

**/ Suspending the Mundane: An Architectural Threshold /**

by  
Ana Lukas, BAS

A thesis submitted to  
The Faculty of Graduate Studies and Research  
In partial fulfilment of the requirements for the degree of

Master of Architecture (Professional)

School of Architecture  
Carleton University  
Ottawa, Ontario  
2006

© Ana Lukas 2006  
Ottawa, Ontario, Canada

## Abstract

This study investigates theatres and nightclubs as internalized realms of fantasy. These programs can alter a visitor's perception of reality through activities of acting, detached observation, alcoholic intoxication, dancing, and by inhabitation of unfamiliar internalized realms. Architectural precedent studies, including the analysis of urban conditions, serve to elaborate the threshold conditions that separate and unite unique moments from the otherwise constant fabric of the city. These are further supported by precedent studies relating to contemporary theatre and nightclubs in an attempt to demonstrate the role that space-making can play in altering or accentuating experiences of suspension and delay. The idea of detaching from reality, or suspending the mundane, is further explored through a design of a theatre/nightclub complex, located in downtown Ottawa. The design aims to emphasise the detachment of these realms of fantasy from those of the everyday by orchestrating the relationship of separation and proximity, the threshold condition, between these realms.

## Table of Contents

<b>Abstract</b>	<b>ii</b>
<b>List of Images</b>	<b>v</b>
<b>Introduction</b>	<b>1</b>
<b>1.0 Chapter 1: ACTING</b>	<b>3</b>
1.1 Acting	3
1.2 Street Theatre	4
1.3 Costume	7
1.4 Music	8
1.5 The Nightclub	9
1.6 Summation	10
<b>2.0 Chapter 2: DETACHED VIEWING</b>	<b>12</b>
2.1 Altered States of Consciousness (ASC)	12
2.2 Vision	14
2.3 Apollo	16
2.4 Theatre Viewing	17
2.5 Framing	19
2.6 Silence	25
2.7 Robert Wilson	25
2.8 Laurie Anderson	30
2.9 Summation	34
<b>3.0 Chapter 3: DANCING</b>	<b>35</b>
3.1 Dancing	35
3.2 Dionysian Oblivion	37
3.3 Summation	38
<b>4.0 Chapter 4: DEAUTOMATIZATION AND INTERNALIZED REALMS</b>	<b>40</b>
4.1 Walls	40
4.2 Deautomatization	41
4.3 Precedent: Courtyards in Ottawa's Byward Market	44
4.4 Precedent: The Government Nightclub	49
4.5 Summation	52
<b>5.0 Chapter 5: DESIGN PROJECT</b>	<b>53</b>
5.1 Site	53
5.2 Design Overview: The Two Parts	58
5.3 Separation of the Two Parts	65
5.4 Proximity, Relation and Overlap of the Two Parts	68
5.5 Apollo/Dionysus	73
5.6 Play: Jack's Story	76
Scene 1: Office and the Courtyard	76
Scene 2: Courtyard in the Evening	78
Scene 3: Tunnel Under the Complex	79
Scene 4: Plaza at Night	80

5.7 Play: Karen's Story	82
Scene 5: Store	82
Scene 6: At the Ticket Booth	83
Scene 7: Entrance Sequence	84
Scene 8: Courtyard	86
Scene 9: Theatre	87
Scene 10: Entering the Nightclub	88
Scene 11: Inside the Nightclub	89
Scene 12: Stairs Behind the Stage	91
Scene 13: Top Balcony	92
Scene 14: Washrooms	92
Scene 15: Balcony	93
Scene 16: Curved Staircase	94
Scene 17: Exit	95
<b>Conclusion</b>	<b>97</b>
<b>Bibliography</b>	<b>99</b>
<b>Endnotes</b>	<b>102</b>

## List of Images

All images by author unless otherwise noted.

1.1 Festival in Byward Market, Ottawa	11
Source: <a href="http://byward-market.com/gallery/scenes/36_G">http://byward-market.com/gallery/scenes/36_G</a>	
1.2 Advertising	11
1.3 Street theatre in New Orleans, US	11
1.4 Street theatre in Barcelona, Spain	11
1.5 Patios of Byward Market	11
Source: <a href="http://byward-market.com/gallery/mothers/site02possibly">http://byward-market.com/gallery/mothers/site02possibly</a>	
1.6 Nightclub party	11
Source: <a href="http://www.thegovernment.com/photos_fri.html">http:// www.thegovernment.com/photos_fri.html</a>	
2.1 Carleton School of Architecture, View from the Pit	22
2.2 Carleton School of Architecture, View of the Pit from an office	22
2.3 Carleton School of Architecture, View of the Pit from the studio	23
2.4 Carleton School of Architecture, Classroom	23
2.5 Carleton, View into a classroom from a hallway	24
2.6 Carleton, View of a classroom from the outside	24
2.7 View of a building during daytime	24
2.8 View of a building at night	24
2.9 Stage layout for Wilson's play "The King of Spain"	29
Source: Shyer, Laurence. <i>Robert Wilson and His Collaborators</i> . New York: Theatre Communication Group, Inc., 1989. 157.	
2.10 Scene from Wilson's play	29
Source: Shyer, Laurence. <i>Robert Wilson and His Collaborators</i> . New York: Theatre Communication Group, Inc., 1989. 15.	
2.11 Scene from Wilson's play	29
Source: Shyer, Laurence. <i>Robert Wilson and His Collaborators</i> . New York: Theatre Communication Group, Inc., 1989. 195.	
2.12 Scene from Anderson's play	33
Source: Goldberg, RoseLee. <i>Laurie Anderson</i> . New York: Harry N. Abrams, Inc., 2000. 68.	
2.13 Scene from Anderson's play	33
Source: Goldberg, RoseLee. <i>Laurie Anderson</i> . New York: Harry N. Abrams, Inc., 2000. 70.	
2.14 Anderson's "diving boards"	33
Source: Goldberg, RoseLee. <i>Laurie Anderson</i> . New York: Harry N. Abrams, Inc., 2000. 144.	

3.1 Government Nightclub dance floor	39
<i>Source:</i> <a href="http://www.guvcrew.com">http://www.guvcrew.com</a>	
3.2 Government Nightclub dance floor	39
<i>Source:</i> <a href="http://www.luvtheguv.com/main.html">http://www.luvtheguv.com/main.html</a>	
3.3 Government Nightclub dance floor	39
<i>Source:</i> <a href="http://www.guvcrew.com">http://www.guvcrew.com</a>	
3.4 Government Nightclub dance floor	39
<i>Source:</i> <a href="http://www.thegovernment.com">http://www.thegovernment.com</a>	
3.5 Dancer in a nightclub	39
<i>Source:</i> <a href="http://www.guvcrew.com">http://www.guvcrew.com</a>	
3.6 Government Nightclub dance floor	39
<i>Source:</i> <a href="http://www.luvtheguv.com/main.html">http://www.luvtheguv.com/main.html</a>	
4.1 Passage into a courtyard	46
4.2 Passage into a courtyard	46
4.3 Passage into a courtyard	46
4.4 Passage into a courtyard	46
4.5 Passage into a courtyard	46
4.6 Passage into a courtyard	46
4.7 Courtyard in Ottawa's Byward Market	47
4.8 Courtyard in Ottawa's Byward Market	47
4.9 Linked courtyards in Ottawa's Byward Market	47
4.10 Study 1	47
4.11 Study 2	48
4.12 Study 3	48
4.13 Study 4	48
4.14 Study 5	48
4.15 Exterior of Government Nightclub	51
<i>Source:</i> <a href="http://www.guvcrew.com">http://www.guvcrew.com</a>	
4.16 Tunnel between rooms	51
<i>Source:</i> <a href="http://www.thegovernment.com">http://www.thegovernment.com</a>	
4.17 Room in Government Nightclub	51
<i>Source:</i> <a href="http://www.thegovernment.com">http://www.thegovernment.com</a>	
4.18 Room in Government Nightclub	51
<i>Source:</i> <a href="http://www.thegovernment.com">http://www.thegovernment.com</a>	
4.19 Room in Government Nightclub	51
<i>Source:</i> <a href="http://www.guvcrew.com">http://www.guvcrew.com</a>	
4.20 Room in Government Nightclub	51
<i>Source:</i> <a href="http://www.guvcrew.com">http://www.guvcrew.com</a>	
5.1 Project Site	56
5.2 Rideau Street	56
5.3 Patio in Byward market	56

5.4 Street Performers	57
5.5 “Beaver Tails” booth	57
5.6 A-Channel’s “Speaker’s Corner”	57
5.7 Aerial view of the site	59
5.8 Aerial view of the building	59
5.9 First Floor	60
5.10 Second Floor	61
5.11 Third Floor	62
5.12 Fourth Floor	63
5.13 Section	64
5.14 Rideau St. Elevation	64
5.15 George St. Elevation	64
5.16 Gap surrounding the core	67
5.17 Skylights and the “wall of light”	67
5.18 George Street elevation	67
5.19 Rideau Street elevation	67
5.20 Bridges connecting offices and balconies	71
5.21 Office balconies in the courtyard	71
5.22 Bar on the third floor	71
5.23 Semi-enclosed plaza	72
5.24 View of the auditorium from the plaza	72
5.25 Balconies, benches and frames	75
5.26 Cylindrical form	75
5.27 Bridge connecting the office and the balcony	77
5.28 Opening through the thick stone wall	77
5.29 Office balcony in the courtyard	77
5.30 Entrance ramp at night time	79
5.31 Courtyard at night time	79
5.32 Tunnel underneath the complex	79
5.33 View of the dance floor from the plaza at night	81
5.34 Rideau Street storefront	83
5.35 Location of the Change Rooms	83
5.36 Ticket booth with the central core behind it	85
5.37 Narrow gap and tunnel entrance	85
5.38 Entrance ramp	85
5.39 Entrance path turns a corner	85
5.40 Entrance through a slit in the wall	86
5.41 Courtyard	86
5.42 View from the balcony	88
5.43 Main auditorium	88
5.44 Rideau St. elevation at night	89
5.45 Entrance ramp to the nightclub	89
5.46 Nightclub dance floor	90
5.47 Benches and office balcony	90
5.48 Staircase behind the stage	91

5.49 Staggered screens	91
5.50 Washrooms	93
5.51 Lounge area	93
5.52 View from the balcony	95
5.53 Entrance to the rehearsal theatre	95
5.54 George St. exit	96
5.55 Semi-enclosed plaza	96

## Introduction

The intention of this study is to investigate how theatres and nightclubs affect one's sense of reality, that is, one's perception and understanding of one's surroundings. The findings are used to guide the design of a theatre that is also used as a nightclub. It is proposed that theatres and nightclubs are internalized realms of fantasy that allow visitors to escape the mundane, everyday routines of their lives, those normal activities and environments experienced on a daily basis. If one's sense of reality is constituted by one's perception of the surroundings, theatres and nightclubs provide a temporary detachment or delay by offering new unfamiliar surroundings and activities that alter the very ways visitors perceive these spaces and events.

Theatres are places of storytelling and fantasy. Through enforcement of silence and darkness in the auditorium, the audience's attention is focused on the performance, distracting the audience from other thoughts. The audience gets absorbed into the performance and enters a realm of imagination while physically remaining a detached observer.

Nightclubs can be seen as theatre's counterpart as they are also spaces of fantasy, but here, the safe distance of the detached observer collapses as the visitor is engulfed in the frenzy and oblivion of the dance floor. Nightclubs have a purpose of detaching the visitor from the everyday reality by creating separate internalized worlds where music, lights and alcohol numb the senses. Much like an actor that takes on a role, there is also an alteration of one's identity in a club

where visitors can have any personality they want in a gathering of strangers. Programs of a theatre and a nightclub are combined, giving the nightclub an atmosphere of theatricality that further detaches the visitors from everyday reality. Ever-changing stage sets also contribute to continuous unfamiliarity of the nightclub space.

The nature of experiences in theatres and nightclubs suggest that these are spaces where one can enter the realm of fantasy, and alter one's state of consciousness and experience of reality. Theatres and nightclubs let one escape the time, activities, surroundings, space and social relations of everyday life. They are realms of freedom, fantasy and fun. Jobs, responsibilities, inner tension and daily annoyances are left behind as one heads for these detached realms in search of relaxation, leisure and pleasure.

The idea of suspending the mundane is further explored through a design project that examines the implications of housing a theatre/nightclub complex, a realm of fantasy, within an urban area that is associated with everyday reality. It is proposed that an architectural design can emphasise the detachment of these realms of fantasy from those of the "everyday" by orchestrating the relationship of separation and proximity, the threshold condition, between these realms.

## 1.0 Chapter 1: ACTING

Acting allows a person to enter a realm of fantasy where they can be someone else, thereby detaching from the regular pattern of their everyday life. Such detachment through acting can also occur off stage, creating “street theatre”, as described by Richard Sennet. As theatres are realms of fantasy, slippages of theatricality into real life can lead to de-realization of everyday life. In such “street theatre”, passer-bys become actors, clothes become costumes and music becomes a soundtrack capable of inspiring daydreams. Nightclubs also create “street theatre” in the gathering of strangers. Acting and the theatrical realm of fantasy it creates can be seen as ways to detach from the mundane.

### 1.1 Acting

Acting, that is, pretending to be someone else, let's a person escape or transform their true personality temporarily. Commonly, there is a distinction between the actor's role on stage and their personality off stage. This is due to the fact that in order for actors to give consistent performances, they must create a distance between their own personal emotions and the emotions of the characters they portray. Actors' personal lives are supplanted by the roles they play. An example of an actor's transformation from their role to their off-stage personality is pronounced in the spectacle of wrestling. A wrestler who portrays

heroes and villains, possessed by rage, becomes anonymous once he leaves the hall “carrying a small suitcase and arm-in-arm with his wife”<sup>1</sup>.

While such detachment or transformation contributes to consistency and believability of performance, it also allows actors to escape their personal life temporarily while they are on stage. Actors become the characters they are portraying. Such detachment is not exclusive to actors on stage, but also occurs in everyday life off stage, when people are playacting and projecting an image different from their usual persona. Such playacting requires an audience of strangers who do not know one’s true nature. Among strangers, one can be anyone they want to be, relieved of their own personality and their personal life. An impersonal world of strangers can be a retreat from overwhelming issues in one’s private life. Playacting and pretending can also be seen as a form of searching for and enriching one’s true character by trying out different personalities and roles. Playacting is also a way of creating a realm of fantasy in real life, outside of theatre. As such, acting can be seen as a form of escaping one’s everyday life, and entering a realm of fantasy and theatricality.

## 1.2 Street Theatre

Richard Sennett wrote that “one of the oldest Western ideas of human society is to see society itself to be a theatre.”<sup>2</sup> Seeing public life as theatre separates the actor from the act, people from their actions, thereby removing responsibility. People are not classified as evil for committing one evil act. This implies that people’s character can not be discovered by observing any single

role they play or any single one of their actions. There is a greater freedom of expression and less fear of judgement and responsibility if a person is acting rather than being oneself. The true character does not take responsibility for actions of the role played.

Unlike a small town or a village where 'everyone knows everyone', cities have large a population where a great majority of people are strangers to one another. Such environment offers anonymity to its inhabitants where they do not have to uphold their true characters. Ben Malbon sees cities as places of "passing encounters, fragmentary exchanges, strangers and large crowds"<sup>3</sup>. The city is impersonal as one never gets to know most of its inhabitants well enough. This facilitates the creation of "street theatre" where citizens can take on roles among an audience of strangers that do not know the citizen's true personality.

### **[Image 1.1]**

Mass media offers us a wide selection of roles that we could take on by presenting us with countless images of people we could become and lifestyles we could have if we purchase certain products or participate in certain activities. Adds for cars, clothes, makeup, perfume and many other products sell an image of what the buyer will become once they purchase these products. Advertisements find their way onto busses, benches, taxis, walls. Every blank wall is a potential billboard, while other billboards surround the sides of highways. Streets lined with storefronts in a city's downtown, together with shopping malls, are places where people can choose and purchase the costume for the role they want to embody. **[Image 1.2]**

The presence of street theatre can be followed throughout history. Up until 18<sup>th</sup> century, Paris' public squares were lively places of activities and congregating, lingering crowds. There were stalls, bands of acrobats, street trade as well as café patios and post-houses. In 18<sup>th</sup> century, Hardouin-Mansard decided public squares should be monumental.<sup>4</sup> To achieve this, squares were to have restricted activities taking place in them, such as passage or transport. The squares' public liveliness was weakened, as squares became more transcendent, sacred and contemplative places. These were places to pass through, not places of interaction.

New places for gathering of strangers in the 18<sup>th</sup> century were coffeehouses, pubs, restaurants and pedestrian parks. People enjoyed walking in the streets, observing and being observed by strangers.<sup>5</sup> People watched street theatre of strangers and were sociable on impersonal grounds. Amongst strangers, people could pretend to be whoever they wanted to be. Conversations between strangers on the street were about generalities, not revealing personal information.<sup>6</sup> Conversations were not honest or personal, but were rather a dialogue in another act.

Such liveliness of public spaces is present today in Ottawa's downtown area known as The Byward Market. There are numerous street performers in this area entertaining passer-bys. Patios line the sidewalks, where patrons can watch passer-bys strolling the streets. It is a place to meet up, to see others and be seen. Also, as most people are strangers to each other, they can participate in

“street theatre” and pretend to be whoever they want to be. This is the site for the design project and is further described in Chapter 5. **[Image 1.5]**

Viewing of social interactions in the public realm as “street theatre” gives inhabitants an aura of fantasy within the “real world”, which becomes a stage set for a daydream. This realm of fantasy can lead to de-realization and alteration of one’s perception of the “real world”.

### 1.3 Costume

The costume greatly contributes to the transformation of the actor into their role. Costumes are signs labelling actors on stage to a particular time, place, social status and group membership. Clothes are a labelling sign offstage too, based on a culturally established set of meanings. Clothes can make the attitude and personality a person is projecting more believable.

In the 1700’s, the purpose of clothes was to label people based on rank or class and allow them to act accordingly. But people in very large cities had no way of telling whether a stranger on the street was wearing clothes appropriate of their social status and rank.<sup>7</sup> People on the street who wore clothes inappropriate of their rank could be considered actors who wore costumes, impersonating other occupations or positions of class status.

There was also a distinction between clothes one wore in public and to the theatre, and the clothes one wore at home. House clothes were simpler, loose-fitting and more comfortable. At home, clothes had the purpose of providing

comfort and warmth with ease of movement, as one didn't have to wear labelling clothes at home. Public clothes on the other hand were an expressive costume.

The 19<sup>th</sup> century brought about more monochromatic and homogenous clothes, and determining a stranger's character was done by examining details. This phenomenon continues to this day. The style was one of neutrality, of protecting oneself by blending into the crowd.<sup>8</sup> To make sense of the strangers on the street one had to be a detective. People were afraid of revealing their secrets to strangers at a glance and began to shield themselves. There was no certainty about the relationship of someone's appearance and character on the street.

#### 1.4 Music

“Acting a part,  
Living a film,  
Alongside the scene  
Plays and inner melody...  
The Soundtrack of Life.”<sup>9</sup>

Music is present in so many aspects of life, it could be said that life has a soundtrack. Music travels with us in the car and while jogging. It is a backdrop for social gatherings and an essential part of dancing events. Music sets the mood for commercials, movies and plays, and also everyday life. Music can add its own layer of associations to an event, perhaps intensifying certain emotions. Through such overlay, music also offers ideas and feelings that can act as a distraction from the reality of the place and time where it is played. Lyrics tell a story, whose

realm gets overlapped with the realm of everyday life. Music can inspire daydreaming, which in turn brings about creation of fantasy within reality. The fantasy that occurs in theatres can now occur in everyday life.

### 1.5 The Nightclub

The ideas of “street theatre” are present in nightclubs, as these can be seen as theatres of strangers and places to see others and be seen. In nightclubs, there is an aura of glamour and exclusivity, which can make visitors feel as if they are famous celebrities. Nightclubs are not grimy cellars or cozy Irish pubs. As Ben Malbon wrote, in nightclubs “the guys are all Elvis and the girls are all Marilyn”<sup>10</sup>. Clothing greatly contributes to the creation of sense of glamour. Also, because no one is themselves, there is no sense of self-consciousness, embarrassment or shyness.

Nightclubs let a person play and experiment with their identity as they can be anyone they want in anonymity. It lets the person lose their true identity momentarily. Also, clubs erase social orderings as there are no distinctions created based on class, education, or income level. While one might go to a pub to meet up with friends and neighbours and be oneself, one might go to a club to erase their personality, or create a different one.

In nightclubs there is often heightened sexual display. Clothing is often more provocative. The anonymity of the club offers the visitor the opportunity to be anyone they want to be, who they really want to be, in addition to who they really are. **[Image 1.6]**

## 1.6 Summation

Perceiving street activities as being theatrical can give everyday life an overlay of imagination and poetic creativity. Within such fantasy, street life becomes theatre, people become actors, clothes become costumes, and music becomes a soundtrack while its lyrics and melodies inspire further daydreams. Even though the surrounding world is physically real, it has the potential to be perceived as a theatrical condition.

Nightclubs promote such “street theatre” as here are gathered strangers who do not know one’s true personality, and patrons can take on roles and reinforce them with costumes. Nightclubs facilitate and advance theatricality by encouraging an atmosphere of glamour, exclusivity and heightened sexual display. Such theatricality adds to the atmosphere of fantasy in nightclubs. The theatrical nature of the nightclub leads to explorations of emphasising the relationship between viewers and performers in the design project.



1.1 Festival in Byward Market, Ottawa



1.2 Advertising



1.3 Street theatre in New Orleans, USA



1.4 Street theatre in Barcelona, Spain



1.5 Patios of Ottawa's Byward Market



1.6 Nightclub party

## 2.0 Chapter 2: DETACHED VIEWING

The effects of passive, contemplative observing on one's perception or reality are explored through an examination of Altered States of Consciousness, sense of sight, Greek god Apollo, history of viewing practices in theatres, framing and silence. Manipulation and use of the effects of detached viewing are further explored through the work of Robert Wilson and Laurie Anderson. It is proposed that such detached, contemplative observation leads to de-realization, entering a realm of fantasy, and an escape from reality.

### 2.1 Altered States of Consciousness (ASC)

The “escape from reality” can be achieved by experiencing a phenomenon called Altered States of Consciousness (ASC). ASC is defined by Arnold Ludwig, an American psychologist, as “any mental states, induced by various physiological, psychological, or pharmacological manoeuvres or agents, which can be recognized subjectively by the individuals themselves (or by an objective observer of the individual) as representing a sufficient deviation in subjective experience or psychological functioning from certain general norms for that individual during alert, waking consciousness.”<sup>11</sup>. If our sense of reality is a construct based on our personal, subjective interpretation and experience of our surroundings, ASC can be an escape from everyday reality as they are deviations from our everyday subjective experiences and psychological

functioning. For the “escapee”, physical reality cannot be easily changed, but their subjective perception and experience of reality can be altered. Therefore, one does not physically escape reality, but experiences reality differently, seeing things from a different viewpoint so to speak.

Ludwig states that ASC are produced by things and actions that interfere with the normal inflow of sensory stimuli, normal outflow of motor impulses or normal cognitive processes.<sup>12</sup> ASC can be caused by a reduction in movement and sensory input, but also by sensory overload or increased physical activity. Among activities that create such changes in amounts of sensory input and physical activity are activities of dancing and drinking in nightclubs, and viewing performances in theatres.

Watching a theatrical performance is conducive to creating ASC because the viewer is a distanced observer, physically detached from action occurring on stage. This experience is in its nature a deviation from everyday experiences where the viewer is actively participating in the surroundings. Detached observation promotes contemplation rather than action. There is also a reduction of the viewer’s movement, as the viewer is sitting still, relaxed and focused. Furthermore, there is a reduction of sensory input as the performance on stage is the only available sensory input. All other surrounding input is minimised by enforcement of silence and darkness in the audience’s area. By focusing the viewers’ attention on the stage and reducing their body movement, viewers can become captivated by the play or performance and become less aware of themselves and their own body, thus creating ASC. It is through detached

contemplation that the viewer's thoughts inhabit the world of the story that is otherwise physically uninhabitable by the viewer.

Dancing in a nightclub is a form of increased physical activity that together with the sensory overload of loud music and fast-moving lights can cause ASC. Nightclubs also facilitate the consumption of alcohol, which is another contributing agent of ASC, as it can drastically affect coordination and the flow of sensory input.

The activities mentioned above are sufficient to create the sense of de-realization and escape from reality, but architecture and the nature of the spaces where these activities occur can intensify and acknowledge the feeling of escape. Architecture can emphasize the distancing and separation of these spaces of fantasy from the realms of everyday life. Architecture itself can also create ASC through a process of deautomatization, as discussed in "Chapter 4: DEAUTOMATIZATION AND INTERNALIZED REALMS".

## 2.2 Vision

ASC achieved through detached, contemplative observation of theatrical performances can be further understood by examining the sense of sight. Vision lets us stand back from the world, allowing detached observation and selective attention. Sight offers a "becalmed abstract of reality denuded of its raw power"<sup>13</sup>, an example being the observation of nature's furious powers from a safe distance. Philosopher Hans Jonas said: "I have to do nothing but to look, and the object is not affected by that: and once there is light, the object has only to be

there to be visible, and I am not affected by that.”<sup>14</sup> Both the object and the viewer can remain unaffected and detached. The viewer can quietly contemplate the object without engaging it.

Touch does not allow such detachment as objects must be within our reach for us to touch them. In order to experience something through touch, we have to seek out objects, and this requires body motion and direct contact with the object. Hans Jonas also notes that touch is “the true test of reality”.<sup>15</sup> Objects provide “a resistance against which the body can exercise its autonomy.”<sup>16</sup> Resistance of objects to our forces helps us distinguish between our body and the objects we touch. Touch incorporates force and movement and makes the observer active. The sense of touch makes us aware of our own bodily reality and the reality of the world because objects offer resistance to forces we exert, while sight is, on the other hand, forceless. It is not surprising, then, that vision is the sense that lets us experience and imagine fantasy, and that dreams are visual. Touch on the other hand, grounds us in reality.

The distanced observer is excluded from the spectacle. Distance gives the spectator greater physical and psychological autonomy, a detachment that enables a critical stance, creating a realm of theory and contemplation rather than a realm of action. As such, vision can make us a detached observer of the world around us, removing us from action, and thereby removing responsibility that comes with action. We thus escape reality of our everyday lives that are filled with actions for which we are held responsible.

Derrick De Kerckhove states that “we represent and internalize the visual field by repeating it in our imagination”<sup>17</sup>. We don’t look out, but in. The eye is a lens separating the inside from the outside in a clear focus. The mind is our internal theatre, “private, silent, totally individualized universe devoted to imagination and thought” that we gaze inwardly into. Mental space is a “personalized mirror image of the physical space outside”.<sup>18</sup> The visual image of an object is handed over to imagination, which can use the object in complete detachment from the original object. Contemplation reconnects us with the object on another level, one of imagination and thoughts. Things become malleable in our imagination as imagination can vary the image at will and abstract it. This is not a physical connection. It can be questioned if there is a connection at all considering that thoughts are occurring only in the viewer’s mind, and the object is not affected by these thoughts.

### 2.3 Apollo

Such detached contemplation is embodied in the Greek god Apollo. Friedrich Nietzsche in his comparison of Apollo and Dionysus, describes Apollo as the form-giving god of light, who governs the world of images and plastic arts. As Apollo’s art is visual, it can be contemplated from a distance. He is a symbol of peaceful serenity, beauty, clarity and harmony.<sup>19</sup> The realm of Apollo is one of serene, still contemplation.<sup>20</sup> Apollo’s art is a static record of the past, provoking contemplative relaxation. Action is frozen into motionless images and cold,

marble sculptures. Under Apollo's influence, Greeks were contemplators rather than makers of actions.<sup>21</sup> Apollo's art halted and embalmed life.

Apollo's contemplation involves watching the world from a safe distance as an objective observer. Things become objects and surfaces to be examined. Also, the viewer is a distant observer, not a participant in the plot, drawn into the havoc of the spectacle. Therefore, the world becomes a detached image that the viewer is observing, and not participating in. As a distanced observer, the viewer is a distanced and separate entity, an individual.

Apollo's ideals remind us that we can see the world from a private perspective, interpreting and misinterpreting the world around us. We are a part of this world, but at the same time, we are an entity separate from the surroundings, a body observing the space around it.

## 2.4 Theatre Viewing

The evolution of the idea of the detached observer can be seen in the changes that took place in theatre viewing. Over the course of past three centuries, the realm of the story was separated from the realm of the audience, making them passive, detached observers.

In the early 1700's, the upper ranks of society had seats on stage, and felt comfortable walking across the stage during the play or waving to their friends in the boxes.<sup>22</sup> Being themselves on stage, mixed with actors, or interrupting the play with applause and requests to repeat a line did not embarrass them. Audiences burst freely into tears, expressed anguish and joy, and screamed

during scenes. They interrupted the play. The atmosphere in the theatre reflected the perception that the actor and the spectator inhabited the same realm of real life. The action on stage was not a fictional story detached from the present moment or the audience. The realm of the story and the realm of everyday life overlapped.

The actor sought to please the principal patrons (on whose lives the plays were often based), and not necessarily the whole audience. The viewers' attention was not focused solely onto the story and stage. The audience watched the play as well as the principal patron, the story as well as reality. Further, the whole audience copied the principal patron's reactions to the play. The theatre was built so that the best sightlines were from the principal patron's royal box, while the rest of the audience had a better view of that box than of the stage. The patrons in the royal box could curb the audience's reactions with a nod. The patron controlled the players and the audience.

In the 1720's the institution of theatre became a public meeting ground for all people, rather than an event aimed to please a few patrons. Also, theatrical performances became considered an art form, rather than just entertainment.<sup>23</sup> Theatre's task became the creation of a more believable, internal realm of the story inside the auditorium.<sup>24</sup> To this end, theatres were designed with unobstructed lines of sight for everyone, making the story on stage the focal point, not the royal boxes. Stage seats were also removed in the Paris opera in 1759, increasing the degree of illusion on stage, since the audience was the element of the real intruding onto the realm of the story on the stage. This

change in the nature of theatre caused a greater physical separation between the story and audience. The audience became a physically distant observer *of* the staged realm of the story.

In the 19<sup>th</sup> century, lights were dimmed in theatres and silence was enforced in order to further focus the audience's attention onto the stage, minimizing all other sensory input. The orchestra pit was hidden, and the music was only heard, concealing the fact that it was produced by a live orchestra. Sometimes, there were two proscenium arches, to further separate the realm of the stage and the realm of the viewer. The role of the audience was not to respond to, but rather to observe art. The audience became a silent, detached spectator with no effect on the action on stage. Theatre viewing became an Apollonian realm of detached observation and contemplation.

## 2.5 Framing

Frames create further detachment between the viewer and the observed object. They are windows into the realm of the painting (or representation) that is not continuous with the adjacent wall or space. While architecture and sculpture share the viewer's physical space, paintings create a pictorial illusion of space that the viewer can never enter. The frame separates the pictorial space from the viewer's space, and isolates the painting into a self-contained entity. It emphasizes the detachment between the viewer and the realm of the painting. The frame is the parenthesis of what is included in the view, excluding everything else.

With the later explorations in the field of visual arts emphasizing that the painting is an illusion of space on a two dimensional surface, and the further “dissolving” of the edge of the painting, a question arises as to how much space an artwork requires in order to create its own self-referential reality. The white gallery room eventually became the frame and the parenthesis of the artwork, excluding the entire “outside” world.

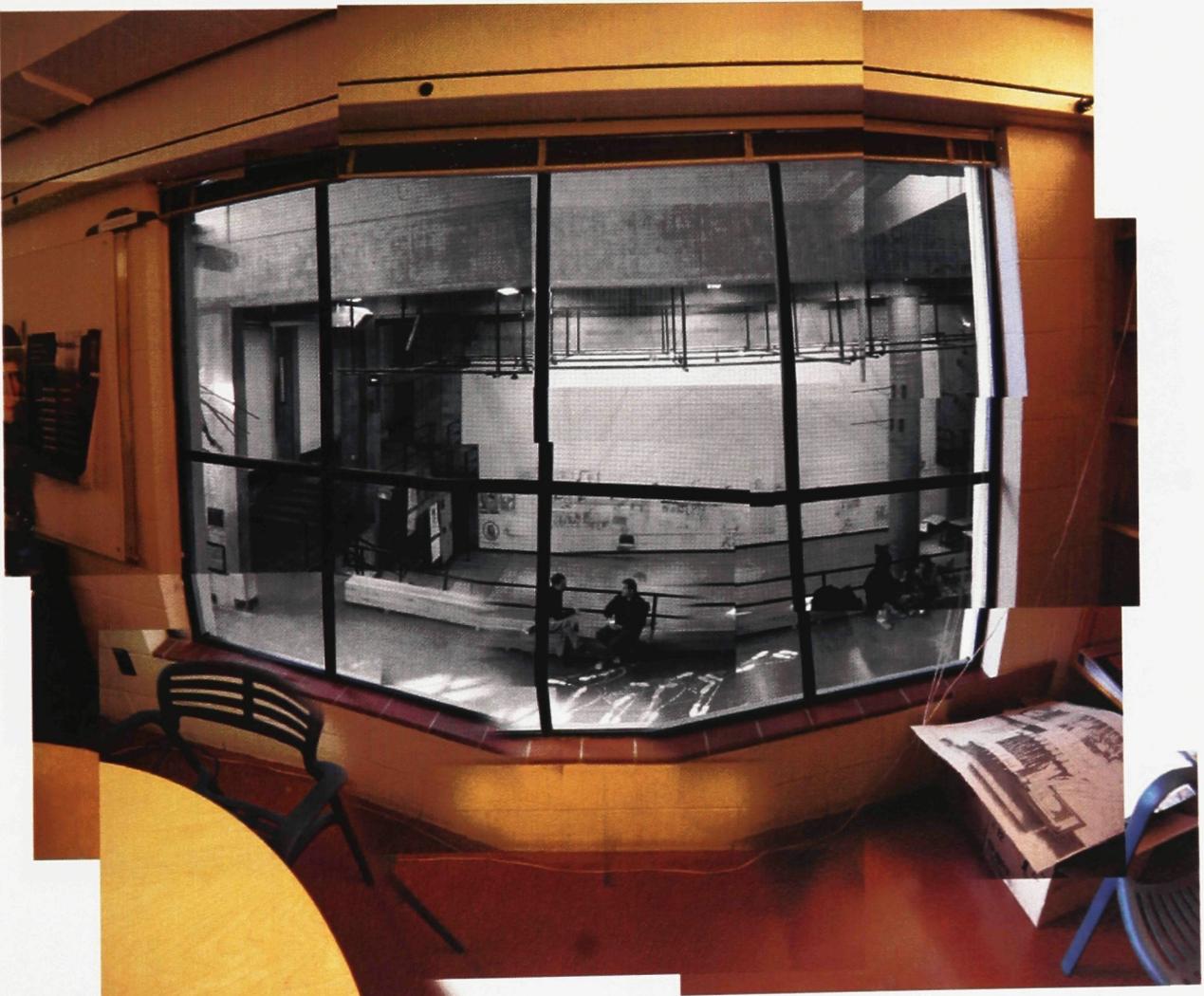
In the same sense, the walls of courtyards are frames separating the realm of the courtyard from the realm of the outside city. Such is also the purpose of proscenium arches in theatres. They serve to separate the realm of the story from the realm of the audience. Only vision can cross this boundary, and we can inhabit the space of the story in our imagination – what theatre often refers to as “suspended disbelief”.

A building’s windows can also be seen as frames that separate the building’s interior from the exterior. Windows give a view of the space that can no longer be inhabited, but only perceived through glass, from a distance. A view of the city through a glass window is a picture of the city that cannot be experienced any longer, as one can not hear, smell or touch the city. Only sight can cross the threshold of the window. As such, windows emphasise the detachment of the viewer. This idea is explored in a study of views through windows at Carleton University’s School of Architecture [**Images 2.1 to 2.6**] and a building in downtown Ottawa [**Images 2.7, 2.8**]. Windows are framed openings that create a relationship between two realms. It is a relationship between a detached viewer

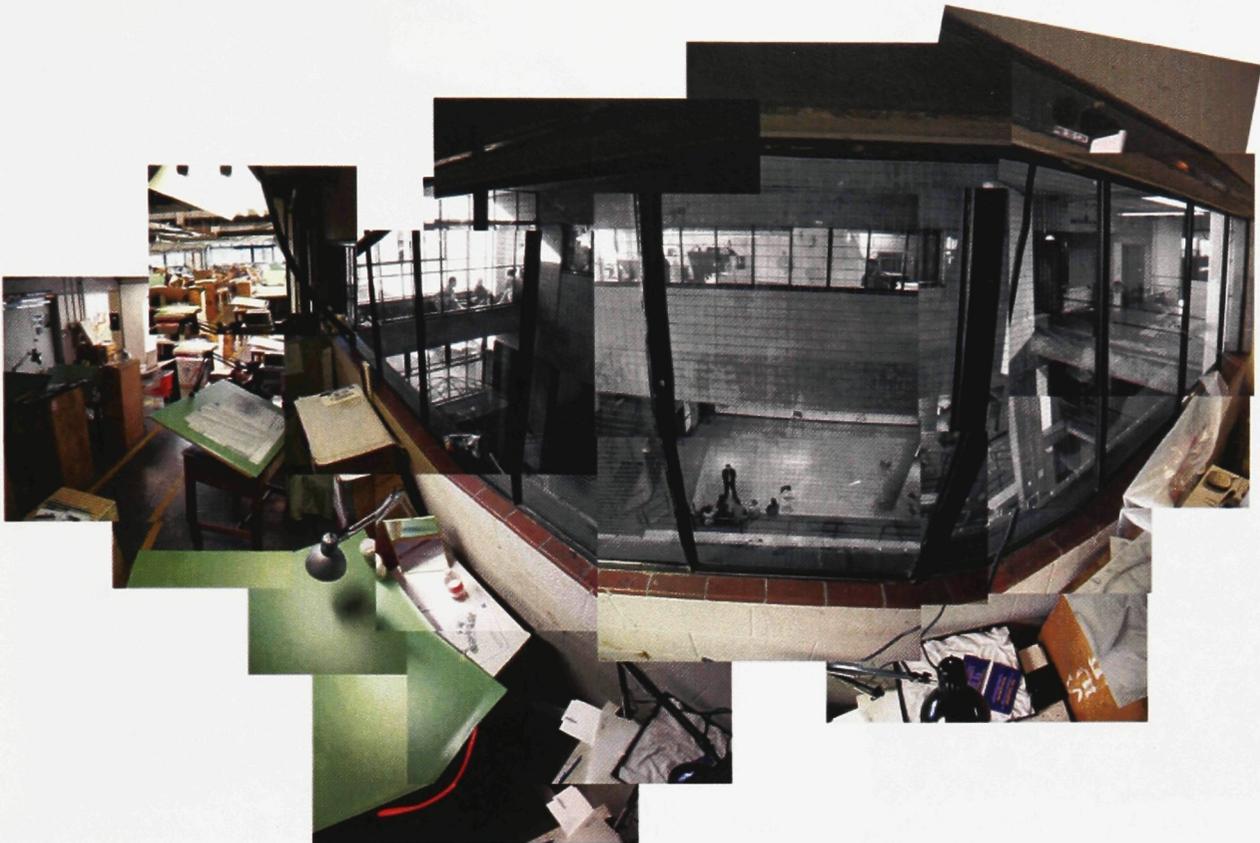
and a subject viewed, between an audience and a performer. Frames set up this relationship, but this relationship is also reversible.



2.1 Carleton School of Architecture, View from the Pit



2.2 Carleton School of Architecture, View of the Pit from an office



2.3 Carleton School of Architecture, View of the Pit from the studio



2.4 Carleton School of Architecture, Classroom



2.5 Carleton, View into a classroom from a hallway



2.6 Carleton, View of a classroom from the outside



2.7 View of a building during daytime



2.8 View of a building at night

## 2.6 Silence

Silence can be seen as favourable to detached contemplation, and a way to make a stronger connection between the viewer's thoughts and art, or between the audience and the play. Minimization of sonic sensory input allows the viewer to focus on the presented visual information. It could be said that the silence leaves us to our own thoughts, and it is our thoughts and imagination that "see" more than is apparent in the context of the observed object or scene. It is our thoughts that see the poetic side of our surroundings.<sup>25</sup> Perhaps the best environment for thinking and contemplation is one of silence and isolation.

Richard Sennett believes that silence creates isolation in public spaces since the silent spectator has the right to be left alone and is able to be completely "lost in his own thoughts, his daydreams; paralysed from a sociable point of view, his consciousness can float free"<sup>26</sup>. Silence makes it possible to be both a passive observer of "street theatre" and also a participant that is watched by others. Strangers on the street have the right to be left alone, and not engage in conversations, especially honest, personal conversations. Through silence, public behaviour and interactions are largely reduced to passive and detached observation of "the street theatre".

## 2.7 Robert Wilson

Physically detached contemplation is pronounced in plays directed by Robert Wilson as he goes beyond simply implementing silence and darkness in

the auditorium. His plays encourage contemplation by being collages of unrelated images, actions, sounds and words, often without plot. Text, sound, action and design are all autonomously conceived, self-sufficient layers that are then juxtaposed. The viewer's task is to create correlations between unrelated things in order to discover meaning. Wilson's play "The King of Spain", for example, is a three-dimensional collage set in motion. **[Image 2.9]** The performing area is divided into seven parallel layers, each filled with unrelated images and activities. Each member of the audience can wander through the work as one might through an art gallery, focusing on any one of the independent layers. The spectator is the one that makes a correlation between images and layers, and gives the work its meaning. There is no correct interpretation, just relaxed pondering.

The atmosphere of relaxed contemplation is emphasised by the fact that viewers are given plenty of time to contemplate the actions on stage, as these are occurring in slow motion. Wilson stretches out time to an extent that a simple action of an actor raising a cup to his lips takes up to half an hour. Plays can be considered to be paintings that are slowly evolving and unfolding through time.<sup>27</sup> Viewers can get lost in their thoughts and lose track of time while contemplating actions on stage, without being rushed.

Slowing down the performances allows the spectator to view each image clearly, while fully experiencing the show. One can pay attention to minute details once given time.<sup>28</sup> Thus, the viewer is allowed to "appreciate the colour of the apple, the lines of the dress, the glow of the light"<sup>29</sup>, to pay attention to minute

details of every action. One is also given time to contemplate and reflect upon the given image. Wilson's theatre can be seen as an antidote to the viewer's hectic everyday life. Also, the information observed during Wilson's plays is one of details, which are usually overlooked in the fast pace of everyday life. The nature of a viewer's experience during the play in the auditorium is different from the experiences of everyday life, and thus detached from it.

Wilson's plays are very much a realm of fantasy and imagination. The sets are best described as dream environments where anything can happen. Sets resemble monochrome "still life", with emphasis by play of light on white, black and silver surfaces. **[Images 2.10, 2.11]** The plays visually transgress the possibilities of everyday reality, emphasizing the detachment between the realm of the play/painting and the realm of the audience. The viewers can either observe the sets as detached outsiders, since such things do not exist in the "real world", or let their thoughts inhabit this realm of fantasy and imagination, thus escaping the "real world" momentarily.

In the end, detached observation, relaxed contemplation, focus on details, and emphasis on fantasizing can result in Wilson's plays being experienced in a way that is different from the way viewers experience their everyday lives. Such deviation in subjective experience can cause ASC and can therefore be seen as an escape from everyday reality.

Because Wilson's plays progress slowly, they don't demand a viewer's full, constant attention. Also, during plays, the audience is free to leave the theatre and return at any time. The plays do not have a plot, so there is no linear

narrative or plot to lose track of. Therefore, plays do not detach the viewers completely from the reality of their lives outside the realm of the play. Viewers have time to think, reflect and meditate about things and events other than those presented on stage. There is a potential for overlap, fusion and enrichment of the two separate ideas, one that is about actions on the stage and the other that the viewer brings into the theatre from the outside world. The “real world” outside of the theatre can begin to overlap with the fictional world of the play. This condition has potential as a precedent for the study of architectural spaces and relationships between realms of fantasy and the everyday.



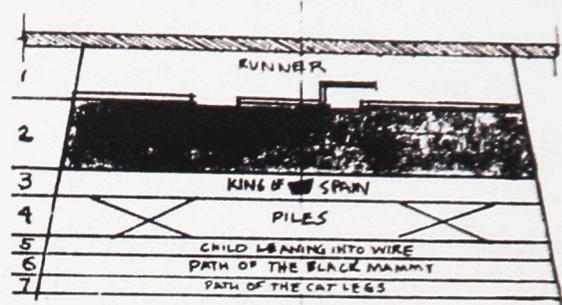
ELEVATION SHOWING DRAWING ROOM



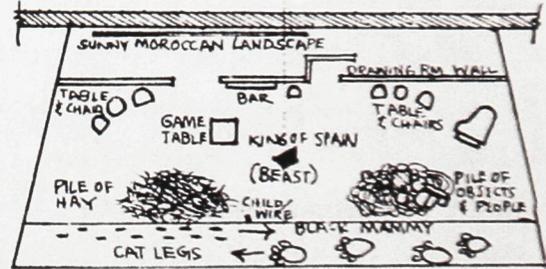
ELEVATION SHOWING THE TWO PILES



ELEVATION SHOWING CAT LEGS



FLOOR PLAN (7 LAYERS OF ZONED ACTIVITY)



FLOOR PLAN

2.9 Stage layout for Wilson's play "The King of Spain"



2.10 Scene from Wilson's play



2.11 Scene from Wilson's play

## 2.8 Laurie Anderson

Much like Robert Wilson, Laurie Anderson, an artist in performance art and theatre, also lets the audience contemplate and create correlations between unrelated images in order to formulate meaning. Anderson's plays are collages of simultaneous sound, voice, image and gesture. **[Images 2.12, 2.13]** These are related, but there are gaps where the audience can make their own interpretations and attribute meaning. She gives her audience access to her ideas, but leaves room for individual interpretation. While her plays have structure and an underlying idea, there is no plot or correct interpretation. Her plays encourage contemplation and looking at things from a fresh perspective.

Her work is an overwhelming, all-encompassing performance that consumes all of a viewer's attention. Her work is a field of stimuli for various senses that the viewer can engage with. Images don't merely illustrate the text or score, but add another layer of meaning to the performance. The sensory overload of her plays can preoccupy the viewer's thoughts, distracting them from thinking about their everyday lives. Such sensory overload can also cause ASC, as it is not experienced on a regular basis in the everyday.

Anderson's intent is to bring the audience into her plays.<sup>30</sup> She creates illusionary projections that appear to extend into the auditorium. She utilizes "diving boards" that cross into the space of the audience. **[Image 2.14]** The safe distance of the detached observer is reduced, as viewers are enveloped by the play. The viewers can have a sensation of entering her dream worlds, leaving

their “real worlds” behind. The viewers are connected to the play, but only within their thoughts.

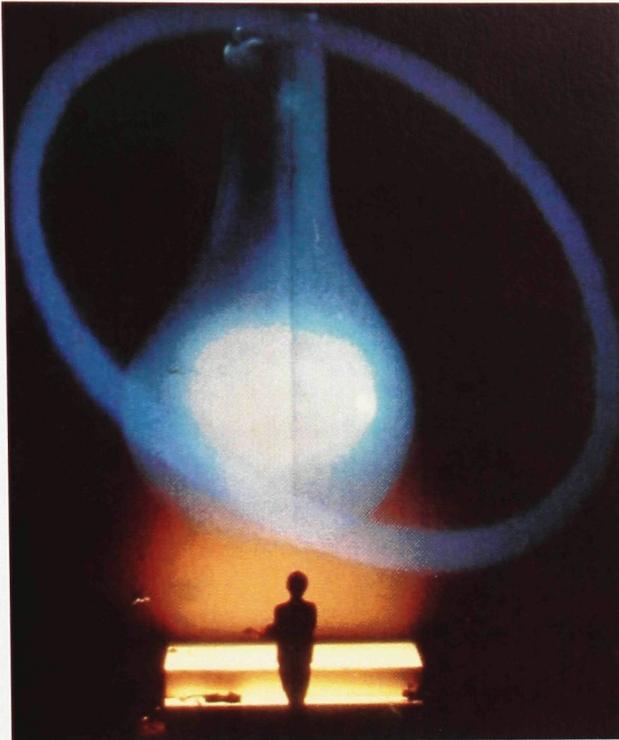
Laurie Anderson believes that there are two worlds: “the so-called real world and the other world, an alternate world of possibilities and chance: a dream world”<sup>31</sup>. Her art aims to connect the two worlds: life as it is lived and life as it is imagined. She sees the dream world in the lyrical interpretations of the “real world”, in alternate possibilities, in different interpretations and other ways of seeing things, images and ideas from the mundane reality of everyday life. Her lyrical mode of thinking translates her life into her art.<sup>32</sup> An example of her lyrical translation of the “real world” into art is her reinterpretation of her signals and cues to her technicians into dances. Also, reinterpretations of images and sounds from her everyday surroundings appear in her works. Such are windows and clocks, squawking birds and clicking metronomes, closing doors and honking horns.

Many of Anderson’s plays are built around dreams and spontaneous thoughts of daydreaming. She believes that “good stories begin at home – in the early hours of the morning, when the controlling, externally driven daytime mind relaxes to allow the inner, subjective self its freedom”<sup>33</sup>. Her play ‘Institutional Dream Series’ came from falling asleep in art history class and dreams that resulted from mixing up her personal life with art history. She would later experiment with falling asleep in different public places and institutions such as a night court, a boat, a women’s bathroom, or the university library, to later write down how the place or institution seeped into her dreams. Her desire to overlap

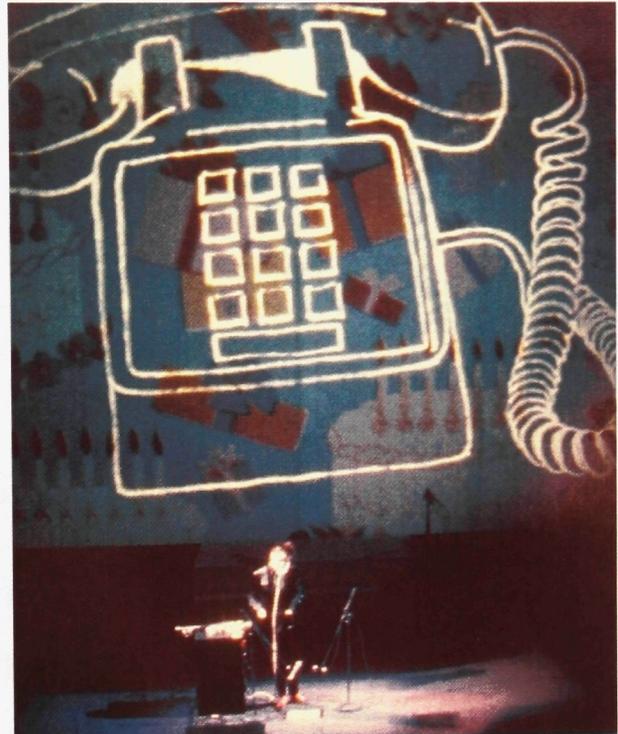
real and dream worlds, reinterpret the “real world” and her fascination with the lyrical, imaginary dream world can be seen as endeavours to infuse the “real world” with the lyrical nature of the dream world, thereby altering, celebrating if not fully escaping the “real world”.

To allow thoughts and ideas to be the focus of the play, Anderson minimises her bodily presence on stage. She believes that bodies on stage are a distraction from the realm of ideas and make the play “too real”.<sup>34</sup> She dresses in white to blend in with the white screen behind her while projecting images onto her and the screen. She also dressed in black to blend in with the shadows. She used voice-altering gadgets as another method of disembodiment.

Through contemplation, sensory overload, and emphasis on dreams, Anderson creates a realm that is a deviation from the audiences’ everyday experiences and ways of experiencing their surroundings. As such, her plays can cause ASC and produce “escapes from reality” such as the disturbance of concentration and thought processes, the forgetting of ongoing everyday issues and temporary dissociation from the immediate.



2.12 Scene from Anderson's play



2.13 Scene from Anderson's play



2.14 Anderson's "diving boards"

## 2.9 Summation

ASC achieved through detached observation can alter viewers' perception of reality, thus detaching them from the mundane. Theatres promote such detached, contemplative observation by focusing an audience's attention on the performance and minimising all other sensory input. Visual contemplation reconnects the viewer with the object on another level, one of imagination and thoughts. As such, theatres are realms that offer distractions from issues of everyday life and offer possibilities to dwell in fiction and fantasy. These are habitats for the imagination, and worlds that are malleable to one's thought. Works of Robert Wilson and Laurie Anderson confirm the detachment between the realm of fantasy on stage and realm of real life, but each artist further explores the relationship between these two realms and lets them overlap at times. The design project of the theatre/nightclub complex aims to emphasise such detachment and overlaps between the realms of fantasy and everyday reality, and the detachment of viewers from areas of action with frames, screens and difference in height.

### 3.0 Chapter 3: DANCING

Nightclubs offer an atmosphere of joyous frenzy, dancing and alcoholic intoxication. Loud music and fast moving spotlights create sensory overload and an atmosphere of excitement, promoting dancing and increased physical movement and activity. This setting can distract visitors from their everyday trains of thought. Nightclubs also facilitate the consumption of alcohol, which can drastically affect coordination, normal cognitive processes and the inflow of sensory information. Dancing to loud music and alcoholic intoxication interfere with normal inflow of sensory stimuli, normal amount of physical activity and normal cognitive processes. Thus, activities and environments offered in nightclubs can be a deviation from visitor's everyday subjective experience and psychological functioning, thereby causing Altered States of Consciousness (ASC). Through over-stimulation, distraction and ASC created in nightclubs, sense of time and the outside world can vanish, as stress, anxiety and responsibility are suspended.

#### 3.1 Dancing

Dancing can alter the inflow of sensory information as dancers are focused on music, not paying as much attention to other stimuli. Through dancing, a person is actively experiencing music rather than just being a distant listener. It could be said that through dancing, music is experienced more fully,

as dancers are embodying music. Music becomes more than just an external sensory input, as music is 'absorbed' by the body and expressed through movement. Dancing can also be seen as surrendering the body to music, yielding body movement to music's rhythm. Such focusing on music can distract the dancer from other thoughts and issues, letting the listener's thoughts get lost in the music. Reasoning and contemplation are subdued as dancers surrender to music.

In nightclubs, focus on music and dancing is enforced by loud music that drowns out all other sound information. Visual sensory stimuli support the music, as lights seem to be moving to its rhythm, while all other visual information is minimised within the darkness of the club. Focus on the enjoyment of music and dancing in nightclubs is also supported by a reduction in verbal social interaction. Verbal communication is unnecessary in clubs, sometimes impossible, because of the loud music. There is no awkward silence because there is no silence. At the same time, since one cannot express one's opinions, subjectivity and identity as defined by one's opinions are suppressed. Thoughts are focused on music and dancing, offering distraction and escape from other thoughts.

Dancing within a crowded dance floor can create a sensation of loss of identity, as dancers belong to a large anonymous group gathered in joyous frenzy. Belonging to a group promotes anonymity, allowing individuals to hide or get lost in a dancing crowd of strangers. With such loss of identity, one also loses the responsibilities, conflicts and troubles of that identity.

Nightclub dance floors are characterized by an atmosphere of frenzy, delirious joy and wild, enchanted dancing. Excess energy is released. The music rings out intensely in ecstatic melodies, powerful sound, with moving rhythms. Bass speakers pump out sound to the point where one can feel the rhythm's vibrations in one's body. Fast moving lights add to the atmosphere of excitement and frenzy. Voices rise to shouts and limbs loosen up. The dance is a full gesture emanating from the entire body and every limb. The euphoria, freedom and collapse of order are exemplified in nightclubs where dance areas expand beyond the dance floor to all adjacent spaces. Such delirious atmosphere contrasts acutely with everyday environments of the workplace and home. Together with dancing and the focus on music, the nightclub experience is a deviation from everyday subjective experiences, having potential to create ASC.

### **[Images 3.1 to 3.6]**

### 3.2 Dionysian Oblivion

“But now it is evening. It is that strange, equivocal hour when the curtains of heaven are drawn and cities light up...Honest men and rouses, sane men and mad, are all saying to themselves, ‘the end of another day!’. The thoughts of all, whether good men or knaves, turn to pleasure, and each one hastens to the place of his choice to drink the cup of oblivion.” (Baudelaire, 1964)<sup>35</sup>

The nightclubs' resulting frenzy and oblivion are embodied in the Greek god Dionysus. The essence of Dionysus lies in the blissful ecstasy, self-oblivion and intoxication that occur when under the influence of narcotic drinks or lust for life, subjectivity, self-awareness and individuation vanish. Dionysus is the god of

joyful drunken frenzy and orgiastic rites, threatening to destroy all society's codes and to defy limitations.<sup>36</sup> During Dionysian festivals subjectivity is subdued, as humans become creatures of nature amongst other creatures of nature. All barriers, divisions of power and ranks between human beings break down, as they become simply 'living' beings. These festivals bring humans closer to their animal nature. Humans reconnect with primitive animal instincts and urges, putting sexual discipline and social rules of courtship aside.<sup>37</sup> Humans are no longer actors in the "street theatre". Personalities are put aside; individuality and reason are lost, as humans become oblivious animals, driven by instincts. Such oblivion separates the ecstatic Dionysian experience from the realm of everyday life. Dionysus's realm can thus be seen as a realm of fantasy and an escape from life's mundane everyday reality.

### 3.3 Summation

Nightclubs recreate the frenzy, oblivion and intoxication of Dionysian festivals through dancing to loud music and consumption of alcohol. As these can lead to ASC, the realm of the nightclub is detached from the realm of everyday life and everyday social interaction. Through such detachment, nightclubs acquire an illusion of being detached from the mundane reality, and inhabiting the realm of fantasy. The Dionysian frenzy of the nightclub also serves as an antidote of contrast to the Apollonian detached nature of watching theatrical performances.



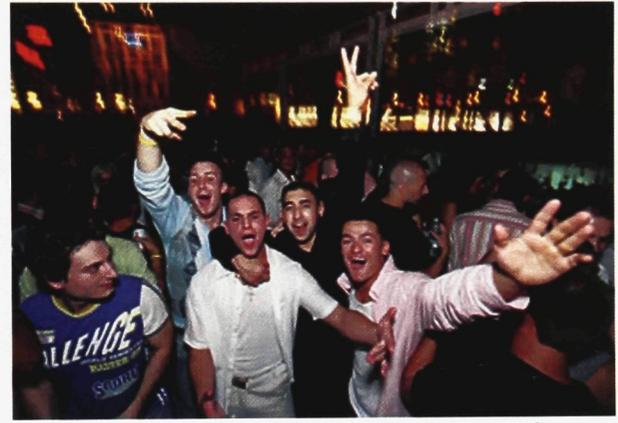
3.1 Government Nightclub dance floor



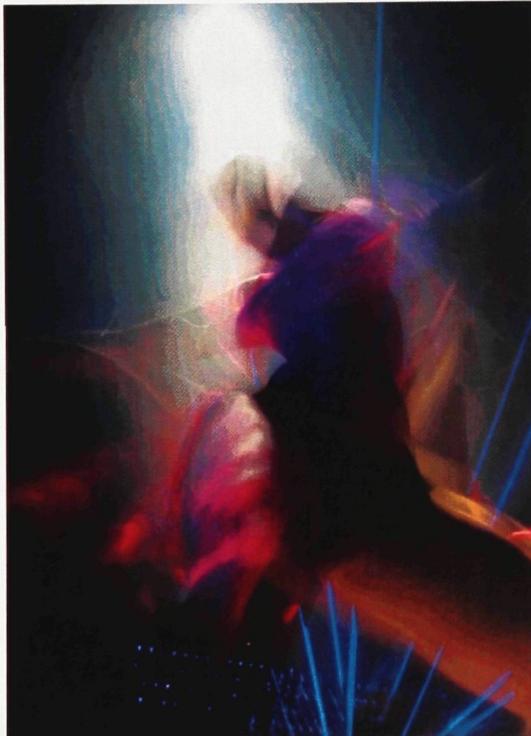
3.2 Government Nightclub dance floor



3.3 Government Nightclub dance floor



3.4 Government Nightclub dance floor



3.5 Dancer in a nightclub



3.6 Government Nightclub dance floor

## 4.0 Chapter 4: DEAUTOMATIZATION AND INTERNALIZED REALMS

Detachment from mundane reality can be achieved by eliminating or creating a distance from things, activities and ideas that constitute one's everyday environment, such as home and workplace. Such elimination can be accomplished by inhabiting places that are isolated or different from one's everyday surroundings. Isolation can be created with walls, physical distance, or natural barriers such as gardens and landscapes. Examples of isolated places include urban courtyards, public gardens, and architectural spaces that are open to public such as churches and art galleries.

### 4.1 Walls

The character of an enclosed space and its relation to its surroundings are to an extent defined by the nature of its boundary. The porosity of the boundary determines the extent of differentiation between spaces that it separates. Solid walls prevent movement between inside and outside, creating difference. Traditionally, the primary purpose of walls is to distinguish spaces that are to varying degrees different from their immediate surroundings. Walls provide humans with spaces that are sheltered from weather, animals and other humans. Walls were also built as boundaries between territories, controlling access and movement. Until the eighteenth century, the building of a city started with the building of a defensive wall around it, separating it from the surrounding area or

territory. As such, walls can provide distinction within an otherwise homogeneous space.

Openings through a boundary make us aware of the world outside the boundary and create a relationship between the interior and exterior realms. Also, openings reveal the thickness of the boundary. Places surrounded by impermeable walls are on the other hand isolated, internalised, self-referential, human-made worlds. Within such spaces, sights and sounds of the outside world are excluded. Consequently, visitors to such internalized spaces are unaware of the presence and reminders of the surroundings that they experience on daily basis, which otherwise constitute their sense of everyday reality. The interior space is thus detached from the fabric of daily activities, serving as a place of human detachment from the everyday world. The isolated space is therefore suspended and can be described and designed as interruptions within the familiar and homogeneous.

#### 4.2 Deautomatization

Unfamiliar and isolated places can create a feeling of escaping everyday reality through a process of deautomatization, as described by Gaston Bachelard. Gaston Bachelard states in *The Poetics of Space* that "by changing space, by leaving the space of one's usual sensibilities, one enters into communication with a space that is psychically innovating. For we do not change place, we change our nature."<sup>38</sup> Bachelard suggests that unfamiliar environments

can trigger powerful emotional and psychological responses, including a “dehabituating” or “deautomatizing” of perceptual sensibilities.

The process of deautomatization is preceded by automatization, which Arthur Deikman defines as the process of editing sensory input for purpose of efficiency and speed of thought.<sup>39</sup> He states that “with increasing exercise of the action, its intermediate steps disappear from consciousness...not only motor behaviour but perception and thinking too”.<sup>40</sup> Repetitive actions and familiar environments cause us to be on “autopilot”. This occurs because our experience of objects around us is a combination of memories of similar past experiences and observations of how the current experience differs from the past ones. Therefore, we focus more on things that are new to us rather than the familiar sensory input. With repetitive use, a familiar image becomes “an instrument of abstract thought”<sup>41</sup>, while its sensuousness, fullness of detail, colour and vivacity fade due to automatization.

Deautomatization, on the other hand, is “an undoing of psychic structure permitting the experience of increased detail and sensation at the price of requiring more attention.”<sup>42</sup> Deikman believes that deautomatization is more vivid and sensuous because it does not involve automated abstract thinking.<sup>43</sup> The mind is encouraged to observe and think. Deautomatization can lead to seeing the world fully again, with new brilliance, as if it was for the first time. Such revelation leads to intense feeling of connectedness with the surroundings as the distance created by automated abstract thinking between the self and the

observed object collapses. Deautomatization allows a new, fresh perception of the world.

Neil Leach believes that automatization, repetition of certain practices and repetitive engagement with a space is central to the feeling of belonging to that space. He views repetitions as a means of miming and thereby controlling trauma, stating that “repetition of certain spatial practices amounts to a kind of overcoming the alienation of space, and a means of inscribing the self in the environment.”<sup>44</sup>

Nightclubs and theatres are programs that are usually not visited often enough to facilitate a feeling of belonging to these spaces; and are thus always somewhat alienating and strange. Changing sets on theatre’s stage contribute to unfamiliarity of theatres. Similarly, nightclubs are continuously renovated in order to perpetuate the image of being a novelty. Such unusual and unfamiliar environments can cause deautomatization, as the mind can not operate on “autopilot”, but has to pay attention to the unfamiliar. Yet it is precisely such unfamiliar spaces that have the power to create new sets of inspirations, memories and ideas. What is strange and unknown is open to the imagination since these places are not “occupied” with the current reality. These are places of new feelings, dreams and inspiration.

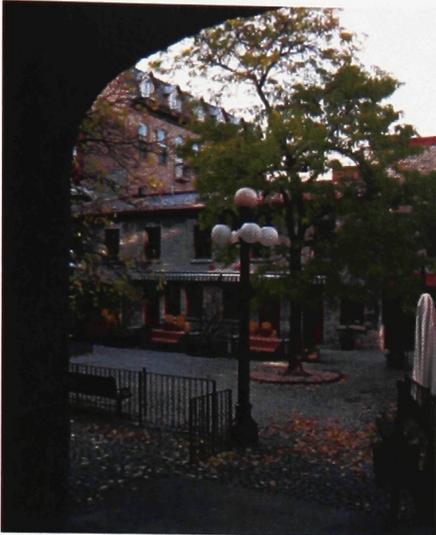
### 4.3 Precedent: Courtyards in Ottawa's Byward Market

A series of four courtyards in downtown Ottawa are an example of internalized spaces that are suspended within the realm of the surrounding city. The courtyards run parallel to Sussex Drive, between George Street and St. Patrick Street. They are separated from the busy Sussex Drive by buildings that enclose these courtyards, and are accessed through tight, winding pedestrian paths that pass between buildings, or are carved through buildings at street level. Some courts are not visible from the street, but light emanating from them announces the space at the end of the passage, inviting people into the courtyards. The passages are dark thresholds that separate the realm of the street from the realm of the courtyard. Access is a rite of passage and discovery that gives courtyards an atmosphere of mystery. **[Images 4.1 to 4.6]** The buildings surrounding the courtyards keep out the noise, high pedestrian and vehicular traffic, and turbulent activity of the surrounding downtown area. These buildings, together with trees inside of courtyards, also provide cool shade in the summer and shelter from wind in winter. The four courtyards are isolated from their surroundings and each has unique characteristics creating unique suspended worlds. Some are occupied by restaurant patios, while others are much quieter and secluded, providing a restful pause in the network of paths through the Market. **[Images 4.7, 4.8]**

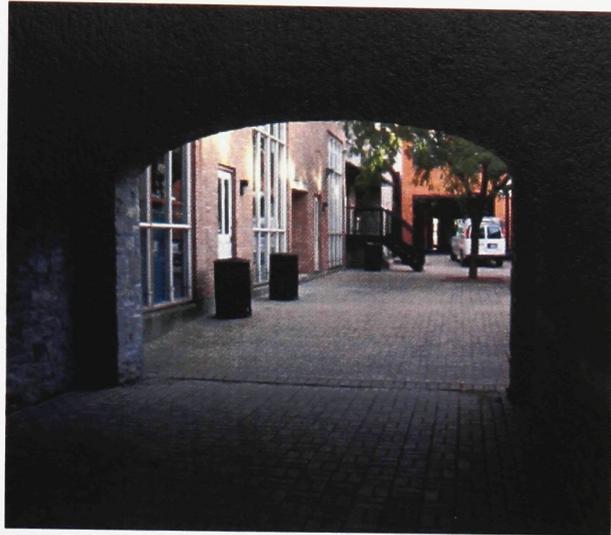
The four courtyards exist in a series and are indirectly connected as the exit from one courtyard lines up with the entrance to the next one across the street. They create pedestrian passageways that are a layer of movement

separate from the movement along the grid of city streets. The realm of the courtyards and the realm of the city become juxtaposed as one temporarily leaves the seclusion of the court to enter the realm of the city, while progressing from one courtyard to the next. Such juxtaposition emphasises the contrast between the atmosphere of courtyards and the atmosphere of the city, pronouncing the detachment of the courtyards. **[Image 4.9]**

A series of abstractions, constructed as study models, identify particular conditions found in the courtyard series. Elements such as light, rhythm, frames, etc. were identified and their qualities were translated into three dimensional abstractions. Views through these abstractions aim to suggest the space beyond the boundary, without giving direct view of it, capturing the ideas of anticipation, foreshadowing, mystery and process of discovery. These “sketches” of threshold conditions are used in the building design. **[Images 4.10 to 4.14]**



4.1 Passage into a courtyard



4.2 Passage into a courtyard



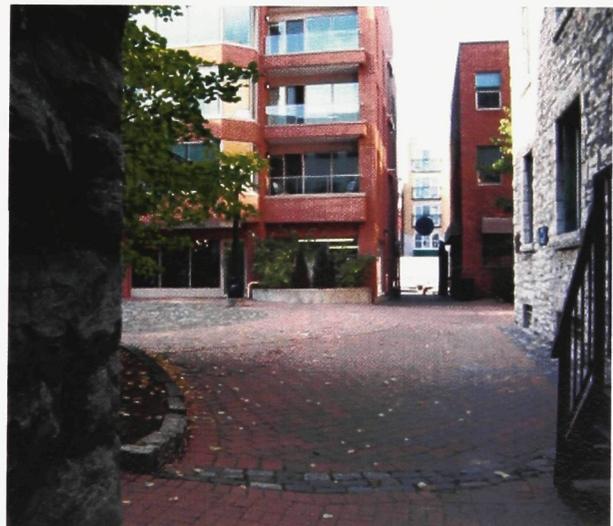
4.3 Passage into a courtyard



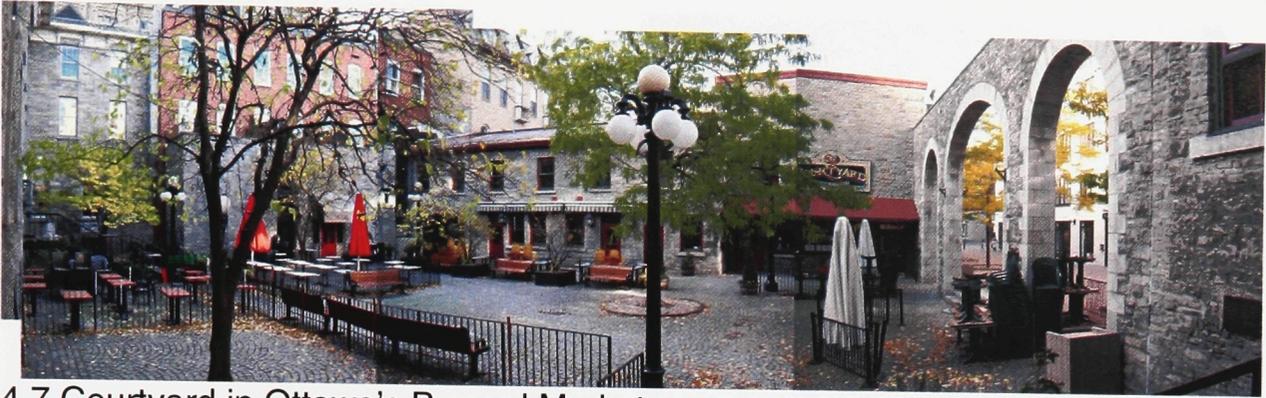
4.4 Passage into a courtyard



4.5 Passage into a courtyard



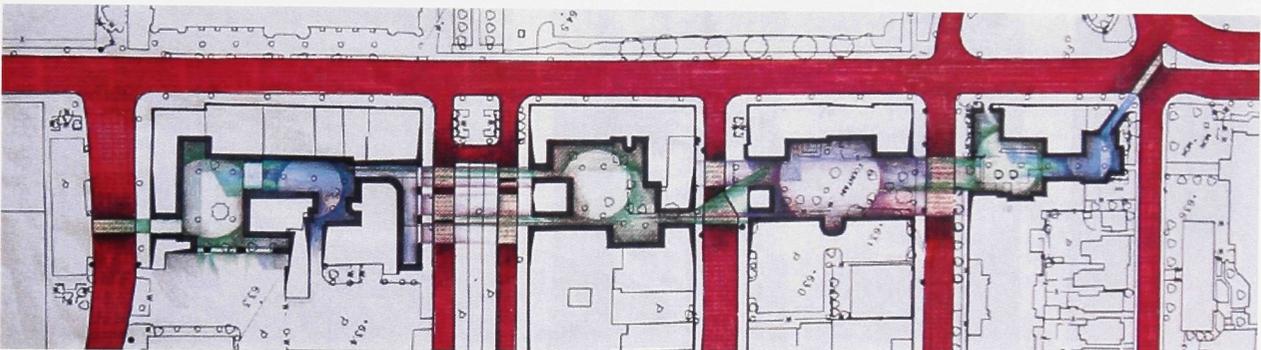
4.6 Passage into a courtyard



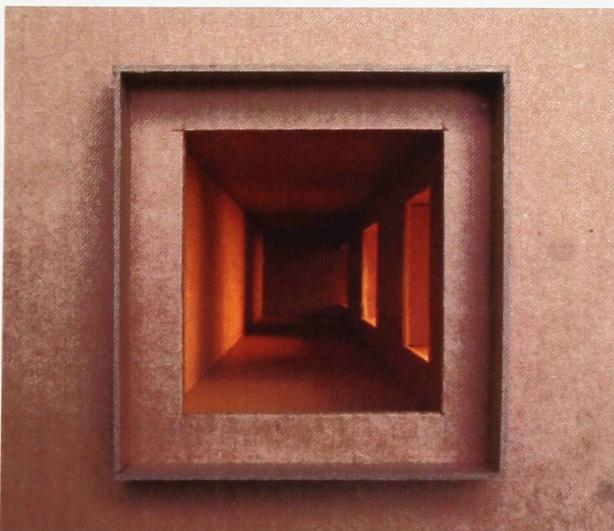
4.7 Courtyard in Ottawa's Byward Market



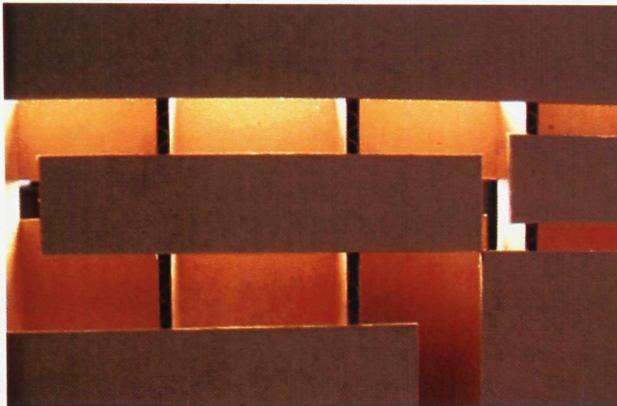
4.8 Courtyard in Ottawa's Byward Market



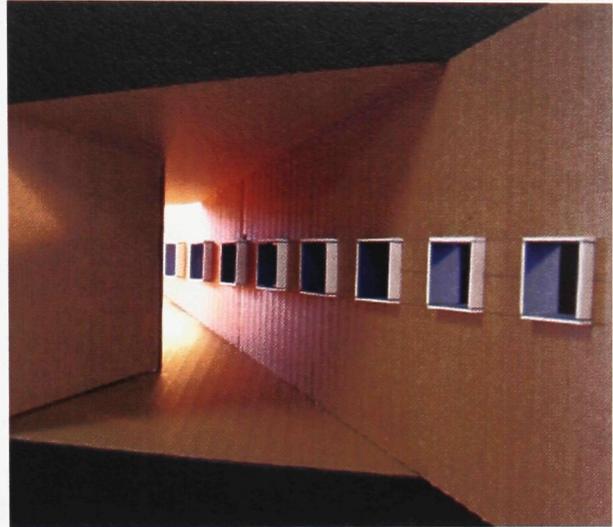
4.9 Linked courtyards in Ottawa's Byward Market



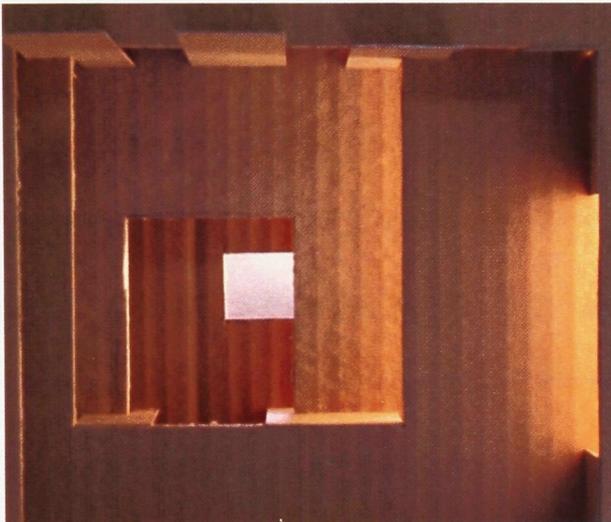
4.10 Study 1



4.11 Study 2



4.12 Study 3



4.13 Study 4



4.14 Study 5

#### 4.4 Precedent: The Government Nightclub

The Government nightclub is located in a vacated warehouse in downtown Toronto. It opened in 1996, within renovated interiors designed by Yabu Pushelberg. Since then, the interior design team of Alessandro Munge and Sai Leung perpetually redesign the space in order to keep the club's look novel and unfamiliar. Throughout the years, each of the ten separate rooms has been renovated one by one, with only a few traces of the original design to remain. Such perpetual renovations ensure the club's interiors are continuous unfamiliar and able to cause deautomatization.

The nightclub is an internalized world that hides its interior realm of fantasy from the surrounding city. There are no windows connecting the interior of the club to its surroundings. The outdoor patio area is bound by high walls, blocking all views to the outside. The entrance is a winding black corridor, acting as a threshold into a fantasy land.

There is sharp contrast between the club's interior and exterior. From outside, the club still resembles a warehouse with its blank, solid walls, and blends in with the neighbouring industrial buildings. **[Image 4.15]** Inside, the club is a sprawling complex with ten themed rooms where each room is a world on its own. The themes range from 1960's period style to sci-fi to Middle Eastern architecture. Each space has its own unique music style to complete the atmosphere. The design of each room aims to transport the visitor to a different time and place. The thresholds between each of the themed rooms inside of the

complex are also carefully designed. The entrance into one of the rooms is through a long glowing tunnel. **[Image 4.16]**

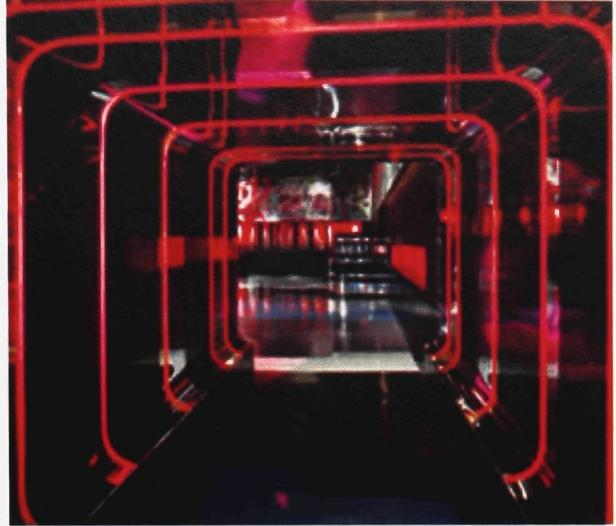
The interior spaces of the nightclub aim to create a sensation of inhabiting unreal dream-worlds. The darkness of interior space is interrupted with brightly coloured, glowing surfaces that create candy-like fantasy land. Orange and red acrylic panels glow softly, making the surfaces appear dematerialized. Shades of red, orange, pink, purple and blue light wash over the space. **[Image 4.17]** In the main room, the ceiling disappears behind a grid of spotlights. Immaterial light is an important component of the material palette.

Light is also used to create excitement with vibrant visual stimulation. Pulsing fibre-optic lights, green laser lights, spinning spotlights that change colour and lights reflected from three large disco balls create a frenzy of colourful flashes. Dashing shafts of light add to the ecstatic atmosphere of the dance floor and create a disorienting effect. Thick smoke and dry ice are used to further disorient the visitor. Lighting, together with loud music, aim at an overload of sensory stimulation, causing Altered States of Consciousness. **[Images 4.18, 4.19, 4.20]**

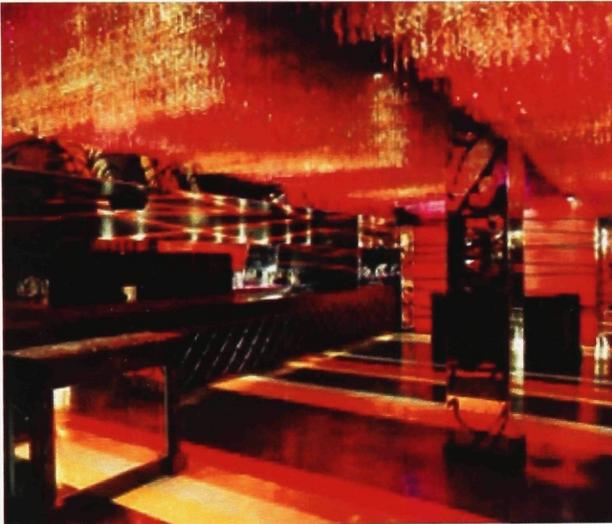
The Guvernment nightclub is an internalized world that erases all sights and reminders of the surrounding city, replacing it with a fantasy land, of distant places and different times. Through creation of dream-worlds and perpetual deautomatization, the nightclub offers its visitors a temporary escape from reality.



4.15 Exterior of Government Nightclub



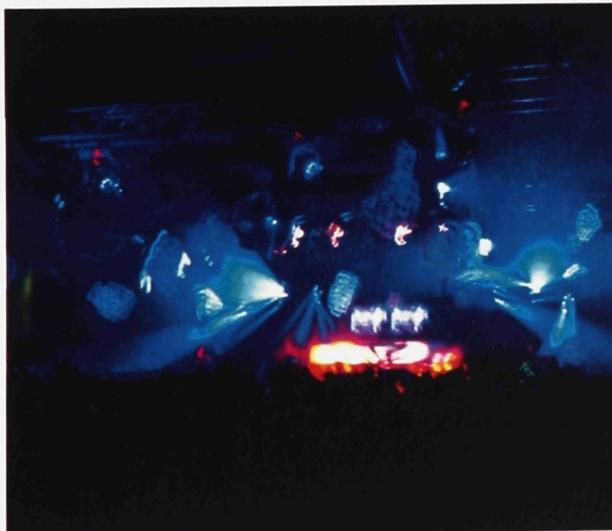
4.16 Tunnel between rooms



4.17 Room in Government Nightclub



4.18 Room in Government Nightclub



4.19 Room in Government Nightclub



4.20 Room in Government Nightclub

#### 4.5 Summation DESIGN PROJECT

These precedents are environments fitting of housing activities that create detachments or suspension from the everyday. Housing realms of fantasy in internalized, secluded spaces can emphasize the detachment and separation from the homogeneous. Following these precedents, the design project aims to create an internalized realm through long and elaborate entrance paths, with an emphasis on thresholds, the control of views to the outside, and the creation of an atmosphere of seclusion and mystery. Perpetually changing space, where the novelty of space is used to create deautomatization, is to be accomplished in the design by keeping the ever-changing theatre stage sets as part of the experience of the nightclub.

## 5.0 Chapter 5: DESIGN PROJECT

The idea of “detaching from reality” is further explored through the design of a theatre that doubles as a nightclub. The building’s site, layout, circulation, views, distribution of activities and the relationship between the theatre and the nightclub, are strategically designed to promote within a visitor the experience of “escape from the everyday”. At the same time, the design acknowledges the close proximity of everyday reality associated with activities occurring in the surrounding city. The design is further described through a story of two users of the building, Jack and Karen, and their experiences of the space. Jack works in the theatre’s administrative office, while Karen sees a play in the theatre and later visits the same space when it is a nightclub.

### 5.1 Site

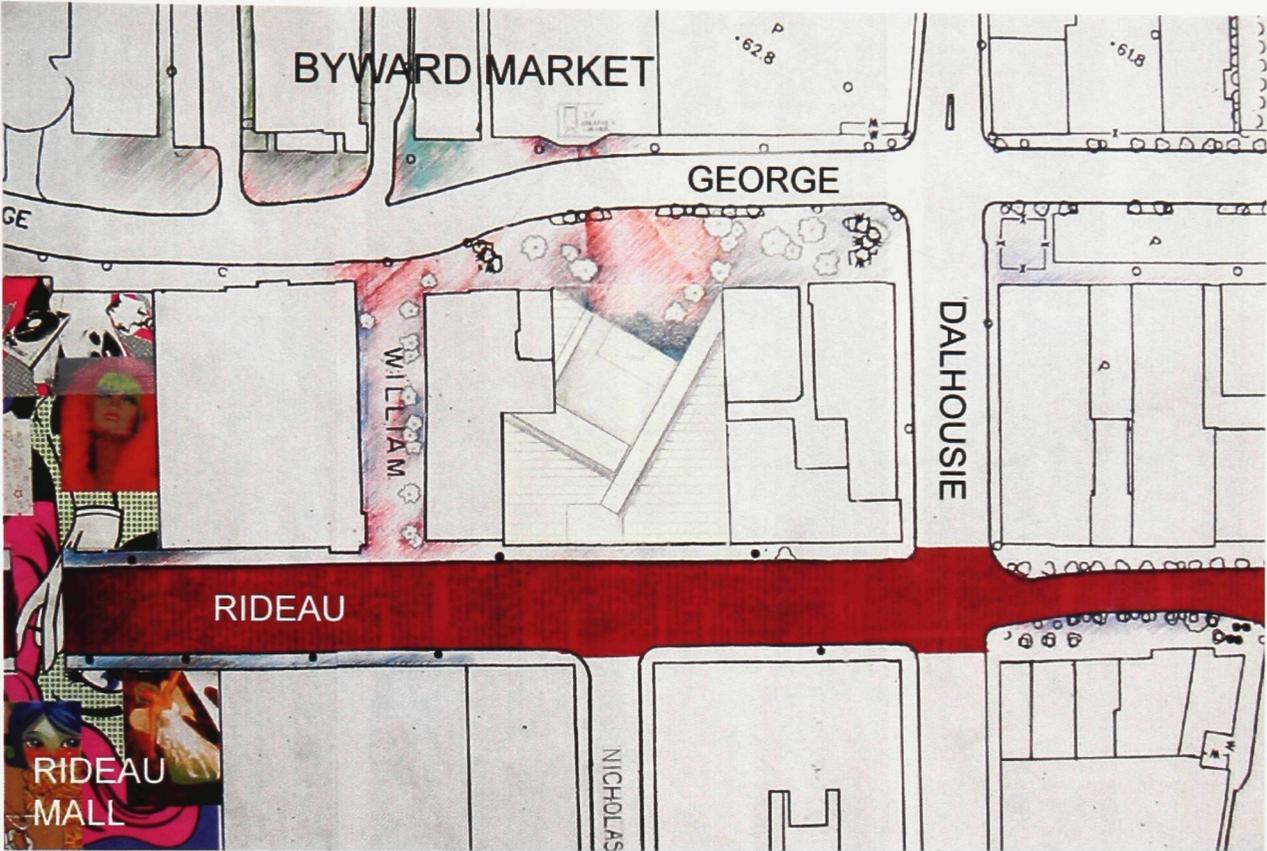
The site for the theatre/nightclub design project is located in the downtown Ottawa area known as the Byward Market, in the city block bound by Rideau, William, George and Dalhousie streets. The theatre/nightclub complex stretches the full depth of the block, with a façade on both Rideau Street and George Street. **[Image 5.1]** This site was chosen because the area is rich with both activities that are associated with connecting with everyday reality, and activities associated with detaching from it. Rideau Street embodies the everyday reality of jobs, commerce and work commute. William and George streets, on the other

hand, facilitate the atmosphere of “street theatre”, and thus offer a contrast in activity and experience. The site was chosen for its threshold-like qualities which would bridge and suspend the differing realm in an attempt to give the visitor a temporary respite from their daily routines.

Rideau Street can be seen as exemplifying the everyday reality of jobs, commerce and hectic work commute. This street is one of the main streets through downtown Ottawa, and is thus a busy and noisy thoroughfare that can create an overload of sonic and visual sensory input. There is heavy bus and pedestrian traffic, and several major bus stops that teem with people. Rideau Street is consumption oriented as it is lined with stores selling clothes, shoes, books, etc. Also located on Rideau Street is the Rideau Mall, a large shopping centre, where one can purchase a “costume” to complete the character one wants to project. Billboard ads and storefronts bombard the passer-bys with images of people they can become. This street is mainly used for passing through, not for lingering, as there are no patios on street sidewalks. Thus, Rideau Street embodies the fast-paced, time-constricted atmosphere of an urban centre that can also create sensory overloads. For a large number of people that work in the downtown area or pass through it regularly, the atmosphere of this street constitutes a part of their everyday reality. **[Image 5.2]**

William and George streets capture the “street theatre” atmosphere of the Ottawa Market area. As in the rest of the Market area, the sides of these streets are lined with restaurant patios and benches. People regularly linger here, sitting on patios and benches, while watching passer-bys, relaxing and enjoy the area’s

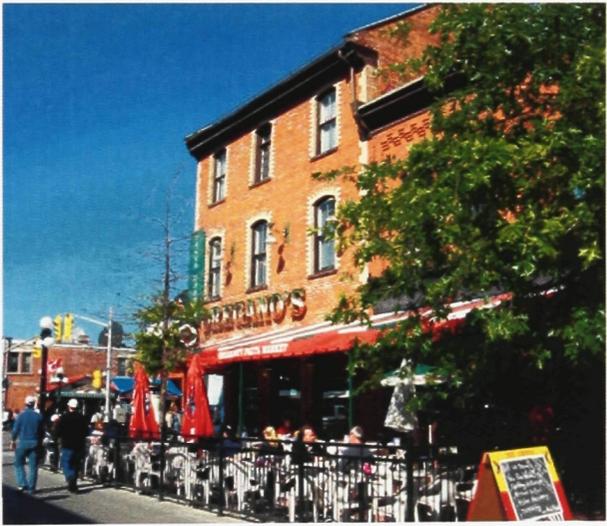
atmosphere. The Market area comes alive on weekends and afternoons when people come here to unwind after work. **[Image 5.3]** The atmosphere of the area is more relaxed and festive than the atmosphere of Rideau Street. Often, there are street performers in this area, especially on the corner of William and George streets. **[Image 5.4]** They entertain crowds of people by singing, playing musical instruments, juggling, etc. Also located on the corner of William and George streets is a fast food booth that sells popular “Beaver Tails”. **[Image 5.5]** This booth regularly attracts a lot of people, who become the audience for street entertainers. A-Channel’s “Speaker’s Corner” is also located on George Street. **[Image 5.6]** This booth also regularly attracts people who want to express their opinions or try out their performing skills in front of the camera. The area can be seen as a public, outdoor theatre. As such, George and William streets, together with the rest of the Ottawa Market area, can be seen as public, outdoor “street theatre” as described in Chapter 1.



5.1 Project Site



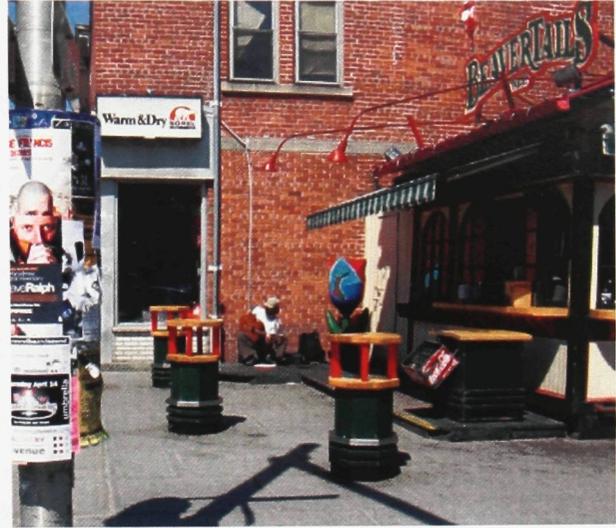
5.2 Rideau Street



5.3 Patio in Byward market



5.4 Street Performers



5.5 "Beaver Tails" booth



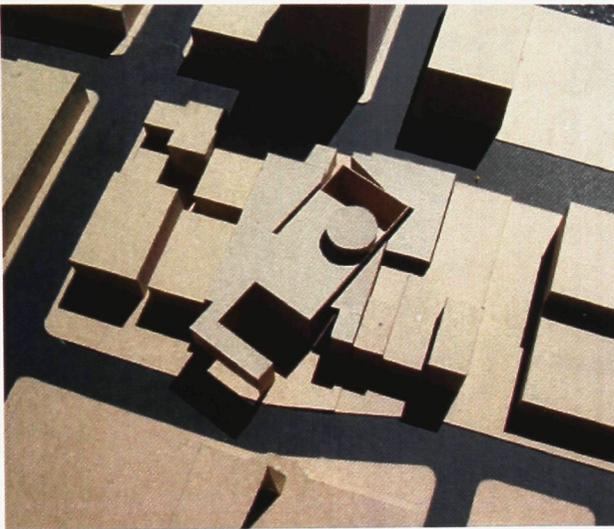
5.6 A-Channel's "Speaker's Corner"

## 5.2 Design Overview: The Two Parts

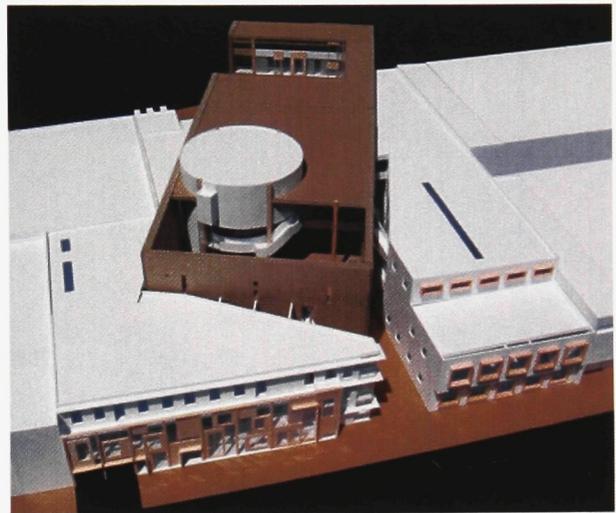
The theatre/nightclub complex is divided into two parts. One part is continuous with the building fabric of the block and day to day workings of the neighbourhood, while the other part is detached from it. **[Images 5.7 to 5.15]** The detached part is the central core that is bound by a thick stone wall. It contains the main auditorium/dance floor, circular rehearsal theatre and the theatre lobby/courtyard. This space is an internalized realm of fantasy, used for activities such as watching theatrical performances, dancing or relaxation, which can all create Altered States of Consciousness and detach visitors from the reality of their everyday lives.

Immediately outside this central core are areas associated with the everyday reality of the neighbourhood. These are workplaces, offices, stores and restaurant kitchens. Located here are areas that support theatre productions such as administrative offices, actors' change rooms, green room, scene shop and costume shop. These are areas where actors come off-stage, exit the fantasy world of the story and re-enter reality. These are also places where people who work for the theatre company experience the everyday routine of their jobs. Here the play is not yet a fantasy realm, but a human creation in the process of being formed. Also located outside the central core are several stores, offices and restaurants that are not related to theatre production. Altogether, these areas are continuous with the block's functions and activities, and can be seen as continuous with the everyday realm of the area.

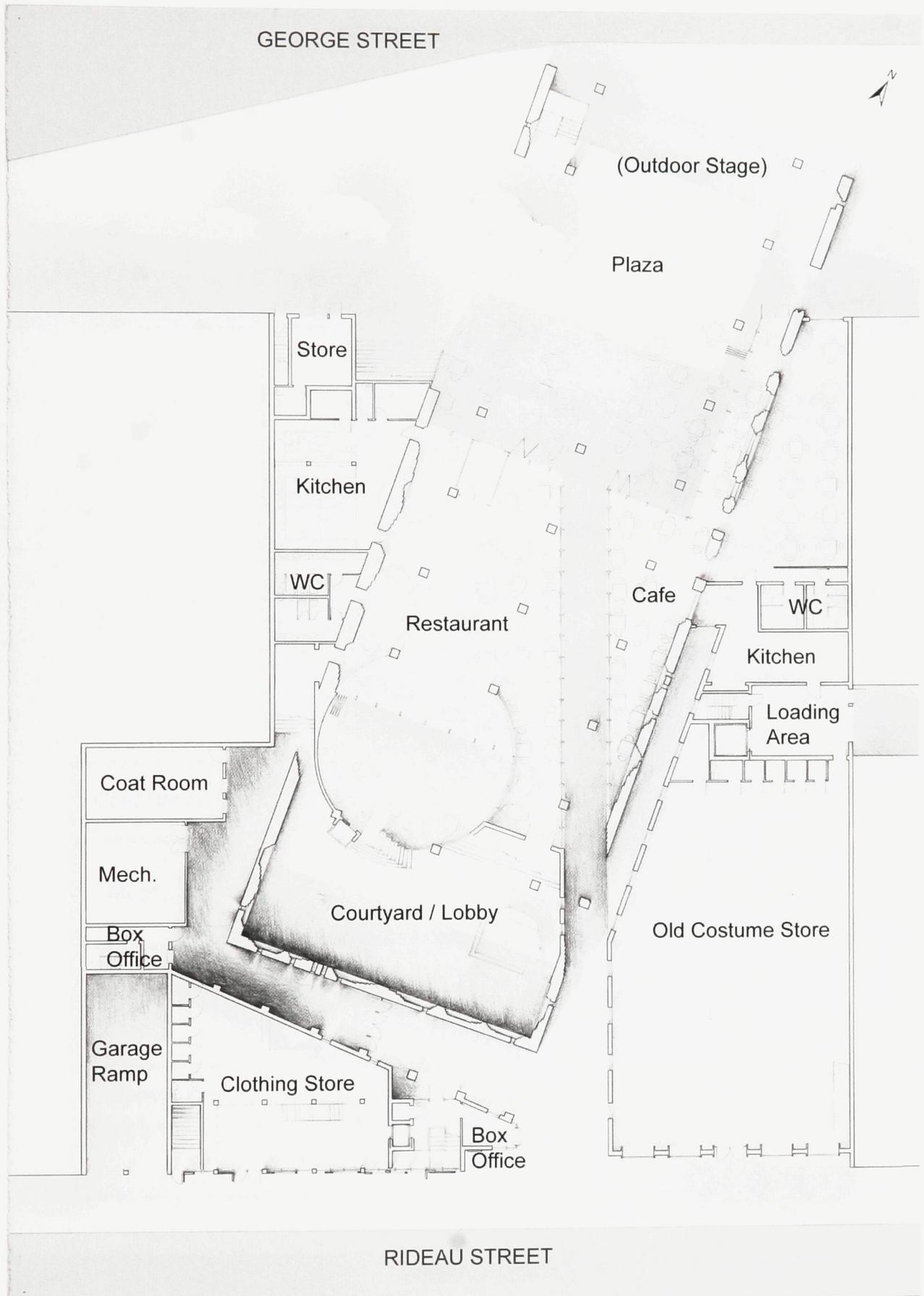
The design of the theatre/nightclub complex establishes a relationship and dialogue between space that is detached from reality and space that is associated with everyday reality. These spaces are in close proximity but disconnected, with architecture facilitating the escape and detachment.



5.7 Aerial view of the site



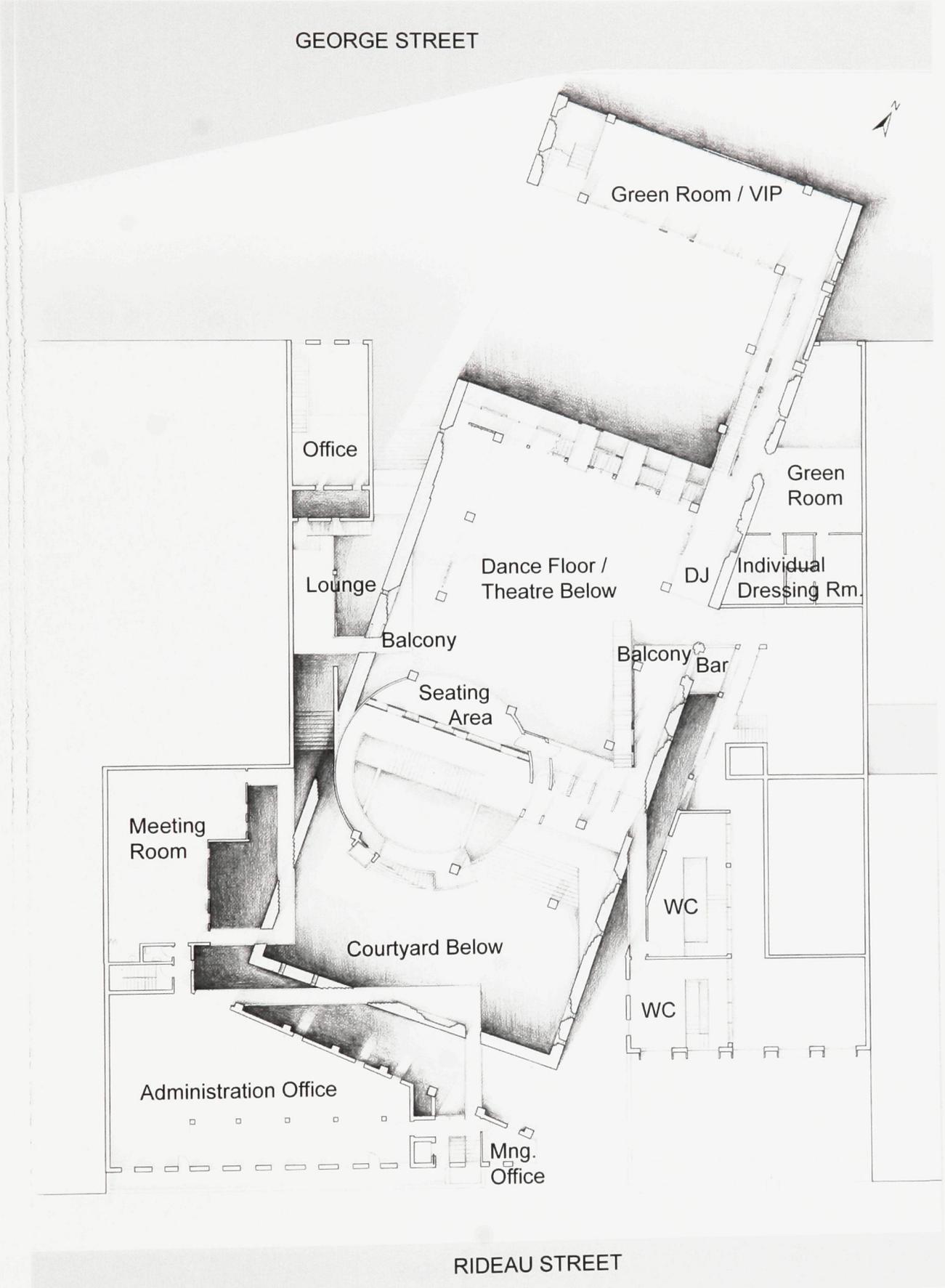
5.8 Aerial view of the building



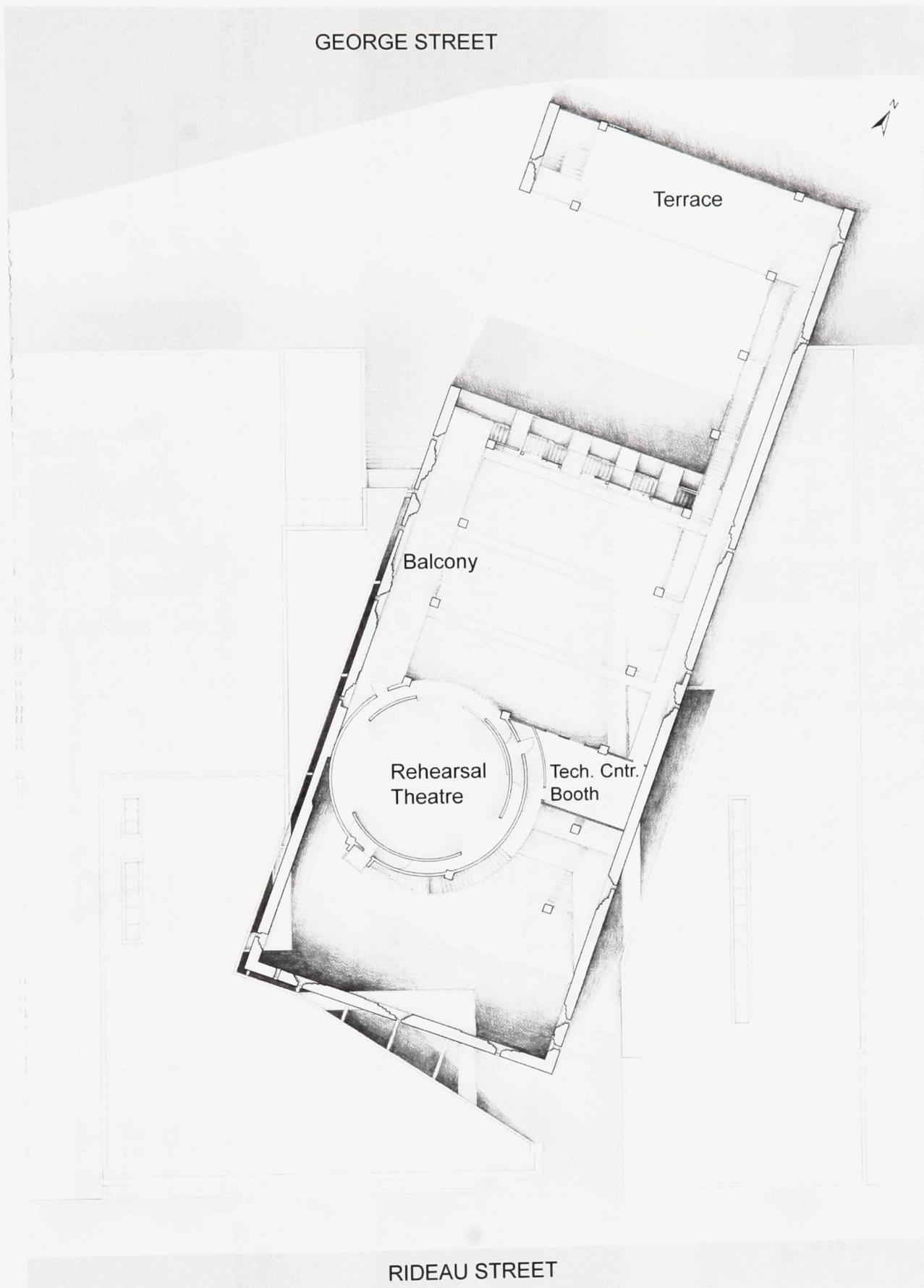
5.9 First Floor



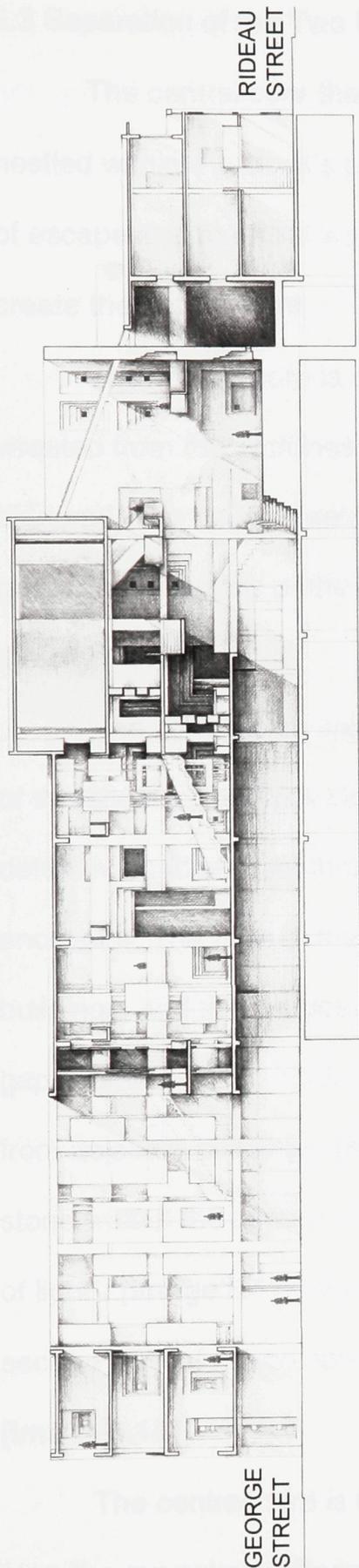
5.10 Second Floor



5.11 Third Floor



5.12 Fourth Floor



5.13 Section



5.14 Rideau St. Elevation



5.15 George St. Elevation

### 5.3 Separation of the Two Parts

 The central core that offers an escape from reality is an internalized world, nestled within the block's building fabric. Such close proximity between the space of escape and the "real world", depends on architectural strategies that aim to create the detachment.

 The central core is separated from the surrounding building fabric by being wrested from the rectilinear city grid, as the core intersects the city grid at a diagonal. The building sets up its own geometrical axes that collide with the city grid. Diagonal walls of the central core signal the tension between the core and the city.

The core is also separated from the adjacent buildings with several layers of thresholds. The thick stone wall that encloses the central core is massive, defensive and straight throughout its length, forming a simple rectangular enclosure. The area of the central core does not intertwine with the surrounding buildings, and thus appears detached. Furthermore, a series of hallways and gaps immediately outside of the thick wall further disconnect the central core from adjacent buildings. **[Image 5.16]** A band of skylights separates the thick stone wall of the central core from the roofs of adjacent buildings, creating a "wall of light". **[Image 5.17]** Also, the main theatre/dance floor area is raised to the second floor of the complex and is thus disengaged from activities on street level.

**[Image 5.18]**

The central core is hidden from Rideau Street and thus remains separate from the everyday. Offices and stores that surround the central core act as

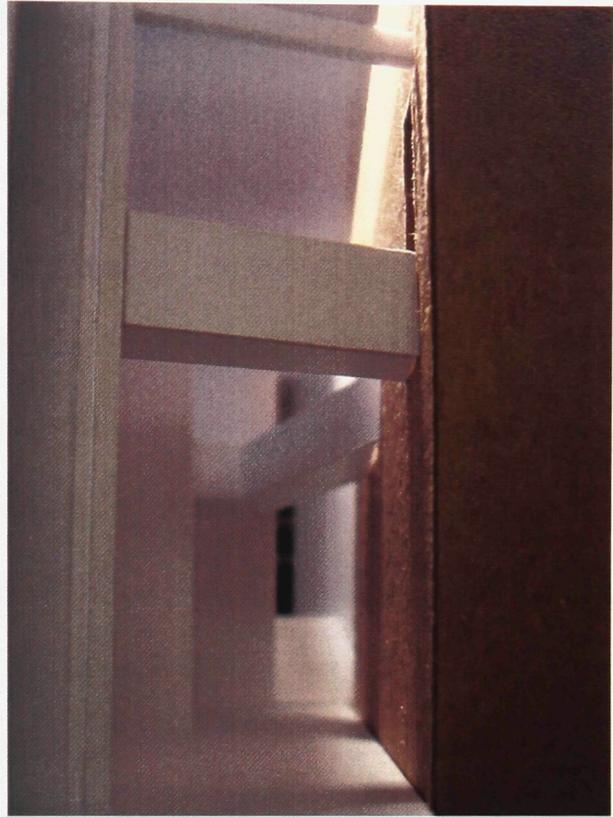
another layer of building mass, further separating the core from Rideau Street.

**[Image 5.19]** The path of access into the core from Rideau Street is long, mysterious and winding, emphasising the detachment between the realm of the “real world” and the realm of fantasy. The path is a rite of passage between two realms. It passes through several thresholds, as further described in Karen’s experience of entering the central core in the scenes entitled: “Scene 7: Entrance Sequence” and “Scene 10: Entering the Nightclub”.

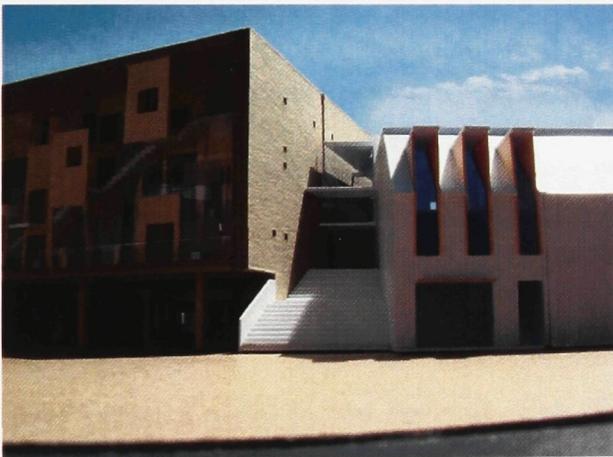
The central core is an introverted space as there are no direct views of the city from within the core. By erasing sights of the familiar city, reminders of everyday reality associated with the city are removed. This leaves the interior of the central core to create its own realm, detached and independent from the reality of the surrounding city. An unfamiliar space capable of causing deautomatization can be created within.



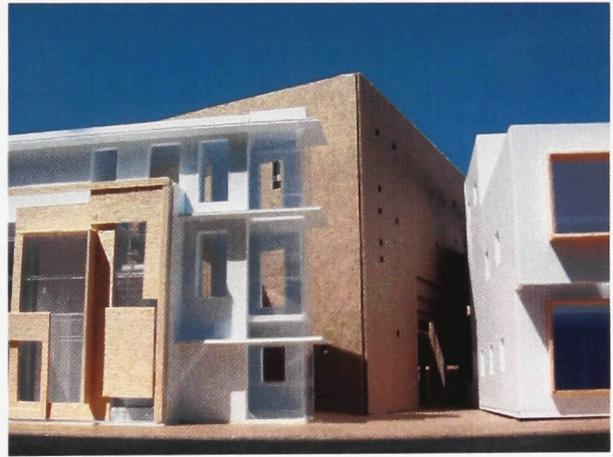
5.16 Gap surrounding the core



5.17 Skylights and the "wall of light"



5.18 George Street elevation



5.19 Rideau Street elevation

#### 5.4 Proximity, Relation and Overlap of the Two Parts

Such close proximity between the detached realm of the central core and the “real world” offers the opportunity to create a relationship between the two realms. There are numerous instances in the design project where these two realms intersect, overlap or come into perceivable proximity of each other.

Offices adjacent to the central core have balconies that protrude into the courtyard/lobby of the central core. **[Images 5.20, 5.21]** Two realms intersect as the realm of the everyday represented by offices intrudes into the detached realm of the courtyard. These balconies are continuous with the geometry of offices and the city grid, and clash with the diagonal geometry of the central core at an angle. The balconies provide detached observation of the courtyard from above.

Visitors cross the threshold between the two realms when they exit the main theatre/dance floor, and go to the bathrooms or lounge areas that are located outside the core. By crossing this threshold, patrons repeatedly experience the contrast between the detached fantasy realm of the central core and spaces that are associated with the everyday. The bar on the third floor is also located outside the central core. The bar countertop is a window carved through the thick stone wall of the core. **[Image 5.22]** While patrons remain inside of the core when ordering drinks, the bartender’s area is located outside the thick wall of the core. This is the bartender’s workplace and is thus associated with the everyday reality of jobs. As such, it remains outside of the central core that is consistently detached from the everyday.

On the George Street side of the block, the central core protrudes onto the sidewalk, beyond the facades of neighbouring buildings. Within this protrusion is a semi-enclosed plaza through which flows pedestrian traffic from the intersected sidewalk. **[Image 5.23]** The plaza engages and contributes to the atmosphere of “street theatre” on George Street, as people sitting on patios along the edges of the plaza become audience for street performers and pedestrian traffic flowing through the plaza. This outdoor “street theatre” is adjacent to the main auditorium and green room within the central core. The “street theatre” faces the detached theatrical realm of the core. Views between these two realms create a potential for mixing stage theatre with the “street theatre” of the Byward Market life.

**[Image 5.24]**

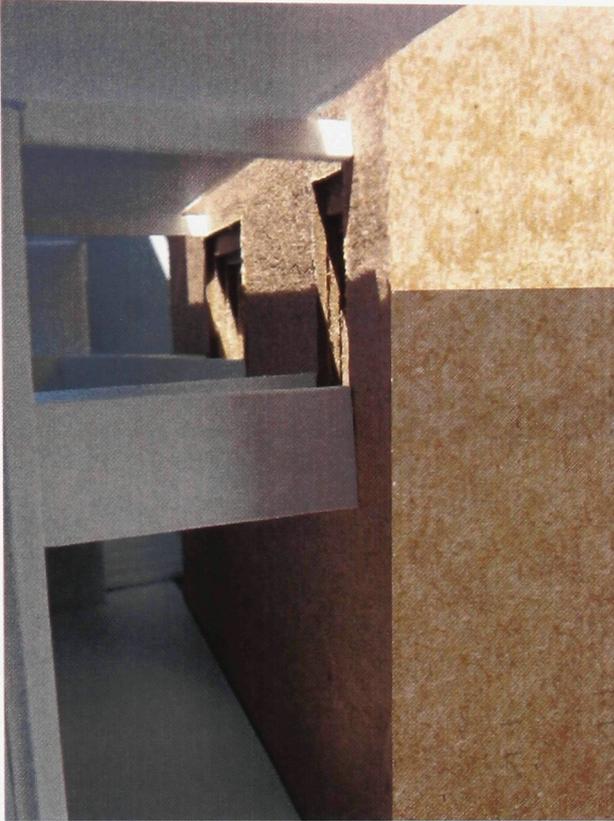
The semi-enclosed plaza is also used as an outdoor theatre. The part of the central core that separates the plaza from George Street can be used as a stage as the floor of the first level can be lowered to street level. The surrounding patio area and surrounding exterior balconies become the audience areas. Theatre and the sense of illusion and fantasy associated with it, spill out into the “real world” of the plaza.

Views between the central core and the surrounding city aim to suggest the space beyond the boundary, without giving direct view of it. The two realms are detached, but light coming through openings in the boundary alludes to the presence of space on the other side that is yet to be discovered.

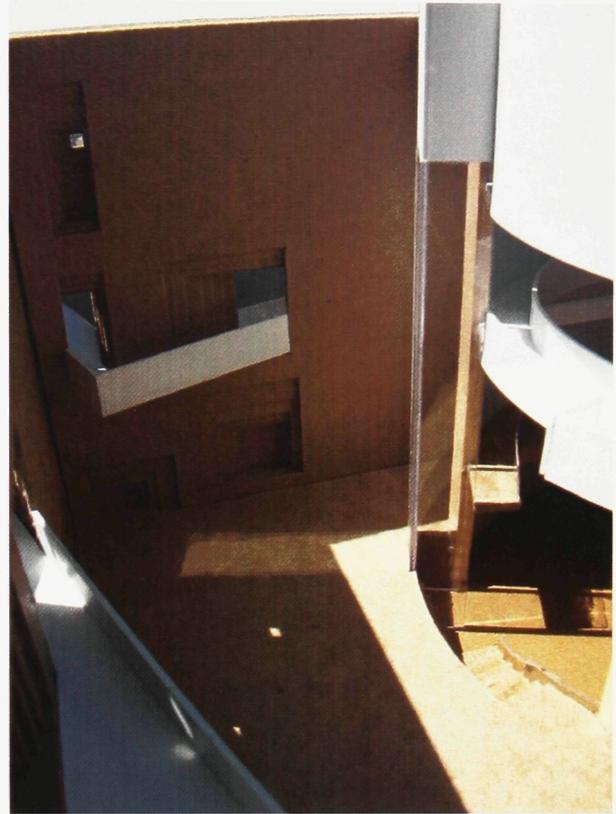
Both offices that face Rideau Street and offices that face George Street have windows that look into the gaps that separate these offices from the central

core. These windows are not aligned with windows that puncture the thick wall of the core, so there is no direct view into the central core from these offices. But, light coming through the windows of the central core alludes to the space within the thick wall. When the space is used as a nightclub, colourful lights coming through the windows of the core signal to the ecstatic atmosphere inside the core. These openings serve to foreshadow the space that is yet to be discovered as they do not offer direct view into the space beyond.

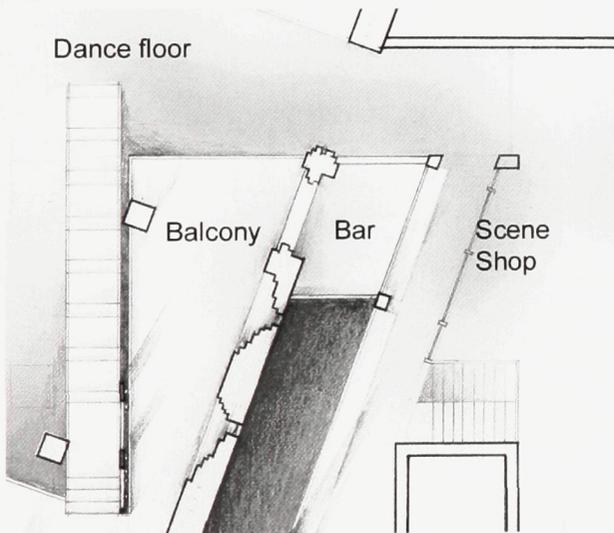
Similarly, other views between the central core and the surrounding city are controlled and do not offer a direct view into the core. The windows through the thick wall are not at eye level, while the main theatre is separated from the semi-enclosed plaza with two layers of staggered semi-translucent panels. Also, a tunnel through the central core that connects Rideau and George Streets has ceiling windows that offer glimpses into the dance floor area above it. Such indirect views into the central core from outside give only hints at what is happening inside, but without certainty. The space inside the core remains a detached realm. Views into the central core are further described in the story of Jack and Karen.



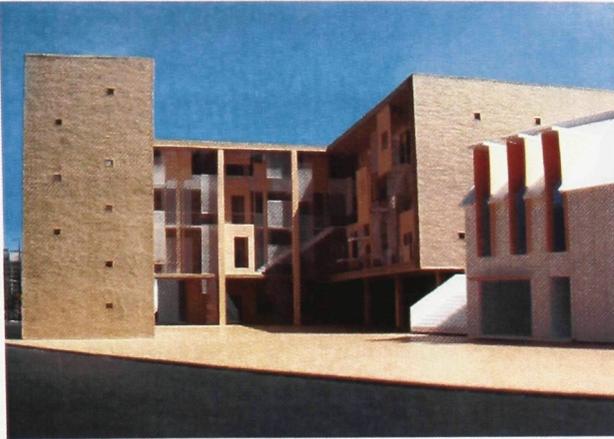
5.20 Bridges connecting offices and balconies



5.21 Office balconies in the courtyard



5.22 Bar on the third floor



5.23 Semi-enclosed plaza



5.24 View of the auditorium from the plaza

## 5.5 Apollo/Dionysus

As previously discussed, both Apollo and Dionysus are embodiments of experiences conducive of Altered States of Consciousness. Apollo embodies detached contemplation while Dionysus embodies frenzy and oblivion. Together, they form a pair of opposites that complement and complete each other, as discussed by Friedrich Nietzsche in “The Birth of Tragedy”. Nietzsche focuses on the conflict between Apollo and Dionysus as it relates to dramatic tragedy in ancient Greek theatre. The conflict between these two forces is also present in other realms of life. It is the conflict between Dionysian immersive, frenzied participation and Apollonian contemplative, detached observation.

Apollo represents the realm of theory and contemplation that keeps the viewer a distanced and separate entity, an individual. On the other hand, Dionysus strives for transgression and dissolution of boundaries, engaging the havoc of the spectacle. While Apollo’s periods are contemplative and imaginative, Dionysian periods bubble with joy of life, where people are not historians, but makers of history. Nietzsche notes that during Dionysian periods “man is no longer an artist, he has become a work of art.”<sup>45</sup> Dionysus gives life and expression to Apollonian realm of thoughts. In return, Apollo’s contemplation can organize Dionysian chaotic energy. They mutually complete each other.

As the design project incorporates a theatre that is associated with Apollonian detached contemplation, and a nightclub that is associated with Dionysian dancing, alcohol consumption, frenzy and oblivion, the theatre/nightclub complex embodies the conflict between Apollo and Dionysus.

The conflict is also present between dancing and observing the dance floor from a distance, when the space is used as a nightclub. The conflict between Apollo and Dionysus influences the organization of spaces within the central core.

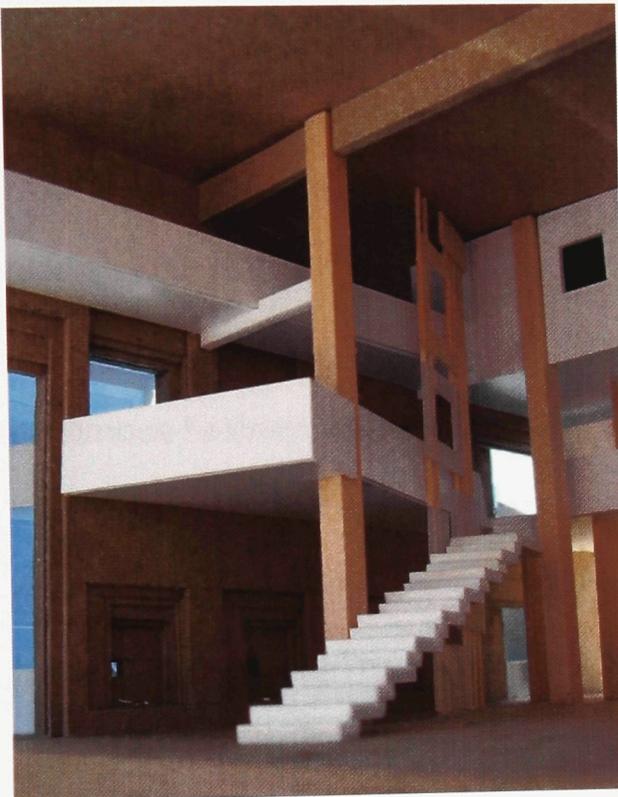
Areas associated with Apollonian contemplation are areas of rest and observation such as benches carved into the thick wall, and balconies. **[Image 5.25]** These areas are separated from the Dionysian area of action, which is the horizontal expanse of the dance floor and stage. Separation is created by elevating balconies one or two stories above the dance floor. While the horizontal plane is more engaging as one is standing within it, thereby discouraging detached contemplation, viewers gain aerial overview from raised balconies and become detached observers of the activities below.

Within the central core is a cylindrical form that rises through all floors. Here, areas of the Apollonian realm are raised to the top two floors in order to give detached aerial overview of the lower Dionysian levels. Within this cylindrical form is a vertical circulation path that passes through all four levels. As one climbs these stairs, one passes from Dionysian areas that engage the body to Apollonian areas that stimulate one's thoughts. This round form is programmed with a restaurant dining area on the 1<sup>st</sup> floor, a main bar on the 2<sup>nd</sup> floor, a theatre balcony on the 3<sup>rd</sup> floor and the secluded rehearsal theatre on the 4<sup>th</sup> floor.

**[Image 5.26]**

The detachment of the observer is also emphasised by placing large frames and screens between the areas of observation and observed areas of action, such as the dance floor and stairs. Frames aim to separate the viewer

from the viewed subject, while screens catch silhouettes and shadows, thereby distorting and flattening the action behind the screen into a two dimensional image that can only be observed, and not interacted with. Karen's story further describes the transitions between performing on the dance floor and observing the frenzy of the dance floor from a distance.



5.25 Balconies, benches and frames

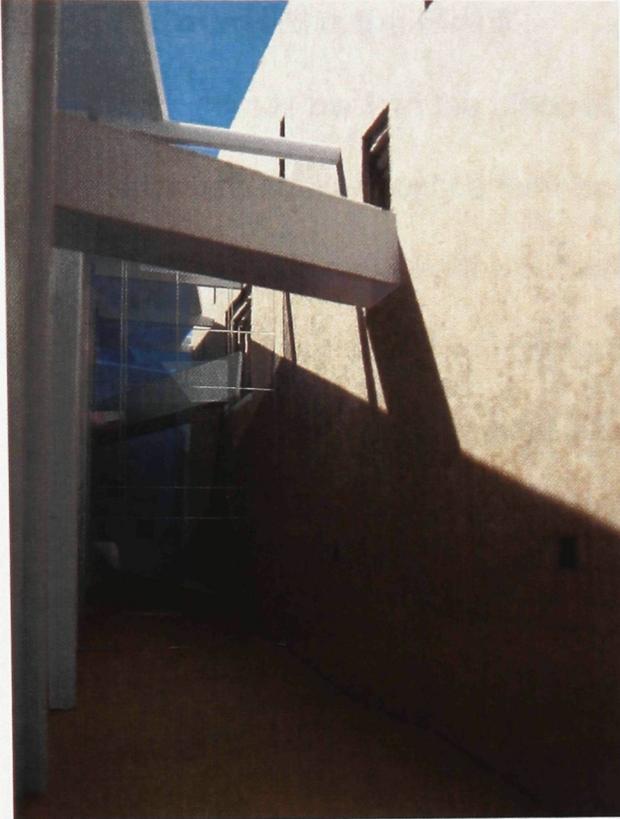


5.26 Cylindrical form

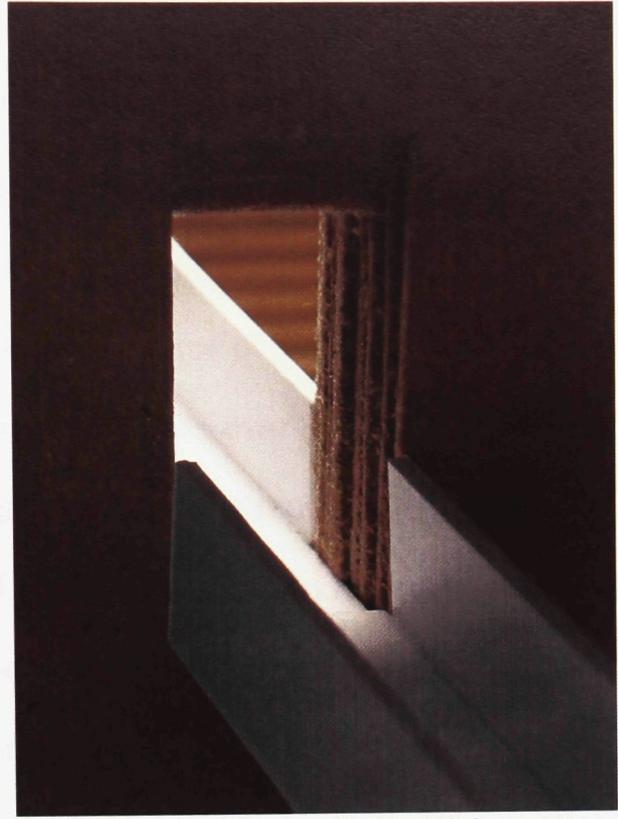
## 5.6 Play: Jack's Story

### Scene 1: Office and the Courtyard

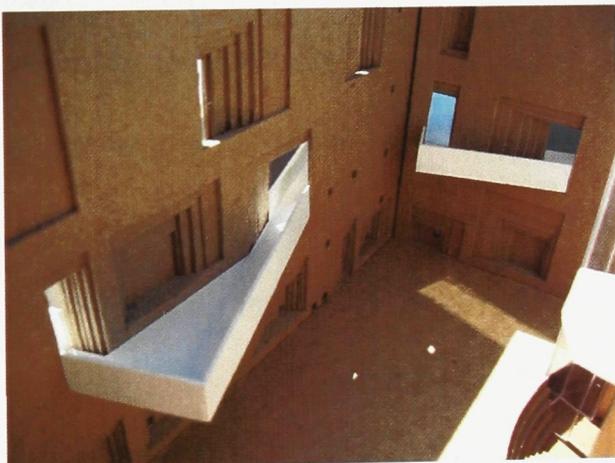
Jack works in the administrative office of the theatre/nightclub complex. The office is located on the third floor, above a store, facing Rideau Street. The office has windows overlooking Rideau Street on one side, while windows on the opposite side look into the cavernous hallway that separates the office from the central core. After working for several hours in the office, Jack needs a break to clear his mind. He leaves his work desk and heads towards his favourite quiet place, which is the office's balcony that overlooks the interior courtyard of the central core. The balcony and the office are connected by a bridge over a cavernous hallway, which is the main entrance path into the theatre. He feels as if he is crossing a bridge over a canyon. **[Image 5.27]** He then passes through an opening carved through the thick stone wall and enters the peaceful courtyard. **[Images 5.28, 5.29]** The hum of the office is now far behind him. The courtyard is quieter and more shaded than the office balcony that overlooks Rideau Street. He sees people in the courtyard below him, others on the restaurant patio. From the balcony he has an aerial overview of the actions in the courtyard. He is a detached observer as his observation point is inaccessible to the people in the courtyard. There are no stairs connecting the office balcony to the courtyard below it.



5.27 Bridge connecting the office and the balcony



5.28 Opening through the thick stone wall

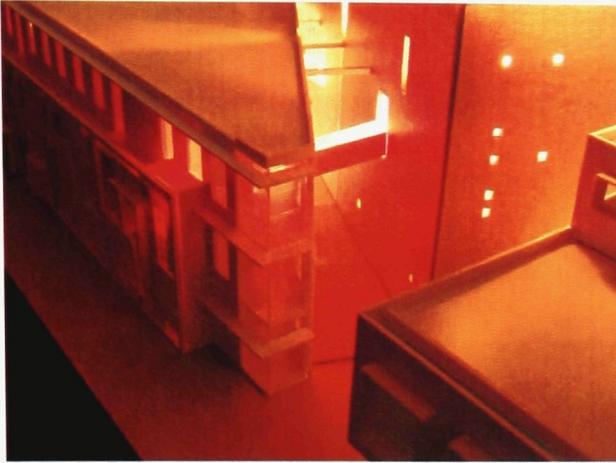


5.29 Office balcony in the courtyard

## Scene 2: Courtyard in the Evening

Jack comes back to the office in the evening to finish his project. It is quiet in the office and there is only a faint bass sound emanating from the music within the central core. He can see the colourful moving lights coming through the small openings in the thick stone wall of the core. The space of the central core is now a nightclub. **[Image 5.30]** He takes a break and walks over the bridge to the balcony. He can feel the bridge railing vibrating from the music in the courtyard. The once quiet courtyard is now flooded with people dancing to loud music. It is a realm drastically different from his quiet office on the other side of the thick wall. **[Image 5.31]** For a moment, he forgets about his project that is due tomorrow and is fascinated by the fantasy land of the nightclub, filled with ecstatic energy. There are people dancing fervently, while lights are moving equally fast. The skylights over the courtyard are open on this warm summer night, cooling off the euphoric crowd below.

Up on the balcony, Jack is detached from the engulfing dance floor below him. Opposite from his balcony, are several people standing on a staircase landing. They are watching him. For a moment Jack feels like an intruder, aware that he is dressed too casually to be in the nightclub. He goes back to the office reminded of tomorrow's impending deadline.



5.30 Entrance ramp at night time

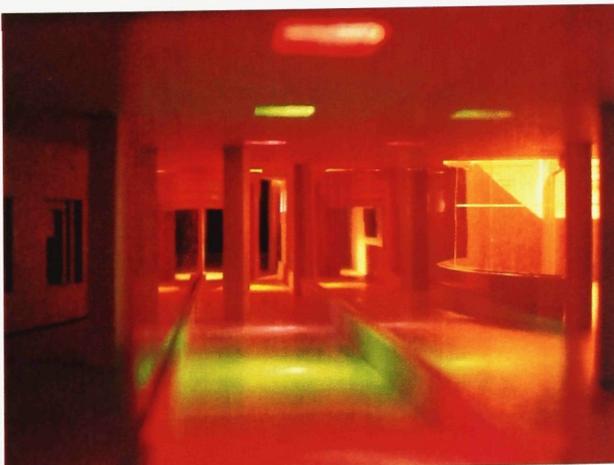


5.31 Courtyard at night time

### Scene 3: Tunnel Under the Complex

Jack heads home after finishing work for the night. To get from Rideau Street to George Street on the other side of the block, he walks through the tunnel underneath the theatre/nightclub complex. The tunnel ceiling has windows that look into the nightclub. The glass is frosted, so he can only see silhouettes of people jumping above him. The colourful spotlights occasionally make it through the crowded dance floor and illuminate the tunnel that he is walking through. He knows exactly what is happening above him, but he is not part of the action.

#### [Image 5.32]



5.32 Tunnel underneath the complex

#### Scene 4: Plaza at Night

He emerges from the tunnel into the semi-enclosed plaza that is sheltered by the central core on three of its four sides. The second, third and fourth floors of this enclosure face the plaza with glass curtain wall facades that give people in the plaza views of the dance floor and the green room inside the core. **[Image 5.33]**

From the plaza, Jack sees a collage of activities projected on these facades, which make the façades appear to be animated with people. Staggered layers of semi-transparent screens cover the glass facades, flattening out and distorting the activities that are occurring behind the screens into two-dimensional moving pictures. The screens also veil the turbulent activity inside of the nightclub, showing only glimpses of it to people in the plaza. The facades become a field of theatrical activities and a background for the “street theatre” of the plaza.

One of the façades is animated with a staircase running between the parallel layers of screens. Jack can see people walking up the stairs between the screens. He sees their silhouettes as they walk behind the screens, later to emerge as full figures. The silhouettes are deformed and stretched out as they are created by lights that are coming from skewed angles. They are also in various colours, layered and blurred. Jack spots an actress still wearing her costume, mixed in with club-goers.

The landings of this staircase extend into balconies that overlook the plaza, and into dancing platforms that overlook the dance floor on the opposite

side. The balconies are separated from the plaza with framed openings. The frames set up a relationship where Jack and people in the plaza are the audience for dancers on the balconies. The frame around the balcony acts as a proscenium arch. Jack realises that conversely, the frame is framing the view of the plaza, and that the people on the balconies are the audience for the plaza's events. The relationship between stage and audience is set, but is reversible.



5.33 View of the dance floor from the plaza at night

## 5.7 Play: Karen's Story

### CONCLUDING THE PLAY

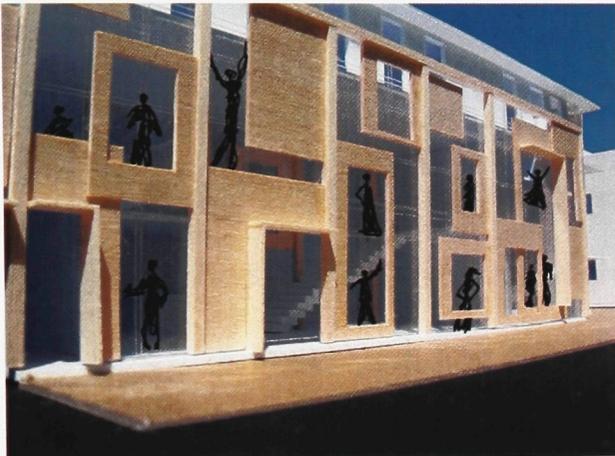
#### Scene 5: Store

Karen is on her way to pick up tickets for a play at the theatre/nightclub complex. On her way she stops at the Rideau Mall. She browses through a number of clothing stores, looking for something to wear to tonight's show. Not seeing anything she likes, she proceeds further down Rideau Street. Her eye stops on a dress in the window of the store located next to the theatre. She imagines herself in that dress. Would this dress change how people perceive her? Would she be changed by a change of clothes? The storefront is made up of large frames. The mannequin is standing within one of the frames, and so is another girl as she walks out of a dressing room. **[Images 5.34, 5.35]**

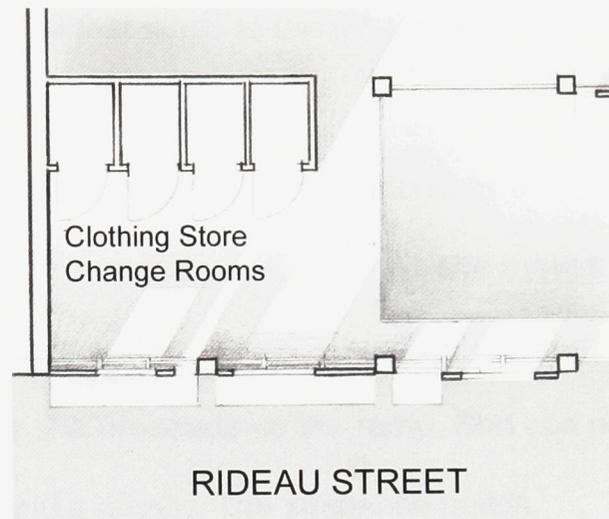
Karen enters the store, puts the dress on in the changing room, walks out of the changing room and becomes aware that she is the one looking back onto the street through a large frame. The sight of Rideau Street encased by this large frame reminds her of photographs from travel brochures, except that this picture is not still. She realizes that people standing at the bus stop on Rideau Street are looking at her, and that she is standing within a large frame, just like mannequins next to her. She changes back into her clothes, buys the dress and exits the store.

**5.37)** The theatre box office is next door. She passes it as she heads for the next store down the street, which is the theatre costume shop that also sells old costumes. As she browses through the clothes racks, she finds a dress she saw

an actress wear in a play couple of weeks ago. This article of clothing that once occupied the fantasy realm of the stage is now in her hands. The realm of the story spills into her everyday life. Or maybe she has slipped into the fantasy realm of the play.



5.34 Rideau Street storefront



5.35 Location of the Change Rooms

### Scene 6: At the Ticket Booth

Karen heads back towards the theatre ticket office and gets the tickets. There is a gap between the costume shop and the ticket office. Through the gap she can see the theatre/nightclub complex, nestled inside of the block and hidden away from Rideau Street. **[Image 5.36]** The gap reveals the corner of this nestled building, which is separated from the rest of the buildings in the block by the theatre's entrance ramp on one side, and a narrow gap on the other. **[Image 5.37]**

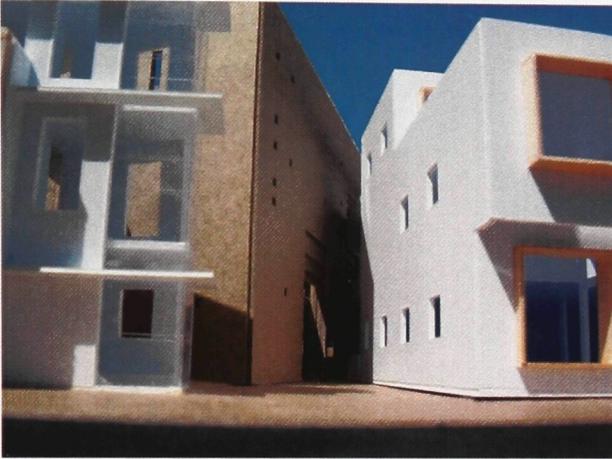
## Scene 7: Entrance Sequence

After purchasing theatre tickets, Karen wanders through the gap between the costume shop and the ticket office, into the block's building fabric. The gap is the beginning of the entrance sequence into the theatre. The path branches off onto the theatre entrance ramp and a tunnel that leads to the other side of the block.

She goes up the theatre entrance ramp, housed in a tall and narrow hallway. Walking up the ramp detaches her from the street level. As she moves further into the fabric of the block, brightness and noise of the bustling city fade. The corridor gets narrower and darker as she proceeds up the ramp. She can not see what is ahead as the path turns around a corner. The suspense builds.

Access is a right of passage and discovery. **[Image 5.38]**

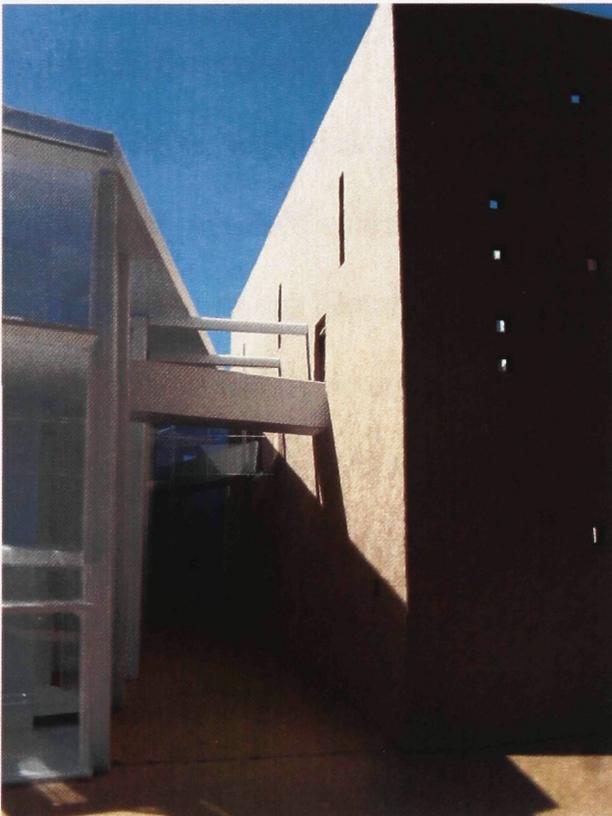
There are several windows on both sides of the corridor. Windows to her left look into the store that faces Rideau Street, where she just bought her dress. Windows to her right are small openings in a stone wall that reveal its massive thickness. The openings are too high for her to get a glimpse beyond, but the bright light coming through them foreshadows the space that she has yet to discover. The windows through the thick wall at the end of the hallway are low enough for her to see a sunny courtyard on the other side. She turns a corner and finds a way to enter this courtyard through a slit in the wall. **[Images 5.39, 5.40, 5.41]**



5.36 Ticket booth with the central core behind it



5.37 Narrow gap and tunnel entrance



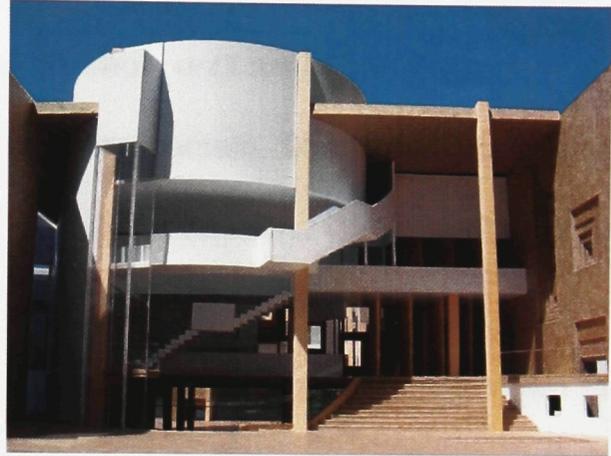
5.38 Entrance ramp



5.39 Entrance path turns a corner



5.40 Entrance through a slit in the wall



5.41 Courtyard

### Scene 8: Courtyard

The courtyard is much quieter than Rideau Street. There is only a low murmur of people's voices and the sound of water splashing at the water fountain. There are benches carved into the stone walls of the courtyard. Within these carved out benches, people inhabit, engage and animate the wall. Carvings reveal the wall's massive thickness and many layers, and also make it appear as a yielding, dissolving, fluctuating surface. This contrasts the outer side of the stone wall, which is flat, defensive, and has only small openings.

There is a water fountain in the middle of the courtyard. Karen dips her hand in it. She feels watched by the people sitting on the benches within the wall, and also by the man eating his lunch on the balcony above. She can feel their

eyes on her. She gets a bit nervous and makes sure she does not trip on the step leading to the water fountain. She then sits on one of the empty benches in the wall. It is safe here. She becomes one of the observers. She watches a young boy take a drink from the fountain. He starts playing with the water tap, making water spray high into the air. The boy notices that people are watching him, and this encourages him to continue his show until his father drags him away. Now there is no one to watch at the water fountain. She looks over at one of the people sitting on the bench carved within the wall. The layered cut-outs act as frames.

In the lower part of the courtyard is a restaurant patio. She walks down the stairs into the restaurant, walks through and exits into the market. She is on the other side of the block. She goes back to Rideau Street through the tunnel underneath the theatre. The walls of the tunnel are glass curtain walls, and there are restaurant dining areas on both sides. She watches people eating inside, but notices that they are also watching her. She starts walking as if the tunnel is a runway and she is modeling her new coat. She exits on the other side of the block and catches a bus home.

### Scene 9: Theatre

Karen comes back in the evening to see the show. The entrance ramp is now crowded with people. She slowly makes her way to the coat check and then proceeds into the courtyard, which is now used as the theatre's lobby. The space is filled with people and loud chatter. There are no empty benches in the wall.

She proceeds upstairs, gets a drink from the bar and then goes up another flight of stairs. She is on the balcony now, observing all the people mingling in the courtyard. She is part of the audience watching the activities in the courtyard.

**[Image 5.42]** She turns around, enters the theatre, takes her seat, and is now part of the audience observing a play. **[Image 5.43]**



5.42 View from the balcony



5.43 Main auditorium

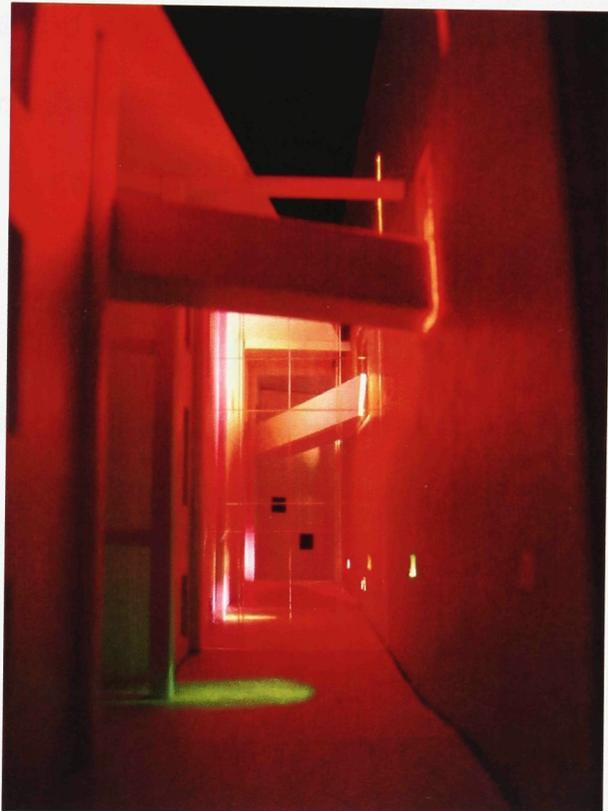
### Scene 10: Entering the Nightclub

After the play, Karen meets up with her friends and heads back to the theatre, which is now a nightclub. **[Images 5.44, 5.45]** They head up the entrance ramp towards the central core. Through the windows on her left she can see the dim store and the night janitor sweeping the store's floor. On her right, there are colourful lights coming through the small windows in the stone wall.

There is also a faint sound of music coming from the other side of the wall. They are standing between two contrasting environments. One is the “real world” that they came from, represented by the store, and the other is the fantasy world of the nightclub. As they proceed up the ramp, there are fewer windows looking into the store, while windows through the thick wall become more numerous. At the top of the ramp, there are no windows looking into the store or beyond, denying all sights of the surrounding city.



5.44 Rideau St. elevation at night



5.45 Entrance ramp to the nightclub

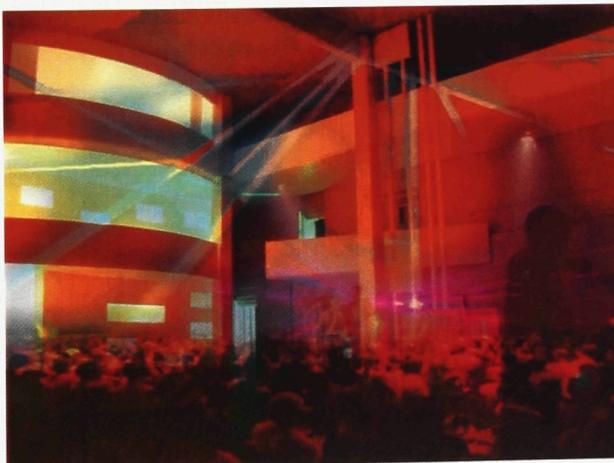
### Scene 11: Inside the Nightclub

The stage-set remains on the stage, but all the tiered seating is gone. The seats are now grouped along the periphery of the dance floor, behind screens. The curtain is stretching across the space high above the dance floor. Karen can

now walk on the stage set, where a few hours ago only actors were allowed. She enters the play. The audience on balconies is now watching her. She is the performer dancing on stage.

The club looked completely different last week as there was a different stage set occupying the space. The space is perpetually unfamiliar, capable of continuously creating deautomatization. It is never a place that she gets used to.

Walls disappear into darkness and are replaced by video projections that surround her with images of other places and times. The images are projected onto screens, frames and walls, animating the surfaces. Nothing is still. In this fantasy space, enclosures that surround her become malleable. Loud music and fast moving lights drown out her senses. She is engulfed in the sea of people dancing energetically on the dance floor. There are people dancing everywhere, on speakers and staircase landings. The place is wild. **[Images 5.46, 5.47]**



5.46 Nightclub dance floor



5.47 Benches and office balcony

## Scene 12: Stairs Behind the Stage

Karen steps off the dance floor and walks up the staircase behind the stage. Behind this stair is a glass curtain wall overlooking the outside semi-enclosed plaza. She can only see the plaza, as the view of the city beyond is blocked by the far edge of the theatre building enclosing the plaza. Views of the city are purposely blocked. Obscured are the city's reminders of the everyday. Only a fragment of city life is captured within the plaza.

The staggered frosted glass screens that surround the staircase do not let her see both the stage and the outside plaza from any single step. When the sight of the plaza comes into view between the screens, the view of the stage on the other side is blocked by another screen. She is walking between two separate realms, and is engaging only one realm at a time. **[Images 5.48, 5.49]**



5.48 Staircase behind the stage



5.49 Staggered screens

### Scene 13: Top Balcony

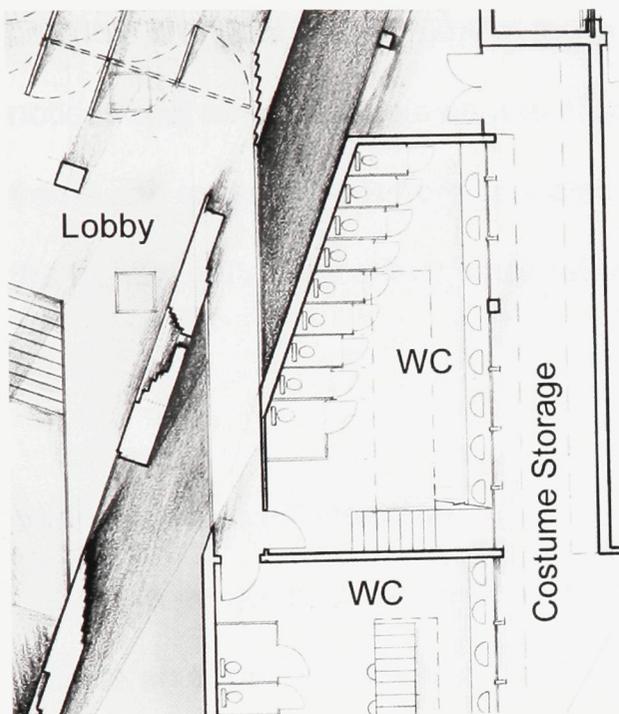
She is on the top floor now. It's quieter here. There are people sitting, relaxing, talking, while some are watching the madness on the dance floor below. She sits on one of the benches carved into the thick wall. Behind her is a small window with the view of city rooftops and of tall buildings beyond. The city is now a picture viewed through this small window, not a space that can be experienced. She can not touch, smell or hear the city.

She is surrounded by strangers. They look glamorous. A group of girls walks by, "strutting their stuff", modeling their outfits on a make-believe runway. In the crowd she notices one of her coworkers. She is surprised by his daring outfit, a stark contrast to his daytime business suits.

### Scene 14: Washrooms

After dancing for some time, Karen takes a break and goes to the washroom. The washrooms are outside the central core. She leaves the fantasy land of the dance floor and returns into the "real world". She passes through an opening carved through the thick stone wall of the central core, crosses a bridge over the cavernous two meter gap between the central core and the washrooms, and then enters. Washrooms are brighter and quieter than the spaces within the central core. Her senses start noticing smaller details. She can hear people's conversations again as they are not drowned out by loud music.

She p The washroom resembles an actor's change rooms. Girls are fixing their hair and makeup in preparation for their next "scene". The sinks face a glass wall behind which lies the theatre's costume storage area. There are intermittent mirrors on this glass wall. She sees her reflection adjacent to costumes. Is she in the actors' change rooms? **[Image 5.50]**



5.50 Washrooms



5.51 Lounge area

### Scene 15: Balcony

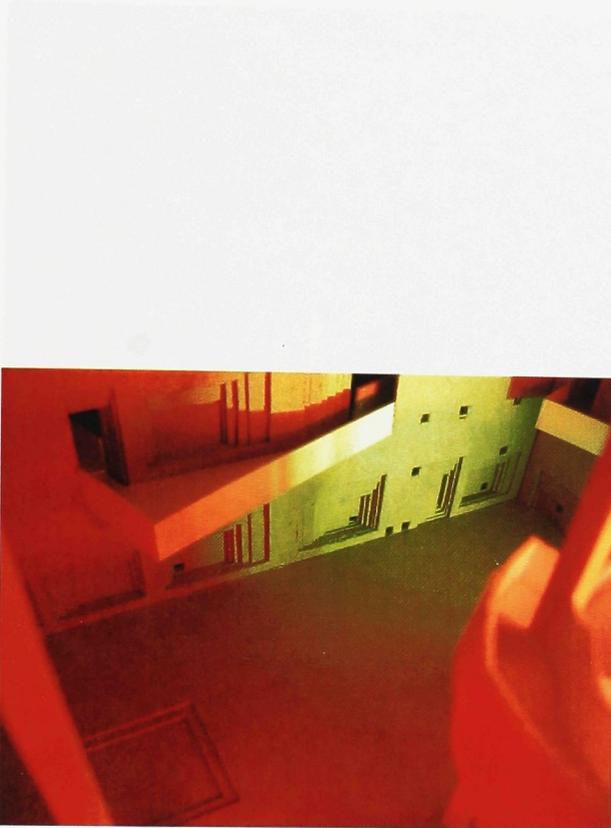
She steps off the dance floor and heads towards one of the exits through the thick wall. She enters through one sliding door only to find that the exit path turns ninety degrees and continues for a couple of meters through the mass of the wall, and parallel with it. She is "digging" through the wall. It is dark. The path then turns again as she exits on the opposite side. She steps out of the fantasyland of the central core. It is quieter here, although the music from the dance floor can still be heard in the background. There is a lounge area nearby.

She goes up the stairs to the upper lounge. **[Image 5.51]** From here, a bridge leads back through the thick wall onto a balcony overlooking the dance floor. She is an observer now, no longer a performer on the dance floor. A large opening frames her view of the dance floor. She is standing next to Apollo, looking at the dance floor where moments ago she was dancing with Dionysus. From the balcony, she gets an overview of the large engulfing sea of dancers. She then notices that several people on one of the other balconies are watching her. The frame she is standing in front of is also framing their view of her. She observes the frenzy of the dance floor while relaxing on one of the benches carved into the wall.

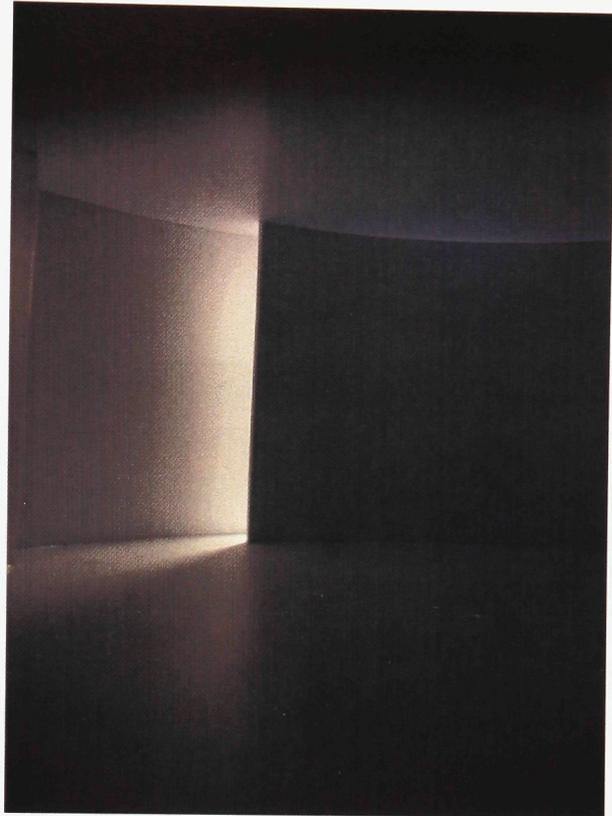
#### Scene 16: Curved Staircase

Karen goes up the curved staircase of the round tower. Climbing to the top is quite an effort, and she is out of breath when she reaches the top. But the effort pays off as she gains an overview of the courtyard below. **[Image 5.52]** She proceeds into a secluded, circular rehearsal theatre on the uppermost floor. As the room is round, the rectangular geometry of the city is lost inside. Her sense of orientation is also lost. The room is completely detached from the world outside, as there are no windows. All entrances are labyrinth-like, zigzag paths that are hidden behind layered walls. **[Image 5.53]** She is not sure behind which panel lays the door that she came through. She feels lost. At the same time, she feels that here she can no longer be found. It is safe here. The rest of the world is behind her. She is completely relaxed. There is a bench in the middle of the

room. Walls are covered with image projections. She sits there and watches the images on the wall. Her thoughts are occupied by the images, and she is not thinking about anything else.



5.52 View from the balcony

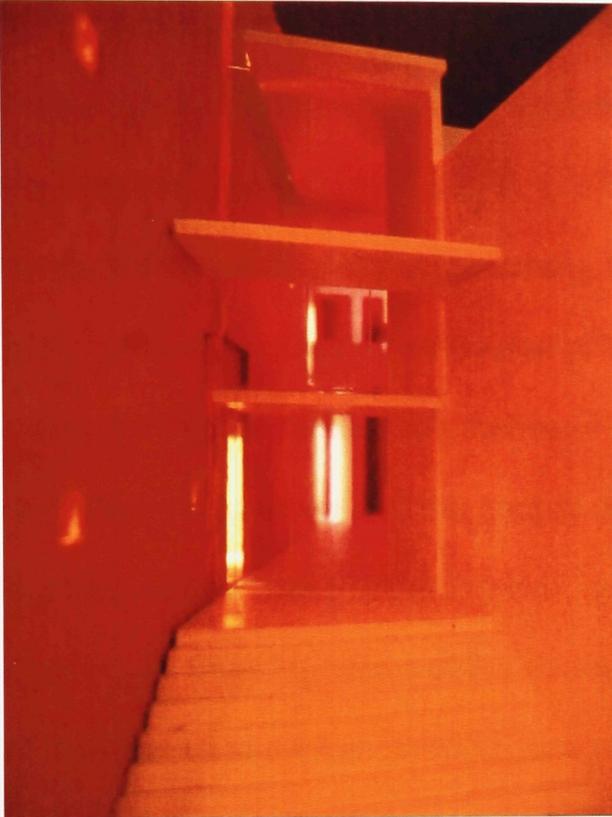


5.53 Entrance to the rehearsal theatre

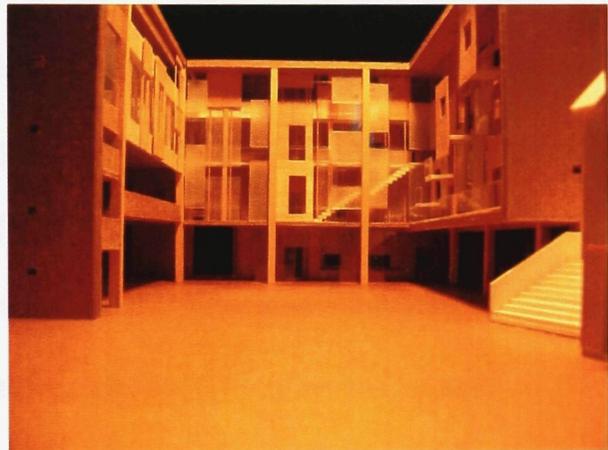
### Scene 17: Exit

To avoid the crowds of people leaving the nightclub, Karen leaves the dance floor just before closing time. She takes the exit path that leads to George Street. **[Image 5.54]** She walks down the stairs and is now in the semi-enclosed plaza. **[Image 5.55]** She lingers here while waiting for her friends to come out. Soon, masses of people exit the nightclub, spilling the festive atmosphere into the plaza. They delay leaving for a while, as they are enjoying the joyful and

impromptu party in the plaza. After a while Karen heads home. Tomorrow is another busy day, and her errands are waiting for her. She is back in the reality of her everyday life.



5.54 George St. exit



5.55 Semi-enclosed plaza

## Conclusion

Theatres and nightclubs are spaces that offer ways to enter the realm of fantasy, and alter the visitor's state of consciousness and experience of everyday reality. As such, these places offer visitors an escape into a world of fantasy and imagination. The design of the theatre/nightclub complex creates an internalized world of fantasy, thereby emphasising the detachment of this realm from the realm of everyday reality embodied in the adjacent city. This is achieved by orchestrating the relationship between realms of fantasy and reality, through the allocation of activities and the control of passages, thresholds and views between the two realms. The thick stone wall, gaps and staggered screens serve as thresholds, blocking views of the surrounding city. Within the internalized realm of the theatre/nightclub complex, one's sense of reality is altered through activities of watching theatrical performances, dancing, relaxation, acting, or oblivion by intoxication.

The design promotes the atmosphere of "street theatre" in the outdoor plaza through an outdoor theatre, patios and emphasis on "being seen". This adds to the idea of perceiving the public realm as being theatrical, thereby giving the real everyday life an overlay of imagination and poetics. Within such a fantasy, public life becomes theatre, people become actors, clothes become costumes, and music becomes a soundtrack while its lyrics and melodies inspire further daydreams. Even though the surrounding world is physically real, it is perceived as a theatrical play, framed by the architectural scheme.

The design incorporates acting on and off stage. Dancers in the nightclub are performers, and are given stages and proscenium arches. At the same time, as the stage area becomes publicly accessible, the audience can become actors, entering the realm of fantasy that is accessible only to actors when the space is used as a theatre. In this gathering of strangers, visitors can take on a role, losing their personality and problems albeit temporarily. Changing sets on the theatre's stage that remain during times that the space is used as a nightclub contribute to the continuous deautomatization of space.

Within this space, Apollonian detached observation and Dionysian active participation are distinguished, highlighting each other. The observers are given a spectacle, while dancers are given an audience. Detached observation and contemplation are pronounced with the separation of areas of observation from areas of action with height differences and screens. Observers are given "safe distance" from the spectacle. The juxtaposition emphasises the threshold between the two realms, strengthening each of them.

## Bibliography

- Arnheim, Rudolf. *The Dynamics of Architectural Form*. Berkeley: University of California Press, 1977.
- Arnheim, Rudolf. *The Power of the Center: A Study of Composition in the Visual Arts*. Berkeley: University of California Press, 1982.
- Barthes, Roland. *Mythologies*. Translated by: Annete Lavers. London: Jonathan Cape, 1972.
- Benedikt, Michael, ed. *Cyberspace: first steps*. Cambridge: MIT Press, 1991.
- Crowe, Norman. *Nature and the Idea of a Man-Made World: An Investigation into the Evolutionary Roots of Form and Order in the Built Environment*. Cambridge/London: The MIT Press, 1999.
- Deikman, Arthur J. "Deautomatization and the Mystic Experience." *Altered States of Consciousness*. Ed. Charles T. Tart. New York: John Wiley & Sons, 1969. 23-43.
- De Kerckhove, Derrick. *The Architecture of Intelligence*. Basel: Birkhauser, 2001.
- Drew, Philip. "Tadao Ando: Church on the Water, Hokkaido, Japan 1988 and Church of the Light, Osaka, Japan 1989". *Places of Worship*. London: Phaidon Press Limited, 1999.
- Fergusson, Peter. *Architecture of Solitude: Cistercian Abbeys in Twelfth-Century England*. Princeton: Princeton University Press, 1984.
- Goldberg, RoseLee. *Laurie Anderson*. New York: Harry N. Abrams, Inc., 2000.
- Harries, Karsten. *The Ethical Function of Architecture*. Cambridge/London: The MIT Press, 1997.
- Howell, John. *Laurie Anderson*. New York: Thunder's Mouth Press, 1992.
- Jonas, Hans. "The Nobility of Sight: A Study in the Phenomenology of the Senses." *The Philosophy of the Body: Rejections of Cartesian Dualism*. Ed. Stuart F. Spicker. Chicago: Quadrangle Books, 1970. 312-333.
- Leach, Neil. *Belonging*. AA Files 49. (Aug. 2003): 76-82.

- Leach, Neil. *The Anaesthetics of Architecture*. Cambridge/London: The MIT Press, 1999.
- Ludwig, Arnold M. "Altered States of Consciousness." *Altered States of Consciousness*. Ed. Charles T. Tart. New York: John Wiley & Sons, 1969. 9-22.
- Lupton, Ellen. *Skin: Surface, Substance + Design*. New York: Princeton Architectural Press, 2002.
- Macintosh, Duncan. *The Modern Courtyard House: A History*. London: Lund Humphries for the Architectural Association, 1973.
- Malbon, Ben. *Clubbing: Dancing, Ecstasy and Vitality*. London/New York: Routledge, 1999.
- McGuire, Penny. "Bar Barcelona." *Architectural Review*, v.194, n.1165 (1994): 76-79.
- Mencken, Henry L. *The Philosophy of Friedrich Nietzsche*. Port Washington: Kennikat, 1913.
- Newhouse, Victoria. *Towards a New Museum*. New York: Monacelli Press, 1998.
- Nietzsche, Friedrich. *The Birth of Tragedy and Other Writings*. Ed. Raymond Geuss and Ronald Speirs. Trans. Ronald Speirs. Cambridge: Cambridge University Press, 1999.
- Pfeffer, Rose. *Nietzsche: Disciple of Dionysus*. Lewisburg: Bucknell University Press, 1972.
- Polyzoides, Stefanos, Roger Sherwood, and James Tice. *Courtyard Housing in Los Angeles; A Typological Analysis*. New York: Princeton Architectural Press, 1992.
- Rafelman, Rachel. "Come to the Casbah." *Canadian Interiors*, v.36, n.5 (Nov/Dec. 1999): 30 -33.
- Sennett, Richard. *The Fall of Public Man*. New York: Vintage Books, 1978.
- Shyer, Laurence. *Robert Wilson and His Collaborators*. New York: Theatre Communication Group, Inc., 1989.
- Smith, Leslie C. "A change of Government: Toronto's premier dance club moves towards the light." *Canadian Interiors*, v.40, n.3 (May/Jun. 2003): 56-60.

Ed. Spicker, Stuart F. *The Philosophy of the Body: Rejections of Cartesian Dualism*. Chicago: Quadrangle Books, 1970.

Wigley, Mark. *White Walls, Designer Dresses*. London/Cambridge: The MIT Press, 1995.

Wines, James. *Green Architecture*. Koln: Taschen, 2000.

Zizek, Slavoj. *Looking Awry: An Introduction to Jacques Lacan Through Popular Culture*. Cambridge: MIT Press, 1991.

Zizek, Slavoj. *The Art of the Ridiculous Sublime: On David Lynch's Lost Highway*. Seattle: University of Washington, 2000.

## Endnotes

- 
- <sup>1</sup> Roland Barthes, *Mythologies*, trans. Annete Lavers (London: Jonathan Cape, 1972), 25.
- <sup>2</sup> Richard Sennett, *The Fall of Public Man* (New York: Vintage Books, 1978), 34.
- <sup>3</sup> Ben Malbon, *Clubbing: Dancing, Ecstasy and Vitality* (London/New York: Routledge, 1999), 40.
- <sup>4</sup> Richard Sennett, *The Fall of Public Man* (New York: Vintage Books, 1978), 54.
- <sup>5</sup> *Ibid*, 84.
- <sup>6</sup> *Ibid*, 87.
- <sup>7</sup> *Ibid*, 66.
- <sup>8</sup> *Ibid*, 161.
- <sup>9</sup> Ben Malbon, *Clubbing: Dancing, Ecstasy and Vitality* (London/New York: Routledge, 1999), 83.
- <sup>10</sup> Ben Malbon, *Clubbing: Dancing, Ecstasy and Vitality* (London/New York: Routledge, 1999), X.
- <sup>11</sup> Arnold M Ludwig, "Altered States of Consciousness," *Altered States of Consciousness*, ed. Charles T. Tart (New York: John Wiley & Sons, 1969), 9.
- <sup>12</sup> *Ibid*, 10.
- <sup>13</sup> Hans Jonas, "The Nobility of Sight: A Study in the Phenomenology of the Senses," *The Philosophy of the Body: Rejections of Cartesian Dualism*, ed. Stuart F. Spicker (Chicago: Quadrangle Books, 1970), 325.
- <sup>14</sup> *Ibid*, 323.
- <sup>15</sup> *Ibid*, 324.
- <sup>16</sup> Derrick De Kerckhove, *The Architecture of Intelligence* (Basel: Birkhauser, 2001), 52.
- <sup>17</sup> *Ibid*, 13.
- <sup>18</sup> *Ibid*, 13.
- <sup>19</sup> Rose Pfeffer, *Nietzsche: Disciple of Dionysus* (Lewisburg: Bucknell University Press, 1972), 30.
- <sup>20</sup> Rose Pfeffer, *Nietzsche: Disciple of Dionysus* (Lewisburg: Bucknell University Press, 1972), 215.
- <sup>21</sup> Henry L. Mencken, *The Philosophy of Friedrich Nietzsche* (Port Washington/Kennikat: 1913), 67.
- <sup>22</sup> Richard Sennett, *The Fall of Public Man* (New York: Vintage Books, 1978), 75.
- <sup>23</sup> *Ibid*, 78.
- <sup>24</sup> *Ibid*, 80.
- <sup>25</sup> *Ibid*, 218.
- <sup>26</sup> *Ibid*, 217.
- <sup>27</sup> Laurence Shyer, *Robert Wilson and His Collaborators* (New York: Theatre Communication Group, Inc., 1989), XV.
- <sup>28</sup> *Ibid*, XVI.

---

<sup>29</sup> Ibid, XV.

<sup>30</sup> RoseLee Goldberg, *Laurie Anderson* (New York: Harry N. Abrams, Inc., 2000), 11.

<sup>31</sup> John Howell, *Laurie Anderson* (New York: Thunder's Mouth Press. 1992), 10.

<sup>32</sup> Ibid, 14.

<sup>33</sup> Ibid, 9.

<sup>34</sup> Ibid, 59.

<sup>35</sup> Ben Malbon, *Clubbing: Dancing, Ecstasy and Vitality* (London/New York: Routledge, 1999), 33.

<sup>36</sup> Rose Pfeffer, *Nietzsche: Disciple of Dionysus* (Lewisburg: Bucknell University Press, 1972), 223.

<sup>37</sup> Friedrich Nietzsche, *The Birth of Tragedy and Other Writings*, ed. Raymond Geuss and Ronald Speirs, trans. Ronald Speirs (Cambridge: Cambridge University Press, 1999), 20.

<sup>38</sup> Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1966), 206.

<sup>39</sup> Arthur J. Deikman, "Deautomatization and Mystical Experience," *Altered States of Consciousness*, ed. Charles Tart (New York: John Wiley & Sons, 1969), 39.

<sup>40</sup> Ibid, 30.

<sup>41</sup> Ibid, 39.

<sup>42</sup> Char Davies, "Changing Space: Virtual reality as an Arena of Embodied Being," *Multimedia: From Wagner to Virtual Reality*, ed. Packer, Randall, K. Jordan, and W. Gibson (New York: W.W. Norton & Company, 2001), 295.

<sup>43</sup> Arthur J. Deikman, "Deautomatization and the Mystic Experience," *Altered States of Consciousness*, ed. Charles T. Tart (New York: John Wiley & Sons, 1969), 31.

<sup>44</sup> Neil Leach, *Belonging*. AA Files 49. (Aug. 2003), 79.

<sup>45</sup> Friedrich Nietzsche, *The Birth of Tragedy and Other Writings*, ed. Raymond Geuss and Ronald Speirs, trans. Ronald Speirs (Cambridge: Cambridge University Press, 1999), 18.