following drawings have been completed as an attempt to analyze and re-present both the architectural elements and the spatial and compositional intention that went into the creation of the initial images. These drawings work to acknowledge the architecture of the images, and draw attention to the architectural decision making that is both inherent and critical in the compositions of the spaces/images.

While the drawings themselves are more analytical than experiential/expressive, the link between the conception and the intention, the built, and the experienced becomes evident. The consideration of the architectural elements and their assemblies are vital in composing both spaces and experiences.

Figure 36: *Architecture of the Image: A Place to Feel Where You're Not*

Figure 37: *Architecture of the Image: A Place for Others to Pass By*

Figure 38: *Architecture of the Image: A Place Between Here and There*

Figure 39: *Architecture of the Image: A Place for Distance*

Figure 40: *Architecture of the Image: A Place to Fall in Love with the Sun*

Figure 41: *Architecture of the Image: A Place for Time to Pass*

Chapter Eight:

Postscript: Reflecting

This reflection acts as a personal, extended glossary with the goal of expressing the discoveries of my process. What follows are several words and terms that are necessary in expressing these discoveries, all of which came out of the necessary acts of doing the work itself. The extended definitions are my own, and are a critical response to a hindsight's view of the closing chapter to my architectural thesis.

On Intentions and Somethings

I often find that architecture's telling moments can exist in spaces of insignificance and accident. These spaces fit in-between, and are the consequence of other moves, not acting as drivers on their own. Spaces left over in this way seem time and again to serve as spaces of transition and passing. These fluid and dynamic aspects of their existence leave a place for observation free from agenda or expectation. These spaces reveal the bones of architectural work, set aside from grand gestures and monumental moments. The honesty of these spaces leaves room for them to be experienced for what they are.

Many of the considerations that work their way into the spaces and images created through my work seek to bring intention to these spaces of accident, and draw attention to the gravity of the experiences that can exist in spaces of un-intention, through translation.

Upon reflecting, a word I keep coming back to not only in the work of my thesis, but as an important concept for much of my past and

ongoing architectural thought is intention.

Intentionality acts for me as the link between the architect and the work, playing a role in not only image making and representation, but also in decisions of method and means of realization. The tool becomes only as powerful as the message it works to convey.

In the work of this thesis then, my thoughts at first are that ideas of intention emerge in a way that is twofold: both through the tectonic and the representational – through image and object. Though, in reflecting on the work of the thesis my understanding of this separation has been and continues to be challenged. In working through image but on architecture, the intention of one blends with and becomes the intention of the other. The placement of a column serves a space (both functionally and experientially), but its placement also serves the representation of the space in which it exists. My work aims to in no way separate the experience of space from the experience of its communication, and this is an important distinction in what I have learned throughout

this process. While the questions that started the thesis remain strong and often the answers seem as ambiguous as the images used to discuss them sometimes do, the evidence is still unquestionable that they deserve continued discussion.

This thought brings me to the notion of somethings — a concept that has been brought up but not addressed elsewhere in the thesis. This concept addresses for me the notion of a search for the intangible, yet unmistakably existent. Experience in architecture can have many terms — atmosphere, quality, feeling — regardless of nomenclature, these terms discuss the intangible. Somethings, at least for me, are easy to acknowledge, yet impossible to finitely describe or define. The search for and acknowledgement of these somethings has guided the thesis since its conception, but doesn't stop in the reflections of the work. The work here is the beginning of what I can only assume is a never ending but entirely necessary search to understand the somethings of spaces, places, and architecture.

On Process and Technique

Another important discovery evident to me through doing the work of this thesis is the importance of technique, especially as it relates to the previous discussion of intention. In my mind, one technique or another does not have a voice without the contemplated intention of using that particular technique over another. This is to say that technique does not speak on its own, yet is still invaluable in the discussions of representation and translation of architectural thought. While the specifics of technique (exposure values, specific software, post-processing workflow, etc.) play an important role in the outcome of my images and drawings (as they are inherently technical images), these are technique-specific discussions, which is why they remain in the background of this work. Rather, the aspects I choose to emphasize are the decisions (of which the outcomes still may occur in exposure values etc.) that reflect and translate the intentions of both the images and the exercises as a whole.

As it relates to the work of this thesis, technique is extremely important in the message of the images, as technique has been based on the intentions of the exercises and the images themselves.

The rendered images, A Journey on Train 6412, attempt to fit in between representational work and many of the photographs that inspired the thesis in the first place. In a way, the ambiguity of the technique is its strength. The images are not clearly one thing or another, but because of this the technical aspects move to the background and allow the image's intent to push forward and make the images immersive. This draws attention to the fact that it is an image with specific content, but not so much about the precise ways the image was created which do not on their own contribute to the intent.

The montage images seek to subvert the technique even further. While the processes of these images have already been explained, it is worth mentioning again that the technique speaks to convey the intention of these images.

The drawings that follow the montage images attempt to take more 'traditional' architectural representation techniques, such as line drawings in various projections, and shed a different light on the specific intentionality within the images. These images are not focused on the search for a further finding of somethings on their own, but act more as an accessory to the images that come before them, allowing for their reading in a different light. The ambiguity of the earlier images isn't overshadowed by an attempt in clarity, but rather this ambiguity is given a new outlook and method by which to be seen.

On Ambiguity and Interpretation

Ambiguity plays an important role in the expression of the images and spaces of the thesis. While it may seem that this communicates a lack of position within the work, I feel that it acts more as a stance of its own. Ambiguity allows room for somethings, and room for preconceptions and previous experiences to make their way into interpretation. Whether these carried experiences of the past are my own or of someone else viewing the images, they are invited. Ambiguity is also accepting of the fragile density and indefinite-ness of the topics that the work seeks to engage. As was mentioned in the introduction to the thesis, human experience is not finite. Undertaking the challenge of attempting to make sense of these large questions I have continued to ask myself does not put me in a position of having more answers – only more questions. Personally, the acceptance of the importance of ambiguity and unsurety is a necessary step in discussions of architectural thought around the intangible.

Endnotes

1. Steen Eiler Rasmussen, *Experiencing Architecture*, 33th printing (Cambridge, Mass: MIT Press, 2005), 10.
2. Rasmussen, *Experiencing Architecture*, 12.
3. Peter Zumthor, *Thinking Architecture*, 3rd, expanded. (Basel: Birkhäuser, 2010), 7.
4. Steven Holl, Juhani Pallasmaa, and Alberto Pérez-Gómez, *Questions of Perception: Phenomenology of Architecture = Chikaku No Mondai*, A+u - Architecture and Urbanism Special Issue 1994, July (Tokyo: a+u Publ. Co, 1994), 29.
5. Rasmussen, *Experiencing Architecture*, 14.
6. Zumthor, *Thinking Architecture*, 12-13.
7. "Rouse Visiting Artist Lecture: Luisa Lambri, with Mark Lee - YouTube," accessed December 13, 2019, <https://www.youtube.com/watch?v=46NwwYVREkE&t=3771s>.
8. Holl, Pallasmaa, and Pérez-Gómez, *Questions of Perception*, 8.
9. Maurice Merleau-Ponty, *Phenomenology of Perception*. (Hoboken: Taylor & Francis Ltd., 1990), <http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=243264>, 58.
10. Zumthor, *Thinking Architecture*, 15.
11. Susan Sontag, *On Photography* (New York: Picador USA, 2001), 6-7.

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