INSIDE

Space
At its most elemental, the architect's raison d'être is space making. This installation therefore takes as its starting point, a spatial proposition – an enclosed tube-like volume set askew within three rooms of the CCA's Shaughnessy House.

Immediacy/Intensity
Within this framework, the first intention was to establish a heightened, even extra-architectural sense of spatial immediacy and intensity - *inside* the tube.

Wrap
Towards this end all surfaces (floors, ceilings and walls) were wrapped in the same material to establish an all-encompassing sense of enclosure.

Colour
To build upon this effect of encircling intensity, the material was densely coloured.

Reflection/Opacity
But, for reasons pertaining to establishing a dialogue between the inside and the outside of the tube, the material employed was laminated, partly reflective glass sandwiching an interlayer of coloured film. Lighting in the three rooms within which the installation sat, was in the first instance turned off, therefore blackening the rooms. The perceptual effect within the tube was therefore one of opacity and enclosure as well as a dizzying play of reflections, which multiplied perceived spatial dimensions.

Artificial Light
A single, continuous row of 8'-0'' long fluorescent light tubes which extended the entire length of the installation was positioned along its centre and *within* its envelope. The intention was to invest the artificial light fittings themselves with an uncompromising, figural quality in addition to its utilitarian purpose. Towards this end, the fluorescent tubes were visually separated from their ballasts (which were placed a few inches above the glass ceiling) establishing a starkly sculptural understanding of how light is cast.

OUTSIDE

Figure
This interior spatial construct therefore established an external figural form whose stark simplicity and surprising phenomenal characteristics were appreciated from the blackened rooms beyond.

Space
Within these blackened rooms this figure created relationships around it in the form of simple, wedge-like spaces establishing a surprising spatial dialogue with the existing architecture.

Lantern/Transparency
The meeting of the partly reflective, coloured glass tube which was artificially lit from within, with the blackened rooms within which it sat, established dual optical readings when viewed from the blackened spaces. In the first instance, the tube appeared to glow like a lantern. In the second, one noticed that the apparent *thickness* or opacity of the reflective glass as experienced from within the tube, perceptually metamorphosed on the outside, into a thin, diaphanous membrane.

Fish bowl/Two way mirror
This duality of phenomenal experience on either side of the glass then set up a social spectacle of an unusual order. Like fish in a bowl, those participating in the experience of the tube from within, became unwitting performers for those in the blackened space outside.

On/Off
The lighting of the installation was placed on timers. At determined intervals, the florescent tubes were turned off and the lighting outside the volume was turned on. This had the effect of reversing the aforementioned social spectacle, transforming spectators into performers and performers into spectators.

IN BETWEEN

Materiality/Immateriality –atectonic ambiguity
In effect, the installation explored how specific atectonic material articulations in space and artificial light can transform and collapse our perception of the actual physical boundaries of architectural space. More specifically, it explored how the surfaces of floors, walls and ceilings can be dematerialized by a carefully orchestrated play of space, artificial light and coloured, reflective glass. One of the ultimate results of this orchestration was the creation of hyper - elementary, yet unfamiliar perceptual encounters. In effect, the viewer was challenged by an oscillation between materiality and immateriality, establishing a sense of atectonic ambiguity. The goal of these operations was to extend our conventional understanding of spatial architectural experience, providing a formally simple yet perceptually complex model for the daily practice of space making.