Between the Temporal
And the Eternal

Falls the Shadow

by

Raja Moussaoui

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Author's Declaration

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.

I understand that my thesis may be made electronically available to the public.

Abstract

This thesis is composed of a number of fragments, each revealing an aspect of the dynamic, complex and reciprocal relationship that we form with architecture. Architecture is brought to life through the animation of light and shadow, through the construction of atmospheres and rhythms, and through the selection and use of materials which evoke time. We find meaning in architecture when it is able to communicating stories of our past, and when it is able to awaken emotions which are latent within us. Our connection with architecture is formed because we relate to it as a temporal art, and strengthened because it is through temporal and corporeal things that we understand the eternal and the spiritual.

It is the existence of atmosphere in a space which seduces us to enter into a prolonged engagement with architecture. Atmosphere is that which lies at our core experience of time. We move through architecture, sensing its life through its materiality and its relationship to the environment. During this physical journey we also experience a mental journey, one which is stimulated by the unknown and driven by our imagination. This thesis posits shadow as a principle element of atmosphere, responsible for evoking life, mystery, depth, and seduction in architecture. The unknown world that exists inside each of us, and the world which exists on the far side of time, is always veiled in shadows.

The fragments presented in this thesis are organized into two parts. The first group explores this argument in an abstract way, through a number of representational mediums including photography, film, literature, art and drawing. The second part focuses on an existing architecture, the Patient Built Wall at the Centre for Addiction and Mental Heath in Toronto.The Patient Built Wall is viewed as having a 'thickness' past its physical form; one that exists in our collective imagination as a result of the layers of history and time embedded within it. Each work presented in this section attempts to vivify the 'life' of the wall, and its ability to communicate meaning to an interested group.

An exhibition of this work arranges these fragments spatially so that they can be understood in relation to one another, thereby forming a newly constituted whole. The aim is to create a communicative space which tests principles of light, shadow, reflection, movement and temporality, while exploring the tension that exists between our subjective and shared experience of architecture.

Acknowledgements

Dedication

This thesis book is dedicated to the memory of my father,
Ali Moussaoui. Everything begins and ends with you.

This work is also dedicated to the future of my little goddaughter,
Miss Alia Joyce Haynes Moussaoui. You are an extension of each
of us.

With love.

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All images by author unless otherwise noted

Between the idea
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　　　For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

　　　Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow

- Excerpt from T.S. Elliot's "Hollow Men"

PART I

Introduction

It is not always easy to find a sense of meaning or value in the architecture and environments which surrounds us. Since architecture serves many practical purposes like shelter and enclosure, often its functionality is prioritized over its ability to appeal to us on an emotional level. Functional requirements can change quickly over the lifespan of a piece of architecture due to the demands of a changing and evolving city. Perhaps the emotional connections that we form with architecture can last longer because they respond to something which is common to each of us: our sense of temporality.

This thesis explores the potential for architecture to reveal beauty and communicate meaning through the simple but powerful use of light, shadow and reflection; elements which characteristically serve to animate architecture. Further, this thesis asks the question, how do we form connections with the complex life of a piece of architecture?

Through the study and use of representational media, the thesis collects different attempts that seek to better comprehend the fundamental relation between architecture and time.

1.1

1.2

1.3   4

1.4

1.5

Author's photograph of 1974 desert holiday pictures.
Original photographs set behind glass. Author's silhouette shown reflected in glass.
September, 2009.

My parents took a trip to the desert shortly after they were married. As a teenager I found a set of five photographs in an old album my sister and I had kept in our apartment in Toronto. Realizing how little I knew about this time in my parent's lives, and feeling the need to commemorate their youth in my own small way, I placed each behind glass and mounted them up on the wall of my room. For the next twelve years, in each new home I made, they held a place on the wall.

Each image tells a little piece of the story: the lonely desert backdrop with long shadows against the endless stretch of road; the abandoned park where my mother sits, smiling shyly as my father takes her picture; my father sitting in the drivers seat of their car, looking ahead into the distance. Countless moments I have spent staring mesmerized at each of these pictures in turn.

To this day I still catch myself staring at these images of two people who seem familiar and foreign to me all at once. As I get older the power they possess to inspire a feeling of longing or loss in me doesn't seem to fade. Instead, I look at them and feel overwhelmed by the sense that I am actively grasping at something that is just barely out of reach: a history which I feel is part of me but I could never really know.

Lately I've realized that it is the slight melancholy I feel when I look at them that I've grown to value. They allow me to sit and wonder about the past from a distance, creating a space to imagine the millions of other moments past the five I see recorded in front of me. The tension that exists between the then and now is what makes the pictures beautiful to me.

5

Time

Our perceptions and emotions are intimately related to our memories. Experiences which took place in the past play a role in how we define ourselves, our relationships to one another, and the world around us.

Architecture has the ability to embody time, marking the passing of time through the aging of its materials, and creating a place for memorable experiences to occur. The associations that we form with a place are what make architecture significant, it can act as a container for our memories and as a signifier of time past while existing in the time of the present.

As humans, our existence is eminently temporal. The knowledge that our time on earth is finite forms our conception of the future. It is interesting to consider how this knowledge of the fragility of life could be linked to how we view the ephemeral, that which is fleeting and transient. For example, light and shadow, elements involved in creating atmosphere in architecture, have the ability to stir emotions through their transitions, movements and intensities. Perhaps we feel a connection with that which is ephemeral because it makes us question our own temporality. Perhaps the mystery of elements like light and shadow suggest something outside of our realm, something past the finality of our earthly life. Maybe it is in the un-knowing of these questions that we feel the awe of that which is outside of our human comprehension.

"[I]n this mortal life {it is only} by means of corporal and temporal things we may comprehend the eternal and spiritual"

St. Augustine : *Confessions* [1]
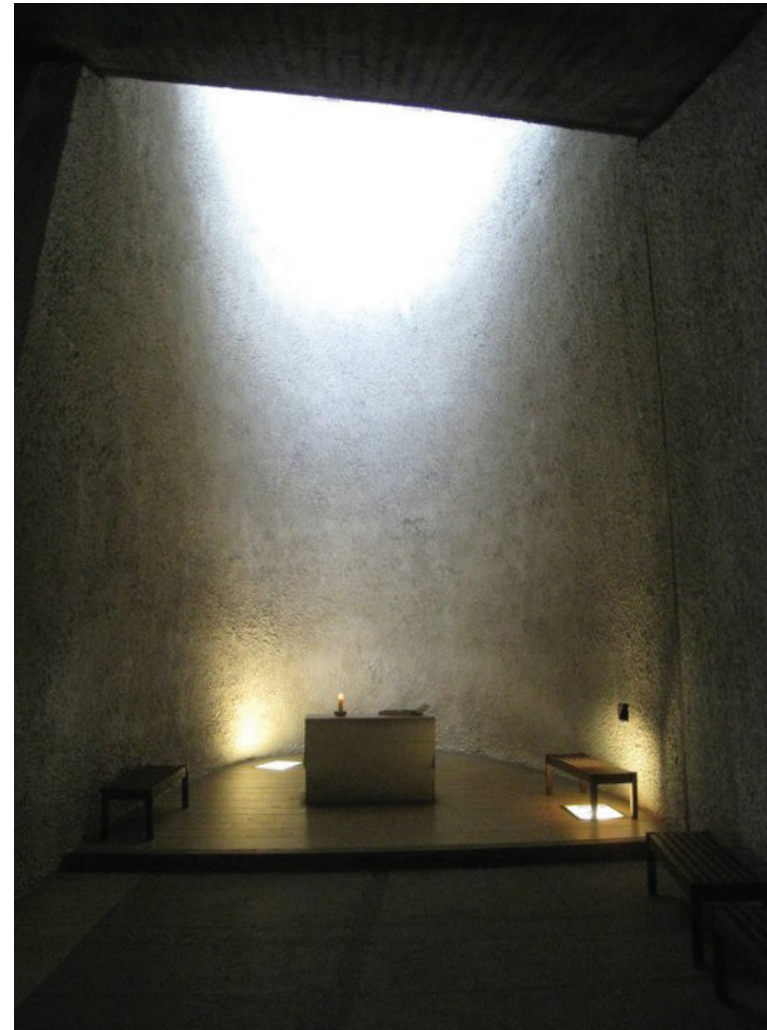
2.1 Corbusier's Nôtre Dame du Haut, Ronchamp, France, 1954.

6

It is in the space that lies outside of our rational understanding of our surroundings, that the imagination enters and we can begin to question our accepted notions of reality. In the context of this discussion, it is in this space where we can begin to question the potential for time to exist outside of a linear progression. In place of our conventional reading of time, we access an emotional reading of time, that which is shaped by the intensity of human perception. In this state, we can imagine a place where past, present and future time is synchronized, as suggested by a passage from W.G. Sebald's *Austerlitz.*

> I felt as if my father were still in Paris and just waiting, so to speak, for a good opportunity to reveal himself. Such ideas infallibly come to me in places which have more of the past about them than the present. For instance, if I am walking through the city and look into one of those quiet courtyards where nothing has changed for decades, I feel, almost physically, the current of time slowing down in the gravitational field of oblivion. It seems to me then as if all the moments of our life occupy the same space, as if future events already existed and were only waiting for us to find our way to them at last, just as when we have accepted an invitation we duly arrive in a certain house at a given time. And might it not be, that we also have appointments to keep in the past, in what has gone before and is for the most part extinguished, and must go there in search of places and people who have some connection with us on the far side of time.[2]

Atmosphere

Merleau-Ponty describes atmosphere as that which lies at the "core of our experience of time"[3]. If architecture can embody time, then it is done through a construction of atmospheres. Architect Peter Zumthor, who considers architecture a temporal art,[4] assembles his materials in a way which accentuates the effect of time which acts upon them. The changing of light on a built form, the aging of a material, the quality of sound which reveberates in a space, all act to accentuate the "life" of an architecture: that which is in a constant state of change. As Henri Bergson says: "the truth is we change without ceasing, and the state itself is nothing but change."[5]

The dynamic force of change which is embodied in an atmospheric architecture seduces us to move through a space, to enter into a dialogue with the built form. Our senses are engaged and we are 'moved' by a heigtened awareness of time. The emotional connection which is formed between our body and the body of the built form is the essence of atmosphere in architecture.

3.1 Peter Zumthor's Bruder Klaus Chapel, Mechernich Germany, 2007.

4.1
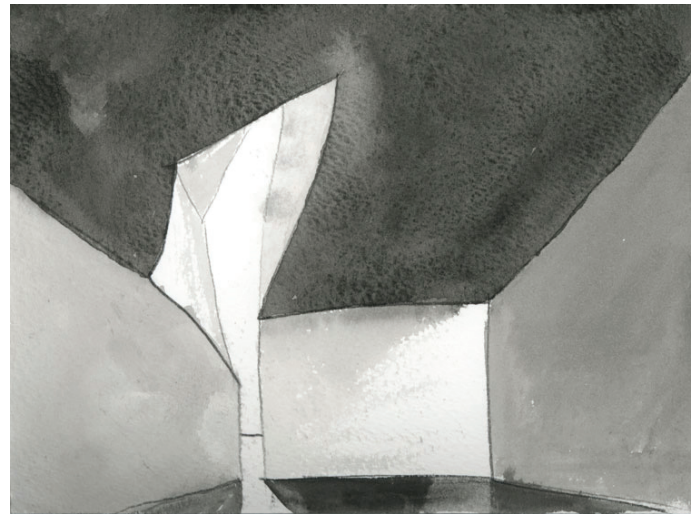
4.2
Steven Holl, Watercolours, 2002.

Experiment A : *Surface Movements*

My first installation, named *Surface Movements* explores the notion of synchronized spaces by layering recordings of dancers' movements and shadows projected onto the surface of a translucent screen, hung in the School of Architecture. The recordings of projections mixed with shadows of a live dancer standing in the physical space behind the screen begin to question the relationships which emerge between seemingly unrelated places and times. These connections have an infinite potential for recombination. Through the formation of these relationships and their abstract forms, the viewers are invited to use their imagination to form meaning behind the final videos and the document slides of individual moments. Two videos are presented side by side, showing different stages of the layering of shadows over time. The frozen images of the video presented in the slide sheets mark a number of moments along the duration of the videos, moments of concrete and perished experiences of space-time.

5.1
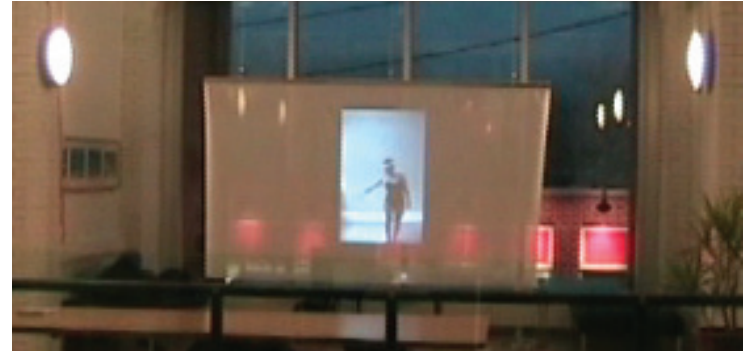
5.2
Surface Movements Installation, December 2009.

6.1

6.2
Surface Movements Installation, December 2009.

7.1

7.2

7.3

7.4

Surface Movements stills from film, December 2009.

The sectional model that is presented alongside the video and slides attempts to illustrate the physical relationships between the building, the screen, the projector, the camera, the live dancer, as well as the perceived "thickness" of the screen created by the multiple spaces and times projected onto it. The surface of the screen is shown as multiplied, projected forward and backward in space. The illustration of the dancing figures and the rendering of the surrounding context attempt to provoke the viewers to use their imagination when reading the work.

8.1 (Opposite) *Surface Movements* Model March 2010.
8.2 (p14) *Surface Movements* Model March 2010.
8.3 (p15) *Surface Movements* Model March 2010.

15

16
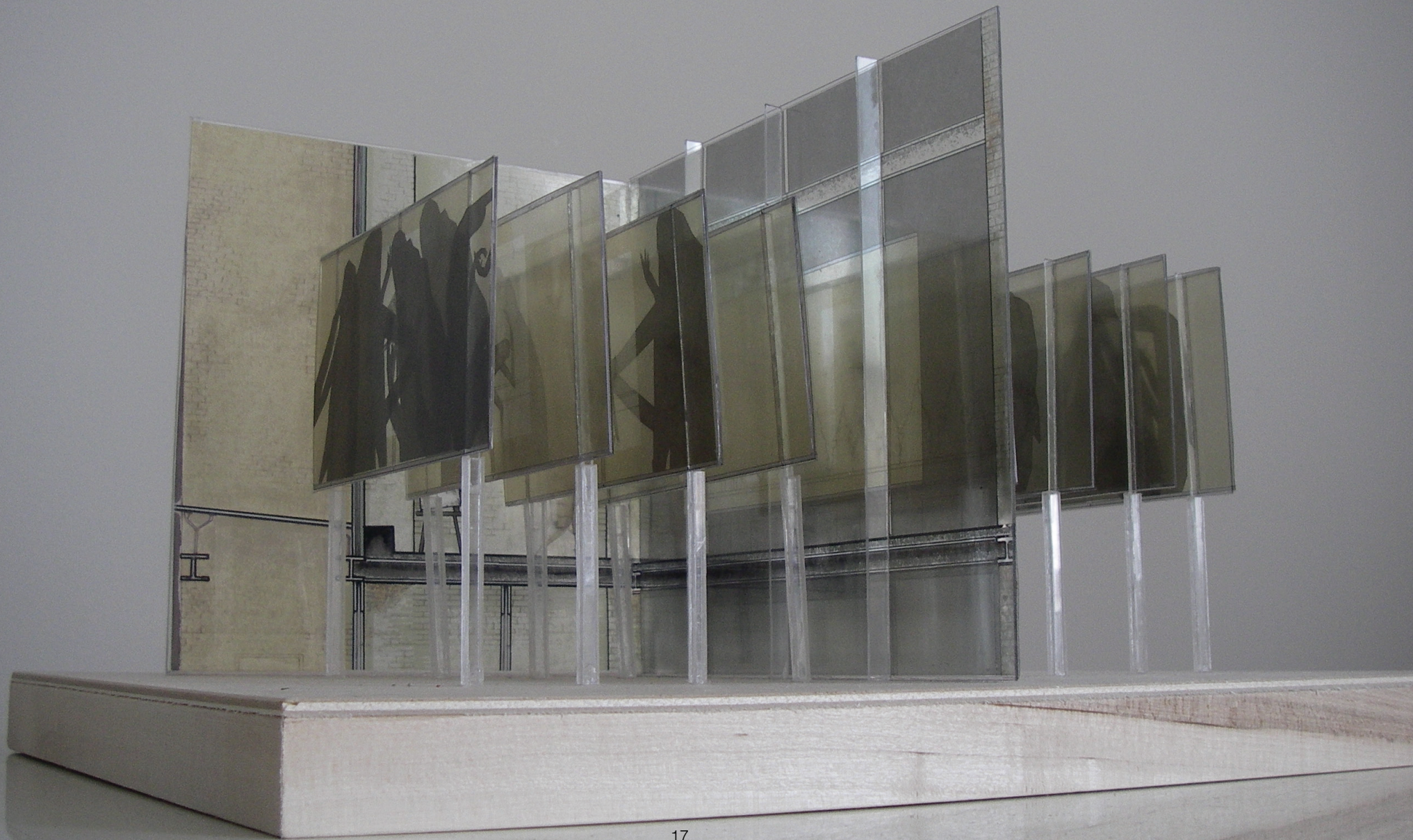
Movement

We experience architecture by moving through it and around it.
Architecture is animated by the movements of individuals, as
well as of shadows and light. In *Surface Movements*, this point is
explored through in the presence of the dancers. The relationships
between the movement of the projected dancer and the shadow of
the dancer in the physical space behind the screen create the
variations of light and darkness which unite the multiple spaces
onto a single surface. It is in the interaction of the dancer's
movements where the 'times in space' intermingle, leading to
combinations of light and darkness that are unpredictable and
infinitely recombinable. The continuous generation of new
combinations propels *Surface Movements* into the future, while the
record of the layers which existed along the way provides a point of
passage into the past. As Erin Manning suggests in his book
Relationscapes, movement allows us to approach reality from
another perspective: a shifting one.[6] We shift back through past to
the future while existing in the present encounter.

Process

Creating this work was largely instinctual. I was interested in creating a space for communication, an attraction which would draw the attention of viewers and cause them to stop and consider the work alongside one another, breaking social barriers. After the installation was completed it became clear to me that the reasons I was drawn to making *Surface Movements* were associated with larger ideas about architecture's ability to create atmospheres through the construction of a specific sense of time. I began exploring the role that architecture plays in inspiring emotion, and considering the elements involved in this multifaceted and abstract issue. In the end, the work was not a public installation but instead it was an exercise of building and documenting leading to a set of questions which I try to express in the final presentation of the work.

Synchronization
.1 to occur at the same time; be simultaneous
.2 to cause to occur or operate with exact co-incidence

Mark Wigley's article "The Architectural Cult of Synchronization" identifies architecture's ability to transcend time.[7] We can consider this notion in a few ways. Firstly, Wigley argues that by placing old technologies (building materials, crafting methods) together with new technologies, the past is brought to bear on the present. Further, a special relationship is achieved by combining these technologies, revealing a spirit or ghost latent in the suspension of time that exists between them.[8]

The presentation of *Surface Movements* attempts to experiment with the notion of old and new technologies. The stills captured from the videos are put into slide holders and marked with date and times of their occurrences. These dates and times are interchangeable each slide could be moved into a different position. The relevance is only that the moments occurred at certain times but now each exist as a document in the present. The stills, which are presented as slides from an outdated technology, are intended to have come from an imagined past, one where there is an endless possibility of these times in space existing.

Studio DRIFT's project entitled *Fragile Futures* looks at the fusion of nature and technology through the built form. *Fragile Futures* is composed of a structure of printed phosphorous bronze circuit board that is formed into a repeated 3D unit. Dandelion seed heads are picked in the field and the seeds are glued one by one onto LEDs with tweezers, positioned in each of the units. The power runs through the copper strips which are connected to individual circuits and electrify the LEDs to illuminate the dandelions. The dandelion seeds are dried to last in this state.

9.1

9.2
Surface Movements Slideholders, December 2009.

20

10.1

10.2
Studio DRIFT's *Fragile Futures* Installation
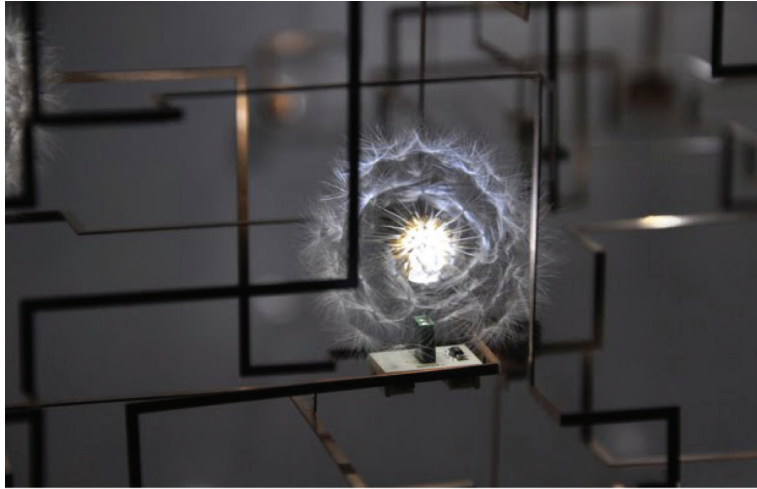
Studio DRIFT describe their use of light in the project as a means to express emotions in a very direct way, which creates a dialogue between the viewer and the object. The architects speak of an ambition to provoke a spiritual and emotional response in the viewer.   The fusion of nature and technology in this project is done is such[9] a way that the unlikely union of these materials forces us to question our presumptions about what is real or imagined, permanent or temporary, while also begging the question: what do we value in our environments? What do we take with us into the future and what do we dispose of to make room for something new?

Wigley describes the tension that exists between permanence and transcendence as "timelessness".   In *Fragile Futures,* the ephemeral nature of the delicate, softly[10] lit dandelion seeds and the permanence created by their preservation in this form evokes this sense of "timelessness". In this installation the dandelions, whose origins precede human existence, are brought out from their natural surroundings in the field and into a technological future through the use of a creative material assembly. The dandelions no longer exist in only one place, they now take up a place in our imagination which blurs the notion of time, or suspends it. Time as a linear progression ceases to exist and instead blends together into one. This synchronization is felt through the physical encounter of this architecture and its presence in time, uniting the present with fragments from the past and future.

Fragments

We move between our objective experience of the world, that which we feel, touch, see, smell and hear, to the subjective world, associated with our personal memories and associations. Subjective experiences immediately refer to a plurality of histories, fragments from the past which when combined have unique meanings for various individuals.

Haris Epaminonda's Tate Modern exhibition, *Vol. VI* is an installation piece dealing with this theme. Epaminonda brings together a series of found objects from around the world, photographs, wood carvings, clay vases, statuettes, book pages, taken out of their original context, and juxtaposes them to form new meanings and associations. The origins of the objects is not stated, instead viewers are invited to embark on imaginary journeys through distant times and places which are formed through their own cultural and social experiences.

11.1

11.3
Haris Epaminonda's *Vol. VI,* 2010.

The subjective movement or journeying through personal memories is complimented by the physical journey that Epaminonda constructs within the gallery space. The density of the object's arrangement varies, some are even partially concealed. Curator Kyla McDonald references quotes by Jean Baudrillard in her description of the exhibition: "For space exists only when it is opened up, animated, invested with rhythm and expanded by a correlation between objects and a transcendence of their functions in this new structure."[11]

Vol. VI presents us with composition of objects to interpret subjectively, however the experience is shaped by an orchestration of space. In the physically defined arrangement of the gallery an atmosphere is created where emotions, meanings, and experiences surface readily. The installation's presence in time allows the viewer to experience the spatiality which exists in another worldly dimension. The objects trigger the recollection of fragmented memories, causing times to become layered, blurred and non-distinct.

11.4
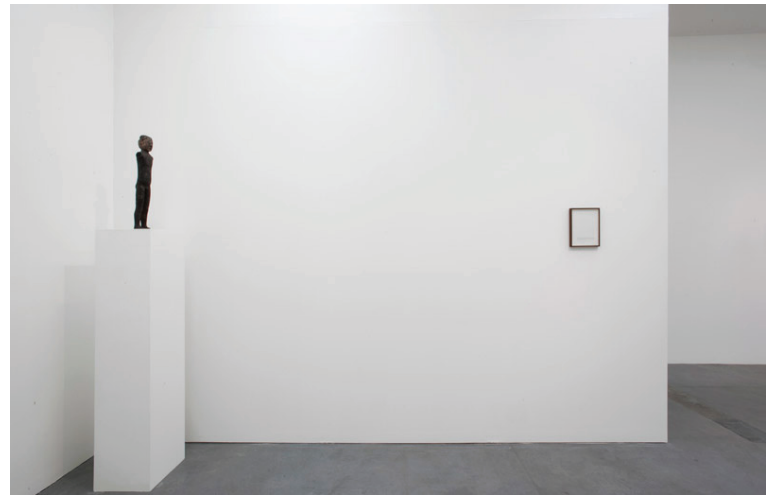
11.5

11.6

11.7
Haris Epaminonda's *Vol. VI*, 2010.

In his book, *Architecture in the Age of Divided Representation*, Dalibor Vesely argues the need to move away from the rigid constraints of perspectivity and functionality of space, advocating the use of positive fragmentation to recover meaning.[12] He makes a distinction between negative and positive fragments; those that represent something which is irrevocably lost, and those that possess the restorative power to provide meaning to newly constituted wholes.[13]

This idea can be applied to architecture. A communicative space is created when typical elements with culturally defined metaphorical associations, or elements with "a field of references" are composed alongside one another. In this situational relationship between fragments, a new whole is created, whose legibility depends on the symbolic associations formed in cultural and social consciousness. The situational relationship created between these fragments evokes a new meanings, emerging from what Vesely calls 'the latent world waiting for articulation'.[14]

The theory of positive fragmentation lends another layer to the notion of the fragment explored in Epaminonda's work. While she focuses on the individual journey, allowing the viewer to make associations which stem from personal memories, Vesley's theory relies on references which stem from cultural and social life. This suggests that alongside or intertwined with subjective interpretation, a field of references exists which belongs to a collective understanding of a particular cultural or social group.

This idea of a collective understanding of certain symbolic references lends itself to the experience of synchronized space. For example, when we think of the dandelions used in *Fragile Futures,* our conception of their origins and place in the world is formed from a general understanding of nature and its qualities. This suggests that in constructing architecture, it is possible to select elements which evoke emotions or atmospheres which could be meaningfully understood by many, extending the value of the constructed space past the domain of individual subjectivity.

My first trip abroad alone I went to Greece and after a few days in Athens I visited the islands Ios, Santorini, Mykonos, Rhones and finally Crete. I met a few people along the way but I spent the last two days alone en route to the mainland to catch my flight home. I distinctly remember the weight I felt from my recent encounters with all of the natural and man-made forms which far preceded and would exceed my own life. I thought about the sunset I saw at Oia after a terrifying bus ride along the ridge of the mountain on the island of Santorini. Someone I was with had a digital camera and I remember being startled by the new technology.

On one leg of the journey, sitting on a rural bus to get to the ferry terminal in Crete, I spoke with a young girl aged 10 or 11 years old who was traveling back from school that day. She was extremely bright and cheerful and told me that she was studying english, asking me to quiz her from the practice book that she was clutching in her arms. When we reached her stop I handed the book back to her and she ran off the bus onto the long dirt path that led to a few small houses spotted in the distance. It was one of the many tiny villages that I had passed on this journey.

My very short time with the girl left a significant impression on me. I still think of it when I am reminded of the infinite number of chance encounters and surprise occurrences which ultimately shape our personal stories. What I appreciated most about our little meeting was our shared anonymity and that when I watched her run off towards her village, she didn't turn to look back once.

"When we look at objects or buildings which seem to be at peace within themselves, our perceptions become calm and dulled. The objects we perceive as having no message for us, they are simply there. Our perceptive facilities grow quiet, unprejudiced and unacquisitive. They reach beyond signs and symbols, they are open, empty. It is as if we could see something on which we cannot focus our consciousness. Here in this perceptual vacuum, a memory may surface, a memory which seems to issue from the depths of time. Now our observation of the object embraces a presentiment of the world in all its wholeness, because there is nothing that cannot be understood...There is power in the ordinary things of everyday life." [16]

Peter Zumthor : *Thinking Architecture*

Experiment B : *Containers*

This project, named *Containers*, is designed to orchestrate the movement around a series of glass jars which each hold an image. The jars are hung in bundles and each component is illuminated so that in darkness the entire mass of the jars act as a field of floating lanterns.

In order to clearly see the images, the viewer must move, stretch and bend to look at the end of each jar. The images are printed on transparencies. doubled and inverted, one placed inside the jar and one on the outside surface. The thickness of the jar's glass gives a depth to the images when viewed straight on. One must stand directly in front of each image to appreciate this illusion of depth and to clearly read each image.

Materials: glass jars, craft paper, LED lights and cable, printed transparencies, fishing wire, plexiglass

12.1 *Containers* Component, June 2010.

12.1
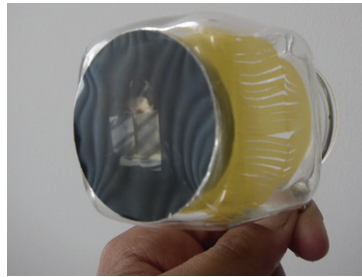
12.2

12.3

12.4

12.5

Containers Components, June 2010.

33

12.6
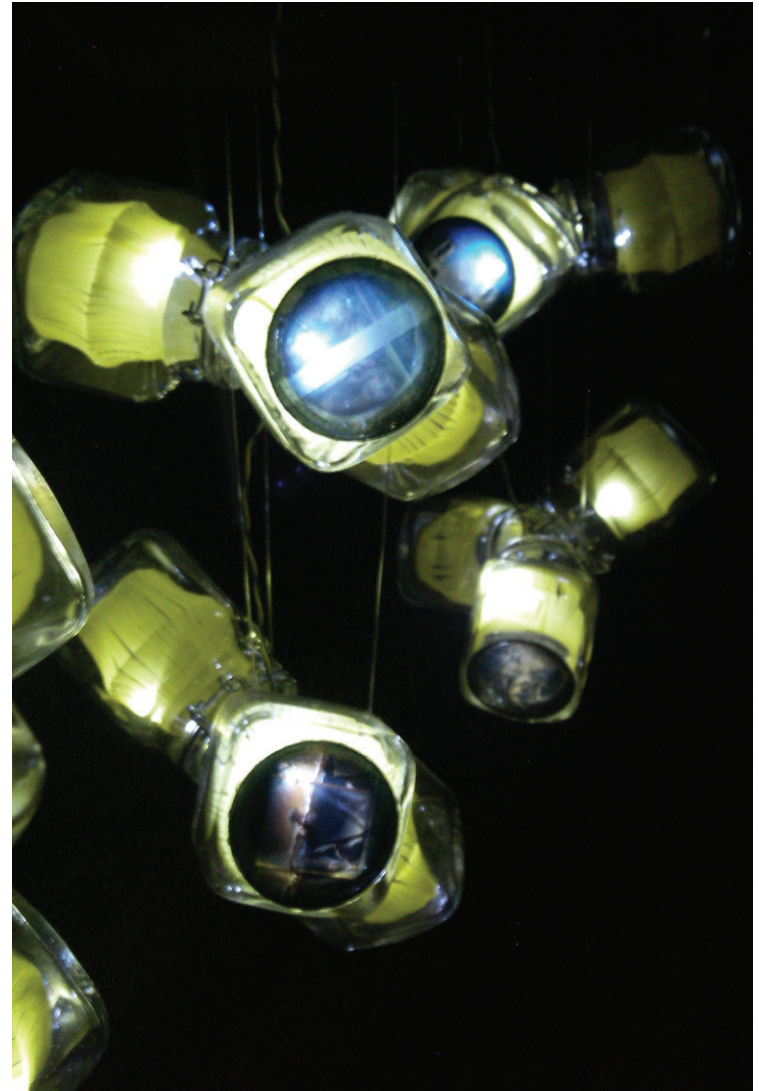
12.7
Containers Bundles, June 2010.

12.8
12.9 (pp.34-35) *Containers* Bundles, June 2010.

Components, Scale and Origins

The material in this project were chosen for their ability to serve a number of uses.The glass jar is taken outside of its normal context and reused as a container for light and images. Light acts as a material, combining with the paper to produce a glow within the jars.The original metal fasteners around the neck of the jars are reused to act as the structure for the glass bundles. These metal rings allow each of the jars to be twisted, so that the orientation of the image can be turned to suit the particular configuration.

The individual elements are arranged with the following intent: to simulate the viewers movement around the construction, creating a self directed journey linked by a series of images. The viewer is meant to draw their own associations from images while physically moving through the project. This way a double duration exists, one that which elapses in the space of memories, and that which occurs through the physical movement around the construction. The depth generated by the space between the doubled images placed inside and outside each jar suggest a small world in each which is in dialogue with the larger world.
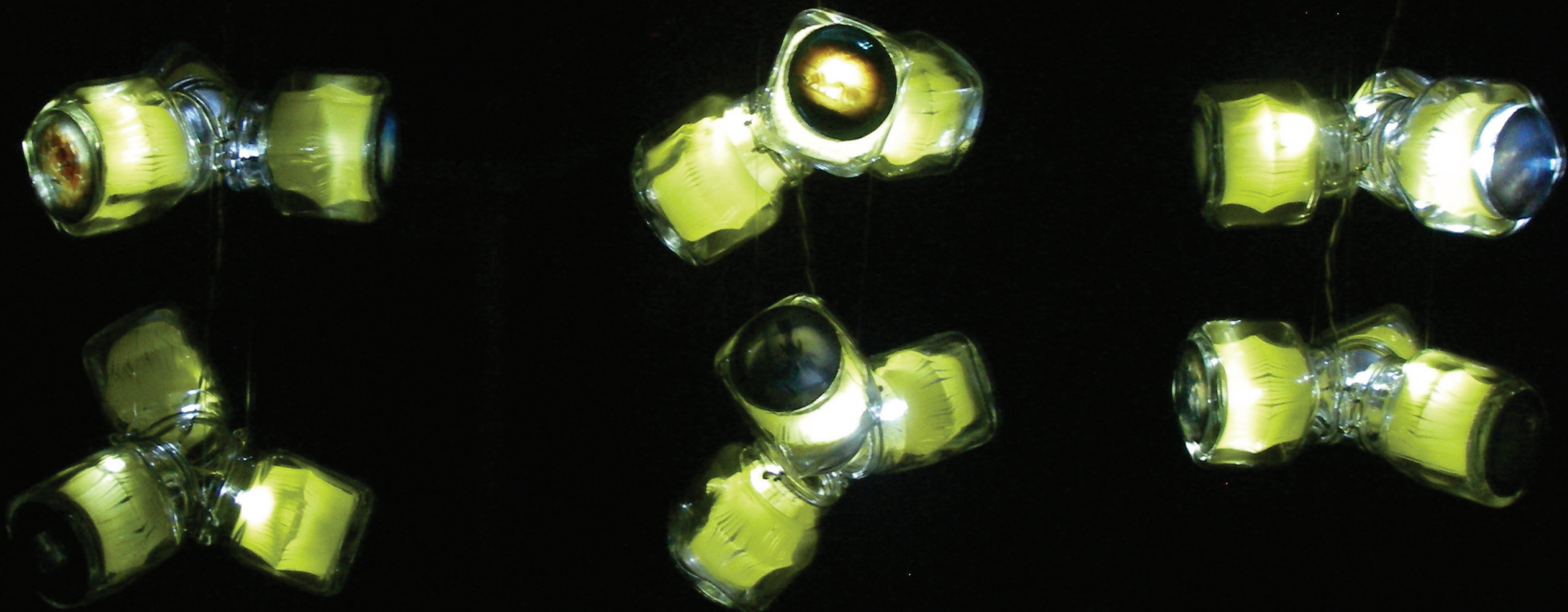
Imagery and the Notion of Punctum

The images used in *Containers* were selected on the basis of their
relevance to the development of this thesis. Each image acts as
a memory cue for my personal navigation of the work thus far,
recalling the duration of its development. This selection process is
extremely subjective: the chosen images are based on my personal
memories. An external viewer is invited to form their own
associations since there is no explicit description of the meaning
behind each image. In this regard *Containers* allows a plurality of
memories to exist within the same space of the physical encounter.

The notion of the subjective experience is explored in depth in
Roland Barthes' *Camera Lucida*, in which he describes the image
of an old house and his personal attachment to its image:

> [T]his old photograph touches me: it is quite simply
> *there* that I should like to live. This desire affects me
> at a depth and according to roots which I do not know...
> This longing to inhabit...it is fantasmatic, deriving from
> a kind of second sight which seems to bear me forward
> to a utopian time, or carry me back to somewhere in
> myself: a double movement...[l]ooking at these
> landscapes of predilection it is as if *I were certain* of
> having been there or going there. Now Freud says of the
> maternal body that "there is no other place of which one
> can say with so much certainty that one has already been
> there." Such then would be the essence of the landscape.
> chosen by desire.[16]

13.1 Charles Clifford: *The Alhambra*, Grenada, 1854-1856

Barthes' description of the house and the emotion that it inspires in him is a deeply personal feeling that carries a specific meaning for him. He speaks of the notion of the 'punctum' as a detail in an image which 'pierces' the viewer: that which inspires emotion and is truly meaningful for the particular individual.[17] In *Camera Lucida,* Barthes examines the significance of a childhood photograph of his deceased mother. For him the photograph denotes the passing of time, something that has been but is no longer.[18] We can understand that the meaning varies in intensity depending on the loss felt by the individual. Time is therefore a formal element of the punctum.[19] In other words, the punctum reveals the value of time within the context of a photograph.

Containers was made to act as a synchronizing device. If an image has the power to evoke an emotional reading of time, then the project attempts to provide the physical space for these readings to take place.

Journeys

The following excerpts from Jean Baudrillard's essay "Come Follow Me", are reflections on Sophie Calle's project *Suite Venitienne*

The other's tracks are used in such a way as to distance you from yourself. You exist only in the trace of the other, but without his being aware of it; in fact, you follow your own tracks almost without knowing it yourself. Therefore, it is not to discover something about the other or where he's heading—nor is it "drifting" in search of the random path: This experience is a process of seduction.[20]

You seduce yourself by being absent, by being no more than a mirror for the other who is unaware. You seduce yourself into the other's destiny, the double of his path, which, for him has meaning but when repeated, does not. It's as if someone behind him knew that he was going nowhere—it is in some way robbing him of his objective: seducing him. The cunning demon of seduction slips between him and himself, between you and him. This is so powerful that people can often sense they are being followed—a feeling of being reflected without knowing it. [21]

This game has one basic rule: Nothing was to happen, not one event that might establish any contact or relationship between them. This is the price of seduction. The secret must not be broken, at the risk of the story's falling into banality.[22]

14.1

14.2

14.3
Suite Venitienne Photo Entry: Monday, February 18, 1980.

14.4

14.5
Suite Venitienne Photo Entry: Tuesday, February 19, 1980.

It's a subtle murder: it consists of following someone step by step, of erasing his traces along the way, and no one can live without traces. If you leave no traces, or if someone takes it upon himself to wipe them out, you are as good as dead. That's what makes you turn around after awhile when you're being followed. [23]

The figure behind the scenes leaves no traces as she follows him: She has lost herself in the other's traces. But she steals his traces. She photographs him continuously. The photograph simply says: Here, at that time, at that place, in that light, there was someone. It also says at the same time: There was no reason to be there, at that place, at that moment—indeed, there was no one there—I who followed him, I can assure you that no one was there. [24]

To shadow another is to give him a double life, a parallel existence. Any commonplace existence can be transfigured (without one's knowledge) any exceptional existence can be made common-place. It is this effect of doubling that makes the object surreal in its banality and weaves around it the strange web of seduction. [25]

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Sophie's Calle's *Suite Venitienne* documents her following and photographing the movement of a stranger through the city of Venice. She trails this man without his permission, wearing a disguise and keeping a measured distance from him. The purpose of this project is not to find him or form any kind of relationship; she is interested only in the experience of following.

Calle's movement in this project depends completely on the movement of the man, whom she refers to as Henri B. She allows him to set her path, discovering the city through his daily journeys. The photographs that she takes act as traces of his existence: his occupation of space in time. The images are evidence of these moments, but they also serve to transform the nature of his existence in these places. Through her photographs and journey entries, his journeys become fragmented, his existence in this context depends on Calle's artistic discretion, and the fate which allows her to find him. As Baudrillard suggests, he leads a 'double existence', one that is his physical movement in space over time (his holiday in Venice), and another more surreal life where he is the object of Calle's obsession in the world that she constructs.

Calle also leads a double existence in the project. *Suite Venitienne* is her personal story, it describes her moods and emotions as a person who comes to Venice with a very specific desire. At the same time, in our imagination she takes up the role of the shadow of a man, his living trace. In this form her existence depends totally on his. In short, Calle's work allows for these two worlds to occur simultaneously. Both Calle and the man exist within the physical space of the city, and within the imaginary world that she creates for them.

14.6 *Suite Venitienne* Photo Entry: Tuesday, February 19, 1980.

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By creating this catalyst of movement through Venice, Calle leads us through this unique story of the city by constructing atmospheres which appeal to our emotions. She creates an aura of mystery, desire and seduction in the city through the tension created by these dual existences occurring over time in real and imagined space. This is reflected in her black and white photographs, each showing an atmospheric Venice animated with light and shadow.

As mentioned, in this imagined world the existence of both characters depends directly on one another. The nature of their encounters is fleeting, rendering them fragile beings. This co-dependence is touching, almost romantic; and the elusive nature of their relationship is seductive. The story that unfolds is always in motion, in anticipation, therein lies its seduction.

We come to understand the city through Calle's emotions. Through the course of the work she encounters excitement, hope, fear and suffers disappointments. Lead through streets, parks, cemeteries, we are intrigued by the ambiguous but adventurous nature of the pursuit. Calle indulges us in a seemingly pointless venture while actually allowing us to gain an intimate reading of the city through the shifting and synchronized movements of both players. The atmospheres created allow us to connect emotionally with a place and a story, making it a place of value in our minds.

14.7 *Suite Venitienne* Photo Entry: Tuesday, February 19, 1980.

Material Concerns

This thesis has set out to investigate the ways which we can make meaningful connections between us, as humans, and our environments. These connections are simultaneously made on an experiential level, through the physical encounter with space in the present time, and on an emotional or metaphysical level, that which exists in our memories of the past and our imagined futures.

In each project presented in the thesis, semi-transparent or translucent materials have been used. *Surface Movements* uses a translucent screen to allow light and shadow to move through it. Similarly, the sectional model echoes this quality through the use of rendered transparencies and glass. *Containers* also uses images printed on transparencies, with a translucent paper for the lantern in each glass jar. In each project, the use of a material which allowed the free transfer of light and shadow was chosen so that the movement of these elements could animate the built form.

This begs the question: why is important to animate architecture with elements like light and shadow? Constantly shifting and changing, the inevitable coupling of light and shadow has the ability to inspire a sort of movement within us. When architecture is animated with such abstract, ephemeral elements, a dialogue can be formed between the spatial arrangement and the user: one that is continuously transforming. This is not unlike our memories, which become altered over the passage of time. The mystery of unknowing creates an atmosphere that moves us to be seduced by our environments. As Calle is inspired to move through Venice following Henri B., we understand that finding him, coming too close, would ruin the illusion of the imaginary world that they occupy together. Sometime it is the feeling inspired by a vague recollection that shapes our emotional connection to a place.

PART II

The Patient Built Wall

The Centre for Addiction and Mental Health (CAMH), located at 1001 Queen Street West, is Canada's largest mental health and addiction hospital.   Opened as the Provincial Lunatic Asylum in 1850, it was known[26] as the Toronto Lunatic Asylum (1871-1907), 999 Queen Street (1907-1919), and the Queen Street Mental Health Centre (1919-1966). Its current title, CAMH, was born out of a merger between the former Queen Street Mental Health Centre, the Addiction Research Foundation[27], the Clarke Institute of Psychiatry, and the Donwood Institute.

The image on the right shows a the facility as it was first built in the 19th century. In 1860, a 16 ft hight brick perimeter wall was built to act as a confining barrier around the 50 acres of the asylum grounds. The eastern and western walls were taken down and rebuilt between 1888-89 when the property was reduced to 26 acres, portions of which are still standing[28] The southern wall remains in its original position to this day.   In recent years it was[29] discovered that the wall was built by unpaid patient laborers. Geoffery Reaume argues in his book, *Remembrance of Patients Past*, that the emotionally vulnerable, socially isolated workforce of patients was easily exploited for the economic gain of the[30] institution that was meant to care for them.   This knowledge has made the history of the wall a particularly sensitive issue within the psychiatric survivor community, raising questions about the ethical treatment of patients in the past to the present day.

The wall's historical significance extends even further. Part of the social isolation that Reume describes in his book includes the confiscation[31] of patient letters addressed to people outside of the institution. Unable to freely communicate their thoughts and feelings to the outside world, generations of patients have scratched and carved[32] messages onto bricks of the confining perimeter wall.
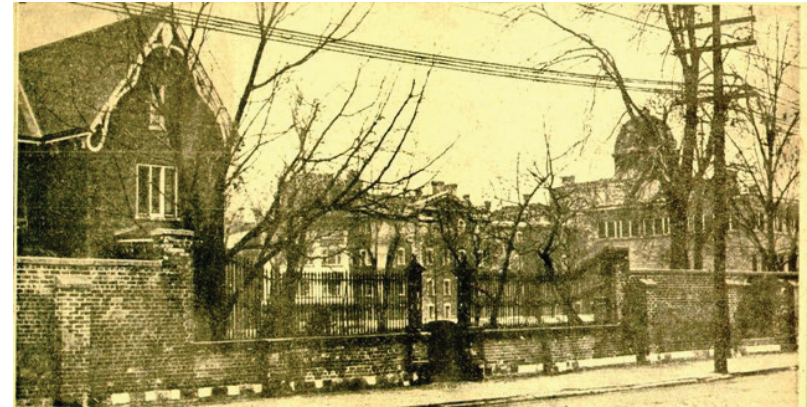
15.1
View of North Wall circa 1978, showing Superintendant's Residence and hospital beyond
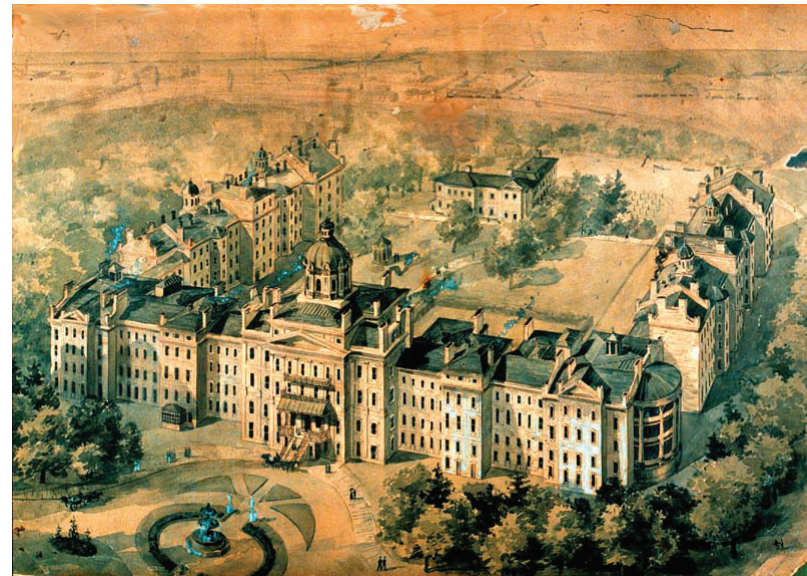
15.2
Watercolour Painting of Architect John Howard's "Provincial Lunatic Asylum" in the 19th Century.

16.1

16.2
Voices From the Wall Exhibition Photograph by Tom Lackey, October 2007.

To this day it is possible to see the etchings of names, dates, phrases and symbols including the words 'mind fatigue', 'don't' and 'they've killed me'. Many of the messages seem loaded with the emotion: the muted voices of those confined, concealed and mistreated over the years of the hospital's operation. The surface of the wall bears the traces of the people that existed and perished behind its shadow.

In 2007 a photographer named Tom Lackey was asked to shoot the inscriptions on the wall in an initiative lead by CAMH to "engage the broader public with issues concerning mental health and addiction."[33] The photographs were displayed in an exhibition called "Voices from the Wall" in the Lennox Gallery in Toronto. This exhibition generated more controversy among psychiatric survivors and the activist community. Many felt that the voices of the former inmates were appropriated insensitively and that the history of confinement and exploitation ignored. Patients and their families were not included in the making of the exhibition, and none of the proceeds from the sale of the photographs went towards commemorating the patients who built and inscribed the wall.[34] Although the exhibition was successful and the photographs could be considered beautiful, its seems that this attempt to represent the rich history of the wall was quite shallow. Geofferey Reume of the Psychiatric Survivors Archives of Toronto comments:"As close up as these images are, they distance the viewer from the carvers. The bricks certainly look more beautiful than they would have to the unknown souls who left their mark on them for posterity."[35]

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An ideas competition was held in 2003 to generate designs which could be used to properly commemorate the memory of the patients who lived and died behind the shadow of the brick wall. None of the proposals were built although CAMH has executed a Heritage Easement Agreement with the City of Toronto to govern the long-term repair and maintenance of the wall directed by the Heritage Conservation Strategy.[36] This was accomplished through the efforts of the Psychiatric Survivors Archives of Toronto, who recently inaugurated nine memorial plaques which are placed along the wall, marking the 150 year anniversary of its original construction.[37]

Over the years, the city of Toronto has grown out towards the west and presently the vibrant Queen Street West neighbourhood exists around the facility. The area has undergone rapid change in its recent past and continues to develop quickly. Real estate value increases as the area gains status and popularity, catering to a wealthier market; an increasingly familiar process of gentrification.

Across from Queen Street West, the CAMH redevelopment which is underway involves the building of new facilities and low income housing, directly benefiting the patients that are treated at the CAMH. The site plan also shows the integration of CAMH facilities with shops, residences,businesses, parks and through-streets in an attempt to create what CAMH representatives call an "inclusive, healing community."[38] The CAMH website says that the new development will "represent a bold new vision that will transform the face of addiction and mental heath care"[39]and that "the atmosphere of stigma that hangs over the current site will be replaced with a positive feeling of community and comfort".[40]
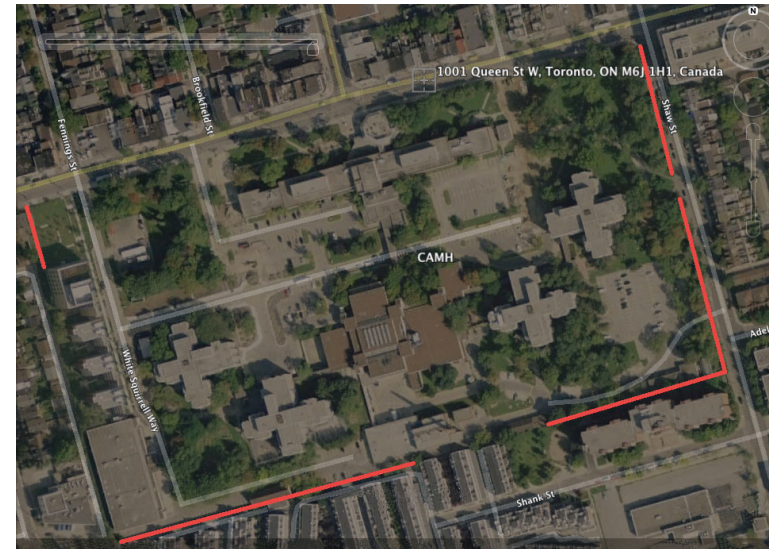
17.1 The remaining portion of the Patient Built Wall on the CAMH site, September 2010.

18.1 Patient Built Wall with Toronto's Queen St. West neighbourhood in background, August, 2010.

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CAMH Redevelopment
C3 - Consortium

QUEEN STREET WEST

Patient Care

D

Day Care

D1

Outpatient

E1

Alternate Milieu **E2**

Alternate Milieu **E3**

E

Alternate Milieu **E4**

Alternate Milieu **E5**

Alternate Milieu **E6**

FENNINGS STREET

BROOKFIELD STREET

Non-CAMH Development

C

C1

Outpatient / Administration & Facility Support

C2

OSSINGTON AVENUE

The Centre for Discovery and Knowledge Exchange

B1

B

Patient Care

B2

GIVINS STREET

A

SHAW STREET

NEW STREET

Non-CAMH

Research

F4 **F** **F1**

Alternate Milieu **F2**

Alternate Milieu **F3**

Non-CAMH

F4

Parking/Central Plant/Gym

G1

Non-CAMH

G3

Patient Care

G2

G

Non-CAMH Development

H

H1

Non-CAMH Development

H2

Non-CAMH Development

I

I1

Non-CAMH Development

I2

ADELAIDE STREET WEST

ADELAIDE STREET WEST

Archives **J1**

Greenhouse **J2**

J

Historical Shed

Legend

Inpatient Care
Outpatient Care
Clinical Support
Research
Administrative & Facility Support
Non-CAMH Development

0   50   100   200   Feet

0   10   20   50   Meters

Fine Tuned Master Plan
Full Build-Out
August 11, 2006
16 of 17

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19.1 CAMH Phase 3 Proposed Redevelopment Site Plan, 2006.

Notwithstanding the mention of inclusiveness, the redevelopment site plan shows little regard for the presence of the brick wall. This is despite the profound significance that it holds to the group of psychiatric survivors who have actively fought for its survival. The media release on CAHM's website proclaims that "the CAMH historic wall now serves to liberate the past for all who seek to learn about the abilities of psychiatric patients at Ontario's oldest psychiatric facility"[41] Upon examination however, the site plan of the redevelopment tells a different story.

It appears that despite admirable efforts on behalf of PSAT to preserve this wall and commemorate patient lives through its existence, the wall, at least to a certain degree, remains cast in the shadow of the institution and of the city. This may be why it is reasonable to doubt the complete validity of the other proclaimations regarding the redevelopment.

20.1 Streetview panorama of Queen St West, opposite CAMH, August, 2010

One fear may be that with so much of the proposed site dedicated to commercial and retail development, ultimately the focus of the development would turn to financial gain rather than best serving the patients or successfully creating an environment which "breaks down stigma". If the photographs taken of the Patient Built Wall and exhibited for financial gain were criticized for appropriating the patient's voice, the fear would be that the significant portion of the site which is not dedicated to mental health care could ultimately become the physical appropriation of a formerly safe patient environment. The assertion that retail and commercial development somehow equals an inclusive atmosphere seems counterintuitive and somewhat naive.

The Wall as a Synchronization Device

These photographs show a canvas of tones and textures, marrying the heavy, aging brick with the ephemeral touches of light and shadow. We can imagine that as we walk along the wall, our movement is in conversation with the changing patterns that play on the surface of the bricks. This simple proposition is intriguing: man, in his environment, and his body's interaction with architecture. In this way, this experience evokes timelessness. We can imagine the many people who have walked next to this surface over the years of the institution's existence.

But what makes the wall valuable is not only at its surface but also its depth, or 'thickness'. Not only is the wall physically thick, but the history imbedded in the wall gives it depth. The materiality of the brick in all of its reincarnations tells a story about the built form: the process of the raw clay fired into brick, the assembly of the brick into courses, and its aging over time. Each transition adds a layer to the 'thickness' of the wall.

The history of the region is also embedded in the wall. What was once a rural environment transformed into an urban one as the city grew up around it. The trees on site which cast shadows onto the wall mark the empty spaces where former institution buildings used to stand. Their existence bears witness to the stories of countless patients who were confined behind the wall and within the buildings of the institution. They remind us of the separation that these people felt from the outside world, from their loved ones, and from the respect and dignity that we consider to be within our rights.

The existence of the wall connects us to these histories. While we may only be able to touch its surface, in its presence we can feel the true weight of the wall. This weight is measured through our understanding of its history, that which it reveals ourselves, about our city, about what we value, and what implications that it carries for the future.
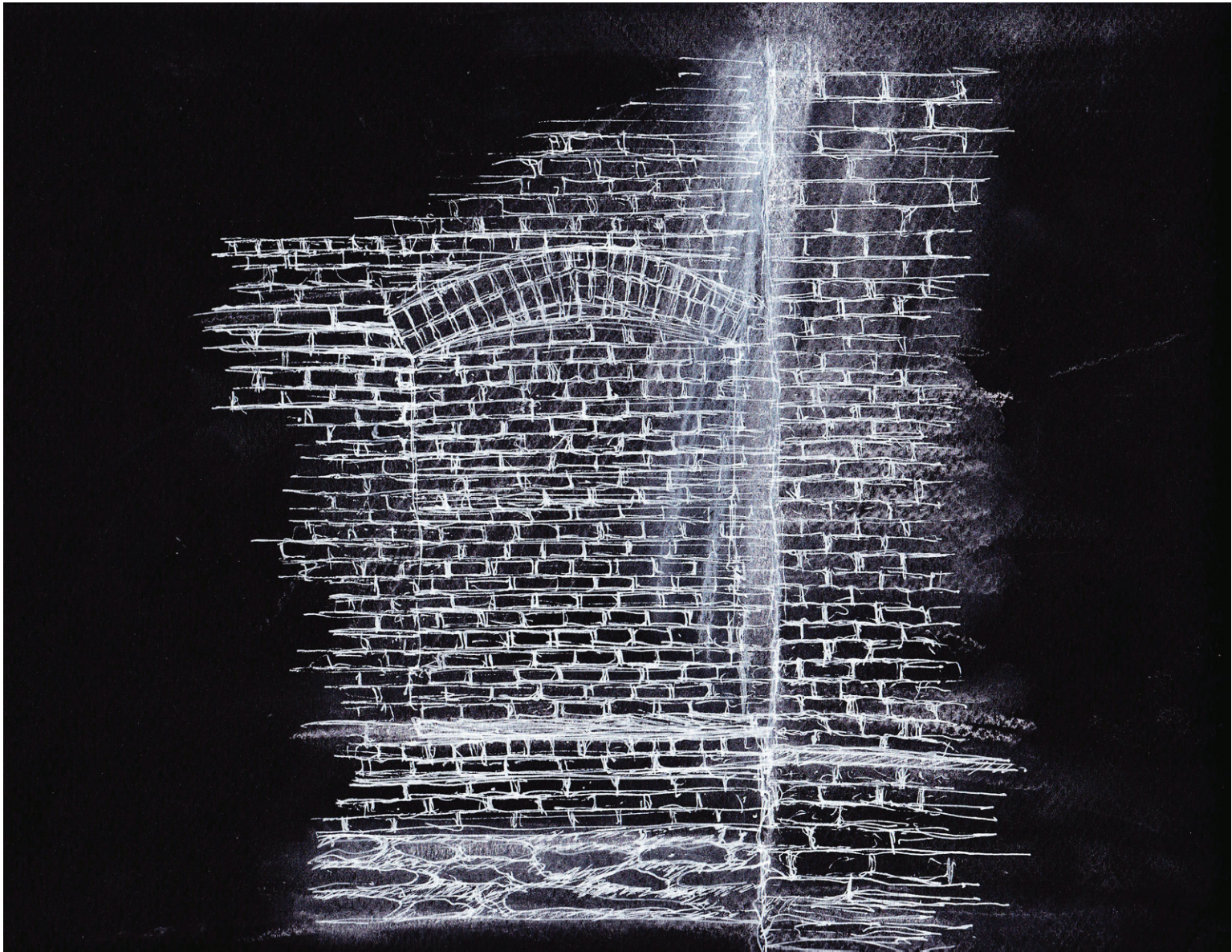
21.1 White ink and pencil on black paper sketch no.1, June 2010.
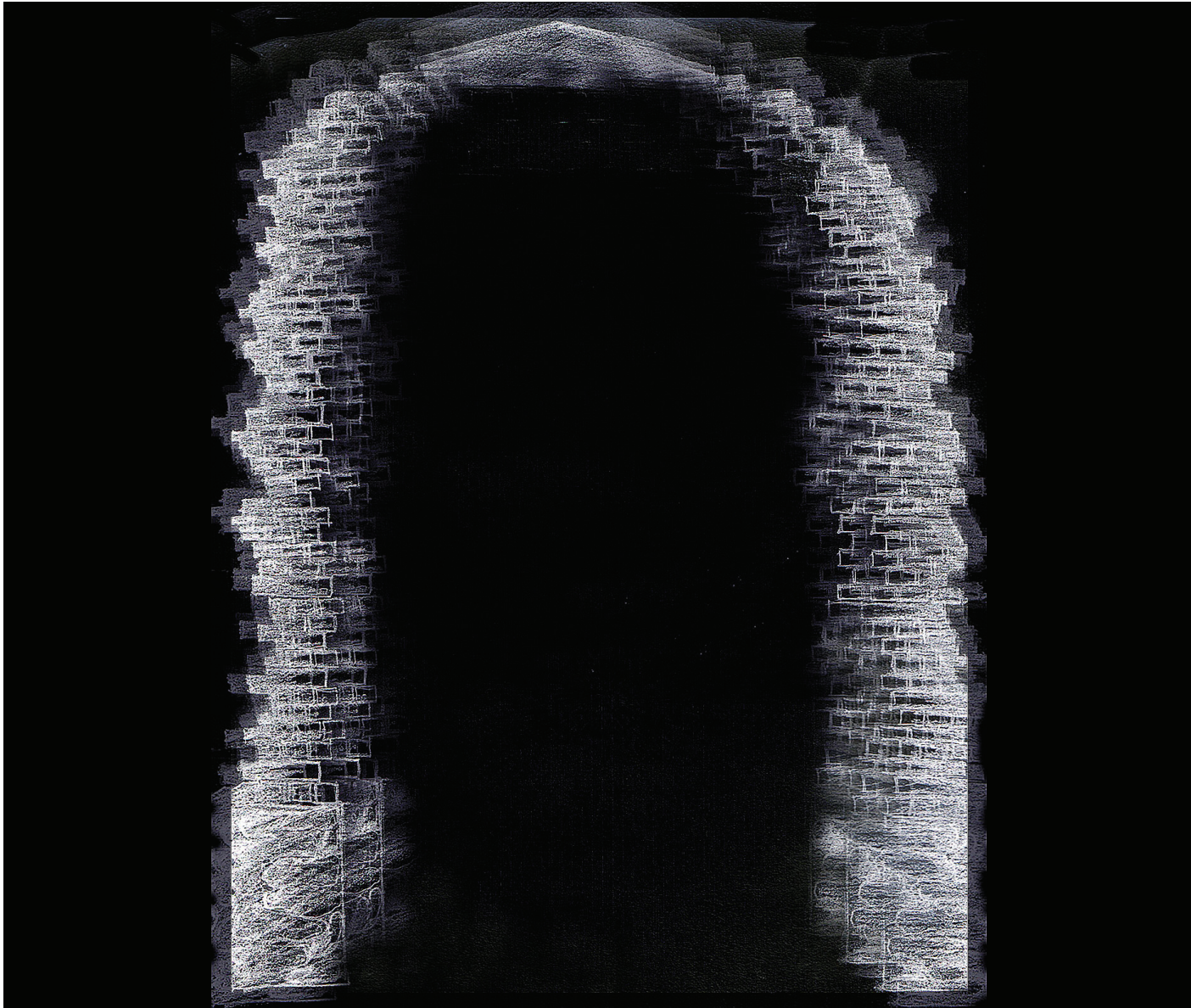
21.2 White ink and pencil on black paper sketch no.2, June 2010.
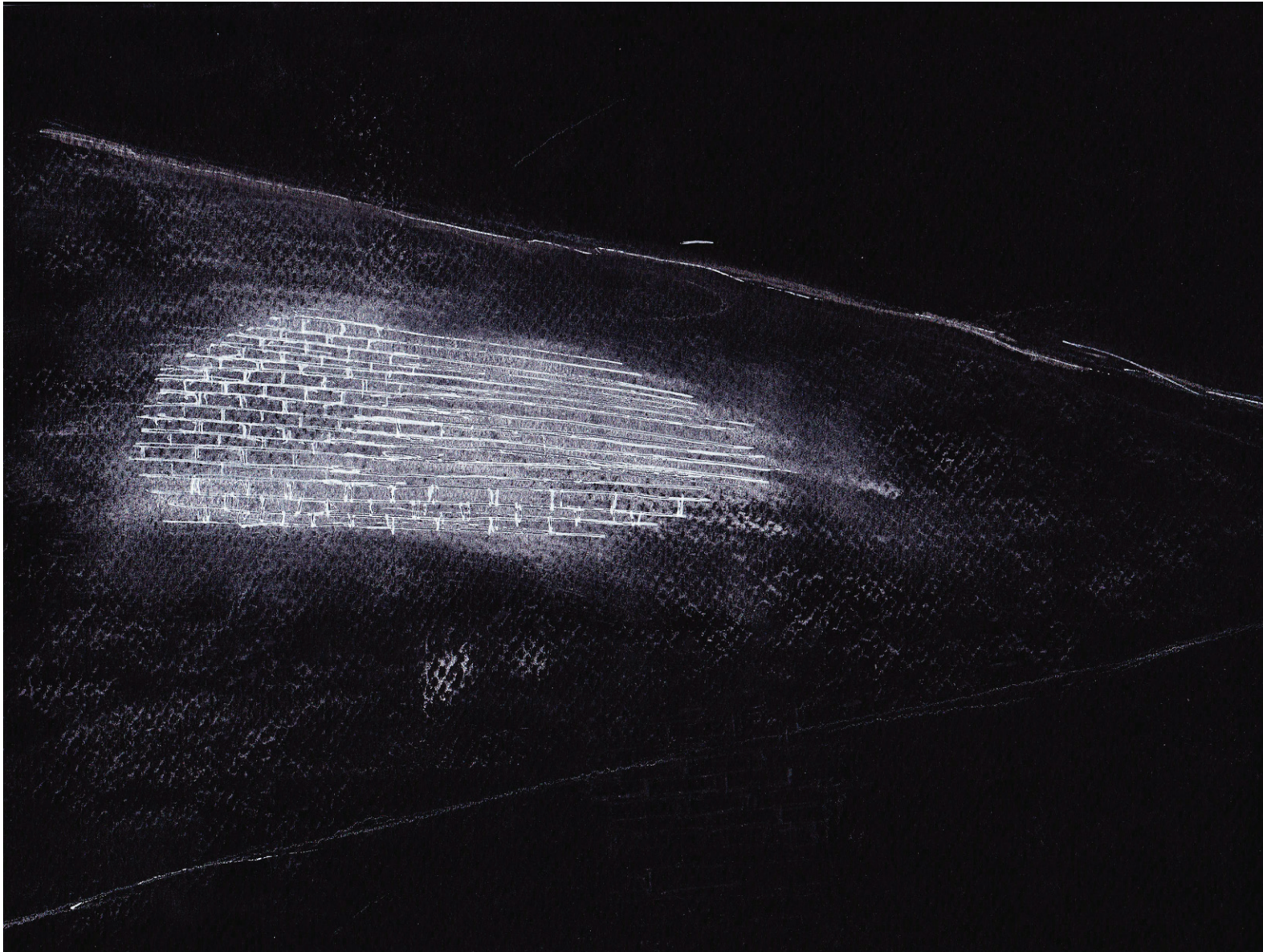
21.3 White ink and pencil on black paper sketch no.3, June 2010.
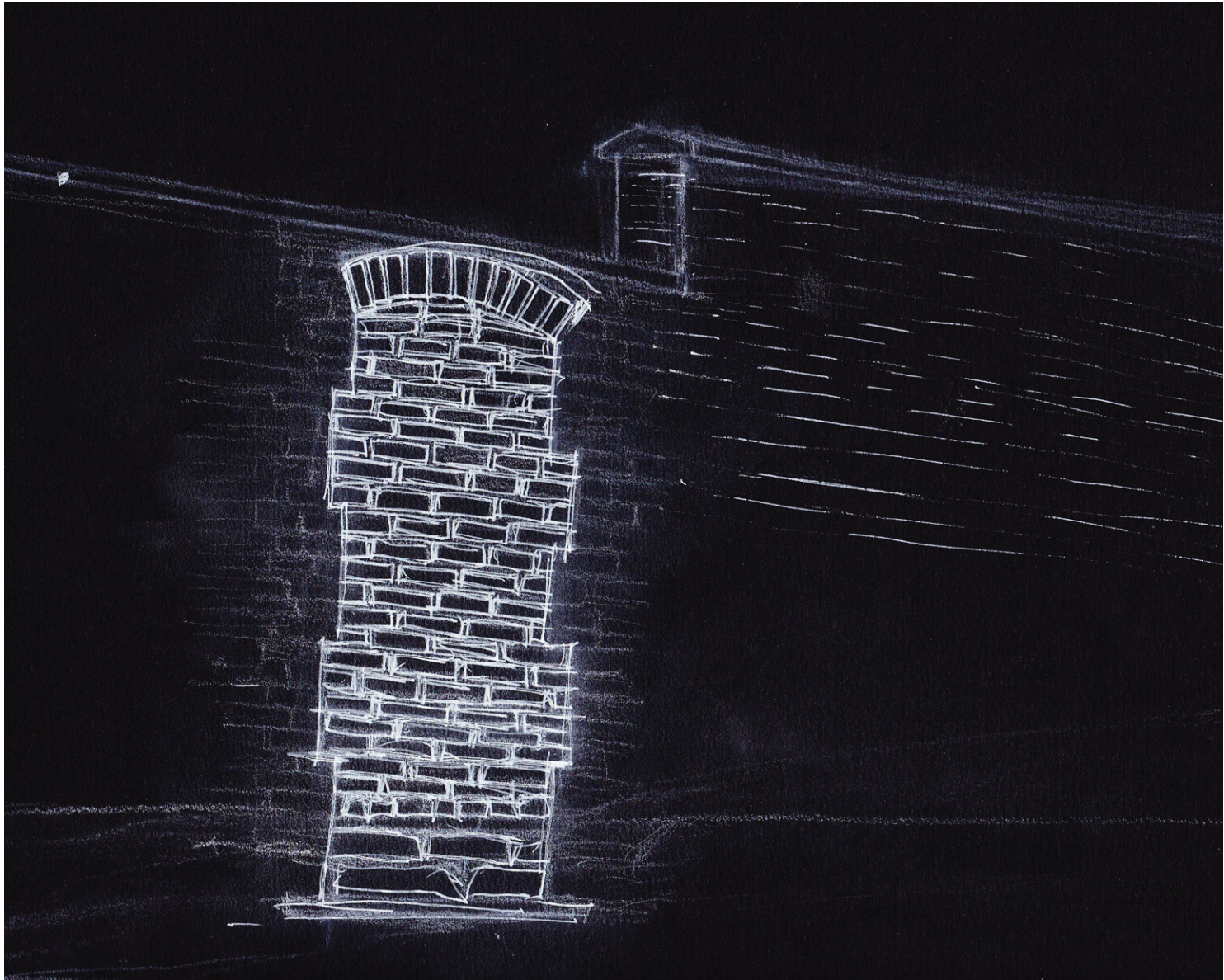
21.4 White ink and pencil on black paper sketch no.4, June 2010.

22.1 Patient Built Wall with tree shadows, July 2010.

22.2 Shadow Pattern on Patient Built Wall no.1, July 2010.

61

22.3 Shadow Pattern on Patient Built Wall no.2, July 2010.

22.4 Shadow Pattern on Patient Built Wall no.3, July 2010.

22.5 Shadow Pattern on Patient Built Wall no.4, July 2010.

22.6 Shadow Pattern on Patient Built Wall no.5, July 2010.

65

Traces

The northeast corner of the current CAMH site is covered with grass
and a variety of trees which date back to the construction of the
original facilities. The arrangement of the trees mark the area where
the former Superintendents Residence used to stand. In 1905 the
building became the nurses residence where women patients
worked as domestic servants until 1970s when it was demolished
along with The North Wall. [42]

The following photograph was taken of a commemorative plaque
which has recently been placed on CAMH site. The plaque
showing the photograph of the former superintendent's building is
covered in glass. A photograph taken of the plaque shows the
glass reflecting the trees which still stand in front of the plaque. The
turning of the leaves mark the time of year that this image is taken,
capturing the multiple times layered on top of one another. This
photographs allows us to question the existence and temporality of
each layer.

23.1   (Opposite) Author's Photograph of CAMH Commemorative Plaque, October 2010.

24.1 Photograph showing elm tree (now dead) with Superintendent's/Nurses' Residence behind, 1970. Beyond is the Candy Factory, now condominiums.

24.2 Photograph of former north wall pilaster footprints, July 2005.

Experiment C : *Raking*

Raking is a one day installation which marks out the walls of the former Superintendent's Residence built in 1879 using the leaves that have fallen from surrounding trees. The temporary arrangement of the leaves is meant to evoke a brief memory of a building which played a large role in the lives of many of the patients at CAMH. Given the power that the respective superintendent had on the welfare of the patients, paired with the fact the unpaid patient labour took place within the walls of the building, the memory of this building is worth preserving as an important part of psychiatric survivor history.

The following photographs show the open space in the early morning, the arrangement of the leaves as completed mid-day, and the inevitable loss of the arrangement by the early evening due to wind and pedestrian traffic.

25.1 Author standing with rake at northeast corner of the CAMH site, October 21, 2010.

70

25.2

25.3

25.4

25.5

10:00am, October 21, 2010 : The site before intervention, view southeast.

26.1

26.2

26.3

26.4

10:30am-1:00pm, October 21, 2010 : The process of raking leaves, detail of wall marking.

72

27.1

27.2

27.3

27.4

1:15pm, October 21, 2010 : Marking area of the former building, view southeast.

28.1

28.2

5:00pm, October 21, 2010 : A fading trace of the arrangement, view north.

Rebuilding with Memory

The E.R.A. Architects architectural conservancy report, issued in 2004 for CAMH, states the following composition of the Patient Built Wall:

"The wall body in Common Bond construction, 3 wythes thick, of hand moulded fired clay bricks having dimensions, 65 mm x 228 mm x 115 mm....Ontario super size...." [42]

These particular hand moulded, oven fired bricks are monuments to a colloquial form of building which has essentially become extinct. The following shows the original drawing of the south wall (built 1860) which still stands, signed by architect Kivas Tully.

29.1 Architect's drawing of Boundary Wall, 1860.

P. L. ASYLUM.

DETAILS OF BOUNDARY WALL

Proposed to be continued on the SOUTH-SIDE of the Grounds.

TORONTO.

21"

12"   9"

9"   9"

14"

17"

9"   9"

Kingston stone

Lake stone 18"

4 feet

9"   2 ft   9"

⑤ SECTION

½ inch scale.

x 6"

Stone

7 feet piers

centre of the pier

10 feet 3 inch

White brick.

7 feet

12" x 6" x 6"

x 6"

Stone

centre of the pier

7 feet pier

12" x 9"

16 feet
Kingston stone - coursed.

ELEVATION.

2 feet 3"

14"

9"

14"

9"

9"   2 ft

77
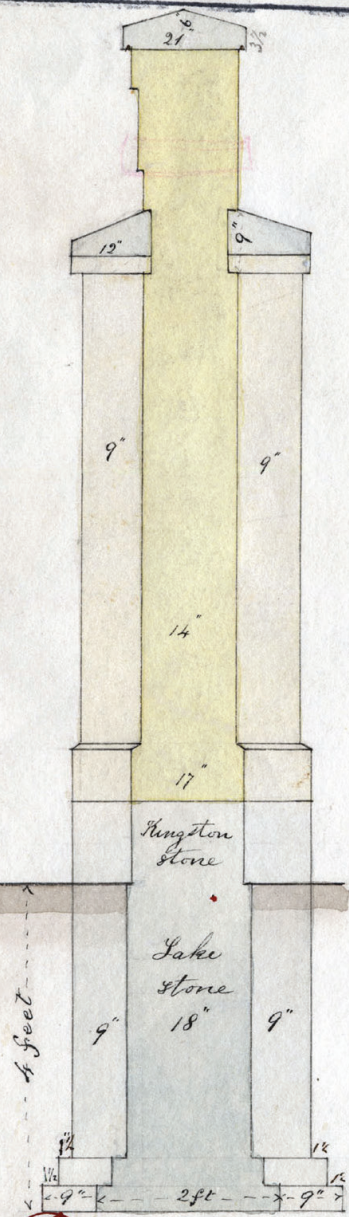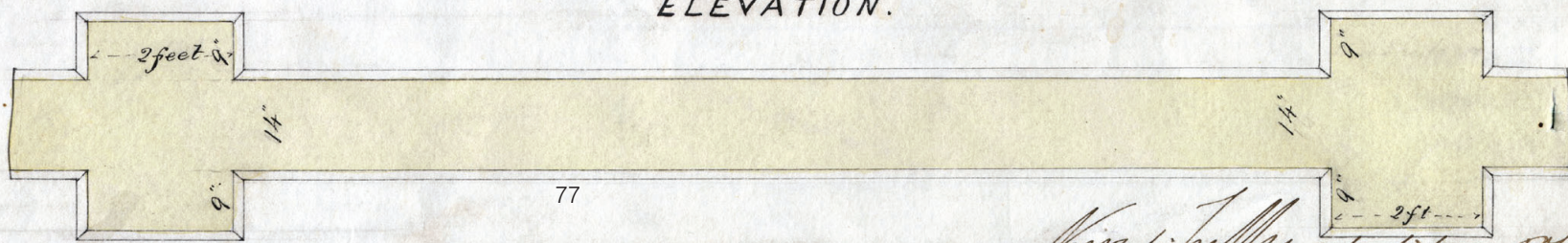
PLAN

Thomas [illegible] Architect P.L.
Toronto Feby 18th 1880

Emergence: The life of the brick and its intimate unions.

Pulled from the earth and placed into molds, the brick first emerges into its form when it is burnt with light's primitive partner, fire.

Through this burning earth's moisture is drawn out, crystallizing to form strong and solid bonds within the brick that last long after the flames have died.

Brick by brick, a wall is assembled, creating an enclosure and marking a space.

The sun's light hits the bricks of the wall, traveling in a direct line from the sky. In some places, the path of the light is blocked, and a shadow is formed on the surface of the brick.

The brick, solid and opaque, receives and reflects the light. It absorbs the heat which accompanies the light from the sun.

The light and shadow dance along the surface of the brick. Teasing and seducing the brick, they appear, fade, shift and change forms.

The brick responds by transforming slowly, aging and eroding by the passing of the wind over time.

A hand holds a tool and carves away at the brick. Long after the act is done, the brick remains scarred with symbols whose meaning carries substantial weight.

On occasion, light illuminates the markings. It contrasts the shadowy surroundings until, slowly, it fades away with the shifting of a cloud across the sun.

30.1

30.2

30.3

30.4

Stills from sunlight filming; film slowed to 5% of recorded speed, August 2010

Experiment D : *Bricks*

This project involves the making of bricks out of plastic resin, using the same dimensions as the bricks used for the Patient Built Wall. This resin, mixed an agent to give it a murky semi-translucent appearance, presents the opportunity to create bricks which allow light to pass through them. LEDs are placed inside the bricks which allow a soft glow to emerge from within. Further, the bricks have patient names and significant dates raised out of their surface, inviting the viewer to experience both a tactile and visual reading of the surface. As a material which hardens slowly into form, the resin brick erodes much slower than a clay brick, lengthening its regular life span.

31.1

31.2

31.3
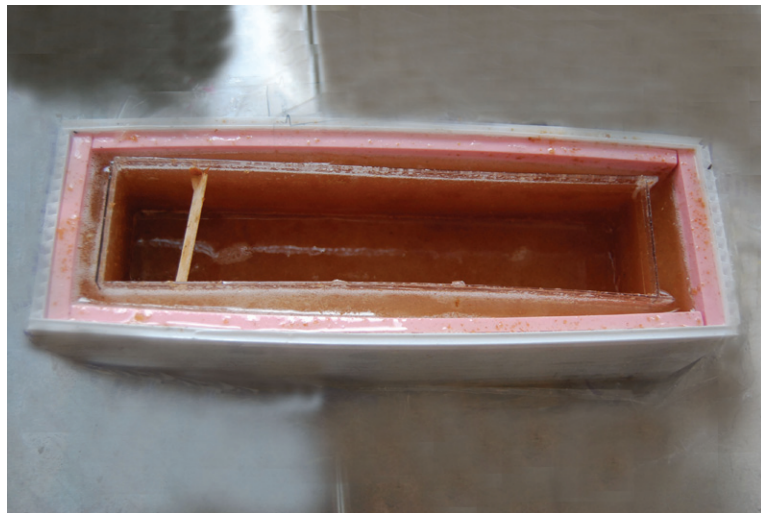
31.4

31.5

Mold and Casting : Trail 1, November 2, 2010.

32.1

32.2

32.3

32.4
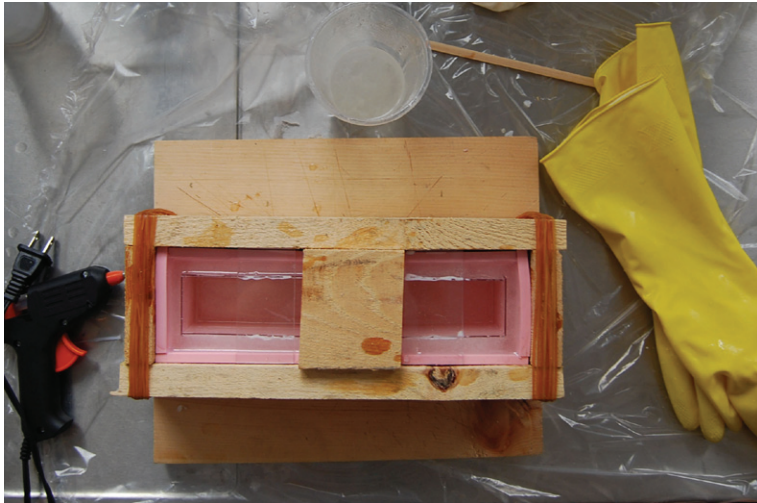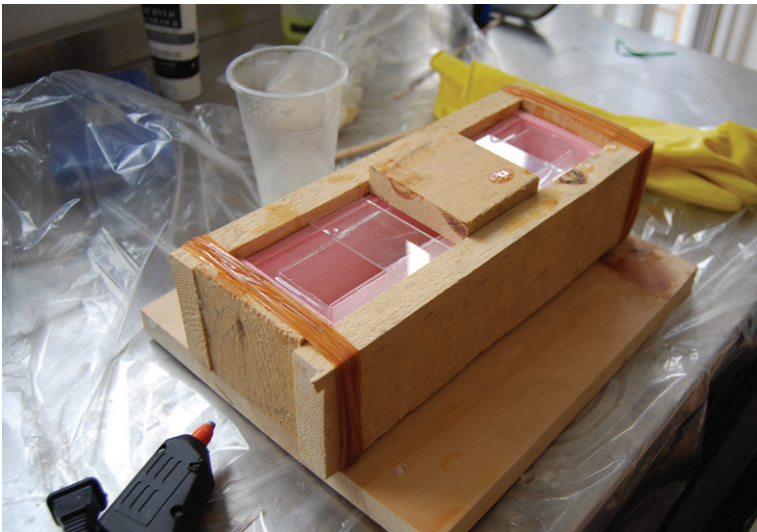
32.5

Mold and Casting : Trail 2, November 8, 2010.

82

33.1

33.2

33.3
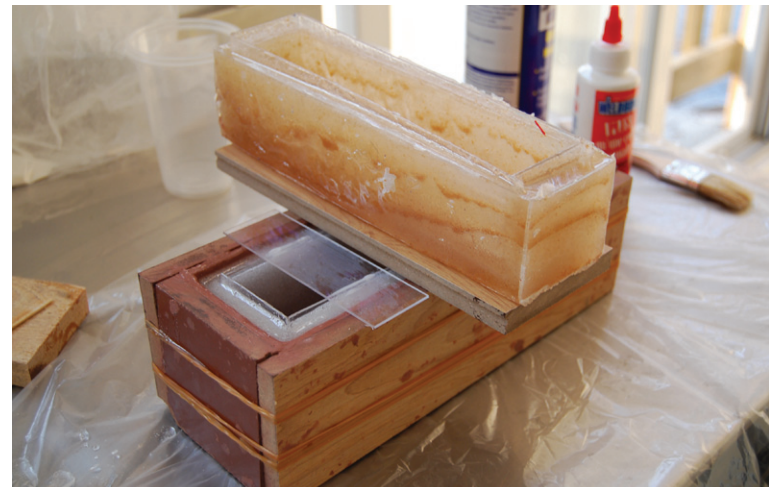
33.4

Mold and Casting : Trail 3, November 15, 2010.

83

34.1

34.2

34.3

Mold and Casting : Trail 4, November 21, 2010.

34.5

34.6
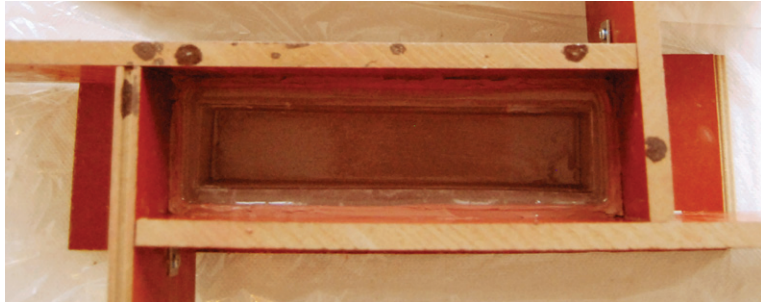
34.7

Mold and Casting : Trail 4, November 21, 2010.

34.8

Bricks emerging from clay : Trail 4, November 21, 2010.

Instructions

1. Form mold box out of laminate wood boards to interior
dimensions 65 mm x 228 mm x 57.5 mm plus 1/4" space all around
for clay (1/2 brick to be formed in each mold)
2. Heat clay to soften until malleable
3. Roll out clay with rolling pin onto laminate wood boards
trying to make as even and flat as possible, to a 1/4" thickness
4. Trim clay edges
5. Carve mirrored words and numbers out of the clay on the base
board of the mold box
6. Butt up walls of mold to each other so that edges join tightly and
the walls sit flush and tight against each other.
7. Seal joints with additional clay ensuring the inside of the mold
surface is continuous to avoid seepage of the resin
8. Screw together mold box
9. Place mold box on plastic drop sheet in case of leakage

35.1

Carving letters into clay mold : November, 2010.

35.2

Resin brick partially covered in clay : November, 2010.

10. Form plexiglass box to be cast in brick, ensure all edges sealed to avoid seepage into the interior

11. Measure out 1:1 ratio of of epoxy to resin in plastic cups

12. Measure out coffee whitening powder

13. Combine epoxy with resin in a third plastic cup, alternating pouring one and then the other to maximize mixing of both

14. Add coffee whitening powder ensuring a consistent distribution through mixture.

15. Spray mold release spray and brush on evenly on all clay surfaces

16. Pour mixture using funnel around plexiglass box

17. Weigh down plexiglass box in mold to hold in place and allow the epoxy/resin mixture to dry

18. Unscrew mold to reveal the brick half with hollow centre

19. Clean remaining clay off brick using soft bristled brush

Enlarging the Present Moment

The present moment exists at the heart of our sense of time. It is a mental construciton which is constantly shifting and changing. The present moment relies completely our constructed images of the recent past and anticipated future.[43] The present moment is never fixed because our images of past and future also in a constant state of change. Instead it moves with our shifting perspective of the past, present and future. Created together, these "times" occur and change simultaneously as a present processes of recall or anticipation.

By responding to the flow of time passing in the present, we gain a grasp on what has already happened in order to better anticipate what is to come.[44] Our images of the past, present and future are completely interdependent.

When we focus our perception on the present, our concern for the past and our anxiety for the future lessens.[45] Time does not stop, but we develop an enlarged sense of the flow of time: the continuous shifting of the present moment.

Calle's *Suite Venitienne* reveals a life consumed with an enlarged present. Through photographic and written journal entries, we witness her moves through the city of Venice based on her current instinctual and emotional whims. She allows her movement to be governed by the rhythms of another person's movements, with no regard for where it may ultimately lead her. Through the loss of preoccupations for the past or future (both reminders of consequence) Calle is free to form a profound connection to a stranger and to a city which otherwise would have been impossible.

Engaging in a physical or mental excercise brings our attention to the present moment. There is a feeling of joy which comes from this type of engagement. Dance is a strong example of this feeling; when we are strongly immersed and moving in sync with musical rhythms, we feel a sense of release, of freedom, and of connectedness.

Experiment C : *Raking* and Experiment D : *Bricks* were both concieved as work which allows an experience of an englarged present moment. Occupied by physical work, the mind is free to drift, imagine and wonder. Since our perception of the present forms our images of the past and future, we feel an acute awareness of the flow of time when our attention is focused on the present.[46]

Making

The process of producing the resin bricks is challenging and elusive in nature. Resin is a heavy liquid which easily seeps into any openings in the mold, weakening its integrity and ruining the casting. Once the resin is poured little can be done to change or adjust the mold if a problem occurs. The only option is to wait for the resin to dry before trying to break the mold to release the brick inside. The time involved in the making of the mold, pouring the liquid and waiting for the solid to emerge is filled with mystery and anticipation, frustration and relief.

Each material used in the molding and casting has a significant role to play and a series of variables which causes failure or success. Becoming acquainted with each requires a number of trials and errors, realizing the qualities of strength, durability and texture of the individual material, as well as its relationship to other materials and to the hands that attempt to work it. In many ways the process is frustrating, but this practice of slow learning allows a more intimate understanding of each material as well as increased focus on the task at hand.

36.1 Resin Brick Fragments, November, 2010.

36.2 Resin Brick Fragments, November, 2010.

Similar to the raking experiment, the act of 'doing' or 'making', enlarges the sense of the present. There is a satisfaction in the labour, even if the result is sometimes fruitless or temporary. In both the raking experiment and the brick experiment, the labour of the work acts as a reminder of the work done by patients over many years.

The photographs show the multiple attempts at casting the resin bricks, using varying materials to make the mold. Each attempt reveals an aspect of the process which failed or succeeded until the desired brick casting form finally emerged. The most successful mold was made of clay with a releasing agent applied to it so that the resin form could be pulled away after drying. The clay mold fell apart after each casting, and was reformed each time to create the custom bricks.

36.3

36.4

36.5

36.6

36.7 (Opposite) Resin Brick Fragments, November, 2010.
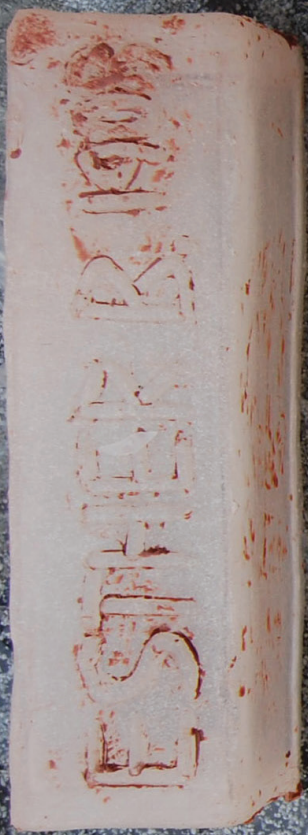
Rhythm

Rhythm is defined as the movement or variation characterized by the regular recurrence or alternation of different qualities or conditions. In architecture, we can set the rhythm of a journey through a space through the patterning of light and shadow. We feel connected to an environment with a well defined rhythm. When we feel that our internal rhythms are in sync with external rhythms, we become acutely aware of the changes in our environment.[47] We are better prepared to adjust ourselves in order to suit these changes, which are brought to our attention through the engagement of our senses. These sensations can occur with varying degrees of intensity.

Architecture has the ability to facilitate the way that we receive the rhythms of our environment. This is done by the filtering of light, by providing shelter from the changing weather, by orienting our views. Architecture can also direct our attention to the passing of time, and ultimately to the temporality of our existence, as previously mentioned. Nature has rhythms which resonate through all of its living parts. The awareness of the rhythm of life and death, as well as the solidarity we share with all things that live and die, moves us. Questions of eternity, timelessness, a feeling of "oneness" with all things is brought to mind. An intense experience of this sensation is described by Nabokov in his book *Speak Memory* .

"I confess I do not believe in time. I like to fold my magic carpet, after use, in such a way as to superimpose one part of the pattern onto the other. Let visitors trip. And the highest enjoyment of timelessness is when I stand among rare butterflies..This is ecstasy...like a momentary vacuum into which rushes all I love. A sense of oneness.."[48]

37.1 Corbusier's Nôtre Dame du Haut, Ronchamp,1954.

94

Connections

The balance of awareness that we bestow onto our constructed images of the past, present and future, respectively, affects the notion of our self identify. How we view ourselves depends on the clarity of each image. Many mental illnesses are linked to a distorted notion of the present time. Obsession with the past, being morbidly aware of time passing, the inability to create an ordered present are characteristic of many mental illnesses.[49] All of these conditions describe an inability to orient oneself in relation to time and space. This effectively causes a disconnection between oneself and all things external, including essential connections with people and spaces of significance.

As CAMH and the surrounding area enter into this remarkable period of transition, it is important to identify precisely for what the past is being retained and for whom in order to effectively preserve. The Patient Built Wall and other physical traces of the past that exist on the CAMH site communicate a common patient history, helping to form a strong group identity that is socially supported. They act as spatial emblems of time, drawing lines between the present day with the past, making it possible for a group of people to form a clearer image of the future. Further, the act of engaging in explorations which vivify these connections allow them to retain their meaning and value over time.

Restoration

For the exhibition, the half bricks are mounted at approximately eye level on a dark background with a glass face. LED lights are placed inside the brick, illuminating the form in its darkened surroundings. Since the glass surface is reflective, the viewer must shift their position to see the full depth of an Ontario Size brick, composed of the glowing resin form (one half of the brick) and its reflection in the glass (the second half). The face of the resin brick is presented immediately to the viewer, who can use their visual and tactile senses to read the raised letters and numbers.

Recordings of the Patient Wall animated with shadows are projected faintly onto the reflective surface and scaled so that the resin brick and recorded brick are the same size. This reunion of the brick back into the wall restores this fragment to its symbolic origin. By adding these brick fragments to the wall our perception of its life opens up to time. Light is used here as a material, one that extends the form of the brick in two directions. Instead of reading the wall as static, we view its as actively projecting forwards and backwards into space, propelled by the light within it. In our experience of the wall we look back towards the lives of the people who have parished and consider the future of those who remain. The bricks are spatially arrangement to form a rhythm of light and darkness for the participants moving through the exhibition. The surreal nature of the resin bricks aims to widen our perception of what may at first appear to be an ordinary brick wall.

Our image of the past is formed by the language that gives it expression. These bricks are intended to come from an imagined past. Half of the brick is submerged in the reflection of the glass, receding into the darkness of the background. To understand its meaning requires a constant engagement on the part of the viewer, a desire to reach out to that which is fading. The mystery of the subject is meant to entice the participant.

38.1 Brick Fragment Mounted on Reflective Surface, December 2010.

38.2 (Opposite) Brick Fragment Mounted with Projections of Brick Wall Films, December 2010.

CONCLUSION

I look over a dark and murky sea.
As the mass swells and recedes
And in my entirety I sway forward and backward with it
Not standing at the shore looking out
Instead I am over it, or under it
The sea, the sky, all in one.

I am straining to see an anchor
A breakage, a stop
Marking a beginning or ending
But there is none.
Just a body of grey-blue
That laps and folds over itself

39.1 "Patient in Workshop"

39.2 "Superintendent's Daughters"

39.3 "Patients Labouring in Field"

39.4 "Superintendent's Residence"

39.5 "1970's Building opposite 19th Century Hospital"

Author's Photographs of the commemorative plaques located along the Patient Built Wall at CAMH. Unveiled on September 25th, 2010, they are dedicated to remembering the abilities and unpaid work by patient labourers. These plaques also mark the 150 year anniversary of the oldest surviving portion of the wall on the south side. October 2010.

Mystery cloaks much of our experiences, internally and externally. We journey through our individual lives often unaware of the meanings behind much of what we see. We struggle to form relationships with other people, with places, with things that bring richness to our lives. We search for a sense of meaning, a reason for our existence. While we reach out into the world for answers, we find that we have to simultaneously look inward towards the place where we hold our emotions. This is the most mysterious place of all, buried in the shadowy depth inside each of us. It is the inner core from where our most innate and visceral feelings emerge. This place, and the feelings it contains, are at once universal and utterly personal. Its beauty lies in its commonality; that which binds us together. In doing so, it escapes banality. It communicates an eternally relevant truth whose meaning exists beyond the limitation of words.

40.1 Liverpool St. Station in London pre-1980, *Austerlitz,* p.126

This thesis explores the means by which we begin to mark a path in the darkness that exists within each of us and far beyond the limits of our intellect. It explores the roles that art and architecture play in restoring meaning to our fragmented existences, drawing out our internal emotions and connecting them to our external environments. It suggests that in order to grasp at the unattainable-- the eternal-- that which brings meaning to our temporal lives, we must be prepared to submit ourselves to the unknown. By doing so we learn to rely on our emotions and intuition. We align ourselves with a perspective that is never fixed but always shifting, we have faith in things not immediately available to us. This process is humbling. It is accepting the limits of our learned sense of logic. Instead of searching for finite answers, we appreciate the lessons learned from the journeying itself. These journeys unfold simultaneously in the physical constructs of our environments and the mental constructs of our imagination.

Through the nature of its abstraction, art challenges us to use our imagination to interpret its meaning. Our imagination allows art to become surreal, widening the range of our perspective and increasing the complexity of our interpretation. We begin to see patterns emerging between previously unrelated subjects. We employ our memories to draw connections between different representational mediums. A photograph, an installation, a drawing, a film; each can add a new dimension, layer, or perspective to our understanding of the world around us and our place within it. An idea expressed in a line from the book *Austerlitz* :"It seems to me then as if all the moments of our life occupy the same space"[50]reveals the phenomenon of synchronization that defines Experiment A : *Surface Movements*. A contained, glowing light has the ability to convey emotion directly to us regardless of its source; be it a jar, a brick or a dandelion. The seductive patterns of light and shadow can still move us, whether they appear on photograph, in a film or on a wall. Since art is not bound to the confines of functionality which often restricts architecture, it is free to push the boundaries of our imagination, to reveal worlds which would otherwise be invisible.

41.1 Experiment A : *Surface Movements,* December, 2009.

41.2 Photograph of shadows on Patient Built Wall

42.1 Experiment C : *Raking,* November, 2010.

42.2 Detail of Peter Zumthor's Spa Therme Vals, 1996.

Environments can be constructed which bring our awareness to the passing of time. The life cycle of materials and natural elements are expressed with rich colours in the images above.

Art, and perhaps more poignantly, architecture, offer opportunities for us to actively engage all of our senses with corporeal objects and environments. By entering into relationships with physical and material forms we learn about the nature of their being. We listen to the stories of their making. In essence, we come to know the time embodied within them through the experience their atmospheres. In doing so we are made aware of the time which we ourselves embody. This internal time, expressed in the rhythms of our life cycles, constantly strives to synchronize itself with the rhythms of the outer world. Art and architecture can be designed to respond to this primal need by bringing our awareness to time, by being invested in atmospheres.

43.1

43.2

Tado Ando's Church of Light, Osaka, 1989.
Light and shadow are partnered to create provocative patterns within a simple form.

Just as exposure to harsh light can ruin a photograph, it can also ruin the sense of atmosphere in an architecture. There is magic in subtlety and virtue in restraint. Our attraction to architecture can be found not only in the thing itself, but the light and darkness that one thing against another creates. As mentioned in the opening story of this book, it is the tension that exists in the unknown where seduction lies and where we perceive beauty. Shadows in our environments create depth, stimulate curiosity, and are seductive because they reflect the shadows that exists within each of us. Since our sense of temporality exists at our inner core; the fragility of our life is the shadow which follows our every move. It is only natural for us to feel an affinity with that which we perceive as facing the same fate. It is what defines our humanity.

44.1 Detail of Peter Zumthor's Gugalun House, Switzerland, 1994.

An older building technique juxtaposed with a new construction brings the past to bear on the present.

Vivifying the life of architecture through art deepens our ability to empathize with it. We are able to find meaning and value in its existence, forming a dynamic and reciprocal relationship which evolves and deepens over time. Although our response to architecture may be emotional, its ability to resonate extends past the domain of individual subjectivity. Through its composition and materiality, architecture communicates stories of history and culture which exceed a human's lifespan, projecting into our collective pasts and futures. As we journey along life's uncertain paths, the architecture that we preserve in our physical environments and in our memories restores and strengthens our sense of self, our connectedness to the other, our place among all things. If we assemble architecture in a way that facilitates a connection with the temporal rhythms of our environments, we are allowed to feel a momentary suspension of time. In these rare moments, our deepest anxiety is lessened; we catch a glimpse of eternity through a small detail or a simple reflection.

EPILOGUE : EXHIBITION

The exhibition was made to act as a synthesis of all of the work presented in the body of this thesis. Composed of fragments, each piece works towards representing an aspect of how architecture can facilitate a sense of meaning in our lives.

As discussed in this thesis, since we are aware of our own temporality, we can relate to architecture when we move through it as a temporal art. In order to accentuate this connection that we have with architecture, the exhibition works towards constructing a sense of time as experienced by the people who move through its space. This is done through the union of light and shadow, and also through the use of reflection.

The light sources used for the exhibition come from spotlights hung from the ceiling of the space, as well as from the light of the projected films. These sources are spaced apart so that a distinct shadow falls between each of them, drawing attention to certain fragments while allowing others to remain veiled in darkness. The patterning of light and shadow is constructed as an attempt to stimulate movement through the space. This is done under the assertion that our internal rhythms, those that compels us to move when we hear music, can be used as a means to connect us with the rhythms of light and darkness which exist in an architecture.

After the exhibition was installed and a number of people were invited to enter into the space simultaneously, it became more challenging to perceive the constructed patterning of light and shadow in the space. However, the addition of these bodies meant that new shadows were created in the space of the exhibition and on the surface of the walls that held the projected films. These shadows served to add another layer of time to the work which depended entirely on the presence of people in the space of the exhibition.

Similar to the addition of shadows, the visitors were invited to witness their own reflections in the glass set in front of much of the work presented in the exhibition. In some cases, the images or forms on display had reflections already embedded within them, so the result was multiple layers of reflections embedded on top of one another. This situation was constructed in order to evoke a sense of "thickness" or richness of meaning that could potentially be deepened through the participation of visitors in the space of the exhibition.

This same notion of 'thickening' was applied to a number of the experiments in the thesis work, and represented physically in the arrangement of the projection walls which defined and divided the space of the exhibition. These walls were meant to be read as moving images pulled apart in physical space, but connected thematically and by symbolic meaning.

The combination of light, shadow and reflection in architecture has the ability to evoke powerful emotions, which may be perceived as beautiful. Trying to create a specific sense of time through the overlapping of these subtle yet profound elements has the potential to produce a richness of meaning, but also risks creating confusion. The success of architecture to communicate multiple layers of temporality seems to depend on the careful balance of each of these elements so that they support, rather than compete with one another.

Through the duration of this work, I found that the most simple experiments were often the most successful. The filming of a single beam of light on the surface of the Patient Built Wall, which was then slowed to 5% of the recorded speed, was able to directly convey a sense of life in a piece of architecture. In its simplicity, the film synthesizes many of the ideas represented in this research, perhaps more powerfully than the exhibition. Since architecture is a complex art with a number of variables to consider, it was useful in this instance to use representation to reveal a sense of life that we are able to relate to directly.

Living means that we are in a constant state of change. When we build architecture we can consider ways of selecting and arranging materials that accentuate the changes which occur over its lifetime, on a number of scales. For instance, we can build architecture out of materials that transform in colour and texture when exposed to the weather; if we vary the amount of light that is allowed to enter a house from room to room, we can sense a change when we pass through a doorway; a window can be formed which directs our attention out to a natural feature in the landscape, allowing us to view the changes in the building's context throughout the seasons. Each of these strategies vivify the multiple levels of temporality and examples of 'life' which exist in the most simple elements of architecture.

As we move through architecture we find moments or details of this compounded time which allow us to imagine the notion of a place where all times exists, a place beyond what is available to us in the corporeal world. We constantly search for a purpose in our lives, to feel a lasting connection with something of significance. If the experience of architecture can transport us to distant times and places, it may serve to lessen our anxiety of the unknown that exists ourside of our temporal lives. Perhaps it is in the moments where we feel a release from this anxiety that we are able to experience beauty; perhaps that is the way in which architecture can bring meaning and beauty into our lives.

45.1 (opposite) Exhibition Image 1

45.2 (opposite) Exhibition Image 2

45.3 (opposite) Exhibition Image 3

45.4 (opposite) Exhibition Image 4
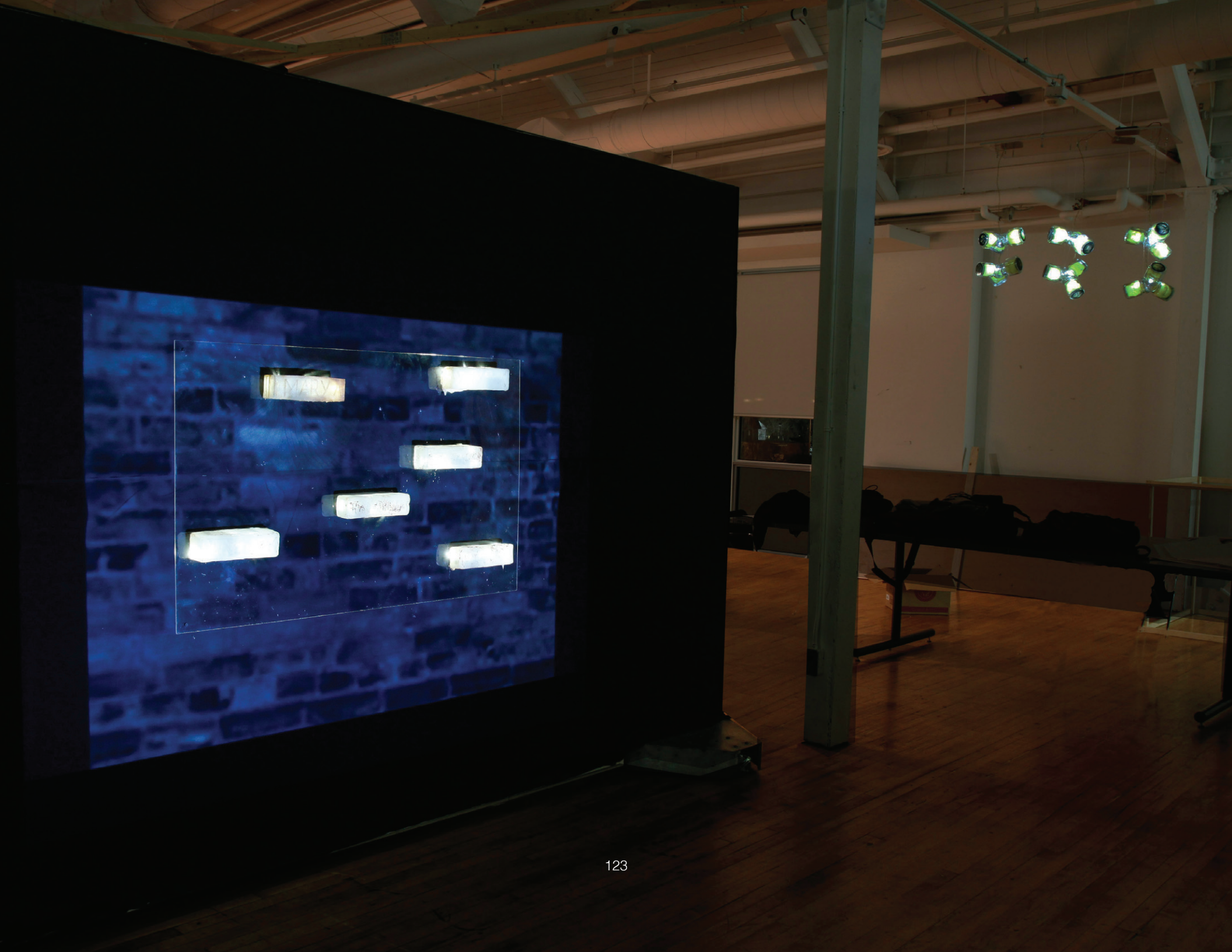
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