# Embracing or Not Enclosing

by
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I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

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Abstract

The simultaneously archaic and hypermodern "archetypal fact" of twenty first century architecture and urbanism will be the enclosure, the wall, the barrier, the gate, the fence, the fortress.

-Lieven De Cauter, *The Capsular Civilization*.

I no longer know what there is behind the wall, I no longer know there is a wall, I no longer know this wall is a wall, I no longer know what a wall is. I no longer know that in my apartment there are walls, and that if there weren't any walls, there would be no apartment.

-Georges Perec, "The Apartment."

Reflecting on the parallel between displaced towns in France during World War II and the cultural condition of an average Westerner today, Nicolas Bourriaud states: "Culture today essentially constitutes a mobile entity, unconnected to any soil." Through the processes of 'Modernism' and then 'Postmodernism,' globalization has brought the world 'closer' together through an expansion of capitalism, often under the guise of democracy and equality. The ceaseless progress of neoliberal globalization and its parallel of Postmodernism promised a horizontality and a recognition of the other that had been conventionally repressed and pushed away by Modernism. Yet the shimmer of those promises has long faded away. From globalization's subsumption of uniform interiors to contemporary society's evolution into what Lieven De Cauter calls a "Capsular Civilization." Here the everyday reality clearly aligns with Michael Hardt and Antonio Negri's prescription of an illusion of continuous, uniform space, which is in fact densely crossed by divisions.

Emerging out of this context, this thesis investigates architecture's role in the production of new inside-outsides which therefore entangles it in the processes of control, regulation, division and connection that result from the contemporary multiplication of boundaries. The partitioning of the world that is so often delegated to architects to act out is never neutral, and the regulation of the transmission between the exterior and interior of these partitioned capsules can be seen as manifestations of Hardt and Negri's 'New Segmentations,' wherein architecture acts to reproduce these contiguous centers and peripheries among the interactions of daily life. The work of this thesis takes the inherited site of the Waterloo School of Architecture as an area for questioning the structures that reduce our relations to what is outside. The research investigates the found technologies used to support and structure the conditions of access: the locked door, the camera, the window and the wall, and looks to provide a text and a series of artifacts which subvert these identified forces, in a desire to think something other than the division of inside/outside, self/other; to search for new stories of the interior.

Acknowledgments

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      Thank you to my friends whose discussions helped shape the way I look outward, as we continue together to construct forms of understanding and meaning making in the contemporary space we have inherited. Thank you to everyone who lent their time and effort into helping setup, document and bring forth the many elements of this thesis and its defence. A special thank you to my family, for their total support to myself and my interests. Your encouragement is a privilege that I deeply appreciate.

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DISCLAIMER:

*Embracing or Not Enclosing* is many things: a thesis, a book, a series of models, drawings, video, sculpture, a way of looking at what there is round about this position in space. But that doesn't really get at 'what' it is. *EONE* emerges out of a curiosity for the contradictions of locking the doors to a public university building (the University of Waterloo School of Architecture), and what that action indicates about life within enclosed interiors. It is predicated on an acceptance of the fact that being interior is a condition of being human, but with a refusal of the status-quo produced by the illusions of stable interiors.

*EONE* knows that it cannot go outside of the institution which contains its germination, it is aware that every work carried out within, acts to reproduce that very institution. But it hopes that the twists, translations, détournements, and other actions performed by the works may signal an opening for something different to come to be.

Both the text and the artifacts were undertaken as devices of process. There was no existing conclusion, or moral; the work instead springs from a meditation on the interiors that surround, overlap and pass

through the site. As its contents are built on the vagueness offered by spatial metaphors ("inside/outside," "open/closed," "transparent/opaque," "bare/covered"), the individual works are intended to be inadequately self-sufficient. Text that is largely built on the words of others, chapters that can be read on their own but whose edges flicker and overlap, implicitly referencing and building on each other, relying on a parallel text of footnotes for support. Artifacts both small and large whose production has rendered useful objects useless, digital objects physical, contexts left unstated, fragile, penetrable. Everything is pointing elsewhere, and if the works themselves are then in a sense 'empty,' their meaning is constructed not by what they hold within (whose access could be barred or locked), but by linking together the contexts, places, and processes that inform their existence (as in a semiotic chain).

The resulting landscape (itself cluttered with contradictions) is an attempt to follow the lines of power and division which crisscross daily space, and which have become so dense as to be perceived as smooth. In the end this may all just be confusing, but confusion is certainly not an inappropriate way to define this space and time.

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# OUTSIDE /
# INSIDE

The earth has become a global interior. As human exploration and labor have resulted in the total mapping, identification and quantification of the spaces of this world, Buckminster Fuller's declaration of "Spaceship Earth" rings clear.[1] We are already always inside our capsule, along for the ride, waiting to arrive at salvation.[2] From this position the only possible action looks to be the impotent management of the risks of our trajectory; for it no longer seems even possible to conceive of an outside.[3] Yet as everything is considered interior (within capital, democracy, globalism, Spaceship Earth, etc.), we have accepted a multiplication of everyday capsules. The proliferation of these capsules, from cars to factories to iPhones, has both reaffirmed the strength and seduction of being contained, while also smoothing over the division inherent in partitions through their sheer ubiquity. Re-writing traditional distinctions of outside and inside, near and far, has produced a new topology of outsides, inside.[4] However, this truth remains covered within the illusions of stable interiors, where walls continue to exclude, to contain, and to identify productive distinctions only to control them. When we wrap the frontier around our body, create a territory or domain out of the self, we also hold onto the violence of the divide.[5]

## COMFORTING MYTHS OF UNIFORMITY

The spatio-temporal advances of globalization and its complementary technologies, have heightened an awareness of the increasing polarity between inside and outside. Yet there exists a lack of comprehension for how deeply these boundaries run through contemporary space. Their visible articulations tend to play out in mass-cultural arguments over what 'should' be perceived as outside the nation, outside 'essential' values, outside the community, or outside of the self. Attempting to define a culture which would either solidify and secure 'us'/ 'me' in opposition to the other who is kept outside, or instead, towards a total identification with and appropriation of difference; enclosing all differences in an embrace.[6] But this polarity of inside and outside (seen in rising partisanship and inequality in the West) also exists within a global space that has come to be described as a smooth, homogeneous space of global capital (the spread of corporate non-place). This contradiction threatens to confuse any attempt

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1 "One of the interesting things to me about our spaceship is that it is a mechanical vehicle, just as is an automobile." Buckminster Fuller, *Operating Manual for Spaceship Earth* (New York: E. P. Dutton, 1978), 16.

2 Lieven De Cauter describes 'the Capsule' as being an artificial, isolated environment. Or, "An architecture that functions like a space capsule." This author is using the term to refer to the notion of a discrete inside, a contained and controlled environment.

Lieven De Cauter, *The Capsular Civilization: On the City in the Age of Fear* (Rotterdam: NAi Publishers, 2004), 29.

3 To quote Slavoj Zizek, "it's much easier to imagine the end of all life on earth than a much more modest radical change in capitalism." *Zizek!*, directed by Astra Taylor (New York: Zeitgeist Films, 2005), DVD.

4 "A society without any kind of border, internal or external, is simply what we could call the earth or world: a purely presocial, undivided surface. Accord-

ingly, society is first and foremost a product of the borders that define it and the material conditions under which it is dividable." Thomas Nail, *Theory of the Border* (Oxford; New York: Oxford University Press, 2016), 7.

5 "How very important it is when chaos threatens, to draw an inflatable, portable territory. If need be I'll put my territory on my own body, I'll territorialize my body: the house of the tortoise, the hermitage of the crab, but also tattoos that make the body a territory." Gilles Deleuze and Félix Guat-

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at imagining a positive trajectory by its ability to narratively subsume any new action. Inquiring into this reveals a history of human interiors obsessed with holding unity inside (the unitary as that which is traditionally considered both more understandable and stable then the multiple).[7] It makes no difference whether this is a unity of homogeneity or of horizontal plurality.[8] The obsession with creating interiors of unity implicates the practice of architecture (which is responsible for producing insides and outsides) as a reproducer of the defense of this contradiction. What Reinhold Martin defines as architecture's problem of "how to represent unity."[9] This (in reference specifically to the late 1960's, or the cultural period known as Post-Modernism) establishes architecture as a practice that inherently sees the world as non-uniform chaos. And if the non-architectural world is chaos then architects are responsible for producing ordered space to identify and manage what was outside. Architects, work to produce uniform interiors.

While Martin explicitly connects the discipline of architecture to representations of unity, Buckminster Fuller's work in the late 60's, positions the entirety of earth as a machine for containing such unity. A vocal critic of specialization, Fuller's work as an engineer, architect and theorist led him to publish the *Operating Manual for Spaceship Earth* in 1968, shortly after giving a lecture of the same name. In this manual, Fuller produces a narrative of the earth as a utopic global capsule traveling through space.[10] This re-imagines the world as a self-contained machine on a calculated trajectory. The energy to run this machine comes from the 'mothership,' earth's sun, and all other necessary processes and functions occur within the interior of the ship's enclosed ecosystem. As the crew of the machine, it becomes the responsibility of the collective of humanity to maintain its functionality. This shift in perspective presents a valuable image of the world as a collective project; an image that necessitates a level of cooperation and consensus that remains elusive in capitalist democracies (noticeably in a hyper-partisan present). But it also poses a problematic correlation between comfort, security and the interior. Spaceship Earth is a scenario in which the very possibility of any fundamental change in the conditions on the ground is given up, in favor of charting a direction through the externality of cosmic space. It ignores reworking our relation to the interiors we still reproduce,

tari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 2014), 320.

6   Nicolas Bourriaud critiques this approach towards plurality exhibited by postmodern theory as that which "too often amounts to pasting the other's image into a catalogue of differences. This so called "respect for the other," generates a kind of reverse colonialism, as courteous and seemingly benevolent as its predecessor was brutal and nullifying."

Nicolas Bourriaud, *The Radicant* (New York: Lukas & Sternberg, 2009), 27.

7   An obsession which acknowledges an inherent fear of the outside that can be found in the DNA of every North American urban or architectural construct.

8   Within a system of total heterogeneity, everything becomes interior, as nothing is outside its limits.

9   Reinhold Martin, *Utopia's Ghost: Architecture and Postmodernism, again* (Minneapolis:

University of Minnesota Press, 2010), 10.

10   Fuller, *Operating Manual*.

11   "Massive and, at the same time, individualized consumption presupposed a conscious de-urbanization—the house as a machine of comfort, the shopping mall as a drive-in distribution point." De Cauter, *The Capsular Civilization*, 43.

12   "To describe the globalized world, which could equally be termed a 'synchronous world', we shall invoke the image of the Crystal

in favor of imagining ever larger interiors of unity. Presenting a solution to the problems of earth as a byproduct of the closed interior—of going inside. It takes a model of 20th century architecture, an architecture of the artificially controlled environment[11] (exemplified in the combination of mechanical air conditioning with the expansive glazing of the curtain-wall), and extrapolates it through the language of the machine to the planetary scale. This translation conceptualizes our globe as enclosed, thereby allowing it to be balanced, controlled, managed. Spaceship Earth identifies globalization as having unified the space of the Earth, expanding past any concept of a frontier.[12] The logical extension of this, leads to the planetary body of the Earth becoming the frontier. The global space capsule protected from the expanse of the infinite, which remains outside, unknown. This insulates us from the capacity to work on our everyday boundaries; to form, dissolve, puncture or transfer through them. Placing focus on navigating an exterior perceived as hostile, ignores a discussion of difference within. Making the proposal feel more like Fortress Earth; a system that powerfully encloses the status quo, overseen by the tight control that its maintenance necessitates.[13]

This interiority then becomes projected onto the surface of the spherical enclosure of the planet, where the world is held as a uniform, balanced whole.

The technocratic[14] propositions of containing workers and machines in controlled environments can also be examined in the spaces of production within capitalist society. Capitalism is an economic system based on accumulation; on a relation of profitable exchange between an inside and an outside. The gap between profit and wages which makes that accumulation possible, is epitomized by the factory; the archetypal space of production for the inside.[15] The factory is an interior that is invested in containing its internal forces in a profitable balance: high production, low wages. To fulfill this equation, it projects a machinic logic onto the worker. Illustrated by the architectural innovations which allowed for large structural spans and wide open factory interiors. Innovations which catered to the massive machinery of industry and facilitated an uninhibited supervision of the work floor by the foreman. The factory contains its workers not as humans dwelling within, but as pieces placed into a chain of machinery. Using them as stopgaps in an assembly line that technology has yet to fully automate. The

Palace from Fyodor Dostoyevsky's novel Notes from Underground […]. The Russian writer believed that it held the essence of Western civilization, as if in a final concentrate. He recognized the monstrous edifice as a man-eating structure, in fact a modern Baal - a cult container in which humans pay homage to the demons of the West: the power of money and pure movement, along with voluptuous and intoxicating pleasures."
Peter Sloterdijk, *In the World Interior of Capital: for a Philosophical Theory of Globalization*,

trans. Wieland Hoban (Cambridge, UK: Polity, 2015), 28.

13 The hollow integration of this form of expansion is described by Hardt and Negri in terms of neoliberalism's feigned openness: "Imperial racism, or differential racism, integrates others with its order and then orchestrates those differences in a system of control. Fixed and biological notions of peoples thus tend to dissolve into a fluid and amorphous multitude, which is of course shot through with lines of conflict and antagonism, but none that appear as fixed

and eternal boundaries. Imperial racism rests on the play of differences and the management of micro-conflictualities within its continually expanding domain."
Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass.: Harvard University Press, 2000), 195.

14 Technocracy being: "The government or control of society or industry by an elite of technical experts."
"Technocracy," Oxford Dictionaries, accessed 03/26/2017, https://en.oxforddictionaries.com/definition/technocracy.

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factory workers and the crew (the human species) of Fuller's spaceship have the same role: managing the parts of a system that is deemed too large to be affected by individual human hands, which can merely strive to keep it 'alive.' The worker who repeats a single function or process hundreds to thousands of times each day, can viscerally understand that the real productive force has long since transcended human hands into the technology that they now service. The factory continues to function by holding onto a nostalgic myth of providing a secure enclosure of work. Promising a stable space of employment, of guaranteed wages, and blue collar respect, against the instability of unemployment, which risks an exterior position to contemporary society.[16] These promises of production, work to integrate the practice of the consumption of commodities into society.[17] The industrial factory achieves its revolution of mass-production by changing our relation to the creation of things, to one of an alienated consumption of products—a mass-consumption. And it enacts this reform by continually reproducing the tightly disciplined interior of the factory. Every piece has its place, every step in the line its role, every product its market, every human its job. Equilibrium is maintained,

the interior remains unified, unpenetrated, secure.[18]

## ETERNAL SILENCE

The idea of projecting an encapsulating and protected sphere (either architectural, industrial, or planetary) is not unique to the mythology of industry and the futurism of the 60's. As Fuller's proposal was an extension of the ideology of the machine, until the 16th century, the ideology of religion promoted the then commonly held astronomical model of geocentrism. In this model, the earth (and thus humanity) is positioned at the center of the universe. The planets, the sun and the stars all orbit the earth and everything is held together at the limits by the sphere of the heavens. This model presents a well-ordered, enclosed universe; a comforting vision of humanity sheltered within a celestial interior. Geocentrism (which held an almost global adoption), conceives a structure of spaces with preordained positions and relations, justified by and reciprocally justifying abstract celestial narratives. Alexandre Koyre describes geocentrism as a "conception of the world as a finite, closed, and hierarchically ordered whole."[19] The dissolution of this model is generally attributed to the work of Nicolaus Copernicus, who in

15 The creation of the profit on which a capitalist system is built, requires an unequal exchange, and the justification for this inequality is often produced by identifying resources, spaces, or people as external and therefore worth less than what is internal. The effects of this are explained by Leiven De Cauter: "As a consequence to the binary structure of capitalism, there will never be a global village. There will always be a centre and a periphery, an inside and an outside."

De Cauter, *The Capsular Civilization,* 42.

16 Who decided working so much, or even working at all was such a great thing anyway? One need only look towards the North American vilification of anyone and everyone unfortunate enough to require the help of federal unemployment aid or food stamps, to see the exterior of employment.

17 "the consumer is inscribed in the manufacturing of the product from its conception." P140 Maurizio Lazzarato, "Immate-

rial Labor," in *Radical Thought in Italy: A Potential Politics*, ed. Paolo Virno and Michael Hardt (Minneapolis: University of Minnesota Press, 2010), 140.

18 In a way, enclosure which was once productive of the communal, now distorts those inside into a collection of divisible selves: "people are not interested in their place, which seems given; they fix their imaginations on the ghost lights that appear to them in the form of names, identities and business. This willfulness is currently fueling all forms of rapid

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Fig.1  Gordon Matta-Clark, *Photograph from Anarchitecture*. 1974. Estate of Gordon Matta-Clark. Sourced from Tate, UK. http://www.tate.org.uk/research/publications/tate-papers/07/towards-anarchitecture-gordon-matta-clark-and-le-corbusier (accessed April 11, 2017).

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1543 advanced a still finite model of the universe, but one in which the center of the solar system was no longer the earth, but now accurately the sun. This literally decentered humanity; flinging the species out into space and initiating the human experience of breaking through real and perceived boundaries of comfort and consciousness.[20] The human experience becomes a progressive going outside of constructed order and structure, traversing to an exterior that is indecipherable. The consequences of Copernicus' shift are given evocative form by Peter Sloterdijk in his work *Bubbles*:

> Research and the raising of consciousness have turned man into the idiot of the cosmos; he has sent himself into exile and expatriated himself from his immemorial security in self-blown bubbles of illusions into a senseless, unrelated realm that functions on its own. With the help of its relentlessly probing intelligence, the open animal tore down the roof of its old house from the inside. […] The citizens of the Modern Age inevitably found themselves in a new situation that not only shattered the illusion of their home's central position in space, but also deprived

them of the comforting notion that the earth is enclosed by spherical forms like warming heavenly mantles. Since then, modern people have had to learn how one goes about existing as a core without a shell.[21]

To Sloterdijk, we have not simply opened the door to the unknown and taken a peek outside, but through the relentlessness of our own inquiry, have brought down the reassuring enclosure of a geocentric worldview onto ourselves. Modern human existence is having to now deal with that exteriority—of coming to terms with truths that are not centered on humanity and that are inconceivable in their vastness and complexity.[22] And here the longing for the comfort of an interior can be found again and again, in the human instincts to define and to order. This nostalgic instinct to find a shell can then be seen as a reaction to the destabilizing experience of addressing the uncomfortable. The definition of exterior now becomes not a perception of space as it radiates outward from us at its center, but a reaction to the subconscious realization of being on the edges of an ongoing confrontation with, the "eternal silence of these infinite spaces."[23]

If we definitively accept that we are up

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living, civil disinterestedness and anorganic eroticism. It drives its agents to limit themselves to small, malicious arithmetic units; the greedy of recent days no longer ask where they are as long as they are allowed to be someone, anyone."
Peter Sloterdijk, *Spheres. Volume 1, Bubbles*, trans. Weiland Hoban (South Pasadena, CA: Semiotext(e), 2011), 27.

19 "a whole in which the hierarchy of value determined the hierarchy and structure of being, rising from the dark, heavy and imperfect earth to the higher

and higher perfection of the stars and heavenly spheres."
Alexandre Koyre, *From the Closed World to the Infinite Universe* (Baltimore: The Johns Hopkins Press, 1957), 2.

20 "man lost his place in the world, or more correctly perhaps, lost the very world in which he was living and about which he was thinking, and had to transform and replace not only his fundamental concepts and attributes, but even the very framework of his thought."
Ibid.

21 Sloterdijk, *Spheres*, 23.

22 Illustrated in the rise of processes that seem too large to comprehend or effect, such as globalization, global warming or a politics which no longer charts action, but only reacts: "it has become politically impossible to plan and shape society over time; the time of political projects, it seems, is also over. Individually as well as politically, the sense of a directed movement of history has given way to a sense of directionless, frantic change."
Hartmut Rosa, "Social Acceleration: Ethical and Political Consequences of a Desynchronized

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Fig.2  SITE, *BEST Inside/outside building*. 1984. Sourced from Sculpture In The Environment. http://siteenvi-rodesign.com/content/best-products (accessed April 11, 2017).

Fig.3  Caelin Schneider, *School vestibule*. 2017.

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against the chaos of the unknown outside (both in Martin and Fuller's expressions of how architecture defines uniform interiors, and in Sloterdijk's human understanding of our position in space at large) then perhaps we can begin to evolve the ways that we perceive and define the distinction between inside and outside. Ending the continual reproduction of conventional interiors of unity, opens the potential to produce as of yet unforeseen insides in perpetual relation to our modern outsideness. An understanding that uses the production of uniform interiors as a way to probe human truths defined by the wall and its opposition of inside to outside. Pointing to the lived human experiences that architecture claims to represent and which its partitions can never truly encapsulate. This acceptance brings an awareness of a duality to the human relation to space. This duality: to close in, or to expand, arises from an awareness of the infinite outside of the self. This is conventionally expressed by either retreating into a closed interior (in the case of industry), or by claiming an interior that is so expansive that there can be nothing outside of it (Spaceship Earth, Geocentrism). Although these courses may seem opposite, they are both inspired by reaction. A reaction

which is inherent to living beings, what Quentin Meillassoux terms, "stupidity." The stubborn desire of conservation, of closing in on one's own interior, diminishing connection and relation to the outside world; as opposed to an "opening out onto exteriority."[24] The alternate to stupidity (what Meillassoux calls "active becoming") is then an increasing in receptivity and a multiplication of points of access. Resisting the trend towards stupidity, desires a saturation of perspectives, opening our closed interiors with the friction of "a radical exteriority," which would follow the living experience of dissipation—of being outside in the world.[25]

As globalization and capitalism continue to formally evolve and shape the world, new uses are taking over the disused spaces of industry. One such transformation is that of factory into university building, or particularly, into a school of architecture. That architectural education has long held an infatuation with factories[26] and that a school of architecture can so easily take over the space of industry, is not only illustrative of how these programs continue to share an ideology of the interior, but of how the university is in many ways assuming the roles of the factory in contemporary society. No longer involved in

High Speed Society," *Constellations* 10, no. 1 (2003): 20.

23 "Pascal's pious and observant statement "the eternal silence of these infinite spaces fills me with dread" formulates the intimate confession of an epoch." Sloterdijk, *Spheres*, 23.

24 Quentin Meillassoux, "Subtraction and Contraction: Deleuze, Immanence, and Matter and Memory," trans. Robin Mackay, *Collapse* Vol. 3 (2007): 100.

25 Ibid., 99.

A form of being which strives "to maintain oneself in the Outside." Ibid., 107.

26 Most notably in the case of the Bauhaus school in Dessau, designed and directed by Walter Gropius (himself a factory afficianado), which promoted a unitary or total, ideal of creation.

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the material production of the industrial factory, the educational factory performs a production of knowledge. Where the industrial interior held the ideal of a fixed enclosure, with the ability to, as Gilles Deleuze describes, "concentrate; to distribute in space; to order in time; to compose a productive force within," the contemporary school is attuned to the deforming corporations which it feeds.[27] The school (like the factory before it) continues to produce representations of uniform interiors, but these representations no longer correspond to a definitive boundary. Aligning with the dispersion of productive forces that corporations enact, the school now subjects all who pass through it to the modulations of control.[28] The factory becoming a school of architecture remains a space of production and exploitation, and becomes an icon for the contemporary conflation of the reactions of enclosures to retreat within (as the industrial factory), or to disperse into everything that was outside (the corporation).

### FRONTIER MENTALITIES: A LINE IS A WALL TOO

A real spatial tool which is a reaction to the infinite outside, is the grid; and in particular, its North American usage. Mark

Pimlott argues that the founding principle of colonial North American space, is the use of the grid to preemptively structure the habitation and thus settlement of the vastness (relative to Europe), of the continent's land.[29] With one rule—the repetition of an immutable base unit— the grid as a conceptual geometry is an attempt at enclosing infinity in order. The grid's continued popularity is thanks to its ability to project a rational (read neutral) deployment. Its geometries produce a locally flexible system, while at the same time containing the possibility for an unending repetition which knows no limit. It plans for the infinite without wrestling with any of its complexities; instead, it focuses within its stable units. The diversity of what actually exists between or across its cells is of no concern, as every unit is conceptually equal in value throughout its network. This grants a condition where one can enclose large amounts of physical space under a totalizing system.[30] The system of the grid not only holds a territory together, but does so through a repetition of capsules that are each exterior to all the others. Pimlott terms this the principle of antagonistic adjacencies; where each unit is conceived of as equivalent and yet in perpetual defense from and competition

27 Gilles Deleuze, "Postscript on the Societies of Control." *October* 59 (1992): 3. http://www.jstor.org/stable/778828.

28 "[Controls are] like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point. [...] one is never finished with anything, the corporation, the educational system, the armed services, being metastable states coexisting in one and the same modulation, like a universal system of deformation." Ibid., 5.

29 Mark Pimlott, "Without and Within: Territory, the Interior and the Triumph of System Over Place." (lecture, AA School of Architecture, London, October 09, 2007).

30 "The wilderness was called to order by a statesman and landowner with a mind for calculation and the cause of emancipation. He devised a grid, with which claims, divisions and clearings could proceed regardless of that which might be encountered. Those circumstances that were unexpected were destroyed; their features obliterated. Everything was to be known." Mark Pimlott, "Only Within," *Idea Journal* (2009): 88.

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with, its adjacent units. Each unit of the grid is born with, in Pimlott's words, "a self and an other written into its DNA."[31] It takes the concept of the frontier, internalizing and replicating it. Thereby ordering and containing a multitude of borderlines (each with their own inside and outside) to define a local or national unity.[32] The grid becomes a tool to compress the infinite to the individual, to feign an expansion by actually performing a construction of repeating interiors.

Stitching together the colonial practice of enclosing territory within a repetition of frontiers,[33] with a theory of the North American perception of space, we can construct an image of the North American as a subject of a conflict between interior and exterior. The conflict of the tendency to reduce relation to the exterior, in the face of the vital experience of a broadening of receptivity. Marshall McLuhan defines the relation of the North American to the outside as being a "war on the empty wilderness."[34] Stemming from the colonial history of conquest, Canadians and Americans view the outside with hostility and hold an embedded aggression towards the exterior wild. They exist with a "reversed" experience of space. A history of defense to the external, that McLuhan express-

es in his essay on Canada's borderlines as "going outside to confront and explore the wilderness and of going inside to be social and secure."[35] For the North American, the communal is found on the interior, while the exterior holds the myth of the quest for privacy and solitude, which is the inverse of European experience. The North American conception of space thus remains an embodiment of the alien mind of the colonizer. A subconscious acknowledgment of the inability to ever truly 'dwell' in the place within which you exist. Reinforcing the desire for and propagation of, a frontier mentality and the secure interiors that come with it. While this conception is one that multiplies, and holds onto the wall, it also admits the fragility and arbitrariness of borderlines. Lines which construct the territories that define subjectivities and their access. And what is fragile and arbitrary can be dissolved and reformed, reworked into new stories of the interior.

### SHRINKING SHELLS

This speculative narrative finds a story of Western human history concerned with the production of uniform interiors. With humans continuing to physically and conceptually construct controlled envi-

31    Pimlott, "Without and Within."

32    Local in the sense of the specific grid of a town or city i.e. Manhattan; national as in a grid which could encompass both urban, rural and unknown localities, i.e. the Jefferson grid.

33    "The frontier is naturally an abrasive and rebarbative area which generates irritation and grievance." Marshall McLuhan, "Canada: The Borderline Case," in *The Canadian Imagination: Dimensions of a Literary Culture*, ed. David Staines (Cambridge,

Mass.: Harvard University Press, 1977), 232.

34    Ibid., 230.

35    Ibid.

OUTSIDE INSIDE

Fig.4  Superstudio, *Supersurface*. 1972. Sourced from https://moodmoods.wordpress.com/2014/02/26/superstudio-superarchitettura/ (accessed April 11, 2017).

Fig.5  Mel Bochner, *Perspective Insert (Collapsed Center)*. 1967. Sourced from Peter Freeman, Inc. http://www.peterfreemaninc.com/exhibitions/mel-bochner_3/ (accessed April 11, 2017).

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ronments of reactive order, attempting to find a semblance of the nostalgic comfort of being inside. Within this, the advancement of technology serves only to create increasingly tighter and more personalized containers to wrap around our self. Exemplified in the firmament of geocentrism, to the containment of the infinite promised in the grid, to the planetary vision of Fuller's Spaceship Earth, to the confines of the factory or the school, to the personal automobile, to the new mobile devices of network communication. We each become astronauts, with varying levels of protection, venturing into external chaos on a daily basis. In the process, we have continued to quantify and territorialize the surface of the earth, hoping to find a unified interior and instead find only antagonistic adjacencies of our own production. The proliferation of these shells follows what Lieven De Cauter has defined as capsularization. The capsule being the tool for control, of containing controlled environments. It is the device that allows for a rigid distinction between inside and outside.[36] However, the sheer proliferation of capsules today, has reduced them to banal objects of normalcy. As the number of capsules continues to approach infinity, their existence becomes easier to accept and overlook. We are aware of their continued presence, yet we can't seem to locate them. Our conceptions of containment have not evolved with the times. We debate the height of walls between nations, when the very idea of nationhood is becoming frivolous, and when the most permanently constructed divisions may in fact be in our heads.[37] Asking "where" these everyday interiors are located allows for not only a re-evaluation of who is left on the outside, but also of the qualities that these spaces are imbued with. Looking for a human production of insides and outsides that can accept our entropic condition of dissipating from our-self; that can be about establishing receptivity and transference, instead of comfort and security. An inquiry which when confronted with the "eternal silence," can respond not with an equally cold enclosure of exclusion or retreat, but with a warm embrace.

36  "The capsular society is the sum of the network space, the phantasmagoric space of consumption and the fortress: the armoured enclave against the hostile world outside in a global society increasingly characterized by duality of rich and poor, inside and outside. The capsule is the device that makes the rigid distinction between inside and outside possible." De Cauter, *The Capsular Civilization*, 69.

37  "A world in which national borders are no longer the only or necessarily the most relevant ones for dividing and restricting" Sandro Mezzadra and Brett Neilson, *Border as Method* (Durham, N.C; London: Duke University Press, 2013), 2.

OUTSIDE INSIDE

Fig.6  Bruce Nauman, *Acoustic Pressure Piece*. 1971. Sourced from Notations: Contemporary Drawing as Idea and Process. http://notations.aboutdrawing.org/category/bruce-nauman/ (accessed April 11, 2017).

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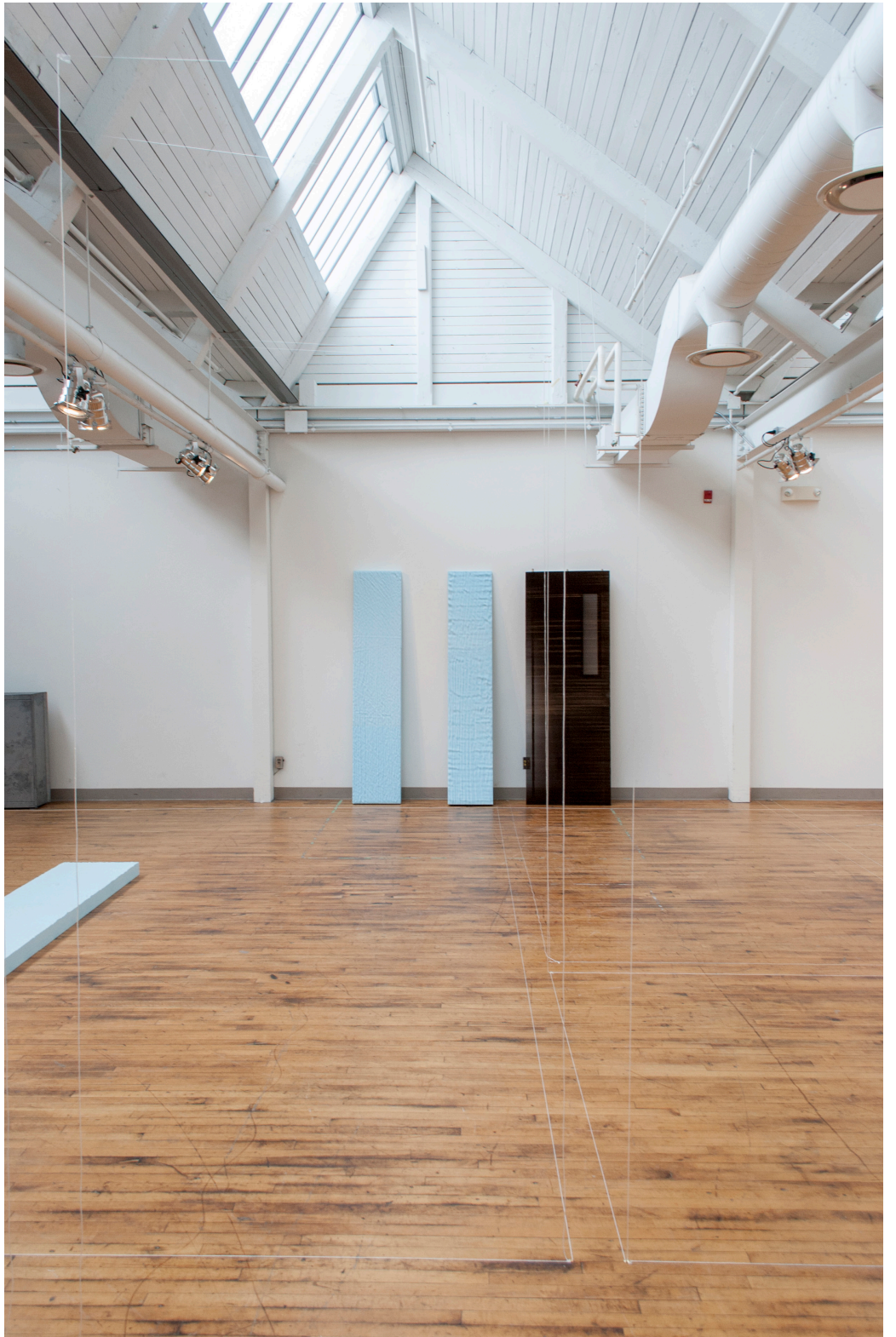
The wireframe walls are a physical drawing of the walls found on the floors below the installation space. Compressed into the third floor, the resulting lines exhibit a space that is both real and impossible.

Part x-ray, part architectural drawing; the nylon lines attempt to construct or hold space with as little obstruction as possible.

Providing firstly, a series of 'rooms' which order the inhabitation of the installation space by the other artifacts, and secondly, a series of boundaries (which flicker

between observed and overlooked by the viewer) prompting a hesitation in the typical experience of movement through the space.

As the installation continues in time, these boundaries are increasingly blurred by the occupant forces of material weight, gravity and bodies in motion. Drooping, dragging, twisting, coiling; the lines come to define new accidental relations of space which are no less real then the hidden walls they originally indexed.

Fig 7c. *Wireframe Walls.*

Fig 7d. *Wireframe Walls.*

Fig 7e. *Wireframe Walls.*

Fig 7f. *Wireframe Walls.*

Fig 7h. *Wireframe Walls.*

Fig 7g. *Wireframe Walls.*

# OPEN /
# CLOSED

## LOST IN TRANSLATION

The conception of separation is predicated on thresholds. A secure interior is of no use if its access is universally denied. The locking of the door signifies the power of the wall; it allows for a controlling of space, a privatization of inside. The posting of a guard with a list of names, or a description of approved colors and characteristics. The gatekeeper, the night-watchman, the camera; feet up, eyes on the door. But the doorway is also a way through the wall and thus represents a possibility for transgression or translation between spaces. It deconstructs the wall, while imposing the boundary. It is not the wall but the locked door that "prevents osmosis."[1] We imagine having worlds on the other side of doors, of important events occurring behind closed doors; this act of pausing, turning to pull the door closed behind oneself, twisting the deadbolt, is one of generating polar realities.[2] But in our spatial evolution we have come to be enveloped by thresholds, and have inherited their indeterminate nature.

> If the doors of perception were cleansed everything would appear to man as it is, infinite. For man has closed himself up till he sees all things

thro' narrow chinks of his cavern.[3]

## POINTING ELSEWHERE

The threshold, the doorway and its occupant hardware of doors, are at once simple constructs and also deeply complex tools in the articulation of inclusion and disjuncture. Doorways are points of spatial transfer, transmitting between interior and exterior. With only a limited number of operational positions (open, closed, locked, unlocked), these holes mark the locations where the polarities of interior and exterior meet. The doorway is the point of exchange, the event of translation between states of being. The open door accesses a continuity of space, while the closed door denies entry and enacts a disconnection. The threshold is an articulation of spatial access, establishing which side can be locked and who holds the key. This point of passage is the interval that defines the difference of an outside. Giorgio Agamben in *The Coming Community* observes that:

> the notion of the "outside" is expressed in many European languages by a word that means "at the door" (fores in Latin is the door of the house, thyra then in Greek literally means "at the

1   "We protect ourselves, we barricade ourselves in. Doors stop and separate. The door breaks space in two, splits it, prevents osmosis, imposes a partition. On one side, me and my place, the private, the domestic (a space overfilled with my possessions: my bed, my carpet, my table, my typewriter, my books, my odd copies of the Nouvelle Revue Francaise); on the other side, other people, the world, the public, politics."
    Georges Perec, "The Apartment," in *Species of Spaces and Other Pieces*, trans. John Stur-

rock (London, England; New York, N.Y., USA: Penguin Books, 1997), 37.

2   Illustrated by the feeling I get of my body being unquestionably, and deeply confused when confronted with a knob that requires turning in the direction counter to my muscle memory of doors, which is convinced that a clockwise rotation should always open. In this moment of confusion, the presence of the other side whose access is of momentarily denied, comes starkly into existence.

3   William Blake, "The Marriage of Heaven and Hell," in *The Poetical Works of William Blake*, ed. John Sampson (London, New York: Oxford University Press, 1908), accessed 03/26/2017. http://www.bartleby.com/235/253.html.

4   Giorgio Agamben, *The Coming Community* (Minneapolis: University of Minnesota Press, 1993).

5   "the outside is evoked in order that the inside may take place." Alexander R. Galloway, *The Interface Effect* (Cambridge,

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threshold"). The outside is not another space that resides beyond a determinate space, but rather, it is the passage, the exteriority that gives it access – in a word, it is its face, its eidos.[4]

Without the door, there is no differential of interior to exterior space. In this sense the threshold, the passage between spaces, precedes them coming into oppositional relation.[5] The door is at all times facing inside and outside. It is the existence of the threshold that produces the reality of space both inward and outward. An interior gets defined as such, precisely because it has a coupled exterior; it identifies itself as being not of the outside. Through its thresholds, every interior holds within itself a conception of outside.

Although the threshold as a space of passage is where this paradox of interiors (that they hold within themselves the notion of a coupled outside) finds representation, the doorway itself remains empty. Its default action is a pointing to (and thus identification of) one side and at the same time the other. The doorway fills with meaning not from any internal presence, but from its relationship to the spaces that it connects. It exists as a shifter in "existential relation" to that which it is

always pointing towards.[6] These tangential points, which Alexander Galloway calls "interfaces," are those devices which are mediators, zones where different realities come together. In reference to Francois Dagognet, he describes the nature of the threshold as being:

> that moment where one significant material is understood as distinct from another significant material. In other words, an interface is not a thing, an interface is always an effect. It is always a process or a translation.[7]

By being the space where two sides are simultaneously disconnected and made continuous, the threshold typifies an "area of choice" between inside and outside, private and public, ordered space and chaos.[8] The threshold is the space that holds two faces.[9] It is able to point towards their differentiation while also mixing them together; both establishing and blurring the boundary. The threshold is not empty in the sense of nothingness, but is an active effect of connection and separation. It is thus what Dagognet calls a "fertile nexus," a space binding inputs and outputs.[10] It is a liminal moment where inside and outside, norm and exception, are inseparable.

UK; Malden, MA: Polity, 2012), 32.

6   Rosalind Krauss describes Ronan Jakobson's category of 'shifter' as being: "[the] term for that category of linguistic sign which is 'filled with signification' only because it is 'empty.'"
    Rosalind Krauss, "Notes on the Index: Seventies Art in America. Part 2." *October* 4, (1977): 58-67.

7   Galloway, *The Interface Effect*, 33.

8   Galloway in description of Dagognet's presentation of the interface states: "The interface for Dagognet is a special place with its own autonomy, its own ability to generate new results and consequences. It is an "area of choice" between the Muse and the poet, between the divine and the mortal, between the edge and the center."
    Ibid., 32.

9   Janus, the ancient Roman god of doorways, is depicted as having two faces, while his contemporary invocation tends to imply

a distrust towards and deceitful nature of its subject.

10   Francois Dagognet, *Faces, Surfaces, Interfaces* (Paris: Librairie Philosophique J. Vrin, 1982), 89, quoted in Galloway, *The Interface Effect*, 32.

11   Robin Evans, "Figures, Doors and Passages," in *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 2003), 75.

"[Architecture] is employed more and more as a preventative measure; an agency for peace, secu-

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## WITHDRAWING

In a similar vein, the human desire for privacy is inseparable from an image of publicness. Privacy being a condition which today, firstly necessitates a certain level of enclosure and the use of the lock, and secondly is defined as being separate from the public. Privacy therefore exists, because the idea of public exists; without a public, the private loses its meaning. In 1978 Robin Evans asked the question, "What became more private first, the room or the soul"?[11] This question emerges for Evans out of an investigation of the history of the attitudes towards the architectural organization of domestic space. Here he observes a shift in domestic space from being an accumulation of interconnected rooms, to a series of separate rooms connected by a hallway. A shift from an interconnected matrix, to an exclusive array. The main change at work being not only the addition of a hall, but a reduction in the number of doorways connecting the rooms together. Producing a condition where there is only one way in and out of any room—through the hall. The interconnected matrix exhibited a spatial ambiguity allowing for a plurality of interpretations: to me it is a study, to you a studio, to her an office, to him a parlor, to them a

way to get over there. Everyone has a right to the space because there is no sovereign or exclusive right. Whereas the exclusive array uses the indeterminate space established by the hallway to add a layer of insulation and reinforce the isolation of its internal rooms. The promotion of the hallway, which is occupied in passing and discourages any lingering, is seen by Evans as being reflective of desires for privacy, comfort and exclusive access. The use of the hallway represents a trend towards privacy as a way "in which to preserve the self from others."[12] Interior space, through the introduction of the singular door, takes on the priorities of seclusion, and retreat.[13] Social contact reduced to essential communication, is then distributed to isolated capsules. This more recent segregation of domestic space, establishes an internal spatial hierarchy wherein there are spaces of stasis, and spaces of passage.[14] In other words, spaces for being in, and spaces for getting to or from. In the invention of the hallway, the effect of the threshold, is stretched into an empty space of pseudo-occupation and use. At the same time, this dedicated circulation space becomes the only space wherein two or more people may now come into accidental contact. Rearranging the domestic implications of

rity and segregation which, by its very nature, limits the horizon of experience—reducing noise, suppressing smells, stemming vandalism etc. incidentally reducing daily life to a private shadow play." Ibid., 90.

12    Ibid., 74.

13  "The point of rooms is that they're inside. No one should go into a room unless he understands this. People behave a certain way in rooms, another way in streets, parks and airports. To enter a room is to agree to a certain kind of behavior. It follows that

this would be the kind of behavior that takes place in rooms. This is the standard, as opposed to parking lots and beaches. It is the point of rooms. No one should enter a room not knowing the point. There is an unwritten agreement between the person who enters a room and the person whose room has been entered, as opposed to open-air theaters, outdoor pools. The purpose of a room derives from the special nature of a room. A room is inside. This is what people in rooms have to agree on, as differentiated from

lawns, meadows, fields, orchards." Don DeLillo, *White Noise* (New York, NY: Penguin Books, 1999), chapter 39, e-book, partially quoted in Rob Kovitz, *Room Behavior* (Winnepeg: Treyf Books, 1997), 4.

14  Evans, in looking at the Beaufort House designed by John Thorpe in 1597 (one of the first recorded uses of a corridor), quotes a note on the floorplan: "A longe Entry through all." Evans, "Figures, Doors and Passages," 70.

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interior to exterior, and by extension, the relations of interiors and exteriors that define the world at large. The notion of inside as a space to be amongst others, is challenged and replaced with going inside to remove oneself from the others outside, to be singular. This is now such a given convention that it is hard to even grasp the emotional logistics of really dwelling as part of a multiple.[15] In the domestic transformation that Evan's illustrates, the walls remain essentially unchanged, and it is through a reconfiguration of the use of thresholds (the devices that simultaneously connect and separate), that the relation to space is fundamentally altered. It may be then, that the room and the soul became private together; thanks to placing them within isolated interiors which reduced their points of access.

### EMPTY LIMITS

Just as thresholds are integral to the reconfiguration of domestic space, they also play a key part in the reconfiguration of global space as enacted by capitalism and globalization. Globalization being, the trend towards greater connection and exchange across the world; simply put, of transcending boundaries to define new insides and outsides.[16] Be it multi-national

corporations, fiber-optic cables stretching across international waters, or foreign investment in the development of domestic real estate; these forces see limits as something to be surpassed in order to establish more favorable terms of transaction.[17] After all, in our world of capital, the ultimate measure of success is growth.[18] Today is a time defined less and less by physical distance and instead by instantaneous connections; by passages both physical and virtual. While the paths of flow of these modern passages were first walked by the historical march of colonization, it is the system of capitalism that has perfected an expansion of deterritorialization.[19] Michael Hardt and Antonio Negri, explain Marx's analysis of capital as revealing that:

> capital constantly operates through a reconfiguration of the boundaries of the inside and the outside. Indeed, capital does not function within the confines of a fixed territory and population, but always overflows its borders and internalizes new spaces. […] Capital's thirst must be quenched with new blood, and it must continually seek new frontiers.[20]

The capitalist society locks its territory

15 Take for instance the numerous longhouses of history, who's premise of housing and sleeping whole social groups together in one room, is both fascinating in its communal nature, and totally mindboggling in the management of matters such as copulation, depression, social-anxiety etc. How would anyone ever get a good night's sleep?

16 "What we call globalization is defined as much by exclusion as by inclusion. So to see capitalist technical and economic development as an ever-expand-

ing, ever more inclusive promised land to be awaited eagerly by those on the "outside" and euphemized in the term modernization, is to remain indifferent to the fact that by definition every inclusion also excludes."

Reinhold Martin, introduction to *Utopia's Ghost: Architecture and Postmodernism, again*, (Minneapolis: University of Minnesota Press, 2010), xxiii.

17 "The tendency to create the world market is directly given in the concept of capital itself. Every limit appears

as a barrier to be overcome." Karl Marx, *Grundrisse*, trans. Martin Nicolaus (New York: Vintage, 1973), 408, quoted in Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass.: Harvard University Press, 2000), 221.

18 How this makes any sense among a clearly finite material world, remains unproven.

19 The term "deterritorialization" is taken from the work of Deleuze and Guattari, and is understood by this author as meaning primarily that which it explicitly states: a

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Fig.8  Claire Fontaine, *God of the doors.* 2010. Sourced from Galerie Chantel Crousel, "Claire Fontaine: Works."

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into a mode of production that serves itself, while passing through that same limit in order to feed its continued survival (understood as continued growth; which is rather hard to do within a fixed limit). Capitalism's progress, is one of moving forward with an open mouth, internalizing the outside, occasionally pausing to turn back and lock the door of its passage.[21] As the system continues to consume global space, it folds these frontiers within itself; the threshold becomes no longer a passage between two edges but now an internal doorway between two centers. Space is thus shown to be a topology,[22] where old formations of inside and outside are made incompatible. What remains is a field of nexus', a clutter of connecting passages, of simultaneous mixing and separation. Global space, remade as the domestic space of capital.

### SELF PRODUCTION, SELF CORRUPTION

Thresholds, now understood as related to the workings of capitalism, affords them a position of evidence in viewing a contemporary world dominated by it. As everything is now perpetually for sale, as every action under capitalism is now a transaction, thresholds are need-

ed to mediate the exchange. These pieces of passage surround and guide everyday life. One could argue that if we exist in the domestic space of capital, or as Peter Sloterdijk describes, "in an outside that carries inner worlds," then the threshold becomes a fundamental device for our continued navigation.[23] By continually shifting where is inside or outside (in order to find new markets, cheap labor etc.), the deterritorializations of capital leave space indeterminately defined. This dematerialization of the boundary can also be observed in how labor production is becoming more ephemeral and immaterial. Maurizio Lazzarato terms the activities of this rising mode of production, "immaterial labor."[24] Lazzarato describes immaterial labor as that "which is defined as the labor that produces the informational and cultural content of the commodity."[25] It is the commodity's invented hallway, or stretched threshold, mediating a new relation between production and consumption. Immaterial labor functions not by radically altering the properties of the commodity itself, but by valorizing information and its communication onto society. With immaterial labor, we no longer consume a commodity by 'using it up,' but step through its threshold and are

process of taking apart, breaking down or otherwise dismantling a territory, inevitably resulting in the formation of new definitions. Territories which can be understood as anything from a literal geographic or political territory, to a snail's shell, to the human body. A space with and within, limits or bounds.

20   Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass.: Harvard University Press, 2000), 221, 227.

21 "Checkmate: the war is over, the project has failed. Or check-

mate: the wall has fallen, the war is over; there is no more outside, the project is complete." Martin, *Utopia's Ghost*, 28.

22 Topology can broadly be understood as a model of space that differs from traditional three dimensional, X,Y,Z, Euclidean geometry. A model defined not by distances and angles, but by connections and adjacencies. It is also sometimes referred to as, "rubber-sheet geometry," alluding to its operations of stretching, flipping, inverting, contracting, folding, etc.

Sarah Oppenheimer and William Warren, "Walking Through Wormholes," *aCCeSsions*, 2016, https://accessions.org/article2/walking-through-wormholes/.

"Topology formalizes a boundary problem […] the problem of distinguishing the real from the unreal, including the problem of distinguishing between real and unreal boundaries." Martin, *Utopia's Ghost*, 4.

23   Peter Sloterdijk, *Spheres. Volume 1, Bubbles*, trans. Weiland

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Fig.9   Bob Burns, *TSA checkpoint*. 2015. Sourced from The TSA Blog. http://blog.tsa.gov/2015/05/tsa-trav-el-tips-memorial-day-summer.html (accessed April 11, 2017).

Fig.10 Caelin Schneider, *School entrance hall*. 2017

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transformed by its capital relation. Its use value of "information and cultural content," is one that we as consumers allow to bring us through the passage into its economic space.[26] Immaterial labor interiorizes communication by "transforming working-class labor into a labor of control, of handling information."[27] As social communication and therefore human relations are increasingly integrated as forms of economic production, capital collapses any distinctions between work and leisure, producer and consumer. The erasure of these distinctions produces a world which has all the signs of mobility, one where products, investments and the other flows of capital do enjoy an almost frictionless global space, but where the movement of people continues to run into closed doors. The reproduction of capital has internalized one of the most basic functions of the human being, that of communication, and in turn it reflects a human image (the corporation now treated as a person), yet real people, even when their lives depend on it, are confronted with obstructions. The imposition of, and passage through, a multiplicity of thresholds (transactional, transitional, translational etc.) becomes necessary to survival.[28]

We now inhabit this indeterminate

zone, exemplified in thresholds and immaterial labor.[29] A zone of choice, and yet also a place where the understanding of inside and outside (whose definitions inform the choice) is distorted. While immaterial labor's communication is predicated on a structure of knowledge that its workers must acquire outside of work, the institution responsible for reproducing and shaping that knowledge, remains largely the system of education.[30] As the public institution most involved in the use of communication (reading, writing, arithmetic etc.) and the immaterial transfer of knowledge, it is interesting that the institution of education has been denounced as losing relevance. It is presented as being on the verge of expiration, and yet its continued presence must indicate some remaining systemic value. Hardt and Negri define the school as traditionally providing, "a discrete space where the production of subjectivity is enacted," but diagnose the school today with both producing and corrupting that subjectivity.[31] Where the school was once a clear interior, a peninsular "factory of subjectivity," today its enclosures have been disintegrated. We now constantly pass in and out of education, and thus its production of subjectivities no longer corresponds to a definite place.[32]

Hoban (South Pasadena, CA: Semiotext(e), 2011), 27.

24  Maurizio Lazzarato, "Immaterial Labor," in *Radical Thought in Italy*, ed. Paolo Virno and Michael Hardt (Minneapolis: University of Minnesota Press, 1996).

25  Ibid., 133.

26  "The particularity of the commodity produced through immaterial labor consists in the fact that it is not destroyed in the act of consumption, but rather it enlarges, transforms, and creates the "ideo-

logical" and cultural environment of the consumer. It transforms the person who uses it."
Ibid., 138.

27  Ibid., 134.

28  "Disciplinary society is a society of absolute communication: the diffusion of disciplines makes it possible for everything to communicate with everything else according to an interplay of redundant elements and infinite homologies."
Francois Ewald, "Power Without an Exterior," in *Michel Foucault: Philosopher*, trans. Timothy J. Armstrong (New York;

London: Harvester Wheatsheaf, 1992), 170.

29  To quote the Stalker in Tarkovsky's 1979 film upon approaching the mysterious Zone: "Here we are at the threshold." *Stalker*, directed by Andrei Tarkovsky (Moscow: Mosfilm, 1979), DVD.

30  Andre Gorz on the way companies rely on the "vernacular knowledge" of their workers, declares: "What companies regard as their human capital is therefore a free resource, an 'externality' that produced itself and continues to pro-

As with many institutions, there is now an indefinite nature to the conditions of education.[33] There no longer exists the binary of entering the school to learn and leaving it to stop. This is illustrated by the need to constantly update skills, the fear of falling behind those with a 'newer'[34] degree, a continual modulation of the minimum educational requirements to 'succeed' or to even find a job, to the proliferation of web-based and distance education. These operations of intensification and dispersion—bringing with them a multitude of thresholds, and a fragility of place—may not be the supposed expiration of the school, but perhaps, a reflection of the societal conditions of globalization. As one is never finished with school, the identity of the student is not bounded by the school; the one thing missing seems to be an exit. This is not to suggest that always learning is negative, but to question how these approaches align educational institutions with the forces that surround them. The indeterminate institution now covers more and more inner thresholds defining this generation and corruption of subjectivity. The risk then arises that there are inherently more (and more important) doors that can be closed and locked. The school is now engaged not in a modern produc-

tion of a single concrete identity or subjectivity, but the production of a congruent multitude of subjectivities, perpetually forming, deforming, mixing, dividing. In other words, it produces a post-modern subject. A subject that is stuck wandering the hall.

## CONFLATING CONTRADICTIONS

As thresholds are now multiplied across everyday space and are primarily involved in interior translations between centers in close proximity (capital's interior which holds what was exterior), the potential disjuncture of the locked door is increased. In a sense the contemporary world has come to be defined by the lock and the key; expressed in its many permutations as: passwords, codes, pass-cards, biometric data, retinal scans.[35] As the interior of capital grows, as the number of thresholds multiply, as spatial relations come to be defined by passages and adjacencies, the points where the control of locks can be exerted also multiplies.[36] For many who have gained[37] access to the interior of the academy and the other privatized spaces of contemporary publicness (malls, office atriums, museums, airports, corporations etc.) the multiplications of checkpoints has become an accepted part of life. An

duce itself," and that: "The activity of self production is a necessary dimension of all immaterial labor and that labour tends to call on the same capacities as free non work activities. It is no longer possible to know when we are outside of what can be asked of us in work." André Gorz, *The Immaterial*, trans. Chris Turner (London; New York: Seagull Books, 2010), 12, 16.

31    Hardt and Negri, *Empire*, 196.

Lazarato also states: "capitalism seeks to involve even the worker's personality and subjectivity

within the production of value." Lazzarato, "Immaterial Labor," 136.

32    Hardt and Negri, *Empire*, 196.

33  This situation is most visible in the contemporary understanding of 'work.' The trajectory of which is explained by Gorz as: "The neo-liberal vision of the future of work: abolition of salaried employment, generalized self-entrepreneurship, the subsumption of the whole person and the whole life by capital, with which everyone identifies entirely." Gorz, *The Immaterial*, 24.

34  'Newer' today having some serious cultural baggage in terms of a connotation with 'better.'

35  "In the societies of control, on the other hand, what is important is no longer either a signature or a number, but a code: the code is a password […] The numerical language of control is made of codes that mark access to information, or reject it." Gilles Deleuze, "Postscript on the Societies of Control." *October* 59 (1992): 3-7. http://www.jstor.org/stable/778828.

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acceptance which integrates them further within and allows them to be ignored and retold as being part of the open, smooth space of globalization. But as Hardt and Negri remind us, contemporary space:

> might appear to be free of the binary divisions or striation of modern boundaries, but really it is crisscrossed by so many fault lines that it only appears as a continuous, uniform space. […] In this smooth space of Empire, there is no place for power—it is both everywhere and nowhere.[38]

When we lock the door to the school we do not simply leave the exterior outside, but internalize the control of the locked door.[39] It establishes the institution in defense from and therefore in opposition to, the everyday life that surrounds it. Even though these thresholds allow for passage today, the fact that they connect private spaces of ownership, exploitation, accumulation, (spaces of transition and transaction in a world of immaterial labor) means that their access, the choice of entry or of turning away, is not a public question. These doors between inner worlds now confuse and conflate everyday space as being inside and outside, public and

private; in our indefinite traversal of passages we spend an increasing amount of time in circulation. Even if the school did not create the contradictions found within institutional space, the locking of the door exaggerates them. Choosing to lock doors fetishizes the forces of access and disjuncture, clearly placing the rights of those who have gained access to the inside above the rights of those that the lock refuses. By enacting a practice of locked doors to the spaces of our social contexts, a paradigm of "inclusive-exclusion" is established within which broader societal values towards the connection and disjuncture of thresholds is illustrated.[40] In the case of the locked school, it projects itself as a public space of communal discourse, while being a secured and therefore isolated interior. Projecting inclusion, while reserving the right for exclusion. This results in building a myth of mobility and adding to the indeterminate spatial distinctions of contemporaneity. The contradictions of this paradigm are further expressed by Giorgio Agamben in reference to the concentration camp, in *Homo Sacer*:

> The state of nature and the state of exception are nothing but two sides of a single topological process in which

36 "We are confronted not only with a multiplication of different types of borders but also with the reemergence of the deep heterogeneity of the semantic field of the border. Symbolic, linguistic, cultural, and urban boundaries are no longer articulated in fixed ways by the geopolitical border. Rather they overlap, connect, and disconnect in often unpredictable ways, contributing to shaping new forms of domination and exploitation."
Sandro Mezzadra and Brett Neilson, introduction to *Border as Method* (Durham, N.C;

London: Duke University Press, 2013), vii.

37 "Gained," is here a euphemism for the luck of being born in certain regions, as a certain race or sex.

38 Hardt and Negri, *Empire*, 190.

39 This does not have to be considered in purely physical terms, such as the front door of the school is now actually locked (although it often is), but also in terms of the shifting perception towards these 'public' institutions and their privateness. Modernism promoted a strong value of publicly funded

and accessible education, whereas most noticeably in the United States, the conversation today seems directed towards a neoliberal, free-market, private approach to education.

40 Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford, Calif: Stanford University Press, 2010), 4.

41 Ibid., 26.

42 Martin, *Utopia's Ghost*, 11.

43 A "taxonomy of holes" is taken from William Warren's description of the artistic prac-

Fig.11 Lockpicks Australia, *Single Lock Picks*. https://www.lockpicksaustralia.com.au/ (accessed April 11, 2017).
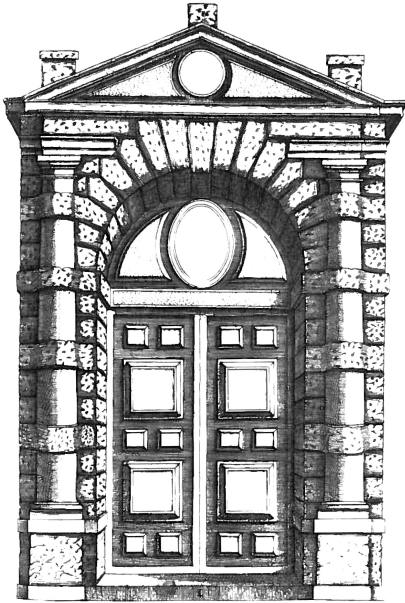
Fig.12 Sebastiano Serlio. "The Extraordinary Book of Doors," in *On Architecture* (New Haven; London: Yale University Press, 2001).

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what was presupposed as external (the state of nature) now reappears, as in a Mobius strip or a Leyden jar, in the inside (as state of exception) […] The state of exception is not so much a spatiotemporal suspension as a complex topological figure in which not only the exception and rule but also the state of nature and law, outside and inside, pass through one another.[41]

For Agamben, this space is a "zone of indistinction," and the passage through it requires thresholds.[42] Capitalism's deterritorialization of insides and outsides leaves open the possibility for the exception, the lock, to pass within.

### SWITCHING SIDES
Door is a word for the meeting place of the private and the public, the interior and the exterior. Doors are not just composites of hinges, wood and knobs, but magical switches. It is not for nothing that the word 'portal,' a term for doorway, has come to embody all sorts of sci-fi and fantasy implications. But is there a way in which we can refold these implications back onto doors? To see a threshold as a wormhole, capable of performing a dynamic, actively changing human

translation that might correspond more positively to contemporary life. Initiating a 'taxonomy of holes,' valorizing a porosity of access vs. an exclusivity of access, allowing for a continued reformation of insides and outsides.[44] In a society of communicative transaction, my ability to navigate through doors defines the potential of my world and my self. The threshold, especially to my soul, defines a location for me to appear as myself. The evolution of thresholds, as the points of exchange, can leave us interior or exterior, or we can stall at the threshold, in the indeterminate space of the hallway. With the topology of inclusive-exclusion, there exists a spectrum of uncertainty. By raising thresholds from their banal everyday usage, we attempt to find ways in and out. To identify the spaces of passage, and to question alternatives to existing like Perec in his apartment, where:

> You have to have the password, have to cross the threshold, have to show your credentials, have to communicate, just as the prisoner communicates with the world outside.[45]

tice of Sarah Oppenheimer. Sarah Oppenheimer and William Warren, "Walking Through Wormholes," *aCCeSsions*, 2016, https://accessions.org/article2/walking-through-wormholes/

44    Perec, "The Apartment," 37.

OPEN CLOSED

Fig.13 Adolf Meyer and Walter Gropius, *Bauhaus Door Handles*. 1930. Sourced from Artnet. http://www.art-net.com/artists/adolf-meyer-and-walter-gropius/bauhaus-door-handles-CdjQl05CcDsEu9sFPRNaEA2 (accessed April 11, 2017).

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Fig 14b. *Door detail.*

Fig 14a. *Door + Doorstop.*

A stack of corrugated cardboard removes the ubiquitous office door from its liminal usage within the building. No longer supporting the divisions of the wall, the door now relies on the walls vertical support. The door fails to define a point of crossing, but provides for total visual transmission. The door fixed outside of the threshold, becomes looser, trends toward a window.

The doorstops are found wooden objects, used by students to prop open the locked studio doors. They are processed through digital 'texture-mapping' software (used to translate a physical object into a convincing digital simulation), and the resulting surfaces are scaled up and carved into foam with CNC (Computer Numerical Control) routing.

Combining the marks and impacts of (mis-)use with the expression of the material's surface, the foam monoliths present a story of accidental passage across the interior. As the primary dwellers within the space of the wireframe walls, the monoliths largely define the architectural norms: poche and void, figure and ground.

Fig 14c. *Doorstops + Door.*

Fig 14d. *Doorstops.*

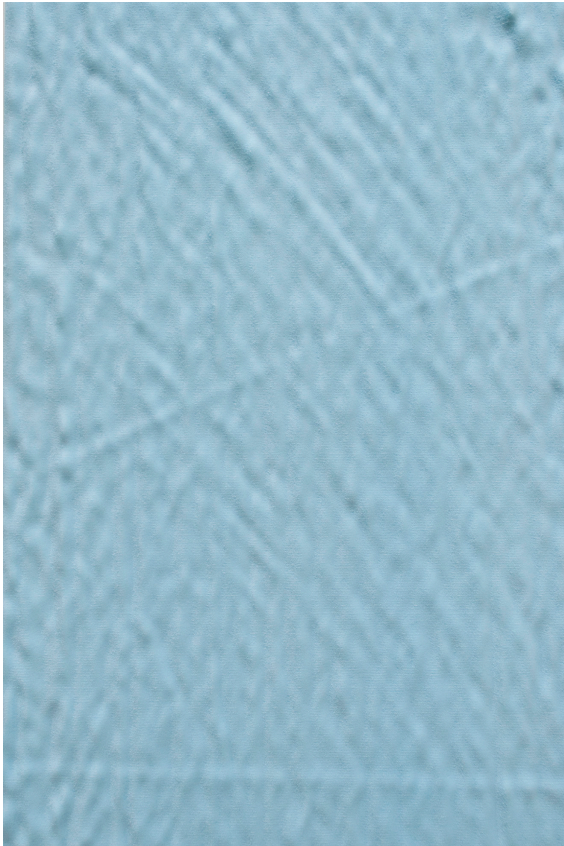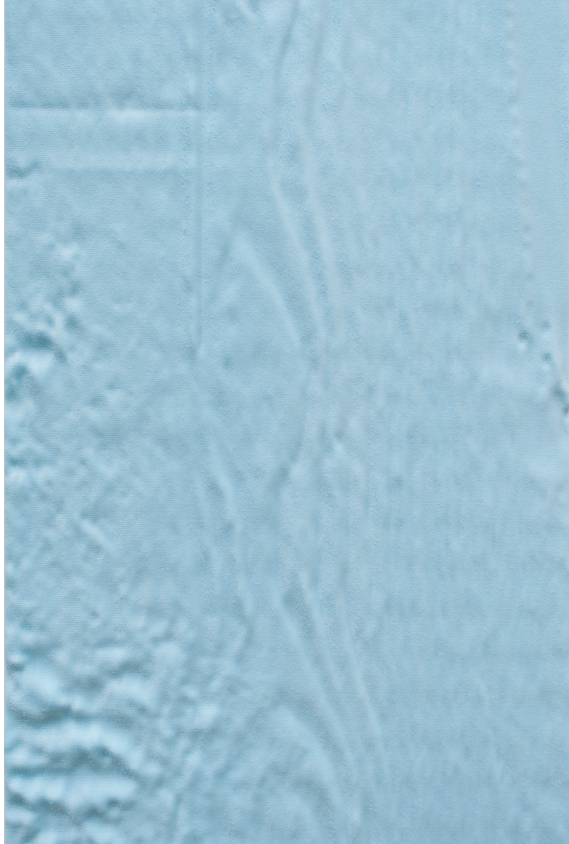Fig 14e. *Doorstop detail.*

Fig 14f. *Doorstop detail.*

Fig 14g. *Doorstop detail.*

Fig 14h. *Doorstop detail.*

# TRANSPARENT / OPAQUE

## DISTORTED MODERN DREAMS

Transparency was meant to be emancipatory, it was held up as a way to open space to an unlimited democratic gaze, to show the truth of what lay behind opacity. Instead, today's pervasive glazing leaves us squinting through reflected refractions, unsure of what's in front of our eyes. These planes have seduced the dreams of our vision, while selling a myth of connection.[1] The window is the membrane where what is outside the frame is called to mind in order to solidify the image of what is inside. These panes of transparency cannot exist in total isolation, they depend on what they exclude, and any act of withdrawal inside their picture only strengthens the ties to their outside.[2] Glass membranes work to solidify an image of their contents, distorting what is seen through them. The exposure of transparency parallels and is necessitated by, a mobility of excessive stimulus. The controlling view is a prerequisite to maintain control over bodies in motion.[3] As opacity has always been read as blockage, as a standard form of deceit, the forces of power co-opted transparency as a means of maintaining control under a new perception of openness. In this world, the simple agency of operability of the conditions of transpar-

ent/opaque holds immense potentiality. If only we could just open the windows.

## THE VIEW THROUGH

Vision selects and limits, it chooses a frame of perception that is inevitably exclusive. The images framed by windows or glazing, represent a technology of vision that works to enact a selective framing. These frames hold what is seen and therefore what exists in the moment of seeing by the see-er. The window as designed frame, selects a preferential image of outside. It works in concert with the wall to reinforce disjuncture by placing a more desirable image over the totality which is beyond. Enacting a forced abstraction and ignorance of the complexity that is outside.[4] At the same time, the image of glazing begins a dematerialization of the wall itself. Glass is perceived (if one can perceive the transparent) as hardly there; it is described in terms of what it reflects or what it allows through.[5] Its transparency hides both its material existence and its spatial power. It perpetrates a myth of visibility among the 'continuous' space of capitalism. The technologies of vision (of images) are the modifiers of the conditions of boundaries. This reliance of walls on their modifying images, is recounted by

1    "Exterior and interior spaces are as a result constantly related to each other, to such an extent that in the end one cannot make any clear distinction between the two."
     Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass.: MIT Press, 1999), 31.

2    "the further inside you go, the further outside you get, and vice versa."
     Reinhold Martin, introduction to *Utopia's Ghost: Architecture and Postmodernism, again*,

(Minneapolis: University of Minnesota Press, 2010), xxiii.

3    "My plan was this. Stand at the edges of windows with my back to the wall, swivel my head to look peripherally into rooms."
     Don DeLillo, *White Noise* (New York, NY: Penguin Books, 1999), chapter 39, e-book.

4    By using this abstract image of outside to define a room's insidedness, the interior empties the exterior of its infinity, flattening it to the surface of glass.

5    In the sense that to the casual gaze, one never actually perceives glass itself, (like how one does not traditionally perceive the surface of the canvas of a painting itself) but what is communicated by it, through it, or beyond it.

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Georges Perec in *The Apartment Building*:

I put a picture up on a wall. Then I forget there is a wall. I no longer know what there is behind this wall, I no longer know there is a wall, I no longer know this wall is a wall, I no longer know what a wall is. I no longer know that in my apartment there are walls, and that if there weren't any walls, there would be no apartment. The wall is no longer what delimits and defines the place where I live, that which separates it from the other places where other people live, it is nothing more than a support for the picture. But I also forget the picture, I no longer look at it, I no longer know how to look at it. I have put the picture on the wall so as to forget the picture, too. There are pictures because there are walls. We have to be able to forget there are walls, and have found no better way to do that than pictures. Pictures efface walls. But walls kill pictures. So we need continually to be changing, either the wall or the picture, to be forever putting other pictures up on the walls, or else constantly moving the picture from one wall to another.[6]

There exists this desire for walls to cover over the outside, and to then forget about both the covering and our relation to it.[7] Transparency acts as the packaging of walls; covering and merging with them, supporting their logic, hiding their contradictions, working towards their invisibility and inoperability. Transparency is the supplement to the opaque wall. It comes after it, in order to complete the wall's division and to support its exclusion. In a world largely defined by walls, to forget they are there would be to obscure the existence of our enclosure.

Ever since the technology enabling the production of self-supporting spans of glazing, and the separation of the structure of a building from its exterior walls, transparency has been used as a means to camouflage division. Its enthusiastic adoption was originally seen as announcing a future of unobstructed openness and availability. Glass was to be the democratic material of truth, projecting emancipatory visions of light and air.[8] A transparent world promised unlimited vision, and the free access of information. Of any system, it was surely the glass curtain-wall[9] that dominated the imaginations and constructions of modernism. But transparency goes both ways. It provides a space to be

6    Georges Perec, "The Apartment," in *Species of Spaces and Other Pieces*, trans. John Sturrock (London, England; New York, N.Y., USA: Penguin Books, 1997), 39.

7    "We used to build walls and then hang pictures on them which obscured the very views that the pictures were supposed to represent. […] The idea is still to present preferred images in place of those that lurk beyond." Robin Evans, "The Rights of Retreat and the Rites of Exclusion: Notes Towards the Defi-

nition of Wall," in *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 2003), 45.

8    Hilde Heynen quotes the caption of an image titled "Architecture," by László Moholy-Nagy: "From two overlapping photographs (negatives) the illusion comes forth of a spatial interpenetration, which only the next generation might be able to experience in reality—as glass architecture." Heynen, *Architecture and Modernity*, 36.

9    A curtain wall is an exterior wall system that is non-structural, it functions only to support its own weight and to divide inside and out—also known as a rain-screen. The curtain wall system manifests most commonly as an aluminum frame infilled with glass.

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seen as well as a space for the spectator; giving seen space over to the control that is exerted by the forces of vision. It is one more technology reinforcing architecture's production of controlled interiors. A production which is concerned with providing divisible spaces in which bodies can appear and be managed. Or as Reinhold Martin states:

> Architecture's axis of production, [is] the production of new inside-outsides to secure the unity of the biopolitical body.[10]

This is one of Martin's two axes of architecture, and in combination with architecture's axis of representation, which he defines as being architecture's problem of "how to represent unity," it becomes apparent that architecture functions by performing local modulations in the visible continuum of contemporary global space.[11] The view through transparency, however, allows for the penetration of the controlling gaze. It enables the establishment of a boundary every bit as impassible as the wall, only one with the utopic associations of clear vision. Transparency provides a means to view and thus manage a population, through and across its

enclosures. Architecture and the vision of control, work in cohort to provide defenses against the open; in these enclosures, a population is seen, named, placed—like so many products on display in the shop window. Enclosures of glass thus provide an exposure of appearance, treating what is behind the glass as a commodity, as something for sale and therefore no longer active, alive, becoming. At the same time, what is behind glass is also off limits, enshrined as sacred, fragile, not to be touched or worked on.

### PREFERENTIAL PICTURES

One of the most prominent forms for expansive glass architecture is that of the exhibition pavilion. Which are typically temporary buildings, where architecture gives concrete form to international shows of bravado and dominance. One of the earliest and largest examples of a glass exhibition hall was the Crystal Palace in London. Designed by the architect/gardener Joseph Paxton, the original Crystal Palace was built in 1850 for the Great Exhibition of the Works of Industry of All Nations. Built of cast iron and glass,[12] the Crystal Palace initiated an aesthetics of the immaterial. Serving to house the wonders of Britain's empire alongside those of the

10    Martin, *Utopia's Ghost*, 11.

11    Ibid., 10.

12  Some 84,000m2 of glass were used in its construction.

13  Sloterdijk describes the Crystal Palace as anticipating an "integral, experience-oriented, popular capitalism." Peter Sloterdijk, *In the World Interior of Capital*, trans. Wieland Hoban (Cambridge, UK: Polity, 2015), 251.

14  Capitalism, as the economic trajectory of the British empire, "implies the project of placing

the entire working life, wish life and expressive life of the people it affected within the immanence of spending power." Ibid.

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world, it produced a seductive image of the world behind glass—of a world-interior. This image opens the possibility for what Peter Sloterdijk describes as, "the comprehensive absorption of the outside world in a fully calculated interior."[13] An interior where society is made into an exhibit, culture is put on display, and both are shown as one more bounded space whose climate can be controlled, risks managed, and happiness guaranteed.[14] By domesticating the productions of culture and society within its glass case, the Crystal Palace signaled the controlling subsumption to be continuously acted out by capitalism. One need look no further than the building's name for evidence of this trajectory. Just as crystal denotes a solid whose atomic[15] components exist in an ordered, symmetrical and repeating structure, the Crystal Palace places a transparent glass shroud around the events of global-life. This container fixes the values of production and consumption, work and leisure into a place where their profitable growth into the future is neatly predicted. The world exhibition as spectacle of triumph, brings the classical exteriors of nature, dreams, the public, and death, within the closed interior of a future under capitalism.[16] And by placing it all under glass,

the Crystal Palace shows how that triumph of man is intended to be cared for by a modulation of interior conditions, exhibiting our crystalline fate.[17] The Crystal Palace presented an image of a cohesive world of production, one free of friction and dissent and firmly focused on a heroic future to be housed within the artificial confines of the constructions of man. Although the adjective use of 'crystal' has today come to represent 'clear,'[18] we tend to forget that crystals possess the fragmentary capacity of being highly refractive; able to slow and bend the light which passes through them. Like the optics of crystals, which visually confuse and conflate that which is within them, with that which is beyond and before, the technology of glazing does not present a clear view through the wall. It produces a clear symbol (in the case of the Crystal Palace, a symbol of Britain's technological dominance, and of a clear, precise, frictionless future), while working to make the wall invisible and its connections inoperable.[19] Leaving at best an illusion of unity.

The optics of the membrane embody a politics of transmission. At its base, the transmission or blockage of vision, and the visibility of relations, but further within: the transfer of images, the establishment

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15 Keeping in mind that the atom is the scientific, therefore secular, ideal of a unitary, neutral element.

16 The Crystal Palace, which brought inside a diversity of trees and plantings, was structurally inspired by Paxton's experiments with greenhouses. Sloterdijk, building upon Heidegger's 'enframing,' describes a society of the crystal palace as one where: "humans are cheated of their ecstasy, their loneliness, their own decisions, and their own direct connection to the absolute outside, namely death."
    Ibid., 248.

17 "Wherever they occur, the fixed window and the remote-controlled air-conditioning system are mutually indicative of domination by universal technique."
    Kenneth Frampton, "Towards a Critical Regionalism," in *The Anti-Aesthetic*, ed. Hal Foster (New York: The New Press, 1998), 27.

18 As in, "the water was crystal clear."

19 "[Empire] achieves universal inclusion by setting aside differences that are inflexible or unmanageable and thus might give rise to social conflict. Setting aside

differences requires us to regard differences as inessential or relative and imagine a situation not in which they do not exist but rather in which we are ignorant of them. A veil of ignorance prepares a universal acceptance."
    Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass.: Harvard University Press, 2000), 198.

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Fig.15 Eirik Johnson, *Philip Johnson Glass house*. 1949. Sourced from Rob Kovitz, *Room Behavior* (Winnepeg: Treyf Books, 2013), 253.

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of symbols, the sale of commodities, the equilibrium of production, the sharing of information, and the communication of meaning. The reductions of transmission across the membrane,[20] act to preserve a notion of internal stability. The directed images and channels allow our capsules to ignore dissonance, interference, or those things which we wish would just not exist. To see the implications of the control of transmission, 19th century London is again informative. There, the experimentation with prison cell construction, as described by Robin Evans in *The Rights of Retreat and the Rites of Exclusion*, deals not with ocular transmission, but auditory. Evan's describes the experiments of Abel Blouet and Michael Faraday,[21] who aimed to develop a totally negative partition for the Millbank Penitentiary.[22] A wall which would not only provide complete physical separation, but as Blouet states, "as far as possible, prevent all communication."[23] The problem that they were tasked with fixing, was that prisoners using certain pitches and volumes could communicate with one another through the boundaries of their individual cells. A communication which it was thought could only further corrupt their 'flawed' consciousness. The attempts to architecturally

distort this communication ranged from enclosing within the wall an air cavity faced with the serrated edges of broken bricks, to using a similar cavity to house limp sheets of cloth; operations to deflect or "scramble" the passing words.[24] Evan's explains that, "The important thing to note in this procedure is that the general aim was not reduction of noise transmission, but reduction of the transmission of significant message."[25] The concern was not with the fact that the prisoners could hear the sounds of one another, but that they could convey meaning. This manipulation of the porosity of the membrane, although extreme, illustrates the power that controlling what, and to what degree, transmission occurs, can impact internal lived experience. This example presents an opposite (the use of opacity vs. transparency) to the Crystal Palace, and yet results in a similar interior of insulated security. In either case, select transmissions are used to build a unified image, while meaningful transmission has been warped, refracted, and made incomprehensible.

## THE FALLACY OF COMPREHENSION

By manipulating the transference through enclosures, the frame of the window produces selective images which

20 And here lies the major difference between the door and window, in that the door allows for full passage, whereas the transference offered by transparency is only a partial one. In this way, the window becomes more integrated within the forms of communication, it is a pure mediator of message; we can never cross through, but only hope to crack the window and call out.

21 The same Faraday whose scientific work included experiments in the fields of optics and electromagnetism, and whose discoveries

had a large impact on the future functionality of electricity.

22 The construction of which was originally intended to be a realization of Jeremy Bentham's Panopticon.

23 A. Demetz and A. Blouet, *Rapports sur les Pénitenciers de Etats-Unis* (Paris, 1837), p.88, quoted in Robin Evans, "The Rights of Retreat and Rites of Exclusion: Notes Towards the Definition of Wall," in *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 2003), 47.

24 Robin Evans, "The Rights of Retreat and Rites of Exclusion," 47.

25 Ibid., p48.

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Fig.16 Allan Sekula, *Fertilizer, Garden Court, Bank of Canada*. 1997. Sourced from Allan Sekula, *Geography Lesson: Canadian Notes* (Cambridge, Mass.: MIT Press, 1997), 13.

Fig.17 Caelin Schneider. *School atrium*. 2017

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abstract what exists beyond in order to project a secure, uniform interior. The images of transparency present a fiction of completeness; they provide viewers with a supposedly visible text, ready to be understood and integrated. This condition of glazing: the way it visibly articulates who is inside and outside, a spectator and an actor, was enigmatically recounted by Michel de Certeau in his experience of looking down upon New York City from the World Trade Center. For him, this experience embodied a distinction between a voyeur up above, behind the glass, and a walker down below in the street. In a tone of seeming self-disgust at his new-found source of ecstasy, De Certeau describes the joy of the totalizing view of the city as being propelled by the drive of the voyeur, a drive that seeks a pleasure of "seeing the whole."[26] Of taking in the incomprehensible complexity of a busy city, and reducing it to a readable image.[27] This is made possible through the act of setting oneself apart, behind a pane of glass, transforming into a voyeur, an observer, one who watches, and thus necessarily one who is no longer part of the perpetual forming of the text below. This performance of visibility takes place within a frame in which "a picture, whose condition of possibility

is an oblivion and a misunderstanding of practices," emerges.[28] The picture's possibility relies on cropping, selecting, and abstracting. In this manner, the visual penetration of glass works to make what is seen within the confines of its frame representative of that which is without (effectively replacing the complexity of outside with the preferred image within). The framing and viewing provided for by transparency, accelerates a polarity of inside and outside, it produces an opposition of the visible and the blind. On the ground: a shifting, vibrant, opaque text, one that de Certeau defines as having neither author nor spectator. And behind the glass, the image seen by the voyeur, which is selected, cropped, and read through the window frame.[29] The complex, unreadable text remains so, precisely because of one's inability to make out its edges and forms from within it.[30] The eye needs to be set apart in order to possess an image of completion, to visibly grasp a territory or domain. From up close, no frame can be imposed, a whole cannot be distinguished. Glass makes physical this need of separation required in forming a representation or image of what exists beyond. In this way, transparency supports architecture's production of uniform interiors, while

26   Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, Calif.: University of California Press, 1984), 92.

27   Which becomes legible precisely because of what it leaves out or ignores.

28   Ibid., 93.

29   This account ignores the obvious aspect of the height of de Certau's aerial perspective, which is doubtless an important aspect in creating the condition which he describes. However, this author

would like to focus on the glass interface that separates de Certeau's voyeur from the action below. De Certeau himself seems to ignore the impact of a close, intimate distance, involved in voyeurism. Is the pleasure not amplified when one is up close, face squished against the glass? For example, it is doubtless that the pervasive tension in David Lynch's Blue Velvet would be the same if the closet that Jeffrey secretly watches Dorothy through was 1,377ft away.

30 A similar example of the power of intimate distance is that of the kiss. In a kiss both partners come so close that any identifying image of a face is dissolved. As Sylvia Lavin describes it, "A kiss… during which separation is inconceivable yet inevitable. Kissing confounds between two bodies, temporarily creating new definitions of threshold that operate through suction and slippage rather than delamination and boundary."
Sylvia Lavin, *Kissing Architecture*

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Fig.18 Diller + Scofidio, *Overexposed*. 1994. Sourced from Architizer. https://architizer.com/blog/diller-scofidio-renfro-the-suspension-of-disbelief/ (accessed April 11, 2017).

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producing through its own material invisibility, a utopic picture of connected space.

The break performed by the perceiving of a whole, made possible by the distinction of the plane of glass, also serves to break the image free from the everyday speed of time. The production of architecture, of inside-outsides that secure the unity of the biopolitical body, is sought after not only with the camouflage of glass (by an increasing invisibility under the guise of visibility), but also by attempting to disrupt what is visible from when it was visible.[31] As the pane of glass allows one to step apart from the text of the everyday to read of its existence, it follows that this image is a kind of snapshot, a change in speed, of the continuous forming in process beyond. Just as glass itself is the result of forming and fixing a liquid into a solid, the lens of glazing acts to fix the fluid dynamics of interior and exterior into a solid opposition. In order to keep the image fixed and readable, looking through glass slows what is through the plane, by the action of perceiving it.[32] This slow state, provided for by the isolation of the pane of glass, is required for the text of the image to be understood, to be acted on, or reacted to. A text in which the words are ever mutating would return back to the

illegible realm of the walker. This brings to mind the phrase "Delay in Glass," used by Marcel Duchamp as a "kind of subtitle" to *The Bride Stripped Bare by Her Bachelors, Even*.[33] Duchamp explains this subtitle as describing a way for not thinking about the work as a picture, delaying its recognition as sculpture or painting, delaying its comprehension, giving the image in the glass and thus the glass itself, the sense of a the transformation of a liquid being slowed into a solid. But glass deployed within walls (that is, as an architectural object, as a blank transparency, without an image inscribed on it), accomplishes the inverse effect. Slowed down to the speed of an image, removed from the ongoing time and context of opaque reality, it delays what is through the glass into only a picture.[34] Perceiving the picture of glass fixes what is visible into a new time of legibility, performing a stalling by selection, producing an image of life inside-out, of life in delay.

## TRANSLUCENT IS NOT TRANSPARENT

Upon establishing glazing's complicit use in enacting conditions of invisibility and inoperability, it begins to become apparent how its continued deployment

(Princeton; Oxford: Princeton University Press, 2011), 5.

31 "What belongs to architecture? Where does it begin, where does it end? Fields overlap: walls no longer rigidly define streets. The street has been transformed into a stream of movement. Rail lines and trains, together with the railroad station, form a single whole."
Sigfried Giedion, *Building in France, Building in Iron, Building in Ferroconcrete*, trans. J. Duncan Berry (Santa Monica: Getty Center for the History of Art and the Humanities, 1995),

90, quoted in Heynen, *Architecture and Modernity*, 36.

32 "But when we are safely inside the car, behind the closed windows, the external objects are, so to speak, transposed into another mode. They appear to be fundamentally "unreal," as if their reality has been suspended, put in parenthesis-in short, they appear as a kind of cinematic reality projected onto the screen of the windowpane."
Slavoj Žižek, *Looking Awry* (Cambridge, Massachusetts: MIT Press, 1992), 15.

33 Marcel Duchamp, "The Green Box," in *The Essential Writings of Marcel Duchamp*, ed. Michel Sanouillet & Elmer Peterson (London: Thames and Hudson, 1975), 26,

34 The effects of this representation are shown by Lieven De Cauter in his summary of the argument of Guy Debord's Society of the Spectacle: "The spectacle hides everyday life by representing it, thus creating a division between life and spectacle."
Lieven De Cauter, *Capsular Civilization: On the City in the*

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effects the production of insides and outsides. Glass as a material has become a way to use transparency to secure uniform interiors while ignoring the articulation of their difference. The invention of artificial lighting moved the raison d'être of glass from the means of bringing light within interior space, towards the realm of viewing and observation—to the operation of looking through. Since that point, we have become accustomed to gazing through its surfaces, and to an increasing exposure of life under transparent enclosures. Enclosures which are able to simultaneously enclose and expose interior space. The question then emerges, does this exposure lay bare that which is hidden by power, does it unlock access across the membrane, or is it merely the publicity of the uniform, packaged interior? Just as glass was used to display the productions of industry at the Crystal Palace, looking at the use of transparency in more recent spaces of production shows a prevalence of the operation of looking through.[35] Spaces that are structured with a traditional hierarchy, typically enshrined in their physical layout. Illustrated by the factory boss, with the role of constantly monitoring employees along the assembly line; exemplified by the archetypal

managerial office raised on a mezzanine, overlooking the factory floor. An office whose partitions are typically rendered in glass, ensuring continued supervision (or at least the continuous potential of supervision) and thus production.[36] The relation of glass and production then flows into the mirrored-glass office towers of modernity, with their coveted corner offices. Exhibiting a direct correlation between an increased surface area of glass (of transparency), with power and money. And into the flexible workspaces of Silicon Valley, which tend to eschew any interior partitioning that is not transparent. This visual monitoring, carried out by transparency, is an extension of de Certeau's voyeur. The obsession to see a "fiction of knowledge" in front of our eyes, has correlated watching with doing.[37] The modern notion of glass as a material that could lay bare the opaque workings of the machines of power has become a material that opens a path for the transmittal of only that power.[38] The need to comprehend an image of what is beyond the glass has paralleled a valorization of communication and information as the most important of our productive capacities. Today, everything expresses its image, attempts to establish communication, yet if anything, the world feels

*Age of Fear* (Rotterdam: Netherlands Architecture Institute, 2005), 35.

35 "With the industrial revolution came the glass palaces. Life without secrets found its form in architecture." Metahaven with Bureau Europa, *Black Transparency*, Online video, 2013. Accessed 3/26/2017. https://vimeo.com/80041817.

36 Raising the question: would anything get done if no-one was looking? Have we crossed the point where work becomes like the

Department of Records in Terry Gilliam's film Brazil? With workers switching between bustling productivity and total stoppage (to watch television), depending solely on whether or not the boss is looking from his office.

37 de Certeau, *The Practice of Everyday Life*, 92.

38 "A society of mobility is inconceivable without omnipresent control." De Cauter, *Capsular Civilization*, 45.

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more illegible than ever. As glass becomes further integrated into our technologies of communication, from fiber-optic cables, to the myriad screens we stare into, so too, do the refractions and delays that its materiality enacts.[39]

Surfaces of glazing, with their reflections and refractions, their inner invisibility and outer exposure, have come to define the ways in which we communicate with and navigate, everyday space. Their transparency allows for the boundaries of life to become invisible, and when they cannot be seen, it becomes that much more difficult to affect them. On the evolution of transparency, Alexander Galloway in *The Interface Effect* states that:

> Reflective surfaces have now been overthrown by transparent thresholds. […] Frames, windows, doors, and other thresholds are those transparent devices that achieve more the less they do: for every moment of virtuosic immersion and connectivity, for every moment of volumetric delivery, of inopacity, the threshold becomes one notch more invisible, one notch more inoperable.[40]

Modern architecture saw transparency as a way to open relations among opaque interiors. What Sigfried Giedion termed "interpenetration," was hoped to initiate a new awareness of space which would reflect the time's aspirations of forward progress.[41] Glazing's ability to dematerialize, made visible the latent indistinction between interior and exterior. But as these windows have continued to pile up, as the world has come to be made out of the illusory images of glass, unmoderated transmission never came to fruition. Instead, there is only the transmission of pure spectacle, slowing the opaque text of life into stable relations, fostering the transmission of productive information across the membrane, while barricading any opening out onto exteriority.[42] The utopic glass of modernism has given way to the neoliberal myth of the clear crystal, whose transparency reflects our desires, while refracting what is visible and warping our perceptions.[43]

## INVISIBLE OBSTRUCTIONS

To make visible is an act of translation. A laying open, or exposure. Peter Sloterdijk tells us that, "Messages, senders, channels, languages—these are the basic concepts, frequently misunderstood, of a general science of visibility of something by something in something."[44] In

39 "The vast new borders of electric energy and information created by radio and television have set up world frontiers and interfaces among all countries on a new scale that alter all pre-existing forms of culture and nationalism." Marshall McLuhan, "Canada: The Borderline Case," in *The Canadian Imagination: Dimensions of a Literary Culture*, ed. David Staines (Cambridge, Mass.: Harvard University Press, 1977), 241.

40 Alexander R. Galloway, *The Interface Effect* (Cambridge,

UK; Malden, MA: Polity, 2012), 25.

41 "These features together with a plentiful use of glass—a material that according to the author was primarily used because of its dematerializing qualities and which had the effect of making interior and exterior space appear to interpenetrate—led to an "unprecedented many-sidedness," creating the sense of a movement in space that seems, if but for an instant, to be frozen." Heynen, *Architecture and Modernity*, 41.

42 Quentin Meillassoux, "Subtraction and Contraction: Deleuze, Immanence, and Matter and Memory," trans. Robin Mackay, *Collapse* Vol. 3 (2007): 100.

43 Fredric Jameson describes the famously reflective glass building, the Westin Bonaventure Hotel in LA by stating: "this latest mutation in space-postmodern hyperspace-has finally succeeded in transcending the capacities of the individual human body to locate itself, to organize its immediate surroundings perceptually, and cognitively to map its position

TRANSPARENT OPAQUE
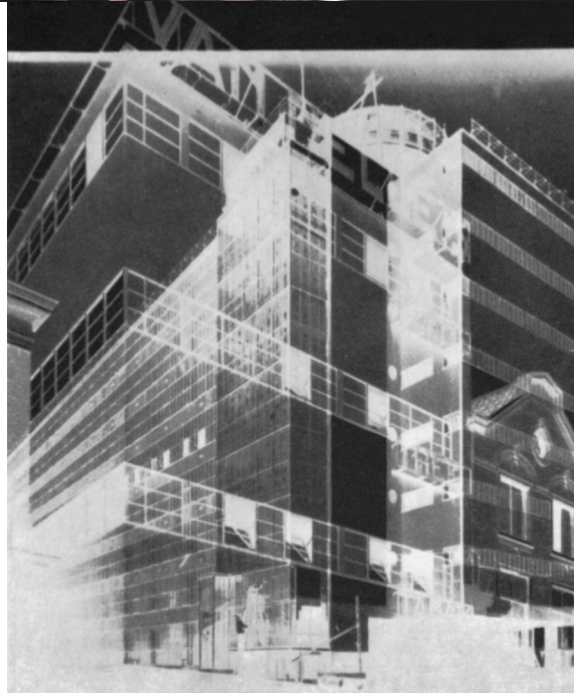
Fig.19 Dan Graham, *Bisected Triangle Interior Curve*. 2002. Sourced from Museo Magazine. http://www.museo-magazine.com/DAN-GRAHAM (accessed April 11, 2017).

Fig.20 László Moholy-Nagy, *Architecture*. 1929. Sourced from Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass.; London: MIT Press), 37.

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its communicative content, transparency holds the publicness of social interactions. In many ways, the increasing exposure from transparent surfaces, the valorizing of communication as productive form and the resulting mobile society, should be empowering.[45] However, the social operation of communication that defines human connection, is now internalized by capitalism, and has brought within the transactions which are mediated through so many transparent membranes. Following the integration of transparency into the processes of commodification, glass has become the packaging of life. A containment that protects, displays its identity, projects a clear (clearly distorted) picture; while making invisible and inoperable the forces of control that are reflected and refracted across its surface. Transparency produces a simplified picture of division: inside, the luxurious promises of progress of the conditioned Crystal Palace; outside, disorder, and coldness. Yet the image inside the window-frame, depends upon what it excludes to produce its purported legibility or purity. The image of life produced through glass, is therefore a negative one, which is both based on, while simultaneously reproducing, the divisions and erasures that mark its frames. When we be-

lieve that these readable images represent a full expression of the world, when we inhabit those images, then being human moves within the comfortably climatized glass shell of the Crystal Palace.[46] With no way out and nothing to disappear behind, is there an opportunity then to hide in plain sight? Performing a subversion on the distortions and abstractions of transparency, in the hopes of effectively swerving the flows of information that seek to define a totality of experience. In the words of Metahaven, "We are the opposite of blind. We have absolutely nothing left but our vision."[47]

in a mappable external world." Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 43.

44    Peter Sloterdijk, *Spheres. Volume 1, Bubbles*, trans. Weiland Hoban (South Pasadena, CA: Semiotext(e), 2011), 31.

45   Craig Owens quotes Paul Ricoeur to describe the global mobility of postmodernism: "Suddenly it becomes possible that there are just others, that we ourselves are an "other" among others. All

meaning and every goal having disappeared. We can very easily imagine a time when any person will be able to leave his country indefinitely in order to taste his own national death in an interminable aimless voyage." Paul Ricoeur, "Civilization and Natural Cultures," in *History and Truth*, trans. Chas. A. Kelbley (Evanston: Northwestern University Press, 1965), 278, quoted in Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in *The Anti-Aesthetic*, edited by

Hal Foster (Seatle: Bay Press, 1983), 58.

46  "In a postmodern world all phenomena and forces are artificial, or, as some might say, part of history. The modern dialectic of inside and outside has been replaced by a play of degrees and intensities, of hybridity and artificiality." Hardt and Negri, *Empire*, 189.

47    Metahaven with Bureau Europa, *Black Transparency*, Online video, 2013. Accessed 3/26/2017. https://vimeo.com/80041817.

TRANSPARENT OPAQUE

Fig.21 Jacques Tati. *Still from Playtime*. Sourced from Jacques Tati, *Playtime* (1967; New York: The Criterion Collection), DVD.
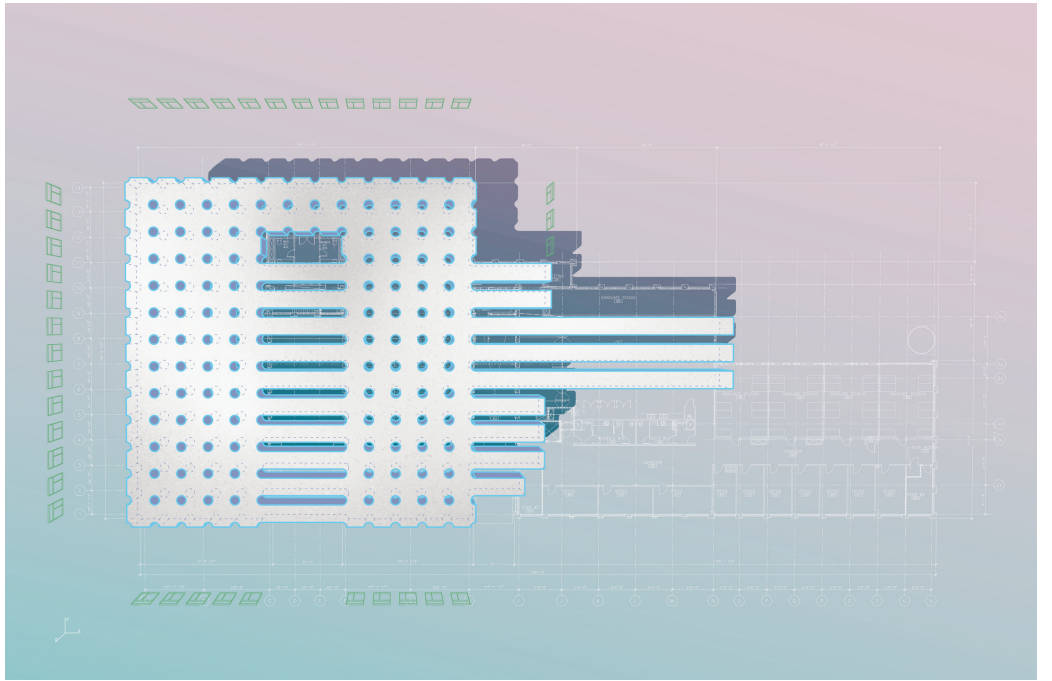
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Fig 22b. *Key Cranks.*

Fig 22a. *Opaque Transparency.*

The drawing envisions the spatial implications of the prevalent glazing on the third floor of the school building. It projects a new volume made from the exposure of transparency, where everything that could be seen through and across the interior is slowed into solid. A volume where the continuum of vision becomes wall, becomes opaque, and can now transmit only its boundaries.

The key cranks take the forms of the two keys that every student uses to access their identity as architecture student (the usb drive, and the key fob) and transfers the power of their access towards opening the windows of the school. A transfer which responds to the removal of the agency to operate these apertures from the occupants of the building, (which could manage temperature and air quality) by the forces of institutional administration.

Fig 22d. *Key Cranks.*

Fig 22c. *Key Cranks.*

Fig 22e. *Key Cranks.*

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EMPTY WALLS

We experience our environments today as spaces of modulation. Spatial definitions are now implied more by systems of observation than directed by physical partitions. The resulting wires and signals, sensors and cameras, have become ingrained within the contemporary modes of construction. In parallel, these systems drag each subject they document under the shelter of their immaterial networks. Having lost the will to imagine ourselves outside, we remain under the cool breeze of perpetual air-conditioning. A position which predicts and manages away any sense of place, and which covers over any inquiry of the exterior. In this utopia of risk, of life as feedback loop of data, the variables of appropriate subjectivity fluctuate. If we exist, always, and everywhere as onlookers, it becomes necessary to accept the condition that "Always there is world."[1] An acceptance of the messy and complex, the infinite and the finite, the flawed and the human. A proposition that does not erect an enclosure which separates and conceals 1 from 2 (forming a uniform, identified interior), but an embrace which tangles the multiple together.

'OH,' said the mouse, 'the world grows narrower every day. At first it was so wide that I was afraid. I ran on, and I was happy that at last in the distance I could see walls to right and left, but these long walls hasten so quickly towards each other that I am already in the last room and there in the corner stands the trap I am running into.' 'You just have to change direction,' said the cat, and ate her up.[2]

As every wall divides, producing an exterior, it also performs an inclusion (however selective or minimal), creates a surround, holds things together. A questioning of walls, and of the resulting fields of interior or exterior, is not an attempt to negate the existence of walls or even to move past their persistent functionality, but is meant to question the apparatus' of comfort and order that we stretch over the spaces between them. Lingering on how walls, doors, windows and cameras establish both the positive and the negative; imbuing the virtual fields of space with the poles of these actualities. This inquiry, aligns with Georges Perec's intention in the forward to *Species of Spaces*, as not exactly about the void, "but rather what there is round about or inside it."[3] Searching for the inside-out, the outside-in, the

1   "The creature gazes into openness with all its eyes. But our eyes are as if they were reversed, and surround it, everywhere, like barriers against its free passage. […] We never have pure space in front of us, not for a single day, such as flowers open endlessly into. Always there is world, and never the Nowhere without the No: the pure, unwatched-over, that one breathes and endlessly knows, without craving. […] And we: onlookers, always, everywhere, always looking into, never out of, everything. It fills us. We arrange it. It collapses. We arrange it again, and collapse ourselves."
Rainer Maria Rilke, "The Eighth Elegy," in *The Poetry of Rainer Maria Rilke*, trans. A. S. Kline (Poetry in Translation, 2015), http://www.poetryin-translation.com/PITBR/German/Rilke.htm

2   Franz Kafka, "Cat and Mouse," in *A Hunger Artist and Other Stories*, trans. Joyce Crick (Oxford: Oxford University Press, 2012), 183, PDF e-book.

3   "nothingness, the impalpable, the virtually immaterial; extension, the external, what is external to us, what we move about in the midst of, our ambient milieu, the space around us."
Georges Perec, introduction to "The Apartment," in *Species of Spaces and Other Pieces*, trans. John Sturrock (London, England; New York, N.Y., USA: Penguin Books, 1997).

4   "its purpose is neither resolution nor stasis but continuing process."
Ursula K. Le Guin, "The Carrier Bag Theory of Fiction," in *The Ecocriticism Reader: Landmarks in Literary Ecology*, ed. Har-

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upside-down; scratching at our spatial-positionality in relation to our definitions of self, of other, of world. Holding on to a constantly changing direction, while maintaining no intent to reach any sort of final position or acquisition of a universal answer, retaining a preference not to.[4]

### THE GOOD LIFE

In regards to articulating the difference between interior or exterior space, the question of the bare, uncovered or naked condition of humanness gains importance. What is the innate thing that the continuous production of interiors, shells or capsules seeks to keep external? In *Homo Sacer: Sovereign Power and Bare Life*, Giorgio Agamben traces the lineage of this exclusion to the ancient Greek conception of life. The Greeks used two terms to define life: "zoē, which expressed the simple fact of living common to all living beings, and bios, which indicated the form or way of living proper to an individual or a group."[5] The human is here understood as derived from basic living matter, but striving towards some higher enlightenment. Agamben goes on to describe that the Aristotelian definition of the polis is then an "opposition between life and good life."[6] The good life of enlightenment main-

tains its elevated position by enacting an exclusion from its interior of that common living matter of all beings. Agamben defines this condition as being an "inclusive exclusion" of bare-life, where its presence is implicitly included within the definition of political good life—in its exclusion of bare life.[7]

The fundamental categorical pair of Western politics is not that of friend/enemy but that of bare life/political existence, zoē/bios, exclusion/inclusion. There is politics because man is the living being who, in language, separates and opposes himself to his own bare life and, at the same time, maintains himself in relation to that bare life in an inclusive exclusion.[8]

In this manner, the Western understanding of human life sees its own immanent life as an obstruction that must be kept outside, or will contaminate the higher order functions of good life. This traditional understanding of human as the rational animal, is a position produced from keeping the "living being" outside of the "speaking being" and thus placing human above animal.[9] An understanding of the human, through an opposition to

old Fromm and Cheryll Glotfelty (Athens, Ga: University of Georgia Press, 2009), 153.

"Why do you refuse?"

"I would prefer not to."

Herman Melville, "Bartleby, The Scrivener: A Story of Wallstreet," in *The Piazza Tales* (Project Gutenberg, 2015), PDF e-book.

5    Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford, Calif: Stanford University Press, 2010), 4.

6    Ibid., 7.

7    Ibid.

8    Ibid., 8.

9    In describing the anthropological constructions of 'human,' Agamben states: "[They] are able to function only by establishing a zone of indifference at their centers, within which the articulation between human and animal, man and nonman, speaking being and living being, must take place. Like every space of exception, this zone is, in truth, perfectly empty, and the truly human being who should occur there is only the place of a ceaselessly updated decision in which the caesurae and their rearticulation are always dislocated and displace anew."
Giorgio Agamben, *The Open: Man and Animal*, trans. Kevin Attell (Standford, California: Stanford University Press, 2004), 38.

"For millennia, man remained what he was for Aristotle: a living animal with the additional capacity for political existence"
Michel Foucault, *The History of Sexuality: Volume 1*, trans.

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the animal. This hierarchy is reflected in the Middle Ages, in what Michel Foucault calls "the space of emplacement,"[10] in which the global collection of spaces are made up of the perceiving of oppositions: sacred and profane, protected and open, urban and country.[11] Each space is set into its fixed position, with its defined oppositional exterior. Spaces in this model take on a perfection of the unitary interior; holding a stability of definition and content, in which you pass from one enclosed space to another. This structure of fixed space is ruptured by Galileo (following the work of Copernicus), who for Foucault, marks a point which begins a "desanctification of space."[12] Galileo's observations and defense of heliocentrism opens the Medieval space of emplacement to the infinity of non-human space. Instigating a dissolution of the space of emplacement, into a condition where "a thing's place was no longer anything but a point in its movement, just as the stability of a thing was only its movement indefinitely slowed down."[13]

### GLOBES AND HORIZON LINES

Foucault outlined the progression of this history of space, as shifting from the space of emplacement, to extension, to (in 1967 at the time of his lecture *Of Other Spaces*), modern spaces of site. The main question of site, deals with proximity. A relation of distances and angles, which operates through the forms of series, trees and grids. Where spaces of emplacement worked to enact an ordered distribution of enclosures, spaces of site work in a way that organizes the modulation of relations between elements. This network of spaces appears alongside the dispersion of information and quantification into systems of power; in which operations to sort, distribute, and circulate a "classification of human elements," are performed.[14] Purely defined oppositions begin to fade, in favour of metastable relations of proximity between interiors. This shift brings many repercussions, while remaining a representation of a unitary interior life. It continues to cover over any possible view of an infinitely open space, with narratives of technology, or of the safety of networks. But in this story of looking for an outside,[15] it is fundamental to accept a present that is firmly interior. Accepting that the interior is the earliest "product of human coexistence," gives somewhere to go out from.[16] This echoes the description of the human-being interior by Peter Sloterdijk in *Bubbles*:

Robert Hurley (New York: Pantheon Books, 1978), 143.

10 Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," *Architecture, Mouvement, Continuité*, no. 5, trans. Jay Miskowiec (1984).

11 "the traditional cosmic world-order with its hierarchical structure and qualitative opposition of the celestial realm of immutable being to the terrestrial or sublunar region of change and decay." Alexandre Koyre, *From the Closed World to the Infinite Universe* (Baltimore: The Johns Hopkins Press, 1957), 29.

12 Foucault, "Of Other Spaces."

13 Foucault defines this shift as developing an "infinitely open space." Ibid.

14 Ibid.

15 This book is nothing if not an attempt to see an outside, construct an outside, or at least move to a room with more holes in the walls.

16 "If humans are there, it is initially in spaces that have opened for them because, by inhabiting them, humans have given them form, content, extension and relative duration. As spheres are the original product of human coexistence" Peter Sloterdijk, *Spheres. Volume 1, Bubbles*, trans. Weiland Hoban (South Pasadena, CA: Semiotext(e), 2011), 476.

17 Ibid., 28.

18 Agamben describes Heidegger's thesis on the human as distinct from the animal as: the human is "world-forming." Agamben, *The Open*, 51.

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The sphere is the interior, disclosed, shared realm inhabited by humans-in so far as they succeed in becoming humans. Because living always means building spheres, both on a small and a large scale, humans are the beings that establish globes and look out into horizons. Living in spheres means creating the dimension in which humans can be contained. Spheres are immune-systemically effective space creations for ecstatic beings that are operated upon by the outside.[17]

Humans are creatures that produce interiors, while reciprocally being formed by existence within them.[18] Following the description of Sloterdijk, to be human means essentially to be inside (a form of proper living that can occur only in partnership with declaring bare-life as being outside). The interior is not just the space of safety, but also of community, and human existence as we know it. It would seem then, that only interiors can provide the place for humans to be viewed and called "human." This recognition understandably leads to a desire to erect "immune structures" which would close off, define, and fix into place, the interiors that we identi-

fy with and that produce our identities.[19] In some cases these structures are even presented as bringing humans out into the open; through the use of transparency, the myths of connection, or by overwhelming scale.[20] According to Sloterdijk, Modernity itself can be defined as a process of producing these "immunities" in a continual effort to patch any cracks in our glass shrouds, with the warming images of comfort.[21]

VACCINE PREDICTIONS

The production and maintenance of these human containers has lead, following the historical increase in lifespan and relative quality of life of the human species, towards a situation where living is itself politicized.[22] The contemporary production of these immunities are formally what Reinhold Martin would call, "postmodern utopias of risk."[23] Moving from attempting to change the status-quo per se, to managing its balance. This administration of relations, (identified by Sloterdijk in the replacement of religious metaphysics by structures like the world market and insurance policies) also aligns with an increasing mechanization of architectural environments.[24] As the history of architecture has followed the devel-

"Humans are thus fundamentally and exclusively the creations of their interior and the products of their work on the form of immanence that belongs insepa¬rably to them. They flourish only in the greenhouse of their autogenous atmosphere." Sloterdijk, *Spheres*, 46.

19 Attempting to subconsciously or otherwise re-establish some form of emplacement. Ibid., 45.

20 In this sense, even designations of the geological epoch of the Anthropocene can be seen as a sort

of human interior which covers the globe, as climate and nature come more under the administration of humans.

21 "Modernity is characterized by the technical production of its immunities and the increasing removal of its safety structures from the traditional theological and cosmological narratives." Ibid., 25.

22 "the fact of living was no longer an inaccessible substrate that only emerged from time to time, amid the randomness of death and its fatality; part of it passed into

knowledge's field of control and power's sphere of intervention." Foucault, *The History of Sexuality*, 143.

23 Reinhold Martin, *Utopia's Ghost: Architecture and Postmodernism, again*, (Minneapolis: University of Minnesota Press, 2010), 36.

"Since at least the 70's what was called ecology amounted not to a set of imperatives drawn from direct experience of the ecosphere but from calculated assessments of risk generated in the laboratory, including the risk of ecological
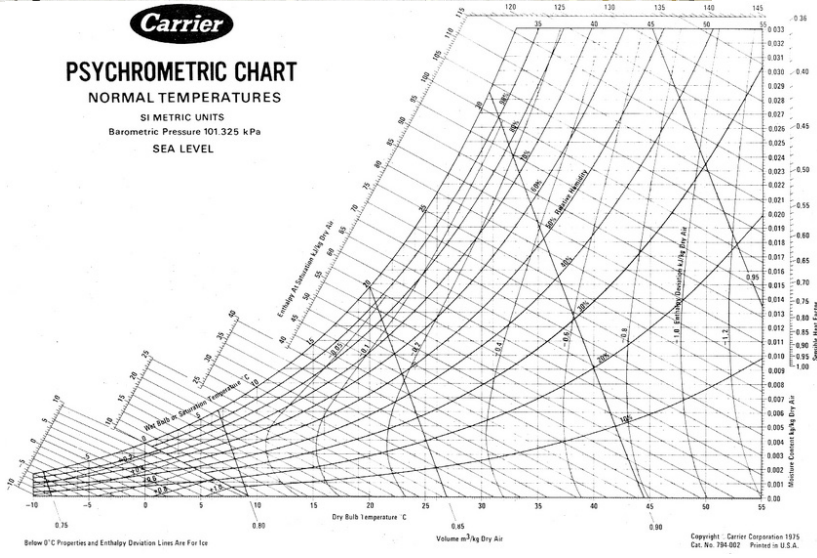
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Fig.23 Aldo Giannotti, *Spatial Dispositions: Albertina*. 2015. http://www.aldogiannotti.com/spatial-dispositions-al-bertina/ (accessed April 11, 2017).

Fig.24 Carrier Psychrometric Chart. Sourced from Environdata. http://environdata.com.au/faqs/how-do-i-read-a-psychrometric-chart/ (accessed April 11, 2017).

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opment of new building technologies, it has since the 70's and the proliferation of the curtain wall, progressed mainly along the vector of technologically infesting architecture's boundaries.[25] The resulting sensors, signals and cameras, which exist at the edges of architecture, or become hidden within walls and floors, form apparatus' of comfort and security which no longer point only outwards, but blanket the interior as well.[26] The voids which are defined by the construction of walls and floors, are now coated with systems of perception and management. This history of "eyeless vision," identified by Paul Virilio after WWII as descending from taking aim, to a "logistics of perception," in which the automated documentation of pictures and sounds begins to replace a reality of objects, has become domesticated.[27] In our contemporary well-tempered environments,[28] the prerequisites of comfort and security have lead towards a "general system of illumination that will allow everything to be seen and known, at every moment and in every place."[29] These perceiving machines, most obviously represented by the security camera, attempt to further extend the illusion of slowness and thus of stability that is projected on uniform interiors. The resulting over-

seen-space works to informatically foresee (and therefore try to predict) future events of instability. By neglecting the question of what is worth watching over, in favor of a "cybernetic meadow" where everything is watched, we hope to avoid future tragedy but end up producing only an inert present.[30]

## FANTASTIC COVERS

It is not just that these bandages of comfort desire what the observations of Galileo and Copernicus made forever impossible (that is, enclosures of imaginary spheric security; which alone condemns them to a status of negative nostalgia), but that the reliance on these technological immune blankets, leads the interior away from an integral ability to expand, to form new openings, to increase in passivity and access, and instead, towards methods of insulation from the outside and from its otherness.[31] It is important to recall the concluding condition to Sloterdijk's determination of humans as being of interiors, that they be "operated upon by the outside."[32] To use interiors as a vital product of humanness is not to reify them with covers into a one-way system of defense, but to live with and on their instability. To translate, to compromise, to be corrupted,

and/or economic catastrophe."
Ibid., 90.

24 "Industrial-scale civilization, the welfare state, the world market and the media sphere: all these large-scale projects aim, in a shelless time, for an imitation of the now impossible, imagi¬nary spheric security. Now networks and insurance policies are meant to replace the celestial domes."
Sloterdijk, *Spheres*, 25.

25 "In place of objects there are only switches, channels, and recording and playback devices like the VCR. This type of abstraction

correlates with the abstraction of the curtain wall. […] the curtain wall acts as both a recording device bearing witness to the violence effected on the city fabric by its own reduplication and, through the modulations of its grids, as a switching device that channels the very same flows of both labor and capital that it records."
Martin, *Utopia's Ghost*, 42.

26 "Security must be organized against outsiders first, and within the community itself afterwards."
Jean Gottmann, *The Significance of Territory* (Charlottes-

ville: University Press of Virginia, 1973), 7.

27 Paul Virilio, *War and Cinema: The Logistics of Perception*, trans. Patrick Camiller (London; New York: Verso, 2009), 3, 5.

28 The "well-tempered environment" is a concept by Reyner Banham, advocating for an architecture integrated with environmental technology, with an aim of buildings as habitable volumes in which to better facilitate the "communication-of persons, information and products."
Reyner Bahnham, *The Architec-*

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Fig.25 Mel Bochner, *A Theory of Sculpture*. 2013. Sourced from Mel Bochner. http://www.melbochner.net/exhibitions/ (accessed April 11, 2017).

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to be transmitted—in and out. If the human body can be taken as the atomic interior (as you continue to divide any interior you'll eventually end up at the body), then its fragility is informative. Bodies bleed, breathe, leak, excrete, shed, heal, grow, and finally decompose. Their active potential exists not despite, but because of, their entropic nature. A nature which is in constant exchange with the exteriors that they pass next to and through. When we build interiors of total illumination, classifying their elements and their juxtapositions, we frantically avoid this allowance of being operated upon by an outside. The results of domiciling within the cover of camera's and their like, of being within a system of absolute identification (which our contemporary technology propels us towards), is depicted by Alexander Galloway:

> The world no longer indicates to us what it is. We indicate ourselves to it, and in doing so the world materializes in our image. […] in order to be in a relation with the world informatically, one must erase the world, subjecting it to various forms of manipulation, preemption, modeling, and synthetic transformation. […] The promise is not one of revealing something as it is,

but in simulating a thing so effectively that "what it is" becomes less and less necessary to speak about, not because it is gone for good, but because we have perfected a language for it.[33]

The tools of technical perfection that surround and hold us, produce a world viewed and not participated in.[34] Where the hyperreal images of our containers come to the fore, we concede perception to enclosures and their eyeless vision. Performing risk/reward calculations in the production of spaces of comfort and security, we clearly desire a return to the fixed spaces of emplacement.[35] And just as the ordered oppositions of those spaces were founded on an exclusion of bare life, in the present we exclude the world through its mechanical erasure and in a sense, we ourselves disappear. This base inclusive-exclusion is what Agamben terms a space of exception, "in which the outside is nothing but the exclusion of an inside and the inside is in turn only the inclusion of an outside."[36] This inherent negative connection can only result in spaces that are affectively empty, where thoughts that might lead to something different struggle to take form. With the erection of these covers, we block out the open exterior,

ture of the Well-Tempered Environment* (London: The Architecture Press, 1969), 11.

29    Virilio, *War and Cinema*, 5.

"the mechanisms of discipline are established as means of state control, by means of the organization of a centralized police force whose task is to exercise a 'permanent, exhaustive and omnipresent surveillance capable of making everything visible.'"
Francois Ewald, "Power Without an Exterior," in *Michel Foucault: Philosopher,* trans. Timothy J. Armstrong (New York;

London: Harvester Wheatsheaf, 1992), 170.

30    Richard Brautigan, "All Watched Over By Machines of Loving Grace," *All Poetry*, accessed April 1, 2017, https://allpoetry.com/All-Watched-Over-By-Machines-Of-Loving-Grace.

31    "'security' has less to do with personal safety than with the degree of personal insulation, in residential, work, consumption and travel environments, from 'unsavory' groups and individuals, even crowds in general."

Mike Davis, *City of Quartz: Excavating the Future in Los Angeles* (London: Verso, 2006), 224.

32    Sloterdijk, *Spheres*, 28.

"Spheres are constantly disquieted by their inevitable insta¬bility: like happiness and glass, they bear the risks native to everything that shatters easily. They would not be constructs of vital geometry if they could not implode; even less so, however, if they were not also capable of expanding into richer structures, under

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spending our energy to slow down, and mistake the mythic results for a reassuring stability. These interiors cannot grow, cannot accept a total transfer, cannot be operated upon by the outside.

The bare has always existed inside, and over time, the interior, and that which was put exterior, have come to be indistinguishable. Today's society of control, is one that both needs and accepts the camera. And one where the exception of total vision (which originates in the violence of war) becomes a norm of the everyday. This norm of exception, of being "all watched over," is a condition of our modernity.[37] As the technological integration into architectural boundaries continues to regulate the weather, the desanctification of space that Foucault attributed as being signaled by Galileo, seems to be complete. The unbroken oppositions between "private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work," which Foucault held onto as a notion of a continued vitality of spaces, have all but disappeared.[38] Left among these indistinct yet polarized enclosures, a disparate interpretation of the interior is required.

## THE UNSEASONABLE

In A Thousand Plateaus, Deleuze and Guatarri describe how the home does not preexist, but must be drawn. An interior of calm must be organized before then opening itself to the chaos of the future and venturing forth.[39] In this way, the home is both a thing that is out there among the unknown and is also only one interception, one movement which slows down only long enough to catch its breath, before collapsing and going out into the infinitely open. This forms the beginning of a reinterpretation of the interior: one that deconstructs the base exclusion of bare-life, of the exterior from the interior. By acknowledging this difference as fundamental to interiority, by making visible its dependency, and by foregrounding the navigation between inside and outside, it is hoped that the barricades which currently surround, and inhibit free passage can be made productive. If interiors of indistinction are always and only empty, then meaning cannot be derived by what something is filled with, but instead by what it points to. By that which it does not complete. It follows then that this container would no longer work to delimit and protect a thing (at least not for long) but would open that thing onto other

the pressure of group growth." Ibid., 48.

33  Alexander R. Galloway, *The Interface Effect* (Cambridge, UK; Malden, MA: Polity, 2012), 13.

34 "By making technical living tools of unknown perfection available to individuals, the modern world aims thus to silence their uneasy inquiries about the space in which they live, or from which they constantly fall." Sloterdijk, *Spheres*, 27.

35 "But this is also where the multiplication of obstacles, borders, lines of fracture and walls can no longer be regarded as simply blocks dropped down by power or as swamps that one gets stuck in: they are interfaces that polarize relations." Antonio Negri, "On Rem Koolhaas," *Radical Philosophy* 154, (2009), 49.

36  Agamben, *The Open*, 37.

37 "I like to think / (it has to be!) / of a cybernetic ecology / where we are free of our labors / and joined back to nature, / returned to our mammal / brothers and sisters, / and all watched over / by machines of loving grace." Brautigan, "All Watched Over By Machines of Loving Grace."

38  Foucault, "Of Other Spaces."

"In imperial society the spectacle is a virtual place, a non-place of politics. The spectacle is at once unified and diffuse in such a way that it is impossible to distinguish any inside from outside-the natural from the social, the private from the public. The liberal notion of the public, the place outside where we act in

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things.[40] Allowing for the existence of an "infinite variety of perceptual worlds."[41] Interiors which would delineate their difference not as a border but as an articulation. Merging with what is beneath, generating exchange with what is above. If contemporary capitalist society has made it so that there is no longer an exterior to appeal to, then we must generate new spaces in an attempt to supplement the emptiness inside.

Just as our contemporary containers hold nothing, this interpretation of the interior is itself nothing new. But it may be reflective of a certain feeling in the air of now. Constituting a collection of what others have thought and said, it is a position which can also be concluded by something expressed by a character written by someone else. In *The Dispossessed: An Ambiguous Utopia* by Ursula K. Le Guin, the character of Shevek, a physicist working on a new theory of time, finds solace in his confrontation with the unknown by establishing the condition that:

> "You can go home again, the General Temporal Theory asserts, so long as you understand that home is a place where you have never been."[42]

the presence of others, has been both universalized (because we are always now under the gaze of others, monitored by safety cameras) and sublimated or de-actualized in the virtual spaces of the spectacle. The end of the outside is the end of liberal politics." Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass.: Harvard University Press, 2000), 189.

39  Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis; London: University of Minnesota Press, 2005), 311.

40 "A living being is a discontinuous loop of interceptions." Quentin Meillassoux, "Subtraction and Contraction: Deleuze, Immanence, and Matter and Memory," trans. Robin Mackay, *Collapse* Vol. 3 (2007): 97.

41 This is a description by Agamben on the concept of 'Umwelt' by Jakob von Uexküll. Agamben, *The Open*, 40.

42 "You shall not go down twice to the same river, nor can you go home again. That he knew; indeed it was the basis of his view of the world. Yet from that acceptance of transience he evolved his vast theory, wherein what is most changeable is shown to be fullest of eternity, and your relationship to the river, and the river's relationship to you and to itself, turns out to be at once more complex and more reassuring than a mere lack of identity." Ursula K. Le Guin, *The Dispossessed: An Ambiguous Utopia* (New York: Harper Collins, 2006), 47, PDF e-book.

BARE COVERED

Fig.26 Chris Marker. Still from *La Jetée*. Sourced from Chris Marker, *La Jetée* (Paris: Argos Films, 1962), DVD.

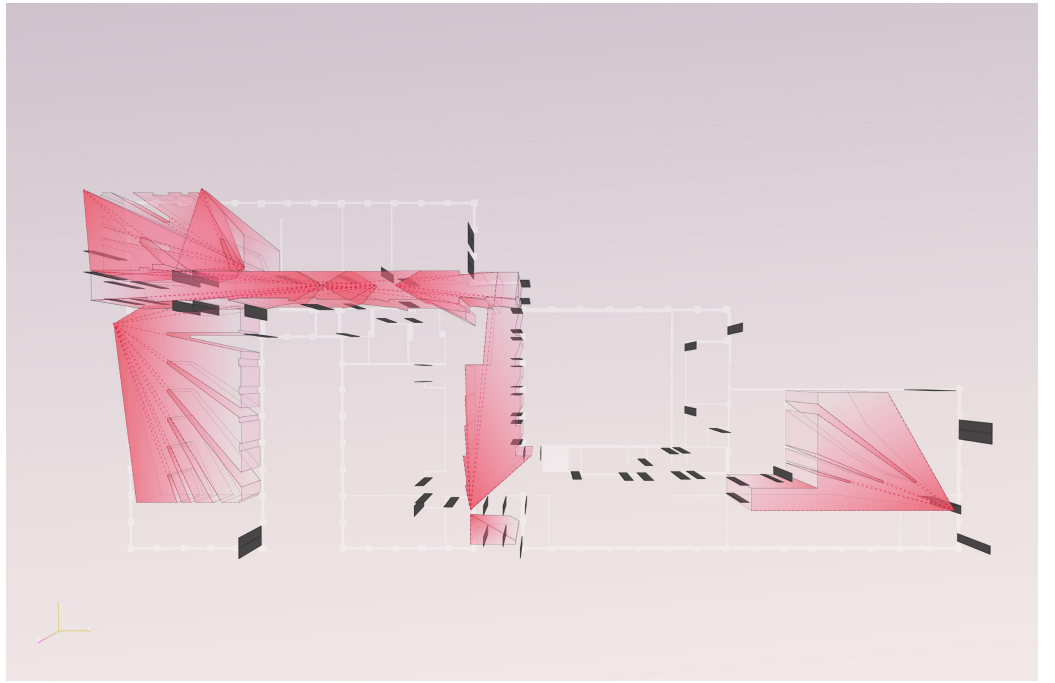Fig.27 Caelin Schneider. *View through school*. 2017.

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The drawing traces the perception of the cameras in place around the ground floor of the school. Providing an almost useful representation of the seen-spaces, in relation to the spaces wherein one may still pass through unnoticed.

The resulting positive and negative forms are inverted to produce the model. Displaying an architecture defined by the lines of security, the maze-like forms represent an architecture of observation. An architecture of machine sensations, that is more a reaction to humans and their traits, then a relation with them.

Fig 28c. *Inverse of seen space.*          Fig 28d. *Inverse of seen space.*
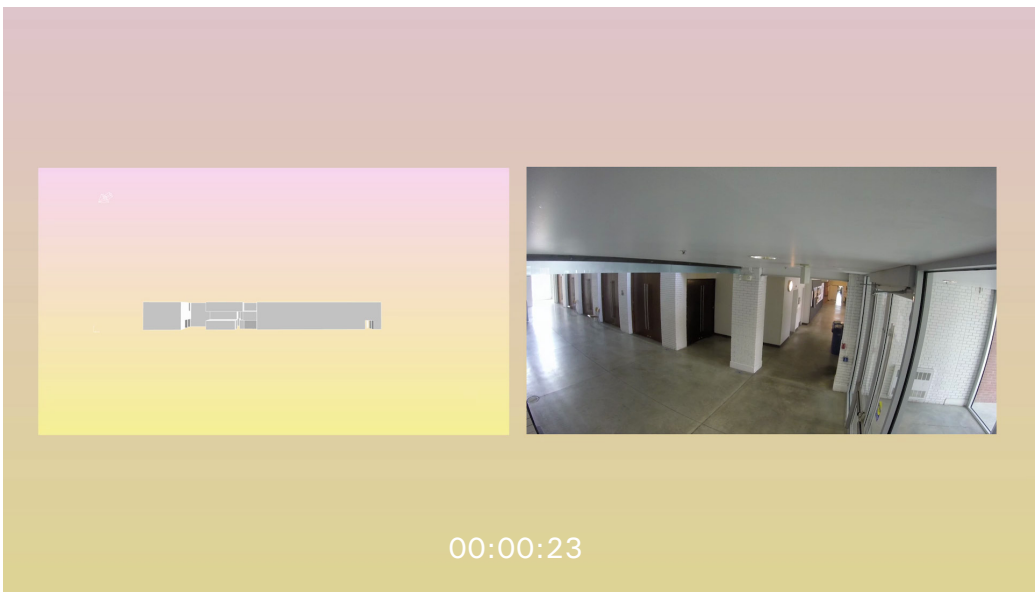
Fig 28f. *Camera footage w. compiled inverse of seen space.*

Fig 28e. *Inverse of seen space.*

The job of 'watching' architecture is performed by both the architectural intern endlessly panning and rotating digital architectures, and the security guard behind the display of camera footage. These characters both leverage advanced technology (infinitely zoomable 3D model, offering exclusive angles and details; wide angle, unblinking, perfect memory camera) to define new spatial realities which differ from the experience of the spaces they observe. This video uses these tools of exposure to produce a picture full of opacity, of unknowns and never-beens.
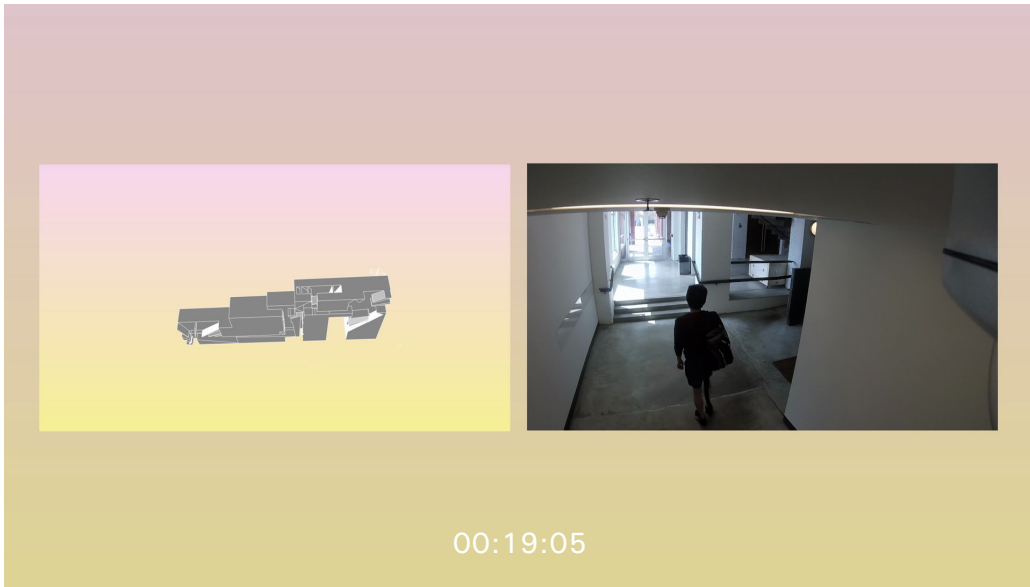
00:00:23

00:19:05

Fig 28h. *Still from: Camera footage w. compiled inverse of seen space.*

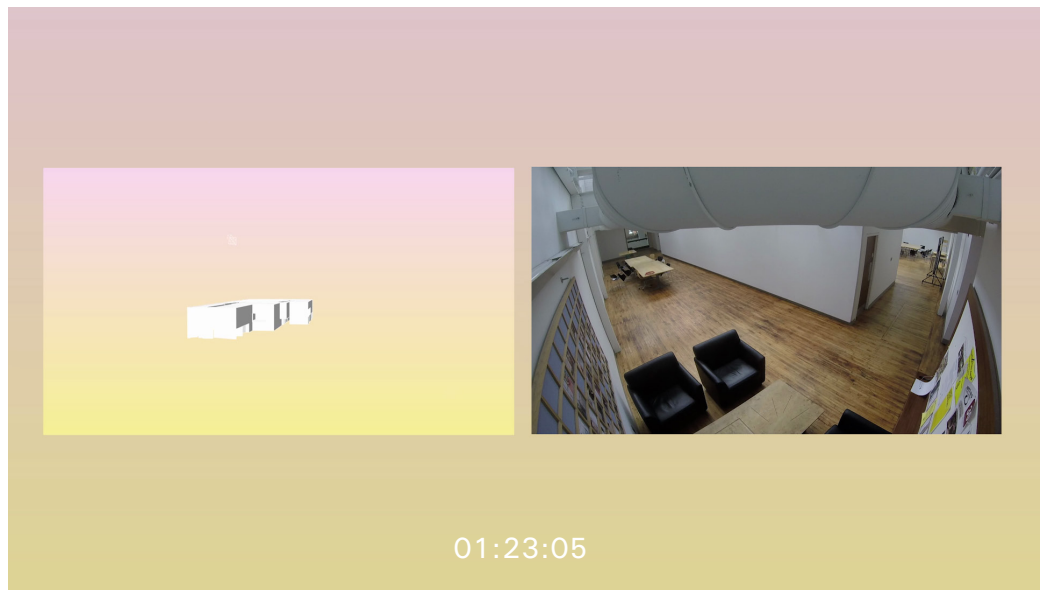Fig 28g. *Still from: Camera footage w. compiled inverse of seen space.*
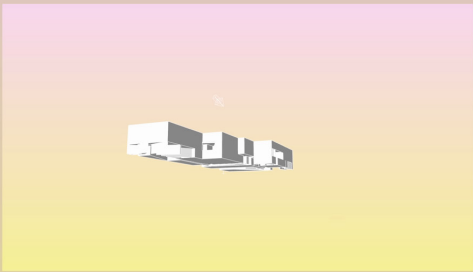
01:23:05

Fig 28i. *Still from: Camera footage w. compiled inverse of seen space.*

Fig 28j. *Still from: Camera footage w. compiled inverse of seen space.*

01:53:12

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