

ABSTRACT

The Dark Side Of Architecture

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A thesis submitted to the Faculty of Graduate and Postdoctoral Affairs
in partial fulfillment of the requirements for the degree of

Master Of Architecture

Carleton University

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ABSTRACT

INTERESTED in finding limits - personally, of others, of society - and pushing beyond them, to explore realms outside of the common and the comforting to deepen and explore experiences, the *dark side of architecture* searches for the edges, the margins of the accepted spaces of society and tries to transcend them in an attempt to find new experience and space outside of the spheres of everyday space. *The dark side of architecture*, then, may be understood as the spaces opposing or outside of the ordinary, conventional or normal spaces; taboo space. Finding the limits of the accepted reflects not only rules and regulations, but also reflects society, all other spaces and the morals and values of society - spatially and in general. *The dark side of architecture* is an attempt to find these spaces that are either on the boundary or just beyond, in hope of procuring the characteristics and possible potential contained within the unfamiliar, strange and unknown space.

This thesis is a speculation of the 'dark side', beginning with an attempt to define the connotations and implications of the so called, *dark side of architecture*, alongside a journey to attempt to locate dark space; where it resides, its forms, functions and inhabitants. To locate and situate dark architecture is an attempt to explore the potentials and eventually - if possible - apply these characteristics towards a design of, or for, the dark side of architecture.

Welcome to the dark side.

What is the 'Dark Side'?

Where is dark space?

What is the dark side of architecture?

Possibly a better question is: where is the dark side of architecture?

Does architecture have a dark side?

Can we design (for) the dark side?

d a r k |därk|

adjective

1 with little or no light : it's too dark to see much.

hidden from knowledge; mysterious : a dark secret.

archaic ignorant; unenlightened : he is dark on certain points of scripture.

(of a theater) closed; not in use : on Tuesdays he'd wait tables because the theater was dark.

2 (of a color or object) not reflecting much light; approaching black in shade : dark green.

3 (of a period of time or situation) characterized by tragedy, unhappiness, or unpleasantness : the dark days of the war.

gloomily pessimistic : a dark vision of the future.

suggestive of or arising from evil characteristics or forces; sinister : so many dark deeds had been committed.

noun

1 (the dark) the absence of light in a place : Carolyn was sitting in the dark | he's scared of the dark.

nightfall : I'll be home before dark.

New Oxford American Dictionaries (2011)

Interpreting Darkness

'Dark'

THE search for the dark side of architecture begins with an attempt to understand the phrases 'dark', 'dark side' and 'dark space' along with the connotations that arise from the characteristics, definitions and uses. 'Dark' can normally be found in the dictionary and thus can be fairly easily understood, whereas dark side and dark space are rarely defined as such, and must be understood through interpretations found in their uses in popular culture and in other fields. The dark side of architecture tries to take into account the definitions, descriptions and nuances, and attempts to navigate through and appropriate them to create a definition of dark space and dark architecture. Admittedly, there are many ways to interpret the dark side of architecture and not all of the connotations and interpretations will be employed.

Physically, darkness is the partial or complete lack of light. While lightness is an accumulation or an addition of photons to create illumination, darkness is defined as the "absence". While light illuminates, defines and creates clarity, darkness shrouds and obscures, withholds, hides. With the absence of light, comes an absence of information, a lack of clarity, partial answers and an incomplete picture.

The incompleteness forces interactions in an attempt to get a full understanding of and to navigate - physically or visually - space. Obscurity and forced interaction

can create both a curiosity towards the obscured and imaginative possibilities when trying to decipher incompleteness. The imagination allows for almost infinite possibilities, and allows one to creatively reinvent the spaces into an illusory world. The myriad of imaginative possibilities within the darkness and obscurity however, can often be taken over by fear; it can turn negative and threatening and fills the spaces with harmful possibilities- the fear of the unknown and the fear of the dark. This connotations of the dark are the literal lack of light, the obscurity, and unknown and the negative, fearful and evil.

In the book, *In Praise Of Shadows*, Junichiro Tanizaki uses the shadow to both illustrate these connotations and explain the beauty and allure within darkness and the obscurity it creates. Though the book focuses heavily on the incompatibility of Japanese culture with the Western advancements, the book uses the alcove of a traditional Japanese home to highlight the beauty and attractiveness of the contrast between the light and darkness. Tanizaki realizes that the painting placed within the dark alcove makes it impossible to perceive all of the details within it or the space around it. This place of light and dark, clarity and ambiguity, however, creates an allure and a tranquility to the space. The painting and space, though inexplicit, has an interest in its own through obscurity.

The space becomes imprecise and within this imprecision comes curiosity and the ability to fill in the vague and missing contents and details of the space. This ambiguity, however, can also play on the negative aspects, turning the darkness into a container for all things awful and possibly harmful. Tanizaki realizes this when he explains that he, "would feel an inexpressible chill as we peered into the depths of an alcove to which the sunlight had never penetrated."¹ Darkness, then, has the ability to allow fear to take over and the obscurity, that once held infinite imaginative possibilities, only contains the feared elements of the imagination.

1. Junichiro Tanizaki. *In praise of shadows*. Stony Creek: Leete'S Island Books, 1977. Print.

Darkness and shadow allow for a complex reading and interpretation of any



Martin Kippenberger's project for an underground system around the entire world.
<http://theparts.ch/wp-content/uploads/2010/04/Kippenberger2.jpg> (1993)

space it shrouds - the obscurity playing upon the imagination to complete the space and its contents until fear and the dark side of the imagination take over. However, in removing the darkness and the shadow, the appeal of obscurity and curiosity is also removed. Tanizaki writes, "Were the shadows to be banished from its corners, the alcove would in that instant revert to mere void."² Tanizaki explains this ability of light to destroy the shadows imaginative powers- When the darkness is removed, the space becomes known and the complexity of the imaginative possibilities of the space is lost. Light explicitly gives the answers and destroys the allure and creativity. Whereas light is specific and definite, darkness and the shadow are imprecise and ambiguous creating wonder, imagination, and fear.

'D a r k S i d e'

THE 'dark side' can be used and comprehended in many ways similar to that of 'dark'. Literally, the dark side is, in opposition to the side that receives light, the side that is not lit. For example, at night, a person is on the dark side of the earth. The connotations here also could be considered as the area that is unknown or not seen.

While there may be only a short definition of 'dark side', the term has many connotations and has been used to reference different characteristics in popular culture. One of the most well known pop culture references to the dark side is the dark side of the force in Star Wars.³ While Obi Wan Kenobi and Luke Skywalker try to use the force - a metaphysical, psychokinetic power - for good, the dark side of the force is the use of the force by Darth Vader and his minions for evil in an attempt to rule the universe through fear and oppression. The dark side is then the villain, the antagonist, and fights to destroy the established society. Another major pop culture reference is Pink Floyd's album "The Dark Side Of the Moon".⁴ The dark side of the moon contains the elements unseen and unknown from

2. Ibid.

3. Star Wars Episode IV: A New Hope. Dir. George Lucas. Perf. Mark Hamill, Harrison Ford. 20th Century Fox, 1977. Film.

4. Pink Floyd. The Dark Side Of The Moon. London: Capitol Records. 1973.

Earth. It is the area that is obscured and possibly contains a variety of unknown entities. The dark side of the moon also contains elements detrimental to human life, as it is incredibly cold and virtually impossible to sustain human life. There is a plethora of other references that include pornography and the taboo, the torturous and unjust, and the fantastic, impossible and horrific.^{5 6 7 8 9 10 11 12}

In psychology, Karl Jung references the dark side when speaking of his theory of the shadow. He claimed that within every person's unconscious there lies a repressed, weak and irrational part, which he considered referred to as a person's 'dark side.'¹³ These are the aspects, desires and attractions which the person did not want to outwardly possess or act upon, and bottled within the unconscious. Expanded upon by some psychologists, the shadow contains and reflects the repressed and neglected elements of society. The shadow would then contain the desires and passions that society decided were unacceptable and tabooed.

'D a r k S p a c e'

5. The Dark Side Of Porn. Dir. David Foulkes. Channel 4, 2005. Tv Documentary.
6. DarkSide. Dir. James Avalon. Perf. Penny Flame. Red Light District Films, 2005. Film.
7. The Dark Side Of Chocolate. Dir. Miki Mistrati. Bastard Films , 2010. Film.
8. Taxi To The Dark Side. Dir. Alex Gibney. THINKFilm , 2007. Film.
9. Dark Side. Reading: Incentive Software, 1988
10. Jane Mayer. The dark side: the inside story of how the war on terror turned into a war on American ideals. New York: Doubleday, 2008. Print.
11. Tom Becker. Darkside. New York: Orchard Books, 2008. Print.
12. Tales From The Dark Side. Writ. George Romero. CBS. 1988
13. Carl Jung. Psychology and religion, New Haven: Yale University Press,, 1938. Print.

SO what or where exactly is dark architecture or dark space? If the characteristics and connotations of dark can be taken from the definitions, and connotations of the word 'dark' and the 'dark side', is this where the dark side of architecture lies - within the areas of obscurity, mystery, curiosity, insecurity and fear?

Dark space or dark architecture implies an opposition - an opposition to that of 'light' space, or generally known as just space and without the imposition of dark space, there would be no designation of light space. Lightness also has many connotations that almost directly oppose darkness - other than physical light as in the light of God, the known or understood. The imposition of light destroys the dark. In the *Architectural Uncanny*, Anthony Vidler, wrote an essay entitled 'Dark Space' where he defines dark space as the hidden, obscured and the places

seen to contain all of the negative aspects of society. Vidler connects 'light' space with 'normal' and the safe space of society, while dark space is pathological and can be seen as a 'epidemic and uncontrollable disease' that threatens to erode the 'bourgeois bodily and social well being.'¹⁴

Vidler expresses the attempt to destroy dark architecture by the modernists through employing transparency and thus destroying all of the hidden and immoral aspects of society in an attempt at utopia. However, dark space lies in opposition of light space and as the search for light space - transparency and morality continues, the existence of the dark space - the immoral and hidden- proceeds in opposition and threatens to break down the light space. It is the existence of the light that furthers the dark. While Vidler is writing mostly about monumental architecture, the implications run through all of society and spaces as the spaces that can exist outside of the societal and the authorities view.

When writing about the personality shadow, Jung wrote that, 'the less embodied in the individuals conscious life, the blacker and denser it is.'¹⁵ Thus, the more one attempts to remove the shadow and the darkness, the darker, more powerful and fixed it becomes. The more society tries to rid the problems, the better the problems get at hiding themselves. Vidler echoes Jung's idea of the shadow in reference to society and dark space when he wrote, "Space is assumed to hide, in its darkest recesses and forgotten margins, all the objects of fear and phobia that have returned with such insistency to haunt the imaginations of those who have tried to stake out spaces to protect their health and happiness."¹⁶

When the definitions of 'dark' , the 'dark side' and the Jungian shadow are applied to architecture along with the ideas of 'dark space' as defined by Vidler, an understanding of the dark side begins to form. The dark side may be understood as the areas of the unknown or hidden architectures that contain the fears and threaten to return with 'such insistency'.

14. Anthony Vidler. *Architectural Uncanny: Essays in the Modern Unhomely*. New ed. Cambridge Mass.: M.I.T. Press, 1994. Print.

15. Carl Jung. *Psychology and religion*. New Haven: Yale University Press,, 1938. Print.

16. Anthony Vidler. *Architectural Uncanny: Essays in the Modern Unhomely*. New ed. Cambridge Mass.: M.I.T. Press, 1994. Print.

T o w a r d s A D a r k n e s s



THE 'dark' or 'dark side' has many different meanings and admittedly, the Dark Side of Architecture is an interpretation and does not take into account all of the possible spaces that could be considered part of the dark side. The dark side of something or someone is often considered as the side other than the positive side, the less flattering or the secretly destructive side. The dark side of architecture could be the ever-increasing sprawl of suburbs taking over increasing amounts of land and forcing longer commutes into urban centres creating mass pollution. It could be construed as the near endless building of Walmarts and box stores in "smart centres" that are only meant to last a short time until they must be torn down and another rebuilt. The dark side of architecture could be the intentional destruction of monumental structures for psychological reasons in times of war - Urbicide. There are quite a few of the meanings that could be constructed from the 'dark side' and there is potential in many of these ideas and each interpretation could be a thesis in itself, however these are not the main themes that will be discussed.

This thesis attempts to apply the previously mentioned characteristics and definitions of 'dark', 'darkness', 'dark side' and 'dark space', not necessarily critiquing its flaws and weaknesses, but attempting to find the spaces that may be considered to contain the flawed elements of architecture and society in order to open a new discourse and experience of space and architecture.

The first interpretation of dark and also of a characteristic of dark side is the element of obscurity. The dark spaces exist outside of the common consciousness of society, the authorities, or both. These could be considered as the spaces that are off limits: the forgotten, the abandoned, the unreachable, the withheld, the repressed, hidden, and the generally unknown spaces of society. Obscurity, like physical darkness, creates an opportunity for curiosity and being unknown forces the use of imagination.

The second interpretation of the dark side is that of negative or feared. As with the dark, there is an aspect of the dark and the play of the imagination that creates a fear of the unknown and a fear of the dark. The dark side of architecture is designated as off-limits because it is feared. For example, spaces of the taboo concern morality and the spaces considered unsafe are physically feared. The feared spaces can be understood as the taboo, insecure, unfinished, dilapidated, unfit, dangerous, dirty or evil.

Usually the two characteristics, fear and obscurity, are interwoven and often one causes the other. For example; a space becomes off limits because there is a risk involved within it. The fear or negative aspects of a space, diverts it into the restricted and obscures it from societal view. Another example is a space detrimental to human safety would be restricted. Thus fear causes obscurity, however placing a space as off-limits may actually cause it to be feared. Also, entering a space that is quarantined causes fear, obscurity creates the fear. Further, the addition of the other characteristic can strengthen the original characteristic. For example if a space is obscured, the fear that results can further root the need for obscurity. Thus fear causes obscurity and obscurity causes fear, or vice versa, in a continuing, reciprocal relationship.



At the doors of an abandoned military site- Staveco in Bologna. 'military zone, no unauthorized access.'

Arising from the characteristics of both fear and obscurity, the dark side of



architecture can be seen as containing elements that pose a threat to societal values and ethics. Dark space being obscured and out of the view of both society and the authorities, makes it susceptible and prone to actions that are immoral, unethical or illegal - often merely entering a space is unacceptable. Actions that are considered as negative, often are not wanted to be seen in regular society- for fear of reprimand- and thus dark spaces are sought to conceal impure actions. The 'dark side', then, may be seen to contain all that is corrupt in society and as Vidler references, dark space and its contents can be seen as contagious and are attempted to be quarantined or destroyed to contain the dark disease. Dark spaces may threaten chaos and disorder through harboring actions unaccepted by society.

As society may understand these spaces as risky or even dangerous - as they may be - the dark side does have a potential as well. The search for the dark looks for the spaces that are obscured and feared, however through this obscurity and fear, it is hoped that there will be potential for freedom in both

The characteristics of the dark space - fear and obscurity- and the facets within them are not only the facets created by dark space and may make dark architecture possible, but also can help create and may have an affect on dark architecture. By going deeper into these characteristics, it is hoped that they can be applied to not only designing unknown architectures, trying to create the space for nonconforming actions, designing outside of the rules and codes of common spaces and use these to attributes to create new and unusual, spaces and architectural experiences.

For in utter darkness it is impossible to know in what degree of safety we stand; we are ignorant of the objects that surround us; we may every moment strike against some dangerous obstruction; we may fall down a precipice the first step we take; and if an enemy approach, we know not in what quarter to defend ourselves; in such a case strength is no sure protection; wisdom can only act by guess; the boldest are staggered, and he, who would pray for nothing else towards his defence, is forced to pray for light.

Edmund Burke "On The Sublime And Beautiful." 1756

WITH the definition of dark comes one of the two major aspects of the Dark side of architecture - obscurity. As stated darkness shrouds and conceals and makes space and objects difficult to fully grasp the entirety of the object or space of darkness. Spatially, Mary Ozturk writes about the ability of darkness to obscure or completely destroy the visual understanding of the theatre. Darkness blurs the boundaries of space, creates ambiguity and restricts the possibility of complete perception. Ozturk writes, "Furthermore, it can be established that dark space obstructs essential processes of consciousness by undermining the possibility of the self to engage with space and attain awareness over its precise location, or even its own borders, to the extent of effectively deteriorating the sense of physicality."¹⁷ Darkness has the ability to completely destroy a visual comprehension of space.

Along with the obscurity comes a range of other qualities and potentials beyond solely unintelligibility. The opaqueness may create an opportunity to employ the imagination to create a range of possibilities. Writing on the potentials in obscurity, Burke wrote, "In unfinished sketches of drawing, I have often seen something which pleased me beyond the best finishing."¹⁸ Echoing the previous sentiments of Tanizaki, they are explaining that given the complete picture, the mind does not need to work to complete the picture and the infinite possibilities is reduced to a single overt answer.

17. Maya Öztürk. "An uncanny sit(d)e: On exposure, dark space, and structures of fear in the context of performance." *Contemporary Theatre Review* Winter 2010: 296-315. Print.

18. Edmund Burke, and Adam Phillips. *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*. New York, New York: Oxford Paperbacks, 1998. Print.

Beyond just the interpretative qualities of obscurity and darkness, the concealment that suppresses the answer may become a physical place of hiding as well - a place of refuge and a place of solitude. However, if darkness has the ability of creating refuge, it also may hide the other. Obscurity creates ambiguousness and with this ambiguousness, unsureness and thus dark space produces fear. In darkness and in obscurity, the imagination can turn to unwanted and create fear. Burke stated that, "To make anything very terrible, obscurity seems in general to be necessary."¹⁹ Thus, fear is not only created by obscurity, fear is enhanced by obscurity. When something is known and understood, it can be rationalized and without knowledge or understanding, the incompleteness leaves room for real or imagined objects of fear.

These elements of obscurity - the incompleteness and allure, the imaginative potential, and the fear- can be found and applied and the characteristics will be deeper probed in hopes of understanding and solidifying the potential of dark space in architecture.

LEVELS OF OBSCURITY

OBSCURITY seems necessary for dark architecture. If the spaces were opened up to the public then many of the aspects of dark space would change and would remove it from dark space. If the dark spaces were to be opened to public use, it would need to conform to the codes and rules of society, thus the space would either be altered or destroyed. Beyond the spatial transformation necessary, the space would also need to programmatically- or potentially programmatically- change, as the inhabitants of the space would also need to conform to the rules of society. If the site was opened and accepted -spatially or programmatically- back into society, then the space also loses its darkness as the space is now no longer

19. Ibid

taboo. Therefore, there must be different levels of obscurity in the dark side and in order for the dark spaces to retain their aspects and allure, the dark spaces need to remain obscure from the majority of society.

The dark side needing to remain obscure does not mean that the majority of society does not interact with dark space, however within the levels of obscurity there may be a different interaction. While the majority of the spaces may need to remain obscure and most will not and can not interact with the dark spaces, the unknown aspect of the dark spaces and sites - like that of the physical dark - becomes a site for the imagination and the possibilities within these spaces become myths, tales and conspiracy theories for those who do not enter.

One example of unknown architecture becoming rife with myth are the Flak Towers of Vienna, mentioned by Melanie Van Der Hoorn, in her book, *Indispensable Eyesores*. The towers were designed and built by the Nazi's during World War II and after the war were left unoccupied and through this abandonment many myths and conspiracies have been created around these tower.²⁰ However not all of the Flak towers remain abandoned, One of the Flak towers is used by the army and thus can still be considered dark if it remains in secrecy. However another of the towers has become an aquarium. This altering and opening of the space in order to accommodate the public not only removes the inner darkness, but also removes the possibility of myth- except possibly the paranormal. The space may contain an somber aura of an unpleasant past, however, the physical space and contents have been altered, known and accepted into society and the obscurity that perpetuated myths destroyed.

Another space that gives a good example of the different levels of darkness are the catacombs under Paris. As many know and have experienced, there are a large catacomb under Paris that attracts many tourists each year. While these catacombs are hidden underground and contain aspects of the macabre, there is

20. Melanie van der Hoorn. *Indispensable eyesores: an anthropology of undesired buildings*. New York: Berghahn Books, 2009. Print.



Cataphiles in the restricted areas of the catacombs in Paris.

www.datacombes.com (2012)
www.datacombes.com

a question of whether or not they are actually dark, or remnants of dark space. These catacombs may be understood as peripheral or post-dark space because the spaces may have once been dark- unknown and unrestricted- but opening them to the public, not only made them accessible, but also forced strict rules upon the site including the requirement of a helmet and a guide to escort the tourist. There are other spaces within the same set of catacombs, however, that are off-limits to tourists and anyone other than those authorized to be down there. These spaces have been and are being infiltrated by what are known as 'cataphiles'.²¹ The cataphiles illegally search, unsupervised, through the extent of the Paris underground, finding different spaces and passageways, staying underground for days at a time and hosting illegal events in these spaces. Even though they occupy the same set of tunnels, the sections outside of the tourist areas and the spaces frequented by the cataphiles are more dark, as they exist in obscurity from both the majority of the people and also the authorities. The cataphiles and their spaces were documented in an article in National Geographic and this publicity may be seen as relinquishing some of the darkness from the space, as now, some of these sections of the catacombs have been exposed to society and the authorities.²² A darker area may be the sections of the catacombs that have been infiltrated, but have not been documented or remain relatively unknown or the darkest areas of the catacombs may be the places that have yet to be infiltrated.

The dark side, as being the obscured, hidden or unknown, may make it impossible to discover, as actually searching it out and removes it from obscurity and makes it known. The actual boundary of the dark side may be flexible and constantly shifting.

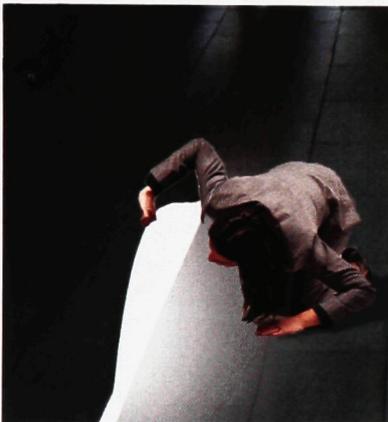
If dark architecture exists only as the unknown, and the spaces of the dark side are not actually discoverable, how does one not only search out the dark side, but also design for the spaces that can never be found? Does truly dark architecture only exist in theory, as fiction, as stories, tales, myths, as ideas, dreams, and

21. Neil Shea. "Under Paris ." National Geographic Feb. 2011: 104-125. Print.

22. Ibid

fleeting glimpses? As stated, the 'dark side', being obscured, allows for a range of interpretations and allows for a society to create their own stories, myths and, sometimes, conspiracy theories that create an allure to a space.

One project that may be understood as dark space and relates especially to the obscurity involved, is a project for the redevelopment of the University Centre at Carleton University called the UnSpace project. Through the use of film, the project is a strategy to attempt to give the students the opportunity to retake over a space, overly controlled by the University authorities. The UnSpace project used the obscurity, hoping that the obscured spaces - the spaces of the students - would begin to subvert and alter the public space - the space of the university - hoping that the students could alter and take back control of the public space of the University. Once the alterations of the space began to make an impression, however the University would most likely attempt to either alter, exterminate or take control over the student space and once this happened the space would no longer remain dark. The darkness of the UnSpace project would be based on the obscurity of the University.



A video investigation into space, the UnSpace project attempted to use the unknown or off limits areas of the site, in this photo the woman is entering the space below the floor.

Another project that relates to dark architecture is a project designed for an abandoned military site in Bologna, Italy, named The ExStaveco project. The Exstaveco project proposed a variety of habitable and non-habitable machines that would enter the dilapidated site and either aid in the demolition of the site, attempt to renovate the site or leave places in the site in a natural state of decay. The project attempts to bring the citizens of Bologna into the site and allow them to infiltrate and use the site in the process of demolition and construction. The ExStaveco project may have some of the characteristics of dark architecture, while it may not be actually be considered dark because of the lack of obscurity of the project. While the project does involve fear, it would not exist as unknown space and removing the hidden aspect of the site removes the ability for the actions within the site to be nonconformist. The actions within the ExStaveco project



The site of the ExStaveco project was opened up to allow people to enter as the site is deconstructed.

would not only be controlled, but due to the danger involved - the dilapidation, the demolition and a variety of objects dangerous objects and building parts strewn around the site- it would not be feasible or possible as a realistic strategy for the site. If the unsafe strategy of entering was attempted to be employed it would need to be executed outside of the rules and thus outside of the knowledge of the authorities. Even the attempt to open the site to the common people, while keeping the use hidden from the authorities, may prove futile, as if anyone releases the information of the use to the authorities, then the space would either have to be altered to accepted into society, or be closed off to public use.

ALLURE OF OBSCURITY

Obscurity has an allure to it, and the obscurity can create a possible spot of want. While Burke wrote that curiosity is a superficial emotion and claimed that fear had the power to keep one's attention, obscurity may also create an allure beyond curiosity, as the obscurity can withhold the complete picture. Burke even explained, that for him, poetry would effect him far greater than a painting because a painting overtly gives a visual image while poetry does not give a visual and forces the reader to invent there own images.

In many places, the unknown creates an allure because the obscurity does not allow for a complete understanding and leaves pieces of the unknown to attempt to either discover or imaginatively create the missing pieces of the object of obscurity. The use of obscurity as a method of intrigue has been used as a theme in many novels from Mao II, by Don Delilo, where the main character escalates his status as an author through his ambiguity, creating a fascination and allure to discovering his identity. Another author that uses the allure of obscurity as a theme is William Gibson in his Blue Ant trilogy using the idea of the obscured and unknown as the objects of fascination and of cool and of the underground

culture of cool.

IMAGINATION MYTH AND CONSPIRACY THEORY

Obscurity has a certain allure to it. Burke claims that curiosity, while being essential and productive, proves to be one of “the most superficial of all affections”²³, as once the object of curiosity is discovered, it loses its appeal. Burke claims that fear has the ability to keep ones attention and uses obscurity as a mechanism of fear, however obscurity in itself counteracts the destruction of curiosity by not revealing every aspect of the object of curiosity. Obscurity may prolong curiosity by not allowing a full comprehension. Thus there is an attraction to objects that aren't easily accessible or understood. Obscurity then works on the level of not ever fully satiating one's curiosity and prolongs the enjoyment of the curious object.



Satellite image of Area 51
Google Maps (2012)

Not being able to recognize the full extent of an object of curiosity allows for the imagination to take over to attempt to comprehend and complete the picture. When the imagination takes over there is a range of possibilities to occur, and while not all of the possible imaginative conclusions are correct, there is an allure to trying to discover and theorize the possibilities. In terms of dark space, this often occurs and sometimes a city or society can create stories, myths and conspiracy theories about the possible content and action of dark space. When a place is withheld from society, there is a common attempt to speculate about the inner workings and happens of the space. Area 51 is a common example of conspiracy theories that have been created about a dark space, it's contents, purpose and its activities. Located in Nevada, Area 51 is a heavily guarded government controlled military base into which only authorized government forces are allowed to enter. The space is relatively unknown- even releasing only pixilated views and old

23. Ibid

photos on satellite map websites- and the covertness of the space has then been a site for myths and conspiracy theories, from a military test site to the common belief of an alien and UFO crash site.

Obscurity is one of the major elements that make myths and conspiracy theories possible - If any of the objects of conspiracy theories were found and studied, the imaginative possibilities would be lost. Other than theoretical monsters, and extinct animals, there are spaces in which their obscurity helps to inspire tales, myths and theories . The Flak towers were mentioned earlier as being spaces that have through history and obscurity, fostered myths about their interiors and contents. The buildings were/are despised by many residents of Vienna due to their Nazi origins. This combined with their abandonment led to many myths and stories about what the towers contain, from artwork, to biological weapons, and Van Der Hoorn writes that even a building historian in Vienna²⁴ thought the towers contained nothing but were built as solid concrete all the way through. These stories, however, would be impossible, if the buildings were opened up to common use.



Entrance into an underground space, nicknamed the 'Entrance To Hell'

www.entrancestohell.com(2005)
www.entrancestohell.com

Another example of obscurity creating myth is in the underground. The underground has been a hotbed for myths and stories for millennia. At its deepest point is probably the oldest and most well known belief, that the centre of the earth contained Hell. Closer to the surface there are also many current myths in existence. In Victoria, British Columbia there is a myth that, in one of the underground drainage systems, there is a cult that practices witch craft and devil worship.²⁵ There are also many entrances into the underground that are believed to be the entrances to Hell.

24. Melanie van der Hoorn, *Indispensable eyesores: an anthropology of undesired buildings*. New York: Berghahn Books, 2009. Print.

25. Geoff Manaugh. *The BLDGBLOG book*. San Francisco: Chronicle Books, 2009. Print.

Van Der Hoorn claims that myths created for these buildings become a part of the culture of the place and, though they may be feared or despised, the buildings are accepted into the place as fodder for myths and stories. The Flak Towers of

Vienna, being a memory of the past Nazi occupation, could be demolished and removed from the cities landscape, but as Van Der Hoorn argues, this would remove a part of their culture. Thus, while the spaces may not be favorable, the space becomes productive in society as a place for imagination and culture and becomes accepted by the majority of society.²⁶

SHADOW OF SURVEILLANCE

Obscurity, as has been stated, is a necessity for spaces to be dark and there is clearly an allure to obscurity, but attempting to design spaces that are unknown, who does the dark side need to stay dark from and how? The idea of dark architecture, as has been mentioned, requires a certain amount of abstruseness. But what the dark side of architecture needs to hide from or be hidden from depends on the operations and occupants of the dark space. Anthony Vidler wrote a chapter within *The Architectural Uncanny* called 'Dark Space', where he likens dark space to those that resist the modernists ideas of 'transparency'. In opposition to 'dark space', Vidler connects 'light space' with transparency and with the attempt by modernists, specifically Le Corbusier, to remove all of the negative aspects of society through the use of transparency.²⁷ The modernists attempted to open space up to visibility and to light, so that the actions of every member of society was always within view, in an attempt to reduce the amount of immoral or unwanted behaviour. Vidler wrote, "Transparency, it was thought, would eradicate the domain of myth, suspicion, tyranny and above all the irrationality."²⁸ Vidler equates the transparent space with light and thus the space that is not in full view as dark space. The dark space, in Vidler's definition, is the space that exists for people to engage with that is out of the view of the authorities. Thus the attempt at light space was an attempt to impart the panoptic model on society.

26. Melanie van der Hoorn, *Indispensable eyesores: an anthropology of undesired buildings*. New York: Berghahn Books, 2009 Print.

27. Anthony Vidler, *Architectural Uncanny: Essays in the Modern Unhomely*. New ed. Cambridge Mass.: M. I. T. P., 1994. Print.

28. Ibid The panopticon was originally theorized about by Jeremy Bentham as a circular

jail, in which the cells were placed around the exterior of the structure. In the centre of the circle is a dark surveillance tower where the guards would have an unobstructed view of every cell and every prisoner. The occupation of the tower, through lighting and blinds, as well as the circulation for the guards, was kept hidden from the prisoners. This made it impossible for the prisoners to know when they were and were not watching - and had to assume the surveillance was constant. The panopticon was expanded upon by Michel Foucault, as a jail-type model and metaphor for society where the powers or 'Big Brother' are placed in a dark tower, exerting their power to control society through an all seeing surveillance.²⁹



Panoptic Jail in Joliet Illinois.

Doug Dubois and Jim Goldberg(2002)
<http://www.magnumphotos.com/>

Thus the panopticon model for society attempts to impart on citizens that the authorities are keeping constant surveillance on the members of society, in an attempt to detract from any actions considered unacceptable. The panopticon model implies complete, unobstructed 'visibility'. The dark side attempts to undermine this visibility and exist within the shadows and obstructed views, while the authorities attempt to destroy or bring the spaces to light. The dark space of the panoptic model of society is the spaces must stay outside of the view of the authorities This includes being outside of the physical view of the powers, but also in the context of the continually progressing technological society, outside of view of all surveillance.

Taking for example the UnSpace project, the attempt at creating student space was an effort to use the spaces that were outside of the surveillance and the view of the University -the UnSpace or dark space. These spaces were the mechanical space beneath the floor, the roof space, but also impossible spaces between the walls, in the floor and in the ceiling. While eventually they would most likely be detected, the spaces attempted to be outside of the panoptic view.

29. Michel Foucault. Discipline and punish: the birth of the prison. New York: Pantheon Books, 1977. Print.

Recently, however, the model of the panopticon has been criticized and

questioned as a model for society and new ideas of surveillance monitoring have been introduced. One model, that specifically has to do with dark space and dark architecture is lateral surveillance or peer watching. Lateral surveillance is the idea that the members of society watches each other and reports it to the authorities when suspicious behavior occurs. One author and criminologist, Janet Chan, claims that the government and media are creating an increased fear of the other to promote citizens to monitor each other and use ordinary citizens as a surveillance technique. The lateral surveillance then forces dark architecture and dark space to not only avoid the detection of governments, but of other citizens as well.³⁰



United States government holding site in Iraq.

Richard Ross (2006)
www.richardross.net

All of the examples so far involve dark space of people in opposition to the government, however, the opposite may be true as well. The government has its own dark space that it must keep the inner workings and contents from society and other governments. The governments have spaces that may be illegal or that they want to keep classified that they must keep out of the view of society, which may be understood as synopticon or the many watching the few. Many of these spaces can be used as examples, however, the one previously used may be most well known and most applicable - Area 51. Area 51 is kept in almost complete secrecy and the inner workings, contents and even purpose remains unknown. Another government dark space would be Guantanamo Bay, and other possible secret torture prisons, called "blacksites", that have been reportedly used by the United States government. These sites contain secrets that the government does not want the people or other citizens to know and must attempt to create their own dark architectures- their own lawless places.

Both the people and the government have places and things that they want to be kept secret, but how can these spaces be kept out of the view of society and each other? Writing about the manifestations of fear in architecture and the attempt to keep out the other, Steven Flusty categorizes the methods that society has created

30. Mathieu Deflem. Surveillance and governance: crime control and beyond. Bingley, UK: Emerald/JAI, 2008. Print.

to keep spaces from being entered by unwanted individuals. He categorizes them into five groups:

Stealthy space- space that is hard to find, camouflaged or obscured

Slippery space spaces that are intentionally hard to reach

Crusty space- Spaces that are obstructed by walls or fences

Prickly space- space that cannot be occupied comfortably

Jittery space- spaces that are monitored³¹

Though the mechanisms that Flusty mentions could and are commonly applied to spaces that are not considered dark space, it begins a basis for keeping spaces obscured. The attempts at remaining hidden apply to the different levels of dark space. Stealthy space is applicable to the common dark space, as it is necessary that the knowledge of the dark space stay hidden and slippery space may apply as well. The space of the common dark side may be in place that are unknown, unseen and undetected as an attempt to remain outside of detection. The spaces may also be camouflaged as other types of spaces to keep the contents and actions unknown. For example even an abandoned building may act as camouflage, as an unused and off-limits space. A site of dark architecture may also be one that is hard to get to, such as a place that would be dangerous to get to, or a place far from any others. Another type of space that was not mentioned by Flusty, but may be included in common dark space are the spaces that are outside of jurisdiction such as the space of the international water - for example the use of Sealand by the Pirate Bay- or outer space.

While all of these may be implemented in governmental dark space, crusty and jittery space imply power and can be used by the authorities to keep people out of their dark space. Many government dark spaces act as unknown or camouflaged spaces, such as the fall out shelters of many different countries that were disguised as common houses or other buildings. The jittery and crusty spaces

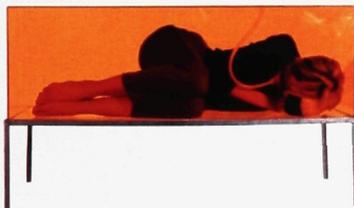
31. Steven Flusty. "Building Paranoia." *Architecture Of Fear*, ed. Nan Ellin And Edward James Blakely. New York: Princeton Architectural Press, 1997. 47-61. Print.

are often employed as security cameras and other surveillance and armed guards surrounding the space, such as is the case at Area 51, where guards and video cameras are employed to keep people at bay.

The last space, prickly space, implies that one has entered the space already and thus does not easily apply to any dark space.

Depending on the space and its purpose, in order for it to stay hidden, the dark side must exist as a subversion of one or more of the three levels of surveillance. The common dark space needs to exist outside of the knowledge of both the people and the government - lateral and panoptic surveillance- often employing stealthy, slippery or off-grid space. The governmental dark space remains hidden from the people- inverted panoptic surveillance- through the use of stealthy, and slippery space, but also through crusty and jittery space.

These methods give a general outline of how to keep people out of space, however, with an increase in technology, this dark spaces, especially the people's dark architectures- are becoming harder to remove from surveillance. The authorities can easily track a range of electronic device cell phones, credit cards, computers, internet and basically any electronic radiation and even find dark spaces, such as underground spaces through ground penetrating radar and heat sensors. Beyond the physical stealthy space described by Flusty, dark architecture may also need to go off grid to completely avoid detection. In the book, *Design Noir*, Anthony Donne and Fiona Raby begin to question whether any space within the reach of the government is safe from surveillance when they write, "Moreover, from a hacker/maker/crafter perspective, the only privacy really trustable is the one enforced by the individual, and not the one granted by the system."³² Donne and Raby wrote about the idea of a secondary invisible landscape composed of the imperceptible waves of the electromagnetic spectrum - information- emitted by modern technology; what they call Hertzian space. With the ever increasing speed



Faraday Chair

Donne and Raby(1994)
<http://www.dunneandraby.co.uk>

32. Anthony Dunne and Fiona Raby. *Design Noir: The Secret Life Of Electronic Objects*. London: August ;, 2001. Print.

of technological advancements comes ever more sophisticated surveillance that is able to obtain, interpret and use this new Hertzian landscape.

Donne and Raby however, claim that there may be 'shadows' within the Hertzian landscape and give a few examples of spaces that occur within the dark areas of the surveillance, including; invisible boundaries that inhibit the use of communication devices and radiation blocking underwear. One example of their own work is the Faraday chair - a take on the Faraday cage, a box-like structure meant for ones home that, upon entering, has the ability to stop the "leaking" in or out of electronic radiation and thus blocks all surveillance attempts and creates a space that is free from all surveillance. In architecture, Faraday cages have been used on the exterior of buildings containing confidential information, as an attempt to quash attempts at surveillance and hacking. In the world of progressing technology, the attempts of becoming off-grid and outside electromagnetic radiation detection may need to be considered and encompassed in order for dark architecture to perform to its full capacity.

FEAR OF THE DARK

One emotion that arises from the negative characteristics -“threatening”, ‘evil’, ‘gloomy’, or ‘morbid’ - of the definition of the word dark, is fear. The physical property of darkness is a lack of light or an absence of specific energy- photons. Light illuminates objects and spaces and defines these objects and spaces making them visible and clear. Without light -darkness- objects and spaces become obscured, ambiguous or completely imperceptible. The ambiguity allows for a range of possibilities and the obscurity and the absence of awareness can create fear.

When writing his book *Emotions*, William Lyons wrote about the fear of the dark as the fear of the physical lack of light, but arising from the ambiguous nature of darkness - fear of the dark is actually a facet of the fear of the unknown. He writes, “Fear of the dark is not the fear of the absence of light, but fear of possible or imagined dangers concealed by the darkness.”³³ The fear of the dark is a fear of the possibilities of what could be. The other aspect of the fear of the dark that arises out of Lyons’s statement is the uncertain nature of the dark - Lyons used the words ‘possible’ or ‘imagined’ when describing the fear. The fear of the dark is not always necessary, it arises out of the unknown nature of the dark and as an aspect of the imagination, but the unknown is not necessarily harmful- the imagination allows us to concoct all of the evils that could be hiding in the dark.

33. Lyons, William E., *Emotion*. Cambridge [Eng.: Cambridge University Press, 1980. Print.

While the darkness removes the possibility to distinguish the contents of a space, it also blurs the boundaries of space, creates ambiguity and restricts the possibility of complete perception. As stated, Öztürk explained that darkness breaks down the understanding and perception of sites, however she continues that this obscurity and imperceptibly creates a "limitless void" that in experience "creates an imminent: the possibility of danger."³⁴ Darkness creates fear.

While the dark side of architecture may play upon these fears, the connection between fear and the dark side is not limited to the spatial fears of architecture. Dark architecture is in itself feared - like the fear of the dark, the fear of the dark side, is not the fear of the void, but the fear of the possibilities that could exist within the void - the fear of the dark side is the fear of the unknown. While this fear could be understood as a physical fear, as the unknown within the space could be physically detrimental, it could also be understood as a social fear- fears created by society, as the space could possess elements that contain the potential to disintegrate the order of society or threaten social consequences upon the individual who enters, as will later be discussed.

34. Maya Öztürk. "An uncanny sit(d)e: On Exposure, Dark Space, And Structures Of Fear In The Context Of Performance." *Contemporary Theatre Review* Winter 2010: 296-315. Print.

LEVELS OF ATTRACTION

THEATRICAL VS. PHYSICAL

Understanding dark space takes an understanding that humans have an attraction to fear, however every member of society's level of acceptable and pleasurable fear is not the same. This attraction to and different levels of fear make dark space viable. Without fear dark architecture would be impossible.

In much of contemporary society, however, fear is attempted to be eliminated from everyday experiences in life and reduced to dramatic or theatrical fear and the controlled or regulated fear.

Fear is often seen as a negative and unwanted emotion, and plays a paradoxical role in society and people's lives. Often people go to great extents to rid their lives of fear - there are many architectural examples that can be experienced throughout modern cities including, security systems, fences, signage, and many other security features³⁵- however fear can also be positive, as, not only does fear, like most emotions, provide insight and an understanding of the surroundings, but also there is an attraction to certain levels of fear, is necessary to survival and many people are attracted to and search out a certain amount of fear.

Along with the repulsion and attempts to remove fear from daily life, there is a certain level of attraction to it. William Burke wrote about fear as creating the

35. Nan Ellin, and Edward James Blakely. *Architecture of fear*. New York: Princeton Architectural Press, 1997. Print.

sublime. Burke believed that anything that could create fear had the potential to bring the sublime, as he claims that fear or terror, of all the emotions, elicits the greatest response - beyond any positive emotion- and therefore is sublime.³⁶ Lars Svendsen, wrote a book entitled *The Philosophy of Fear*, in which he outlines the attraction to fear and explained that, "To be strongly affected by something gives our lives a kind of presence. And it can be irksome to feel that it is emotionally just ticking over, that one's inner life lacks zest."³⁷ The things that can elicit a strong response can produce an experience that is nonexistent in the -possibly boring- routine of daily life.

Though not all fears are overwhelming and destroy routines, commonly there is an attempt to insert fear into everyday life. Lars Svendsen claims that the drama and suspense of books and movies is an example of people's attraction to fear. In her essay about the dark space of the theatre, Maya Ozturk writes that fear plays a vital role in the dramatic experience of fictional mediums- novels, plays, and movies. Experiencing these mediums, the audience vicariously feels the fear of the character. Though the audience does feel real fear, it is still a vicarious and small amount, and often within a safe environment. People travel to the movie theatre enjoying the popcorn and refreshments in the padded seats of the theatre or often people speak of curling up with a good book in bed or in front of the fire. This attraction to dramatic fear, then, is often safe for the viewer and is an indirect fear.

On the opposite end of the spectrum, there are people who not only wish to expose themselves directly to fear, but wish to push themselves to the greatest enjoyable fear that is possible. One example of people who enjoy this level of fear are extreme athletes or adrenaline junkies, many of whom risk serious injury and death when participating in their respective sports. The attraction to this is a different style of fear, as it changes the viewer into the one directly

36. Edmund Burke, and Adam Phillips. *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*. New York, New York: Oxford Paperbacks, 1998. Print.

37. Lars Svendsen. *Fr. H.. A philosophy of fear*. London: Reaktion Books, 2008. Print.



Installation by Lang/Baumann, introducing real fear into the architectural experience through a staircase ten stories in the air with no handrail. However it is not for actual use.

Lang/Baumann (2009)
<http://langbaumann.com/>

experiencing the fear, and directly forces the participant to interact with the fear. While adrenaline junkies and extreme athletes are placing themselves in direct risk of serious injury or risk, most are not hoping for death, but are attempting to become closer to life. Experiences that threaten death may give a meaningful and direct experience in life, beyond, as Svendsen calls it, the 'hum-drum' of the daily routines.³⁸

If there is an attraction to fear, to the contrast of refuge and danger and possibly to life threatening experiences, can fear in architecture be positive and create deep and meaningful experiences in architecture?

Not everyone wants to put their lives at risk, and not everyone is attracted to the same level of fear. The level of fear that is pleasurable changes from person to person, however, for most people, there is a certain level of fear that they are attracted to. The 'dark side' may play upon both the dramatic and indirect fear, as well as the actual physical fears. The untraveled and off-limits areas of cities welcome negativity in both myth, people, actions and space.³⁹ Thus the dark side may create a dramatic or fictional fear and for those who do not want to or whose fear of the dark space is too great, the dark space can become the physical embodiment of theatrical fear within a city.

Additionally, to attempt to enter the dark side of architecture, one must be willing to accept a certain level of real fear into their lives - beyond dramatic or theatrical fear, an entrant must allow for actual present fear. The entering into the dark side entails entering into physically unknown territory, with possible real physical dangers and the entering the off-limits space, with real social consequences, in hopes of discovering a new experience. For example, urban explorers enter the off limits areas of buildings and cities and in doing so, they accept that there is a certain level of fear involved with their actions. The off limits spaces are designated as such often because they are unfit for human habitation or,

38. Ibid

39. Melanie van der Hoorn, *Indispensable eyesores: an anthropology of undesired buildings*. New York: Berghahn Books, 2009. Print.



The CN Tower employs a glass floor that plays upon the fear of heights and vertigo, however it is under the guise of safety and is designed with very little actual danger.

CN Tower(2012)
www.cntower.ca

in quarantining them, the spaces can become dilapidated and dangerous, thus entering the dark side entails accepting physical fear. However in accepting the physical fear, entering the spaces not meant for human habitation or outside of the scope of the authorities, has the possibility to contain new experiences.

Entering these spaces may be illegal as well and may be punishable with a trespassing or breaking and entering charge- another fear that the explorers must accept - the fear of being caught and of punishment. A third fear of urban explorers- which will be explored later- is the fear, not of direct punishment by law, but with the label attributed to the type of person able to enter these spaces.

If fear can be understood in people's lives as both a hindrance, but also as a pleasurable experience, then can architecture exist the same way? Is it possible that architecture could be understood the same way- as an attempt to remove fears, but to also have a pleasurable experience of fear within it? There is this attraction, how can it be implemented in architecture?

Fear is also necessary for dark space, because it is the fear of these spaces that allows them to stay dark and if fear was equal among every member of a society, then dark space could not exist, as the space would either be not feared and thus infiltrated, or the spaces would be completely unknown and the idea of entering these spaces would be impossible. Only those willing to push their fears to a certain limits will be able to attempt to enter the dark spaces and dark architecture.

The dark side allows for any possible set up and accepting the physical fear allows for new spatial and architectural experiences. For example, even entering an abandoned dilapidated building forces one to rethink how they traverse the space. The dilapidation can create new interior landscapes and forces a new approach at interacting with the building. Ninjalicious wrote a book on urban exploring and

claims that the entering of nonhuman space forces one to not only be aware of the danger surrounding them, but also to problem solve to successfully enter and explore the space.⁴⁰ For example, if an urban explorer wants to enter a second story space, but the stairs have become completely unusable, the person must rethink the use of the objects and space around them to enter the higher story.

The project created for ExStaveco attempts to use fear and danger to create a new spatial and architectural experience. The dilapidation, debris, overgrown aspects, broken glass, the processes of construction and demolition, all create different dangers and fears within the space. The one fear of the dark side that is missing is the social fear of entering the space. The fears involved not only create an opportunity to experience processes that are often off-limits- but the fear itself could be attractive to the fear involved.



One of the proposed machines at ExStaveco, was a cafe that would slowly push through the front building in an attempt to create an entrance hole and push the rubble into the street slowing traffic.

The UnSpace project, while not having the physical fears that is involved in the ExStaveco project, involves the fear of entering the off limits spaces of the site- as an attempt to be outside of the view of the university authorities in an attempt to subvert the public space.

There is an attraction to fear and people attempt to search out different levels of fear as a source of enjoyment in life and the insertion of fear into architecture is may create pleasurable experiences in architecture. Other than the sheer exhilaration and life affirmation, the fear may also break people out of their habits and routines of everyday life and force an immediate presentness and awareness of the moment.

ARCHITECTURE OF AWARENESS

40. Ninjalicious. Access all areas: a user's guide to the art of urban exploration. Toronto: Infilpress], 2005. Print.



This is not to say that everyone enjoys putting their lives at risk or that every scenario that involves possible death is a positive experience. However, the moments of danger, risk and fear are those where the participant must be truly engaged- fear brings people into the moment and forces an awareness- it makes people become present in the here and now. Lebbeus Woods refers to this in architecture as the ineffable or unspeakable. "The ineffable is revealed only when the curtain of normalcy around us is pulled away and we are confronted with a very different world than we imagined we inhabit."⁴¹ In these moments, the past and future become secondary and possibly trivial, exposing the real world and forcing the person into dealing with the current situation. He continues "A car accident, a tornado, the loss of someone we love and need- traumatic experiences that shake us out of our accustomed, taken-for-granted reality and we are left to struggle for understanding. Only thrill-seekers who enjoy the adrenalin-rush of fear seek out such experiences. The rest of us try to keep things as they are, paying the price of boredom, if necessary, to keep ourselves in the comfort range of the familiar."⁴²

Woods makes two important connections with fear as forcing presentness in reality and the attempt to remove fear as chancing boredom. Those who seek fear have a desire to experience and be present in reality and to be close to life, while those attempt to abolish fear risk boredom. Thrill seekers commonly experience the ineffable and the have experiences that are outside the realm of routine that give them a perspective on life, while those searching for routine and the common risk boredom and only have new experiences during the unforeseen. Svendsen echoes this sentiment when he writes that extreme athletes and those who participate in actions that put their lives in danger are not hoping for death, but hoping for a closer experience with life.⁴³

41. Lebbeus Woods. "TERRIBLE BEAUTY 2: the ineffable." LEBBEUS WOODS. N.p., 24 July 2010. Web. 4 Aug. 2012. <<http://lebbeus-woods.wordpress.com/2010/07/24/terrible-beauty-2-the-ineffable-2/>>.

42. Ibid

43. Lars Svendsen. Fr. H.. A philosophy of fear. London: Reaktion Books, 2008. Print.

As previously mentioned, Lars Svendsen dedicated an entire book to the role

of fear in contemporary life entitled, *The Philosophy of Fear*, and as expressed by Svendsen, it is no coincidence that the book he wrote directly before, was a book called, *The Philosophy of Boredom*. Fear and boredom interact in a reciprocal manner in life. Fear makes boredom almost impossible, as fear takes hold and overcomes boredom. When a person engages in fearful activities, it is difficult for them to focus on anything other than the object of fear and the situation. If a person is confronted with a deadly wild animal, it would be difficult to worry about what to make for dinner. The object of fear trivializes the less important or less pressing worries. Fear then forces the attention and makes one present in the moment of that fear.

In the opposite manner, without fear, life would be incredibly boring. Svendsen wrote that, "fear lends colour to the world... A world from which all fear has been eliminated would seem to be very unattractive."⁴⁴ Fear makes life present and breaks people out of their everyday routine- without fear the world would seem to be very flat and uneventful. If fear brings people closer to life and gives a deeper experience of life, than it may be possible that, without fear, people would have a superficial and boring life.

If fear makes one present and forces awareness, can there be the insertion of fear into architecture create a more direct interaction between the user and the space and can the use of fear in architecture break the banality of everyday life? If fear could be inserted into architecture, it would destroy the habitual ways in which people would normally use space, force people and force a direct interaction and awareness not present that is unnecessary in most buildings. Lebbeus Woods comments on the possibilities of the insertion of fear and danger into buildings when he writes, "We don't want to feel uncomfortable; we don't want to have to move in a way that we are not habitually used to moving. But it is only when we are shaken out of our habits that we are able to change and to grow. What

44. Ibid

if to make things better, to enable people to cope creatively with the traumas of change, we have to make things more difficult, more risky, less secure? How often have architects dared to do that?"⁴⁵

Thus Woods is stating that the insertion of insecurity and difficulty would not only force a closer interaction with the space and force an awareness, but this interaction may shake people out of their habitual ways of inhabiting space and force people to interact differently with space. While Woods proposes that it may help people cope with change or the ineffable, the dark side of architecture does not claim this and, in reality, it would take a large change in thinking and codes for fear and insecurity to be inserted into architecture. The dark space may be the only place for that fear can be enacted and designed for, being outside of the view of the law and outside of the confines that fear has placed upon space and architecture.

In the ExStaveco project, inviting the people into the spaces that have been dilapidated and were in an interstitial state- of either demolition, renovation, or decay- placed the occupant in a dangerous site. However, this danger would create new experiences, form new spatial relationships and force people to traverse the site in a different manner than normal architecture - for example using the holes dug into walls and through buildings as passageways and thresholds. Beyond this the danger and the fear involved with ExStaveco would create a state of awareness and a deeper and more present interaction than most common architectures.

If dark architecture is to learn from the qualities and potentials in dark space, then the fear that is primary to dark space, especially the off limits and non human sites, must in some way be incorporated. This is not to say that fear must be designed into dark architecture, but the principals of fear- as creating awareness, and a reinterpretation of the interaction with space.

In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it."
Edmund Burke (1757)

45. Lebbeus Woods. "TERRIBLE BEAUTY 2: the ineffable." LEBBEUS WOODS. N.p., 24 July 2010. Web. 4 Aug. 2012. <<http://lebbeus-woods.wordpress.com/2010/07/24/terrible-beauty-2-the-ineffable-2/>>.

FEAR AND FREEDOM

Fear can be irrational, especially the fear of the dark, as the fear is not of what is, but of what could be. Lars Svendsen claims that we are in an age of fear, where many of our decisions are made on the basis of fear and there is an attempt to remove every possibility that could be potential harmful. However, if all objects of fear are removed based on any level of fear, then there is a removal of other possibly positive experiences and it can remove something that may not actually be harmful or destructive, only possibly. This can be seen in architecture through the many rules, regulations and codes that are placed on architectural designs and while some of them are necessary to sustain the integrity of the building, others may be considered unnecessary and premeditative. Some of the rules may be designed for worst case scenario or precautionary principle. The precautionary principal is described by Svendsen as an attempt to remove fears before they can happen, however when the fear becomes irrational, then many things are removed or destroyed before the possibly negative action even occurs. As Svendsen points out, many discoveries could not have happened under this principle, thus this condition hampers the freedom of the inventor, scientist or designer from full potential. In architecture, some of the rules and codes may be considered in this manner- the precautionary principle allows the removal of fear through codes and these codes then hamper the freedom of design and experience in architecture. If it were possible to design and build in architecture outside of the precautionary principle, then new possibilities may arise and the level of restriction would diminish. Dark space is one place that exist outside of the precautionary principal, does not restrict based on fear and allows for a freedom for design and experience.

TABOO SPACE

If dark space and dark architecture can be understood as the space that have been deemed as unfit and outside of the boundaries, ideals and customs created by architecture, then dark space may be understood as taboo. Taboos are actions, objects, places or people that society comes to a consensus, consciously or unconsciously, that is off limits and attempts to forbid members of society from being associated with the person, place or thing that is taboo. The dark spaces can be regarded as taboo for two main reasons; programmatic taboo- spaces as containing taboo actions- mental institution, jails, sperm banks, brothels etc.- and the corporeal taboo - the spaces that are off limits due to technical aspects, lack of safety, security.- the physical aspects rather than the actions that take place within the space

The corporeal taboo or spatial taboo, rather than being defined by the occupants or the actions within the space, is defined by the characteristics of the space itself as the justification of marginality. The spatial taboo can be seen as the spaces that are prohibited by social custom, law, the sacred and the forbidden. Spatial taboo can be seen as the places that are forbidden from existing within society. If a space is, or becomes deemed as, unfit for human use, then this space can be understood as taboo.

The second way that the dark side may be considered taboo is programmatically. The opacity of the dark side does not only allow for it to enact the spatially prohibited, but also allows for the actions of the occupants to stray from the norm. While the programmatically taboo spaces are those that can be understood as spaces that are feared and taboo due to the inhabitants or the actions of the inhabitants, not all of these spaces are taboo. Returning to the idea, however, that the spaces that are considered legally off-limits - for example sewers, construction sites, or abandoned buildings- creates the opacity and fear necessary to invite only those willing to accept the fear of entering. In the *Architectural Uncanny*, Anthony

Vidler uses an example of the abandoned house in Victor Hugo's novel when he explains that the abandoned house has a fear associated with it and the only people that would be able to enter it would be those of lower moral standards who would be able to overcome their fears- robbers and felons⁴⁶. Thus the entering of this space may associate the user with the space and thus entering the taboo creates a social stigma upon the person who enters dark space.

Mary Douglas, an anthropologist, who wrote the book *Purity and Danger* about taboos in different cultures, entrenches this idea when speaking of the common taboo spaces of everyday society. She claims that the entering of a taboo institution - a mental hospital or jail - solidifies the status of a societal member as taboo. Speaking of mental illness, she claims that it is not the actions of the person that gain them the taboo label- which may be considered as a persons quirks- but the entering of the building - the mental institution. She writes, "Same goes for person's who have entered institutions for the treatment of mental disease. As long as they stay at home, their peculiar behaviour is accepted. Once they have been formally classified as abnormal, the very same behaviour is counted intolerable."⁴⁷ She even claims that it is difficult for those entering who are not mentally ill or a convict, to not gain the label of taboo. A person who visits a family member or friend can be considered as dangerous because they conspire with convicts and are then guilty by association. The only way to enter these spaces without becoming tabooed is by going through a rite of passage before entering. Thus, space can be associated with a certain type of person and the mere entering of a space can create a label of taboo upon those who enter. Thus entering dark space involves the fear of the social stigma of becoming labelled as a taboo member of society.

46. Anthony Vidler. *Architectural Uncanny: Essays in the Modern Unhomely*. New ed. Cambridge Mass.: M.I.T. Press, 1994. Print.

47. Mary Douglas. *Purity And Danger: An Analysis Of Concept Of Pollution And Taboo*. London: Routledge, 2005. Print.

48. Mary Douglas. *Purity And Danger: An Analysis Of Concept Of Pollution And Taboo*. London: Routledge, 2005. Print.

Douglas, however, finds the potential and positive aspects of taboo space. She relates the idea of taboo with that of dirt and disorder- "There is no such thing as absolute dirt: it exists in the eye of the beholder."⁴⁸ She claims dirt is essentially

disorder. She explains that society is inherently ordered. Civilized society creates boundaries, limits and laws to create order and structure and taboo is any action that exists outside of society's boundaries. Thus taboo needs order to exist- there must be an order, norm or rules for there to be a possibility of something that exists outside of it, or to break it down. Thus society is ordered and taboo is disorder and threatens chaos and anarchy. Order implies restriction: from all possible materials, a limited selection has been made and from all possible relations, a limited set has been used. So disorder, by this implication, is unlimited as no pattern has been realized in it, but its potential for patterning is indefinite. The taboo exists outside of the boundaries and limits and order established by society and thus can be considered as the infinite possibilities outside of these boundaries.

If the dark side of architecture can be considered as taboo, and it is the space that doesn't abide by the rules, norms and conventions of the common space, then the dark side has infinite spatial possibilities. Thus taboo is formless. While society is structured and ordered, taboo contains the infinite possibilities outside of this form and contains infinite possibilities outside of the form of society. Dark space is not confined by the limits placed by society and if it is possible to design within dark space- design dark architecture- then the design would not be limited by societal confines and the options limitless.

Mary Douglas claims that objects of taboo are treated as disease and are attempted to be either cured or quarantined. In the spatial or corporeal taboo, this can be comprehended in the space unfit for human habitation. Any place that is deemed unfit is often quarantined until it can become reformed to acceptable standards or until it can be demolished. Other spaces that are unsuitable, like those of mechanical rooms or other spaces not meant for people, are indefinitely segregated.

Neil Harris wrote about the possibility of buildings to be considered mentally ill. When a building becomes neglected, it may be restricted or off limits to the public. This concealment, along with the disrepair, allows for speculation and theories that may turn into myth⁴⁹. When a building becomes disapproved of in the minds of society, the building becomes mentally ill, thus taboo.

The comparison and labeling of dark space as taboo, sets up a relationship that dark space may be understood as the other space that does not fit within the accepted realms of society, but also grants it access to be different and while it is attempted to be removed from the knowledge of society, once successful, the dark side is allowed to act outside of the norm. For example, once a space is deemed as taboo and considered off-limits - quarantined- it does not need to conform to the standards of human habitation and is able to continue being taboo. Back to the abandoned building, once the dilapidation has been quarantined, then the dilapidation is accepted, as it doesn't have to conform to the standards.

49 Neil Harris. Building lives: constructing rites and passages. New Haven: Yale University Press, 1999. Print.

While the first section searched for the meaning of dark, dark space and dark architecture through the definitions and connotations of the words, to get an understanding of *The Dark Side Of Architecture*, Part II looked deeper into the connotations of the dark space- fear and obscurity - and applied them to dark architecture in an attempt to get an understanding of the process and potentials. Part III searches for attempts at dark architecture itself.

Part III questions whether dark architecture, if it cannot be entered, can only be theorized about in novels, books, art installations and other fictional mediums, in an attempt to engage people into rethinking the potentials within their surroundings, or whether the dark side can actual be entered, as the urban explorers do. It also looks into to works that could be considered as writings on dark architecture and asks whether Lebbeus Woods writing on Resistance Architecture or Foucault's idea of heterotopia is dark architecture.

NOVELS, EVIL LAIRS AND OTHER FICTIVE DARKNESS

While in terms of program, dark space allows for an infinite range of actions and a place for non-conformity, the actual space only allows for an infinite range of possibilities and experiences if it stays untraveled and unknown - entering the space gives an overt experience of the space and destroys all other possibilities. If this is the case and the darkest of spaces are those that are completely unknown, then these spaces may only exist in theory. Fictional mediums give an insight into what might occur in the dark space, without bringing the space into the light. The dark side of architecture is theorized about in a variety of fictional mediums- novels, film comic books etc.. Fiction gives the ability to propose a range of possible -or impossible- states and functions, that could occur in the dark spaces without explicitly revealing the space.

Steven Hall labels dark space as 'unspace' in his book, 'The Raw Shark Texts' as the tunnels, vents, and other peripheral spaces of the city.⁵⁰ In the movie, *The Third Man*, the dark spaces are the shadows and drains under the Vienna that are used to harbour the antagonist and criminal.⁵¹

The principle setting of *Neverwhere* is in what could be considered dark space. Neil Gaimen theorizes about possible dark space as an impossible world of concealed spaces and the unknown groups of people that exist in these peripheral spaces of the city - existing below - the underground- above- rooftops- and

50. Steven Hall. *The Raw Shark Texts*.
Edinburgh: Canongate, 2007. Print.

51. *The Third Man*. Dir. Carol Reed. Perf. Joseph
Cotton. London Film Productions, 1949. Film.



Lebbeus Woods wrote a screenplay set in underground Berlin, where he theorizes about the possibility of an underground city that ends pushing through and altering the real city of Berlin.

Lebbeus Woods 2009
www.lebbeuswoods.net

In a blog post, the Geologist Society of London, put out a list of volcanoes that they consider to be the volcanoes that contain the best characteristics for a secret evil lair.

<http://blog.geolsoc.org.uk/2011/10/07/top-5-volcanic-lairs-for-evil-geologists/> (2011)

52. Gaiman, Neil. *Neverwhere*. New York: Avon Books, 1997. Print.

within- closed stairwells and closed department stores⁵². The dark spaces occur in complete impossibility and within a completely different geography than that of the common world. One may enter in the common world in one place and travel a short distance within the dark space end up in a completely different area of the city, having possibly travelled a vast distance in the common world. Also one may enter in one space it may alter and may conclude at a different elevation, or even a completely different space than the space originally entered. The dark space acts as a portal between spaces of the common city.. The dark space of *Neverwhere* exists completely contrary to the geography and rules of the common society.

The dark space in *Neverwhere* is used by the people that are not common citizens and are not acknowledged or even seen by the regular members of society - the dark side of architecture is able to be used by the people of the dark side. The people who enter Gaiman's dark space, then exist outside of the perception of the regular members of society. Their ability to enter the dark side then releases them from members of real society.

Comic books, novels, and other fictive mediums suggest some of the spaces of the dark side and gives an opportunity to theorize about the people, actions, structure and workings within the spaces. The use of fiction allows for speculation without destroying the obscurity of the real dark spaces. Fictional attempts to speculate about these spaces may not just explore, but may be the prime dark space.

Another medium that often theorizes about and gives an different perspective on dark space are action hero comic books. Both the villain's lair and even sometimes the hero's hideout, make use of and give an interpretation of dark space. The online *Uncyclopedia*, an informal and satirical online encyclopedia, lays out the necessities for an evil lair that resonates closely with the idea of dark space. Because of the need to keep the acts, planning, diabolical apparatuses and people of evil from the eyes of society, the main constituent of evil layers is that it must

be kept in complete secrecy. The lair, also becomes the container that holds all of the villains that threaten society.⁵³

Some of these sites for evil lairs and hidden hideouts include: huge infrastructures underground (Penguin (Batman)⁵⁴), an abandoned insane asylum (Joker(Batman)⁵⁵), castles out of town (Dracula⁵⁶), Evil's Fortress (Time Bandits)⁵⁷, a cave, satellite, the moon (Justice League⁵⁸), A Volcano(Karl Stromberg(James Bond)⁵⁹).

There are a variety of types and places of evil lairs that give insight into spaces of the dark side. One type of lair that is common is the extreme environments of volcanoes. Volcanoes can be a distance from civilization, keeping the contents from prying eyes. The fact that the volcano contains immensely hot lava that could easily maim or kill a human being adds to the secretive nature of the contents of the lair- the fear of the volcano keeps society at bay. Other types of lairs that the blog lists are: castles- like that of Dracula, hidden in the hills of Transylvania- that exist in the countryside or far from human occupation. Another place for the lairs is outer space, on the moon, on a satellite, or space ship. These types of lairs exist apart from the city and people, however there are other lairs hidden within the cities, such as in abandoned buildings, or in the drains or sewers. The characteristics essential for a successful lair are that it must be hidden- often through fear of either the building, the acts within the building, or the site of the lair- in order to keep the actions and people unknown to people outside of the evil group. Evil lairs can be considered as dark architecture and give an idea of spaces to hide and techniques to keep actions hidden.

53. "Evil lair - Uncyclopedia, the content-free encyclopedia." Uncyclopedia. Wikia, n.d. Web. 4 Aug. 2012. <http://uncyclopedia.wikia.com/wiki/Evil_lair>.

54. Detective Comics. (1937-2011) Detective Comics Inc. DC Comics

55. Batman. (1937-2011) Detective Comics Inc. DC Comics

56. Stoker, Bram, and Glennis Byron. Dracula. 1897. Reprint. Toronto, Ont.: Broadview Literary Texts, 1998. Print.

57. Time Bandits. Dir. Terry Gilliam. Avco Embassy Pictures, 1981. Film.

58. The Brave And The Bold. (1955-2010) Detective Comics Inc. DC Comics

59. The Spy Who Loved Me. Dir. Lewis Gilbert. Perf. Roger Moore. United Artists, 1977. Film.

SPACES OF RESISTANCE

While virtually all of the references that Foucault gives as heterotopias would not be considered as dark architecture, there are many similarities between the two. A manifesto of dark architecture would contain almost every principle laid out by Foucault, however it is in the definition of 'Other' that differentiates heterotopias and dark architecture. Heterotopias look into the real sites that function within society, but as what Foucault calls the 'counter-sites', where as dark architecture takes otherness further and while still investigating these 'placeless places' as Foucault calls them, dark spaces use 'other' as the spaces that aren't found or fully known by society. ⁶⁰

One possible reason that Foucault did not go further with his definition of other was pointed out by Yael Allweil and Rachel Kallus, using the idea of heterotopias as possible sites of resistance. They write, "The existence of heterotopian sites of 'absolute otherness', distinctly disconnected from the dominant spatial order, severely limits their ability to affect 'hegemonic society'. It likewise bounds any subversive quality one would like to ascribe to them." ⁶¹ They claim that, from the perspective of resistance, there is no possibility to affect or subvert the structure of society if the spaces are absolutely other, and while dark architecture is not absolutely other, they do go further into otherness and may fit into the category Allweil and Kallus are speaking of. While the dark spaces may not overtly and publicly question the hegemonic order of society and it may be still be a place where only the marginal persons and those willing to transgress their fears,

60. Foucault, Michel. "Of Other Spaces (1967)

61. Yael Allweil and Rachel Kallus. Public Space Heterotopias. Ed. Dehaene, Michiel, and Lieven de Caeter. Heterotopia and the city: public space in a postcivil society. London: Routledge, 2008. Print.

the level of resistance also may be questioned and the dark spaces and dark architecture may be understood as the spaces of resistance.

While the dark side of architecture may not be refusing to comply with the established social order that Allweil and Kallus write of, dark architecture may be understood as the spaces resisting the conformity of the laws, customs and norms of society. These spaces may have a subversive quality and definitely have the potential to affect society, but it may not be necessary.

In an essay named the *Architecture of Resistance*, Lebbeus Woods defines resistance as it may apply to dark architecture. He writes: "The idea of resistance, whether political, cultural, or architectural, can only exist where there is an established order. The aim of resistance is seldom to overturn this order, but to provide a place, so to speak, where all who are dissatisfied with it can operate more freely, relieved of a necessity to conform."⁶² He claims that resistance may not be an effort to fight back and topple the pre-existing order, but may be an attempt to sheerly remove oneself from the order. While Woods is, for the most part, speaking of the design of spaces in resistance to trends and other design pressures in architecture, his ideas of resistance relate directly to dark space - as a space of non-conformity.

Beyond just dark spaces as being the spaces of resistance, dark spaces may be the sites of resistance architecture - dark architecture. Writing about what resistance architecture is, Woods wrote "This includes, among others, its architects, who resist received notions of what architecture is and does."⁶³ Woods claims that resistance architects may need to question the preconceived notions of architecture, as Woods has done and he even eludes to his own work as resistance architecture, however questioning the preconceived notions may take questioning the rules and codes placed on architecture and to actually build or to design in any real world site, dark space may be the only place acceptable for this type of design -

62. Woods, Lebbeus . "Thoughts On Architecture of Resistance." Lebbeuswoods.net. N.p.,n.d. Web. 5 Jan. 2012. <www.lebbeuswoods.net/LW-ResistanceText2.pdf>.

63. Ibid.

including many of the ideas and styles designed by Woods.

URBAN EXPLORERS: THE DARK PASSENGERS

As has been postulated earlier, the truest form of dark space may be the spaces that are completely unknown and unexperienced and the search for the dark side may be the search for the limits of the dark side. One group of people that probably consistently stray closest to the dark side would be urban explorers. In the book *Access All Areas*, Ninjalicious sums up Urban exploring as "a sort of interior tourism that allows the curious-minded to discover a world behind the scenes... that allow them to participate in the workings of the cities and structures and to appreciate fantastic, obscure spaces that might otherwise go completely neglected."⁶⁴ Urban explorers often comb through the off-limits, decommissioned, forgotten and unusable spaces of cities and traverse places unknown to the majority of the city in an attempt to get a different perspective on the city, while travelling through often illegal, off-limits sites that may contain real dangers and fear. Urban explorers are those who may be willing to expose themselves to dark space, but also determining the spaces that they enter reflects back the spaces that a society shuns. *Access All Areas* listed many of the spaces frequented by urban explorers, including: drains, roofs, abandoned buildings, construction sites, ventilation shafts, elevator shafts, mechanical rooms, chimneys, bunkers, train yards, etc. And while not all of these spaces are dark architecture, this does give a list of some of the urban spaces that are often considered off limits to society.

64. Ninjalicious. *Access All Areas: A User's Guide To The Art Of Urban Exploration*. Toronto: Infilpress], 2005. Print.

Many times entering these spaces is not only frowned upon, it is against the law



and can be and usually is quite dangerous. Many of the spaces that the urban explorers enter are off limits either due to their dangerous nature - mechanical rooms, chimneys, construction sites - or they have been placed off limits and become dilapidated, not structurally sound and unsafe - abandoned buildings. This often places them off limits and usually against the law to enter. Urban explorers are often able to quell their fears of both reprimand and physical safety in order to search out a new experience within the city. Early it was suggested that the dark side of architecture could be considered as taboo space. The urban explorers enter realizing the taboo nature of the site, sometimes dealing with the less reputable characters that the taboo sites arouse and also dealing with the consequences of being associated with them and labelled taboo themselves. In his book, *Aesthetics of Decay*, Dylan Trigg writes about urban explorers and their willingness to enter the forbidden areas of the cities. He wonders if the entering of the taboo space destroys the taboo label of these buildings. He concludes, however, that in realizing the dangers and taboo nature of the site, the urban explorer does not break the taboo, but transgresses it and possibly further entrenches it. The entering is done in secret and with the realization that, if caught, there will be reprimand, does not remove the taboo or the off-limits nature, but the recognition of its illegality confirms the law.⁶⁵

In previous sections on fear, it was surmised that fear in architecture exists only in controlled environments having to succumb to safety rules and regulations. Ninjalicious considers these the 'pre-packaged adventures' and the 'safe and sanitized attraction that require an admission fee.'⁶⁶ These spaces or attractions of the city are the ones that must cater to everyone without risking any actual danger, as it would be a liability and be grounds for a lawsuit if anyone were actually to be injured. Urban exploring provides an opportunity to have an experience outside of the benign experiences that are often offered.

As stated earlier, with risk and fear comes a level of awareness and attentiveness.

65. Trigg, Dylan. *The Aesthetics Of Decay: Nothingness, Nostalgia, And The Absence Of Reason*. New York: Peter Lang, 2006. Print.

66. Ninjalicious. *Access All Areas: A User's Guide To The Art Of Urban Exploration*. Toronto: Infilpress], 2005. Print.



and as a consequence of experiencing the actually risky experience of a city, one may gain a presentness within the spaces. Speaking of the common members of society, Ninjalicious expressed that, "their alertness has been atrophied due to the lack of any real adventure in their lives, and their senses have dulled..."⁶⁷ Without any real stimulus to awaken the sense, people who go through their lives commuting to and from work can feel unattached and in a constant state of unawareness. Again Ninjalicious claims that urban exploring may be a solution, when he expresses that the elements of risk, fear and danger can create a feeling of "vivid, exhilarating awareness of the urban environment."⁶⁸

One issue with urban exploring is suggested in the title, that it is only exploring. Often the explorers will search through the buildings, mostly taking pictures and sometimes taking souvenirs or spray painting and while these cases may provide a unique experience, the program is solely the discovery and documentation of the spaces. The building becomes a landscape to be traversed and explored, but is it possible that these spaces have more potential than solely for exploration? Could these spaces be used for something more than just photo opportunities? Ninjalicious explains that urban exploration is the act of exploring and that participating within that space is urban adventure - his examples are climbing an abandoned bridge or playing hide and go seek in an abandoned building - and while this is one way to engage with the space, it is still just an adventure, using the building as a site for entertainment. One way that these spaces, especially abandoned sites, are used and transformed, is skateboarders to partake in the sport, away from the persecution of businesses and the cramped segregation of skate parks. The skateboarders may enter as a space outside of the vision of society and may adapt and reconstitute the pieces to create a makeshift skate park. While this may still be considered urban adventure, the site is not used merely as an exhilarating site, but is used for this reason, and as a place to participate in the activity in a nonconforming space.

67. Ibid

68. Ibid

Another group that has transcended past only exploring are squatters- those who live in abandoned or off-limits spaces of cities, using the spaces of abandoned buildings as make shift refuge and temporary residences. Squatters have also entered other spaces of urban exploration including the tunnels under many cities. As previously mentioned, the catacombs of Paris, external to the tourist areas, play host to parties and other events and house people for days at a time, however the tunnel systems of New York and Las Vegas, have, illegally, hosted full time residents. In a documentary entitled, *Dark Days*, Marc Singer documents the people, their lives, struggles and spaces as they live in the Amtrak tunnels of New York. Many of the residents built elaborate structured housing in the blackness of the tunnels that included free electricity and, at one time, fresh running water. The documentary ended, however, with the houses being demolished by the Amtrak security and the police, citing health and safety risks. In Las Vegas, the residents also lived in the darkness of the tunnels, but instead of building housing, have refashioned the tunnels into different housing spaces.⁶⁹ While these examples cite a different way of living and using dark space, this way of living attracts the seedy and disreputable cultures that exist within societies.



People living within the drains in Las Vegas

Austin Hargrave(2011)
www.thesun.co.uk

Urban explorers may not be the true dark passengers, even though they do enter into spaces with the characteristics of the dark side, however there entering and documentation of the spaces may revert the spaces to the light. Urban explorers give a window into the fairly common hobby of entering dark space and through the types of spaces they enter, reflect the spaces that the city has deemed as off limits. While the skateboarders, squatters and mole-men also may not be considered occupants of the dark side, they give a perspective on ways these spaces can be used outside of solely exploring.

In *All Access Areas*, Ninjalicious gives a similar perspective and expands upon this idea from a urban explorers point of view. Explorers are not looking to steal or vandalize - and if they were it is a quick way to leave traces of entering and it

69. *Dark Days*. Dir. Marc Singer. Perf. Marc Singer. 200. Oscilloscope Laboratories, 2011. Film.

becomes easier to get caught. He claims that some explorers will have to want to steal and vandalize, however, he postulates that it is often those who are burdened by rules of society because they have not been exposed to the spaces of non-conformity and the rush of and the sudden onset of freedom impels them to act carelessly. . But he does express the sentiments of Woods when he explains that in the off-limits areas, 'you and your friends are free to behave as you really are,' expressing that the off-limits and areas outside of what he calls the 'protected zone' are places of and for nonconformity and freedom and may be considered the spaces of resistance and possibly dark space.

The UnSpace project attempted to design within the off-limits and keep many people out, in hopes of being able to create resistance space for the students. While the UnSpace project kept the spaces off-limits, the ExStaveco project attempted to open up an area of urban exploring to the public and while there was physical danger involved, it may have destroyed some of the allure - removing the out of bounds designation - and destroyed some of the potential of dark space.

D A R K S P A C E S

While there may be similarities between the expressed dark spaces, the dark side of architecture does not exist as a single entity, in a single spot, or in any period of time, but is constantly changing, in flux and different for each society and culture. While this may be true, there are sites that contain the characteristics that have the potential to harbor dark space. That is not to say that every space created within these sites are dark, but that the potential for darkness exists within these sites. As stated, the examples used in these sites may not be fully dark space or dark architecture, but give examples of the types of spaces that may once have been dark.

There is no single dark space and almost every space has the possibility of being dark under the right circumstances, however there are certain habitats that may harbor the resources necessary to more easily employ dark space. Spaces that are characteristically hidden and essentially employ what Flusty would consider, stealthy or slippery space, would more easily accommodate darkness.

INHOSPITABLE

There are two main areas that contain dark space, the spaces that exist outside of the cities and habitable areas and those that exist within them. While the two spaces exist outside of the common spaces of society, the spaces that exist outside of the easily habitable spaces can operate without taking the same steps of staying obscure as the space that exist within the habitable areas. These sites are often used for human outposts to see if it is possible for humans to survive such inhospitable places.

OUTER SPACE

Outer space is one space that contains a very high potential for dark architecture, as space is incredibly vast and space has been relatively unexplored, except by a select few astronauts. In addition, space contains no gravity, no atmosphere, no air and thus is incredibly difficult to sustain human life. Naja and DeOstos consider outer space to be a taboo space strictly because it exists outside of the terrestrial and even atmosphere of earth, they are spaces that are outside of jurisdiction and without borders allowing it to exist outside of all of the rules and customs of other cultures and is thus taboo.⁷⁰ As Douglas states, taboo contains infinite possibilities and exists outside of the order of society, making outer space a taboo.⁷¹ The architecture of space does not exist under any jurisdiction or government and is completely anarchic and disorderly. Because of the danger to human life, the distance from the any terrestrial being and the taboo nature described by Naja and DeOstos, space can be understood as dark space - having all of the necessary characteristics to possibly support dark space.

70. John Brough, Seher Erdogan, and Parsa Khalili. *Taboo*. New Haven, Conn.: Yale School of Architecture ;, 2010. Print.

71. Douglas, Mary. *Purity And Danger: An Analysis Of Concept Of Pollution And Taboo*. London: Routledge, 2005. Print.

Naja & DeOstos, an architecture firm that often works in inhabitable and sometimes taboo areas claim that outer space may be a space of taboo, like the

taboo space of the medieval towns. They claim that territories make up common customs and that, because outer space is outside of any territory, it lacks the customs of a territory leaving it taboo or culturally formless. Thus outer space is a territory without borders and without a national identity and is the space of taboo. They theorize that the breaking of national identity and destroying borders may revert back to primitivism and barbarism - not necessarily the negative image that society puts on it, but a society without culture and without civilization.⁷² Thus the implications for the idea of developing a habitat in outer space is for barbarians and the uncultured. If this is true then it may be understood that a more terrestrial taboo landscape could be the in the seas and oceans, in international water, as they are borderless and exist between social customs. If these spaces can be considered taboo, then these may be the sites of dark architecture.

There are very few examples of the dark spaces being used in space - probably because it is so inhospitable, however, Naja and DeOstos did design a theoretical taboo architecture of outer space. While the design created by Naja and DeOstos, would constitute their definition of taboo, it may not be considered as dark architecture. Another example of the use of outer space as dark space, was reportedly by an illegal religious group, the Falun Gong who hijacked a television satellite in outer space, to subvert the television transmission to broadcast an anti-government message.⁷³ While this does not constitute inhabiting outer space and does entertain the idea that there may have been two separate dark space - including where the hijacking originated from- the incident used the satellite of outer space where, physically, it can not easily be reached.

72. Brough, John, Seher Erdogan, and Parsa Khalili. Taboo. New Haven, Conn.: Yale School of Architecture ;, 2010. Print.

73. Chris Hogg. "BBC NEWS | Asia-Pacific | HK probes Falun Gong 'hacking'." BBC News - Home. BBC, 23 Nov. 2004. Web. 7 Aug. 2012. <<http://news.bbc.co.uk/2/hi/europe/4034209.stm>>.

OCEANS AND SEAS

Another area, outside of the terrestrial zone of the earth, that contains the necessary characteristics to easily sustain dark space are large bodies of water -

seas and oceans. The sheer size and the possible distances from terrestrial bodies allows much of the space of the oceans and seas to remain obscure from the authorities and other human contact. Another characteristic of the oceans and seas- promoting dark space- is the lack of national jurisdiction over international waters and thus do not function under any single national jurisdiction, laws and culture and may be considered as the Naja DeOstos definition of taboo.

International waters allow a freedom from national rules and laws, cultures and identity. One example of the use international waters as a lawless place are the army sea ports off the coast of the United Kingdom that were taken over by pirate radio stations during the 1960's as a place to illegally broadcast music throughout Europe. One of these sea ports was eventually taken over and has been claimed as a sovereign principality of Sealand. While most pirate radio stations are now defunct, a more modern use for the sea ports has been demonstrated by the Pirate Bay, a download site that borders on illegality, that has taken up residence at Sealand as an attempt to find a place removed from the laws and rules of society.



Red Sands Sea Fort

Tim Mitchard (2008) <http://www.timmitchard.com/>

OTHER HUMANS OUTPOSTS

The spaces previously mentioned are the spaces that exist outside of the terrestrial regions of the world, however there are also places in the terrestrial areas that are difficult to sustain human life - the extreme areas of the earth- that give the spaces the characteristics to create dark space. Any extreme environment or place that is either difficult to get to or difficult to inhabit- Flusty's stealthy or slippery space- could be considered as comprising of the elements conducive to dark space, because these difficulties make the situations opportune for obscurity.

One of the spaces previously theorized as being dark are the spaces of the volcanoes. Volcanoes are one of the quintessential spaces to house an evil lair, one

of the most well known being Blofeld, one of the villains from the James Bond series. The Geological Society of London also released, on their blog, a list of the volcanic islands that contain the best aspects to support evil lairs.



Atlasov Island is considered by the Geological Society of London Blog as the best possible sight for an evil Volcanic lair.

<http://geolsoc.files.wordpress.com/2011/09/atlasovisland.jpg> (2011)



Conshelf II, designed by Jacques Cousteau, <http://rolexblog.blogspot.ca/1998/02/jacques-yves-cousteau-greatest-explorer.html> (1998)

Mostly working in a theoretical realm, Naja and DeOstos work within difficult and relatively inhospitable areas of the globe. One of the projects that the firm proposed was in a defunct nuclear test site, requiring combatting the adverse affects of the nuclear radiation. The project itself would not be considered as dark architecture, but gives an example and insight into one of the sites that may be conducive to darkness.

One of the spaces previously mentioned as dark space would be the spaces of the oceans and seas, however the previously mentioned aquatic were on top of the water, but another space that may be considered dark are the spaces beneath the surface of the water. Another space used as an evil lair in the Bond films- of Karl Stromberg- and a source of conspiracy theory - the Lochness monster and Atlantis- the underwater contains the necessary characteristics to hold dark space. There have also been attempts at making the viable for human life, including a few attempts by Jacques Cousteau with his Conshelf attempts that contained human life for three months. Other spaces that could be considered dark are the north or south pole and any places that are difficult to get to or to maintain human life.

WITHIN

CAMOUFLAGE

While many of the previously mentioned spaces are inherently covert due to their distance from societies or their inability to sustain life, spaces within cities need mechanisms to counter the surveillance within cities. Camouflaging may be



Entrance to a once secret bunker in Fife disguised as a farm house.

Paul Hodgkinson(2008)

<http://www.dur.ac.uk/paul.hodgkinson/wordpress/index.php/2008/11/scotland-2008/>



A supposed entrance to a marijuana grow-op in Tennessee, camouflaged as a rock.

Spark Report(2009)

<http://sparkreport.net/2009/03/the-full-story-behind-the-great-tennessee-pot-cave/>

understood as a technique to keep dark space from being known- it is an important part of dark space and is one way that the dark spaces within society can remain dark. Camouflage can be applied to any of the dark spaces previously and later mentioned, in terms of the dark sites, or the spaces that are already obscure by nature. It is a way to reinforce the darkness or further aid the obscurity, however, the spaces within the cities may need camouflage to exist within the city without becoming known by the citizens or the authorities.

Many dark or post dark spaces that exist within the city that have been found employ some level of camouflage as an attempt to keep them dark. Many entrances to the underground need to be camouflaged at the point where it meets the surface, in order to keep the spaces below unknown. Often times, the bunkers created by governments have been disguised as common houses and other common above ground features. The bunkers in the United Kingdom were disguised as houses, shacks, storm drains, general stores. Even many of the entrances into the subterranean spaces of London have been designed to fit into and blend in with the above ground landscape.

The illegal underground systems are equally elaborate in the attempts to keep them disguised. One marijuana growing operation entrance was disguised as a large rock that tipped open. The tunnels used to smuggle across the Mexico/ United States border have been disguised by floor tiles in the basement of large office towers, under the sink and under a toilet in a public bathroom, within businesses and with many other disguises.

Almost every space that follows employ some level of camouflage as an attempt to keep the space dark.

UNDERGROUND



The site of a sunken oil rig that has been burning for almost forty years, name, 'The Gates To Hell.'

John Bradley(2007)
<http://www.johnhbradley.com>

The underground has been a source of imagination and fear for society for thousands of years and has been the setting of numbers of dark myths. Since biblical times, the underground has been seen as containing purgatory and hell and almost every possible evil that the human mind can muster. In modern day, there are still many myths associating the underground with hell and with many tunnels, caves and entrances as being the manifestations of entrance points, from the Gates to Hell in Clifton, New Jersey, to the spillway of the Ladyshire Bower in Derbyshire, England and to unexplained holes around Russia. Beyond hell, the underworld is often portrayed in popular tv shows and movies as the breeding ground for cults and satanic rituals. Even in reality there are many places that are said to contain satanic rituals such as the secret underground of Victoria, British Columbia⁷⁴. These myths when coupled with the real fears of the underground and the imagination and curiosity that can be evoked by the underground place it within the realm of dark architecture.

“Underground is also a metaphor for the unconscious, a symbolic site for hidden and uncontrollable psychic forces. This cultural, psychic and metaphorical legacy affects our relation to apparently utilitarian underground structures and activities, such as cellars, graves, mines, tunnels and tubes.” (Paul Hirst(2011)⁷⁵)

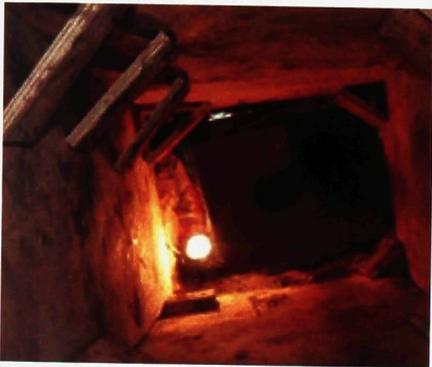
The underground, like that of physical darkness and of dark space, can be a place to hide. During the war, in many cities, the underground became a place of refuge for the members of societies, but also a place of hiding valuables from looters. Specifically, the underground tunnels of Bologna are thought to hold many unaccounted for riches and expensive art that was hidden during the second world war. The obscurity and concealment that accompanies the underground, however, also can conceal the undesirable parts of societies. Many cities bury much of the unwanted aspects of society due to its concealment- refuge, bodily waste and even the decaying bodies of dead residents were buried to attempt to

74. Manaugh, Geoff. The BLDGBLOG book. San Francisco: Chronicle Books, 2009. Print

75. Geoff Manaugh. “BLDGBLOG: UNDERGROUND” BLDGBLOG. Future Plural, n.d. Web. 3 Aug. 2012. <<http://bldgblog.blogspot.ca/2011/05/underground.html>>.

conceal the disease that is associated with it.

Beyond the myths and unappealing infrastructure of the underground, the subterranean does support many illegal activities. In the movie, *The Third Man*, the underground tunnels of Vienna, is used to conceal the convict and supposedly dead best friend of the main character. In reality, there have been a large number of tunnels used for smuggling drugs and people,⁷⁶ found under the United States/Mexico border. There have been countless massive marijuana growing operations found across North America including especially British Columbia. Criminals live illegally in the depths of the gold mines of Africa for months on end hoping to get rich off of stolen gold. All of these illegal activities are hidden by the sheer fact that they exist within the underground, outside of the public and the laws eye. The subterranean, by its nature, seems to attract negative behaviour - as does much of dark space.



Smuggling tunnel between Tijuana and San Diego discovered by United States police

Reuters(2011)
<http://www.bbc.co.uk/news/world-us-canada-15965437>

While the spaces of the underground may be used by smugglers and other illegal activity, the government has created its own areas of dark space beneath the surface of many cities. There are rumors about many different cities having an secret underground - especially capital cities, in order to evacuate leaders and government personnel in case of an emergency- and some of the underground spaces have become open to the public. One example are the many different bunkers that were created to protect the heads of nations from bombs and other attacks. One of the largest is in Carp, Ontario, the CFS Carp, also known as the Diefenbunker, was a large structure created underground in the town of Carp near Ottawa during the cold war as a measure to protect the Prime Minister and other government members in case of nuclear attack. The opening of the Diefenbunker as a museum may remove it from the label of dark space, but allows for thought into the possible structures that have been created without the knowledge of the public.

76. *The Third Man*. Dir. Carol Reed. Perf. Joseph Cotton. London Film Productions, 1949. Film.

As stated earlier, the necessary mechanism of dark space is covertness and the space being removed from surveillance, however, there is extensive technology, including ground penetrating radar, to attempt to search out 'enemy' tunnels, used in both the war on drugs on the border of Mexico and the United States, and the war in Iraq and Afghanistan. Tunnels are now being fought with counter tunnels.⁷⁷

Lately the news has followed terrorists using the underground caves to hide people of importance, including Saddam Hussein and Osama Bin Laden, however the government also has their own secret tunnels for the safety of important government figures creating this equality of underground between the enemy and the government in their secrecy of underground projects. There are a few bunkers that have been revealed including the Diefenbunkers across Canada and the Greenbriers bunker in the United States, created during the Cold War to protect the North American leaders.

There are a vast majority of examples of and uses for the underground spaces as dark space and there are many more than the previous mentioned. Nearly every large cities contains a whole other subterranean worlds often unknown by the residents of the above world and sometimes completely forgotten until rediscovered by the government or by urban spelunkers. It seems that almost every large city contains a dual world of the known above ground and the mostly unknown, secret world below the city and the potential for the space that has yet to be discovered, or the spaces found and yet to be infiltrated are almost infinite.

77. Geoff Manaugh. "BLDGBLOG: Tunnel / Countertunnel." BLDGBLOG. Future Plural, 22 July 2011. Web. 3 Aug. 2012. <<http://bldgblog.blogspot.ca/2011/09/tunnel-countertunnel.html>>.

The off-limits spaces of a city can be seen as both existing as camouflaged and as not. One example is an abandoned building. Abandoned structures are often off limits for society and the obscurity of the inner spaces become opportune for myths, stories and imaginative possibilities. These spaces would not be camouflaged, however, if a space the abandoned building was actually being utilized then the camouflage is exactly the building looking as though it has been abandoned and using the off limits nature of abandonment to further the covert nature of the dark.

Any off-limits space has the potential to be dark space, as the illegality or out of bounds nature of the sites keeps the spaces as being known from the majority of society and may become a source of myth and conspiracy. One site repeatedly mentioned as being off-limits is Area 51, containing conspiracy theory as to its purpose and inner workings.

Another space that is off-limits that has been mentioned as possible dark spaces are the abandoned sites within cities. The spaces as being off-limits are not permitted to be entered and are only entered by those willing to risk the physical and social consequences associated with entering the spaces. A few of the off-limits sites that have become dark space or post dark spaces have been mentioned in the book *Indispensable Eyesores*, written by Melanie Van Der Hoorn. She wrote about one that has been previously mentioned, the Flak Towers of Vienna and the myths that accompany its inaccessibility. Another space she wrote about is the Kaiserbau in Troisdorf, Germany, a massive hotel complex that was abandoned during construction and became a site for the local youth to explore and inhabit as a lawless place, to participate in rebellious and disorderly acts.⁷⁸

78. Melanie Van Der Hoorn. *Indispensable eyesores: an anthropology of undesired buildings*. New York: Berghahn Books, 2009. Print.



An artist's rendition of what the basement of the Mole Man Of Hackney might look like.

Tom Hunter (2010)
www.tomhunter.org

Any building has the potential to be dark or be at the edge of darkness. A house may front as a family home and many of the spaces inside of it may be considered as normal, however, as has been shown in many t.v. dramas and movies, it may contain secret areas that allow the occupant space, free of societal knowledge. One good fictional example, is the Wayne Manor from Batman, outwardly depicting a mansion owned by Bruce Wayne, but containing, under the house, a secret cave containing all of the necessary gadgets for Batman. One example in reality was discovered in the town of Hackney in the U.K. A man dubbed 'The Mole Man Of Hackney' occupied what looked like an ordinary house, however underneath the house contained tunnels and underground space that the home owner had excavated well beyond his property limits⁷⁹. Claiming that the space was being created for a 'wine cellar', the actual reason for the tunneling is unknown. The Mole Man was eventually evicted and the house condemned when the streets and other houses in the area started to sink into the cavern⁸⁰.

OTHER DARK SPACES

When trying to come up with a set of characteristics, a definition for and a culmination of dark architecture, there have been other sites that have been considered and have been in and out of the purview of dark architecture. One example that has trodden the line of darkness are what Foucault considered as heterotopias of crisis and heterotopias of deviation, mental institutions and prisons. While these spaces are withheld from society and contain people who have committed taboo acts and may contain taboo acts within them, these spaces are almost the opposite of dark space, as the spaces and the occupants are almost under constant surveillance. The prison itself is not dark architecture, but is used as a container for the taboo people in society, often in an attempt - or a stated attempt- to reform them back to the normal ways of society.

79. Geoff Manaugh. The BLDGBLOG book. San Francisco: Chronicle Books, 2009. Print.

80. Anthony Bond. "Run down home 'mole man' spent 40 years digging a network of tunnels underneath sells for 1.1million pounds | Mail Online." Home | Mail Online. Daily Mail, 19 July 2012. Web. 7 Aug. 2012. <<http://www.dailymail.co.uk/news/article-2176073/Run-home-mole-man-spent-40-years-digging-network-tunnels-underneath-sells-1-1million.html>>.

Earlier the idea of the panoptic model of society was used to establish the system that certain dark space must resist in order to maintain darkness. This relationship expressed, however, that only the spaces outside of surveillance, could be considered as dark architecture and the jail and the known spaces of the jail could not be considered as dark architecture. There may be dark areas, but the main sections of the jail could not be considered as dark architecture. In the past, there have been attempts by prisoners to escape from prisons, one method, by tunnelling through the walls or through the floor and if a prisoner was able to create spaces, such as an escape tunnel, outside of the knowledge of the prison staff, this may be able to be considered as dark space.

While this does not give a complete list of all the possible dark spaces, it gives an insight to some of the possible spaces and techniques in creating dark space. There are many spaces that could potentially be considered as dark, that are not listed, but as stated, the true dark side may be the spaces that are completely unknown and may be the spaces that are not listed.

KOEPIHAUS REDUX

The project was designed as secret squatter housing for the residents of the koepihaus in Berlin. The koepihaus was occupied by the squatters in 1992 when the building became vacant. Since, the squatters have continually fought for the rights to continue occupying in the koepihaus despite many attempts by the government to evict them. In May of 2012, the government attempted to evict them and their residency is in currently- as of this publication- in jeopardy. The koepihaus redux is an attempt to design a secret housing out of the view and for the residents of the koepihaus.

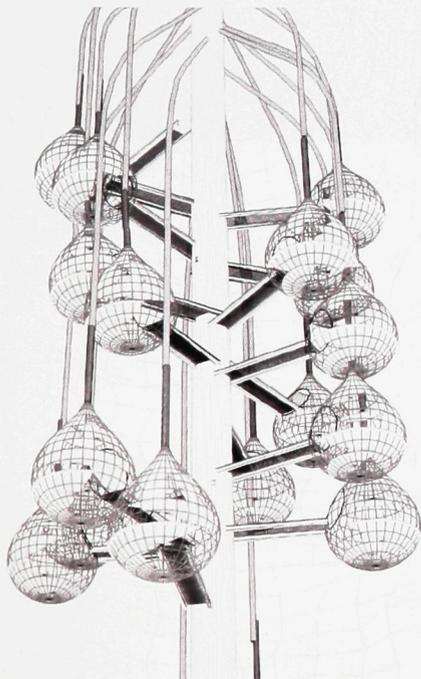
The residents of the koepihaus are a suitable occupant for dark architecture as they are currently in a space that fights the norms and systems applied by the state. If the residents of the koepihaus want to live in their current state of freedom, without the constant harassment and hassle from the government then the residency would have to move to a dark space away from the eyes of government.

The design for the housing began with a photograph of an abandoned site also in Berlin. The picture was taken between the boards of a fence around an abandoned site. The single standing structure is a small shack that may have been used as an entrance of a parking lot. The project plays upon the real and fantastical aspects of the dark side, specifically the ability of dark space to stir the imagination. The structure becomes a portal into the imaginative



(above) The existing structure becomes a covert entrance to an underground ladder

(below) One of the two housing structures



underground structure for the koepihaus.

The existing structure becomes the entrance and, taking from dark space, especially the smuggling tunnels, the main entrance is camouflaged above ground by the structure. Under the structure an entrance opens to a round ladder down into the space. The journey into the space begins with a thirty foot climb down the dark ladder closely surrounded by the cave walls playing on the entrants claustrophobia, fear of the dark and fear of heights.

Once the climb down has been completed, the cave widens out into the main common sections of the housing. The main section is a suspended structure hanging above what seems to be a bottomless pit. The pit becomes a dual function of creating a fear of heights and falling, but also allows for expansion. The ladder continues down through the main section becoming the main artery through the common area. The structures latch onto the sides of the ladder giving exit points for the ladder. The structures include a garden area for growing their own vegetables, a screen printing workshop, an office and a main power generating station. The generating station is the largest of the spaces and is central on the ladder. There are three levels to the power station, all three contain mechanical sections and each has a bridge that connects to either the housing areas or the secondary entrance. The platforms, also create structural support for the mechanical and the central ladder. Taking from the urban explorers, the residents are forced to interact with the power station when in transit to almost any of the amenities.

The garden section of the main area sits above the mechanical pod and connects to the common kitchen area through a bridge. The bridge exits off of the ladder and connects to a short cave dug into the wall of the central area. The kitchen forces the users to interact with the underground cave walls and becomes a communal cooking area.



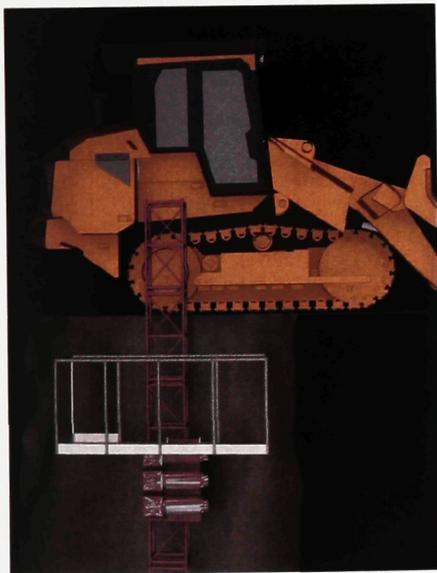
Central common area

Below the mechanical area is the recreational area of the common areas, including the screen printing workshop - a feature of the original koepihaus. In the centre a bridge off of the ladder connects to a short tunnel into a cinema/play house that, like the kitchen is dug into the side of the cave. At the very bottom of the ladder is a lounge area that hangs over the seemingly bottomless pit below.

As mentioned the housing areas are entered through bridges that are off of the mechanical area and connect to tunnels dug in the rock. There are two housing areas that utilize two aspects of the design and also the koepihaus residents. The two housing sections available at the current koepihaus are the rooms in the abandoned building and structures that have been built by the residents outside the main structure. Often being built out of scrap wood and structures by the resident, the koepihaus redux allows for one of the sections to be more open to the intervention of the user. This housing area, also contains a main ladder down into the space in a thin vertical cave. Many various tunnels are dug off of the main ladder into each individual housing unit. The housing unit is left as a dug space to allow for maximum intervention by the user.

The other housing area is in a larger cavern and consists of a main ladder down through the housing and bridges connecting to built structures.

There is also a secondary entrance connects to each of the housing areas and the main common area. The secondary entrance is a pseudo freight elevator that allows residents to bring larger things into the housing. On the above ground, an excavator will sit on the site and acts as camouflage for the elevator below. The excavator is hollowed out to leave enough room for the elevator to come in from below and the undercarriage allows for the camouflage of the elevator. The elevator descends into the ground and connects to tunnels to both the housing



and the main area. At the bottom level of the elevator is a workshop for both the structures of the building, housing and otherwise, and as a bike workshop as many of the residents of the koepihaus refurbish bikes to both sell and use.

(above) Vignette of the secondary entrance connection into the connecting tunnels.

(below) Section cut of the secondary entrance showing the shell of the excavator as camouflage for a small elevator to carry larger objects into to complex.

AWAY FROM/TO DARKNESS

At the beginning of researching dark architecture it was understood that it was treading on impossibility. After the research and project it has been concluded that the dark side of architecture takes, in actuality, is a paradoxical stance, and that designing dark architecture is impossible.

The attempt to find dark space begins with a paradoxical venture, as searching out dark space attempts to find and know the unknown experiences and spaces, however once they are found they are no longer unknown. This does have a merit though, as finding the spaces does expand and broaden the horizons of the known experiences and spaces, but the dark spaces exist in a shifting ground plane that is constantly fleeting. As one takes one step towards finding dark space, darkness takes one step further away. Actually finding the spaces alters the space from the unknown into the known and removes the space from an infinite possibilities of the unknown into the tangible and known.

The attempt to design dark architecture is flawed from its outset, as dark architecture attempts to use the lessons and understanding of dark space as a cue to design, however if these spaces are already impossible to find, then using these spaces as examples to aid in the design doesn't actually use dark spaces, but the spaces found in the attempt at darkness. In the end, using these spaces as a reference point is not using dark spaces, but possibly previously dark spaces. Thus the found dark spaces may only be used as inspiration knowing that these

are the spaces that border on dark space and be used as inspiration that there may be experiences and spaces beyond what has actually been found.

Beyond just the impossibility of applying dark space to a project, thinking about and designing dark architecture, with a potential user and as a built project also fails, as once the design is removed from the imagination as a concrete project, the unknown aspect becomes removed and thus the darkness is removed.

Dark architecture, then exists as a may, possibly or a could attempt at design, where no solid answer can be given or even imagined, but exists as a series of possibilities, never actually being able to be discovered. Dark architecture may only exist as a fuzzy or unknown picture of what could be.



A blurred or incomprehensible image as a way to stir the imagination without giving an explicit picture of architecture

That is not to say that the idea of darkness in architecture and dark architecture is not productive for the architect. As mentioned if dark architecture can be understood as taboo space, then dark architecture contains an infinite number of possibilities and is formless, going the architect to imagine as ridiculous and absurd an idea that they can fathom. The dark side is an imaginative outlet outside of the realm of the possible and the rules and customs of built common architecture. It may be possible, as well, that it may stir the unfathomable in the architect and if possible, could tap into the dark side of the architect, releasing what was previously unimaginable for the architect and opening new ideas and exploiting possibilities previously unknown to the architect and hopefully reinvigorate the architect's imagination.

True dark architecture may only exist as a personal venture, as even exposing ideas of dark architecture explicitly gives a picture of what may occur in the dark side and explicitly gives an idea and an image that is associated with the dark side and removing the obscurity necessary for darkness. Dark architecture, then may not be used for public display and public use, but may be used as a personal journey into one's own imagination. If dark architecture must only

be considered as a personal experience in design or imagination and the dark side can never be explicitly given. than the goal of the architect may not be to design a project specifically for the dark side the *dark side of architecture*, but to invigorate the imaginations of others by hinting at the idea of the dark side and allowing others to create their own ideas of what could occur. The role of the architect, then becomes the mediator between the people and the dark side, inviting people into the imaginative world of the dark side, without giving a direct answer as to what happens in the dark side. It removes the architect from the designer of dark architecture into the architect as hinting to dark architecture and allowing the viewer to become the designer of their own dark worlds.

EX STAVECO

The Staveco project involved reanimating a defunct site once maintained by the army in Bologna, Italy. The site had virtually never been open to the general public and rumor had it that it even served as an army base for napoleons army when bologna was invaded after 1796. Staveco is located just outside of the main road that delineates the outer edge of the downtown core.

The site was abandoned in 2008 and left an area of SIZE and over 50 buildings to decay. The abandonment of the Staveco had left a relatively large area just outside of the downtown core as dead space. Upon entering the site, however, the abandonment had left the buildings in a beautifully decayed and dilapidated state. The decay of the buildings varied throughout the site from almost completely demolished to sound, but overgrown.

The proposal was a group of different machines that would enter the site and slowly open the area up to the general public. One major component of the project was that the site would be left in it's current, overgrown and dilapidated state for a time, so that entrants could experience the decayed beauty of the site.

There were various machines throughout the project, however, there were three



functions of the machines; to demolish, rebuild or allow for the natural decay of parts of the site. The first machine was a crane that also pushed holes into the front building of the site. The edge of the facade separated from downtown by a single building running its length of LENGTH meters and a wide road contain extensive traffic. The crane machine was to bore holes in the front building pushing the rubble into the street slowing traffic and between the rubble, patios for the cafe would be set up. The holes would then act as entrances into the site. The site would not be open all at once however, but would be gradually opened up, first to create a connection to the hills in which an important church sits and then eventually almost the entire site would be open.

Another machine proposed was a living machine that would act not only as a house, but as a temporary jack support for the roofs. The houses could group together to create supports for the buildings that the occupants would choose to maintain. It would be a sort of squatter housing that could support the falling structures.



Other areas of the site including an overgrown outdoor urinal and a fantastical alleyway and staircase would be never be opened to the public.

There are similar themes within this proposal and the dark side of architecture, but it doesn't fully succeed as dark architecture. The original site would be considered dark architecture, as it was dilapidated, dangerous, hard to navigate and completely closed off to the public and only accessible illegally. L

There are elements of dark architecture though, as the space would continue to be relatively dangerous to the public.

Another element of dark architecture is the spaces that continue to be withheld from the public, however this space wasn't designed for just left. While this space would be considered dark architecture the spaces are left alone. The space that is left as dark architecture is however not designed for.

UNSPACE

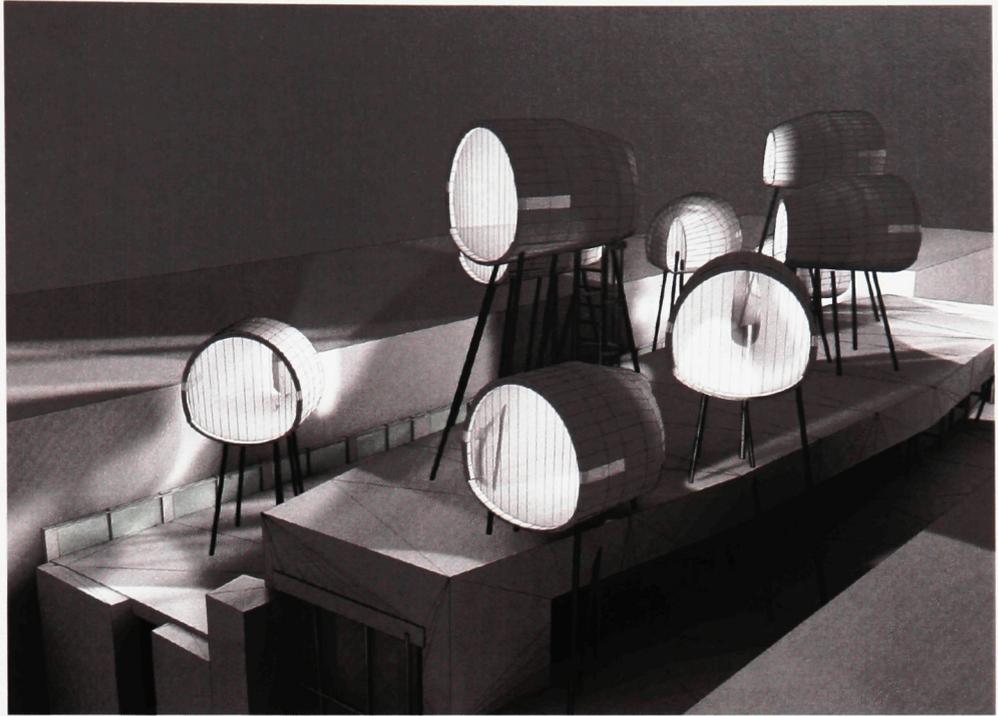
AN exploration of the design of architecture through video, the UnSpace project, was an attempt to design spaces that would help the students take back the atrium of the University Centre at Carleton University, from the University's governing body.

The atrium in the University Centre of Carleton University, is a space where many students congregate and work and the space seems to be one of the cores of the campus. In an attempt to be accepting of all people, the University, however, the atrium has become a bland overly controlled zone - Rather than celebrate the differences and diversity, the University over regulates the zone and attempts to remove anything that has a possibility of displeasing other students.



The project spring boarded off of a novel by Steven Hall, *The Raw Shark Texts*. The book theorizes about the unknown spaces of the cities - the sewers, mechanical rooms and others- as both real and impossible places, dubbed by the author as unspace. The unspace became a theme in the project, looking at the spaces of the Atrium that are either inaccessible, off limits or impossible, as a starting point. The spaces chosen were the mechanical area below, the rooftop, within the walls and in the rafters of the ceiling.

The project, proposed secretly designing these spaces and creating scenarios



Rooftop personal space

One scenario gave the opportunity for student to find and use the rooftop spaces for any use they desire and created space free from the restrictions of the atrium.

within the spaces that allowed the students to have an affect on the atrium. The unspace would be infiltrated and subvert the actual space of the atrium.