

***fleeting* ARCHETYPE:**
Theory and Execution of Constructed Representations

By

Lissa Dean Desbarats

A Thesis submitted to the Faculty of Graduate Studies of the University of Manitoba
in partial fulfillment of the requirements of the degree of

Master of Architecture

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BY

LISSA DEAN DESBARATS

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Lissa Desbarats
March 1/96

PREFACE

I was within the stone walls of a massive building, built in 1914, as an apartment building on a street with a boulevard of beautiful trees. I rose up the elevator and got out on the top floor. I looked out the window in front of me and saw a balcony, seemingly floating between massive stone walls on either side and almost about to set flight. It was the view of the balcony beyond which promised an entire place of containment, protection, and private retreat. Its illusive timeless quality that night was the idea behind this thesis.

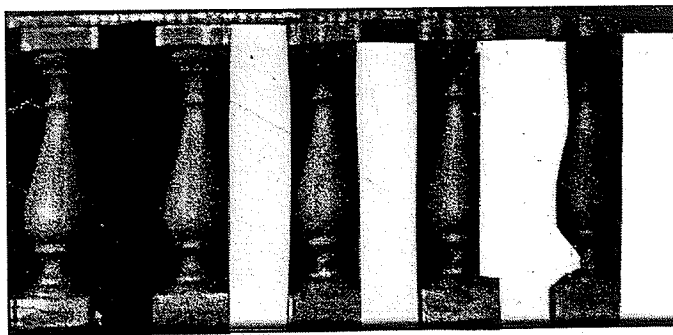
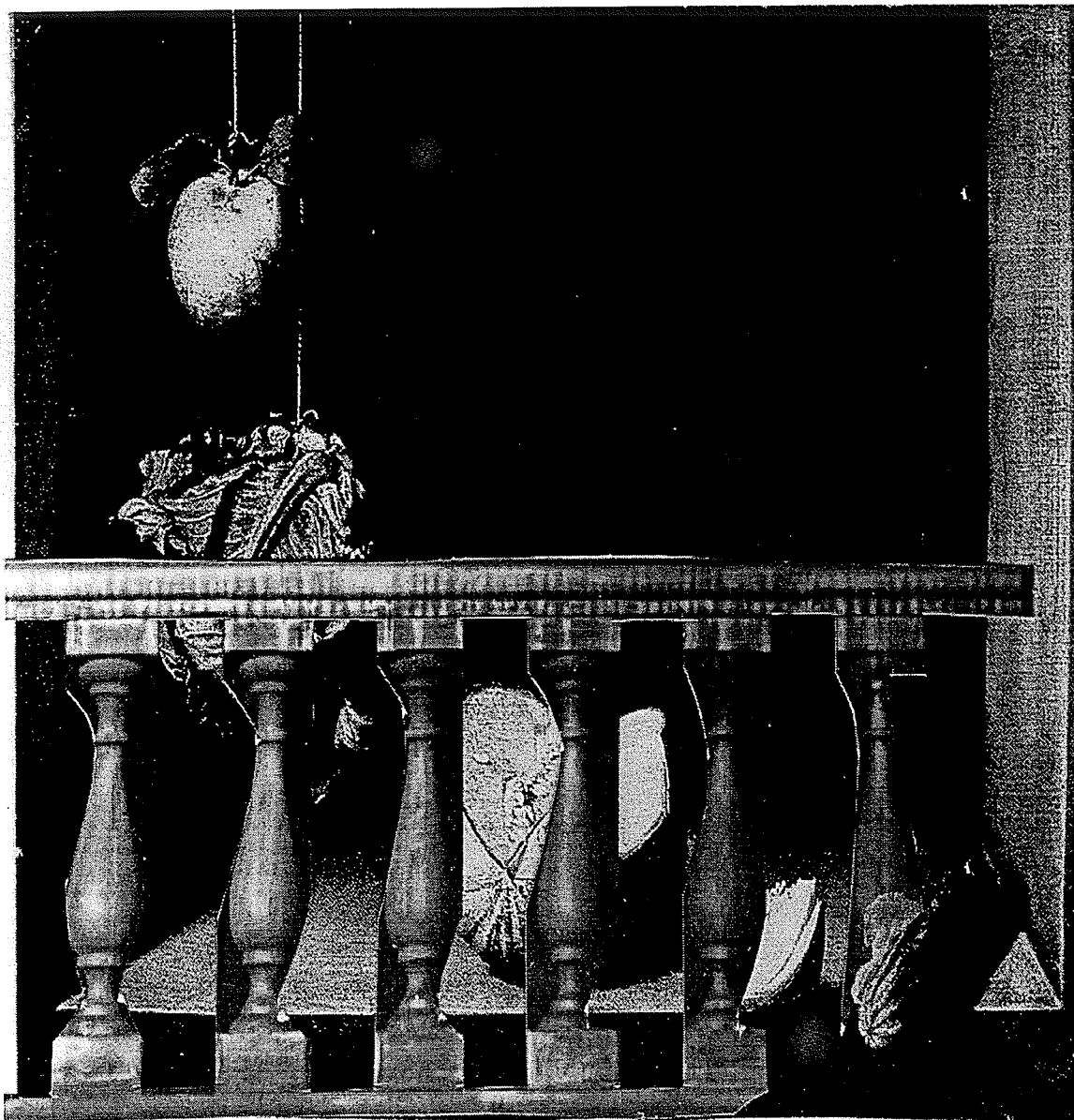


TABLE OF CONTENTS

ABSTRACT. _____	i
I. INTRODUCTION. <i>fleeting</i> ARCHETYPE. _____	1
II. NATURE OF ARCHETYPE. _____ architectural archetype as an unchanging historic architectural icon.	7
III. PHYSICAL / SYMBOLIC ARCHETYPE. _____ these architectural archetypes are limited in contextual ideas. object. the balcony. historical architectural context. dimensions. revealing only the physical properties of the architectural object.	12
IV. REPRESENTATION. _____ ideas of representation. technique. representation as a medium of transformation. 3-d & 2-d method of representation. installation. film. video. photography. perception & the technique of 'viewing'. time. space. location.	18
V. INSTALLATION. <i>fleeting</i> ARCHETYPE.	
I. THEORY OF CONSTRUCTED REPRESENTATION. _____ develop a language to describe medium of contextual understanding.	29
II. INSTALLATION. EXECUTION. _____ i. preliminary installation. description. documentation. site documentation. Broadway Ave.	36
ii. final installation. documentation.	47
VI. CONCLUSION. <i>fleeting</i> ARCHETYPE. _____ INTERPRETATION OF CONSTRUCTED REPRESENTATION	52
I. physical objects as physical reality and as symbol	55
II. relationships between the physical objects and perceived visual space	62
III. plans and sections as representations; symbolize actual physical objects	69
IV. symbolic insertion of an idea of a balcony into a modernist curtain wall	71
APPENDIX. _____	78
I. Thesis installation notice.	
II. The Arch in Patriarch. Symposium. May /1996.	
BIBLIOGRAPHY _____	84



That condition of meaning, involving symbol exchange, codes of representation and options of technique is overdetermined by the mode of production of the total economy ... rather than embracing the current stylistic eclecticism that seeks to perpetuate an illusion of freedom as simply being a matter of choice, his critique operates from within the repressive subject itself....¹

ABSTRACT. *fleeting* ARCHETYPE

¹Ian Wallace, with a description of the work of Jeff Wall, *Transparencies* (London: Inst. of Contemporary Arts, 1984). Jeff Wall works with the familiar technique of photography to represent and comment about the societal narrative. Ian Wallace works in painting and photographic murals, as well as being an instructor in Art History at the University of British Columbia and the Emily Carr College of Art and Design. *Fleeting Archetype* operates with recognizable techniques of viewing and installation method to execute a constructed representation of a balcony.

This thesis explores the idea of an architectural archetype, with its inherent potential for meaning as an unchanging physical icon. It describes a process whereby the archetype is interpreted as a transitory 'fleeting' entity, subject to its contextual place and time; physical installation.

The site of the thesis installation is the balcony of the Princeton Apartments on Broadway Blvd., Winnipeg, Manitoba. It takes place on a tree-lined boulevard, exploring the relationship of the balcony to the context of the modern buildings surrounding it, while realizing its potential meaning as a place for viewing.

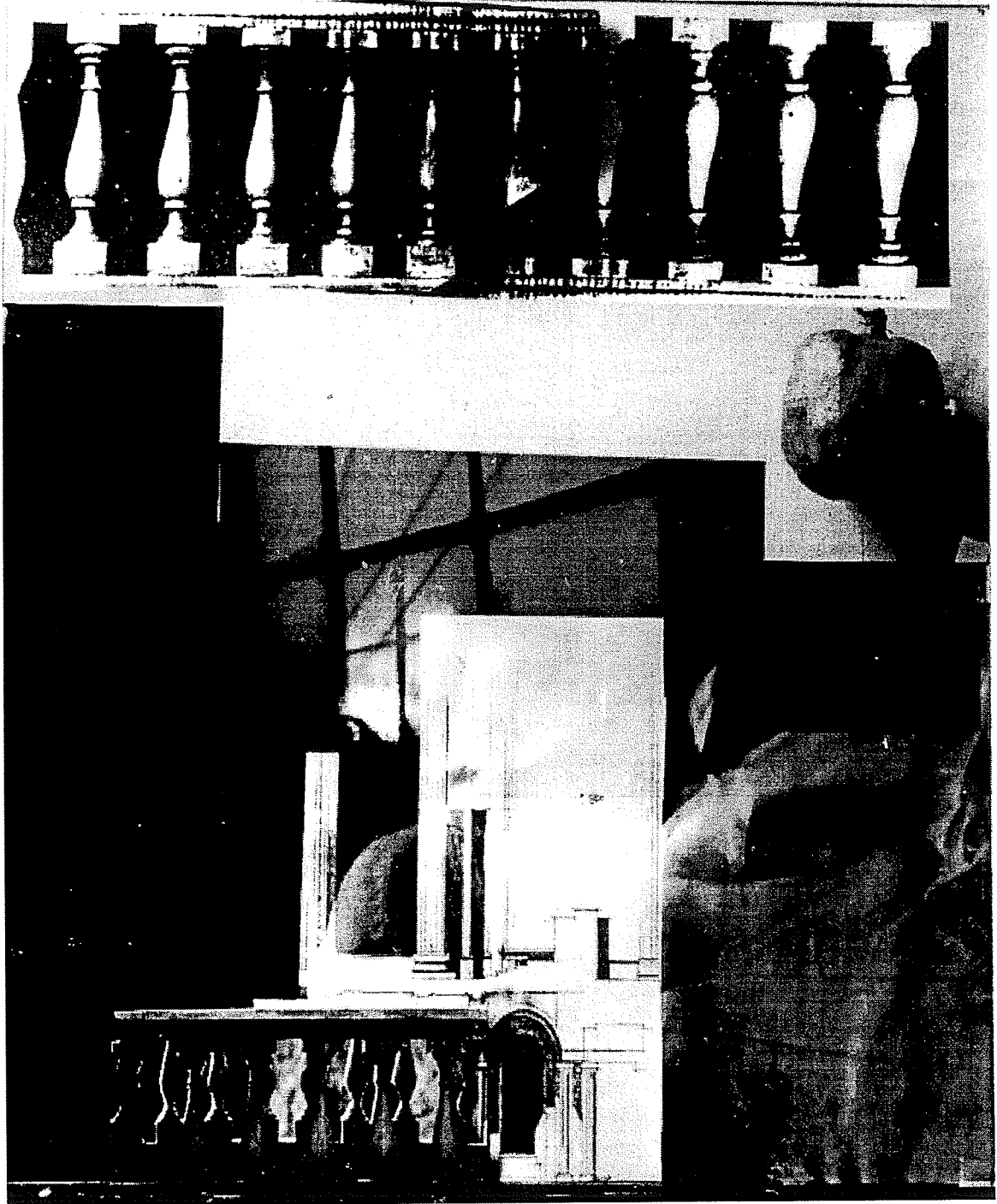
The written text describes the nature of archetype as conventionally understood, in order to challenge the idea of an archetype as a fixed entity. A theory of the fleeting nature of an architectural archetype is then explored, and this is described by a physical experiment; representation / installation. The ideas of representation and installation as a constructed representation of the original object give contextual meaning to this work. A physical architectural object, a balcony, is the object which will be physically manifested in different ways, thereby evoking a response from the viewer. The technique of installation, using modes of video, photographic representation, constructs the idea of a balcony within a scaffold frame, resulting in interpretation through visual means. Utilizing two-dimensional and three-dimensional representation to decipher the symbolic language inherent in an architectural "phenomenon",² it is a device for viewing the balcony in relation to its site which explores the sequence and representational medium of view. The installation is photo and video documented.

Finally, the interpretation of the installation through a series of physical / visual relationships gives distinct meaning to the fleeting nature of the way we perceive physical objects in space and time.

The written thesis and the video documentation of the site installation will constitute the entire

Fleeting Archetype: Theory and Execution of Constructed Representations.

²something known by sense perception rather than by thought or intuition. any fact or event which can be described and explained in scientific terms. *Webster's Dictionary* (New York: Lexicon Publications Inc.1987) p.753.



I. INTRODUCTION. *fleeting* ARCHETYPE

Fleeting Archetype is about the illusory nature of what we call a real object.

the term archetype is often misunderstood as meaning certain definite mythological images, but these are nothing more than conscious representations. The archetype is a tendency to form such representations; representations that can vary a great deal.³

The language of architectural theory and criticism has been narrowly restricted to a linear time experience of viewing objects as they existed in their extant state, i.e., as objects frozen in their relationship within the body of historical knowledge. This thesis is a response to this static methodology, and intends to describe a process through which architectural archetypes can be seen not only as standing monuments to a time past, but as an integral part of the present relative world, concurrent with the potential for integration with ideas about interpretation of art. Manifesting itself in differing physical symbolic forms, the archetype is in a state of perpetual reinterpretation, depending upon the person who is experiencing it. It is the construct of the mind which gives meaning to an object, not exclusively its physical form.

The impulse behind this thesis is not to create a new language of architectural theory, but to express the idea that an architectural archetype can be manifest by different constructed representations, and subsequently its representations will be viewed by a person with inherent memory, in relation to a contextual cultural expression. It is to elaborate on the process by which an architectural archetype, i.e., the balcony, can be reconstructed to acquire different physical form, while the idea behind the balcony is perpetuated.

The notion of a 'fleeting' archetype describes the idea that at each point in time during the viewing of these representations, the viewer is recreating the idea of a balcony, recreating an archetype which may or may not directly make reference to the original balcony. How can the idea of architectural archetype be explored to include its contextual evolution and experiential / perceptual

³ Carl Jung, *Man and His Symbols* (New York: Dell.1964) p. 58.

qualities, in relation to time, space and the viewer? The question is how to see the object in relation to changing in historic time, and as part of the physical manifestation of an idea in a state of perpetual cultural transmission. Incorporating its 'fleeting' tendencies, at each point in time the object recreates itself in the mind of the viewer, revealing one archetype after another.

It is this 'tendency' to form representations which is the idea behind *Fleeting Archetype*. The real qualities of mass, void, separation, space, and other relationships between an original balcony and its constructed representations are constantly being compared, in relation to the memory of the original architectural archetype. The technique of installation is utilized to construct a representation of a balcony. As the eye moves from one part of a physical installation to another, implied space is isolated, divided, combined, extended, ultimately questioned. The object is illusory, and loses its mass while retaining its form throughout the installation. The idea of the balcony is perpetuated as it takes on differing physical form, resulting in new interpretations of the original object.

The idea of starting with the balcony as an architectural archetype has an inherently symbolic interpretation. It was chosen as an architectural archetype which has existed for centuries, and which can still be found today in its original form. The Princeton balcony has the extant physical properties of being an architectural archetype, as well as the implied contextual characteristic of viewing. The relationship between the balcony and the viewer is described. This makes it a meaningful transitional object through which to discuss the relationship between object fixation and the idea of representation. With the emphasis on view, instead of on solely the actual physical object balcony, this opens up alternative ways to see the representation. Therefore, representation implies the relationship between an object, the medium through which it has been created, its viewer, and the entire context within which it is understood. The memory of the original balcony has left an impression which is constantly being compared to the new constructed representation of the balcony.

The site of the balcony is an architectural context, the Princeton Apartment building, which is situated on Broadway Ave. It is a tree-lined boulevard and one of Winnipeg's most historic and influential streets, housing the Provincial Government Buildings, the Court House, as well as the CN Station at its origin. It was selected because of the direct relationship to the street and its environment of modern buildings. It is a piece of historical, neoclassical architecture, and has survived without structural modification; a monument to a time past.

The physical installation is contextually described through a process of viewing. This technique reflects the idea that an archetype is a 'tendency' to form representations, which in themselves vary according to the viewer. As a person walks through the installation, it is hard to forget the original hanging fruit hanging from the balcony, which symbolizes the physical mass and structure of the original balcony. (see chapter V.II. for complete description and reference to hanging fruit in the installation). The space between parts of the installation become implied space between the perceived objects, completing the relationship between the components. The space between the two dimensional panels is a void, yet it acts to give distance between the two planes. This dimension of the void is relative, as each person perceives the void in a different way. One as a certain distance, another as collapsed space which the eye compensates for by trying to make the image three dimensional in space. The facility, or tendency to make the planes interrelate in a three dimensional way is a defining element in the installation. Perspective, time and space alter the interpretation.

Viewing through a series of physical planes and interposing one plane upon the others, with the ability to change the order of the planes, ultimately gives final views. These become the architectural reality, and the 'fleeting', or transitory nature of the view is a lasting impression upon the person viewing the work. Interpretation is dependent upon the position of objects within the viewing frame of the observer. The only recorded documentation of the final object lies in the memory of the viewer, as in the personal historical memory of the original balcony which we reconstruct.

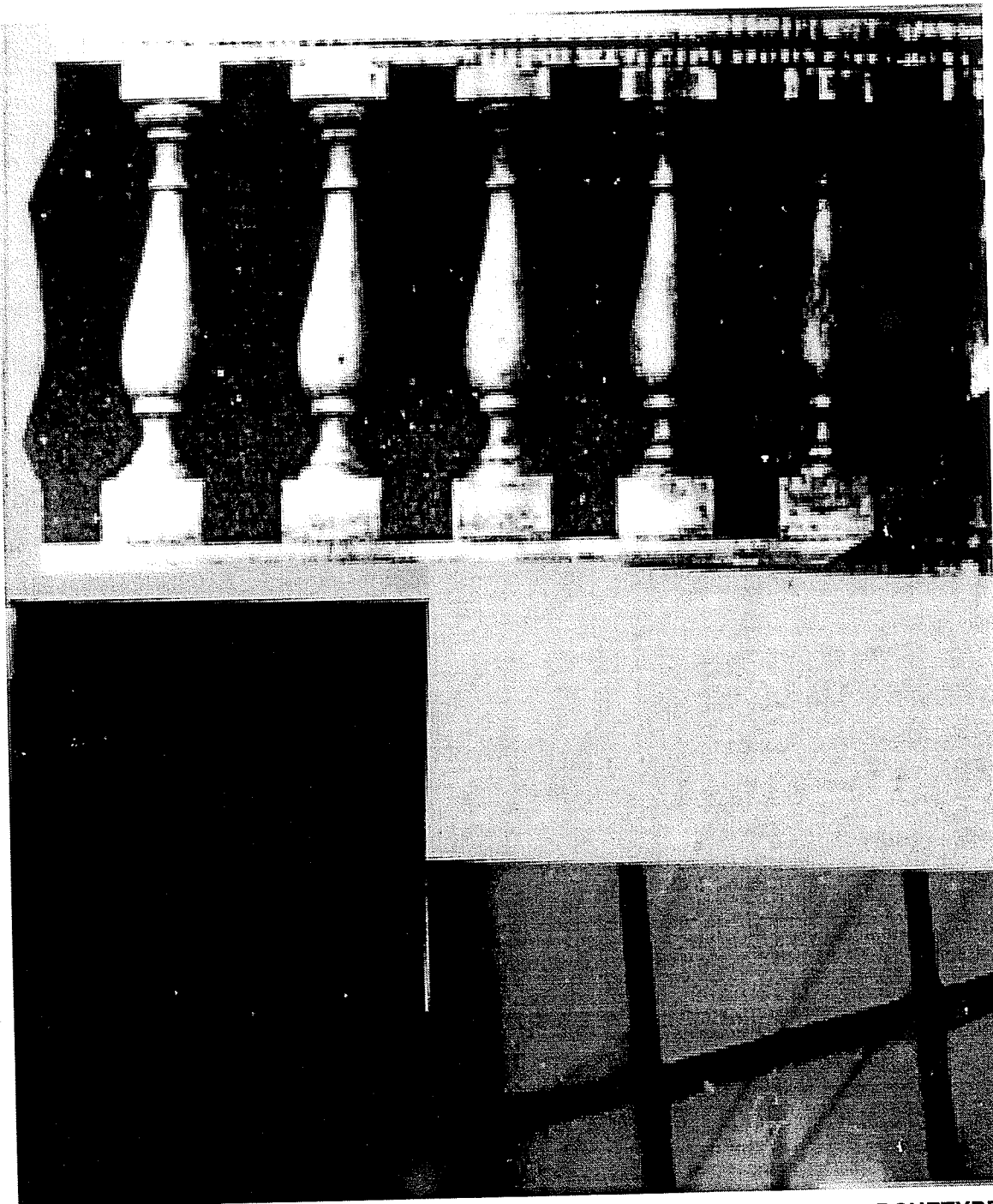
Architectural objects are experienced beyond their physical dimension; ideas of what it means to stand on a balcony, to see a view, the space a balcony captures, and references to historical influence. What is its final form in relation to its intermediary properties? In my original experience of viewing the balcony from behind a window, a two dimensional plane, I wanted to find a way to describe how important the experience of the viewer is to the object itself, and the intricate ways this can be physically identified. To set up an apparatus for viewing is to clearly extrude the meaning between the reality of the object and the memory of the viewer, however fleeting the experience. I would call this fleeting nature like a moment of recognition when we see the balcony and inherently understand it in relation to architectural history, i.e., the intuitive response to a cultural icon.

It challenges the idea of representation and makes reference to the world of object within the collapse of its extant physical space and its eventual reconstruction in relation to the idea of viewing space; through constructed representations of an architectural object, a balcony. Different physical manifestations of the balcony can be constructed to elucidate the properties of a balcony in order to abstract its meaning. Once these properties are recognized, they can be juxtaposed in other ways to provide reinterpretations of the original balcony. The installation has allowed us access to the physical and visual reality of the original architectural object, beyond its extant physical record, which might not otherwise have been represented to the viewer.

Video documentary, installation, and photographic representation are the techniques of representation. Anthony Vidler, Daniel Libeskind, and Jeff Wall, all artists and /or architects working in a representational and symbolic way, have been discussed as the ideas are intrinsically related to *Fleeting Archetype*. Architectural objects can be explored through these medium, in order to gain knowledge which is not always about the extant properties of an object, but about how the object is experienced.

The final installation also describes a process of incorporating the idea of a balcony symbolically within a modern office building. The ideas of the original balcony are recreated as an insertion; a constructed representation of the original balcony. A paradox exists between a classical process of architectural rehabilitation theory which reconstructs according to the exact requirements and measure of the original, and the conscious act of an intuitive response to the installation, as exhibited in the final execution; all elements exist at a single point in time, and all of architectural recorded history is reinvented. The past is recreated by the creator. The architecture must be viewed within the paradigm through which it has been created.

Finally, the fascination with architectural archetypes and representation identifies a paradox which exists as architectural objects are represented by technological media. As video imaging and hyper-reality are changing the art world into one of self-referential recreations of altered reality experiences, the nostalgic idea of the architectural archetype lies in direct opposition to this experience. The memory of the archetype is what we all have learned through educational knowledge, but the transfer of this to our perception of how things will be is going to incorporate techniques of representation. It challenges the experience of architectural rehabilitation to define historical buildings as a series of fleeting representations within their changing contextual site, as the original hanging fruit in the installation is resurrected through time and space. The shard of the balcony can be recreated to its exact proportions, using exact materials, or it can be fused with ideas of two and three dimensional perception to incorporate itself in this present world of abstract symbol.



II. NATURE OF ARCHETYPE. *fleeting* ARCHETYPE
architectural archetype as
an unchanging historic architectural icon.

Archetype is described as "the original pattern, or model, from which all other things of the same kind are made."⁴ *Archetypes in Architecture*, by Thomas This-Evensen, describes the archetypes of architecture: "The original Greek meaning is 'first form', or 'original model' as it exists as a basis for all later variations and combinations."⁵ This definition itself implies the existence of differing representations which come from the original idea. This thesis does not wish to contradict the idea of the definition of archetype. It describes a process of viewing which challenges the viewer to perceive different representations of an original object, ultimately recreating the archetype through this medium. It creates a language for describing an original piece of architecture, finally breaking it down into its elements of three dimensional, two dimensional, mass, void, and relative contextual experience.

One of the questions in my study of architectural history was that there was an emphasis primarily on the form of an architectural object as its identifying characteristic. For example, Charles Moore's Placa D'Italia was presented as a slide image to a group of students. The ensuing discussion was about form as an indicator of style, and about how Venturi was evoking a postmodern way of stylistically representing the classical Greek forms of column and capital. We were aware of the device of style which was used to distance the viewer intellectually, but I was not satisfied with this entirely formalistic analysis. To describe the Placa D' Italia as a culmination of its physical outline was to deny its innate tendencies. Its entire physical self is a lie, if it is seen only in relation to the Greek temple. The test for this lie of the physical form is to take two objects which look alike and prove they are not alike. The Placa D'Italia and a Greek temple are identical in physical form, but they represent different architectural ideas. The Placa has to be studied according to its original idea, which was as a post modern expression of classical form, while discussion of its physical form is described within this idea, not as its sole formulator.

⁴ *Websters New World Dictionary* (New York: Simon & Schuster.1980) p.48.

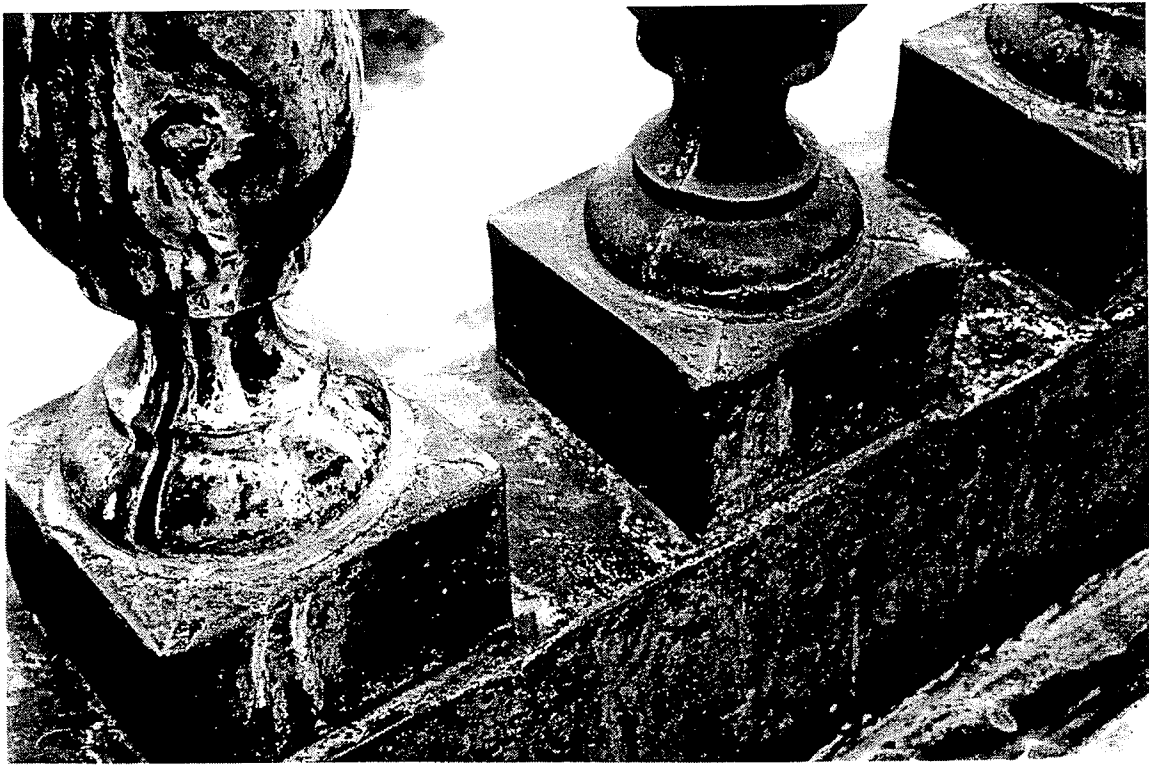
⁵ Thomas This-Evensen, *Archetypes in Architecture*(Oxford: Oxford University Press.1989) p.17.

The use of differing manifestations of the original psychological idea (i.e., archetype), will offer the possibility to explore a more multivalent nature of architectural archetypes. In psychology, the term archetype allows for different physical manifestations of an unconscious force, as experienced by each individual. The installation will challenge the original architectural archetype by constructing this original icon into differing manifestations, and positioning them in space, relative to the original archetype, the balcony. Interpretation of the new relationship is questioned. In a book titled *Art and the Creative Unconscious*, by Erich Neumann, he writes...

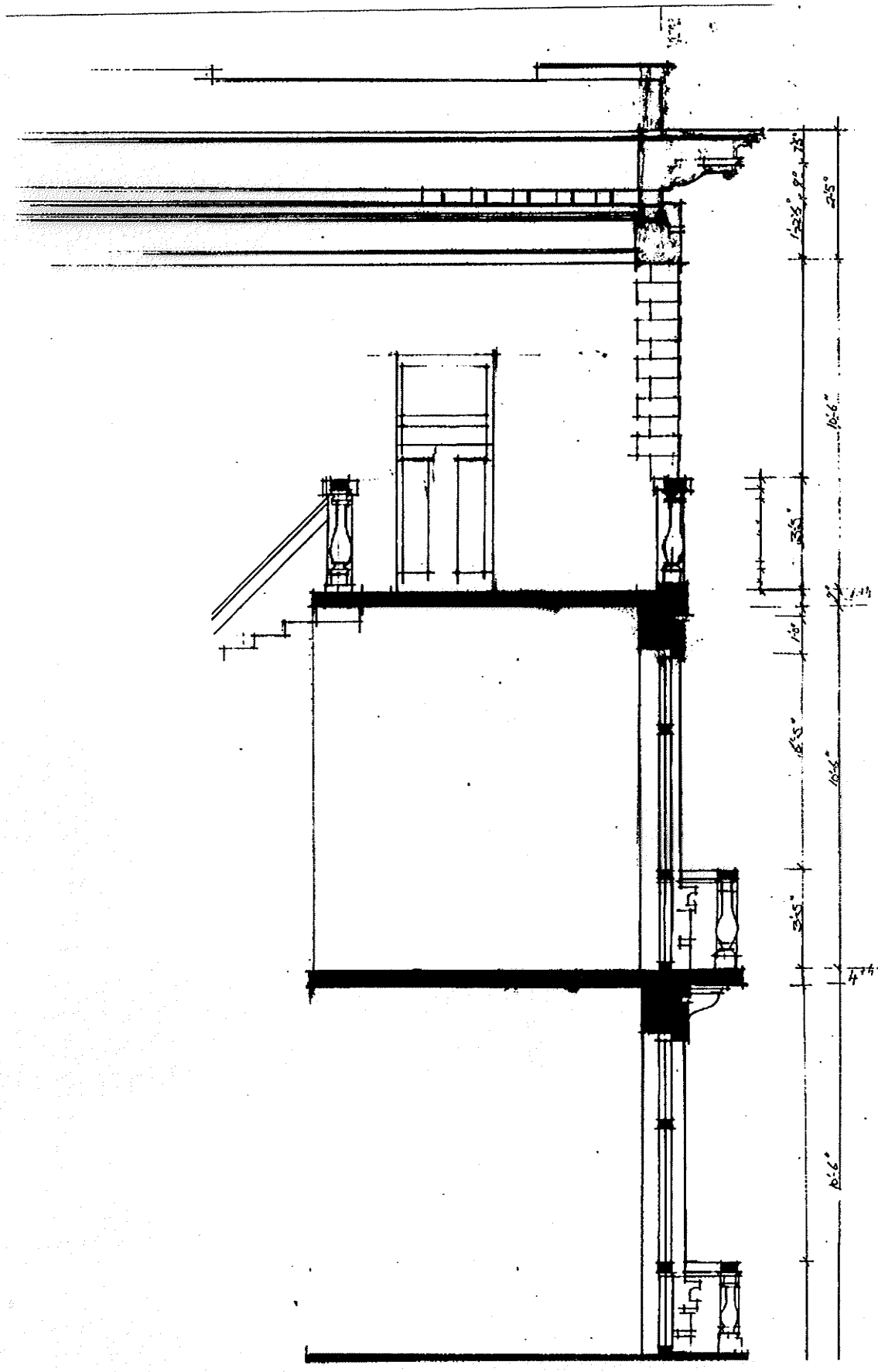
The first stage in the relation of art to its epoch is, as we have suggested, the self representation of the unconscious in the symbolic expression of the numinosum, characteristic of the situation of origination and of early culture.... true, the representation of the archetype in a cultural canon is closer to consciousness than the pure self-representation of the unconscious.⁶

Architectural archetypes are learned and perceived as unchanging historic icons. This perception gives a limited understanding of an architectural work, as we reflect back to one archetype to which we can attach and define the known characteristics; rarely seen as a progression of what they represented at each point of their evolution. They are seen as direct products of the original archetype rather than as the culmination of fleeting representations; fleeting archetypes; constructed representations of perhaps another representation of the original idea. An archetype is not an object, but an idea of an object.

⁶Erich Neumann, *Art and the Creative Unconscious*(New Jersey: Princeton University Press, 1959) p.82.



Baluster of the Princeton Apartment Building, with acetate overlay of building section.



Daniel Libeskind, Head of the Department of Architecture at the Cranbrook Academy of Art, writes about representation in the chapter "symbol and interpretation" of the book *Between Zero and Infinity*.

... if one is to gain a deeper understanding of our everyday landscape, one must look anew on the situated meaning and the meaning of our situation in architecture. Such an interpretation should attempt to understand the progress and significance of the kind of reason and objectification immanent to the age of representation.... we should look at the correlations which exist today between the structure of life and embodiment in the world.

The transformation of meaning through formalization of lived experience is exemplified in our contemporary concepts of space and time.... These emptied forms of time, space, self and the world have in common the presupposition of an objective, neutral, and detached knowledge; a knowledge which can be attained only through specialization and sophisticated acts of reason.... but in the making of architecture there can be no question of defining its objectives by any system of laws which would seek to reconstruct our experiences anew. This tendency to consider one of the properties of architecture (property of objects) as architecture itself leads only to a gross presumption. The attempt to manipulate and reify the whole of human reality with the intention of appropriating it as if it were an object, forgets in the process that the ordering of means themselves can never disclose valid and authentic ends.⁷

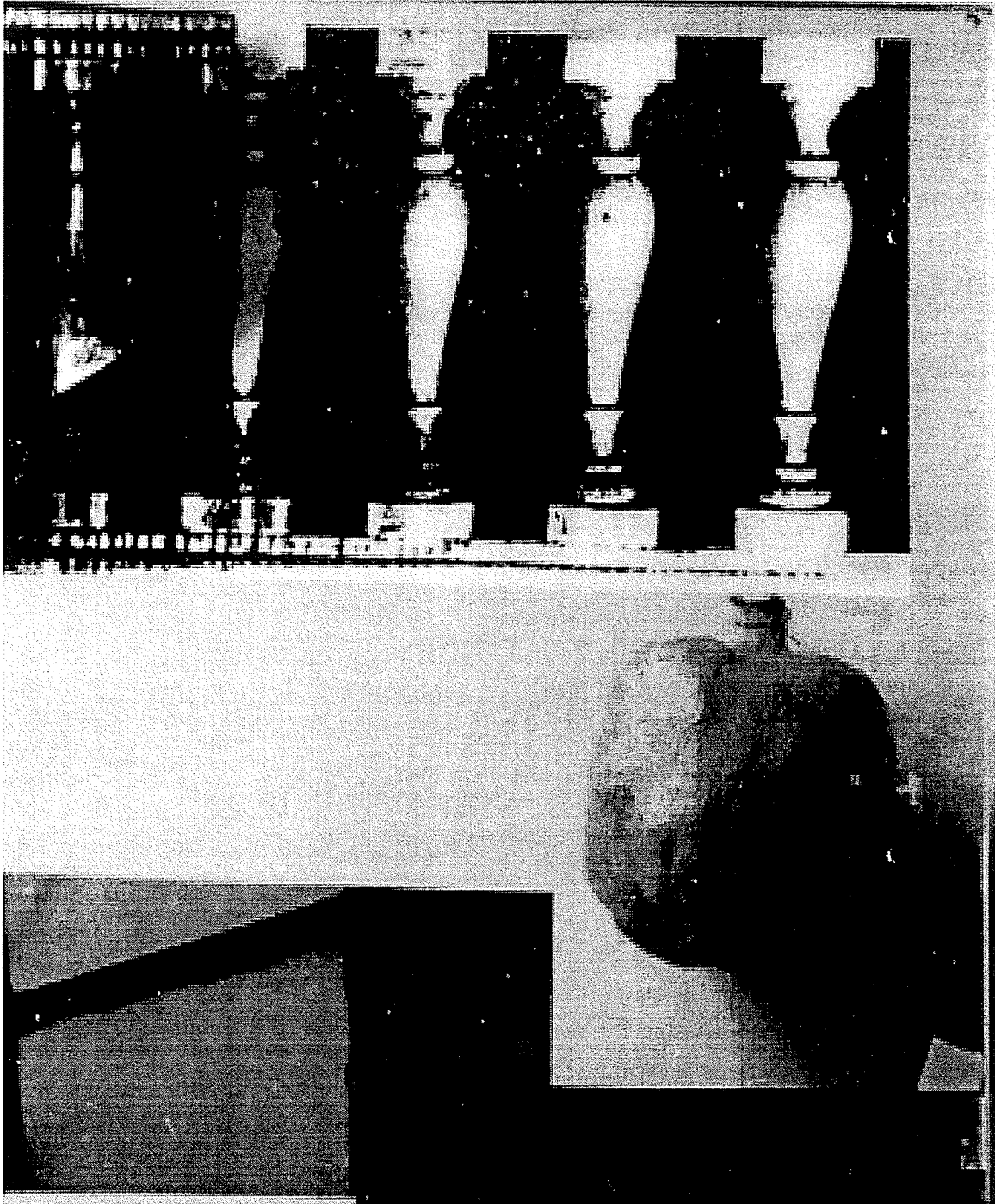
This description of architecture as being more than the physical objects which define it, is an underlying premise. The installation which will be discussed is a way to physically manifest the architectural form of the balcony, but also the ideas of relative view which a balcony exhibits and the spatial characteristics in two dimensional and three dimensional language. The objects are represented so that they can be given different contextual information, thus delineating their inherent and perceived characteristics. The video camera appropriates the image of the physical reality and translates it onto a piece of videorecorded tape. The videotape image is a representation of the actual form, as recorded by the camera, with the specific viewpoint of the camera.

Fleeting Archetype is the embodiment of this ability of the idea of the archetype to change with time; each point in time creates a new archetype which is representative of its context.

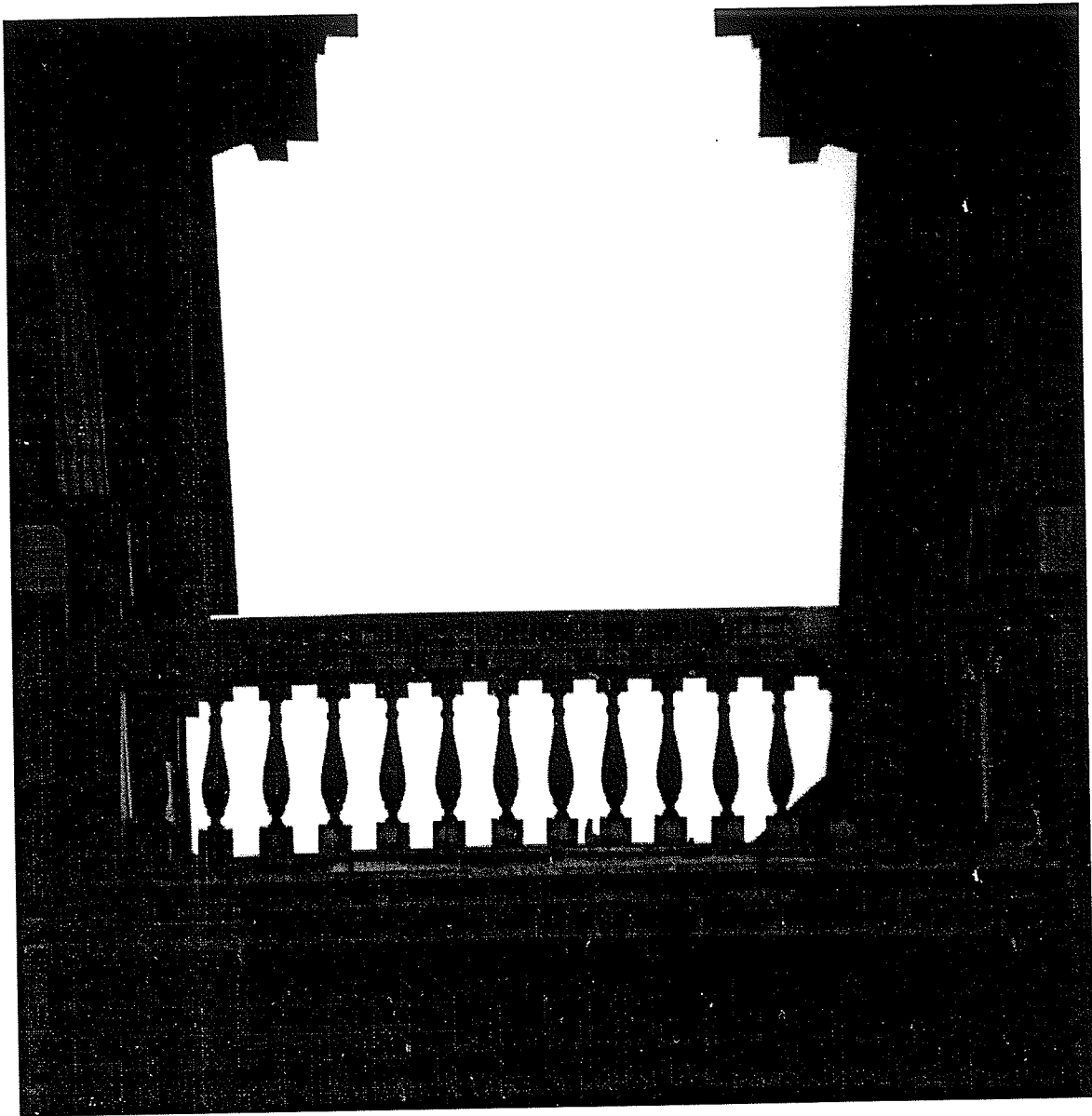
... whether our duty lies in reproducing according to the models of object, order and type, handed to us by a binding authority, we can take up seriously our own experience, that architecture is unfinishable and permanently deferred, that it has no nature, that its tradition is an event, a happening in which we are inextricably caught.⁸

⁷Daniel Libeskind, *Between Zero & Infinity* (New York:Rizzoli International Publications.1981) pp.27-29.

⁸Ibid.p.29.



III. PHYSICAL / SYMBOLIC ARCHETYPE. *fleeting* ARCHETYPE
architectural archetypes are
limited in contextual ideas.unchanging.



balcony. 1. a projecting platform on a building, sometimes supported from below, sometimes cantilevered; enclosed with a railing or balustrade. 2. a projecting gallery in an auditorium; a seating area over the main floor. 3. An elevated platform used in a permanent stage setting in a theatre.

baluster, banister 1. one of a number of short vertical members, often circular in section, used to support a stair handrail or a coping. 2. (pl.) a balustrade. 3. the roll forming the side of an Ionic capital;

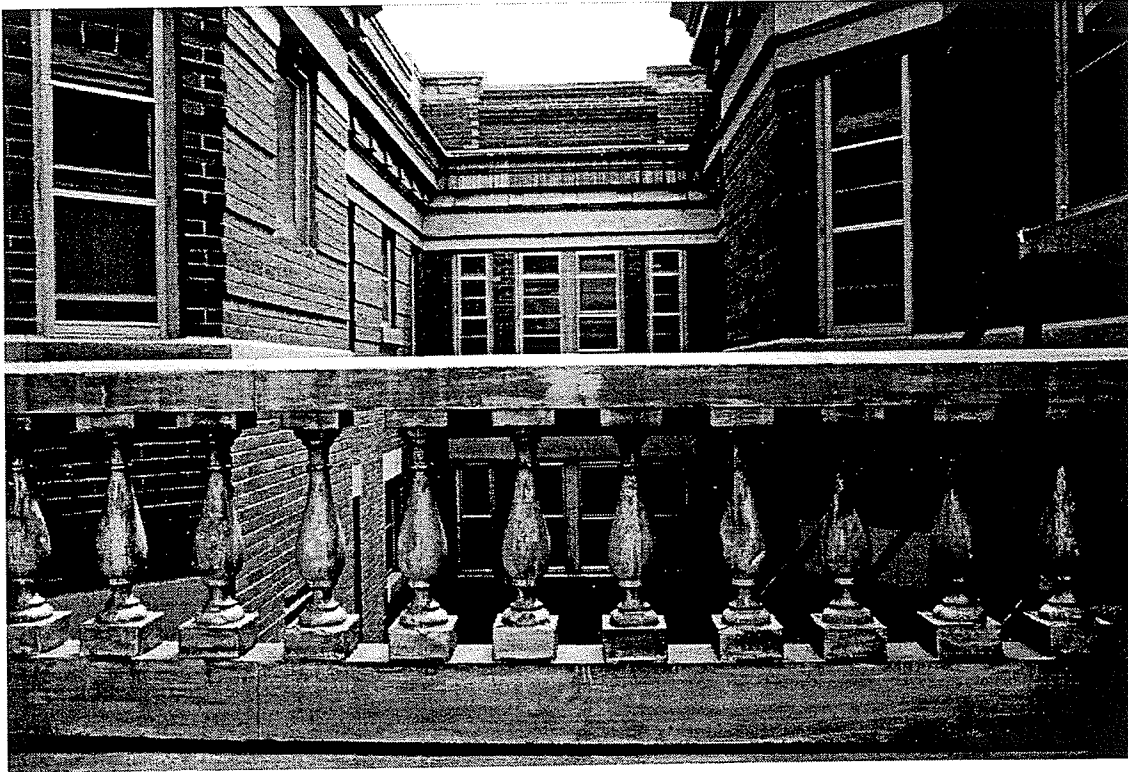
balustrade. an entire railing system (as along the edge of a balcony) including a top rail and its balusters, and sometimes a bottom rail.⁹

⁹*Dictionary of Architecture and Construction.* ed. Cyril M. Harris (New York: McGraw Hill, 1993) pp. 64-66.

In Robert Adam's book, *Classical Architecture*, the balcony is described as an architectural object which had only become 'significantly well established' during the eighteenth century, its many representations encompassing a revival of Renaissance and Baroque detailing, while its entire form has remained virtually unchanging. Historically, the balusters duplicated the orders of the columns to a refined detail, with variations occurring at the capital and base. This relationship has continued. The original form was said to have been found in the shape of a Roman candlestick, some of which are still existing in the Pope's collection in Rome.

In antiquity, balconies and parapets on the edge of high-level walkways or openings were either plain walls or fences. Where they ran between two columns, they were constructed as barriers which were attached directly to the side of the columns. These were often of lattice construction and called *transennae*, and they were made of stone or bronze.

The balustrade of the Princeton Apartments has been recreated with pressed copper, as well as the entire cornice of the building. The pedestals which are on either side of the balustrade and are the supporting elements, are also bound with pressed copper, but these are structurally formed concrete which fix the balustrade to the concrete floor of the entire balcony, and to the building walls themselves. This was the practice of the expression of architectural detailing during the first half of the century, with the manufacture of the pieces being made to specific measure for each building. This consistency of detailing of the balustrade has encouraged the recognition and subsequent study of this architectural object as an archetype which has remained unchanged, at least in profile if not material, over centuries. The particular material used to duplicate the form itself speaks clearly about the time in which it was made. From postmodern suburban home design, to a classic Spanish mansion on Wellington Cres., in Winnipeg, Manitoba, this balustrade has been duplicated in stone, marble, plaster lawn ornamentation, and pressed tin.



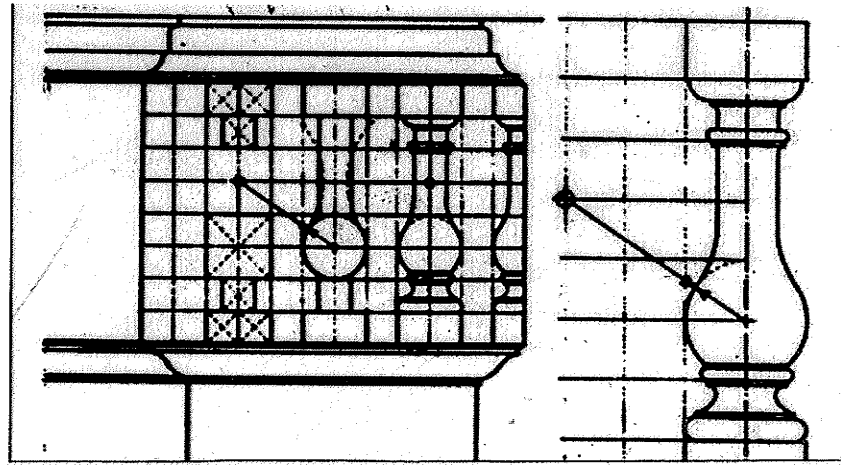
The baluster type at the Princeton Apartments is the single baluster.

single baluster.

The single baluster has the given height divided into eight units. Each baluster will be two units wide and spaced one unit apart. There will be a half-baluster against the dado. The top and bottom units will give the dimensions of the blocks at the capital and base, which will be square in plan....The swelling is made by a sphere centred three units above the base and this is joined to the shaft with a radius centred three units down on the centre line of the adjacent baluster. The attic base has a torus and scotia one third and two thirds of a unit high respectively. The upper torus and its fillets are one third of a unit high....this baluster can also have broader or narrower proportions. Extra height is often given by increasing the height of the base or giving the baluster its own pedestal.¹⁰

The balustrade of the balcony of the Princeton Apartments is derived primarily from the Renaissance. The exact line and proportion is a duplicate of the balustrade on the Villa at Caprarola near Rome, by the architect Vignola. This consistency of balustrade detailing is perhaps one of the most commonly found in universal balustrade vocabulary.

¹⁰ Robert Adam, *Classical Architecture*(London: Penguin Books Ltd. 1990) p.250.



Paramount to an understanding of the Princeton Apartment balcony is an understanding of its construction. The entire upper cornice and balustrade elements of the balcony are made of copper. In historical architecture, copper was introduced to Europe from Asia, where it was more usually used for utilitarian purposes such as roofs, rather than as a statuary material. According to *Metal Crafts in Architecture*,¹¹ its physical properties of malleability, ductility, and facility in forming are what made copper a well utilized architectural material. It was quite able to be worked by hand, with a mallet, and was inexpensive, lightweight, and strong. Also, the weather would give it an oxidized green patina which was often requested, and which prevented further decay of the surface of the metal, and did not require further maintenance.

The construction of the cornice was utilizing a technique called stamping. Because of the nature of this method, it does not give finely detailed points, so if any fine sculpture is made of copper, it is better to be placed above eye level, as in a building cornice. Stamping is a mechanical means of working the sheet copper so that it is bent to specified characteristics. This technique utilizes a plaster model of the form to be constructed from copper. Two zinc dies are made from this plaster model, one to be positioned below the copper sheet, and one above. One is the exact replica, the other is the reverse. Stamping involves the upper die being dropped with great force on the lower, making an impression in the copper. After a few drops, the copper is then annealed, or heated and slowly cooled, and then subjected to further blows from the die. The resulting form is not exactly like the original model, but very close. The detail on the original plaster should be made very detailed. This method allows for accurate reproduction, and many components can be stamped from the same die, which again made copper efficient as a roofing material, with its repetitive patterns. After the zinc dies have served their purpose, they could be melted and used again. Any joints could be made from butting two pieces together and soldering them from the back, or weld two pieces together and melting some copper into the seam.

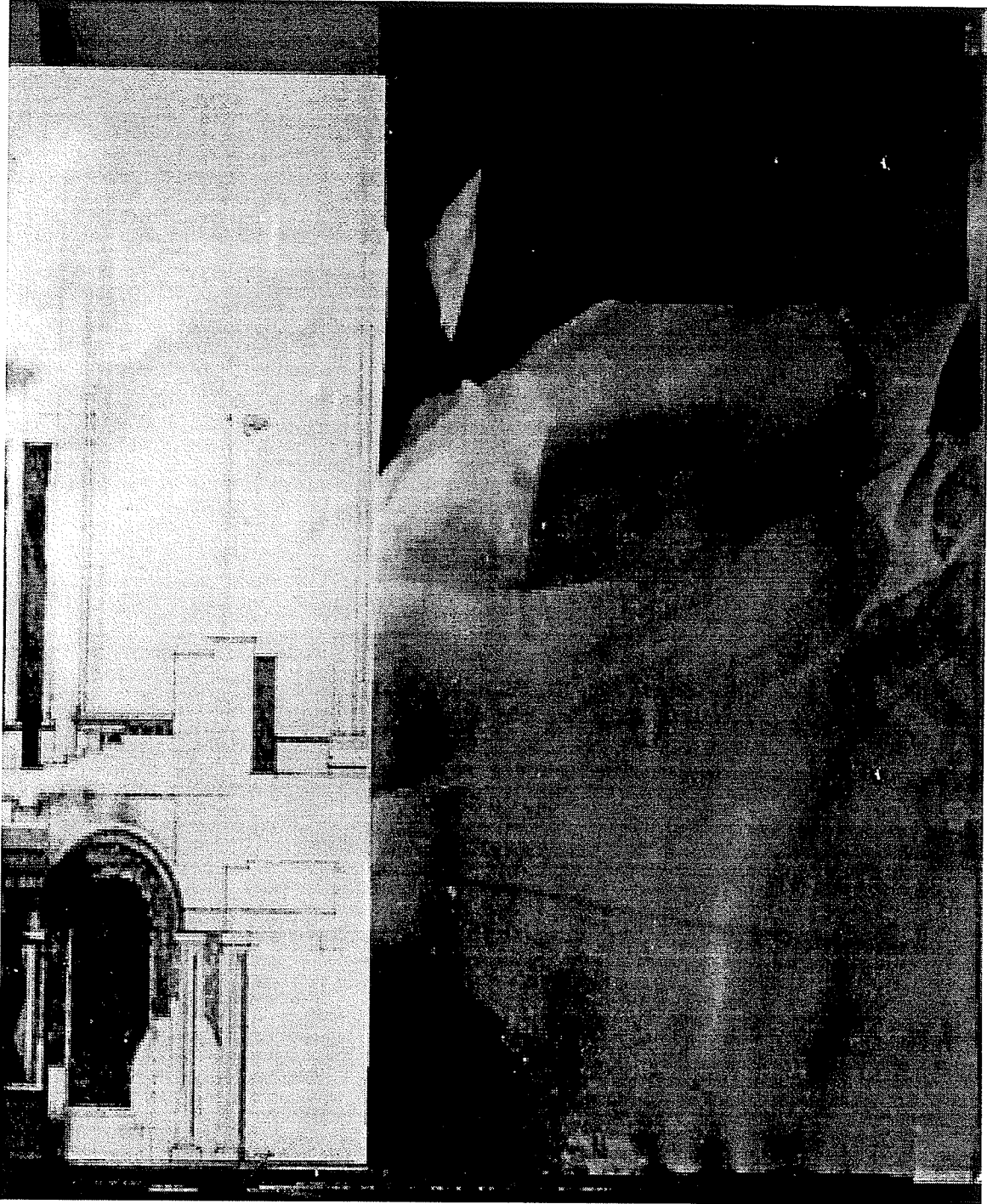
¹¹Gerald Geerlings, *Metal Crafts in Architecture*(New York: Scribner's Sons.1929).

This results in an discreet seam, which is usually not visible from a distance. Copper works best as a stamped sheet, and very rarely was any further decoration soldered or attached to the sheet, for reasons of safety and secure elements over time.

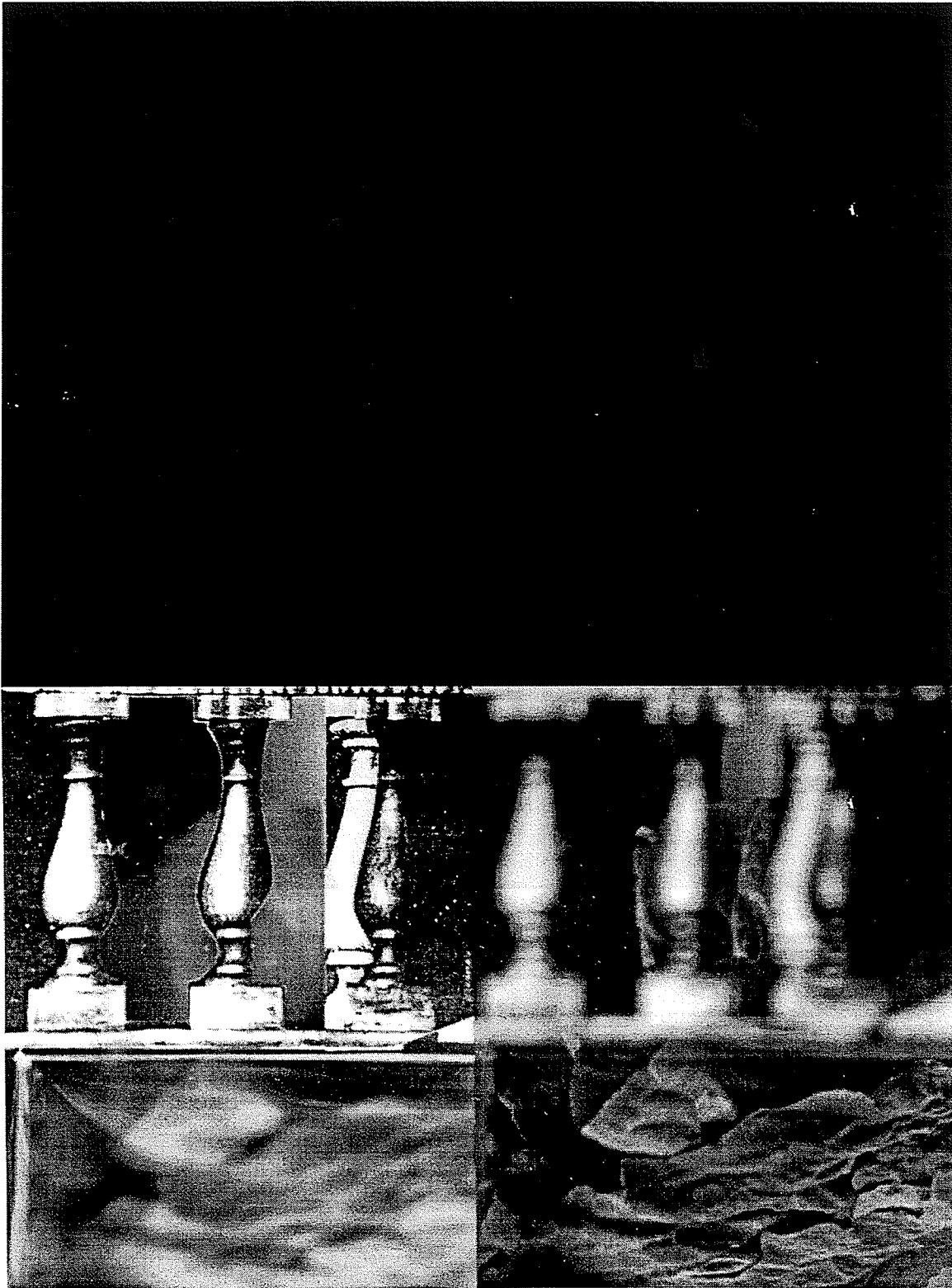
The previous qualities described are all physical, extant recordings regarding balcony archetype. There is limited knowledge available, as to the experiential properties. The exploration into more symbolic representations of balcony form may lead to information about interpretive characteristics, thereby expanding the idea of archetype to include this knowledge. The idea of an architectural archetype has been historically documented as extant physical recordings of the object. Architecture, like art, has been the subject of much critical discourse in that the knowledge of an object is the total of its empirical qualities as well as the entire cultural context within which it is being viewed. How can the idea of architectural archetype be explored to include its contextual evolution and experiential / perceptual qualities, in relation to time, space and the viewer? The object is seen in relation to changes in historic time, and as part of the physical manifestation of an idea in a state of perpetual cultural transmission, incorporating its 'fleeting' tendencies.

Qualitatively, This-Evensen describes basic architectural elements in an experiential way. A floor is described: "the floor has three main functions in relation to our actions. It directs us from one place to another, it delimits a space from its surroundings, and it supports us by providing a firm footing."¹²As far as directing us from one place to another, as in the definition of a floor, a balcony very precisely directs us to stand upon it as a physical site, and directs our view, by its nature. It holds us in a position to have a view. It is this characteristic which I am most interested in pursuing, because of the symbolic attachment to the inherently architectural experience of creating a space which predicts a definable relationship between the viewer and that which is being viewed.

¹²Thomas This-Evensen, *Archetypes in Architecture*(Oxford: Oxford University Press.1989) p.36.



IV. REPRESENTATION. *fleeting* ARCHETYPE
develop a language to describe
medium of understanding.



The selective focusing of the photographic lens results in two different viewing realities, i.e., representations. These photographs are of an acetate photocopy of a balustrade which is on a panel placed a certain distance from a hanging romaine lettuce.

Ideas of representation are explored as a medium to reconstruct the original ideas inherent in an architectural archetype, as well as to explore the experiential/ perceptual qualities of the object. If the archetype is a 'tendency' to form conscious representations, then these representations will be given physical form which has been executed according to the ideas of representation which the artist manifests. It is the particular method of representation, through the techniques of photography, video, and sculptural objects, which directs the entire work. The ideas presented explore the vocabulary of representation theory, with cited examples of artists working with representational medium as photography and video. The relationship between archetype and its conscious representations involves the predisposed knowledge that these representations will vary according to the way or method of representation. A video of a scene from the holocaust will vary from a sculptural representation of the same event, each revealing qualities of the original experience, each representing a 'fleeting' memory.

Discussion on the meaning of 'representation' in art, is often self-referential as it is often said that art is a representation of life. If all of art is representation, then what signifies 'representation'?

The idea of 'representation' is described as:

Philos. **a** the act or process by which the mind forms an image or idea of an object; also, the image or idea thus formed. An idea conceived as the direct object of thought and as the mental counterpart or transcript of the object known. A likeness, picture, model, image, or other reproduction. Being an example of or having the character of some whole.¹³

A representation of an original object becomes a separate entity to the original object. It exists entirely without it. The original object which it represents becomes extinct, except in situations where the mind of the viewer remembers the reference to the original object and knows the symbolic nature of the representation.

¹³ *Webster's New International Dictionary of the English Language*, 2nd ed. (Springfield, Mass.: Merriam Company Publishers. 1959] p.2114.

This also implies a direct relationship between the representation and the recognition of the representation by the viewer, and that these can exist quite separately from the actual original object. *Fleeting Archetype* is concerned with the ability of these representations to either remind the viewer of the original balcony, or not. The tendency to make new representations in the mind, given certain physical representations, is the facility which makes the exploration of new representations based on these known ideas quite fascinating. I see a balcony in relation to a pomegranate, and I make the cognitive recognition of each, and the intuitive / perceptual connection between the two objects.

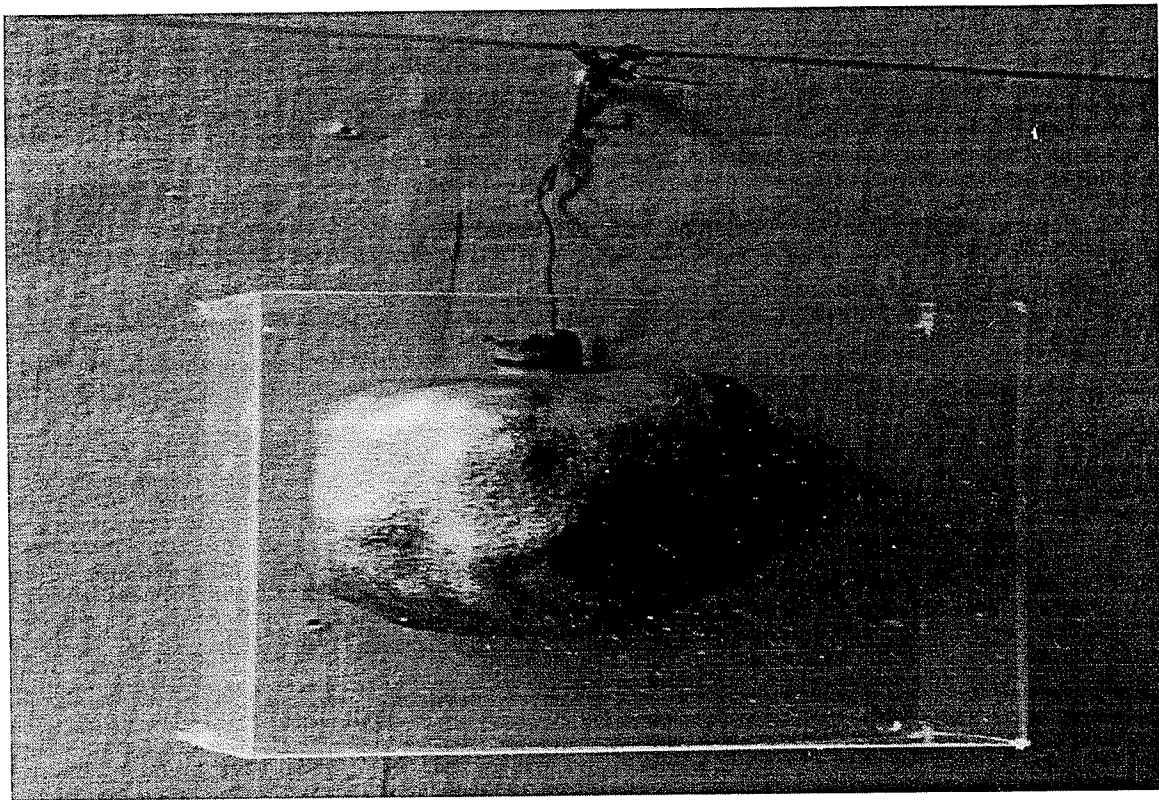
Hal Foster, in *Art after Modernism; Rethinking Representation*, states that:

Postmodern practice is concerned with strata of representation- we are not in search of sources or origins, but of structures of signification: underneath each picture there is always another picture ... to change the object itself: this is the mandate of postmodern art. Contingent, this art exists in a web of references, not necessarily located in any one form, medium, or site. As the object is deconstructed, so is the subject (viewer) dislocated ... Temporal and spatial at once, it dissolves the old order¹⁴

The memory of the archetype is what we all have learned through educational knowledge, but the transfer of this to our perception of how things will be is going to incorporate techniques of representation. These can result in lucid understanding or interpretations of the original archetype in relation to its context, as will be discussed in the concluding chapter on Interpretation of Constructed Representation. The final interpretation is seen through different lenses, some set at maximum depth of focus, while others are set at a shallow depth of focus, emphasizing the nature of view as a relative experience.

¹⁴Hal Foster, "Re: Post", *Art After Modernism* (New York: The New Museum of Contemporary Art, 1984)p.195.

The ideas of representation are currently being described in contemporary art language. In the Spring 1995 edition of *C. magazine*, a contemporary Canadian Art magazine which explores ideas of critical perception and presents art exhibits in a written documentation, an article describes a work by artist Andrea Wollensak. The installation itself is comprised of a layered series of plates of glass, within which lies two layers of things: a two dimensional holographic plate and three-dimensional skeletal parts. The skeletal parts can only be seen clearly when viewed from directly above, and are seen through the holographic image. This work is therefore about the actual perception space of the viewer in relation to the object itself. The work was prefaced with a sentence by Paul Virilio, a cultural theorist who equates power with speed and describes a state of communication transmission technique as the vehicle of cultural determination. "In this technologically anachronistic installation she constructs a pre-digital, non-electronic environment that forces the viewer to locate the physical point of access into each piece."¹⁵



¹⁵Peter Dykhuis, Andrea Wollensak, "Seeing Around", *C Magazine* (Toronto: C Arts Publishing. 1995) p.67.

Andrea Wollensak's work is creating and speaking about the technique of viewing as an integral link to the work. It is similar to the ideas of this thesis, and ultimately the final documentation of the work will be a video documentation of the work, which will be inherently about the point of view of the videographer. Who is viewing the work and how is it being viewed. Wollensak's work can only be fully visible when one views it from directly above. It is not an isolated mechanism which is being described. The point of view of the viewer is acknowledged.

In the same edition of *C magazine*, there is another article entitled "The Finished Work of Art is a Thing of the Past", by Tom Sherman, a presentation delivered at the Ecole Nationale Supérieure des Beaux-Arts in Paris. The piece describes a change in the way value is being determined. Material wealth is giving way to the value of information, and contemporary art must be seen as information to be of value. Artists are the facilitators for this communication.

Audiences for art have to be creative themselves to find the products of artists valuable. If the work of art is an object, then the audience has to be able to decode the object to extract information encoded in it. This participatory investment is most commonly described as interpretation. Interpretation, besides being an intellectual exercise, is an intuitive, subjective process verging on psychic identification. Essentially, the work of art is performed by the audience, who retraces the creative processes of the artist through a kind of virtual creative process.... curators and critics offer their assistance in this exchange ... Over time, there have been attempts to shake up the whole system of material, object-based art. Ideas have become accepted as art (conceptual and neo-conceptual art) and performance art and other forms of events (some via telecommunications) have also been introduced.... there is no accumulation of material history. This has led to an obsession with documentation (catalogues, interviews, photography, video, CDs, CD ROMS) and the indirect commodification of live forms through mementos or souvenirs.... perhaps the deepest works of art are constructed to be totally devoid of information, thereby functioning as attractors of layer upon layer of incomplete interpretation, an ongoing investment of intellect.¹⁶

Ultimately, the creation of computer system software which enables the viewing audience to proliferate within a system is an extension of this abstract symbolist reality. The audience is charged for access to this information which is invisible and illusory.

¹⁶Tom Sherman, "The Finished Work of Art is a Thing of the Past", *C magazine*(Toronto:C Arts Publishing,1995) p.14.

The primary techniques of representation in *Fleeting Archetype* are film / video and photography. These were chosen because of their direct representational nature, visually, but also because of their cultural immediacy and familiarity. We are used to viewing photographs and therefore this medium is recognizable and more effective in representing the original balcony. We have access to this medium in a very technical yet personal way; the recognition with photographic equipment, television imagery and film cinema. We have inherent expectations of these techniques, i.e., a photograph represents a point in time which has actually occurred. Thus, these techniques are capable of utilizing this cultural interpretation in an influential way, in order to represent architectural objects which existed at a point in time in the past. The photograph is a proof of existence, past and possibly present. A visual record. Just as the mentioned art pieces are utilizing ideas of advanced communication, ultimately interpretation of this language will be the cultural modifier. The idea of architecture as being more than the objects which define it, is its underlying premise.

When painting had to abandon diegesis to the narrative feature film at the inception of cubism, the accompanying convulsions in technique and the collapse of pictorial space caused its artistic ideal to be perpetuated in a polemical drive that consequently inhabited those spaces outside the frame of the picture.¹⁷

Video / film is a technique used to explore the visual representations of objects. Trinh T. Minh-Ha, a performance installation artist from Vietnam, said that the technique of the avant garde film makers was trying to "transcend representation in favour of visionary presence and spontaneity which often constitute the prime criteria for what the avant-garde considers to be Art."¹⁸ *Fleeting Archetype* does not intend to conceal technique or device, but rather to expose it. It delineate representation, exposing its existence in a very acute way.

¹⁷Ian Wallace, *Transparencies*(London: Institute of Contemporary Arts; ICA, 1984).

¹⁸Trinh T. Minh-Ha, *Framer Framed* (New York:Routledge, 1992)p.114.

Laura Mulvey, in her infamous *Visual Pleasure and Narrative Cinema*, writes that "as an advanced representation system, cinema poses questions of the ways the unconscious (formed by the dominant order) structures ways of seeing and pleasure in looking".¹⁹ Her ideas relate to the effect of the filmic images of the female as object, as created by male filmmakers, on the unconscious thoughts of the viewer. As viewers, we have conventionally seen images of woman as wishful objects of man's affection and power, often not realizing that it was a story created by a man's mind. These films have been incorporated into the unconscious psyches of people. The ability of film to represent an entire societal environment is effectual because it engages our visual, auditory, and dramatic selves. The technique can represent an object, like a balcony in this case, and represent it at any time on a television or video screen, and the viewer does not know where the original object existed. It exists now as a negative of an object recorded onto film, which can be represented at any moment with the appropriate technology. Its existence is both dependent on the medium of transformation, and on the mind of the viewer.

Greg Hanec, an experimental film maker in Winnipeg whose recent films are about taking random pieces of footage and randomly splicing them together, creates the order or sequence as being beyond the grasp of reason. Is not time the only fluid which was missing from architectural objects, preventing them from being relative living entities? Greg describes the process of film making as cutting up fragments of footage, i.e. 'pieces of time', and reconfiguring them during the editing process. He is using time as an object, and the bits of footage are like objects of time which he then reassembles into a linear strip of film. Time as an object versus time as a changeable dimension behind each perceived object. The installation seeks to reduce time into a fixed state and represents points in time as an object is transformed. The ability to reconstruct actual points in time in a non-linear way allowed film makers to collapse or extend time.

¹⁹Laura Mulvey, "Visual Pleasure and Narrative Cinema", *Art After Modernism: Rethinking Representation.*, ed. Brian Wallis (New York: The New Museum of Contemporary Art, 1984).p.181.

In "The Explosion of Space: Architecture and the Filmic Imaginary", Anthony Vidler speaks about how film has provided a new definition of modernism in theory and technique. It has allowed for spatial experimentation.

... in the search for ways to represent movement and temporal succession in architecture, deconstructivist designers have turned naturally to the images forged by the first constructivist avant garde- images themselves deeply marked by the impact of the new filmic techniques.... In the present context, debates about the nature of "architecture in film", "filmic architecture," or filmic theory in architectural theory ... establishing the possibilities of interpretation for projects that increasingly seem caught in the hallucinatory realm of a filmic or screened imaginary, somewhere, that is, in the problematic realm of hyperspace ... posited film as the modernist art of space par excellence- a vision of the fusion of space and time ... for the cinema incorporated time to space. Better, time, through this, really becomes a dimension of space.²⁰

In the *Chora*, thesis work by the History and Theory of Architecture Graduate Program, McGill University, Louise Pelletier describes the photographic realism of cinema and its tendency to isolate an object from the world. The videotape enables the viewer to distance oneself from the seen object, thereby identifying and articulating the object as first of all a real object which at one time did exist, and then representing it as an illusory object.

Every fragment can then be removed from its context, preserving the memory of the surrounding world. The extreme precision of every detail taken out of context capitalizes on the scientific objectivity of archaeological research ... film represents only certain fragments of the story, and the overall scene has to be re-created by the spectator. The assemblage of fragments provokes a disruption of the of the spatial and temporal perspective, while its narrative confounds the linear structure of mechanical time into a re-enacted time. The represented depth of the world is not extended as a geometrized space behind the screen. Rather, space is perceived as a movement through time, and its real dimension is projected in front of the screen, in the temporal world of the spectator ... since the nineteenth century, film has provided a laboratory for the definition of modernism in theory & technique.... the complex question of film's architectural role is again on the agenda. And the more so, because in the search for ways to represent movement & temporal succession in architecture, 'deconstructivist' designers have turned naturally to the images forged by the first, constructivist avant-garde; images themselves deeply marked by the impact of the new filmic techniques.²¹

²⁰Anthony Vidler, "The Explosion of Space:Architecture & the Filmic Imaginary," *Assemblage 21* (MIT.1993).

²¹Louise Pelletier, *Chora*(McGill-Queens University Press.1994) p.211.

Photography as a representational medium is an extant recording that represents the three dimensional world in two dimensions. It becomes a flat plane and the dimensions of the represented world are extruded by our visual interpretation (i.e., a photograph of a bowl of fruit is not revealing what is behind the images we see, yet the three dimensional qualities are implied, and we fill in the visual record, consciously and unconsciously). The photograph does not lie.

The photograph is much like the architectural drawings which imply the final three dimensional quality of the image. In the installation the photograph of the fruit, exactly positioned as a freeze-frame, 'nature morte', becomes the representational medium through which the qualities of the fruit are expressed: the rich colours of the fruit, the way they are positioned in balance, and their relationship to each other. It is mounted on a transparent background, acrylic, which enables the viewer to view beyond the image into the context behind it.

Susan Sontag, writer of *On Photography*, describes photography as the act of framing. The photograph in the installation implies a 'framed' view. The point of view of the viewer is implied by the photograph, i.e., the photograph was taken when the photographer was standing directly in front of the still life. Therefore, the photograph has frozen the view of the original photographer, and that is how we will see it. Implied view; implied viewer. This implied view becomes the contextual language of the installation. It implies an original 'photographer' who took the original picture at a specific point in time. According to Sontag, "Photographic seeing, when one examines its claims, turns out to be mainly the practice of a kind of dissociative seeing, a subjective habit which is reinforced by the objective discrepancies between the way that the camera and the human eye focus and judge perspective."²² The nature of the lens, whether it is a wide angle, or telephoto, predicts the foreshortening or lengthening of distance between the near and far in the photograph, as well as the more apparent framing of a wide (wide field of view) or telephoto.

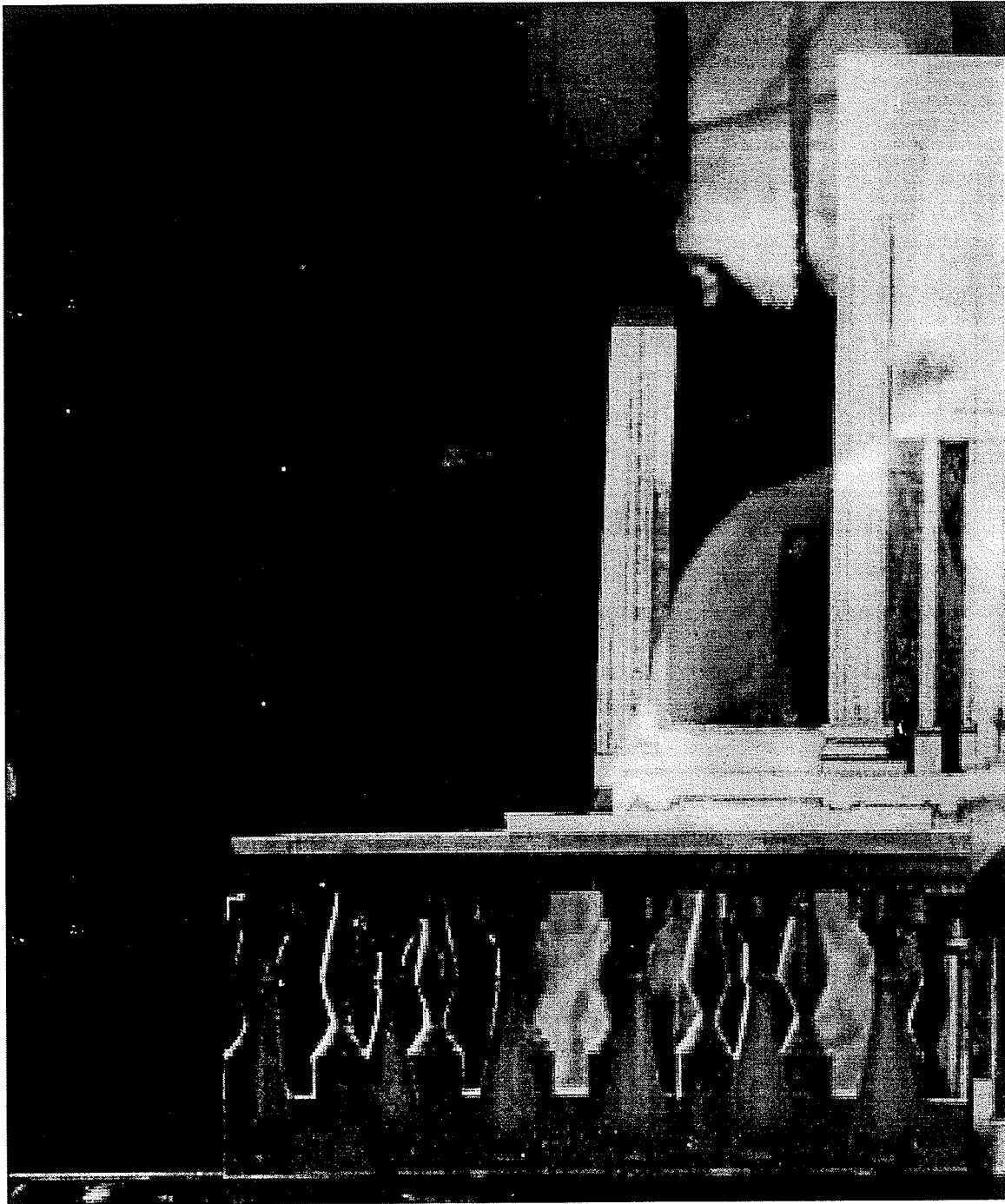
²²Susan Sontag, *On Photography* (New York: Dell Publishing Company Inc. 1977) p.97.

The dissociative seeing as described by Sontag can be measured in order to precisely predict final results. The scientific eye is objective and yet may be directed in a subjective, exclusive way.

...photography creates another habit of seeing: both intense and cool, solicitous and detached...but photographic seeing has to be constantly renewed with new shocks, whether of subject matter or technique, so as to produce the impression of violating ordinary vision. ²³

The discussion of representation gives knowledge about the techniques used in the constructed representation; installation. The relationship between an archetype and its conscious representations involves the predisposed knowledge that these representations will vary according to the way or method of representation.

²³ibid.p.99.



**V. I. INSTALLATION. *fleeting* ARCHETYPE
THEORY OF CONSTRUCTED REPRESENTATION.
develop a language to describe
medium of understanding. contextual evolution.**

Installation as a technique of representation is regarded as a classification of art. The 1992 edition of the North American Edition of The Fine Art Index, (a compendium of contemporary art and artists), has defined 'Conceptual & Installation' as a distinct category, existing with painting, sculpture, and photography. This definitive category includes any art pieces which are a combination of objects and techniques, and often are directly relating to the gallery space, or actual location, with an emphasis on the idea of exhibition or display. Installation has been defined as " a temporary work of art, often an assemblage or environment, created for a specific space, usually an art gallery."²⁴ Another definition of an installation says...

Indeed much post-1945 art has sought to transcend the limits of discrete, portable objects: artists have created whole assemblages and mixed-media environments within galleries. As a result, the word 'installation' has taken on a stronger meaning, i.e., a one-off exhibit fabricated in relation to the specific characteristics of a gallery space. To cite just one example: in 1987 the British artist Richard Wilson half-filled Matt's Gallery in East London with black sump oil.²⁵

The nature of installation originally described the way the paintings and sculptures in a gallery were arranged, and how they are installed or attached to the gallery space and walls. This implies architectonic principles of construction; the actual mechanism for hanging the art pieces. In the currently understood definition of installation, this structural basis is one of its primary ideas. Questions of how the art pieces are assembled, and how they relate to the space are integral to the work. Thus, the technique of installation is dependent on basic architectonic principles of structure and environment. Some of the early site installation artists were also architects. SITE, an environmental art organization, treated architecture as a form of public art and had installations in major public buildings. Consequently, the technique of installation is a powerful method to construct representations of an original archetype. Precedents of site-specific installation works describe art created for particular physical sites, as in *Fleeting Archetype*.

²⁴James Smith Pierce, *From Abacus to Zeus* (New Jersey: Prentice-Hall, Inc. 1987) p.43.

²⁵John A. Walker, *Glossary of Art Architecture and Design* (Boston: G.K. Hall and Co.) p.357.

The physical installation could not occur anywhere except the actual site, as it relates to the street, boulevard, pedestrian walkways, and buildings which are its contextual environment. It was essential when describing the project to my advisor, that there was an idea as to what the product of this installation was to be ... a book, a television program, what kind of cultural icon would it be? An installation which was to be hidden away for decades in the archives of the Architecture Faculty? Given the public nature of the installation work, the video document became the most effective way to document the installation, and the critiques as well, which would occur on site. The installation is given public notification through two Winnipeg contemporary art galleries, Ace Art and Plug In, and the installation will be set up during an entire day for viewing.

The installation is to be viewed on the Broadway boulevard, with the oral presentation of the thesis work occurring on site. The critiques and audience of the installation will be an integral part of the work, and this will be video documented. This video documentation of the piece will be the record, with the photographic record of the installation and critiques from the actual presentation being transcribed in the final written document; the thesis *Fleeting Archetype*.

The theory of installation has recognized the role of space as an integral part of its understanding. The traditional ordered space within the frame of a painting was extended to incorporate actions and events around the installation itself. Because an installation utilizes the physical environment for its meaning, this also changes the conventional relationship between the viewer and the objects involved, in that the meaning of the work is revealed at the moment the observer looks at it. This can be described as an event, as opposed to the classical static relationship between a work of art and the viewer. These installation objects are not separate and distinct from the viewer, and the meaning of an installation incorporates the contextual relationship between the objects and the perception of the viewer. Infinite potential for interpretation of these pieces results. One installation artist, Gordon Matta-Clark, made section cuts through entire buildings which then became site works, giving his work meaning within the social environment.

Installation, as a hybrid discipline, is made up of multiple histories; it includes architecture and Performance Art in its parentage, and the many directions within contemporary visual arts have also exerted their influence. By crossing the frontiers between different disciplines, installation is able to question their individual autonomy, authority and, ultimately, their history and relevance to the contemporary context.... it has been used to describe a kind of art making which rejects concentration on one object in favour of a consideration of the relationship between a number of elements or of the interaction between things and their contexts.²⁶

As the relationship between the installation is given meaning in relation to the viewer, the idea of duration over time and space is part of this experience. The viewer is often moving around the installation, seeing the physical space between the assemblage of objects constantly changing in spatial relationship to each other. As you move through the work, this occurs over a certain period of time. Some installations gradually change in shape or operation from one moment to the next, so the work changes over time, giving other meanings to its interpretation. This state of perpetual change can lead to entire understandings of environments in relation to the installation piece. For example, one work by Christo, a Swiss installation artist, involved a running thirty foot high wall of white cotton which traversed miles of terrain, and each time you saw the work, it was constantly changing in relation to the physical land. This actually exaggerated the physical environment to the viewer, which otherwise might have gone unnoticed. This use of installation is similar to *Fleeting Archetype* in that the site for the work, the balcony of the Princeton Apartments, might not otherwise be noticed by pedestrians. The ability of the installation to draw attention to and focus the viewer is integral to the work. The work changes with time, as it is installed and remains up during the course of a day, and the viewing points are affected by the pedestrian and vehicular traffic. The daylight also is in constant change, which again highlights this interrelationship between the objects and their context. The installation artist themselves are part of the work, as even the time spent creating and assembling the parts and the time usually spent in passive or dynamic interaction with the work as it is publicly viewed, is an important element.

²⁶Nicolas De Oliveira, Nicola Oxley, Michael Petry, *Installation Art* (U.S.A.: Smithsonian Institution Press. 1994) p.9.

The growing sense that the viewer was important, and that art's meaning was actively produced in its reception or consumption as much as its production, is inherent in the idea of 'psychogeography', the study of the specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals²⁷

One of the foremost photographic installation artists in North America is Jeff Wall. As a device for reconstructing real natural life, (i.e., human beings), Jeff Wall creates huge transparencies which are placed within an architectural context. Transparencies are a process of reproducing a photographic image onto a transparent film, as in the in-store advertising display photographs which have become commonplace. These transparencies are photographs of ordinary people, but they become strangely familiar when seen huge and looming in civic buildings or art galleries. Ominous objects, yet the subjects are honest and there is no hint of an advertising message. His work is a public expression of personal characteristics, with the context more often being in a civic building foyer. Jeff Wall works with the familiar technique of photography to represent and comment about the societal narrative.

Though firmly rooted in the Conceptualism of the recent past Jeff Wall deploys within his work the pictorial language of earlier fine art traditions, which at first glance appear to oppose Conceptualism. In creating a synthesis he establishes directly and succinctly that all art is conceptual. The viewer must confront the paradox inherent in his work to go beyond the fascinating impact at first glance. It is ways of looking and thinking which are under almost clinical examination in these works; and as an image maker Jeff Wall manages to explore, exploit, and transcend aspects of dominant media of our time- cinematic conventions and advertising display.²⁸

The art tradition which is alluded to in the above critique would be the natural portrait. By using this narrative succinctly and obviously, an overlay of meaning becomes a dialogue with this naturalistic narrative. Usually viewed as small table top framed portraits, Jeff Wall superimposes them onto walls, without even a frame device, for the gaze of strangers.

²⁷Declan McGonagle, Ian Wallace, *Transparencies*(London: Institute of Contemporary Arts.ICA. 1984)].

²⁸Brian Wallis, ed. *Art After Modernism* [New York: The New Museum of Contemporary Art, 1984].p.362.

The device of the 'still life' which is employed in *fleeting Archetype* is a comparable technique. The idea of a still life is both recognizable and obvious. The narrative is set. The viewer is reminded of gallery paintings of this classical tradition of depicting reality. The idea of still life is taken to the street, thereby challenging the traditional gallery setting of this type of painting. The medium of exploring this relationship alone creates a familiar yet obscure gaze, as we try to view the still life through a maze of moving cars and pedestrians. The wind disturbs the creation and again the carefully described installation changes. There is a fusion of still life and the conceptual act of placement.

Fleeting Archetype recreates the still life through photographic technique. The once alive pomegranate and romaine become reduced to a photograph fused onto a clear glass plate, a two dimensional representation. The immediacy of the photograph freezes the image in time, and one identifies with the photographer who took the picture. Is the photograph still considered a still life? Are the portraits of Jeff Wall still portraits? The still life of *Fleeting Archetype* can be visually isolated from its context to once again highlight its relationship to the fine art tradition of still life.

Throughout its history modernist technique has bound itself to a repudiation of the pictorial. When painting had to abandon diegesis to the narrative feature film at the inception of cubism, the accompanying convulsions in technique and the collapse of pictorial space caused its artistic ideal to be perpetuated in a polemical drive that consequently inhabited those spaces outside the frame of the picture. The function of painting had to respond to this condition by shifting away from mimesis and pictorialism ... painting thus claimed the future by deconstructing the 'natural condition' of the picture as an illusionistic simulacrum of the world and by withdrawing the authority of its ideal from the language of the given.

Yet in the flow of history, of the determinant condition of the total economy, the function of pictorial representation came to be transferred from the domain of art, with its exclusive ends, to that of the mass media, where it still reigns as the authoritative model of reality, and exercises its power as such.... positioned thus to survive as symbolic exchange, it found itself with a new name and ideology- that of 'post-modernist', a term which has come to justify a condition of amnesia ... Wall counters this spiral into fragmentation and depletion by assuming a classic relation to pictorial meaning and using a public technique as the site of discourse which opens up a critique from within.²⁹

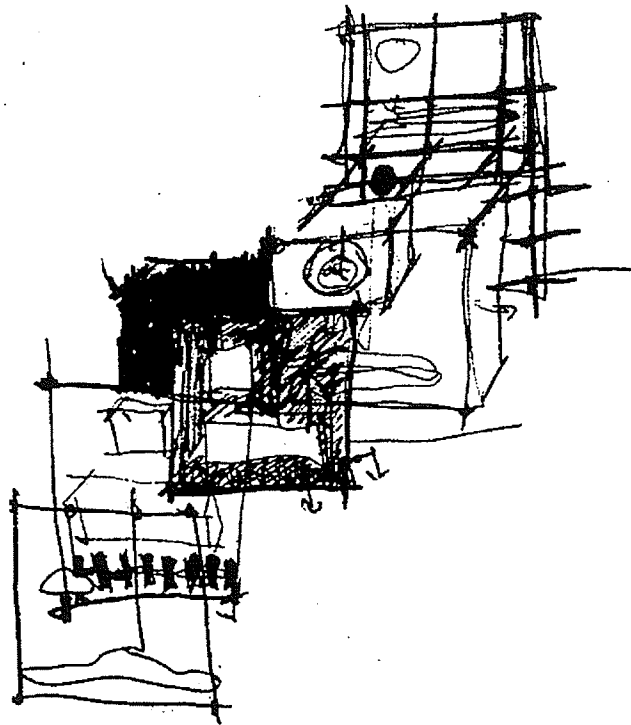
²⁹Declan McGonagle, Ian Wallace, *Transparencies*(London: Institute of Contemporary Arts.ICA. 1984).

The content of criticism by Ian Wallace attributed to Jeff Wall's work has become a valuable discourse in that the critique of the technique of natural portraiture within the public space which it captures, is quite true of fleeting archetypes. The installation is about the collapse of physical space into viewing space. The space which is between the panels of the installation becomes a void which is important only because it is there. What is not there is an object to fill the void. Its distance is not immediately measurable, and its eventual collapse into the viewfinder of the camera is imminent. Imminent collapse is perhaps the best way to describe this installation. I can perceive the space but it is not quantifiable, because this distance between the planes of the installation is perceived, not measured. (see chapter V. II. for explanation of installation)

The resulting image is reproduced on a flat photographic plane, yet the viewer tries to complete the image in a three dimensional way, because we know the reality once existed in a three dimensional physical world.



Jeff Wall's transparencies: from Declan McGonagle, Ian Wallace, (*Transparencies* London:ICA 1984).



V. II. INSTALLATION. EXECUTION. *fleeting* ARCHETYPE
develop a language to describe medium
of understanding.contextual evolution.

i.PRELIMINARY INSTALLATION.

ORIGINAL ARCHETYPE.BALCONY• OBJECT WHICH REMAINS CONSTANT THROUGH TIME.

exterior on site. the actual balcony of the Princeton Apartments. Broadway Ave.

STILL LIFE 'NATURE MORTE'• HANGING FRUIT SITUATED IN SPACE AT A POINT IN TIME.

freeze frame. relative to themselves and to the original archetype. object.

the balcony. exterior on site. actual still life of hanging fruit will be placed within a framed view,
hanging from the balcony.

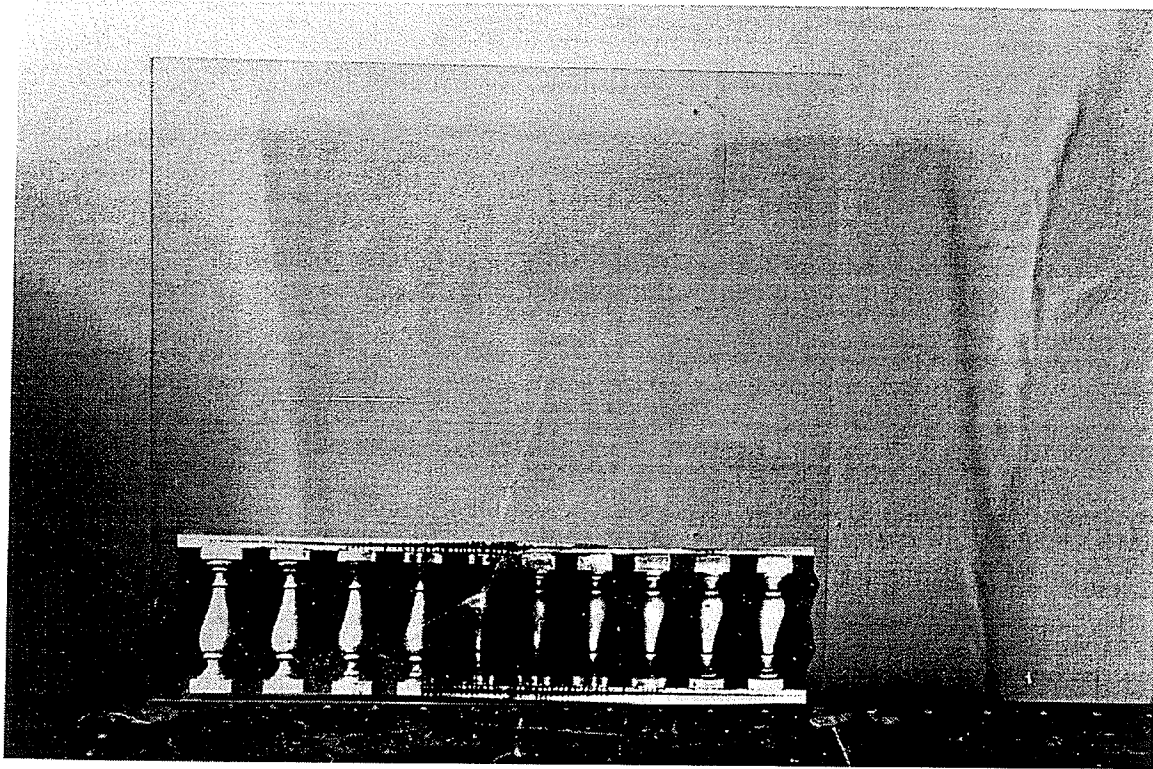
THE VOID OF THE STILL LIFE • THE PHYSICAL SPACE WHICH THE HANGING FRUIT ONCE
OCCUPIED.

it is captured by a thin acrylic membrane. representation of the balcony to be a
photocopy of the balcony, placed on an acrylic panel, and positioned in relation to the still life.

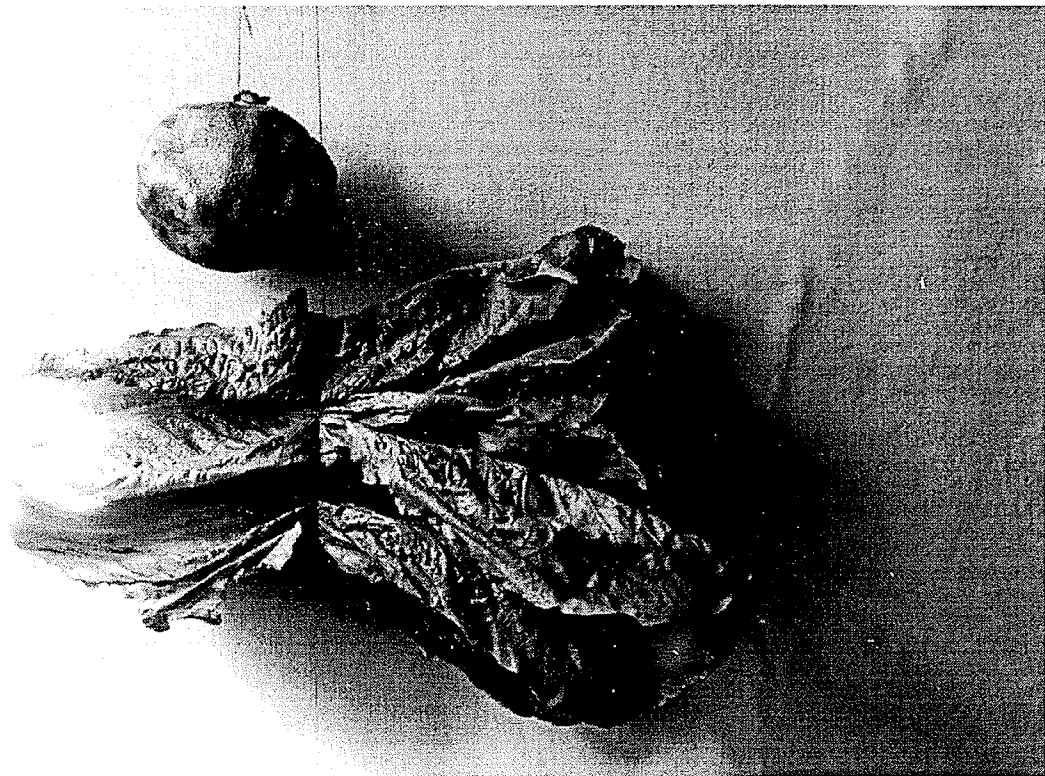
THE ENTIRELY NEW CONTEXT • CONTEXT•OF ITS EXISTENCE.PHYSICAL SITING .
PERCEIVED VIEW. CHANGE THROUGH TIME.

the pomegranate shell is fused to a new context:

Mediterranean view. exterior on site.will be represented by seeing the street context of the repre-
sentation, i.e., the surrounding buildings & street life, through the transparent panel.



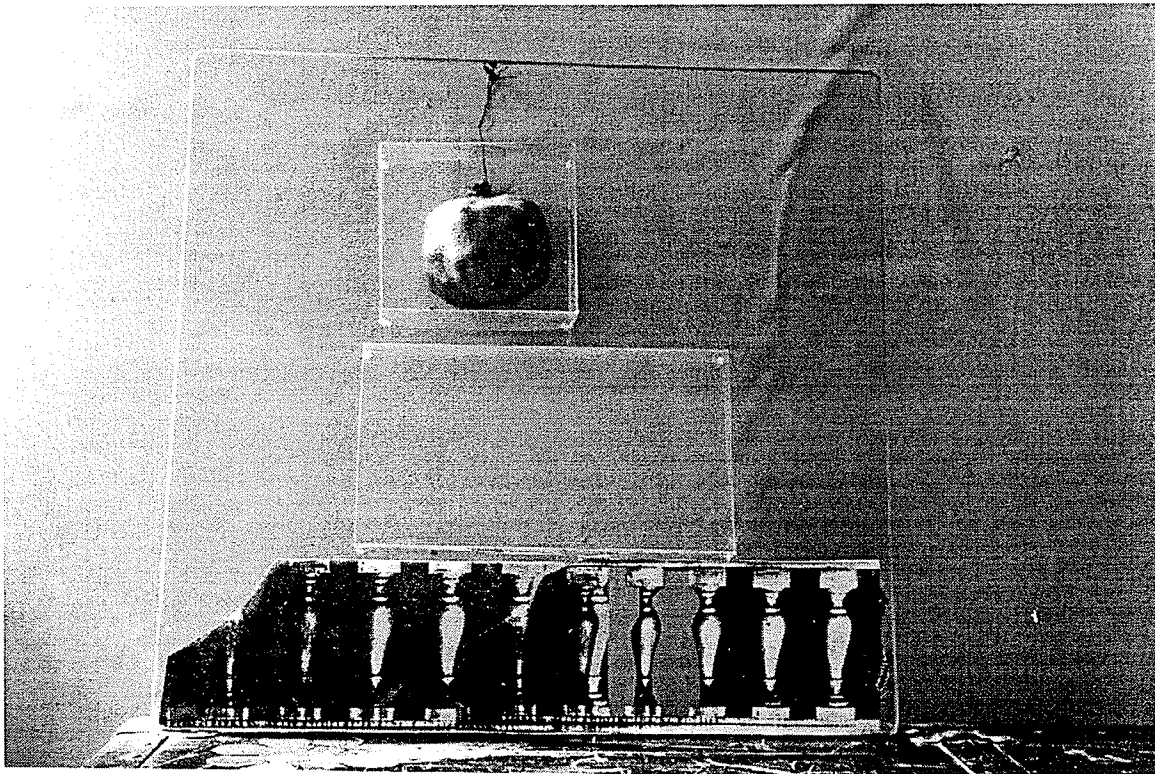
ORIGINAL ARCHETYPE. BALCONY.
OBJECT WHICH REMAINS CONSTANT THROUGH TIME
exterior on site. the actual balcony of the Princeton Apartments.



STILL LIFE 'NATURE MORTE'.

HANGING FRUIT SITUATED IN SPACE AT A POINT IN TIME.

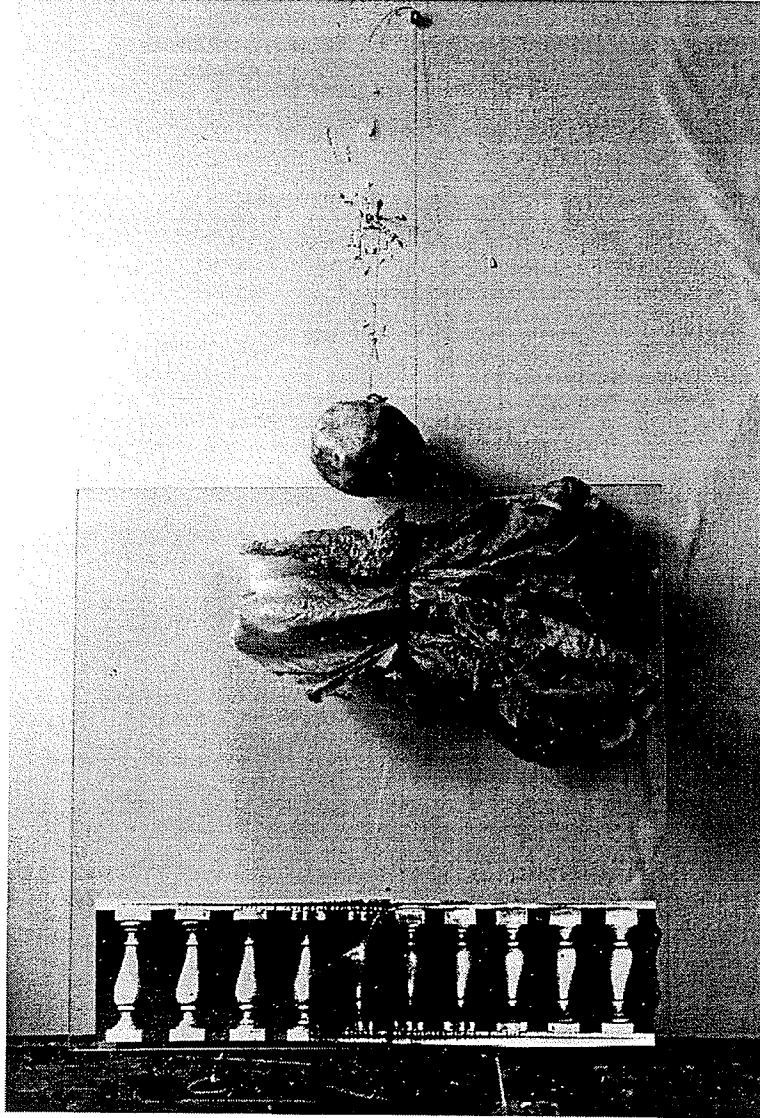
freeze frame. relative to themselves and to the original archetype. object.
the balcony. exterior on site. actual still life of hanging fruit will be placed
within a framed view, hanging from the balcony.



THE VOID OF THE STILL LIFE.

THE PHYSICAL SPACE WHICH THE HANGING FRUIT ONCE OCCUPIED
IS CAPTURED BY A THIN ACRYLIC MEMBRANE.

representation of the balcony to be a photocopy of the balcony, placed
on an acrylic panel, and positioned in relation to the still life.



THE ENTIRELY NEW CONTEXT.

CONTEXT. PHYSICAL SITING. PERCEIVED VIEW.
CHANGE THROUGH TIME.

the pomegranate shell is fused to a different context.

fleeting ARCHETYPE. PRELIMINARY INSTALLATION. • installed June/95.

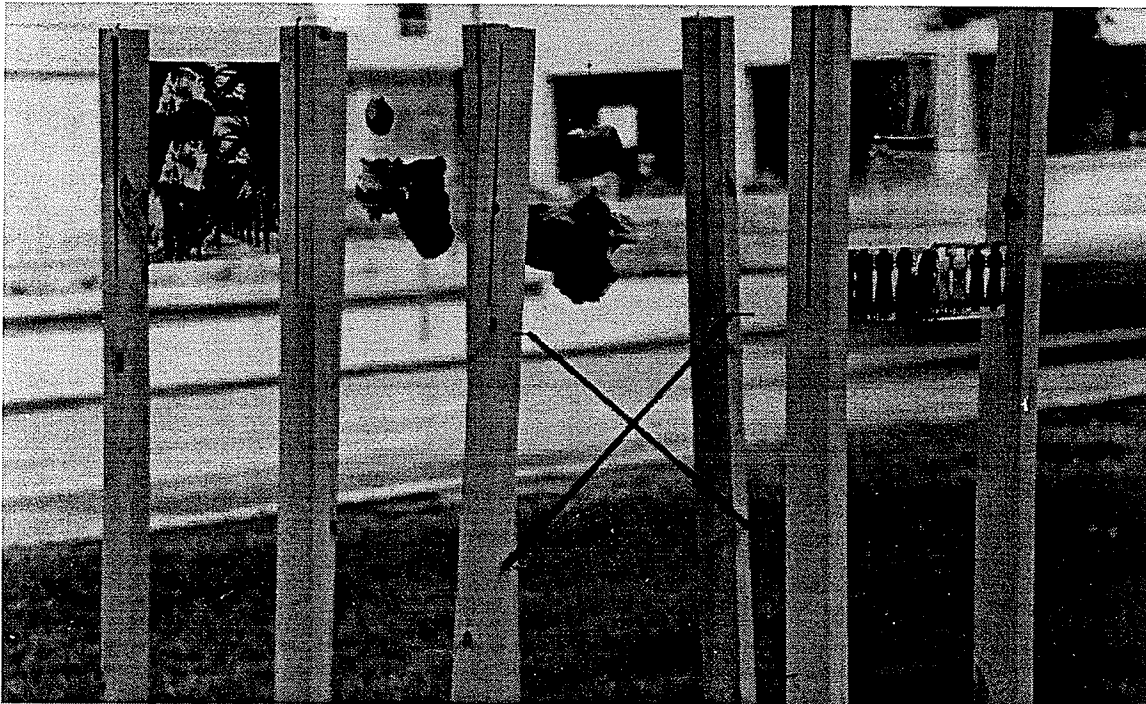
LOCATION: BROADWAY BOULEVARD. Between Donald and Hargrave, parallel to the Princeton Apartment building.

A series of four standing panels. dimensions. each 2'x2'.

These panels were set on stands, with glass supports, bringing the panels to an average eye level height. approx. 5'.

The stands enable the installation to be free standing on the grassy boulevard; to ensure portability of the work as well as interchanging the panels to have relative views.

To be viewed by the public; part of the installation includes looking through a camera to see a 'framed view' of the installation. The camera will be set up underneath the balcony of the Princeton.



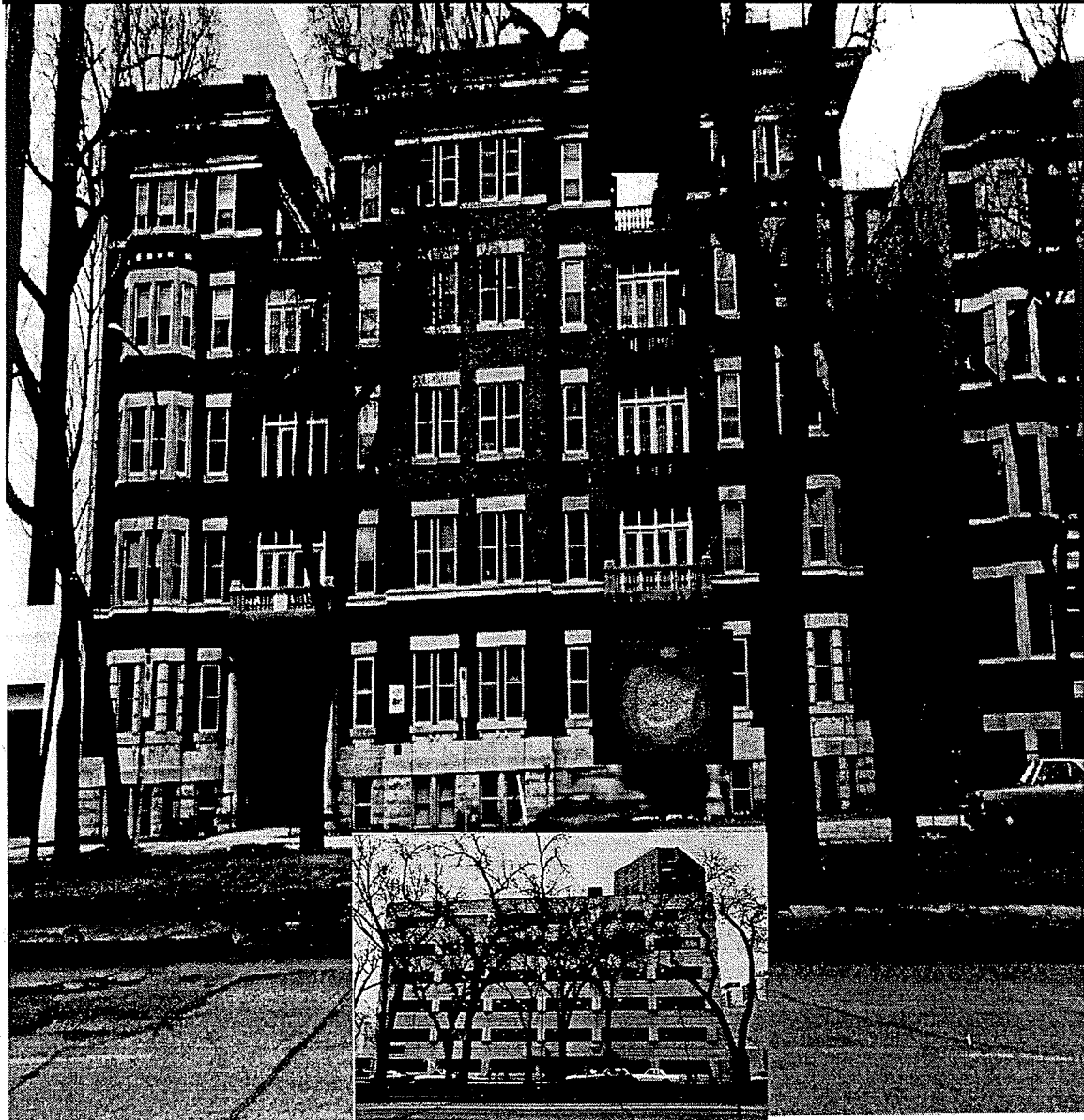
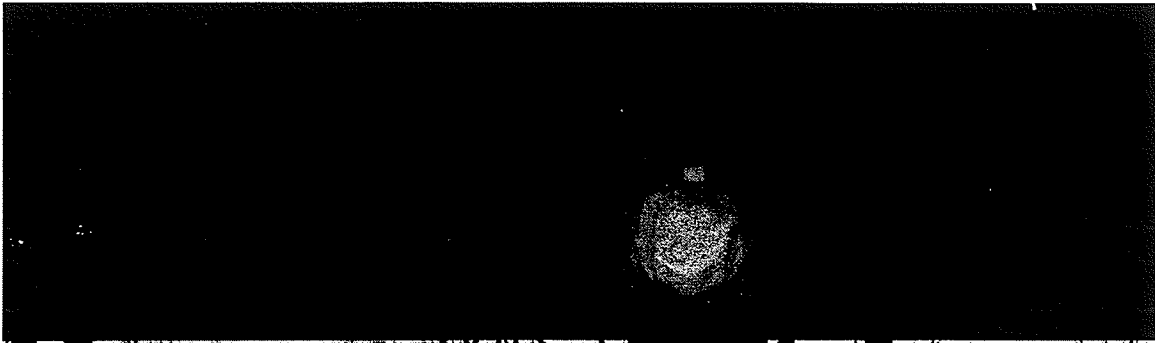
Panel #4

Panel #3

Panel #1

Panel #2

Preliminary Installation.

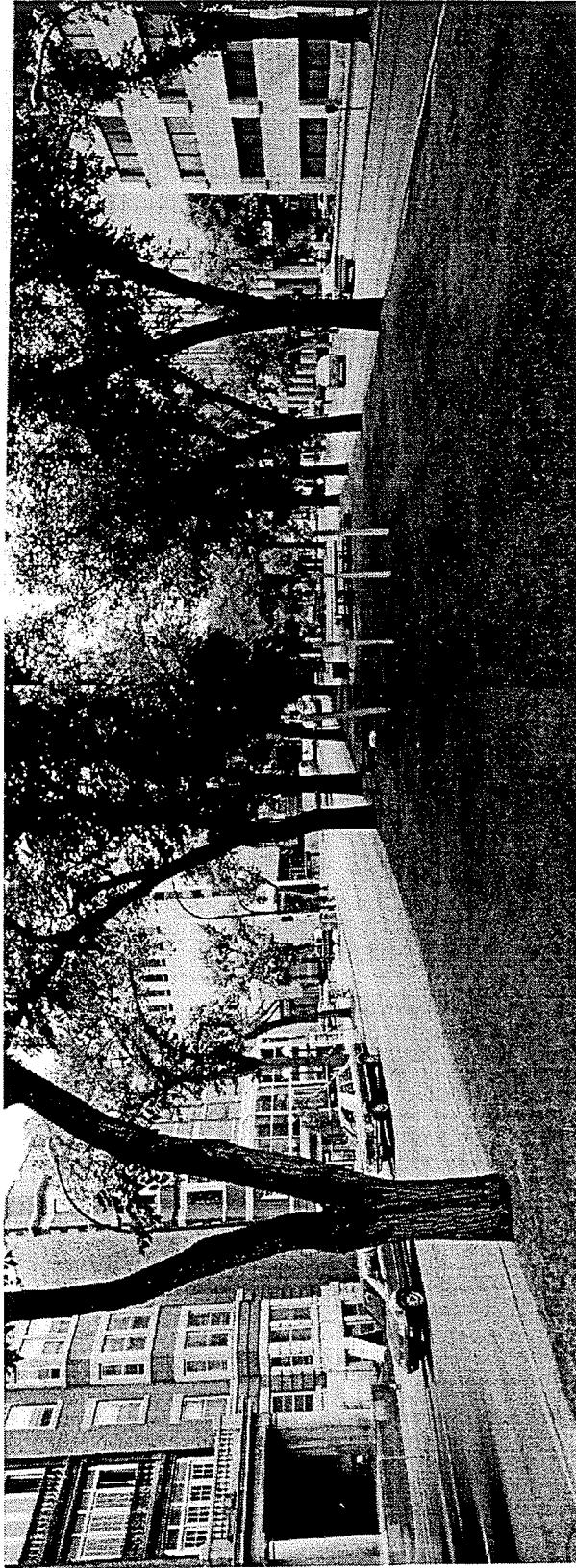


Princeton Apartments.



Revenue Canada Building.

Installation Site. *fleeting* ARCHETYPE. Broadway Ave. Winnipeg. Manitoba.



Installation Site. section. Broadway Ave.

... the existential expression of architectural form, which is based on the form's motion, weight and substance, is recognized on the basis of our common experiences with natural phenomena, (i.e. gravity) ... weight in terms of firmness and strength, and substance of material existence.³⁰

I have established the desire for developing a reconstruction of the original balcony which physically manifests the ideas of the balcony, but which explores these ideas within the contextual realm of viewing within a modern perspective. The installation utilizes acrylic panels to set up a boundary for the viewing frame, as well as to represent the nature of a plane of view, trying to reflect the planar nature of modern architectural construction. If the curtain wall is a planar window surface, then the entire facade can be conceptually seen as a flat plane of clear material, fixed to a structural frame. We stand within a modernist building and view through this window to the outside; we exist within this framed context when we are inside this type of building. The installation artificially recreates this condition, in order to define and emphasize what is happening as we experience the curtain wall, as opposed to standing outside on a balcony to view. It symbolizes the visible framed context through which we view things, represented by a glass panel. Outlining and fragmenting the idea of context and showing the precariousness of the viewer to what is being viewed; through what frame they are looking. There is a photographic representation of the hanging fruit ... still life on the surface of the glass plane, a two dimensional photographic representation of the hanging fruit. Collapsed space, definable only by our memory of the original objects, and valuable only within that original site experience. Otherwise, it is a piece of art which has no meaning beyond its state as it is encountered in the space which it defines at that moment when it is looked at. There is a camera on a tripod which represents the point of view, which can be transitory and moved quite easily, thereby showing different views at every viewing point.

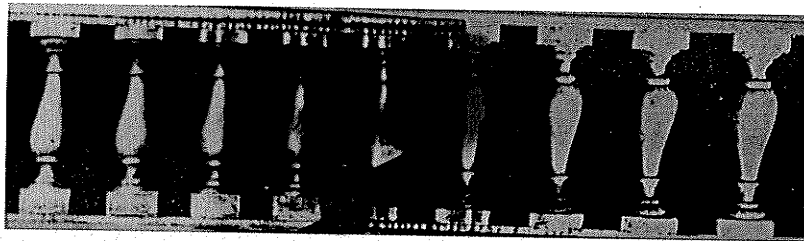
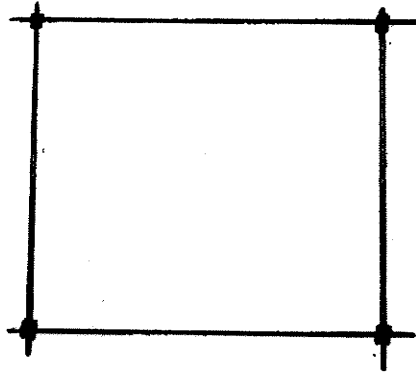
³⁰Thomas This-Evensen, *Archetypes in Architecture*(Oxford: Oxford University Press.1989) p.17.



***fleeting* ARCHETYPE.** panel #1.

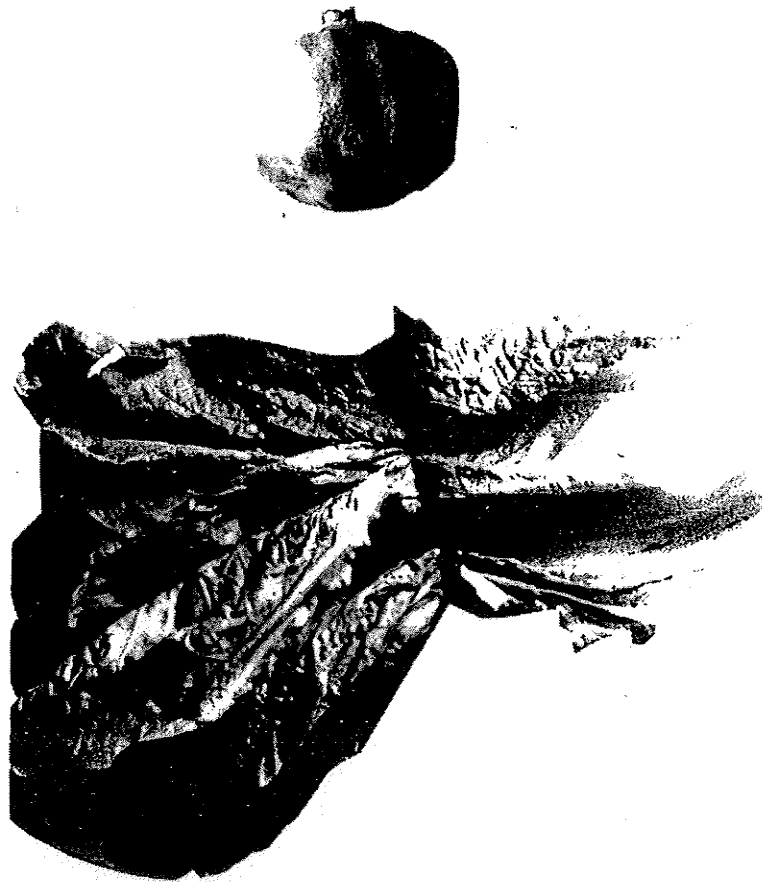
- For the preliminary installation June9/95, the hanging fruit was suspended by a wire strung across the wood stands.





***fleeting* ARCHETYPE. panel #2.**

- an embodiment of the empty space which has been occupied by the original hanging fruit, with a thin acrylic membrane defining the original location in relation to a viewing plane, itself symbolized by a sheet of clear glass. the balcony is a 2-d photocopy placed on the acrylic.



***fleeting* ARCHETYPE.** panel #3.

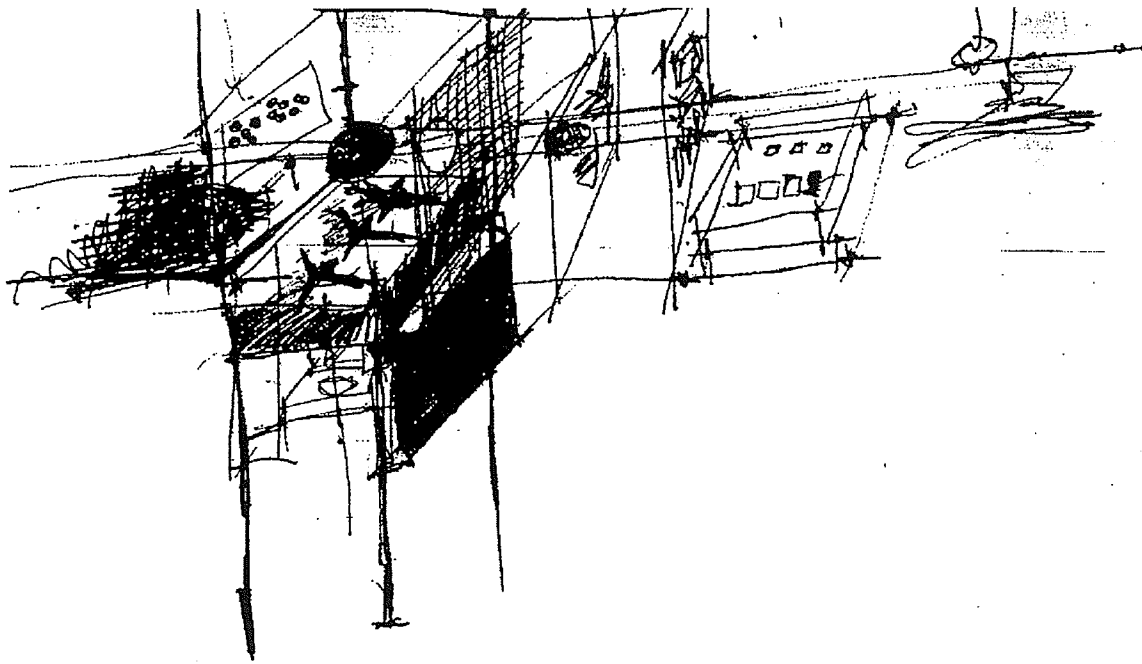
• the impression which the pomegranate makes on this empty space which is contained by the frail membrane of panel #2. A photographic image of the pomegranate and romaine.



***fleeting* ARCHETYPE.** panel #4.

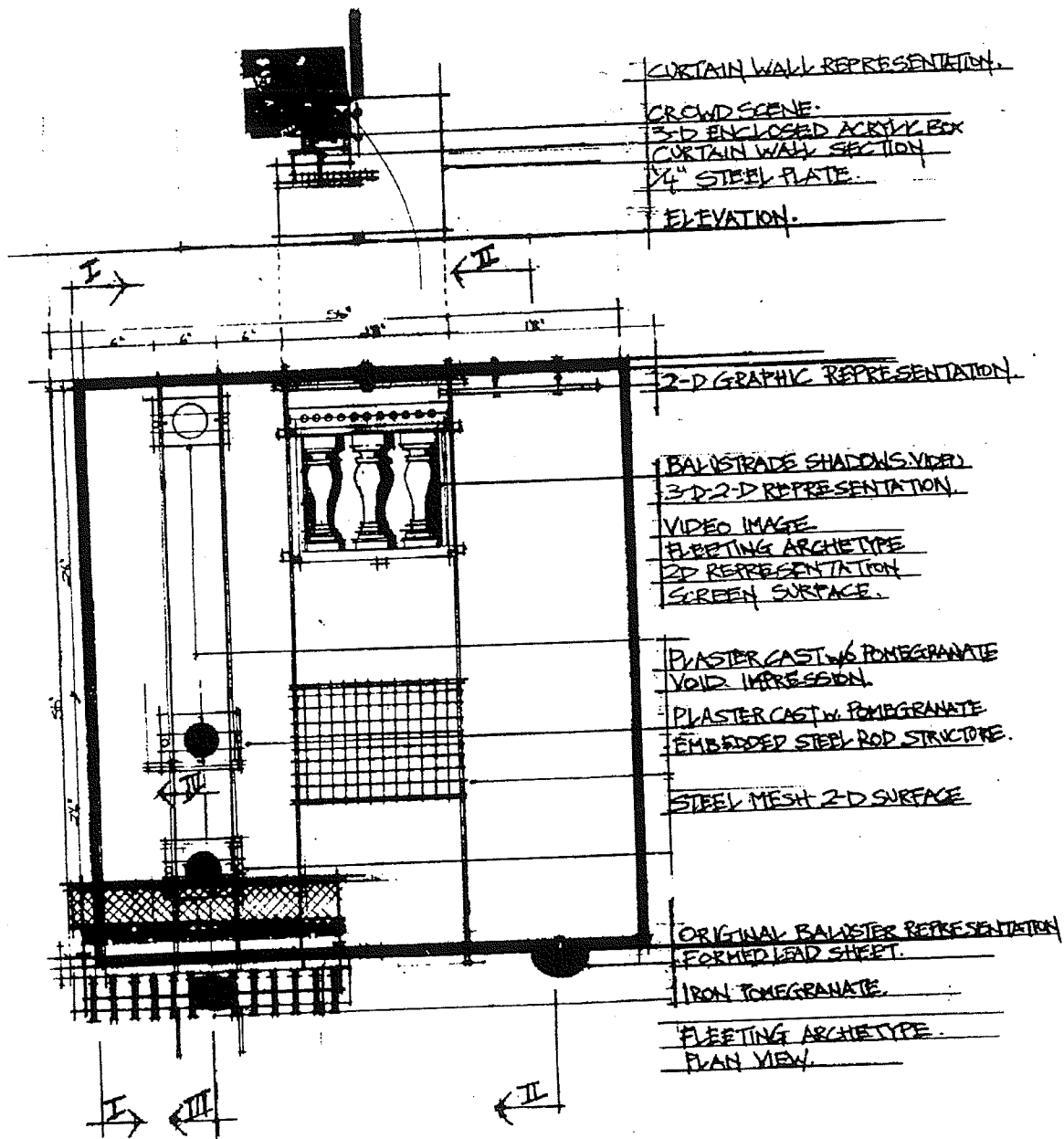
• describes the pomegranate being fused to an entirely new context.

The image is a walkway in Spain, but it represents any potential place for a new idea of a balcony, to be created. The pomegranate has been sectioned on the vertical plane, and the interior of it is visible, fused to the photocopied image of the paseo.

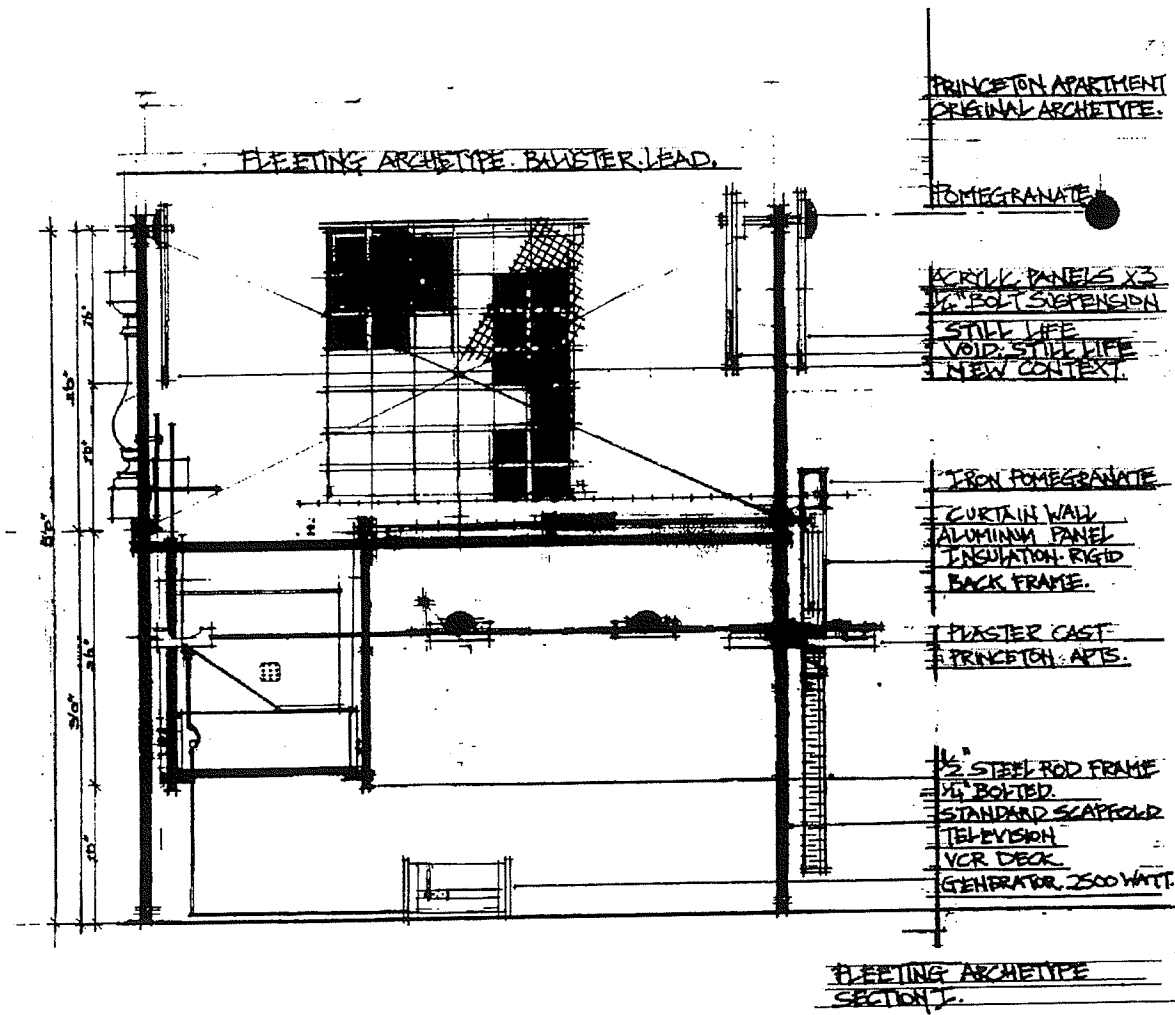


V. II. INSTALLATION EXECUTION. *fleeting* ARCHETYPE
develop a language to describe medium
of understanding.contextual evolution.

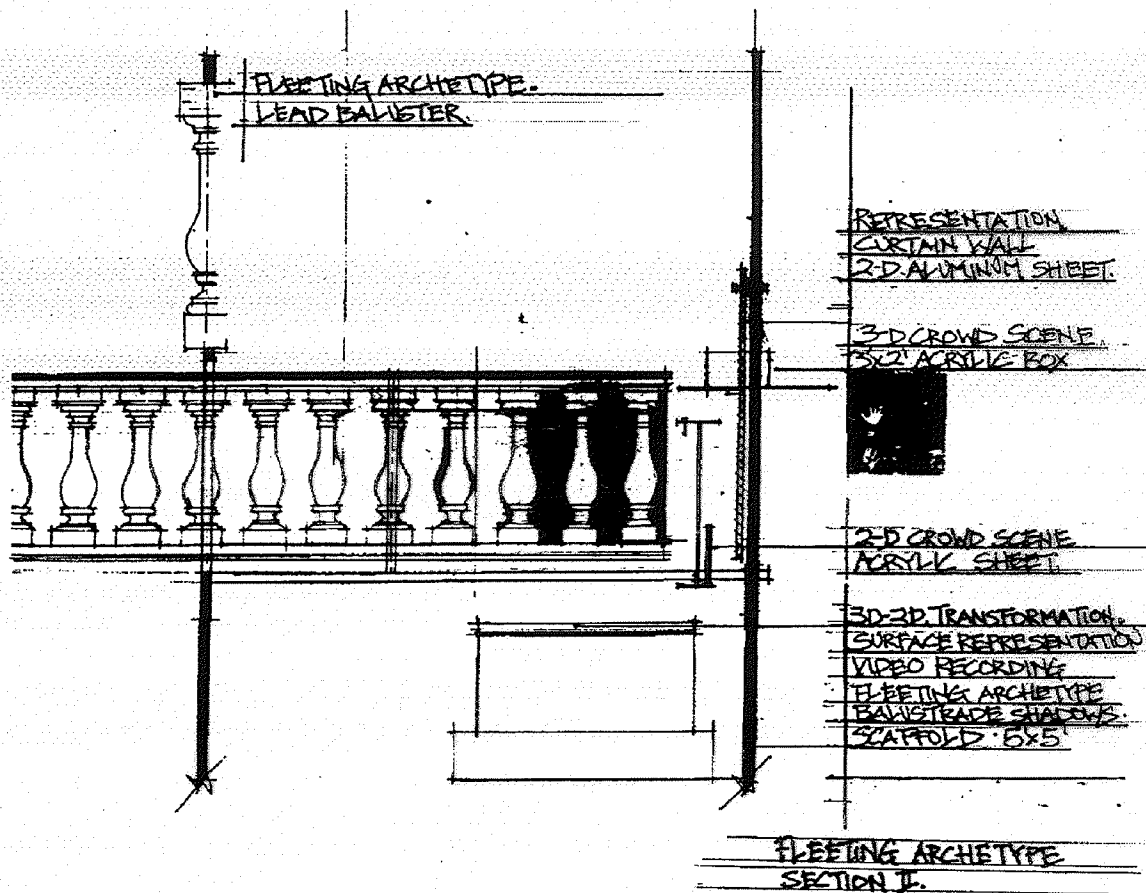
i.FINAL INSTALLATION.

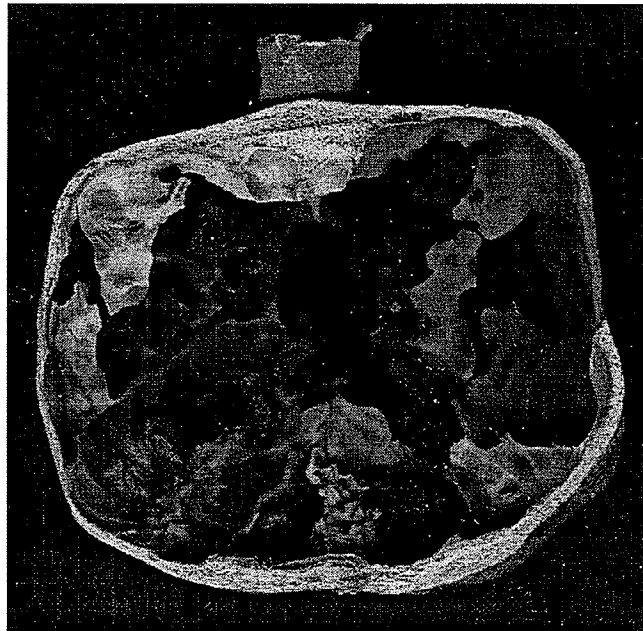


fleeting ARCHETYPE. final installation.



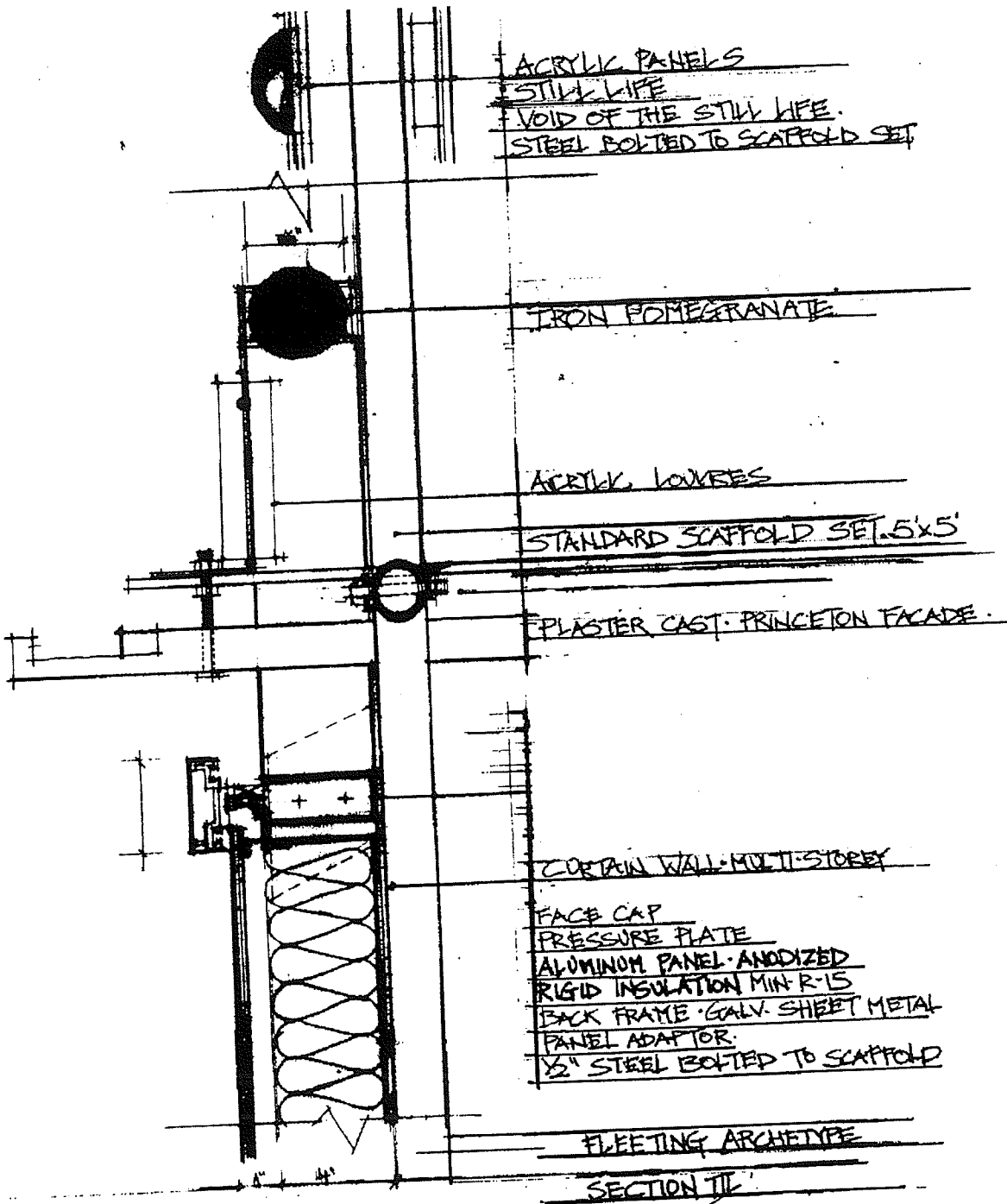
fleeting ARCHETYPE. final installation.





The idea of the balcony is reconstructed and situated symbolically within the contextual modernist building. directly below the balcony, within the entrance to the courtyard space of the building, there is an assemblage of fruit hanging from the upper vault. This actual 'still life' is alive and decaying at the same time.

fleeting ARCHETYPE. final installation.



fleeting ARCHETYPE. final installation.



VI. CONCLUSION. *fleeting* ARCHETYPE
INTERPRETATION OF CONSTRUCTED REPRESENTATION

... the archetypes of the collective unconscious are intrinsically formless psychic structures which become visible in art. The archetypes are varied by the media through which they pass, i.e., their form changes according to the time, the place, and the psychological constellation of the individual in whom they are manifested ... the paradoxical multiplicity of its eternal presence, which makes possible an infinite variety of forms of expression, is crystallized in its realization.³⁰

It is this 'tendency' to form representations which is the idea behind *Fleeting Archetype*. The physical qualities of mass, void, spatial distance, and other relationships between the original balcony and its constructed representations, are constantly being compared. As the eye moves from one part of the installation to another, implied visual space is isolated, divided, combined, extended, and ultimately reconstructed.

These ideas are a reaction to the idea of an architectural archetype as an unchanging historic icon. They propose a contextual definition of archetype which would include other interpretive characteristics, and which would therefore change as the context changes. *Fleeting Archetype* is the embodiment of this ability of the idea of the archetype to change with time; each point in time creates a new archetype which is representative of its entire context.

The installation takes the object 'balcony' and represents it through different medium, thereby questioning the interpretation of each representation. The objects are represented symbolically, thus delineating their inherent and perceived characteristics. Execution of constructed representation as a physical installation utilizes specific techniques as a medium of transformation; photography, video, plaster casting, curtain wall construction, and lead sheet forming. Their relationship to each other is manifested in the physical installation. What exists is the representation itself: the photograph, the video, the impression of the baluster pressed into lead. These icons cannot be seen as separate from the technique used to create them, familiar enough to be recognizable, yet their juxtapositions eliciting responses to a 'fleeting' archetype.

³⁰Erich Neumann, *Art and the Creative Unconscious*(New Jersey: Princeton University Press, 1959) p.82.

The physical presence of the objects, and the 'fleeting' visual relationships as seen by the viewer, create a dialogue which incorporates the ideas of interpretation of representations with respect to objects being defined as archetypes. The following interpretations describe the observations I have made, regarding the installation as a constructed representation.

I. Physical objects as physical reality and as symbol; representation of archetype.

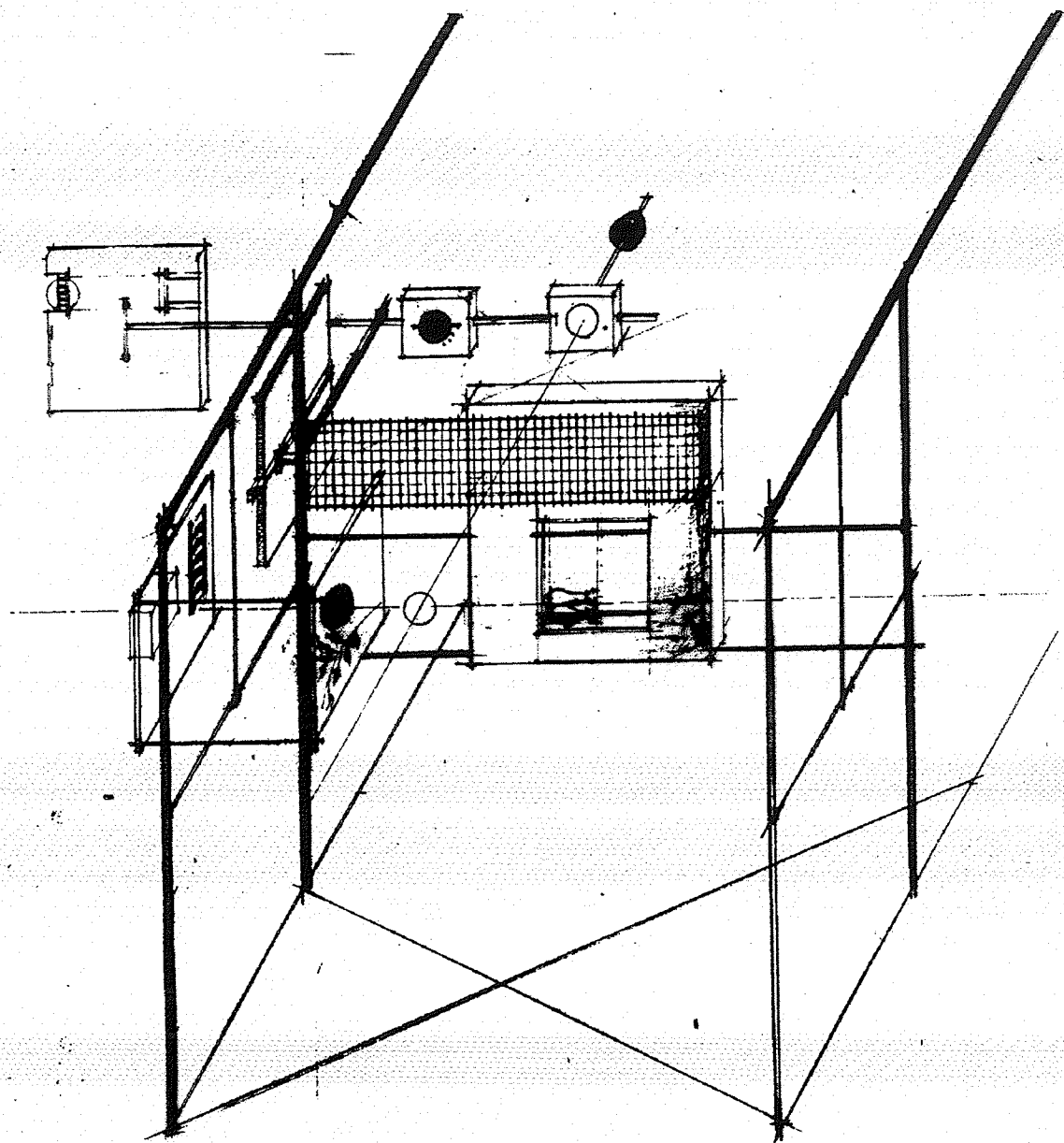
The physical elements of the installation constitute a physical / architectonic presence while also perpetuating a symbolic relationships to the original archetype. For example, we see the original balcony of the Princeton Apartments and we also see a video image of a balcony which is very similar in physical characteristic to the original balcony. The video image is not in fact a video of the original balcony, but of a similar one, yet its evocation of the original balcony in the mind of the viewer is undeniable.

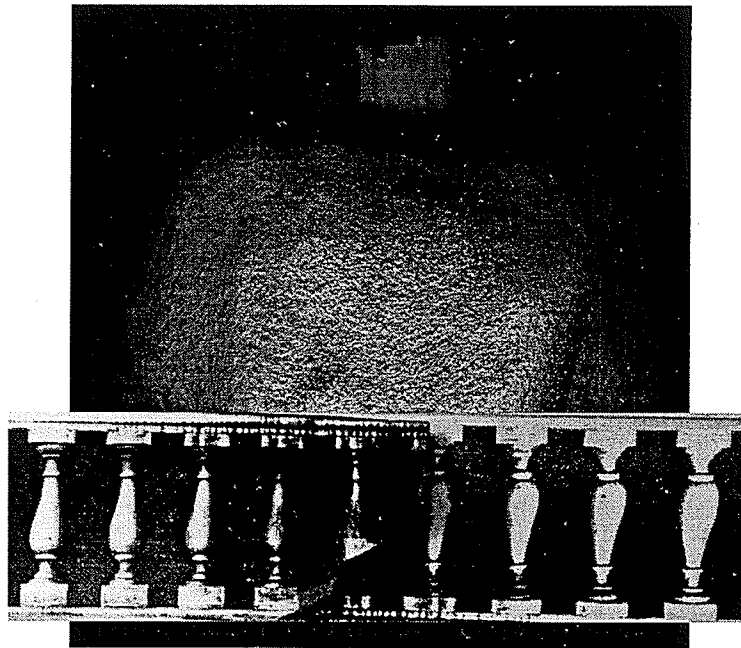
II. The interrelationships between the physical objects and the perceived visual space between the objects creates a dynamic where the tendency to see different things and different relationships at any point in time, is clearly portrayed in the video of the installation which visually shifts the context as the camera moves.

III. Plans and sections are also representations which symbolize actual physical objects, but which can be limited in their ability to represent the entire physical truth about the objects.

IV. Lastly, a description of a component of the installation which symbolically represents an inclusion of the idea of a balcony into a curtain wall structure, involves *Fleeting Archetype* in a contextual dialogue with the surrounding modern buildings.

The intent is to reveal some of the 'fleeting' nature of our view of architectural objects. The objects exist and our interpretation of the object is what recreates the archetype.





VI. 1. Physical objects as physical reality and as symbol; representation of archetype.

The original pomegranate hanging from the balcony of the Princeton Apartments is representative of the physical mass of the original balcony, i.e., its density of material. The pomegranate is an organic container of the fruit which has once lived inside its outer shell. The balcony also is a container in that it physically bounds a space.

The physical objects identified are the physical reality of the installation which exists beyond the actual viewing of the piece. Each of the elements can be symbolically related to the original balcony, reflecting an intricate structural dialogue.

To begin with, the physical form of the installation occurs within a standard scaffold set. This scaffold is representative of a modern post and beam construction, as a steel or concrete frame construction. To represent the modern technique of a curtain wall, an actual curtain wall sample is steel bolted to the scaffold set, using the same construction technique as curtain wall assembly. The installation is utilizing bolting technique to attach the acrylic panels and other installation devices. The desire for construction of the installation to reflect the modern aesthetic of frame and attached surfaces is continued. This installation technique results in a three dimensional scaffold set with attached objects, two dimensional planes, and the potential for interpretation of these objects by the viewer. The three dimensional nature of building of the original balcony can also be compared with the planar, surface nature of the modernist building.

'curtain walling' may be defined as being non-loadbearing walls, usually suspended in front of a structural frame: their own deadweight and wind loadings being transferred to the structural frame through anchorage points. Usually they consist of a rectangular grid of vertical or horizontal framing with infill panels of glass or some other lightweight panel, i.e., patent glazing. metal window framing. extruded metal box framing. suspended glass assemblies.³¹

The hanging fruit is attached to the underside of the balcony, fusing with the architectural site. It is a real object, alive and relating to the physical mass of the balcony. The view of the balcony at the on site installation is always in view. This leaves an impression with which the installation construction is compared.

The pomegranate is then attached to a series of acrylic panels which have been attached to the scaffold set. The acrylic panels represent a transformation of the original balcony form of the

³¹Alan Brooks, *Cladding of Buildings*(New York: Construction Press, 1983) p.181.

Princeton Apartments to a two dimensional composition which has been designed with ideas of representation and view. The acrylic panels which contain a two dimensional photocopy of the image pressed against the acrylic, makes allusions to the surface quality of a curtain wall construction. Another acrylic panel has a pomegranate fused to the panel, which represents the contained space of the pomegranate / balcony, which lies behind the clear acrylic.

The pomegranate is fused to the curtain wall structure. It has been transformed into a piece of iron, and is incorporated into the membrane structure of the building. The analogy to a shard of a piece of fruit searing a mechanistic structure takes on a physical reality. The implication of the pomegranate within the building becomes symbolic, but the interpretation is implied; longevity, immortality, memory, frailty, reconstruction, death, fusion. A new idea of the pomegranate transcends the original limitations of the fruit, while describing potential for future constructed representations.

The balustrade itself is represented directly by a thin gauge lead which has been formed and hammered onto the original baluster. It lies within the scaffold set, but its nature is fleeting and can connect quite easily to any part of the scaffold set with a simple vice clamp. This piece is like a shard of the original balcony, detached from the building and resembling an uncovered fragment of a time past.

The plaster casting of the facade of the Princeton Apartments is horizontally attached to the scaffold structure. The pomegranate, which symbolizes the balcony, transmutes from its original position fused to the plaster facade of the Princeton, to its final position of lying underneath the plaster cast which holds only the impression of the pomegranate as a memory of its physical body. This lasting impression which is cast in the plaster symbolizes the spacial volume of the original balcony; the space which was contained by its physical structure. The plaster cast creates a metal representation of a pomegranate, implying longevity and immortality.

The original pomegranate lives within its reconstruction, defying its fragile life. The reconstruction reveals latent meaning, transcending the original limitations of the fruit and describing potential for other future reconstructions. The pomegranate is remembered by the impression it leaves in the plaster cast. This is reminiscent of the idea of death and perhaps afterlife. In Antonio Zedda's thesis, (Faculty of Architecture, U. of Manitoba), *Death in / of the City*, he describes the 'mnemonic' body.

Mnemonic is 1. a device to assist an individual or collective towards the evocation of a past.
2. a means of discovering an action arrested or an aura dissolved by time ...
The notion of discovery necessitates a substantial 'distance' from what is to be revealed; the volume's latent sub-facade existence insures neither perception, nor a connotation consistent with either nascent intentions or accumulated connotations. When the photograph no longer elicits memory or the building is vacated beyond the web of either experience or aura, absence is made absolute. Site is severed, memory is suppressed, and time is trapped once again by the act of physical decay ... If a sign (facade) only traces the past bequeathed beneath a building's surface, the fragment, as a foil introduced within, potentially evokes its concealed reality.³²

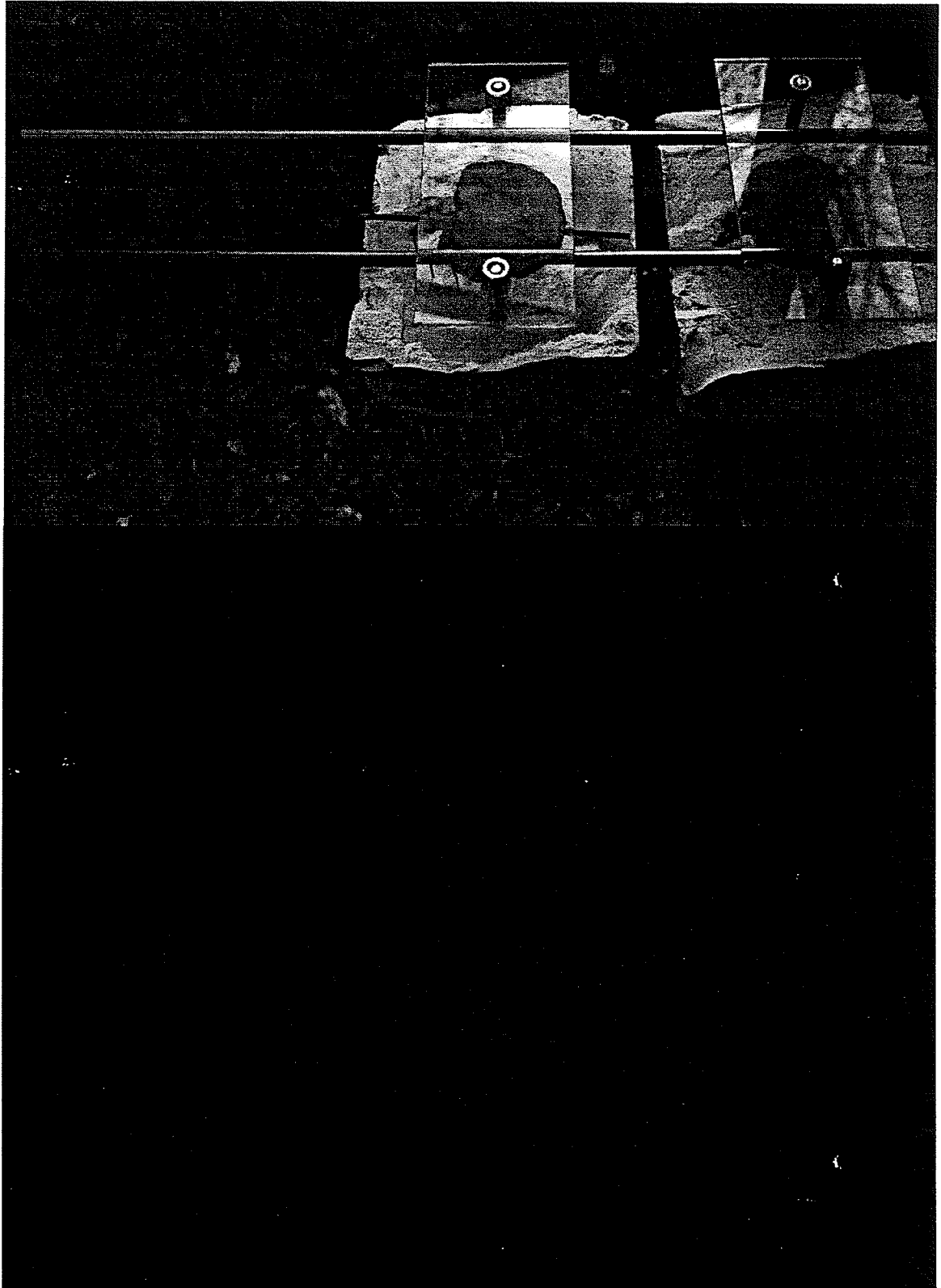
The plaster cast forms in the installation are representative of the technique of manufacturing copper balustrade and cornice work. The plaster impressions of the pomegranate, symbolic of the body of the balcony which is losing its mass and form, are hung from acrylic members which are bolted into the plaster. This technique is reflective of the method of metalworking of the balustrade form, stamping, which is discussed earlier and which utilizes a plaster model of the original object and from which zinc dies are made. In stamping, the impression of the balustrade is made in the copper sheet which is pressed between an upper and a lower zinc die cast. The facade of the Princeton is represented by a plaster model which is horizontally hung in the scaffold, with part of it held outside the scaffold frame, between a hole in the curtain wall aluminum frame. The final form of the balustrade is stamped into the sheet, an impression.

³²Antonio Zedda, *Death in/of the City* (University of Manitoba:Department of Architecture.1994) p.3.

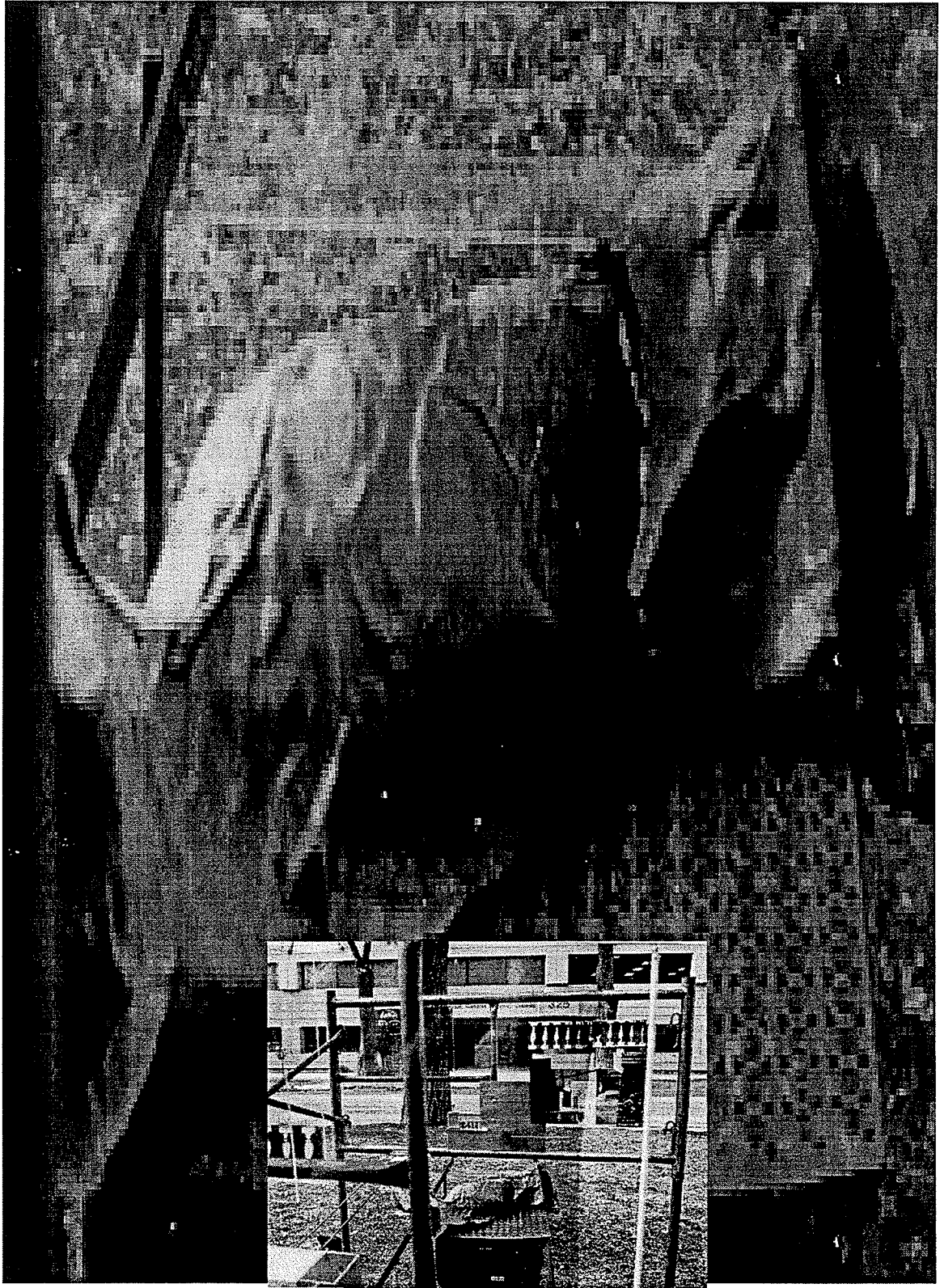
The videotaped image of the balcony and its shadow, placed within the scaffold unit, is a visual memory of the balcony, an electronic image of a once solid form. The image is a strong representational characteristic. Movement is implied, yet the viewer is standing still and the balcony is fleeting. We are reconstructing not the original archetype, but a representation of this archetype, reflecting the medium and the context within which it has been created. This is a culmination of the idea of the work. How the work is to be represented; constructed representations.

The installation describes the photograph as a 'representation' of reality. We recognize the likeness of the photograph to the hanging fruit, and we are convinced of its immediacy. It is the same thing; it is a photograph of exactly what we are looking at. It is a lie. It is not a photograph of what we are looking at. It is a photograph of a likeness of what we are looking at. The photograph was taken at a point in time which happened in the past, it is a record of that point in time. We would have to know at what point in time the original photograph was taken, in order to understand the actual identity of the original objects, pieces of fruit. It is a representation of the original, and can be reproduced in a photography lab.

Specific physical elements of the installation were to have fleeting characteristics by actually incorporating them into different physical positions of the installation. This occurred with the pressed lead baluster which I had myself pressed and hammered into shape, using the original Princeton baluster as the dye. This lead piece could be hung from the scaffold by a vice clamp, or it could lie on top of a sheet metal piece, or it could be disassembled completely and lie beside the installation. This nature was represented in one of the plan drawings, where the pressed lead baluster form is hanging from the upper scaffold member, while in the video it is lying on a sheet of metal in the center of the scaffold, suspended by steel members. This facility to work with the elements which can be moved within the installation itself, to reconstruct different interpretations of the original balcony, and to perceive the final result in relation to what was originally perceived, again involves the viewer in an active way with reconstructing representations.



I. Physical objects as physical reality and as symbol; representation of archetype.
Plaster casts of pomegranates structurally held in the installation.



I. Physical objects as physical reality and as symbol; representation of archetype.
Formed lead baluster representation as set up in installation, to be moved from one area to another; 'fleeting' archetype.

VI. II. The relationships between the physical objects and perceived visual space.

"Memory, like mirrors, is an illusion, reflections unlike the original memory ... it is a field for the reconstruction of the event after deconstruction of the facts."³³ The relationships between the physical objects and the perceived visual space between the objects creates a dynamic where the tendency to see different things and different relationships at any point in time, is clearly portrayed in the video of the installation. This video gives a record of this 'fleeting' interpretation which is completely subjective to the point of view and the mind of the videographer. The audience of the video is subject to my perception, but can make their own conclusions about what they see. The dynamic relationship of the view of the installation is recreating visual language which is then processed to formulate ideas about the actual object. How far is the lettuce away from the two dimensional photocopy of the baluster? Does the baluster look three dimensional in relation to the background? What is the perceived visual truth. Is this different from the actual physical reality of objects? The space between parts of the installation becomes the implied space between the perceived objects, completing the relationship between the components. The space between the two dimensional acrylic panels is a void, yet it acts to distance between the two planes, thereby defining dimension between the two planes. This dimension of the void is the relative factor, as each person perceives the void in a different way. One as a certain distance, another as collapsed space which the eye compensates for by trying to make the image three dimensional in space. The facility, or tendency to make the planes interrelate in a three dimensional way is a defining element in the installation. Perspective, time and space alter the interpretation. The relationship of two dimensional viewing panels to the three dimensional scaffold set is reflecting this physical manifestation of a visual space. The panels are bolted to the horizontal members of the scaffold set, hung from the frame. The steel rods which support the plaster elements by compression, are inserted into drilled holes in the frame.

³³ Kim Adams, Liz Magar, *Mise En Scene* (Vancouver: Vancouver Art Gallery. 1982) p.13.

This obvious method of representing modern construction technique is essential and is the underlying rationale of the physical work. The television and VCR components are supported by steel rods, within the body of the scaffold, and these recognizable symbols of viewing and image are used as a two dimensional surface. The video image is of the shadow of a balustrade, as it changes in profile according to light hitting it. This increases the transitory nature of the idea of a once solid form, and yet the idea of the balcony is quite clearly represented. The device related to the television is a hovering acrylic piece, a two dimensional plane, which reflects and exaggerates the two dimensional nature of the television screen. The screen itself is in direct relationship to the aluminum panel bolted behind it. This panel is representative of a curtain wall and it has a cut in it, upon which rests a horizontal acrylic plane. There is a crowd scene within an acrylic block which sits on this plane, which is a comment about a captured audience and the ability of the acrylic box to move out of this position is a comment to the transient and moving nature of viewing. The aluminum panel itself has a crude balcony form fused to it, but instead of an opening, there is a glass encased two dimensional balustrade with a solid wall behind it. This symbolizes the inability of an existing curtain wall to form views from outside as an open balcony.

The technique of viewing reflects the idea that an archetype is a tendency to form representations, which in themselves vary according to the viewer. *Fleeting Archetype* is a recreation of a view. It is to be viewed from one location, in front of the linear panels, or in any position, the space recreating itself at each position much like the eye of the movie camera. Time is flattened to a series of 'frozen' flat planes, each one superimposed on the other, thus collapsing time and space simultaneously. It looks as if you are looking at a progression of the regeneration of an object, except that all the images are present at the same time. If the panels were filmed in a sequence, this would itself be a limitation to the information available to the viewer at one time. Space has been collapsed only to be expanded according to the placement of the panels and the place of the viewer in the installation, beyond the boundary of the frame.

The space which the installation inhabits is dependent upon how the panels are set up, and this can vary. By looking through the panels, the space is collapsing to the eye, adjusting itself to understand the spaces in between the panels. Pictorial space is the space between the panels, which we try to quantify and qualify. The distance between the objects becomes distance travelled by the eye. This is what I was referring to with the idea of collapsed space. The space is sandwiched between the panels, and it is impossible to tell by viewing, how close the panels are to each other. The camera view collapses this perceived space. The illusion of depth. The distance between the object and the first panel becomes distance travelled by the eye. The camera becomes the moving contextual 'eyes' of the installation.

The installation describes the photograph as a 'representation' of reality. We recognize the likeness of the photograph to the hanging fruit, and we are convinced of its immediacy. It is the same thing; it is a photograph of exactly what we are looking at. It is a lie. It is not a photograph of what we are looking at. It is a photograph of a likeness of what we are looking at. The photograph was taken at a point in time which happened in the past, it is a record of that point in time. It is a deceiving trick to make the two look alike, but this is the proof of the fallacy: two things which look alike are not necessarily the same thing. We would have to know at what point in time the original photograph was taken, in order to understand the actual identity of the original objects, pieces of fruit. It is a representation of the original, reproduced in a photography lab.

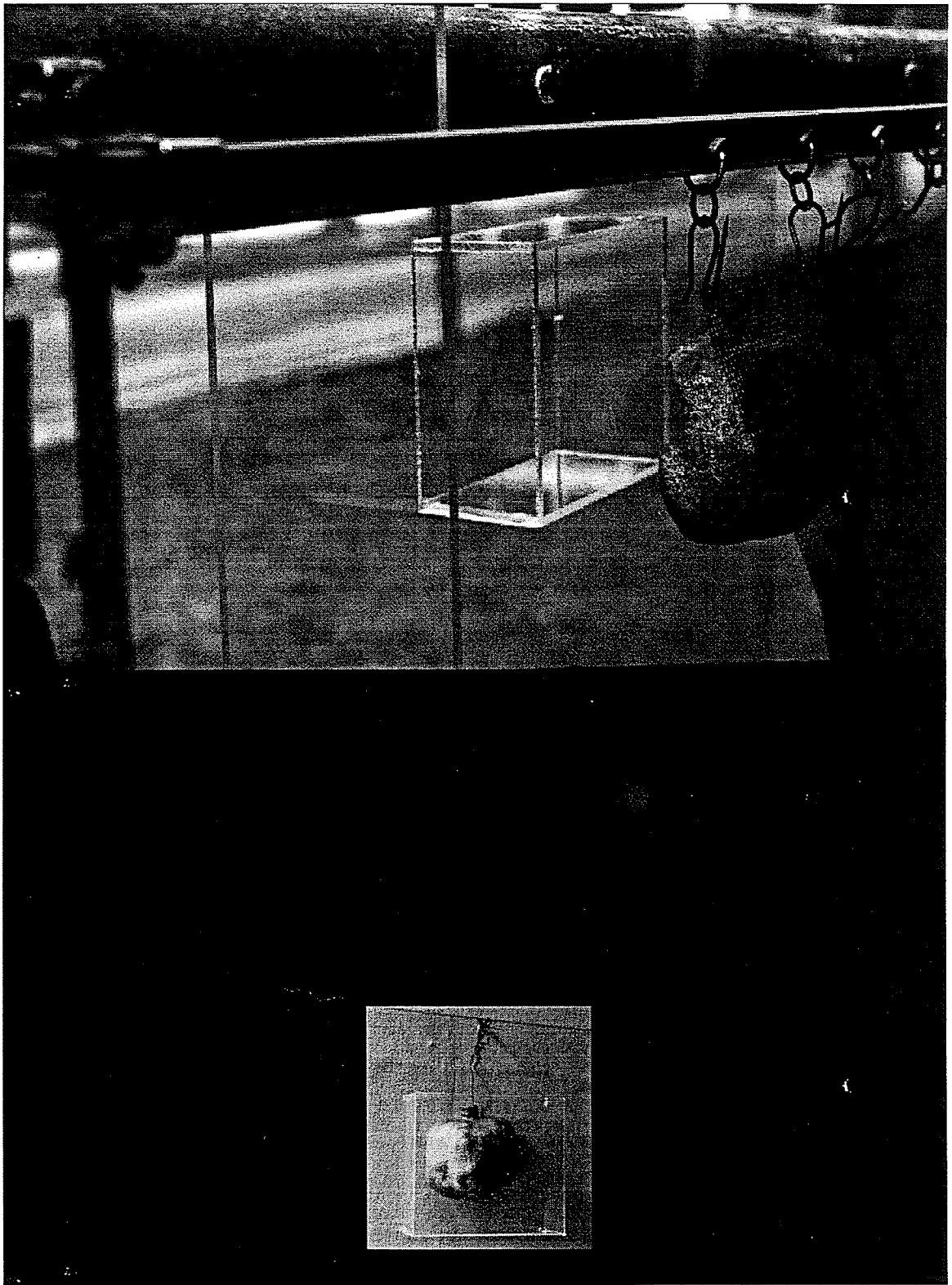
The videotaped image of the balcony and its shadow, placed within the scaffold unit, is a visual memory of the balcony, an electronic image of a once solid form. The image is a strong representational characteristic. Movement is implied, yet the viewer is standing still and the balcony is fleeting. What we are reconstructing is not in fact the original archetype, but a representation of this archetype, reflecting the medium and the context within which it has been created. How the work is to be represented; constructed representations.

In a thesis written by Sharon Green, a graduate of the Faculty of Architecture at the University of Manitoba, she says, "Interaction between elements, or events thus becomes more of a focus for analysis, as compared to the breakdown of elements, or 'objects' being in focus."³⁴ This occurs in a discussion about the ideas of quantum theory, qualifying the interrelationship between elements as being significant, and about the objects being relative to each other. This view positions the role of man as a participant in the environment, as interacting with objects, and the entire process is dynamic, as in the idea of viewing. It is not an isolated concept, and the shift towards a more experiential perception of architectural objects is described in Sharon's thesis with concise annotation. This idea is inherent in the installation technique, as one of its characteristics is the relationship of the work to its contextual site. The interaction of the elements, the pomegranate which is reconstructed throughout, is in relation to the original balcony of the Princeton Apartments, and to the entire installation.

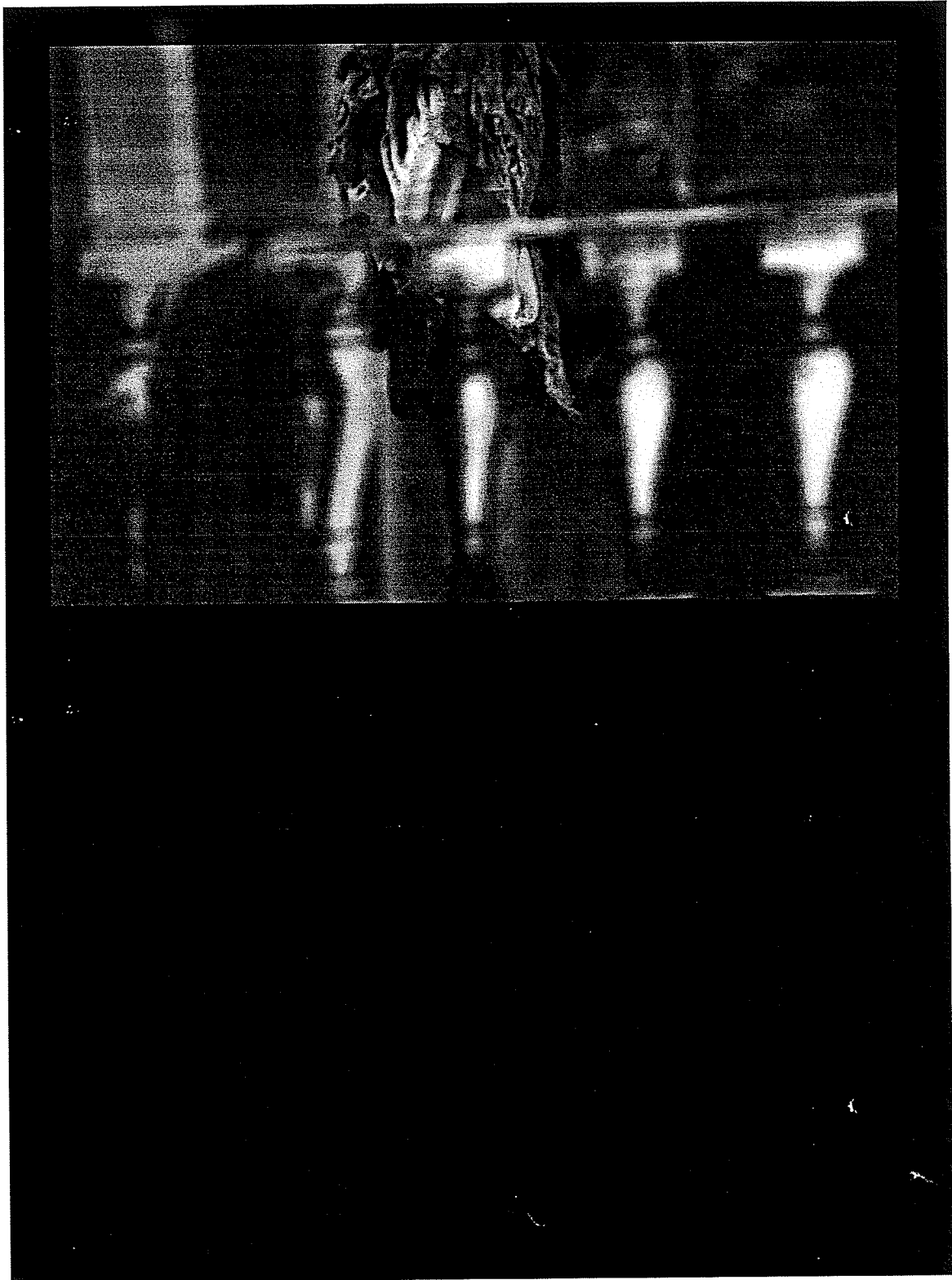
This way of describing the installation can be contrasted with the neo-classical interpretation of geometric volumes, which defined objects in an additive way, with regard to mass and symmetry. The volumes were interpreted as things. In this perspective, the elements were seen as individual elements which were added to one another in a symmetrical way. The resulting object was a mass of individual elements, with symmetry to emphasize the balance of the elements and to join them together. This can be identified in the balcony form itself, where the repetition of the balustrade, or individual physical element, is the dominant geometry of form, predictable, and with little emphasis on the void except as being a space between the defined elements. In this view, the layers of a building were defined precisely, and the ensuing architecture, as in the facade of the Princeton Apartments, has a predictability which varies little from an elevation drawing in experience. The elements are following rules which the viewer already has in his / her vocabulary, and which are rooted in object recognition.

³⁴ Sharon Green, *M. Arch Thesis*, Dept. of Arch, University of Manitoba. 1995. p.46.

An interesting comment from the installation by an architect in Winnipeg, David Penner, who was remarking upon the fact that when a piece of the original balcony, say the singular row of balustrade which spans one side, is removed from the entire balcony and defined by itself, it is not a balcony anymore, merely a balustrade. By taking a piece of the balcony out of the entire architectural building, what is left is not the entire balcony, in this case, but another architectural object, the balustrade. This emphasizes the transitory nature of the architectural object, and challenges it to be perceived in a critical way. As an isolated element, it leaves the building and floats in space, thereby delineating an entirely new spacial context, in this case not a space for standing but a linear architectural element which does not delimit a specific space. The significance of viewing an object then becomes relative to the position of the viewer, and how the objects are viewed. The video camera is the documented eye of the viewer, and part of the process involves different people taking the video camera and viewing the installation relative to their eye.



II. The interrelationships between the physical objects and the perceived visual space. The screen curtain wall, the pomegranate, and the acrylic box are all interrelating to each other in the visual realm. Creation of archetype by visual proximity.

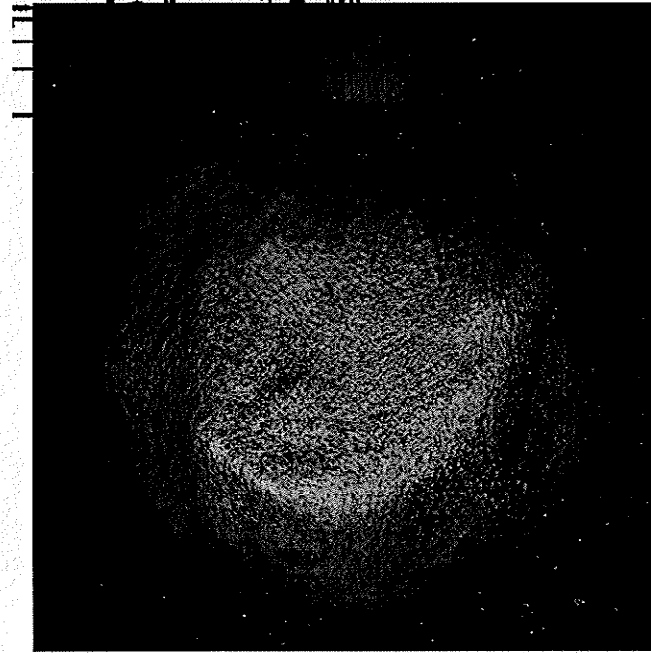
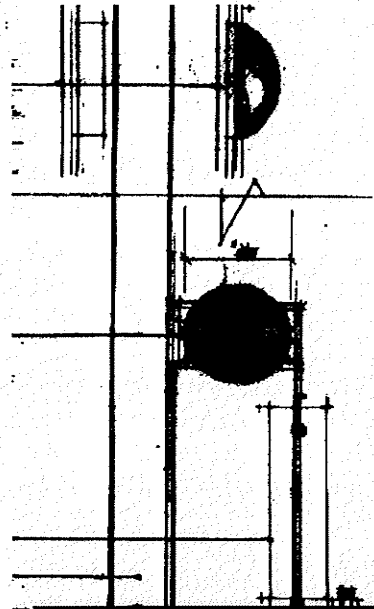


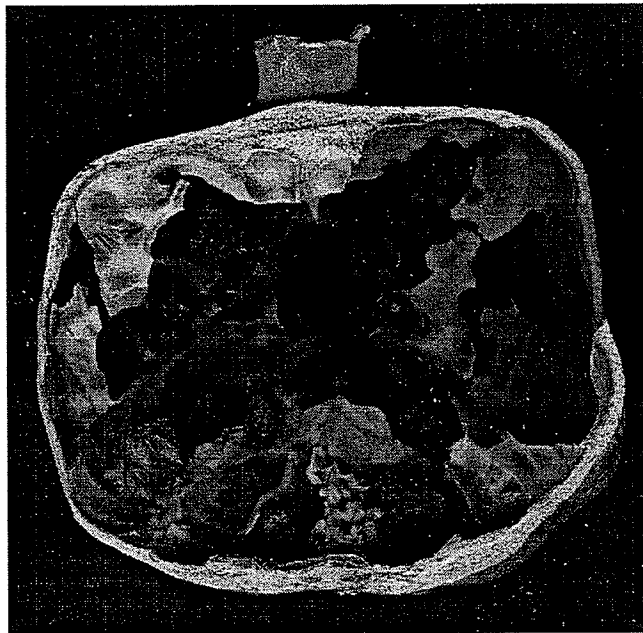
II. The interrelationships between the physical objects and the perceived visual space.
The romaine lettuce is seen through the two dimensional acrylic plane of the balcony.
Distance is a visual measurement which defines objects in relation to each other.

VI. III. Plans and sections as representations which symbolize actual physical objects.

Plans and sections are also representations which symbolize actual physical objects, but which can be limited in their ability to represent the entire physical truth about the objects. This may result in differing ideas of what the actual object really is; 'fleeting' interpretations which differ from person to person. This leads to the characteristic of looking at a plan of an object, yet understanding it in reference only to its physical outline, not in relation to its other physical qualities of mass and texture. The process of drawing plans and sections for the installation became related to the actual physical installation when I drew the plan view of the lead baluster attached to a scaffold member. The plan view of the lead baluster was similar in outline as the plan of a pomegranate. This was where the line drawings distinctly defined the visual truth of two objects looking alike yet being different. This relates back to the difference between the visual representation of an object and the actual physical object. Visually, two objects can look alike as a plan, yet be distinctly different in physical manifestation. The physical presence of the installation gave a dynamic relationship to the objects in plan, and the ultimate juxtaposition of the memory of the installation to the plan drawings gives a value to the drawings. The archetype of the balcony is symbolized by the pomegranate, which is fused to the installation. This fusion of balcony to scaffold is perpetuated in the line drawing, which represents scaffold as physical container of space.

Installing pieces of the pomegranate and the lead baluster on different areas of the installation was like attaching pieces of organic life onto the inert scaffold. This inherent dynamic between the physical reality of these objects, alive and inert, enhanced the quality of the original balcony in relation to the hanging fruit below it. The relationship between the plan and section drawing and the installation communicates further information to the viewer about the nature of the original archetype; its actual dimensions and its architectonic elements become clearly defined.





III. Plans and sections are also representations which symbolize actual physical objects

VI. IV. Symbolic insertion of an idea of a balcony into a modernist curtain wall.

Fleeting Archetype originates with an architectural object, the balcony, and describes how it is an object and also a symbol of viewing. It utilizes two-dimensional and three-dimensional representation through installation technique to decipher the symbolic language inherent in an architectural phenomenon, i.e., the balcony, and ultimately describes a construction of an idea of a balcony which fuses itself through insertion to a Modernist building. The impetus for this work derives from the structural relationship between the Princeton Apartments, with its crowning balconies, and the curtain wall steel construction of a Modernist building, as exemplified by the Revenue Canada building across the street. The load bearing walls of the neoclassical massive stone building of the Princeton Apartments provide an obvious structure for the original balcony, while the curtain wall construction system of the modern building requires intricate reconstruction within its fragile frame. I have established the desire for developing a reconstruction of the original balcony which physically manifests the ideas of the balcony, but which explores these ideas within the contextual realm of viewing within a modern perspective.

The creation of an inner structural framework within the post and beam / curtain wall structure which acts as a private enclosure, a definite space within the undefined space of the entire building. Its physical form is not completely defined, yet its potential is revealed. The characteristic of form and space can be related and perpetuated in different ways, depending on the tendency of the architect; the specific experiment. The balcony form has been represented in these ways: the idea is to contain a private area beyond a curtain wall which can incorporate views, real or implied, dimension, and movement. Ultimately, the symbolic insertion of an idea of a balcony into a modernist curtain wall planar surface creates a contextual presence for the installation, in relation to its site.

The physical installation takes the site of a turn of the century historic building, the Princeton Apartments, Broadway Ave., Winnipeg, and concentrates on the particular architectural archetype, the balcony. The site on Broadway Ave. was chosen also because it is a street which has significant historical value to the structure of the city of Winnipeg. The Princeton Apartments are to be seen as a direct result of an urban context, or point of view which reflects the time within which they were created. The thesis explores the relationship of the balcony of the Princeton Apartments to the Broadway site, and the idea of the balcony is constructed as a building inversion to the Revenue Canada building across the street, using the physical installation as a definer of the architectural symbolic language. "The inclusion of ideas about architectural historic rehabilitation involves the description of representing objects which were created in the historical past, and reconstructing their meaning in the present realm."³⁵

By traditional architectural method, a building is recorded by extant recordings. The contextual qualities have not been documented by these methods, and this thesis attempts to find a process to describe these other experiential properties in relation to our cultural recognition of icons in this world of fleeting representations. It challenges the experience of architectural rehabilitation to define historical buildings as a series of fleeting representations within their changing contextual site, as the original hanging fruit in the installation is resurrected through time and space.

"During the rehabilitation process, a thorough documentation of the original surfaces soon to be hidden behind the reversible or irreversible changes, should be done."³⁶ As described in the Province of Manitoba, *Guidelines for Heritage Building Conservation*, 'rehabilitation' describes the type of building conservation where an existing building is modified for a renewed use, "through interior adaptation or exterior addition, while still preserving those architectural features which are of greatest cultural significance."³⁷

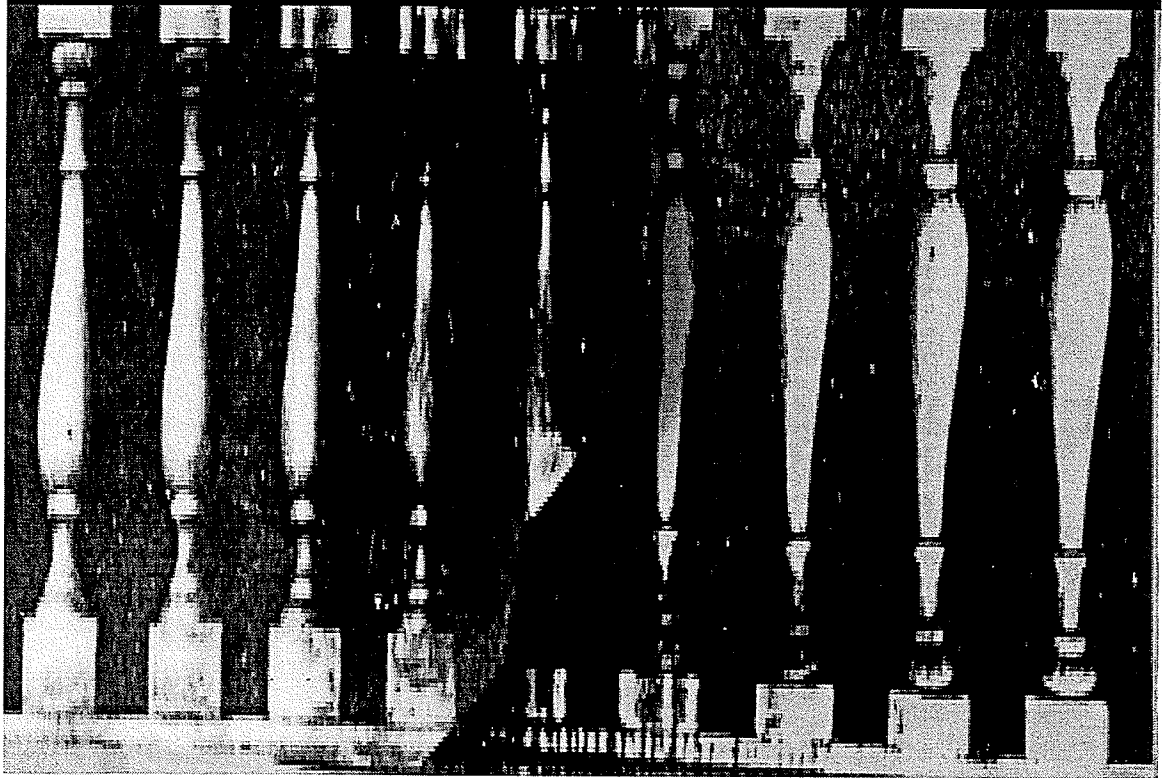
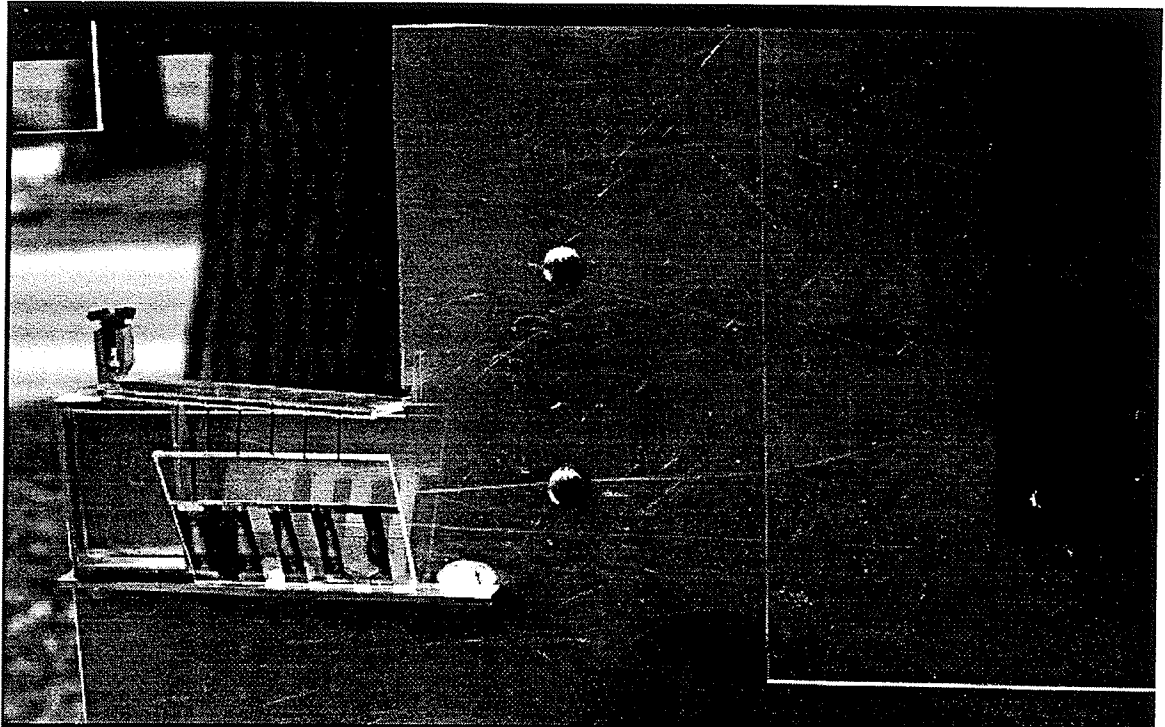
³⁵Daniel Libeskind, *Between Zero & Infinity*(New York:Rizzoli International Publications.1981) p.27.

³⁶Province of Manitoba, *Guidelines for Heritage Building Conservation*(Queen's Printer:Manitoba. 1989) p.5.

³⁷Ibid. p.B1.

When the process of historic rehabilitation is undergone with a historic building, the idea of building something new which is attached to and is relating to the original architectural object is a gesture which implies a knowledge of the previously discussed characteristics of a representation. The new addition to the original balcony is the 'freeze frame', the alteration which occurred at a very specific point in time, and which is closely interrelated to the original idea of the balcony. The points at which the new architectural additions meet the original architectural object is where the fusion takes place. These fusion points mark the transition between something which has remained constant through time, and something which has been a product of the instant within which it was made. It is this temporal quality of the new addition which is the focus. The context within which the entire rehabilitation is being understood, is changing with time, as the work is being described. To view a rehabilitation project is to be aware of these qualities, and the idea of representation is a way to describe this multivalent nature. In order to view the work, you are constantly aware of the idea of the original object, the balcony, and its relationship to the new architectural additions. To view the work through the intent of the original object. Like a framing device.

The reconstructed installation is about the potential of building within the existing curtain wall structure of an existing building. The idea of permeability of a curtain wall is expressed with the opening and the insertion of symbolic attachments represent the potential for building expression and the inclusion of physical elements which define inherent space. To elicit a response to a physical installation which is unique and relative to the perception of the architectural object being viewed. The surface quality of Modernist construction has a tendency to decompress the idea of a view to a vision behind a two dimensional plane, while the balcony offers a viewing space which is itself three dimensional. Ultimately, by installation technique, a reconstruction of an idea of a balcony fuses itself through insertion to a Modernist building, losing imprints of its former entire form and mass.



IV. A description of a component of the installation symbolically represents an inclusion of the idea of a balcony into a curtain wall structure.

Within the context of architectural thought and practice, it is valuable to ask ; Within what cultural framework am I creating, and what are the influences of my volition? The context for my own thoughts exists within the Canadian perspective of a student of architecture in a school which originated as a modernist academic approach to building. Influenced by the Chicago school of Miesian design, indigenous prairie architecture was not taught to students. My structures professor was a former student of the Bauhaus professors in Germany. Today we are experiencing the post industrial and revolutionary environment of a European socialist theory which is before our eyes coming down and symbolizing a seemingly failed ideal. I as a Canadian am watching this happen from a distance, and it seems as though the architectural world is happening in Europe now, and that as Canadians we are responding to this dissolution with anticipated wonder as the new world is being reconstructed in the former socialist republics. Secure within our democratic license, we have directly appropriated the symbols of modernist architecture. In the American appropriation of the modern language of the Bauhaus ideal, they denied its relationship to socialist theory. Representations of architectural ideas took physical form, while their original meaning was left behind. The modern architecture of Canada is an appropriation of an American representation of a European ideal. I learned the Bauhaus ideas of space and structure without their original meanings of building for a social revolution of mass culture and commodity production. I learned the ideas within the democratic environment of capitalist pursuit, not any ideal of building in service of a socialist society.

European modern architecture...existed within an ultimately socialist ambience: American modern architecture did not. And it was thus, and either by inadvertence or design, that when in the Nineteen-Thirties, European modern architecture came to infiltrate the United States, it was introduced as simply a new approach to building-and not much more. That is, it was introduced, largely purged of its ideological or societal content; and it became available, not as evident manifestation of socialism in some form or other, but rather as a decor de la vie for Greenwich, Connecticut or as a suitable veneer for the corporate activities of enlightened capitalism.³⁸

³⁸Colin Rowe, *Five Architects* (New York: Wittenborn & Company, 1972) p.4.

It is this context within which I am recreating the balcony form. I am reconstructing an architectural form which is itself a reconstruction. The balcony was appropriated from the neo classical revival which was inherent in the early nineteenth hundreds in Canada, a symbol of a monarchy. The modernist buildings on Broadway Ave. are appropriated from the American modernist ideal which is a symbol of a capitalist ideal. The modern architectural language of these buildings do not have any inherent political volition beyond this appropriation from the United States.

If, as Colin Rowe, Professor of Architecture at Cornell University, so adeptly infers, we appropriated the European Modernist ideal, and used it to facilitate the Western capitalist ideal, then do we now look upon our built environment as the mnemonic infrastructure which is now void of historical significance? What are the implication of what is happening in Europe today, and its influence on our perception of the value of our architectural heritage? It challenges the experience of architectural rehabilitation to define historical buildings as a series of fleeting representations within their changing contextual site, as the original hanging fruit in the installation is resurrected through time and space.

This social context for *Fleeting Archetype* at least questions the act of creating an installation on a public street in the first place. There was never any questioning from the city of Winnipeg officials as to the nature of the presentation. As a theoretical expression of the nature of view, I gave notice of the installation to the artistic community, and some local artist attended. In the spirit of democratic licence, the work was accepted and left to public critique. It is within this context that I am reconstructing the form of the balcony. As a dynamic appropriator of form, I am free to describe and invent other relationships to the form, without trying to create a false context for their existence. To go back to the original quote by Ian Wallace in his description of Jeff Wall's photographic transparencies, I am working within the dialogue of the 'repressive subject itself' in order to be conscious of my own volition as an artist.

What interests me is the dialogue between the conscious language of appropriated symbols, and this relationship to the existing structure of our existence. This thesis is a medium to describe the potential within the existing parameters of the structure, within its cultural context. A way to gain vocabulary of the original object and the site.

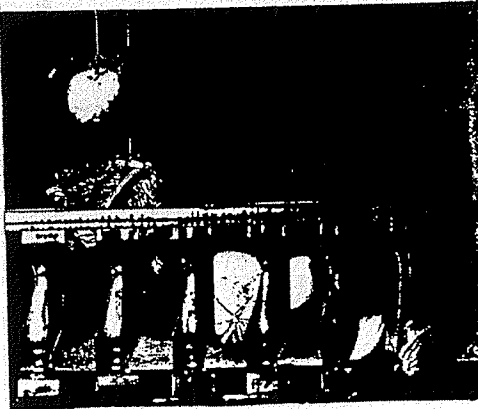
The memory of the archetype is what we all have learned through educational knowledge, but the transfer of this to our perception of how things will be is going to incorporate techniques of representation. Structural modification is the final physical manifestation of this exercise, yet the act of creating the installation defines the entire piece as an experiential commodity, existing not simply as an object to be viewed, but as an object which has been created.

APPENDIX. *fleeting* ARCHETYPE

***fleeting* ARCHETYPE.** Theory & Execution of Constructed Representations
Lissa Desbarats. advisor. Tom Monteyne.

DATE: FRIDAY • APRIL 12/96 12:00 NOON-9:00 PM

PLACE: BROADWAY AVE. BOULEVARD (BETWEEN DONALD & HARGRAVE)



A Thesis/Installation in fulfillment of the degree of: Master of Architecture. University of Manitoba.

assistance by: Partners Program, Faculty of Architecture. University of Manitoba. Architecton'ic Iron W
PCL Construction. Alumicor Ltd. Plug In Gallery. Ace Art. Laird Plastics. City of Winnipeg Film Con

INVITATION: A PUBLIC INSTALLATION

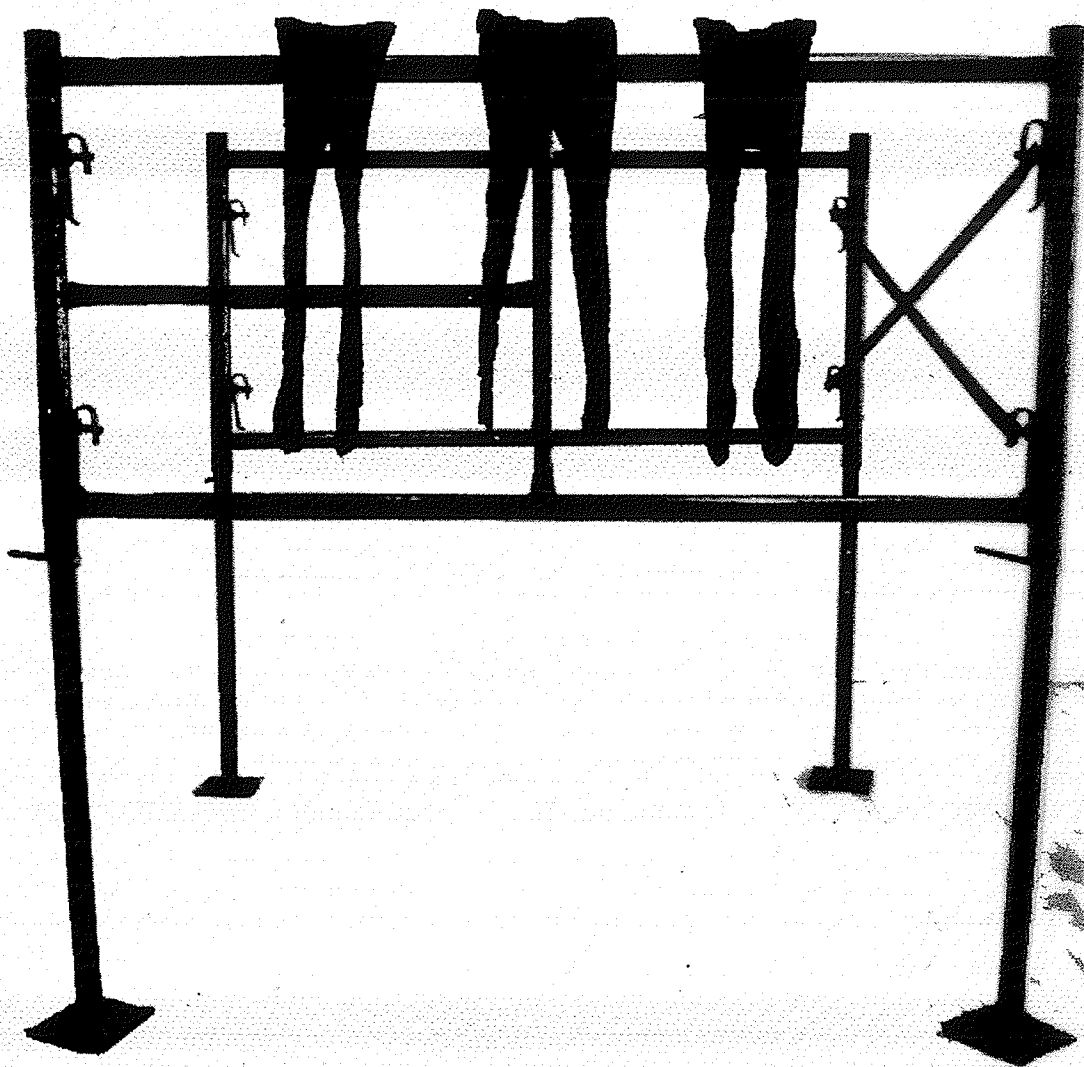
II. *THE ARCH IN PATRIARCH. fleeting* ARCHETYPE. ST. NORBERT ARTS & CULTURAL CENTRE. MAY/96.

I was asked to participate in this symposium the month following my installation for *Fleeting Archetype*. It was an opportunity to further explore the properties of balcony and confinement, with an opportunity to share ideas with some of the other residents. It was a ten day retreat, and many discussions about art and architecture ensued, with the residency culminating in a public viewing of the work, and a publication document; notebook. In the spirit of experimentation, the exhibition and accompanying book was presented as a works-in-progress, with debate and dialogue being the most important element of the residency.

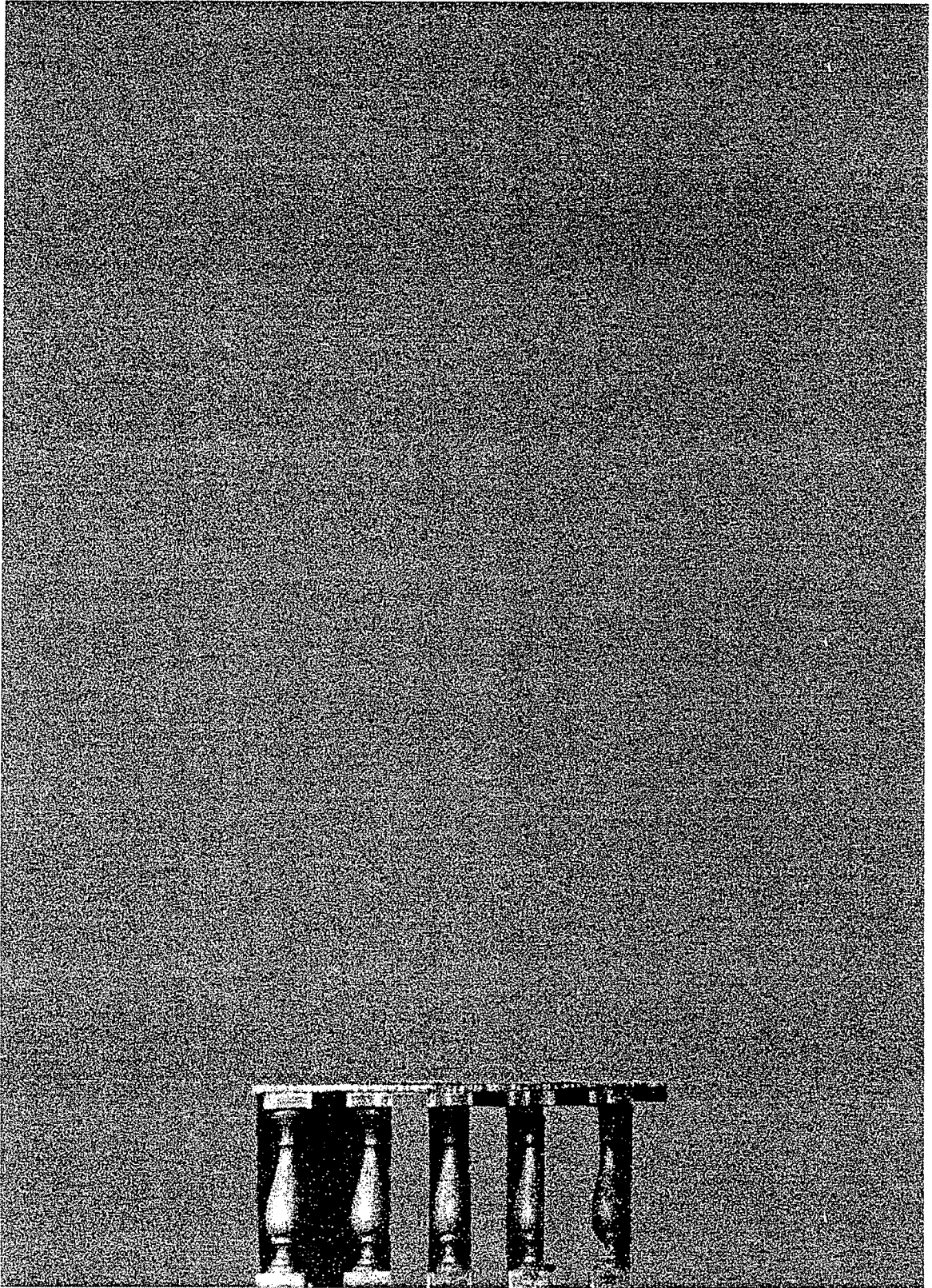
The following images represent photographs of my final installation at the St. Norbert Arts and Cultural Centre. The scaffold was set up in a small room, and I experimented with leg molds, created from plaster gauze, to reproduce the idea of a balustrade. These 'balustrades' were then hung from the scaffold. Three stockings (empty legs) were hung on the wall behind the scaffold.

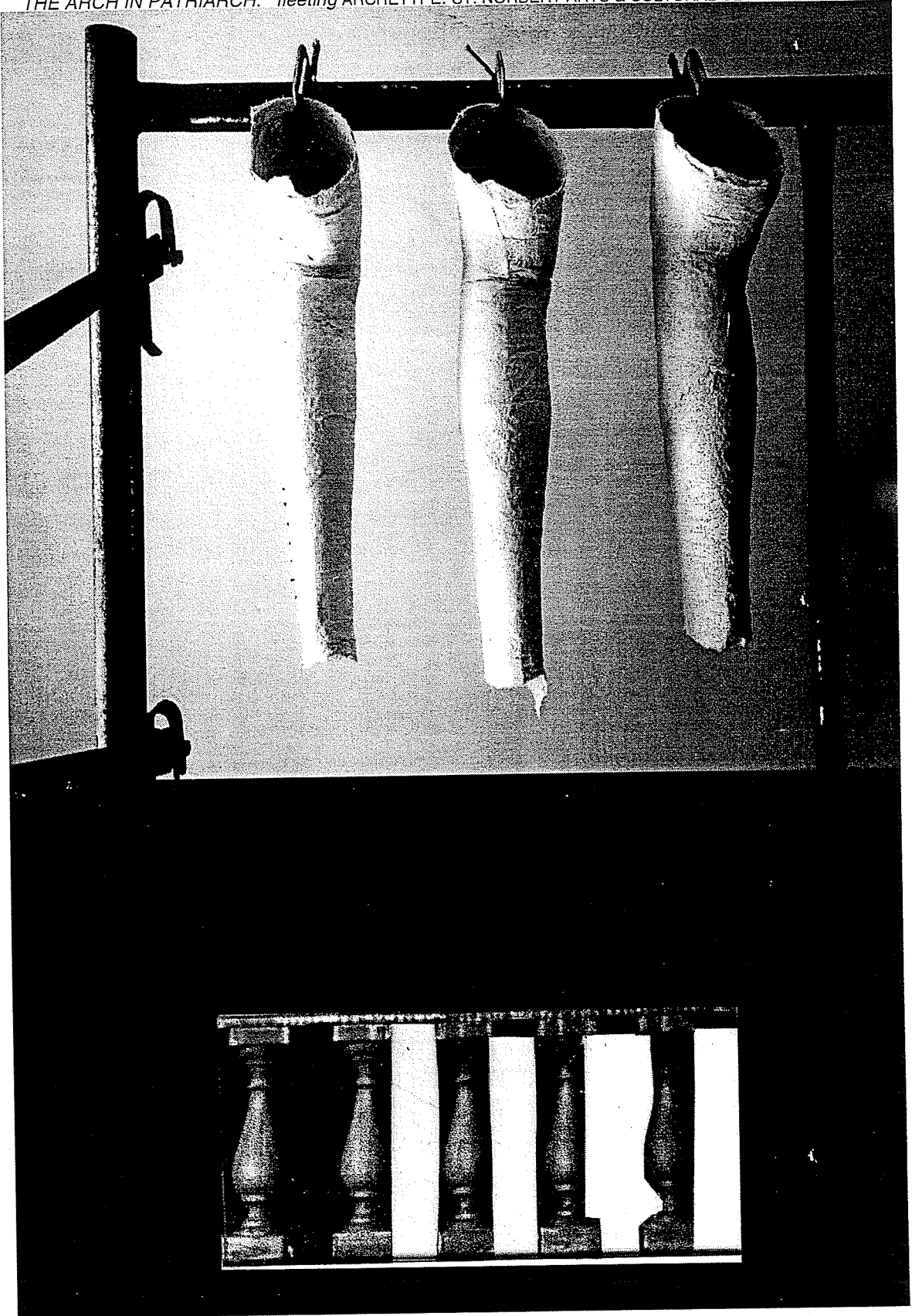
the residency.

Explicitly experimental and research oriented, *The Arch in Patriarch* will explore several different perspectives on the political, social, psychological agendas of recent feminist critiques of the built environment. Architecture as a system for cultural meaning and code for the playing out of the patriarchy will be addressed by participants.

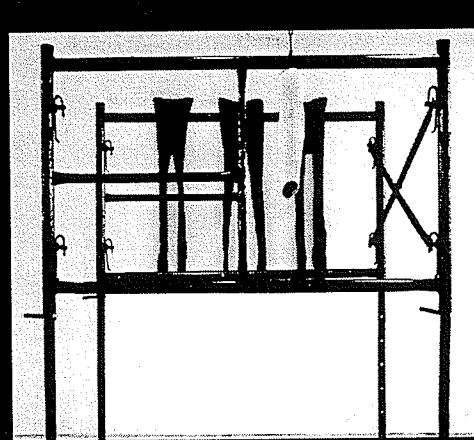
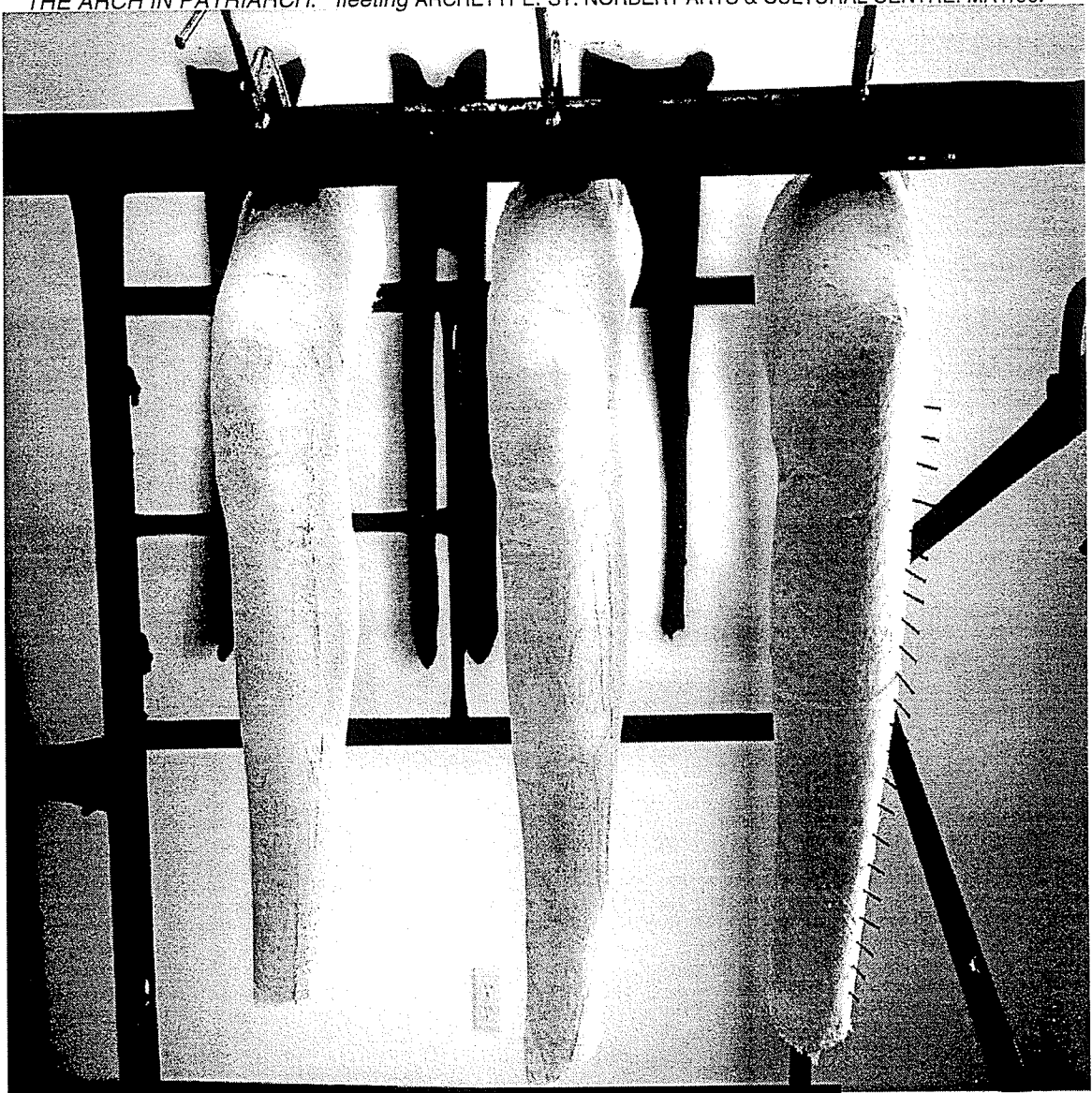


THE ARCH IN PATRIARCH. *fleeting* ARCHETYPE. ST. NORBERT ARTS & CULTURAL CENTRE. MAY/96.





THE ARCH IN PATRIARCH. *fleeting* ARCHETYPE. ST. NORBERT ARTS & CULTURAL CENTRE. MAY/96.



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