

# RECONFIGURING DWELLING:

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*A Spatial Exploration of Surface and Surface Depth Projection  
as a Viewing Chamber*

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May 2018

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An Exegesis submitted to Auckland University of Technology in partial fulfillment of the  
requirements for the degree of Master of Design





## Attestation of Authorship

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I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgments), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.



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signature

18 May 2018

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date





## Acknowledgments

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To my supervisor and mentor, Sue Gallagher, for always bringing calm through each step and enabling an honest and thought provoking dialogue, thank you.

To Sue Hedges and the Spatial Design department.

To my studio peers, who created a supportive and positive studio culture.

And to my family.

## Abstract

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The viewing chambers enact a series of scenic reversals that reconfigure relations between background and foreground and orient the viewer differently to the sites. The intimate assembly of the viewing chambers brings the background surface, typically a scenic background element, to the fore as the core attentive element, a fabricated blue screen. It aims to enhance and expose the intersubjectivity of the viewer and the world they inhabit.

By investigating the body in space, cinematic framing and the relationship between the pictorial body disembodied in advancing technological image, this research project aims to reimagine the spectatorial experience we encounter, the effects of the cinematic apparatus, in a design proposal centred around a public display. In doing so, I aim to answer how can the rendering of the body through cinematic methods and mediums, establish a transformative experience of dwelling? How can a sense of embodiment be emphasised in dwelling in the context of the cinematic?

Exploring the physicality of cinema, this research project considers the work of the materiality of the filmic surface. This idea recognises the corporeal realities of the celluloid matter, as a light-sensitive veil which light exposes and time encodes.

From these investigations, two public viewing chambers will explore the condition of reframing our existing world through notions explored in a spatial design-led inquiry into the cinematic. Two sites were selected for their edge condition, land/sea and sky/ground, which will formulate the chambers in



response to their locale. I wish to propose these as temporary dwelling spaces which house the event of viewing as embodied sensoriums. The purpose of which will enable a unique dwelling experience for the participants and allow reconsideration of their surroundings. Rendering the locale within a new context, a focal point framed within the viewing chamber.





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# Introduction

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How might the experience of dwelling be reconfigured so that the viewer's corporeal attachment to the world is acknowledged? Through the reimagining of the cinematic experience, the "transformative, psychogeographic journey of inner sensing"<sup>1</sup> becomes intermediated in material space, into an architecturally framed experience.

This research project aims to explore the possibility of the cinematic screen for its design potential. This exploration into surface, articulated through a series of material design investigations, explore phenomena that enabled the final output. Phenomena including light, colour, sensation, folding and animating surface. The final design proposition applies these findings of the material explorations to the context of two speculative viewing chambers, situated in public sites. The proposed designs explore dwelling and viewing through the cinematic manipulation of the site, experienced through embodied dwelling within folds of hued and reflective screens.

Through the context of spatial design, this research project also explores ways to replicate these phenomena through pictorial image making. In particular, the acknowledging of edge conditions at the sites, this is the change from sky to ground, ground to sea. Which comes to be a poetic element within the context of this project, edge conditions occur, as I will discuss, throughout the research encountered. Additionally, the edge condition of our atmospheric condition, the veil of our cosmos, our blue sky. By framing our sky as the dominant element of the proposed viewing chamber, I will explore ways of creating surface as an immersive architectural element. Amplifying

1: Bruno, Giuliana. *Surface: Matters of Aesthetics, Materiality, and Media*, p. 163.

this atmospheric phenomenon of the site by blurring its edge condition. As well as folding exterior into an interior dwelling space, encountered by passers-by as they travel through the site.

Through reconfiguring two-dimensional pictorial methods into three-dimensional spatial structures, a hybrid of spatial and photographic convention is established. Achieved by the inflection of the pictorial conventions in cinema and re-situating them in a spatial design context, concepts such as foreground/background, folding, screen, transparency and light are developed in the creation of a proposed temporal dwelling space. Creating a transformative cinematic experience for the viewer in a liminal architecture, by projecting an inner sense of oneself, the reversal of exterior onto interior is explored through transparency and materiality of the physical filmic surface.

Led by an explorative design research practice, which develops the physicality and practical fabrication techniques for the final proposal, I will discuss in the first chapter, the historical development of pre-cinematic techniques to post-cinematic installations. From the body sectioned through early anatomical lessons, recognising displacement, through to inner projections of self in immersive environments, seen in contemporary examples. These include; James Turrell, Anish Kapoor and Steven Holl. Close inspection of the sociological effects caused by emerging imaging technologies will be explored, as well as theoretical positioning, determining the sense of sight as the predominant space-making tool and how this might be overturned to navigate the outcome of this project.

In the second chapter, I will explore how the encompassing frame of the cinematic screen and the material architecture of the space that enables it are interrogated by theorists such as Elizabeth Grosz and Bernard Cache. As well as the idea of the viewing chamber manifested by the phenomenological exploration of the cinematic screen. This will lead to the idea of cinema acting in similar ways to the museum, concerning linear movement through the museum, film traversing. Most notably extracted from theorist Giuliana Bruno, in 'Surface: Matters of Aesthetics, Materiality, and Media'.<sup>2</sup> Where Bruno writes:

This is also the case for the cinematic spectacle, for film - the screen of light - is read as it is traversed and is readable inasmuch as it is traversable. As we go through it, it goes through us and through our own frame of mind and inner geography. A practice that engages psychic change in relation to movement is thus historically architected, in between the museum wall and the film screen.<sup>3</sup>

Unpacking these theories will lead into the proposed design project, two viewing chambers, created from combining the spectatorial projections of the film montage on the cinematic screen and the haptic path of museographic installation.

In chapter three, I will discuss the viewing chambers, situated across two Auckland sites, in Mount Albert Park and Little Shoal Bay. These temporary structures exist between threshold movements of land/sea and sky/ground and are formulated by the conditions of their locale. Intended to appeal to the passersby, to slow their pace and to temporarily inhabit the

2: Bruno, Giuliana. *Surface: Matters of Aesthetics, Materiality, and Media*.

3: *IBID* p. 156.

structure, to meditate inner-thought and to reconnect them with their surroundings.

In presenting the design research, explorations conclude in the function of a scaled installation detail of the affect sensation depicted in the proposed viewing chamber. As well as the reframing of previous surface explorations which were deployed throughout the project's journey.

*How can the rendering of the body through cinematic methods and mediums, establish a transformative experience of dwelling?*







## Rendering Transparent

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The body shapes the condition of dwelling; naturally, it is our understanding then of the body which influences the experience of dwelling. Consequently, the diseased body is one that challenges notions of our understanding of the body, through new emerging diagnostic devices, the body becomes newly understood. In this next chapter, I would like to discuss some of the ways the body has been viewed following new technologies, particularly radiography. This new way of seeing the inner body, acts as an edge condition, between skin and bone, has enabled systematic categorisation of body, causing disembodiment. Almost a detachment of person from body as a result of attempting to cure disease through specialised treatment of individual organs. In this chapter, I will also introduce the theory of the medical gaze and the paradigm shift from pre-cinematic to post-cinematic techniques. In doing so, creating a poetic reflection on body, seen not physically, but fragmented through the perimeter of light and electromagnetic radiation technology, seeking new methods of eternalising the once invisible.

To begin, I want to consider some material explorations, which occurred at the beginning of this project and foreshadowed where my ideas have developed. Photography and framing of a subject have been one of the most featured tools utilised throughout documenting this project. The essence of light captured on emulsion, as theorist Roland Barthes examines, “photography is a kind of primitive theatre, a kind of Tableau Vivant, a figuration of the motionless and made-up face beneath which we see the dead”<sup>4</sup> a state of rendering body to object. The poetics of film and its sensitivity to light has situated itself as a primary driver of this research. Capturing the body through a

4: Barthes, Roland. “Camera Lucida: Reflections on Photography”, p. 32.

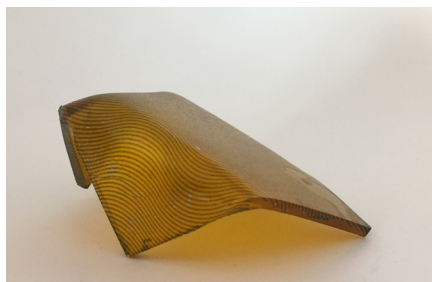
5: Colomina, Beatriz. “X-Ray Architecture: Illness as Metaphor.”





complex chemical process, the outer being of a person seen through the eyes of a camera.

As early as 1922, photographs were used to capture a subject or body composed on a sheet of emulsion, and light exposing the negative space of the outline gave the impression of the form or body. Artist Man Ray would entitle these photograms as his 'rayographs', a new way of seeing, not a mechanical copy, but a pictorial exploration. The photogram gives the poetic essence, the suggestion of body, not suspended in time, but the trace of absence in time, for the world exposed through the photogram technique is conceptual, an alternative way of seeing. In my practice I have developed the use of photographic materiality, using emulsion as a tactile surface early on in my research. The emulsion of a photographic image is taken out of its rigid planer usage and instead acted upon as a transparent fluid surface.



Applied to a substrate the material conforms and adapts to the surface as a skin (figures 3-4).

Emerging technology in the photographic and cinematic fields was essential to the growth of avant-garde artists, having new imagery that brought with it a new optimism in the ability to capture and record light. From 1895 after German physicist, Wilhelm Röntgen successfully produced electromagnetic rays, commonly referred to now as x-ray, visible light was not the only source of image making. To offer a condensed explanation; invisible electromagnetic rays, invisible to the eye, but capable of travelling through the human body can produce an image on a metal film, this is the technique of radiography. Hugely beneficial to the discourse of medicine, yet radiography would also enable the way avant-garde architects created space.

Around the same time as the arrival of x-ray, one of the plaguing medical issues of the early nineteenth century was occurring, the tuberculosis disease, with little to no available treatment. Treatment, therefore, was thought to be a change of environment, as the disease was thought to be the onset of dank, wet buildings and cities. As theorist Beatriz Colomina explains in her 2008 provocation, 'X-ray Architecture: Illness as a Metaphor'<sup>5</sup>, the unfavourable conditions of old described as "Unfavourable climate, sedentary indoor life, defective ventilation and deficiency of light."<sup>6</sup> This comes as the departure from nineteenth-century architecture, now seen as unfit for purpose, caused by that of the new diagnostic tool of disease, the x-ray machine. Reducing possible illness modern buildings were offered as a means to prevent the disease. Architect Le Corbusier goes as far as to say in his 1935 book, 'The Radiant City'<sup>7</sup>, to dismiss the "natural ground" as "dispenser of rheumatism and tuberculosis" declaring it to be "the enemy of man".<sup>8</sup> Alongside this development, the architecture of the home begins to resemble that of the sanatorium. As the architect, Ludwig Mies van der Rohe wrote about his work as "skin and bone" architecture and referred to the structure of his Glass Skyscraper of 1922 as 'the skeleton' rendering the project as if "seen through an x-ray machine."<sup>9</sup>

Only by mid-century does the see-through house become a mass phenomenon, just as the mobilization against TB involved programs for the mass X-raying of the entire population... Glass walls, like X-rays, are an instrument of

5: Colomina, Beatriz. "X-Ray Architecture: Illness as Metaphor."

6: *IBID* p. 32.

7: Corbusier, Le. *The radiant city: Elements of a doctrine of urbanism to be used as the basis of our machine-age civilization.*

8: Colomina, Beatriz. "X-Ray Architecture: Illness as Metaphor." p. 32.

9: *IBID* p.33.



Figure 5. Friedrichstrasse Skyscraper Project, Mies van der Rohe, 1921

control. Just as the X-ray exposes the inside of the body to the public eye, the modern house exposed its interior.<sup>10</sup>

When new discourse in medical imaging arises, so too does that of the understanding of the spatial understanding of the body. Conventional methods of representing the body, cast fragments sectioned and sliced through, are used in the teaching of architecture. "The central reverence for architecture was no longer a whole body but a dissected, fragmented, analyzed body."<sup>11</sup>

Through x-ray, this research project has developed new phenomenological ways to consider and record the body. Body being transformed into a transparent surface, penetrated by x-ray, allowing the potential from x-ray to render interior as exterior. After this realisation was made, there was another discovery which would direct the notion of the gaze into this project, through physical systems of power, which in turn cause sociological developments that influence our modern perception of the body, the gaze has asserted itself into this project as a predominant factor.

The idea of the gaze was brought into this research project by French philosopher Micheal Foucault, in particular, Foucault's 1973 book, 'The Birth of the Clinic: An Archaeology of Medical Perception'.<sup>12</sup> Where Foucault discusses the dynamics of institutions of power, found in the modern day hospital and establishes a metaphor, as the clinical gaze. This gaze is a departure from old thought and placed upon patients receiving healthcare.

10: IBID p. 33.

11: IBID p. 34.

12: Foucault, Michel. "The Birth of the Clinic".

What is of importance is the idea Foucault presents, that of the specialised spatialisation of the body, due to the institution of the hospital also being segregated into units of specialisation.

Although beneficial to the modern condition of healthcare, the implications of the gaze again give predominance to sight above all other senses. When deployed on a body, the medical gaze removes traces of the identity of a person and is replaced by a series of systems. The body is displaced as organs, correlated to a physical space within which diagnoses can be made through moral authority over the patient.

The gaze sees relevance in this research project as being interwoven into the phenomenology method, there is a linkage to the rendering of body as a series of interconnected systems and spaces, while being able to displace the body through the eyes of another ontology.

For example, theorist Giuliana Bruno unpacks Foucault's idea of the gaze, insisting on the use of the anatomist's gaze with that of the cinematic gaze. In Bruno's 2007 book, 'Public Intimacy: Architecture and the Visual Arts'<sup>13</sup>, Bruno writes:

On the basis of anatomy and its perceptual model of the body, we may establish an epistemological relation between the cinematic eye and the anatomist's eye. The anatomical-analytical gaze provides a model of perception, proleptically pointing towards film's visuality.<sup>14</sup>

13: Bruno, Giuliana. *Public Intimacy : Architecture and the Visual Arts*.

14. *IBID*. p.93.

Bruno suggests that the materiality of the cinema screen can be extended as a tool, one which changes our perception of the body by incorporating the gaze, writing:

Changing the relation to perception, cinema has changed the relation to the body - it has both embodied and disembodied the gaze. Film is another form of vision that affects the mapping of the body and its appearances.<sup>15</sup>

Bruno uses the example of the development of cinema and relates it to the practice of the anatomy lesson. Citing Menotti Cattaneo, who in 1899 opened the first Neapolitan movie theatre in Naples to present a show where viewers watch Cattaneo dissect a wax model of a human body. Later Cattaneo acknowledged that these viewings would be complemented by film screenings, shifting from anatomy lesson to film exhibition.

Just like the anatomical gaze, the cinematic gaze dissects by moving across and in depth, plunging into space and traversing it. This corporeal form of visuality shapes the effects of pleasure supplied by the cinematic apparatus. The epistemology of visible invisibility epitomised by the anatomy lesson.<sup>16</sup>

Bruno aligns the cinematic development from wax figure to film screenings and explains the effect of Foucault's medical gaze contributing to the paradigm shift. The emergence of cinema aided the understanding of the body, by reformatting the anatomy lesson into a mass viewing event. The language of cinema itself is lent from the dissection of the body, the

15: IBID p. 93-94.

16: IBID p. 93.



dissection of shots, called cuts, a process of constructing or reprogramming bodies in space.

We begin to understand a new interpretation of the body through new constructions of body in filmic conventions, where audiences are seeing the illusion of dispersing shots spliced together forming narrative or informing new ways to consider and view the body. Bruno describes this as the historical influence brought into cinema from the physical architectural practice of the museum. The collection and display of cultural and items of interest, laid out sequentially in space, processing in time, for spectatorial viewership.

The filmic path is the modern version of the architectural itinerary, with its own montage of cultural space. Film follows a historical course - that is, a museographic way to collect together various fragments of cultural phenomena from diverse geohistorical moments open for spectatorial recollection in space. In this sense, film descends not only historically but also formally from a specific architectural promenade: the geovisual exploration of the curiosity cabinet and the “-oramic” traversal of an architecture of display.<sup>17</sup>

The analogy Bruno makes gives strength to the importance of film being a device for memory, acting as a screen functioning as a plane for virtual projection, once what was physical in the museum is materialised on the surface of the screen. Bruno also discusses the use of light as an architectural form, the emergence of materiality from projection itself as film starts

15: IBID p. 93-94.

16: IBID p. 93.

to enter a period of obsolescence. With the example of artist James Turrell given, and his use of space making out of light. Bruno writes:

Turrell creates space and volume with light and activates with light and activates surfaces phenomenologically, leading the observer to the realization that light itself is an architecture and, as such, has the ability not only to be a space but also to make us be in space."<sup>18</sup>

The effect of projection becomes not only visual but instead also environmental. The art historian Georges Didi-Huberman points out that "Turrell uses the term "viewing chambers" to underscore that a viewing experience takes place and is configured spatially, not as a mere "looking at" but rather as a "looking into" For Turrell, the frame becomes the architecture of a passage."<sup>19</sup> Turrell, therefore, moderates spaces of "psychic subjectivity, subtly meandering into mental space."<sup>20</sup>

As in the architectural cutouts of Turrell's Skyspaces, the experience of sustained, durational, psychic looking into an exterior light space can also open up an inner space of "projection." An outer experience can turn inward as permeably as the inner sensations and affects of the viewer are at the same time exteriorized.<sup>21</sup>

Architectural light is further explored with another artist example, Anthony McCall. Bruno writes of his 2007 installation:

The "superficial" activity of the filmic viewer as the plastic

18: Bruno, Giuliana. *Surface: Matters of Aesthetics, Materiality, and Media*. p. 67.

19: *IBID* p. 67.

20: *IBID* p. 67.

21: *IBID* p. 67-68.

light performance encourages textural awareness. Furthermore, the work asks the viewer to negotiate the object in motion in an ambience, as in the reception of sculpture. And so McCall finally renders cinema as a complex fabric of sculptural and architectural movements.<sup>22</sup>

This cultivation of “cinema as a complex fabric of sculptural and architectural movements”<sup>23</sup> weighed heavily on me. It started raising questions of the role light has as a physical characteristic on an architectural or spatial experience. To be in-between wall and light, how does one encounter that? Is it a space of dissolution between the wall and projected light? Bruno’s theories further assisted in questioning my practice and influencing the design process into the next stage. Wishing to explore ways in which surface can exist with an inner depth, how can it outwardly contain a spatial environment? Through installation, I wished to explore the possibilities of activating space through surface projections, at this point through literal surface projections of solid colour. An experiment designed to tease out the ideas of cinema in a renewed form, “as a secular experience that activates surface”<sup>24</sup>, within the context of an installation.

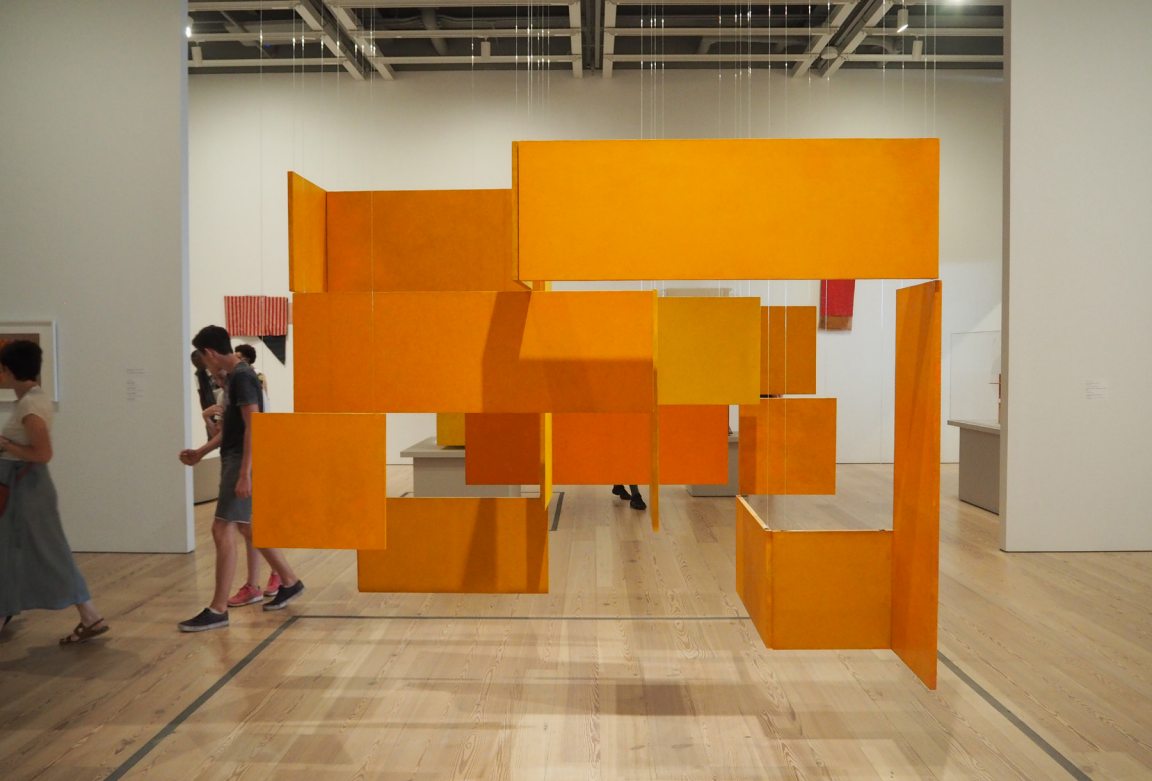
This installation work was in part influenced by the work of Brazilian abstract artist, Hélio Oiticica and his series of works from 1960-66, entitled ‘Núcleos’ (figure 6). In these Oiticica orders colour as “a supreme order similar to the supreme order of architectural spaces”<sup>25</sup> As curator Lynn Zelevansky explains:

22: IBID p. 71.

23: IBID p.71.

24: IBID p.68.

25: Gallagher, Ann. “Hélio Oiticica Exhibition Guide.”



They were the embodiment of a theory he was developing in which colour, structure, space and time were fused. Confronted with these works the spectator/ participant would not experience time through contemplation, as with traditional works of art. Rather he finds his living time as he becomes involved, in a univocal relationship, with the time of the work.<sup>26</sup>

With Oiticica's work in mind, I wished to bring a similar experience to my practice, although inhabitation would be a more significant concern. Using lighting that framed the planes, causing shadow to create, even more, play between the shades of blue, colours emerged that only existed in this inter-relational space.

26: Zelevansky, Lynn, and Valerie L. Hillings. *Beyond Geometry : Experiments in Form*, p. 5.

What I had discovered for the first time was a materiality, one which can be traversed by the gaze. Poetically, the unravelling of colours as a progressive change through temporal sequencing suggested a topography of spectatorial participation, an invitation to the effects of displacement of one's self through these intersecting planes.

This development from two-dimensional planes into three-dimensional space was what would influence my next iterative exploration and how this could be an inhabitable space. What would also inform the work was colour and exploring the importance of the monochromatic blue seen throughout the project. Through my material exploration, I found that the blue surfaces were the most captivating, the gradation of blue within surfaces that held depth and animation. This was achieved early in the project through the use of pigment, resin and aluminium sheets. The resulting outcome was a luminous surface, where the bluntness of the brushed metal bounced light back into the resin and blue layering. This also relates back to the original embedding of objects seen in the earlier design investigations. Although this time it would relate more to the idea of resembling that of a closed fixed system, which contained all meaning internally. With the idea that blue was the atmospheric condition most familiar to ourselves, this inclusion of blue would depict a connection between the threshold of visible and invisible light. These ideas would slowly progress throughout the project, but blue would have contextual influence from artist Yves Klein, who writes of his monochromatic blue paintings from the 1960's as: "Blue is the invisible becoming visible... Blue has no dimensions. It 'is' beyond the dimensions of which other colors partake."<sup>27</sup>

27: Paul, Stella. *Chromaphilia : The Story of Color in Art*. p. 101

Whereas Klein linked blue to personal spirituality, blue would come to represent infinity in context to my project. "In terms of modernist art history, it is the last vaporous mist of the sublime, which is especially associated with blue. Goethe in his Theory of Colours associated blue with infinity, as did Van Gogh, and later Klein."<sup>28</sup>

We are immersed in blue through the cosmos every day, reframing this experience as an excessive sensation was my intention. Combined with the reoccurring technique of automatic drawing to depict the forms that aimed to personify the tones of colour. This allowed me to rely on unconscious indeterminacy while making inner-thought visible, enabling a locale for colour. Overall this method helped incorporate colour as a unique personality within the objects I was exploring.

28: McEvelley, Thomas. "The Darkness inside a Stone." Anish Kapoor: British Pavilion, XLIV Venice Biennale, May–September 1990, p. 20

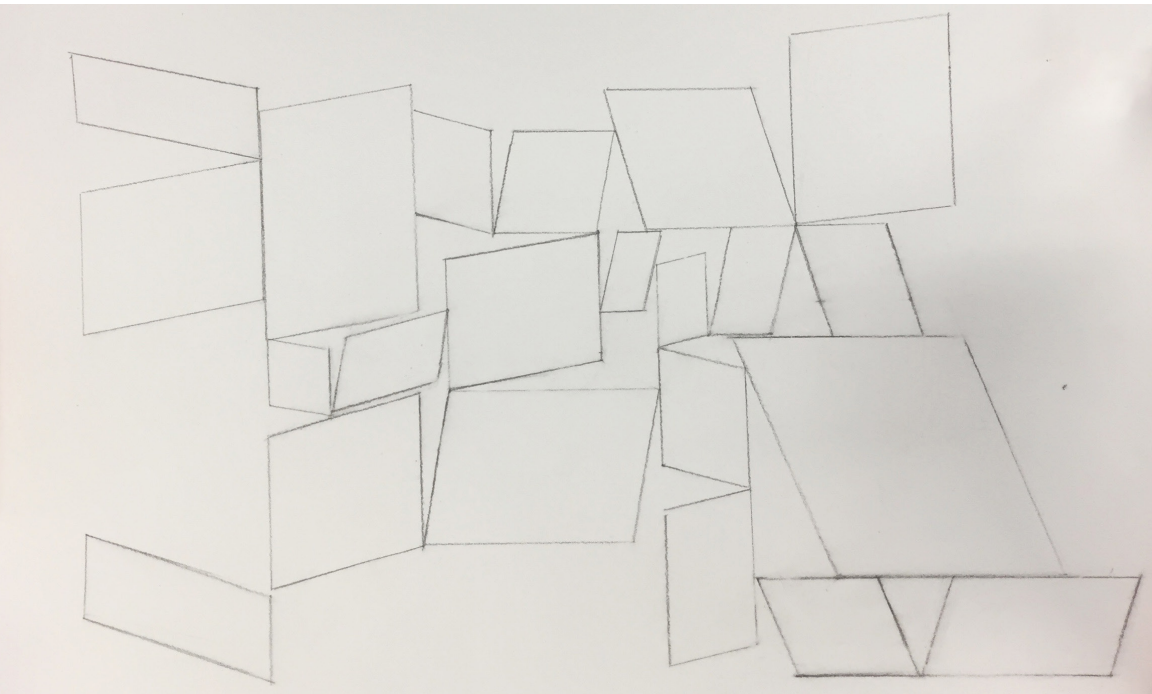
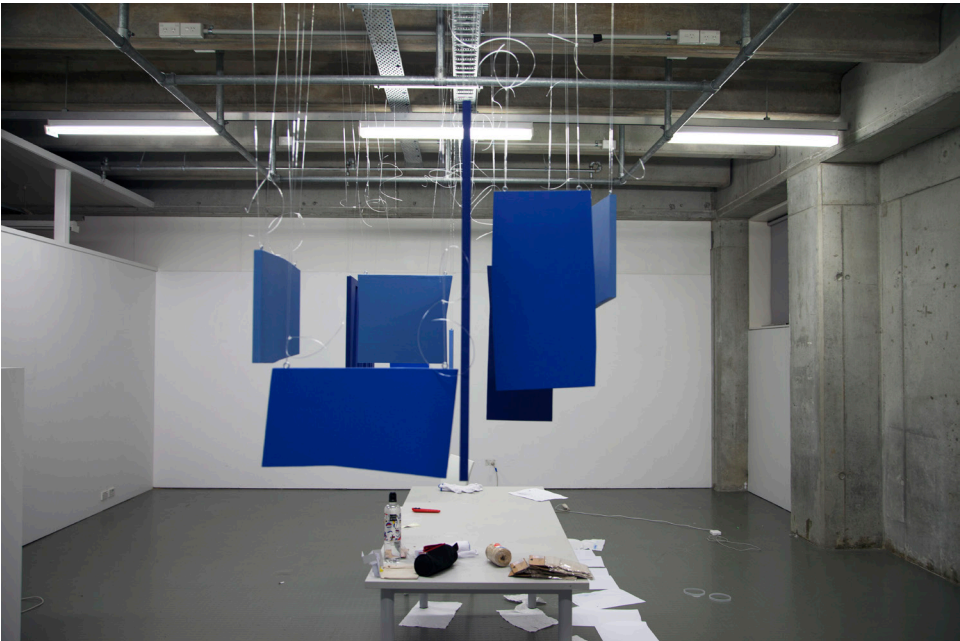


Figure 7. Generating space through compositional drawing





Figures 8-9. Preparing installation



From the installation, I gained experience working at large scale, allowing me to reflect on the effective elements of the work at a 1:1 scale. I intended to discover a way to immerse oneself in dwelling while reworking the 2-dimensional pictorial experience into 3-dimensional Cartesian space. From this, I was able to extract the strong elements and would develop these into the next stage. Acknowledging that several aspects of the installation were overcomplicated and not important to the overall experience I wished to create. These included the layer of solid colours, projected through the structure of one of the planes. The plane itself was detailed with numerous sectional cuts, displacing the overall outer form, with the intention to cast shadows through the sectional gaps. However, the overall effect was distracting from the dwelling effect of the work. Rather than encounter and look into the work for meaning or inner-projection, you would encounter the work and projection on the



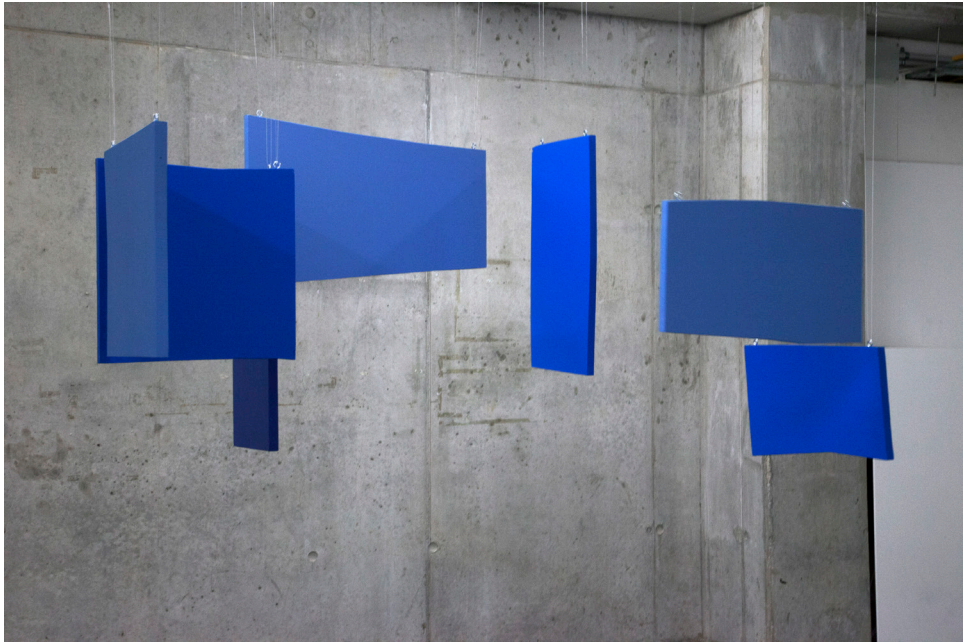
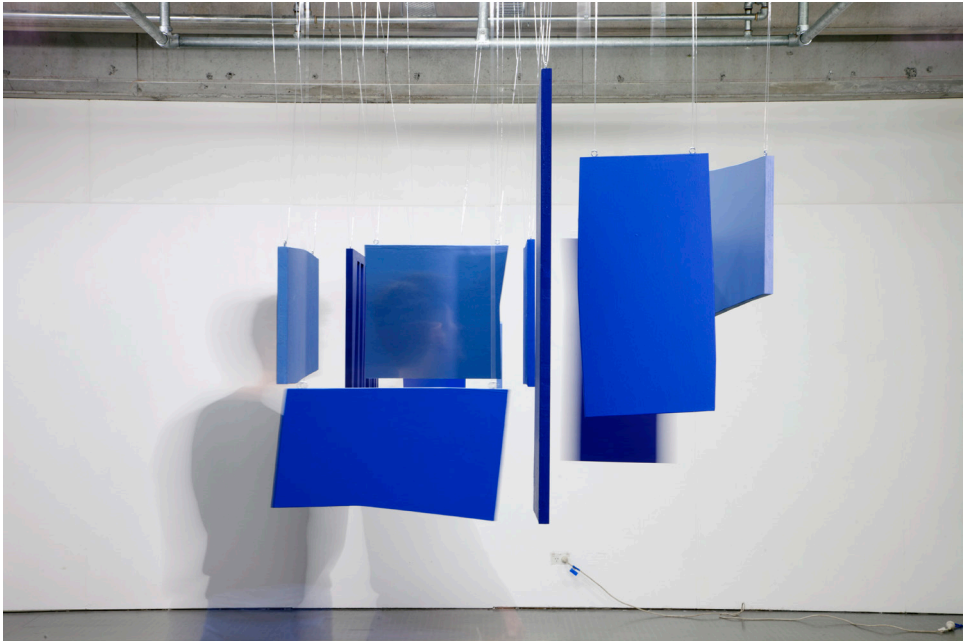
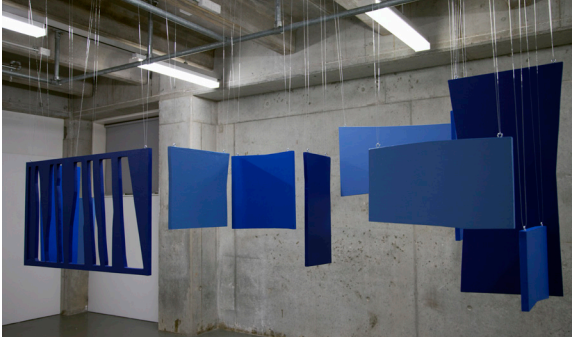


Figure 11. Inhabiting and traversing installation space  
 Figure 12. Shadowing causing tonal variance on surface planes.



adjacent wall, which extended the reach of the work, but left a feeling of object like pieces, as opposed to an encompassing three-dimensional space. Causing a sense of distancing, rather than engaging with the work in proximity, overshadowing the desired effect.

Instead what was a more successful aspect in the work was the mobile spectator. The work was activated by the spectator traversing the work, as they moved certain elements would unfold in space. Through my research inquiry, I was hoping to find possibilities of displacing the body through literal techniques. In this sense, through sectioning space, each plane acting as a cut or re-sequence of space. Whether or not this was successful was optimistic at this stage, however, what was useful were the successful elements which required more attention.

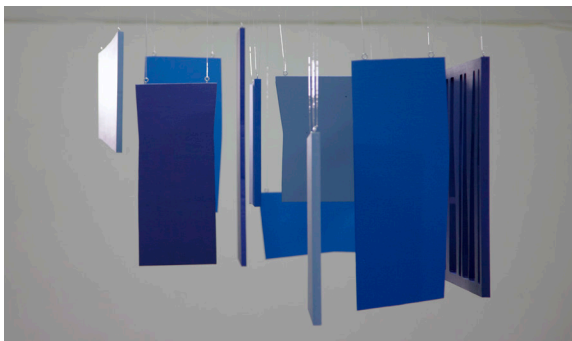


Figure 13. Side view shot of installation, depicting cut frame  
 Figure 14. Abstract shapes created by in-between spaces of planes

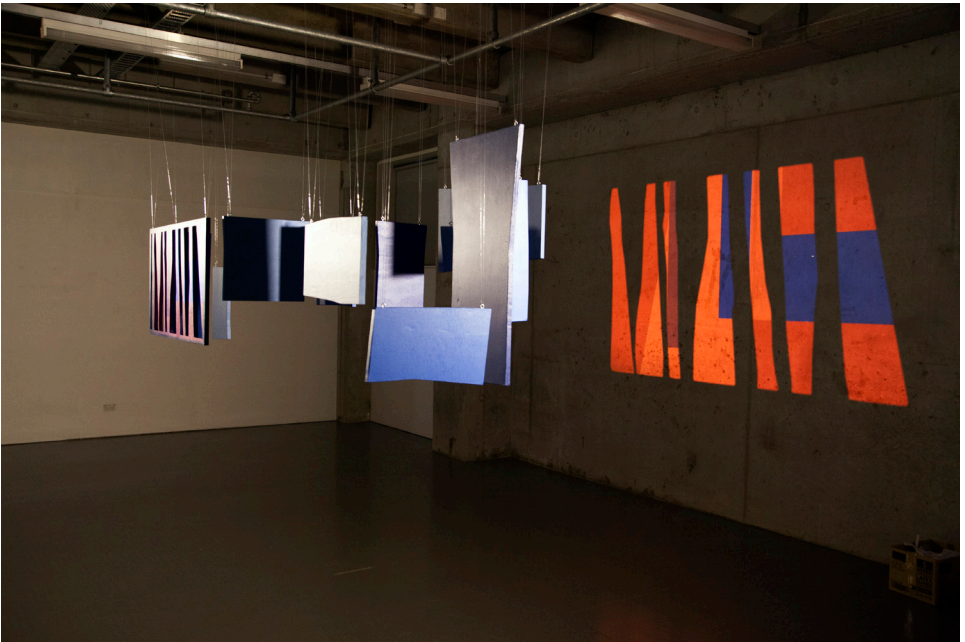
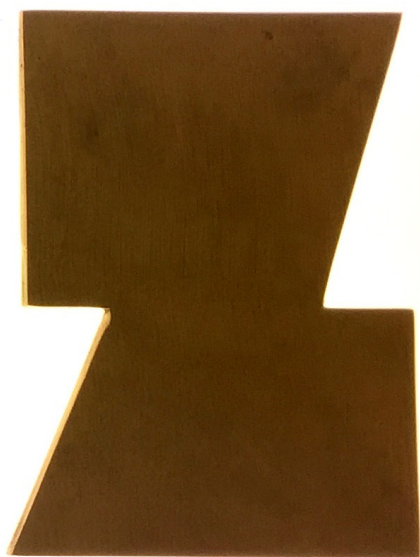


Figure 15. Light effecting surface, shadow imposing new form on planes.  
 Figure 16. Projection of solid colour showcasing shadow caused by cut plane

Since surface was also primarily of concern within this work, the animated qualities of the surface needed to be enhanced. Apparent that these planes, which were meticulously sanded and layered with paint, were more or less absorbing light. There was no sense of luminosity in these planes, except shadow cast on one another, perceiving a tonal change in the surface colour. The edge condition was also of interest, as it had been crafted to be a soft curved edge, to maximise the effect of a singular solid colour by softening the distribution of light to the edge condition.

Overall this installation activated by light and viewed with the proximity of the gaze enabled the first exploration of dwelling and moved me into the next stage, an explorative journey that would assist me in answering, what it would be like to inhabit within these surfaces? What could the potential of these surfaces be if they were projected into a liminal architectural condition?





## Inhabiting Surface

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*Sensation is that which is transmitted from the force of an event to the nervous system of a living being and from the actions of this being back onto the world itself.* <sup>29</sup>

In this next chapter, I will discuss the edge condition of framing, theories by Elizabeth Grosz regarding sensation as the artistic byproduct. As well as the theory of inflection by Bernard Cache, whom Grosz's theories draw from. Cache's ideas also surround the framing of chaos, as well as the affect sensations produced through the raw materiality of artistic endeavours. These ideas will be taken into relevance as positions that influence my intentions of the effect the dwelling chamber wishes to elicit.

By acknowledging the possibility that cinema might exist beyond the traditional realms of the medium, that it might be bound in objects themselves as the projection of ideas, we can examine how cinema may not need to exist on the fabric of the screen. Cinema itself can be framed by an entirely alternative or unlikely device, as Giuliana Bruno further declares: "cinema can 'project' the moving world of imagination, memory, affect, and mood because its working are analogous to the way our mind works."<sup>30</sup> In the process of this research project, framing would soon have a pivotal influence on how the next series of work manifested.

With the more cinematic influence, I began questioning what exactly are the limits of the frame in relation to cinema are, again Giuliana Bruno has insight to this idea. Bruno argues that

29: Grosz, Elizabeth A. Chaos, Territory, Art: Deleuze and the Framing of the Earth .p.71

30: Bruno, Giuliana. Surface: Matters of Aesthetics, Materiality, and Media. p. 29

framing is not only the physicality of the rectangular box, instead framing can extend to the ideas that exist in the projections, and objects themselves can be activated through projections. This idea, contrasted to theorist Elizabeth Grosz, conjures a similar relation to cinematic framing and that of architectural and framing in art. Grosz describes the frame being possible due to affect sensation found in every creative endeavour.

One of the central ideas in Grosz' 2008 book, 'Chaos, territory, art'<sup>31</sup>, is that art is the byproduct excess from the necessity of a sensing being. Sensing occurs upon the self and mutually alongside with the happenings of the world, as both exist together. Grosz quotes Erwin Strauss' 'The Primary World of the Senses'<sup>32</sup> in the following theory:

The sensing subject does not have sensations, but, rather, in his sensing he has first himself. In sensory experience, there unfolds both the becoming of the subject and the happening of the world. I become insofar as something happens, and something happens (for me) only insofar as I become. The now of sensing belongs neither to objectivity nor to subjectivity alone, but necessarily to both together. In sensing, both self and world unfold simultaneously for the sensing subject; the sensing being experiences himself and the world, himself in the world, himself with the world.<sup>33</sup>

Grosz portrays the idea of the sensation art creates, changing the role from spectacle to participation. Art emerges out of the forces of chaos, by a sensing being, into the world, causing

31: Grosz, Elizabeth A. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. p.71

32: Straus, Erwin Walter Maximilian. "The Primary World of Senses: A Vindication of Sensory Experience."

33: IBID p. 351.

affect sensations through sensory participation. Grosz continues this idea, by writing:

Art thus captures an element, a fragment, of chaos in the frame and creates or extracts from it not an image or representation, but a sensation or rather a compound or a multiplicity of sensations, not the repetition of sensations already experienced or available beyond or outside the work of art, but those very sensations generated and proliferated only by art. Framing is the raw condition under which sensations are created, metabolized, released into the world, made to live a life of their own, to infect and transform other sensations.<sup>34</sup>

Grosz's ideas assist with the way I have come to use phenomenology to explore the cinematic as an embodied and disembodied experience. Through the literal cutting of body, projected onto surface to the sequential displacement of body through projections into space.

34: Grosz, Elizabeth A. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. p. 17





## Material Exploration

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In this following chapter, I will discuss additional generative design experiments, which are a response to the reconfiguring of dwelling in the concluding chapter. These experiments investigate creating an animated coloured surface, which will be deployed in the final installation work. The experiments included enameling various substrates including plywood, acrylic and aluminium sheets. The combination of the aluminium substrate and enamel surface created a higher intensity of colour through the reflective nature of the aluminium, and the ability of light to travel through the reflective layer, bouncing back off the aluminium backing. Exploring the possible interiority of these objects, by intercepting new materiality. I hoped to invoke an interruption when light pierces through the interior of the object, encased through resin. This again was the notion of interior space within. Now I was interested in changing the role of colour, typically used in the background, to come forward and be explored in the foreground, the central focus and meaning of the work, yet also reflecting the surrounding environment back into the surface of the work itself.

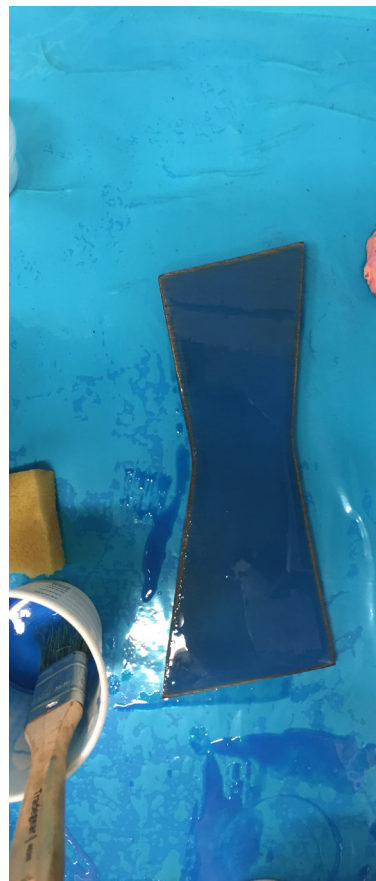


Figure 19. Process image, exploring pouring techniques with meniscus edge, resin would be poured in excess in this example to allow curved edge then sanded, plywood coated with coloured resin  
 Figure 20. Process image, plywood coated with coloured resin,exploring building up layered resin for richer depth  
 Figure 21. Process image, plywood coated with coloured resin, thinly coated



Figure 22. Plywood abstract substrate, coated opaque resin model



Figure 23. Plywood coated opaque resin model, thinner consistency, wood grain reflects



Figure 23. Aluminium coated transparent resin model

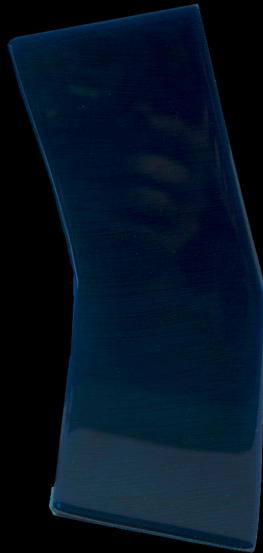


Figure 24. Plywood coated transparent resin model, inner depth of resin layer enriches surface quality



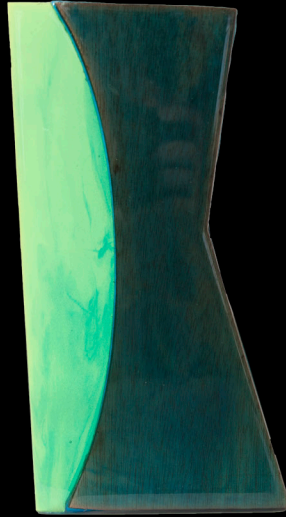
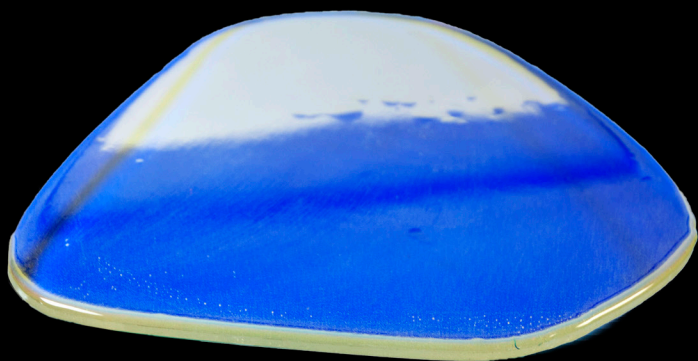


Figure 25. Plywood + acrylic coated transparent resin model, exploring levels of transparency



Figure 26. Plywood + acrylic embedded transparent resin model, exploring inner surface depth



Figures 27-28. Acrylic + diachronic film coated transparent resin model, subject to positioning film would reflect through spectrum of blue

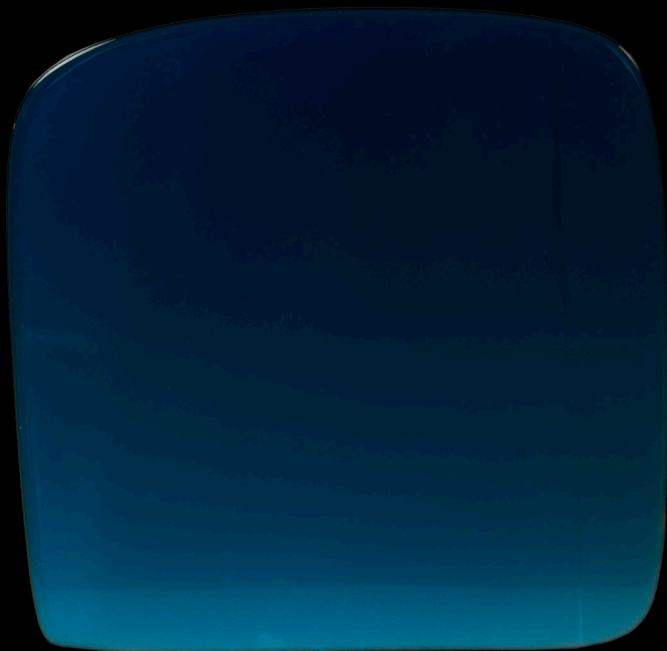


Figure 29. Aluminium coated transparent resin model, showcasing light scatter and tonal variance



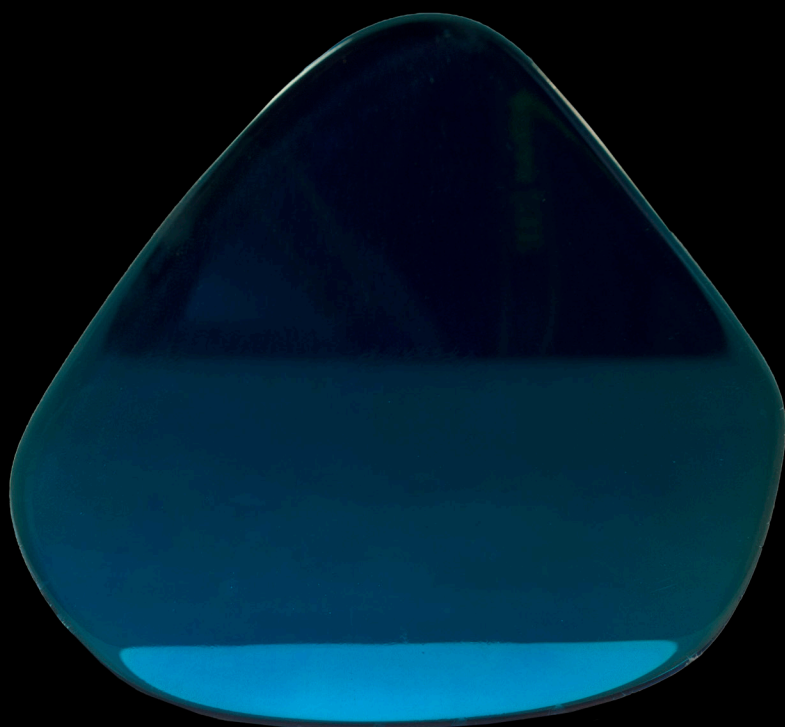


Figure 30. Acrylic coated transparent resin model

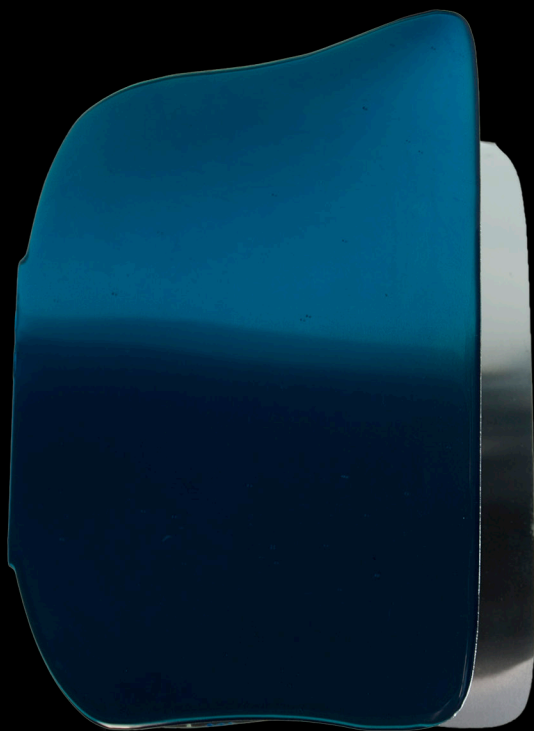


Figure 31. Aluminium coated transparent resin model, folded diptych

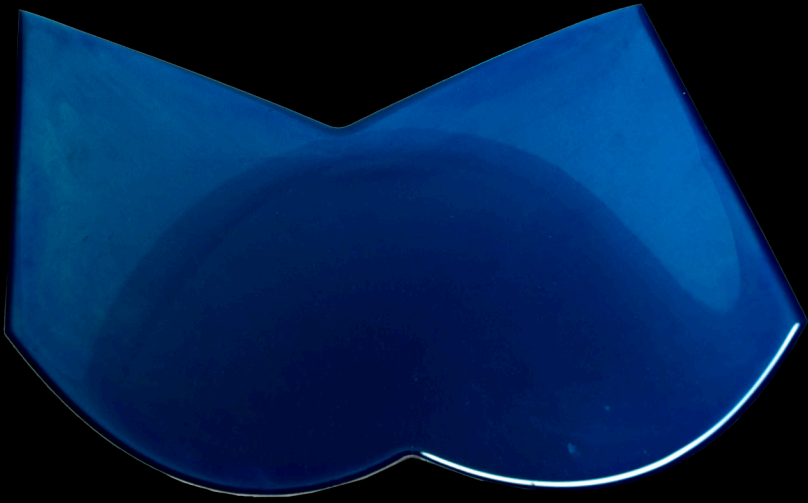


Figure 32. Acrylic coated transparent resin model, working with curvature to increase tonal variance across surface

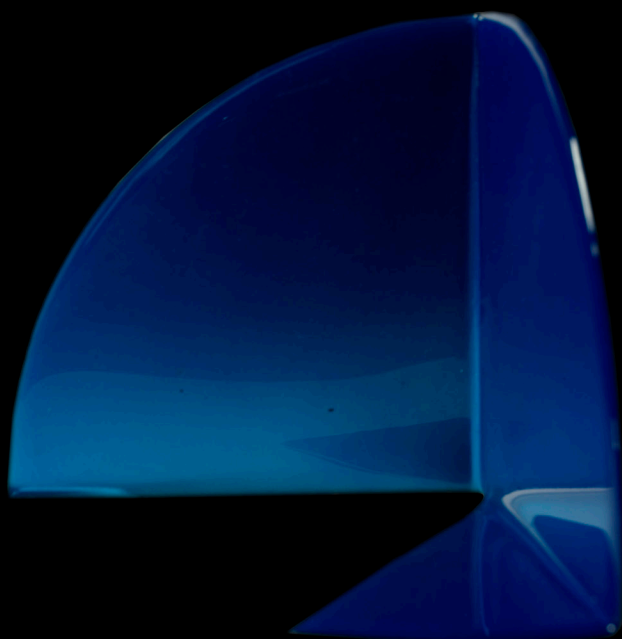


Figure 33. Aluminium coated resin model, folded three times, tonal variance increased with thicker application of resin

These series of discoveries would be necessary for my next step, allowing to animate surface as a formal element, designing from surface outwards. Utilising photography, I created a series of ways to view the work in exaggerated ways, stretching time through the use of long exposures. Bleeding colour and light through the lens of the camera. These revealed a fantasy world, away from the true reality seen outside of the camera. It was at this point I wished to recreate the images seen by the camera and place them back into our reality. Reframing the pictorial techniques into a formal object (figure 37). Again this was moving towards answering how might these objects and their affects be used for their design potential in a viewing chamber? How can these affects be reframed into the viewing chamber?



Figure 34. Acrylic coated transparent resin model, lit through dichroic film acting as filter





Figure 35. Aluminium coated resin models, lit through dichroic film acting as filter, exploring reflection and tonal change acting on one another



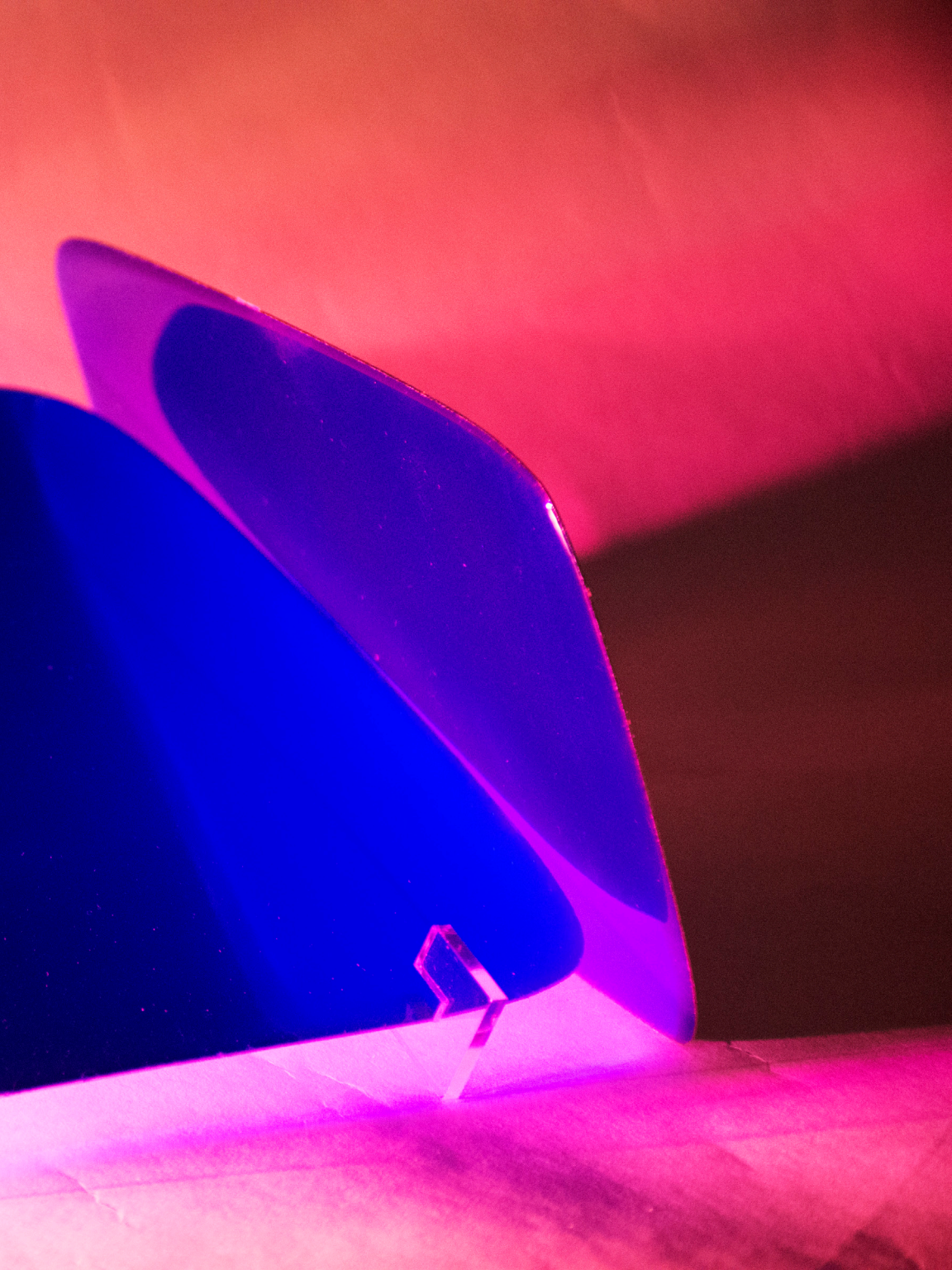




Figure 36. Aluminium coated resin model + acrylic coated transparent resin model, lit through dichroic film acting as filter, exploring spaces in-between







Figure 37. Aluminium coated resin models + acrylic and stainless steel lighting device, installation view, reenacting photographic practice







It would be through theorist Bernard Cache, whom Grosz builds upon the idea of framing. In Cache's 1983 text, 'Earth Moves: The furnishing of Territory'<sup>35</sup>, Cache acknowledges furniture as an 'interior replication of architecture' writing: "The closet is a box in the box, the mirror a window onto the outside, and the table another floor on the ground".<sup>36</sup> Cache continues describing furniture as "the immediate environment in which our bodies act and react, for us, urban animals, furniture is thus our primary territory".<sup>37</sup>

Cache states that the human brain decodes 'architectural images' from the surface of things, writing: "Our brain is not the seat of a neuronal cinema that reproduces the world; rather our perceptions are inscribed on the surface of things, as images amongst images."<sup>38</sup> Cache develops that cinema frames the world just as architecture does, with the cinematic screen being the wall and window, separating and selecting.

Cache devises the idea of an 'inflection image', one which sees the folding of interior and exterior within the frame of architecture. Through the example of an apartment in Montreux, Cache uses the device of the window and folds the exterior onto the apartment interior, in doing so redefining the architectural image.

For beyond relativizing the point of view, perspective is that art that allows us to hold a mountain between our fingers. It is a strange optic that threatens purely mechanical relations: the big can be contained in the small, the outside in the inside. Perspective proposes a logic of sacks rather

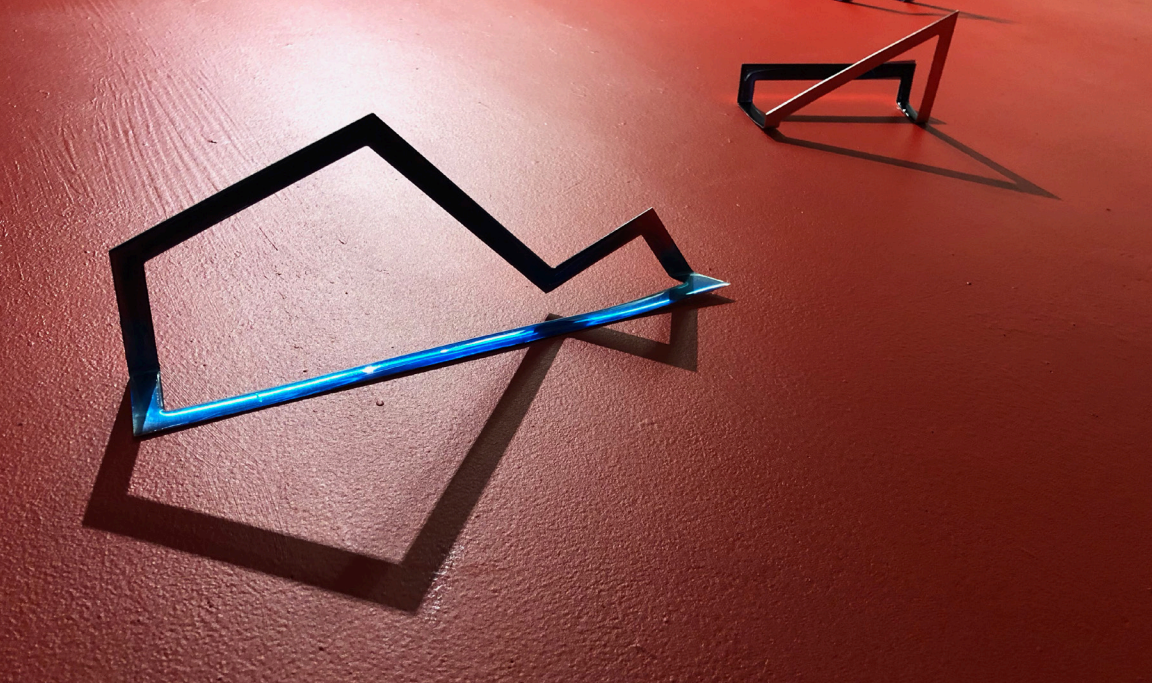
35: Cache, Bernard. *Earth Moves: The Furnishing of Territories*.

36: *IBID* p. 30.

37: *IBID* p. 30.

38: *IBID* p. xvii.

39: *IBID* p.140.



than one of boxes: A contains B, which doesn't prevent B from being able to contain A. The window frames the landscape as much as the landscape encompasses the frame. The model is an image that makes this inside-outside visible as it flees along the lines of a world in perspective and obliges us to place ourselves outside ourselves.<sup>39</sup>

Through this inflection image, one of which Cache secures as being a new way in which to experience the world of images, particularly architectural images, a new architecture is created, preceding that of modern structures. Therefore, for this research project, I have incorporated the inflection image and deployed it as a gaze, in relation to Foucault's interpretation of the gaze.

Cache's idea of inflection would be the foremost idea into my next design exploration. Moving away now from the previous planar surface and exploring the inflected image, as a liminal outline, what can it do to these objects? How can these be abstracted further accompanied by inflection?

39: IBID p.140.



Figure 38. Aluminium inflection resin models, installation view, showcasing shadows creating new forms







After exhibiting these inflection pieces, I received feedback towards their strength and weaknesses. The strength was the linear form defining shadow, while what required attention was the relation to one another these objects lacked. One fundamental discovery was exploring how the cast shadows intercept one another as well as the loss of amplifying colour as a formal element, seen in the previous series. These objects existed more as framing space to invite us to view through. Here is where the realisation occurred that the context of what these objects framed would require more importance. The idea of encasing these on glass surfaces was given so that the objects could be seen as generative space-making devices, not fixed structures.







## Viewing Chamber

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Within this section, I will conclude with a discussion on dwelling and the final design proposal; a viewing chamber which utilises cinematic techniques such as framing and projection to reconsider what dwelling could be by creating new space, implicating desire, intersubjectivity and exteriority. Also, I will explore work by filmmaker Derek Jarman, positioned with theories by Gaston Bachelard. Through another design exploration this will establish the relevance of Jarman's work to my practice.

To begin, I wish to explore our everyday experience. Moving around our surroundings we experience objects and surfaces with subconscious liminal memory. Our gaze offers us the ability to traverse with a corporeal understanding of the materiality of objects without the need to physically touch them. An edge condition exists as we pass between the threshold of one object to another, broken by the physicality of touch. We have a habituated perceptual response to the ways materials respond or behave coordinated by lived experiences. The skin itself is a surface, to which it responds through nerves of pressure, the objectivity connecting us to our surroundings. In an extract from 'The Poetics of Space'<sup>40</sup> Gaston Bachelard writes:

The pressure involved in touch is a pressure on ourselves as well as upon objects. Although the hand is paramount, the entire surface of the body is touch's instrument.<sup>41</sup>

The materiality of the home, the place of which dwelling is most privatised, is that of an intimate space. The interior, spatial experience is shaped by the material understandings of what

40: Bachelard, Gaston. "The Poetics of Space. 1958."

41: IBID p.101.

constitutes the necessities of comfortable habitation, warranting the conditions of our spatial experience in dwelling.

Relevant to the notion of dwelling, for Finnish theorist Juhani Pallasmaa, a reference is made to that of a birds nest, a dwelling constructed and shaped by the instinctual needs of the animal fabricated by its own physicality. Pallasmaa describes this same condition occurring in primitive man, discussed in 'The Eyes of the Skin: Architecture and the Senses'.<sup>42</sup> "The builders of traditional societies shaped their buildings with their own bodies in the same way that a bird molds its nest by its body".<sup>43</sup>

Using this theory in the context of this research project, it can be said that how space is constructed is inherently linked to an evolutionary behaviour of dwelling in a primitive sense. If space is typically defined and fabricated by our bodies, a discourse amongst this practice would display an upset to the primary space making principles. This is relevant to this project, as I have established that the body is displaced by methods such as framing and penetration of light. With a new understanding of body, can this enable a new way to create space? Using a spatial understanding to reverse the role of body made spaces, by reinterpreting the body against a new pictorial perimeter. Creating space that instead projects out from surface foremost, creating a three-dimensional spatial experience.

Returning to Pallasmaa, where Pallasmaa establishes "a strong identity between skin and the sensation of the home" whereby, "home and skin turn into a single sensation".<sup>44</sup> With consideration of the construction of the bird's nest, how might

42: Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*.

43: *IBID* p.33.

44: *IBID* p.33.

this sensation be applied to the surface of a home or dwelling? In other words, how might the surface of the home depart from the traditional sense, creating a unique relationship to surface that manifests physically as our spatial occupation and the combined sensation?

This relationship between skin and touch is apparent in the surface of the body, as we conduct directly, with the surface of our skin. However, Pallasmaa again refers to another more predominant sense, that of sight.

Modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination and dreams, homeless.<sup>45</sup>

This is the argument that sight has dominance within the creation of space. We have placed importance within sight, beyond all other senses and lost associations, memories and feelings that typically occupy and comfort us within our immediate environments. A sense of homelessness is created as we feel detached from our spaces, the byproduct of modernist design. What was originally considered to assist in aiding the diseased body, to sterilise and contain it, has caused it to become disembodied. When tackling this idea in my design, I will act to engage the body back into the proposed space.

Exploring this sense, I would like to give an example of intersubjectivity caused by the perspective of a sightless endurance. The work of Derek Jarman's 1993 film 'Blue'<sup>46</sup>, showcases the filmmaker's memories and emotions as he

45: IBID p.19.

46: Jarman, Derek. "Blue."

struggles with the progressive state of his blindness. For within the medium of film, cinema is a phenomenological art, as French phenomenologist Maurice Merleau-Ponty suggests, cinema is “peculiarly suited to make manifest the union of mind and body, mind and world, and the expression of one in the other.”<sup>47</sup> Cinema, therefore, enacts what is also being enacted by its viewer, displacing the viewer and through embodiment constituting into a world of narrative, feelings and memories.

Jarman’s “Blue” entails Merleau-Ponty’s description of cinema as “the union of mind body, mind and world”,<sup>48</sup> and the correlation between one another. We experience the filmmaker’s sight or in particular, lack of sight, through the monochromatic blue screen, presented entirely throughout the film. We step into Jarman’s mind and world, his fixed blueness, the state of his being. Through the duration of “Blue”, the audience embodies the perspective of the narrative being spoken and in turn, listens to colour rather than sees it. Reinforced by Jarman’s narration of the colour yellow juxtaposed against undeviating blue, described as “yellowbelly, slit-eye, yellow bile” and “lemon goblin”.<sup>49</sup> We come to realise, as Vivian Sobchack writes in “Fleshing Out the Image”<sup>50</sup>, that it is “Jarman’s voice that phenomenologically correlates the intended visual object with the modality in which it appears and is experienced.”<sup>51</sup>

This phenomenological experience within Jarman’s film, the ever presence of blue is experienced by the viewer in awe to contour an immense sense of their body’s material immanence. Sobchack describes this, stating: “with the blue screen and Jarman’s own voiced imagination, reverie, and thought, are

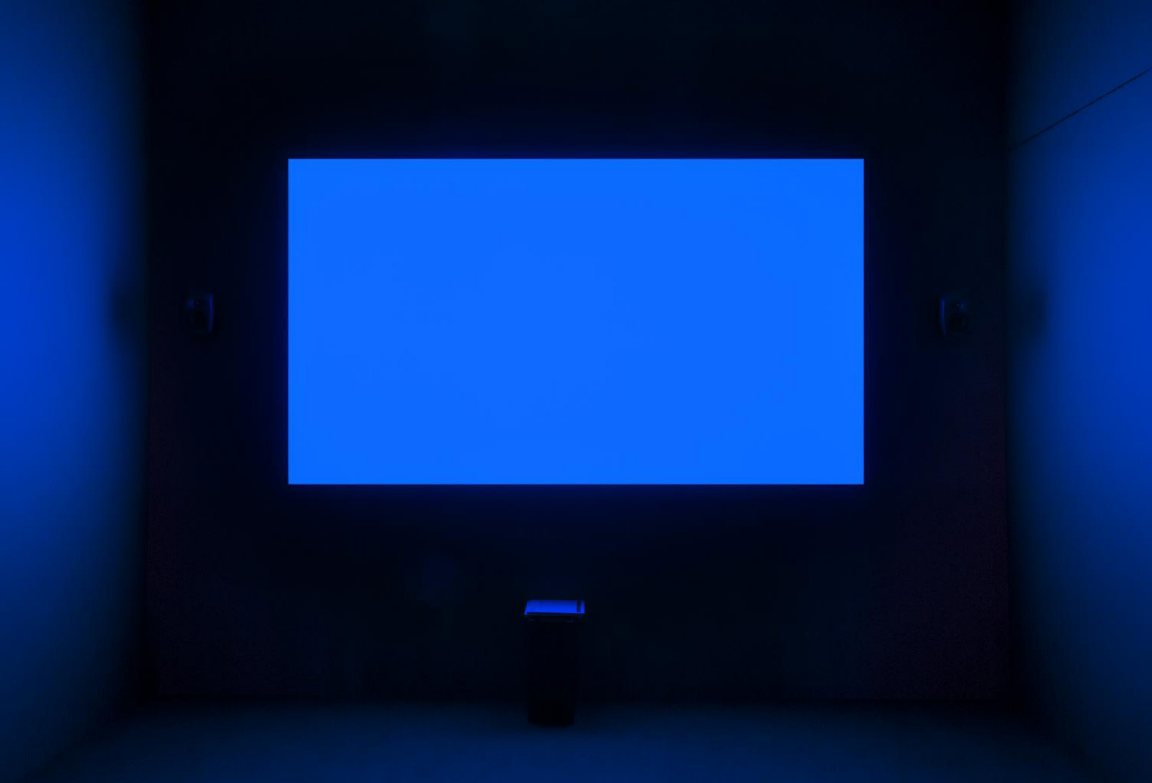
47: Maurice Merleau-Ponty, “The Film and the New Psychology,” in *Sense and Non-sense*,

48: *IBID* p. 58.

49: Jarman, Derek. “Blue.”

50: Sobchack, Vivian. “Fleshing out the Image: Phenomenology, Pedagogy, and Derek Jarman’s Blue.” In *New Takes in Film-Philosophy*,

51: *IBID*. p.30



rooted in our lived-body's immanence but also exceed its corporeal limits."<sup>52</sup> We, therefore, are invited by the film to transcend, to lose oneself through Jarman's persona, "his invisible and transcendent presence embodied through voice"<sup>53</sup> In *Blue* the materiality of Jarman's experience is inscribed through sight acting above its corporal limits, sight enacting as touch in this case.

This sense of sight acting as touch was also explored through another material exploration. In particular, I had a strong scientific visual representation of embedding objects and abstractions, to form a linkage between the museographic display and the haptic exhibition space (figures 40-47). That is archival in nature, allowing objects to be viewed disembodied from a spectator and in exhibition.

52: IBID p. 34.

53: IBID p.35.



The notion of encasing the objects traps its visceral meaning and through exterior activation, these objects can be experienced in an altered condition. That condition was light, through the exterior penetration of light through these embedded objects their interior condition was projected outwardly and revealed an atmospheric condition to the surrounding space. Vibrant colour illuminated the space, the forms within the objects appeared to vibrate as light carried and assembled at the perimeter of the hard edge boundary lines. This projection of light becomes the interior experience; light, therefore, acts as the formal spatial property. We sense insofar as sight has a predominance, the intensity of blue above all others alters our visual attention. As the white light passes through the object, another edge condition is created as it mixes hue with acrylic material. Taking these discoveries into the next experiment, this time at a larger scale and inverting the negative space of the filtered light through the shape. Resulting in a much more focused image of the abstract shape and the space in-between surface and projection being more attentive (figure 50).

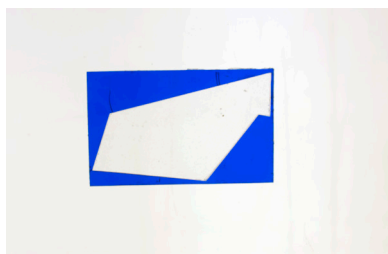
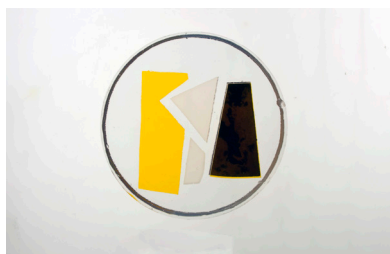
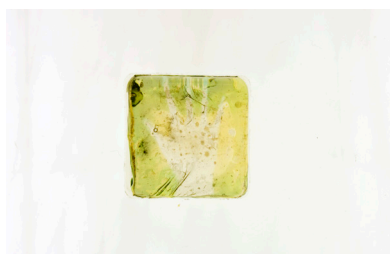


Figure 40. Emulsion image embedded in resin.

Figure 41. Acrylic embedded in resin, acrylic shape meets boundary of frame

Figure 42. Acrylic + clay + wood layered embedded in resin

Figure 43. Acrylic embedded in resin, acrylic shape meets boundary of frame

Figure 44. Acrylic embedded in resin, acting like lens

Figure 45. Acrylic outline embedded in acrylic negative space

Figure 46. Acrylic embedded in resin, layered

Figure 47. Acrylic embedded in resin, resin poured at intervals to achieve depth within layers

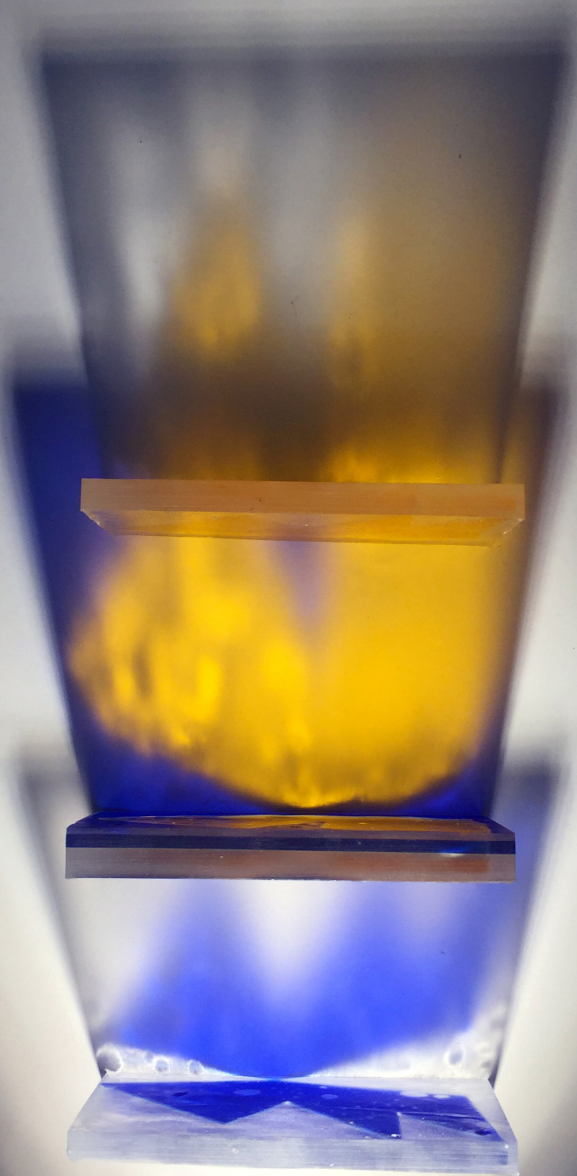


Figure 48. Acrylic embedded in resin, acting as lens, image projecting through



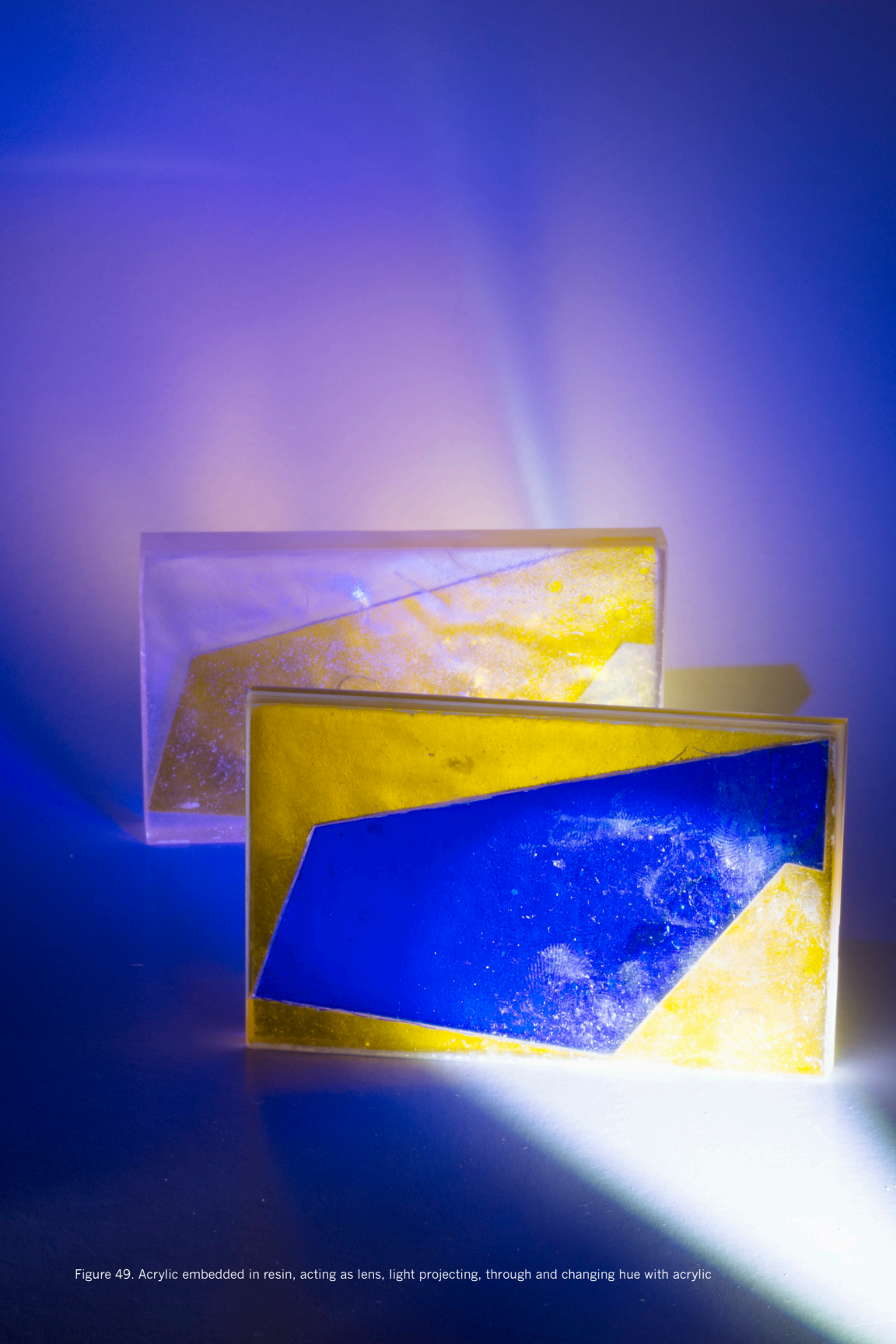


Figure 49. Acrylic embedded in resin, acting as lens, light projecting, through and changing hue with acrylic

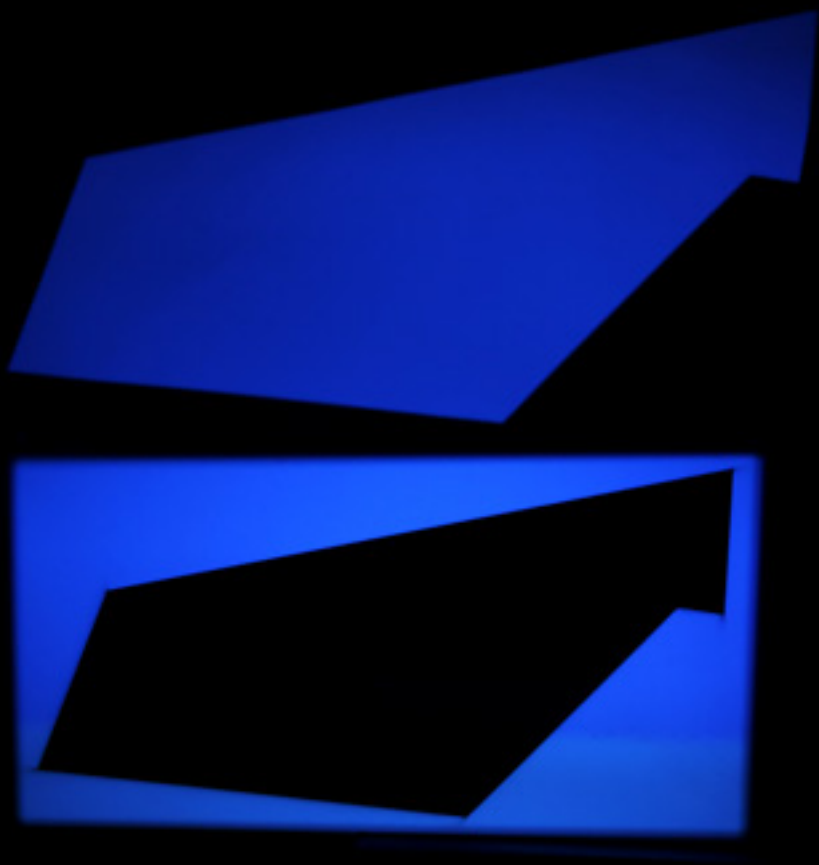


Figure 50. Solid colour projected through screen of abstract shape, using light as an architectural element

Of interest in this experiment, is that the same ideas are still present, the use of light as a space making property, but now a two-dimensional image is activated by light and projected into three-dimensional space. One of which was a scale that was almost inhabitable as a temporal and spatial condition and inhibited the affect of sensation that was a desirable outcome





## Design Proposal

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From the theories laid out by Giuliana Bruno, I now wish to triangulate these with the idea of sky acting as veil and continue exploring the notion of dwelling, established by Pallasmaa. Additionally, a final design exploration will explore the immersive experience of the viewing chambers. Continuing with an analysis of works by artist Anish Kapoor and an analysis of a contemporary 2011 museum, Cite de L’ocean et du Surf by Steven Holl. This will be compared with a 1932 modernist home, Maison de Verre by Pierre Chareau. These examples explore the notion of the surface acting as a skin through a phenomenological approach, an essential element of the final findings of this research project, linking sight with touch. Relating these back as core agencies to my proposed project, which will be discussed in detail throughout this section. To further cement some of the proceeding ideas, I wish to explore neighbouring practitioners, which have been an influence throughout this project.

To begin, I will look at the phenomenological approach American architect; Steven Holl undertakes in his practice. In particular one of Holl’s later projects from 2011, ‘Cite de L’Ocean et du Surf’ (figure 51). A museum, which form is determined by examining local phenomena and reframing it directly. Taken from Holl’s description: “A concave “under the sky” shape creates a central gathering plaza, open to sky and sea, with the horizon in the distance.”<sup>54</sup> Holl’s phenomenological approach to site enables the design outcome to exhibit only what is necessary for the speculative gaze. We are not disturbed by the onlooking of a busy suburban sprawl; instead, our vision is encapsulated in the totality of the horizon and Holl’s structure exists as an edge condition.

54: “Cite De L’ocean Et Du Surf.”





Of relevance also, is Holl's experience of light, not only limited to this project. Holl's structures emerge with light as a frontal element, light is celebrated through transparency. It comes to exist as the veil, draping the structure as the surface skin. Many of Holl's structures feature a reoccurring materiality, favouring a particular glass, featured as walls and facades to Holl's buildings. Channel glass offers distinctive characteristics over traditional glass, as a diffuse of transparency is achieved within this glass U-shaped system. Deploying transparency while broadcasting with great vibrancy, the inner lighting conditions, the interior projecting towards the exterior condition.

This contemporary example shares similarities with an earlier 1932 modernist house and gynaecology clinic, Maison de Verre (figure 52),



designed by Pierre Chareau. Similar to Holl's designs, this house is dominated by glass walls, a distinctly radical departure for the time. The house was built, secluded from street view in a courtyard, between 18th-century brickworks in France, Paris. Built for gynaecologist, Doctor Jean Dalsace and his wife, Annie Dalsace. Of notoriety is the building's open plan design, incorporating internal sliding glass panels to allow reprogramming of the space from a family home to a medical clinic. This idea of blurring the line between home and clinic is one of the characteristic modernist conditions, as architecture acts in aiding the diseased body. Additionally, the glass walls included details of lenses, patterning the face of the structure. Both buildings depart from tradition, allowing unique incorporation of emerging materials to create a pragmatic design. Architectural Historian, Sarah

Wigglesworth, writes of Maison de Verre as: “a new “breed” of building’ – the mass-produced house – as the ‘measure by which the body of the building is controlled by his actions. Further, he is a ‘gynaecologist’ focussed on curing the ‘poor health’ of the interior of the ‘body/building.”<sup>55</sup> This reading of Maison de Verre concedes with the ideology of curing the diseased body, which illustrates the pragmatic ways in which architecture and the notion of dwelling are shaped in response to space acting as a possible remedy.

Concerning my research, the structure of the dwelling chambers would result in conceptual abstraction, which has been one of the leading methods throughout the project. Ideas from Holl will be incorporated as the response to framing the sites through form, in the chambers. As well as the affect sensation caused through a high intensity to focus and deepen the surface plane, in the interior of the chamber. This would be brought through from previous material explorations, with increased scale, acting as an inhabitable experience.

Tonal colour studies became another critical element within my research. Working with notions of veil, surface and transparency. To incorporate this knowledge deeper into my practice, through pictorial techniques, I conducted a design language that appeased my previous efforts right back to the installation phase. Projecting the same image of a gradient sky, taken from the site, and capturing this on film, at different exposure times. Although each photograph is of the same image, a total variance of colour and experience alters through each fold of exposure. More so, when captured using black and white, the

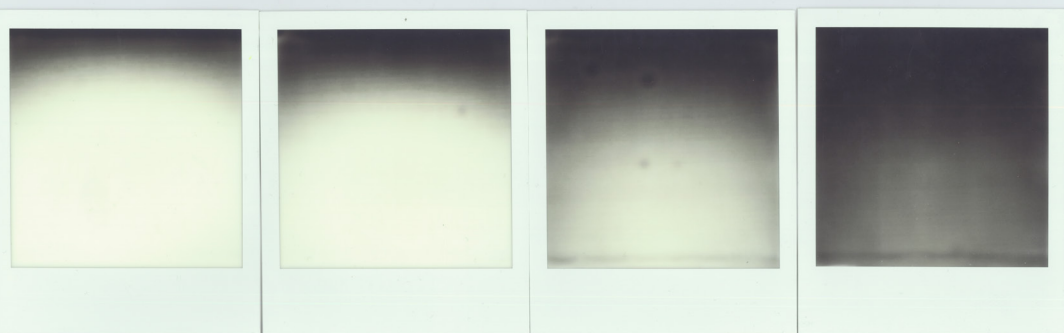
55: Cheattle, Emma. *Part-Architecture: The Maison De Verre*, Duchamp, Domesticity and Desire in 1930s. p.20.

wash of colour diminishes completely, it fades to an almost entirely black absorbing screen, to a state of nothingness. The intention of this is to poetically fabricate a means of connecting our experience of the sky to the site. Each photograph is of the same sky, but each photograph is a vastly different image, much like the experience we encounter of the sky as its hue alters throughout the passing of a day. These gradients would also be manipulated so that they can become the encompassing interior condition of the chambers, in addition to utilising light scattering across the surface of the chambers. Taken from previous material explorations, affecting the tonal range of the blue in relation to perspective at which the viewer interacts with the object, resulting in a stronger immersive experience.





Figure 53. Sky Gradient on colour + B/W film, same imaged captured with alternating exposure



This series of images was in response to some of the theory that I discussed earlier concerning the blue veil that drapes our sky. To unpack this and the formal reasoning for blue within the chambers, I wish to discuss the ideas from theorist Götz Hoeppe's book, "Why the Sky is Blue".<sup>56</sup> Hoeppe's ideas establish the scientific reasons behind the blueing of our atmosphere. The condition of which exists in an array of tonal perception, impacted by many factors, most relative to which is our perspectival point of view of the sky. As for brightness and tonal effects when on the ground affect our condition of the sky colour, when we reach a higher altitude, the brightness of the sky disappears as another edge condition occurs once we move to the darkness of outer-space. This lead me to explore again, the condition of light emitting a temporal nature on a veil like surface. How might a surface react to light, as a response to the temporal nature of the sky, the ever-changing colour aura?

Further, Hoeppe devises the idea through the voyage of the 12th-century geologist, Albert Heim. Ascending 6000 feet into the atmosphere, Heim in a hot air balloon, looking to document the experience at such heights Heim writes:

At 4000 or 5000 meters above the sea the Earth seems to become thickly veiled in a blue or blue-violet dust... we have just traversed the blue sky... Like a veil illuminated by the sun, it now hides the Earth: when seen from the Earth, it had hid the dark outer space.<sup>57</sup>

This discovery by Heim, confirms what was only previously theorised, that our atmosphere is the skin projecting our planet

56: Hoeppe, Götz. *Why the Sky Is Blue: Discovering the Color of Life*.

57: Heim, Albert. *Luftfarben*. p.24.

from radiation. Furthermore, Hoeppe reminds us that when we look at the sky, we are custom to witnessing a uniform blue. Instead, we should “look at the sky as if it were a natural painting rather than a natural background.”<sup>58</sup> When a scientific approach is given to the veil of the blue sky, Hoeppe instructs us of the early origin of the colour blue, the means to categorise it by the pupil of Greek philosopher Aristotle, Theophrastus. Hoeppe writes of Theophrastus’s early scientific explanation: “the idea that the blue is due to sunlight illuminating atmospheric air in front of dark space. This suggests that the sky’s blue is not a material color but a manifest one that is related to the atmosphere’s spatial depth.”<sup>58</sup>

Grounding my use of blue, concerning my practice, the use of blue followed tradition from modernism, art critic Thomas McEvilley, writes of blue as: “the paramount colour of modernism, or at any rate of the cult of the abstract sublime, which was the culminating phase of Modernism. Like the powdered pigment itself, it indicates transcendence and the absolute.”<sup>59</sup>

Through my experience in bending and curving aluminium resin pieces, I discovered the potential of light scatter and tonal variance. This phenomenological experience would be one of the core experiences of the viewing chamber. Taking what I had discovered from the inflection pieces and combining this with the prior knowledge I had gained from the planer animated surfaces allowed me to discover what I intended to do within the viewing chamber. Abolishment of the frame, through bringing background to the front. Also, to employ and enhance the colour

58: Hoeppe, Götz. *Why the Sky Is Blue: Discovering the Color of Life*. p.3

59: IBID p.6



blue as sensation, experience spatially by the viewer. Similarly, artist Anish Kapoor utilises form and colour in ways that are theoretically relevant to my own practice. The pure use of colour pigment, acting as a skin over surface.

The use of pigment in my practice is devised from an industrialised powdered pigment, mixed with an epoxy resin and applied to industrial aluminium. Allows a notion of abstracting the material, to make “acknowledge of and homage to the mystical power of colour its ability to create a sense of metaphysical transformation.”<sup>60</sup> Deploying colour in this sense as a therapeutic device. Which again relates back to the notion of the diseased body. The use of colour assists in aiding our metaphysical self-inner projection.

60: McEvilley, Thomas. “The Darkness inside a Stone” p. 19.





In Kapoor's work the powered material also has this same relation, Celant writes:

In its perfect alloy, this material corresponded to his search for an absolute metaphysical language - a language capable of melding together in unity the parts of the glorious body, which is composed of superior fragments that together solidify the multiple complexity of the universe.<sup>61</sup>

Concerning the body, Kapoor seeks a way of disembodiment, where transcendence occurs through the liminal suggestion of the body. Further, Celant continues:

At the centre of Kapoor's art lies the pregnancy of the absent body - shadow,

61: Celant, Germano, and Anish Kapoor. Anish Kapoor. p. XXII.

aura, and void... The notion of cutting the body into fragments of matter, of reducing it to a simple expression of the symbolic, underscores the constant presence of an interval marking the passage between material and immaterial, between mobility and immobility.<sup>62</sup>

Later in another of Kapoor's installation works, entitled "S-Curve" (figure 55), from 2006, Kapoor deploys a means of abstracting the fugitive possibilities of our everyday. By "obliterating the distinction between sculpture and architecture by erasing the figure-ground distinction, the focus of the installation shifting with the spectator's moving gaze."<sup>63</sup> Utilising the gaze, "S-Curve" acts as a screen between void and subject. The spectator's gaze substantiates the work itself.

The final intention for the viewing chambers, is that the passerby will be able to traverse the chamber with their gaze as well as see the site rendered anew through the framing nature of the chamber. This will be achieved by shifting perspectives around the chamber. The chamber will be inhabitable, luring passersby into closer inspection with the idea that intersubjectivity will project out from the viewer through these two chambers. The edge conditions of the two sites, Little Shoal Bay and Albert Park in Auckland, explore the threshold change from sea/land and sky/ground. This edge condition will be disrupted through framing by a cinematic apparatus, yet the intention is to go beyond cinema by examining the edge condition between the frame and cinema. From a distance, these will speculate a sectional cut of dwelling, at closer range an immersive experience of dwelling. Embodied through a reconnection to the

62: McEvilley, Thomas. "The Darkness inside a Stone". p. 20.

63: Celant, Germano, and Anish Kapoor. Anish Kapoor : Past, Present, Future. p. XX.

edge condition of the cosmos, allowing a sense of oneself to expand into space.



Figure 56. Site map for proposed design, Little Shoal Bay





Figure 57. Proposed location for first viewing chamber, Little Shoal Bay  
 Figure 58. Edge condition at Little Shoal Bay, chamber will enact to reframe this



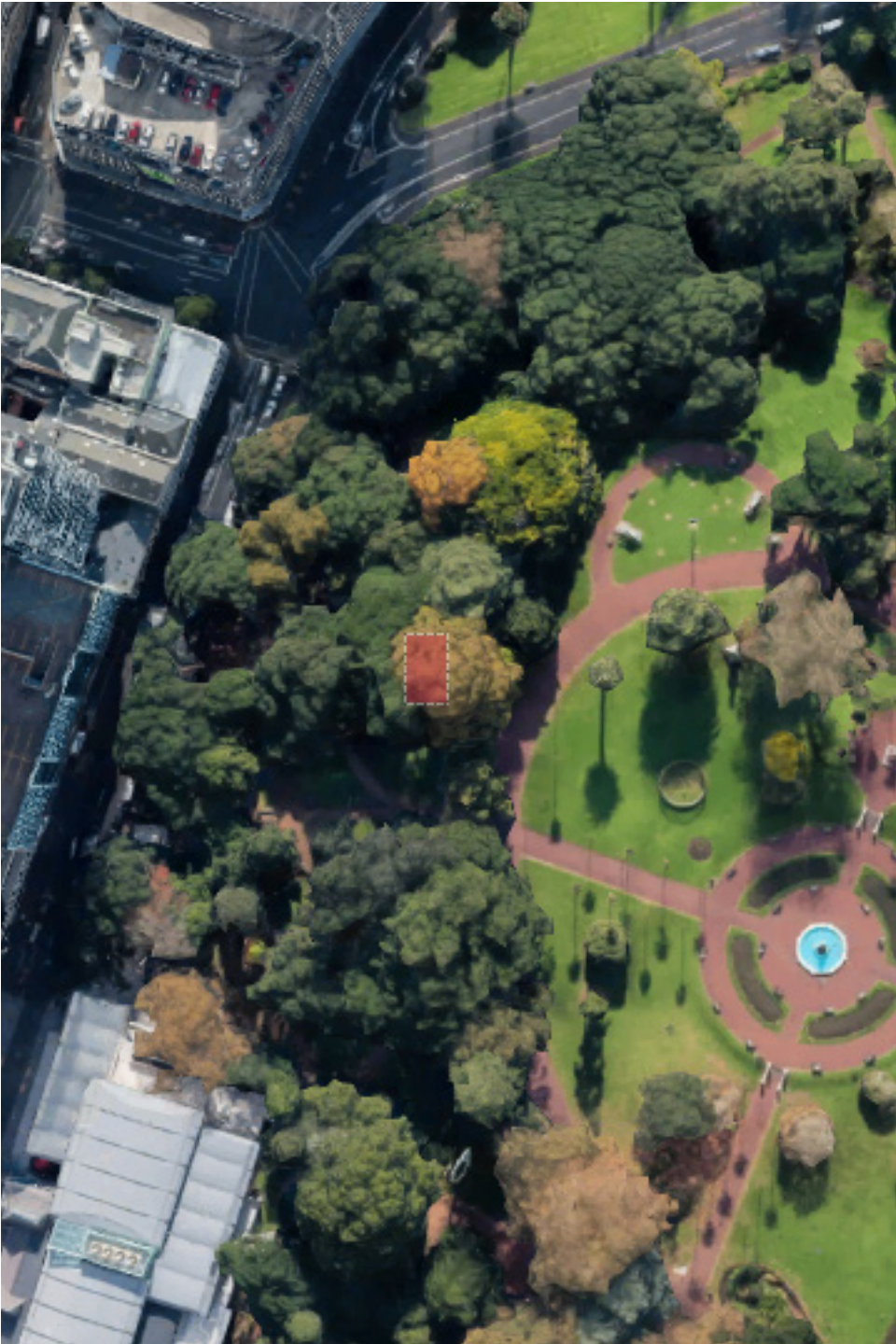


Figure 59. Site map for proposed design, Albert Park



Figure 60. Proposed location for second viewing chamber, Albert Park  
Figure 61. Hidden off the footpath in Albert Park, the viewing chamber will frame the edge condition between ground and sky



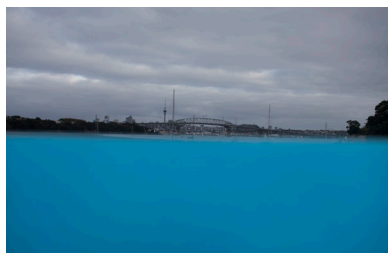
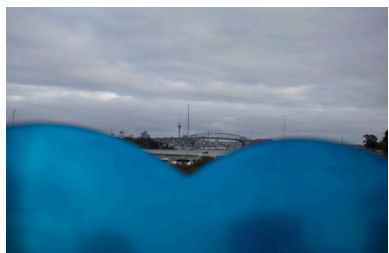
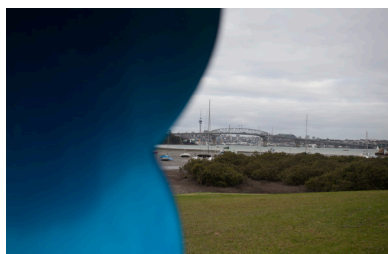
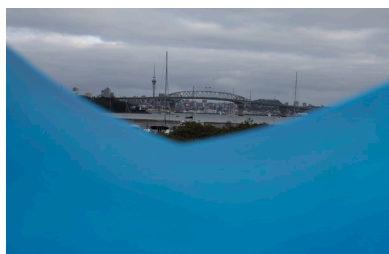


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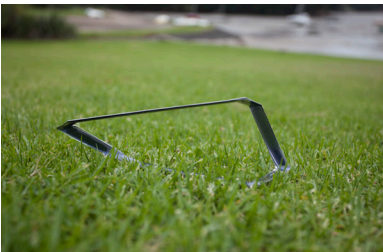
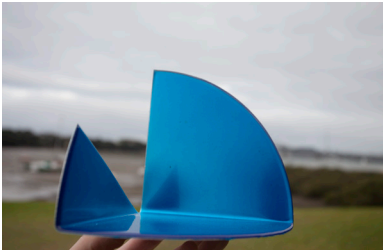


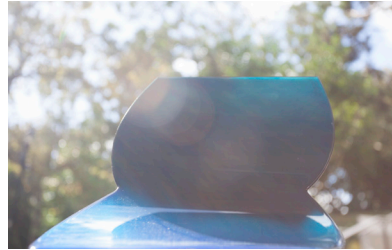
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 Figure 84-85. Conceptual planning, relative to position, light conditions change







## Findings

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My concept proposal for two viewing chambers will be exhibited in the first half of June 2018. This will consist of, conceptual models and supporting material as well as explorative material tests that have shaped the overall outcome of this research project. The proposal explores our experience of embodied dwelling through the means of projecting intersubjectivity. To engage viewers at the sites through the apparatus of cinematic methods including, sectioning, framing and speculative gaze. Asking how cinematic renditions of the body can create a transformative experience of dwelling?

Through my research I have engaged with various theoretical practices from an array of disciplines. Enriching my practice through a phenomenology methodology. Central to my research is the theory of the diseased body and x-ray architecture by Beatrix Colombia. Discovering this at the earlier stages of my research, it grew as a curiosity as to the sociological effects enabled through a new understanding of body. This new understanding was shaped through a realisation that body is systematically sectioned and compartmentalised through what Micheal Foucault conceives as the medical gaze. Through expanding on the gaze with theorist Guiliانا Bruno, I have discovered how the understanding of body is developed in the modernist art form of cinematic. This lead to the discovery of the architecture of cinema and cinematic framing. Framing throughout this project was another core agency, as questioning how the boundary of the frame might be pushed beyond its conventional usage. This was explored through pre-cinematic practice, the body sectioned in the wax model anatomy lesson, which was then accompanied by film, through to the post-cinematic contemporary installation practice. As I discovered, the

installation practice enables cinema to exist beyond the traditional realms of the medium, through objects and the projection of ideas. This led to an exploration of framing chaos and the cosmos, through theory by Elizabeth Grosz, who explains how sensation through art is enabled. Grosz' ideas are backed by her understanding of Bernard Cache's ideas, which Grosz builds off of. In addition to framing chaos, Cache also develops the idea of the inflection image. Which enables parts of one another to exist within another, for example the folding of interior and exterior within the frame of architecture.

Accompanied throughout my theoretical discoveries are my material explorations. Which began as curiosities to phenomena and through iteration aimed to focus successful elements from each proceeding exploration. Surface had always been a core element of this project, developing surface as the leading space-making device has seen the reversal of usual space making practice. Allowing instead a space to dwell that considers the body in relation to its inner projections, rather than physical attributes.

## Conclusion

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The final installation for Reconfiguring Dwelling was an assemblage of selected surface works from the various experimental making series undertaken during this design research. The exhibited works were positioned in relation to the large north-west facing window of St Paul St gallery, and animated by the fluctuating directional light of the sun, and cast shadow. The works themselves reflected light and colour and these effects contributed to the overall atmospheric composition.

I would like to offer a description of the exhibition layout and to provide some explanation of each component; from the wall moving from left to right, one is greeted firstly with the video work. This work is a 7-minute long video, which consists of panning shots, displaced slices of the earlier gradient images that were taken, progressing in a temporal manner through light to darkness. It's contrasted at its completion with the opposing black + white images of the same sky gradient and concludes to darkness as it loops back through to the start of the colour gradient images. It intends to consider the potential of the atmospheric conditions one might encounter at the physical viewing chambers. The effect of time passing is sped up to consider how these chambers might act over the course of day and night.

Moving to the right of the video work, are the earliest material explorations. These progress in chronological order from when they were made and each object builds from the previous exploration. The wildcard within this series is the final object, situated independently from the surrounding objects. This somewhat unique object is the dichroic film layered object which requires the participant to actively engage and move in relation



to the surface in order to experience its changing colour field, it's aura. These objects were purposely positioned in proximity to the natural light cast by the nearby window to further enhance the effect of colour, reflection and scattering of light activating surface even further.

Progressing to the floor where the lightbox is situated, is the platform for where the inflection models reside. In my final design, the inflection models were developed as interpretative bench seats, projecting out from the ground, twisting and folding offering a potential place to relax. One of the strongest points that existed within the exhibition was the wash of colour the lightbox caused on the other objects. This is notably seen in the reflections of the stainless steel and within the other reflective objects. It is of interest to note the desire to create an animated surface, was also mimicked to a degree by the inclusion of coloured light. When the surface is animated not within itself, but by the effects of an outside element, in this case, the coloured light activating surface. It would, therefore, be possible to continue another series which is again activated primarily by external forces, such as light or invisible light, again feeding back into the question of radiography perhaps being the contributor of surface.

The final contour models were positioned behind the lightbox and were animated through the projected light emitted from the lightbox. It was important to note that these models incorporated an intense interplay between surface and light. The initial intention was to have 5 or more sites to test out this interplay and to then sophisticate the viewing chambers as a design

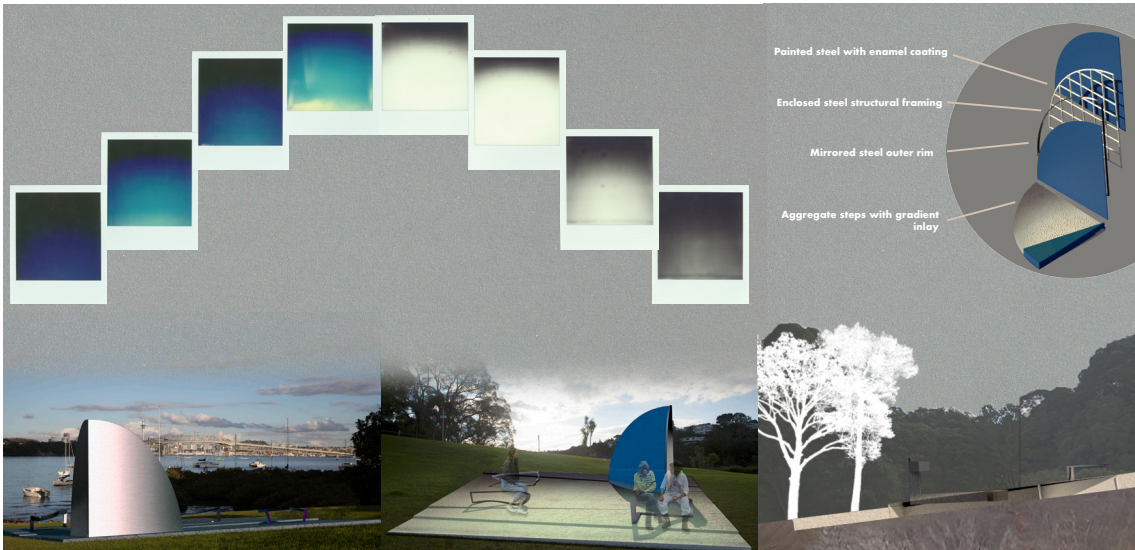
system rather than one-off designs, but due to time constraints the series was scaled back to two sites. The idea of the two sister sites allowed a comparison of edge conditions at the sites as well as a poetic framing of the atmospheric conditions while also enhancing that same experience through the depth of surface and the chambers sense of monumentality when considered at a larger scale. Additionally, the chambers liminal surface effect is one of the most effective potentials. That is to say, the metaphysical effect the surface causes on the participants, the effect of inner-projection of the viewer onto the surface of the blue objects. The surface is designed as a sensorium, the effect of the polarising blue on the participant is crafted so that it draws the viewer into its sea of reflective blue. In order to amplify the overall effect of the sensorium it was necessary to scale up the work to relate to the selected sites. In doing so, the viewing chambers enact the cinematic effects of sequencing; slicing space and surrounding locale.



## **Documentation**

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The following pages contain images and supporting documentation taken from the examination process and exhibition, which ran from 15 June - 21 June 2018, in St. Paul Street Gallery One, AUT.



## A Spatial Exploration of Surface and Surface Depth Projection as a Viewing Chamber

Two viewing chambers enact a series of scenic reversals that reconfigure relations between background and foreground and orient the viewer differently across two unique sites. Intimately assembled, the viewing chambers bring background surfaces, typically a scenic background element, to the fore as the core attentive element, a fabricated blue screen. It aims to enhance and expose the intersubjectivity of the viewer and the world they inhabit.

By investigating the body in space, cinematic framing and the relationship between the pictorial body disembodied in advancing technological image, this research project aims to reimagine the spectatorial experience we encounter, the effects of the cinematic apparatus. In a design proposal centred around a public display. In doing so, the aim is to answer how can the rendering of the body through cinematic methods and mediums, establish a transformative experience of dwelling? How can a sense of embodiment be emphasised in dwelling in the context of the cinematic?

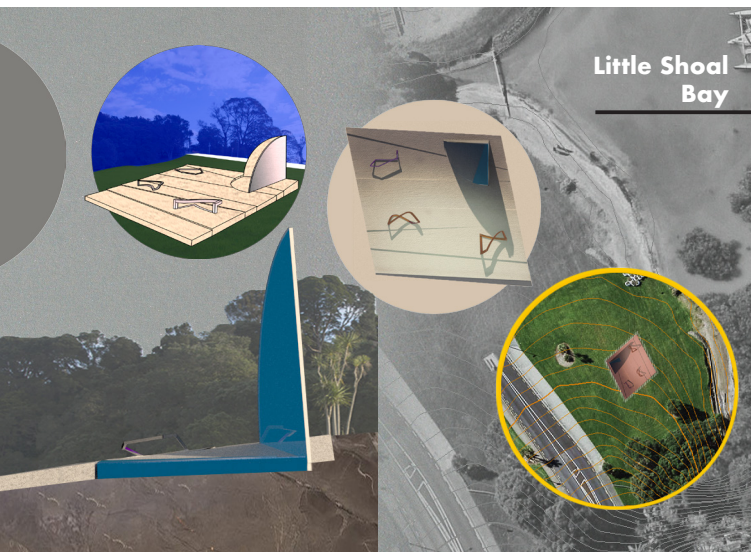
Exploring the physicality of cinema, this research project considers the work of the materiality of the filmic surface. This idea recognises the corporeal realities of the celluloid matter, as a light-sensitive veil which light exposes and time encodes.

From these investigations, two public viewing chambers will explore the condition of reframing our existing world through notions explored in a spatial design-led inquiry into the cinematic. Two sites were selected for their edge condition, land/sea and sky/ground, which will formulate the chambers in response to their locale. I wish to propose these as temporary dwelling spaces which house the event of viewing as embodied sensoriums. The purpose of which will enable a unique dwelling experience for the participants and allow reconsideration of their surroundings. Rendering the locale within a new context, a focal point framed within the viewing chamber.



Figures 87 - 88. Supporting documentation for examination process. This accordion-folded booklet was utilised to showcase each sites, one on each side of the document. It includes; site maps, sectional renderings as well as material component lists for each chamber.





## RECONFIGURING DWELLING

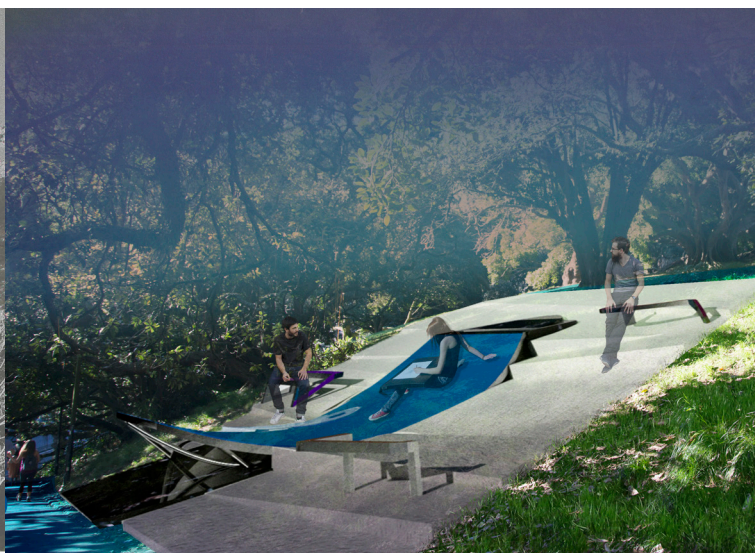
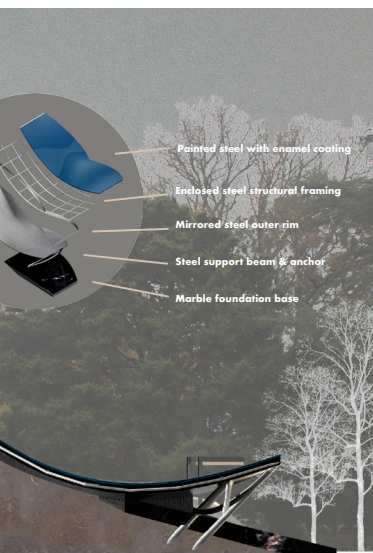
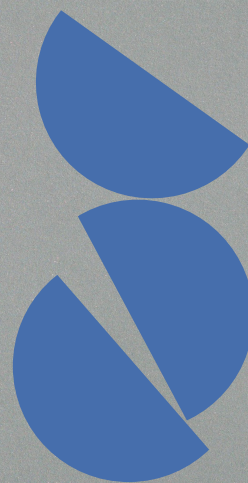






Figure 89. Installation View of Final exhibition - Left to right: Gradient video, exploration models, contour models, lightbox, inflection models







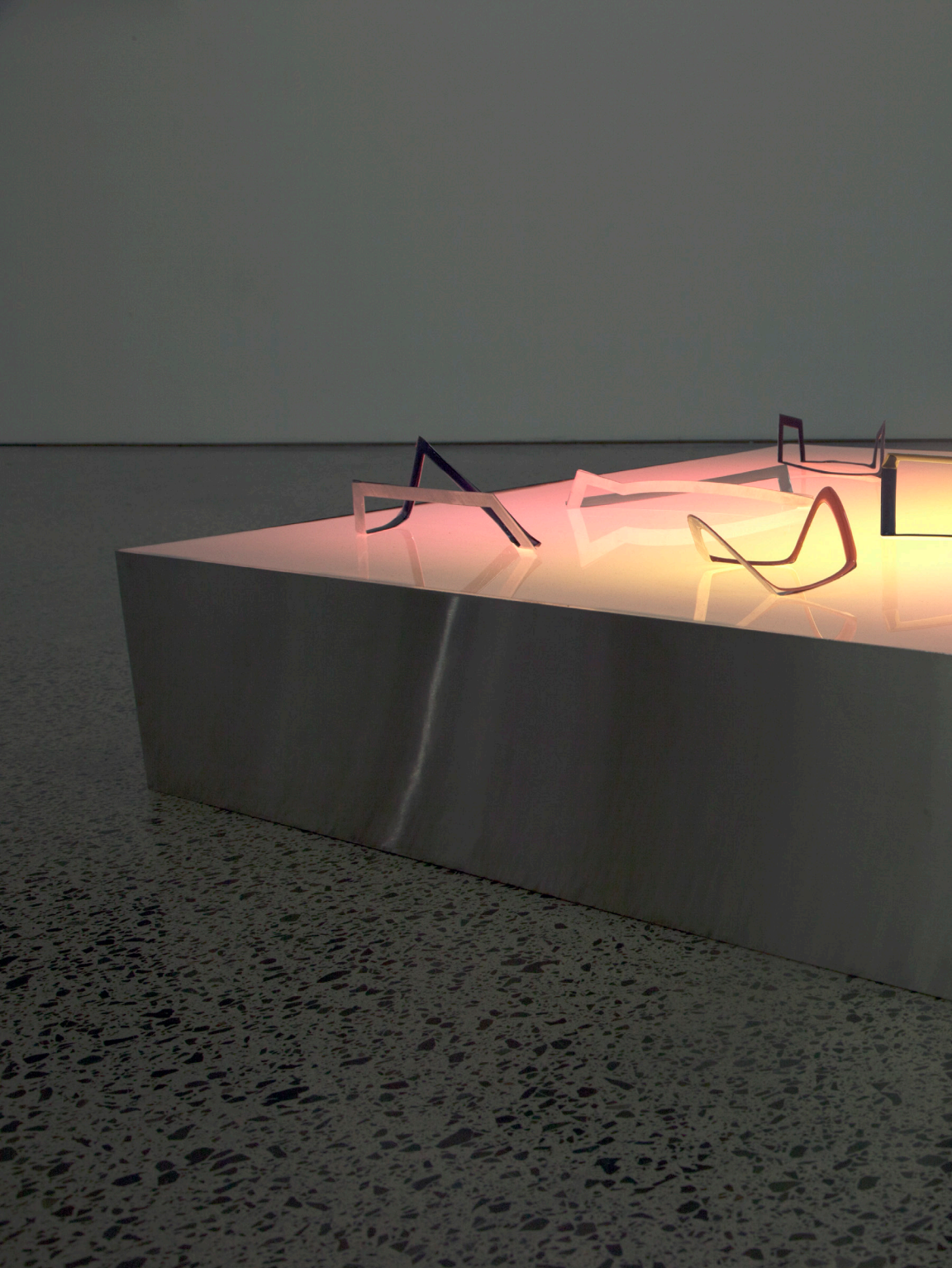


Figure 90. Installation view of lightbox and inflection models



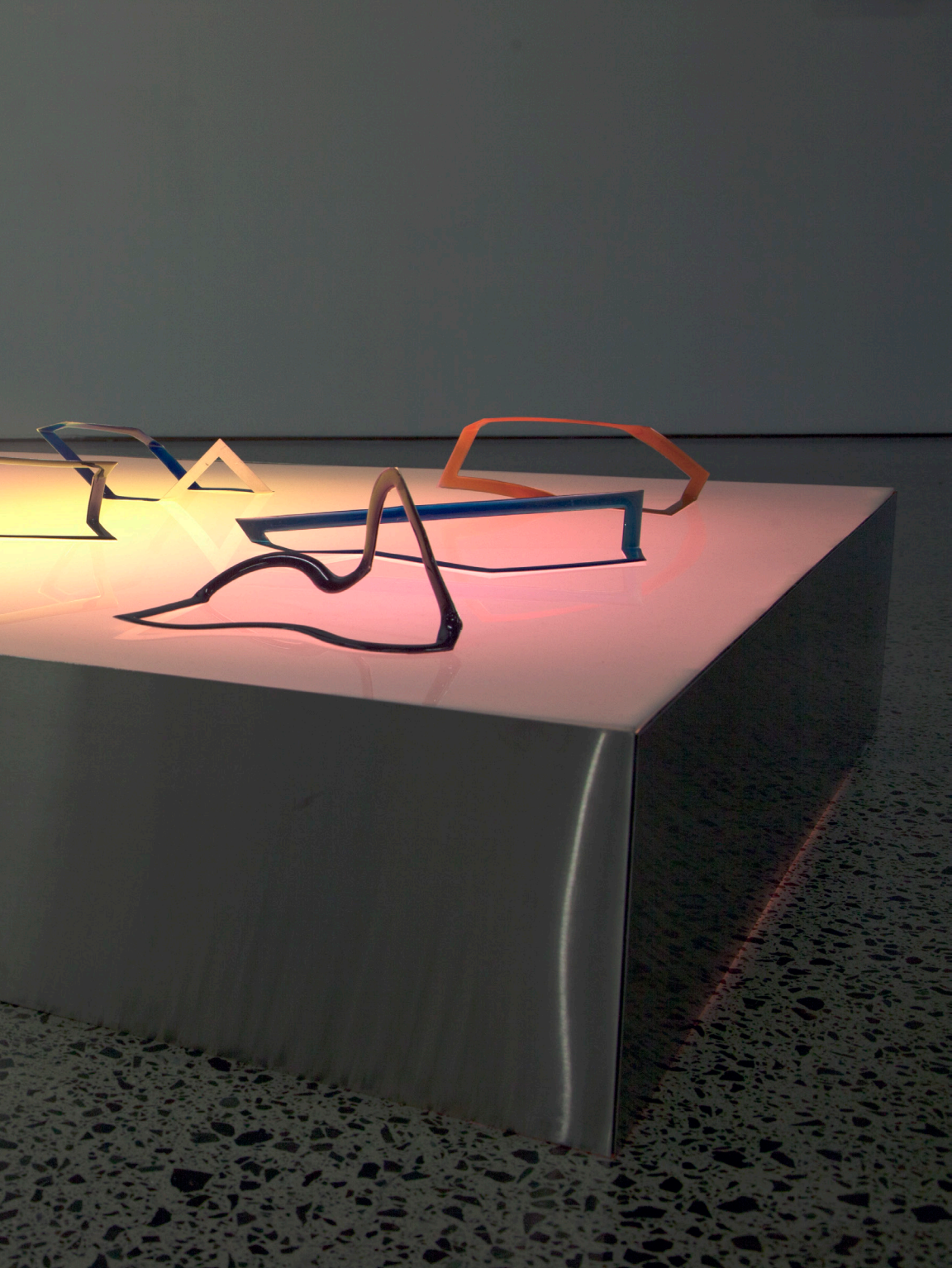






Figure 91. Installation view of gradient video and exploration models, seen at far right is dichroic model









Figure 92. Installation view of contour models and exploration models







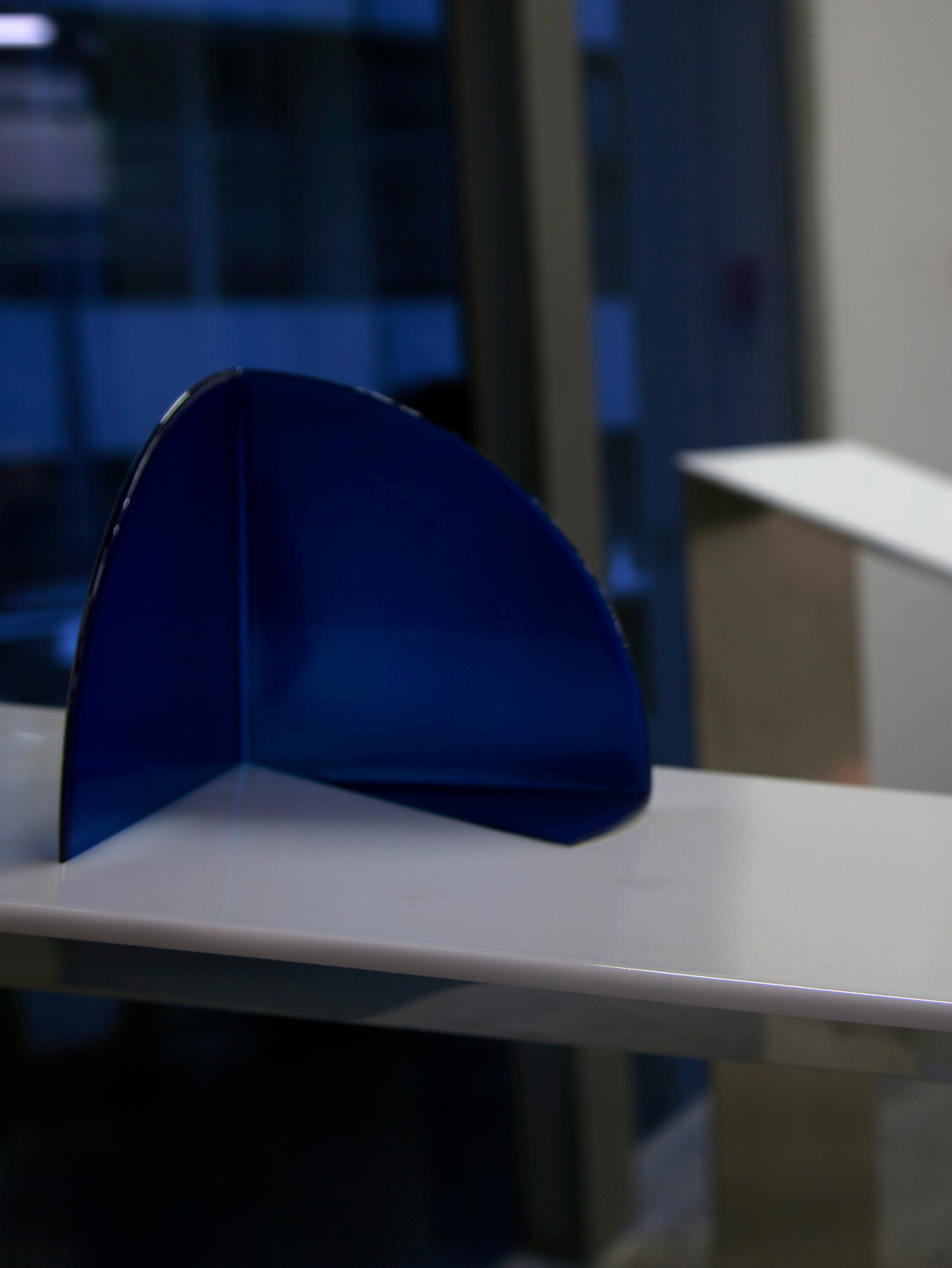


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Figure 94. Side view of contour models showing support framing system









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