Provocation of the Non-Place

[A Place for Alienation]

by

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

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Abstract

The "non-place" is a term used by author Marc Augé to describe a place that is itself not a destination but rather a place of everyday passing, a place of being in-between in which he critically claims we experience alienation. The thesis uses his definition of the non-place to describe Union Station as a threshold into the city, a place of passing in which there is an undeniable sense of alienation. Yet the thesis is critical of Augé's inadequacy to describe and capture the essential meaning of the non-place, and the significance of its alienation, as he ultimately only describes the conditions particular to our capitalist structures leading to globalization and which though in effect dominate its experience, are nonetheless not of its essence. The thesis turns to social theorist Siegried Kracauer's text on the "hotel lobby" to truly grasp an understanding of the non-place phenomenon as a place of ambiguity, of infinite possibility out of which we in part choose how to structure relations in society. The ambiguity which Kracauer describes liberates understanding of the non-place from its economic grasp and allows it to be considered as a place where many different relationships can take place with many different structures.

Different ways for the conscious city to structure relations in the non-place are investigated. First interpretive narratives identify the structures by which we experience alienation in Union Station's monumental head house, underground concourses and platforms. Then, similar structures are found in different sites of Toronto where they are reconsidered from a perspective based on connectivity. Various interventions expressed through drawings, photographs and text explore how to re-negotiate these structures through an architectural language that enables instead of denies the experience of contact.

The thesis concludes that the ability to create connections is contingent on the ability to accept the unknown and face the fear of things we cannot control. The final design considers the non-place as a place where this paradox can be embodied and its significance drawn out. It proposes to renovate, develop and expand Union Station as an architectural agent *of* otherness. Responding to the current political crisis which Augé alludes to, the thesis turns the diagram of his argument inside out by providing a resolution to alienation in an architectural expression of its acceptance. Extending upon the ability to engage with new things and be open to deeper connections, at Union Station Toronto can integrate into its fabric a sense of the unknown and include an existential awareness of the outside. A non-place that architecturally manifests its meaning as a place of ambiguity instills a sense of infinite possibility; it becomes a place where we can confront our fears — begin to transcend them — place ourselves at the edge and prepare to experience what is outside our boundaries.

Acknowledgements

Dedication

This thesis is dedicated to those willing to be the guardians of their prison and not prisoners.*

* Paraphrasing Yohji Yamamoto in the film
documentary, *Notebook on Cities and Clothes,* 1990.

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fig. 1. Detail of Union Station's train shed.

Introduction

During rush hour, in Union Station, disorienting and conflicting circulation routes create traffic congestion for individuals in different modes of travel. In the Via concourse, at each gate, strangers assemble into long line-ups which can last for over an hour; there is no intermediary area to ease this wait. In the Go concourse, a mezzanine creates random connections to hidden stairs, including the few provided escalators; it confuses the relationship between the commuter's waiting area and the platforms above. One navigates to the subway according to the fluctuating crowd and without it, is lost. Above, the narrow platforms are full of obstacles and handicap access is limited. The main intercity rail lines — CN, CP TTR, Amtrak VIA, and Ontario North — leave gas emissions from diesel fuel since the tracks have not been electrified, and an LRT line connecting to the Airport is long overdue. Here, waiting comes with unease and a sense of losing and or being lost in this everyday experience of everyday life.[1] But it is when you notice the aged train shed that you begin to step out of these circumstances, you begin to feel the mystery of the place and begin to understand where you are. Dated and layered with pollution and dirt, this place confirms in the passing of time, the endless possibilities of things yet unknown, of realities yet to experience and appearances yet to become. Union Station is a threshold into the heart of Toronto; as a place of passage and waiting, a place of ambiguity, it is a non-place, and forms the edge of the city right in its urban center.

1. Marc Augé, *Non-places, Introduction to an Anthropology of Supermodernity,* trans. John Howe, London: Verso, 1995.

Union Station handles more people traffic than Pearson International Airport, more in fact, than any other building in Canada. — Union Station Master Plan[2]

Union Station's monumental and historical significance makes it one of, if not the most important building sites in Toronto. Yet despite this importance the station continually suffers from the entanglement of public and private pursuits. In the 1970's, Union Station was threatened by demolition so that a commercial tower could capitalize from its central site. The community reacted, fought for the station's preservation and won. Unfortunately, since then, the station's internal framework, where most of its activities take place, has not escaped economic conformity. The confusing ad hoc development of its concourses has lead to the dominance of its commercial activity, the neglect of its arrival, departure and waiting lounges, the state of its forgotten plaza to the south and its outmoded transportation services. Union Station is a primary node on a network of growing and interconnected pathways where thousands of people arrive and depart daily; yet, the dismal appearance and the functional complexities of its spaces manifest a bleak architectural condition that leads to a feeling of social evacuation. A public building must take into account its funding and solvency, binding itself to the nature of our economy. Yet, if Toronto wants to revitalize Union Station, encourage commuting and inter-city rail, and give it an even stronger presence in the city center, this currently blurring overlap between the public and private realms, as the root cause of Union Station's alienating experience and culture of place, must be addressed.

In response to Marc Augé who suggests that to understand the alienating conditions of the non-place we need to consider its anthropology, the theoretical exploration starts by turning to French philosopher Michel Foucault, who through an approach to society that is based in Freudian psychoanalysis, observes structures of power as various techniques of control which the thesis argues, take form in the constructs of the non-place. The non-place is a threshold, it is spatially operative; it is never a pure space but exists between things; in it structures are dedicated to a very specific task, the sorting out of who gets to come in and who doesn't - what we accept and don't accept. Using Foucault, the theory explores how architectural trends in western society are pathologically based on fear and use the threshold to define the official city as a controlled area protected from the chaos and unknown allocated outside. When structures of power are used to rationalize and order all things internally and discard the rest, they create a process of exclusion that leads to a sense of lack, and in effect create a process of alienation. In western society, contradictory things are denied from the official city, and to that end Toronto is no exception. In Union Station's main public spaces three different mechanisms of control strategically overlap its public and private realms. The investigations explore how these mechanisms occupy Union station's places of passing as active architectural agents of control. Though order is in part a means for our survival, obsessive forms of control and

2. *Union Station Master Plan*, prepared by Office for Urbanism, R.E. Millward & Associates, Poulos & Chung Limited, December 2004.

exclusion are inhumane; for in life, we are not exempt from time, from signs of change, signs of our inevitable death — and of course in the city, we are not exempt from encounters with strangers and signs of strangeness.

Both, the theory and the investigations (Part I and Part II) explore the non-place from two different perspectives — the first anthropological the second propositional. The theory first draws out an anthropological analysis of the non-place phenomenon which is then applied in the investigations through exercises that explore Union Station's current constructs and structures of relation. The second uses the previous findings to create a proposition, to firstly consider hypothetically what an ideal experience of the non-place would be, and then, how to construct it.

Undeniably structures of power based on control occupy the non-place; yet, the thesis proposes that its architecture can reveal something more profound, more significant and charged. The second half of the theory, turns to the analytical essay *The Hotel Lobby,* in which Siegfried Krakauer discloses the mysterious relationship between the non-place and society by pointing to the lobby's paradox: the underlying and displacing ambiguity in which we create a lobby's form and effect ultimately offers a reflection of how we truly negotiate ourselves into reality as a culture of engagement or of alienation. On this front the non-place inherently troubles western society's rational ideologies; it reveals a paradox that places the conscious world of the city into a world full of unknown and of infinite possibilities it cannot control —it clarifies that the non-place inevitably creates a displacing sense of otherness. With this insight the thesis begins to consider the non-place anew. Critical of the post-structuralist reaction to power, to all structure and order, through opposition which is seen as a trap that only continues if not conventionalizes abusive patterns of control — the thesis aims to go beyond what seems like a reluctance to truly grasp and embody transformation. It instead tries to overcome the non-place paradox as a dilemma that typically arrests rational discourse by using the philosophy of Gilles Deleuze and Felix Guattari to expand discourse and consider how official society can engage the unknown, or otherness, from a perspective based on integration, instead of opposition. Deleuze and Guattari conceptualize a fluid space in which they reject Freud's Oedipal model of society and expand structures of power from a rigid binary of a single relationship into a rich and complex system of many relations where power is seen as a means by which we also create, or produce. In fluid space, power is motivated by a desire to experience the real in itself, which can be summarized as the desire to experience contact. From this view, structures of power are forms of connectivity. The theoretical exploration concludes by adopting an alternative model to Freud's Oedipal narratives, one that does not exclude openness, from being a rational decision and choice. In the *Cyborg Manifesto*, Donna Haraway presents the cyborg myth which as a feminist theory includes existing structures of power but is simultaneously liberated from them. It takes form in fluid space and thus removes authority from the inert images produced by mutually exclusive binary structures, and instead sees

it as a political construct based on the quality of the connective structures it creates. Similarly, the thesis holds the conscious city responsible for creating the quality of its connective structures, for creating relations in the non-place based on a desire for contact. Therefore it involves (instead of opposes) power as a force that enables change and by which we can officiate positive relations, and create structures in the non-place that are inclusive of the unknown. The previously mentioned investigations that uncover mechanisms of control in Union Station's anatomy in turn follow this theoretical development. The investigations conclude by reconsidering these mechanisms as structures of power from a view based on the desire for contact. To propose a different experience in the non-place and different ways for the conscious city to structure its relations, how architecture in the non-place can become an agent of connectivity is explored.

The final design (Part III) concludes by engaging Union Station's role in the city as a place of its myth-making. At Union Station, at the condition of its periphery Toronto's willingness to connect with difference, with things beyond itself, its ability to experience real contact and its motivation to grow are not only revealed but also, formed.

Part I, Theory

Non-Place: Blurring Boundaries

But what we need to see does not involve any interior secret or the discovery of a more nocturnal world.   Torn from its ordinary position and made to turn inward in its orbit, the eye now only pours its light into a bony cavern. ...
"I will never forget the violent and marvelous experience that comes from the will to open one's eyes, facing what exists, what happens." — Michel Foucault[3]

Architects are organically responsible today to have their language run parallel with their structure ... I cannot do a building without building a new repertoire of characters, of stories, of language, it's all parallel. It's not just building per se. It's building worlds. — John Hejduk[4]

3. Michel Foucault, 'A preface to Transgressions,' in *The Essential Foucault, Selection from The Essential Works of Foucault 1954-1984,* ed. Paul Rabinow and Nikolas Rose, New York: The New Press, 2003, pp.453-454.
4.John Hejduk, "Conversation between John Hejduk and David Shapiro: The Architect Who Drew Angels," in *Architecture and Urbanism, O1*, no.244, Jan 1991, p.61.

The Non-Place and Alienation

In the theatre, there is no knowledge of one's history; one's belief in the actor is a matter of accepting the immediate encounter as the limit of knowable reality. External knowledge on the part of the audience is not involved — in the city by necessity, in the theatre by fiat. ... A cosmopolitan is willing to believe in what he can only imagine about ways of life and people he has yet to experience himself. ... The creation of a public geography has ... a great deal to do with imagination as a social phenomenon. — Richard Sennett[5]

The effects of increasing density are internal. Engulfed by the growing complexity and diversity of its own fabric, the city becomes fragmented under its own weight. Infused are expansive and interconnecting structures and networks of everyday passage and waiting — cars, taxis, airports, terminals, stations, motorways, concourses, hotels, etc. — globally proliferating constructs of mobility. These places occupy the space left by the city's implosion; set up for passing through, they are urban vernacular everyday places that have no beginning and no end. In this place that is no-where in particular, pluralities of opposing elements coexist in a dynamic relationship.[6] Inhabited by constant reversals and fluctuations of coming and going, it is a place of being in-between that does not offer any comforts and stability of linearity, it is not a place of dwelling but a radical condition of non-dwelling.[7] Impersonal and indiscriminate, in it all things meet; space, time and identity are superfluous and in continuous discontinuity.[8] Author Marc Augé calls this urban condition of existential displacement the "non-place." As a place of scenes but of no plot[9] he argues that it discloses the reality of our ever-becoming rootless society. In western culture, the hegemony of corporate, commercial venture exploits the ever-expanding non-place. Through the non-place, bleak, desensitized and formulaic constructs inconspicuously raise and multiply insular worlds to allocate generative economic growth for private businesses and developments. These self-contained capitalist structures of production infiltrate the non-place. Like urban offspring, through it they grow expansively and exponentially, seeping into all modes of daily life and creating a disturbing and illusory sense of a world closing onto itself.

Yet, in the non-place we too often focus on these signs of a an increasingly privatized and disengaged society. Observing the negation — a lack — we often overlook the importance of the non-place. For Marc Augé, as for many, in the non-place one experiences the community in solitude, retreating into the self, denying appearance and contact.[10] Contrasting this alienating experience of the non-place to a nostalgic one of traditional public place[11] — specifically, the French village square characterized by fixed identity, relationships and history[12] — Augé claims that, "at an anthropological place social relations arise organically, while at a non-place only contractual relations exist." [13] Omitting the relational and exchange potentials that arise when identities are in transition — temporal, contractual, and constantly emerging and dissolving in a normalcy that contradicts any notions of fixity[14] — Augé lamentations on alienation lead him into a nihilistic trap. Through them, he confuses the essential ambiguity of the

5. Richard Sennett, *The Fall of Public Man,* New York: W.W. Norton & Company, 1992, pp.40-41.

6. Kisho Kurokawa, *Philosophy of symbiosis,* London: John Wiley & Sons; 1994, p.166.

7. Martin Heidegger, "Building, Dwelling, Thinking," in *Rethinking Architecture, a reader in cultural theory*, ed. Neil Leach, London: Routledge, 1997, p.102. Massimo Cacciari, 'Eupalinos or Architecture,' in *Architecture Theory since 1968,* ed. K. Michael Hays, Cambridge, Massachusetts: The MIT Press, 2000. For Heidegger '*building is really dwelling,'* and its fundamental character *'is sparing and preserving... always a staying with things."* However, here I am using Cacciari's definition of non-dwelling. Cacciari renounces any nostalgia for the home arguing that, *'non-dwelling is the essential characteristic of life in the metropolis,"* and that *'we no longer have access to the residing...preserving spirit of dwelling..."* Today's conditions are *"of transience and uprootedness..."*

8. Marc Augé*,* op. cit. Supermodernity, is the result of the excess of time (p26), the excess of space (p31) and the excess of the individual or his ego (p36).

9. Richard Sennett, op. cit., p.36.

10. Marc Augé*,* op. cit., back-cover. In the non-place "no organic social life is possible."

11. Marc Augé*,* op. cit., p.101.

12. Hans Ibelings, *Supermodernism, Architecture in the Age of Globalization,* London: NAi Publishers, 1998, p.65.

13. Femke Snelting and Andrew May*,* "a refugee of time," in *Staging Nominal Participants - a theatrical investigation into public characters and sideline figures,* 2000, website: http://www.cityscripts.com/refugee.html retreived in 2006.

14. Consider movie, *Chungking Express* by: Wong Kar-Wai set in dense urban areas of Hong Kong where strangers brush shoulders, where lives that though are disconnected from each other, still appear to overlap.

non-place with the alienating structures of capitalism and therefore fails to tap into the mystery of the non-place, the paradox of its ambiguity, which is its freedom. This omission leaves his argument dry and prevents him from looking at architecture existentially (instead of personally). Avoiding alienation altogether, Augé does not consider the non-place in relation to something other than the self, and so fails to imagine and identify the external images made by our social structures that feed our culture. "If there is no formal identity, then the individual identifies himself not through relationships with time and place but with the gap between him and the surrounding place and time."[15] Retreating from the ambiguity in which architecture takes form, he blindly denies architecture its appearance and its role within society and refuses to see it as the body of a larger expression. Augé's argument turns in on itself, leaving his account as vague and partial at best.

As Augé suggests, though does not do, an anthropological consideration of the non-place, shows that its architecture embodies capitalist structures that are ingrained deep within western society's modern culture. To confront the alienating relationship between the non-place and the individual is to isolate an ontological essence of contemporary urban living and confront the dynamics of how we structure relations, how members of society interact and play outside themselves.[16] In his book *Man, Play and Games,* Roger Caillois claims that "games play upon reality" they are simultaneously "liberty and invention, fantasy and discipline."[17] Through them, culture develops its "most characteristic customs and institutions," and reveals its ethics and moral values.[18] The way in which society structures its games, their methods of relation, influences the kinds of engagements or alienations that occur and are experienced in the non-place. To consciously participate in the construction of a different non-place experience and reality, the thesis first tries to become aware of the games it already embodies. An anthropological account of the non-place critically returns the gaze back at the culture its architecture manifests and the structuring of the complex games played between our political, social and economic realities – how their realities are in collision.[19]

Fear and Games of Power

Nothing, less than nothing, no anchorage, no hold, no hook, no soothing theories about the city with-parks-and-gardens but a confrontation with "our world", that one, the true, the so-called "hard" world, the world people claim not to want. — Dominique Perrault[20]

In western culture, society's games are primarily a means of exercising power. French philosopher Michel Foucault suggests power is in permanent circulation, it is "co-extensive with society."[21] He claims that, "[Power] is as much in the spheres of family life … as in the public spheres of politics, economics, and the law."[22] According

15. Femke Snelting and Andrew May, op. cit.
16. Richard Sennett, op. cit., p.315, 317. "An element of aesthetic training goes on in play... in accustoming the child to believe in the expressivity of impersonal behaviour when it is structured by made-up rules" (ibid., 373). Play allows for a voluntary self-distancing as opposed to the imposed self-distancing caused by pain. Self-distance allows one to step away from "immediate desire or instant gratification" (ibid., 317).
17. Roger Caillois, *Man, Play and Games,* trans. Meyer Barash, Chicago: University of Illinois Press, 2001, p.1-10, 57-67.
18. Ibid., p.41, 27.
19. Michael Dennis, *Courts and Gardens: From the French Hôtel to the City of Modern Architecture* Massachusetts: The MIT Press, 1986, p.5-6.
20. Dominique Perrault quoted in Hans Ibelings, op. cit., p.133.
21. Mathieu Deflem, *Power/Knowledge, Society and Truth: Notes on the work of Michel Foucault*, Unpublished paper, 1999, website: www.mathieudeflem.net retrieved in 2007.
22. Michel Foucault, *Power/Knowledge, selected interviews and other writings 1972-1977,* ed. Colin Gordon, New York: Pantheon Books, 1980, p.153-158.

to Foucault, society's authorities use power to permeate society at all levels — inscribe physical, psychological and virtual mechanisms of control into the everyday — to regulate all forms of living and defend authorities against threat. Foucault argues that western society is a rationalist culture that is driven by a fear of what — the otherness — it cannot control; it uses power to create in Cartesian space a controlled world in order to divide from what it fears and refuses to acknowledge. Fear is at the root of western society's games of power. The nature of these pervasive structures in which power remains statically enforced, exhibit certain characteristics that can be understood through Freudian psychology. Power for the narcissist is based on a wish for omnipotence and the destruction of all other authoritative powers. Yet, authorities, like the superego, impose guilt, the ego represses this aggressive drive in order to claim innocence, and in effect, the destructive drives turn inward against the self.[23] The narcissist, who wishes to avoid confronting unpleasant reality —what he sees in the mirror held by the superego and his new sense of guilt — and who retreats into a contained world becomes what Freud describes as, paranoiac. The paranoid dwells in fear and becomes dependant on structures purified of signs of otherness. Throughout this transformation, both the narcissist and the paranoid fundamentally try to do the same thing — that is, rid themselves of a sense of fear first externally then internally. Western culture has been propelled by a relationship between these two opposites narcissism and paranoia[24] and their shared continual sense of threat. In the wish for control society imposes its own structures and creates a world into which it then retreats; and in the process, its culture is built upon its acts governed by fear[25] of the uncontrollable. Using power to create games of control ultimately represents the way the destructive instincts are play out between these Freudian characters, [26] "where history turns to farce and presence to 'a part' can be seen the twin figures of narcissism and paranoia that repeat furiously, uncontrollably."[27] An understanding of how power is applied through games of control and their effects widens our gaze to the real and deepens our discourse of the non-place as these games of control ultimately trace what society fears, what it denies or tries to take over.

The following investigations explore three different sites of interdiction — sites of division in society[28] — to identify three different mechanisms of control that ultimately occupy the non-place. Each mechanism occurs through different physical, psychological and virtual qualities; however, they all have the same prohibiting effects. Though each mechanism is independent to a degree, as Foucault suggests, the absolute success is dependent on a sequential and total implementation.

Mechanism 1: Body as Form

The distinction between the private and public realms … equals the distinction between things that should be shown

23. Sigmund Freud, *Vol. 12 Civilization, society and Religion: Group Psychology, Civilization and its Discontents and other works*, trans. James Strachey, ed. Albert Dickson, London: Penguin Books, 1991, p.135, 296, 318-322, 327-340. According to Freud, the superego imposes guilt on the ego when it thinks of taking over, in turn, the ego retreats seeking innocence. Also, consider the recurring themes of man repressing himself as found in Nietzsche and Heidegger.

24. Similarities can be seen between the paranoid and the ocnophile (who is agoraphobic and seeks objects) and between the narcissist and the philobate (who is claustrophobic and seeks space).

25. Michel Foucault, *Madness and Civilization: a history of insanity in the age of reason,* trans. Richard Howard, London: Routledge, 1965, p.74-75.

26. Sigmund Freud, op. cit., p.313 -315. "The meaning of the evolution of civilization…must present the struggle between Eros and Death, between the instinct of life and the instinct of destruction, as it works itself out in the human species" (ibid., 314).

27. Homi Bhabha, "Of mimicry and man: The ambivalence of colonial discourse," in *The Location of Culture,* p.85-92.

28. Ibid. "The visibility of mimicry is always produced at the site of interdiction."

and things that should be hidden … [It] coincides with the opposition of necessity and freedom of futility and permanence, and finally of shame and honour. — Hannah Arendt[29]

Since the Age of Reason, society separates life into two disconnected realms. In the private realm we keep hidden the shameful signs of tragedy and death and also our needs tied to the body, proving our finite existence. In the public realm, the citizen — an elite seen freed of life's burdens — exercised his freedom through speech and action.[30] As Arendt points out, society sees ownership and wealth as the most important role of the private realm; property and land as capital, their acquisition a show of power.[31] For Arendt, society was originally composed of owners of private property who avoided appearance in the public realm in the pursuit of enjoying their wealth.[32] They sought to protect, regulate and increase their private domains by constructing permanent structures that, "equal or come close to the permanence inherent in the commonly shared world."[33] Living in the illusion of possession, society's authorities construct and regulate social division, manipulating the boundaries of the public and private realms to deny the visibility of our profane limits that cannot be controlled and keep them outside. The domination of the profane body through its exile from public consciousness classifies and objectifies individuals; physically 'locks' them into place,[34] as law and order allow certain bodies and actions yet segregates others. By implementing fixed hierarchies of labour and discrimination in which people are forced to work for the sake of survival,[35] these structures served as security mechanisms enabling society's authorities to retreat and dwell comfortably into their safe autonomy, in self-contained structures "enclosures from the common,"[36] where the irrational is silenced and the threat of reality distanced.

Mechanism 2: Body as Surface

Modern man is caught in a state of falling, a kind of concealment that precludes a genuine realization of being – always at a distance and of an in-authentic wholeness. — Heidegger[37]

Over time, this game of power evolved its forms of control. Mechanism 2 is a means of disciplining the individual. Society's authorities use the individual's sense of self to reform his deviant behaviour and to standardize his identity. For Foucault, this is a technology of the self implemented first with the pressures for self-examination. With Christian dogma, which imposed confession as the only way to authenticate oneself,[38] to know oneself, came to equate to renounce oneself.[39] Believing that self-examination would reveal a truth about one's self hidden within,[40] individuals began to excavate themselves for a hidden self, they renounced their own sense of self and in the unsatisfying discovery of a void, became frustrated and desensitized to external touch or the importance of

29. Hannah Arendt, *The Human Condition*, Chicago: The University of Chicago Press, 1998, p.72-73.
30. Ibid., p.73.
31. Ibid., pp.61-72.
32. Ibid., pp.68, 72.
33. Ibid., p.68.
34. Michel Foucault, 'Technologies of the Self.' in *The Essential Foucault,* op. cit., pp.161-164.
35. Hannah Arendt, op. cit., pp.72, 84, 94, 109- 117.
36. Ibid., p.112.
37. Martin Heidegger, *Being in Time,* trans. John Macquarrie and Edward Robinson, New York: Harper & Row Publishers, 1962, pp.67-70, 78-86, 149-203. For Heidegger the anticipation of death makes one live an authentic life - it is through a being-towards-death, that dasein is able to see its lostness within the superficial 'they' and is able to overcome/freely choose and realize his own authentic existence.
38. Michel Foucault, 'Technologies of the Self,' in *The Essential Foucault*, op. cit., pp.161-164. Is revealing oneself to a master or superior, liberating or coercive?
39. Ibid., p149.
40. Ibid., p149.

knowledge gained by experience. In actuality, self-examinations do not construct identity but rather break from it,[41] efface one's identity. Individuals, when isolated from anything that gives them definition, become individualized. Left with a persona that needs materiality as proof of existence, they are subjected to a process of normalization imposed through the pervasive spread of images and icons. Society's authorities use the surfaces of objects and images to superficially reproduce notions of the self and portray stereotyped social roles and modes of living — its behavioural preferences — and pressure the individual into conformity. Through persuasive images and icons, society uses notions of identity to tap into the direct relationship between the inner and outer self and appropriate. This camouflaged form of coercion depersonalizes expression, transforms presentation into mere representation[42] and leaves us as outside observers. It creates incoherence between the signifier and signified, instills a sense of knowing without really knowing, and when equality becomes sameness[43] it leads to an attitude of not caring. Conformity, as a type of compensation for one's renounced/repressed self, deepens the divide between mind and body by antagonizing desires of the self from the outer world.   As lost solipsistic figures, individuals are no longer each others' subjects and audience, but economized devices stripped of the essence of civility.[44] And, since the irrational can never be totally suppressed, as desires — and other signs of the body — surface momentarily, they are immediately appropriated into a spectacle, into mesmerizing, fantastical, chaotic, virtual images, all shallow and illegible. Society strategically creates and sells a double vision to sustain disciplinary control. A continual provision of antithetical objects, symbols and icons — representations of otherness — provides a superficial outlet for any repercussion of the imbalanced-self in order to avoid or pacify any potential irrational outburst that may upset the existing structures of power.

Mechanism 3: Body as System

In order for a biopolitical power to be able to regulate and impel subjects in a particular way, it must organize the bodies (individual and collective) of subjects in such a way that a manageable and functional body of knowledge may be produced from those subjects. — Eugene Thacker[45]

From the first mechanism of power to the last, each form of control gradually shifts from the visible to the invisible. The first uses the tangible constructs of form to keep threat outside; the second uses surfaces to deploy iconographic representations that suppress the irrational self; and the third mechanism is a totally displaced system of control that takes place in the virtual realm. Foucault claims that when people started questioning their government and its use of power, it reacted by implementing what he calls liberal rationalization.[46] This form of governance broke free from its tradition of seeking a justifiable end, or a telos. It newly assumed that the government "should

41. Ibid., p.173.
42. Richard Sennett, op. cit., pp.39, 314.
43. Hannah Arendt, op. cit., p.213. Also see pp.106, 108-113, 126-135.
44. Richard Sennett, op. cit., pp.18-19, 261, 264, 314.
45. Eugene Thacker, "Database/Body: Bioinformatics, Biopolitics, and Totally Connected Media Systems" in *Switch, issue 13: Database,* website: http://switch.sjsu.edu/web/v5n3/E-1.html retrieved in 2008.
46. Michel Foucault, "The Birth of Biopolitics," in *The Essential Foucault,* op. cit., pp.203-205.
47. Ibid., p.203.
48. Ibid.

not be its own regulative principle" and did not root itself in the state, but rather in society. [47] "Society, as both a precondition and a final end, [is] in a complex relation of exteriority and interiority with respect to the state." [48] A liberalist government exercises power not in the state and its law, but in economics and the market allowing it to tap into whole populations and into all aspects of life, and to criticize or direct reality "without causing any social distortion." [49] In "the birth of Biopolitics," [50] a liberalist government aligns its structures with the interest of protecting and continuing life rather than defending it against threat ultimately making its power essential to everday life. However, protecting and continuing life is just another way— a fluid way — of defending an existing order against the invisible forces that bring about change. As advances in technology create gadgets that may explore the most private conditions of life, society's authorities are enabled to implement their structures of power inwards, inside the body. Using the body [51] to develop new strategies of control — which Foucault calls biopower [52] — they escape public register. Via the immediacy of virtual networks and infrastructures, authorities can completely hide their structures of power, work seemingly outside reality while simultaneously increasing their power globally. For example, the new economy market diffuses regulations at ordinary levels of the body that affect everyday things we take for granted: habits, health, family, routines, rituals, notions of well-being, sexuality, reproductive technology and practices, genetic engineering, nanotechnology, etc. The effects of these microscopic appropriations, these prescribed conventions, are macroscopic. By imposing limits to other possibilities of production, restricting our larger domain of becomings to the pre-selected few (those already admitted and/or objectified), we continue to, for example, drive our oil-engine cars instead of electric-motor cars despite their true costs. As structures of power seemingly disappear, authorities become more and more enabled to strengthen the overlap of their private realms onto the public. They control the possibility of change and dominate all other productions of technologies of power undetectably, as if ensuring their power posthumously. By creating an economic loop of events, [53] this increasingly self-contained world dwells in structures of power that seem to desire only homogeneity and stillness in time.

Desire based on Lack

Since Sade and the death of god the universe of language has absorbed our sexuality, denatured it, placed it in a void where it established its sovereignty and where it incessantly sets up as the Law the limits it transgresses.
— Michel Foucault [54]

Mechanism 1 creates enclosures that allow internal structures to de-individualize members of society and segregate all existing traumas to the outside. In these enclosures mechanism 2 commercially exploits surfaces, it uses images and icons as a means to regulate and normalize individuals, reproduce their identities by fracturing the irrational

49. Ibid., pp.203-204, 206.

50. Ibid. p.203.

51. Michel Foucault, *The History of Sexuality, Vol.1: The Will to Knowledge,* trans. Robert Hurley, London: Penguin, 1998, p.140.

52. Ibid. See also, James D. Marshall, *Foucault and Neo-Liberalism: Biopower and Busno-Power,* The University of Auckland, Philosophy of Education Society, 2004, website: http://www.ed.uiuc.edu/eps/PES-Yearbook/95_docs/marshall. html retrieved in 2008.

53. Michel Foucault, "The Birth of Biopolitics," in *The Essential Foucault,* op. cit., p.207.

54. Michel Foucault, "A Preface to Transgression," in *The Essential Foucault*, op. cit., p.455.

55. Martin Heidegger, *Being and Time,* op. cit., p.9, 89-90, 247-249, 372, 401-402, 426, 481-485. Though Heidegger tries to assemble an understanding of life through a sense of "being in the world," and goes to great length in trying to avoid the objectifications that come from subject vs. object which only troubles our understanding of time, he unfortunately still heavily relies on a language based on negations and creates structures still fundamentally rooted in this western culture's habit. For example, Dasein is seen as either authentic or inauthentic, terms that depend on an end image of self — to chose and win self, or to lose and never win self. Dasein is actually not a discourse of being, of self — as is — in time (ibid., 9).

56. Rem Koolhaas, *Delirious New York,* New York: The Monacelli Press, 1994, p.157-159. Similarly, Rem Koolhaas describes the downtown athletics club is an "incubator" of male control, supreme authority and power. Yet, in their "frenzied self-regeneration," the cost of exclusivity is "fertility." They are sterile "…for the true Metropolitan, bachelorhood is the only desirable status."

57. Richard Sennett, op. cit., p.315. See also, Christopher Lasch, *The Culture of Narcissism*, New York: Norton, 1978;

Frederic Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism,* London: Verso 1991; Frederic Jameson, "Postmodernism and Consumer Society," in *The Anti-Aesthetic: Essays on Postmodern Culture,* ed. Hal Foster, Washington: Bay Press, 1983, p.118, 119.

58. Norman O. Brown, *Life Against Death, The Psychoanalytical Meaning of History,* Connecticut: Wesleyan University Press, 1959, p.8. "The pleasure principle is in conflict with the reality principle and this conflict of the repressed man" (ibid.).

59. Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis,* trans. A. Sheridan, Harmondsworth: Penguin, 1991, p.73, 74. See also, Dany Nobus, *Key Concepts of Lacanian Psychoanalysis*, New York: Other Press, 1999, p.175.

60. Norman O. Brown, *Love's Body*, New York: Random House, 1966, p.130.

61. Ibid., pp.129, 130. Also consider, Georg Simmel, 'The Stranger,' in *The Sociology of Georg Simmel*, trans. and ed. Kurt H. Wolff, Illinois: The Free Press, 1950, or p.402. Simmel uses distance to imply a going away or coming closer to self. Yet, to relate to self through distance inherently creates a divide to self; it causes one to feel estranged and a sense of lack.

62. Ibid., pp.64-69.

63. Ibid., pp.35-37.

64. Martin Heidegger, *Being and Time*, op. cit., pp.149-171, 210, 221-224. "Falling" is a facing-away, a fleeing of Dasein into its "they-self."

65. Quote from, http://en.wikipedia.org/wiki/Anti-%C5%92dipus; refers to Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia,* Trans. Robert Hurley, Mark Seem, Helen R. Lane, and Michel Foucault, London: Continuum International Publishing Group, 2004, p.25, 60-62.

66. Hanna Arendt, op. cit., p.185. Consider, as society's

body and their senses of self. Finally, mechanism 3 uses self-organizing systems to control the probabilities and possibilities of change — through prescribed conventions it set limits on unknown futures. Breaching all aspects of lived experience, life is swallowed by these structures of control.

Western society's current rationalist ideologies sanction a distance from our existential reality. These mechanisms create a process that erases our inherent trauma and appeases fear by neutralizing life into sameness. By denying the infinitely unknown and the differences and possibilities the outside might bring, society's authorities use these mechanisms to manipulate the relationship between public and private spaces and convolute our understanding of it. As society alienates itself from mystery and losing it to a distanced realm, outside reality,[55] it lives through a self-imposed amnesia. With nothing beyond itself, culture enters deadlock,[56] a form of disintegrated living that results in oppression.

Pathological fear instills in society abusive patterns that attribute its adult culture to a culture of narcissism.[57] Like the child who does not want to be broken, the ego conflicted by the uncontrollable variables of living in external reality hides.[58] But by this action, its body's natural aggressive drives then turn inward against its self. As the ego creates a controllable rational world to live in, in order so that these structures are not insignificant it also denies its own sexuality — the locus of pain, but also pleasure. This contorted reversal structures a divides between the conscious self and the body and produces an anxiety that continually frames a void.[59] As sexuality is repressed, the narcissist guards the self against the pains of emptiness using symbols and representations to compensate for what he now lacks.[60] The state of the narcissist is a state of self-distance[61] or more specifically a sexuality-castration.[62] Dwelling in a sense of lack, he seeks pleasure through superficial supplements, objects that become childish fetishes or obsessions. Through empty representations of living, copies that are riskless, weightless, intangible and fantastical projections the ego tries to internally equal the experience of the mysteries it cannot own.[63] Always in angst and longing for more, the narcissist is caught falling[64] in a cycle of emptiness and bliss, and grows numb. Games of control provide addictive remedies against the pains of reality by which he is trapped. As philosophers Gilles Deleuze and Félix Guattari argue, Freud and "capitalist society [train] us to believe that desire equals lack and that the only way to meet our desires is to consume."[65] Narcissist culture uses rationalism to live through negations that dehumanize individuals into objects and consuming machines. This confused understanding of desire based on lack makes society infertile. Consumption is one of the most primitive forms of exchange; it requires no literacy and sustains little depth. A society based on gratuitous consumption is not sustainable. Its resources will run dry. From this view prostitution and rape are the best technique of engagement; they satisfy a primal need and impose a distance that robs the identity individuality — negates their will — in effect, narcissism excuses pure recklessness.

Unfortunately, poststructuralist counter discourses do not offer relief. They tend to dwell in a self-absorbed feeling of self-pity (victimization) and a sentimental longing for a return to innocence — a world free of structures and orders — an origin that the "I" never had, and in fact strengthen our alienating structures. At moments of peak, when anger towards the surrounding corruption surfaces and individuals starts to blame the "invisible hand"[66] for our alienating condition — as if bound to its structures by comfort and guilt — poststructuralist theories do not integrate and change the controlling games of power but stubbornly claim total opposition. The stronger their stance, the further their discourse nostalgically moves back into a romanticized concept of original unity, as if there is a "safe" interior in the phallocentric mother of fear and chaos.[67] This is totally fatal, without structure there are no poetics. In losing a sense of will and of the responsibility for creating lived reality, they never confront the existential reality of society's alienating condition. "Man brings on himself alienation and exile."[68] The individual who never realizes his role in the making of his culture remains naïve of the one thing this experience offers: it is not our identity in a hierarchy that defines us; it is our action and our willed reality. Poststructuralists advance society's cultural dichotomy, they offer only extreme endings: chaos and illiteracy or purity and order. Mirroring forms of exclusion, they actually perpetuate the destructive forces attacking the ego. As domination appears victorious, it enters paralysis. As the oppressed remain to protest, they reach a cataclysmic end. This disintegration validates not a love of life, its affirmation — continuation — not evolution, but stasis and death.

Discourse Appropriation

Liberation rests on the construction of the consciousness, the imaginative apprehension, of oppression, and so of possibility. — Donna Haraway[69]

The non-place, like cultural theorist Siegfried Krakauer's hotel lobby, is a crucial part of our cultural landscape. The hotel lobby as a microcosm of the urban condition represents a labyrinth full of potential social interactions. Relating unfixed functions that do not necessarily relate to each other, it lends itself to erratic patterns of inhabitation. Allowing for a range of interactions — and isolations — the lobby is extremely vulnerable to the presence of absence. Remaining ambiguous, incapable of being truly defined by any architectonic, the lobby captures the fragility and the illusiveness of its own construct and creates a sense of being both inside and outside culture.[70] Similarly, the non-place is a place of no inherent hierarchy, control or reservation. It has no insinuating discretion rather it is open to similarities and contradiction since in it nothing is left but the experience of form and effect through which we invent our societal modes of engagement. Through a discourse that integrates the structures of power we can begin to destabilize society's constructs of negation based on fear and start to look at

authorities become more invisible they literally position themselves in the role of a social conscience or superego.
67. Friedrich Nietzsche, *Twilight of the Idols and the Anti-Christ,* trans. R.J. Hollingdale, London: Penguin Books, 1990; Norman O. brown, *Life Against Death,* op. cit. p.175. Both Friedrich Nietzsche and Norman O. Brown call for a return to the Dionysian, the mother of destruction and chaos. Yet doing so, they both negate life; they cowardly retreat from the reality of structure - the reality of a, creating-of-the-world. Donna Haraway would critically call this phallocentrism. "The myth of original unity, fullness, bliss and terror, represented by the phallic mother from whom all humans must separate…out of which difference must be produced … [is] enlisted in a drama of escalating domination of woman/nature." In this myth difference is actually stagnate. See footnote 102.
68. Luce Irigaray, *Marine Lover of Friedrich Nietzsche*, trans. Gillian C. Gill, Columbia University Press, New York, 1991; Julia Kristeva, 'Might not Universality Be…Our Own Foreignness?' in *Strangers to Ourselves,* trans. Leon S. Roudiez, New York: University of Columbia Press, 1991, p.169-192.
69. Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature*, New York: Routledge, 1991, p.150.
70. Siegfried Krakauer, "The Hotel Lobby" in *The Mass Ornament*, trans. Thomas Y. Levin, Massachusetts: Harvard University Press, 1995, p.173; Marc Katz, "The Hotel Kracauer," *Journal of Feminist Cultural Studies* 11, no. 2, 1994 p.134–152. Krakauer imagined society placeless, in a grand hotel, its lobby shows the gathering of strangers and their disengaged demeanors. He contrasts the hotel to the church which represents a congregation with a collective purpose that unites all there; the church is of purpose,

life meaning, of its questions and answers, and spiritual meditation.

71. Michel Foucault, *The History of Sexuality…*op. cit., p.8, 72-73, 88-98. Power is not only repressive but productive.

72. Roger Caillois, op. cit., pp.1-10, 57-67. The four main types of games: competition, chance, mimicry, and vertigo. See also Homi Bhabha, op. cit., Bhabha states that the threat of mimicry comes from "the play of a power that is elusive because it hides no essence, no 'itself.'" Instead, it paradoxically discloses a "partial vision of the colonizer's presence", and more importantly, discloses a partial presence or "part-representations" of its uncanny other.

73. The more we mimic to contain/control our world, the more we inevitably dissect and learn, and through its reflection as the case may be, come to a new discourse in which we can chose to structure identity and base our epistemology differently.

74. Massimo Cacciari, "Eupalinos or Architecture," in *Oppositions 21,* 1980, p107, quoted in Massimo Cacciari, *Architecture and Nihilism*: *On the Philiosophy of Modern Architecture,* trans. Stephen Sartarelli, New Haven: Yale University Press, 1993, p xxviii

75. Gilles Deleuze and Felix Guattari, *Nomadology: The War Machine,* trans. Brian Massumi, New York: Semiotext(e), 1986

76. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus Capitalism and Schizophrenia,* trans. Brian Massumi, Minneapolis: University of Minnesota Press, 1987.

77. Gilles Deleuze and Felix Guattari, *Anti-Oedipus,* op. cit.,

78. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus Capitalism and Schizophrenia,* op. cit. They describe two difference spaces, fluid and striated.

79. Norman O. Brown. *Life Against Death,* op. cit., p.7. Brown references Plato's *Symposium* and *Phaedrus* in which Plato elaborates a doctrine of Eros. "Plato

other uses and possibilities of power,[71] other structures and games that may occur in the non-place, have multiple origins and endings, and create different — positive — effects. By re-imagining structures of power we can begin to consciously applying ourselves in reality — in the natural world — differently.

Western society's physical, psychological and virtual mechanisms of control not only create boundaries but, as a game, also create traces of the other. Together, the more advanced these mechanisms become the more they reveal what society appropriates, what authorities deny and in effect, reveal a secondary function, they not just segregate but also mimic. Society's mechanisms of control simultaneously reproduce a world internally in which authorities can sustain their power and self-regenerate. Through these mechanisms, authorities appear to take on the role of the other — our sexuality. The more visible society's distancing of sexuality becomes the more evident is its attempt to self-regenerate. Yet, mimicry[72] as a game is merely parasitic. What the reproductive body signifies never actually fades since mimicry exposes both the authority behind the action, and that which it mimics, the existing other. In that sense, these mechanisms, ironically, lead to a deeper discourse,[73] one that may transfigure our understanding of living and pierce through society's self-contained illusion. They now are a game of partiality and include the other as a represented identity forcing society to officially address its significance. The result is an appropriated discourse that explores how society can re-engage what it denies, come to terms with its sexuality, with the meaning of reproduction, and to possibly resolve — newly rationalize — a different reality and truth about society and its way of living, one that includes the unknown. By reconsidering how we structure our relationship through sexuality we can begin to imagine not a culture of destruction, but a life-affirmative culture of eros, of fertility and growth.

Desire based on Contact

The uprooted spirit of the metropolis is not sterile but productive par excellence. — Massimo Cacciari[74]

French philospher's Gilles Deleuze and Felix Guattari offer a discourse that is based on our understanding of power yet is also open to change, instead of control and static ideals. Their discourse includes the reality of our partiality, and overrides intangible theories that nostalgically allude to a beginnings and endings, moments that are inert. They claim that in capitalist society, as its structures of appropriation deterritorialize and reterritorialize, in effect they actually decode and destabilize rational ideology, and life's continual commoditization. In *The War Machine*, Deleuze argues that though the city was made for the state, "in reality it lives dynamically in a nomadic state."[75] Through an instantaneous production of many languages, divisions, detachments and differences, capitalist structures access a pre-Oedipal stage through a continual "slippage" and present a "chromatic"[76] world of difference and otherness.

Using the pre-Oedipal[77] schizoid, Deleuze and Guattari further exemplifies a different model of society which integrates the subject of actual reproduction. Its theory does not rest on Freud's patriarchal model of society, which is based on an adolescent struggle of power that operates through the quantified measures of striated space.[78] Nor, does its theory rest at the assumption that desire is driven by a sense of lack and fulfilled by Plato's object.[79] Rather, at the root of its theory is a different understanding of desire, one that bases desire on the experience of contact. Deleuze and Guattari describes the pre-Oedipal schizoid[80] as incapable of experiencing lack, it does not lack an object to contain, to mimic or control, for the goal of desire, of the libido, is the experience of the real in and of itself. As such, the unconscious forces of desires are not driven by fear and then guilt, but are always indiscriminately productive because "desire itself produces the real and creates new worlds."[81] In their model of society, the induced sense of lack that disintegrates life into a divided culture is overridden; desire is itself undivided. It can be understood that desire is of contact.

Accepting pleasure as inseparable from the risk of pain and open to fully discovering life,[82] desire operates in an amorphous space existing in the full moment of the experience as part of a transgendered, non-hierarchical, non-Cartesian, uncontrollable, semiotic[83] realm of difference. Desire lies outside of space and time.[84] It is an enigma, a spiritual phenomenon of becoming and of contact. To discuss desire as part of the non-place, the thesis turns to feminist discourse which overtly translates sexuality and reproduction into our symbolic order. Doing so, it remodels the playing field and objective of our games and redefines identity and meaning around sexuality through its normalcy, meaning where sex is not just sex, but is indicative of all contact.[85] In this realist discourse, sex is already everything without everything needing to be turned into sex. To recover sexuality as a subject allows us to enrich its meaning in society, and explore a truth that does not minus the unknown. The experience of the non-place has so far been hindered by our neurosis of fear. To begin to fully conceptualize how in the non-place things can come together[86] and be experienced differently — and in the process re-discover and re-perceive ourselves— is to consider a new social model that is based on a new understanding of desire.[87] Though consciousness will never possess the mystery of being and never make it visible, it does always engage it.

Desire Mechanism: Fluid Space

This [cyborg] identity marks out a self-consciously constructed space that cannot affirm the capacity to act on the basis of natural identification, but only on the basis of conscious coalition, of affinity, of political kinship. — Donna Haraway[88]

… suggests the fundamental quest of man is to find a satisfactory object for his love" (ibid.). See also, Plato, *Complete Works*, trans. Benjamin Jowett, website: http://www.ac-nice.fr/philo/textes/Plato-Works/Plato-Works.htm retrieved in 2008; Sigmund Freud, op. cit., p.119, 308-309. Note: Plato refers to truth (aletheia) sometimes as object, see chapters: *Republica*, *Pheodo, Philebus.*

80. Gilles Deleuze and Felix Guattari, *Anti-Oedipus,* op. cit., p.23, 45, 54. Note: To Christopher Lasch and Frederic Jameson contemporary life is not schizophrenic, which is not a fully developed human, but of narcissism and trauma, of the I/ego dominated by the superego. See also, Jonah Peretti, "Capitalism and Schizophrenia, Contemporary Visual Culture and the Acceleration of Identity Formation/Dissolution," in *Negations*, 1996, website: http://www.datawranglers.com/negations/issues/96w/96w_peretti.html retrieved in 2007; Mark Fisher, "From Narcissism to Schizophrenia," and "The Atrocity of Exhibition," in *Flatline Constructions Gothic Materialism and Cybernetic Theory-Fiction,* website: http://www.cinestatic.com/trans-mat/Fisher/FC2s6.htm and http://www.cinestatic.com/trans-mat/Fisher/FC2s9.htm retrieved in 2007; note 59.

81. Gilles Deleuze and Felix Guattari, *Anti-Oedipus,* op. cit., pp.54-55, 106. See also, Jonah Peretti, op. cit. Desire is a real, productive force, not limited to fantasy desires.

82. The passing of space and time, of beginnings and endings, of collapses in time, it includes the grief and mourning that comes with loss but also the anticipation of the new.

83. Julia Kristeva, *Revolution in Poetic Language,* trans. Margaret Waller, New York: Columbia University Press, 1984, p.26; John Lechte, Maria Margaroni *Julia Kristeva: Live Theory*, London: Continuum International Publishing Group, 2004, p.13-33, 130-132.

84. Gilles Deleuze, *Pure Immanence: Essays on A Life,* trans. Anne Boyman, New York: Zone Books, 2001. Desire

exists in what Deleuze calls the immanent plane. See also, Christian Hubert, *Plane of Immanence* website: http://www. christianhubert.com/writings/plane_of_immanence.html retrieved in 2007.

85. Not just physical but mindful connection too e.g. communication. Do not separate body and mind but connect them while respecting their differences. Discourses tat limit knowledge on the body corporally are limited. Include the mind and the abstract realm of discourse in which we produce. To make new conditions in society we need to discuss what reality we no, I, desire.

86. Consider Colin Rowe's and Robert Sluzky phenomenon of transparency used to indicate the dialectic between simultaneous layers of different spatial locations. Colin Rowe, Robert Sluzky, *Transparency*, Basel: Birkhäuser, 1997, p.35-41.

87. "Michael Hardt and Antonio Negri call desire the 'ontological motor' for the biopolitical practices of being." Christian Hubert, *Desire*, in website: http://www. christianhubert.com/writings/desire.html retrieved on 2007.

88. Donna Haraway, op. cit., p.157.

89. Ibid., p.164.

90. Ibid., pp.149-181. The cyborg voids stillness, a type of death.

91. Richard Sennett, op. cit., p.317. "The relationship between specific acts of play … is a matter of 'ancestry."

92. Istvan Csicsery-Ronay, Jr "The SF of Theory: Baudrillard and Haraway" *Science Fiction Studies* 18, issue 55, Part 3, 1991, website: http://www.depauw.edu/SFs/ backissues/55/icr55art.htm retrieved in 2007.

93. Donna Harraway, op. cit., p152, 177. Haraway transforms the mother of chaos, which represents the most primitive form of existence feared in patriarchal society, into the mother of survival. In Haraway's myth the mother's role and meaning is not a place of original

To offer a model that can access how our economy, sociology and politics relate Donna Haraway, a professor of feminist theory, constructs the cyborg. The cyborg is an identity based on actions, it is a "hybrid of machine and organism, a creature of social reality as well as a creature of fiction." It has "no story of origin in the western sense" but is a mapping creature, in which our all of structures and cultural ideas are incarnate.[89] Free of narratives of power, free of the oedipal narrative, and free of the history's locked sexuality, the cyborg is not interested in empowerment; it is indifferent to authority and hierarchies but is "needy for connection."[90] The cyborg is "an ultimate self at last untied from all dependency." As it fails to recognize the difference between self and other, it includes the private realm of tragedy. The needs and desires of the body are fully implicated into its structures; they are fully integrated by its awareness. The cyborg is not simply retaliation against authority, but involves the authority, and at the same time it does not segregate others into exile, but involves them in their exile. The cyborg identity exists through a fluid, seamless space that does not obliterate difference but allows for an extended, multi-direction ancestry;[91] it does not exist in isolation but in a porous construct where everything meets. Collapsing boundaries, the distance mediating the real and the imaginary,[92] it models an alternative understanding of our truth that liberates notions of self from the illusion of being weightless. The cyborg realizes the imaginary, libidinous realism of the human experience and claims back the body in its totality. Essentially an ether of breakdowns, it takes pleasure in the crossing of boundaries as creativity and in assuming a *"*responsibility for their construction."[93] The cyborg offers a sense of life affirmation through an appreciation of intersections and contradictory conditions. Ultimately as a metaphor the cyborg identity re-positions the human subject as an authority in a place of many choices.[94]

> *Cyborgs are not reverent; they do not remember the cosmos. They are wary of holism, but needy for connection. … The cyborg is resolutely committed to partiality, irony, intimacy, and perversity. It is oppositional, utopian, and completely without innocence. No longer structured by the polarity of public and private, the cyborg defines a technological polis based partly on a revolution of social relations in the oikos, the household. Nature and culture are reworked; the one can no longer be the resource for appropriation or incorporation by the other. The relationships for forming wholes from parts, including those of polarity and hierarchical domination, are at issue in the cyborg world.*[95]

Place *of* Desire: The Edge

Only where things can be seen by many in a variety of aspects without changing their identity, so that those who are gathered around them know they see sameness in utter diversity, can worldly reality truly and reliably appear.
— Hannah Arendt[96]

The cyborg is a heterotopic site that includes the forming of utopia, just not a puritan's utopia. Its attitude does not emerge from an adolescent self-imposed split from the unknown, narcissism's and paranoia's fear and denial. It is more mature, its concept aligns with our inescapable conditions of being to generate stronger roots[97] that enable growth. As a conceptual model applied to the city, the cyborg expands from our smallest intersections to all public activities of the public realm. As Arendt describes, the public realm brings down the barriers of space and time through the creativity that arises with the exchange of words and acts.[98] In it, through speech and action one engages in dialogue which builds and governs human affairs.[99] In the utopian concept, a heterotopic site is a site of otherness; it is part of a public realm consciously structured around an appreciation of being and functions as a stable political infrastructure of the common world that "anyone" may enter. It integrates both the concept of the public realm itself (with the activities of authorities and orders) and the realities of the private realm. It is an open structure based on their inclusivity and allows differences to, in their differences, align. To partake in the construction of such a utopia, society must first consciously come to terms with the condition of its edge, where its partiality becomes visible and recognize itself as fully implicated in an exiled world full of unknowns[100] by making place for the unconscious, the outside, the neglected and the other. Though society cannot bring into appearance what it does not know, it can face the unknown and its uncontrollable mystery, by confronting its emotional presence in society's fears. With such awareness, society can begin to accept and be open to true difference, and see itself as a public of diversity able to truly connect.

The Non-Place: A Place *for* Alienation

The world of supermodernity does not exactly match the one in which we believe we live, for we live in a world that we have not yet learned to look at. ... It is the person we consider healthy in the mind who is alienated, since he agrees to exist in a world defined by relations with others. — Marc Augé[101]

Liberation is in the condition of our exile. Fear can no longer be seen as a reason to retreat but must rather be accepted as the uncanny face of everything unknown, everything we have yet to come into contact — the pain and pleasure we have yet to experience. In Edward Hopper's painting *The Hotel Lobby*, emptiness and silence set in-between things, frame them in isolation. In this in-between state, tragedy, futility, and the condition of their exile are intimately present in the unsaid tension between people.[102] Society's disclaimed struggle with the fear of being broken, of disappearing and losing control to chaos, is inherently mediated in the condition of the non-places. Toronto's Union Station is an intermediate place, a place of fluctuation, of coming and going. It is partially ambiguous and partially outside — "not exactly private but also not exactly public."[103] Lying at the

unity, a single moment of which nature, humanity, laws, divisions are created but rather is a realm of continuity that includes various moments in existential reality. The mother of survival includes unknown differences to create contact — not domination but allow life to happen, be experienced, undergo change, evolution and growth. Her role is based on her sexuality which does not oppose power and structure, but rather includes them to structure continuity (she teaches literacy as a means of liberating from the need of orders with origins and endings, from structures based on fear). The mother of survival is based on fertility.

94. In Tarkovsky's movie *Solaris*, set on a space station, the main character, who is preoccupied by the nebula which recreates past memories is, at the end, trapped inside the nebula. Thinking he has gone home, he is actually reunited with not the mother but the father. The possible conclusion being that really, he seeks not to reconcile his sense of home or of belonging, (female), but actually, his relationship with his authority (male).

95. Ibid., p.165.

96. Ibid., pp.50-57.

97. Consider the diagram of a growing plant, the more a plant grows above the deeper its roots spread below.

98. Hannah Arendt, op. cit., pp.25-28, 175-180, 199.

99. Ibid., p.25.

100. Donna Haraway, op. cit., p.177. "To recognize oneself as fully implicated in the world, frees us of the need to root politics in identification, vanguard parties, purity and mothering" (ibid.).

101. Marc Augé, op. cit., p. p.35-36, 39.

102. Also consider Di Chirico's paintings of cityscapes, i.e. town squares, archways, piazzas, storefronts, hybrid mannequins and figures. Through metaphor and association his paintings depict an enigma; in their crisp and clean settings are assembled — silently together — strange oddities.

city's edge, as a non-place, a place of passing, it signifies the edge of what is known and the possibility of other unknown things. Through gestures, symbols and the effect of its language, Union Station can strategically redefine Toronto's relationship with the unknown. As a boundary and a place of fear, it can become a place for fear to be confronted. This significance of the non-place is unlike that of the flâneur who creeps anonymously into hiding places observing, fetishizing, objectifying our mystery while cowardly distancing its experience in reality. Rather, the non-place is a real construct that is consciously open or closed to the mysteries seen by the flâneur.[104] It creates thresholds and builds relations. How the non-place lends itself to exchanges, and how the outside boundaries are negotiated, is a cultural phenomenon that redefines our attitude towards ancestry, and thus, our political identity. In the non-place we partake in the making of myth where truth is related to the nature of its made reality. As an ether, a place of relations and of total unity, a place both inside and outside culture, a non-place constructed as a place for alienation paradoxically disrupts the alienating fabric of our secular rootless society. A place that expresses fear simultaneously embodies its acceptance. Engaging the reality of our uncertainty, and anticipating the possible encounter or appearance of unknown things, ultimately advocates a belief in things beyond ourselves and instills a language of eros[105] into our culture. To resolve the alienating condition of the non-place and prepare for cultural growth, this thesis envisions constructing in the non-place an official connection between conscious society and the unknown, the city engaging at its periphery the depth of mystery.

103. Lieven De Cauter, Michiel Dehaene, *Hippodamus's "Third Space" Towards a general theory of Heterotopia*, April 17 2005, Draft, p.3. They describe heterotopias as a place that relates to some other. Like a time vortex, it mediates between realms, the real and unreal, past and future, body and mind, chaos and order, and connects the other to our everyday. "Heterotopia is the common sharing (socialization) of the uncommon" (ibid., 27).
104. Marc Katz, op. cit., pp.134-152.
105. Sigmund Freud, op. cit., p.313.

fig. 2. *Hotel Lobby* by Edward Hopper, 1943

Part II, Investigations

In Waiting...

Architectural meaning ... originates in the erotic of impulse itself, in the need to quench our physical thirst; the existential condition to which humanity can only be reconciled within the realm of poesies (the making of culture, i.e. art and architecture)- Peter-Gomez[106]

In the ambivalent world of the non-place/ on the margins of metropolitan desire, the founding objects of the western world become the erratic, eccentric, accidental objects, the part-objects of presence. - Homi Bhabha[107]

106. Alberto Pérez-Gómez, *Polyphilo or The Dark Forest Revisited - An Erotic Epiphany of Architecture,* Cambridge: The MIT Press, 1992, p. xv.
107. Homi Bhabha, op. cit., pp.85-92.

The Approach

A non-place is "a place that takes place in narratives."[108] To imagine different possibilities of engagement a series of investigations explore Union Station's narratives, what is experienced in its public spaces — how it lends itself to relations — and begin to tap into its mythmaking. With an arrival's first step onto the platform, Toronto's culture is felt. The various temporal experiences of passing and waiting define Union Station, its political identity, and show what ideals and values Toronto stands for to the rest of the outside world. Through Union Station's fabric, the thesis reveals not the way Toronto tries to structure illusion, but the way it begins to negotiate— at Union Station — its own reality. Though over time Union Station's form and service have changed the following readings of its current architectural state slow down the narrative durations experienced in its public spaces and reveal a consistent political subtext embodied in Union Station's three main parts.

Mechanism 1 / Body as Form: The monumental head house containing The Great Hall

Mechanism 2 / Body as Surface: The labyrinthine underground concourses

Mechanism 3 / Body as System: The viaduct, train shed and platforms along its railway corridor outside.
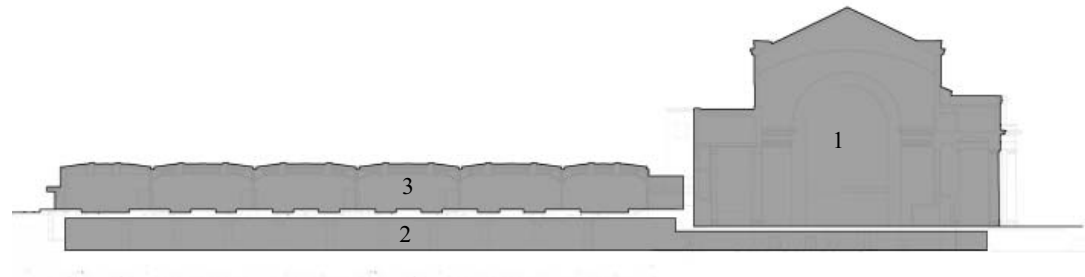
All three investigations identify different mechanisms of control as conditions of withdrawal from existential reality. These structures interpret three different ontological themes — belonging, being and becoming — through which society could experience possible engagements but instead experiences alienation. In each mechanism's narrative is a presence of something that does not fully emerge but remains in the background in the fear that, though faint, is ubiquitously present in the everyday experience of Union Station. The thesis then travels with each mechanism of control into the city to further explore its structure. Most of the present official city is numb to contact and to its sexual/reproductive role. However, by using Toronto to deepen our understanding of fear, in its physical, psychological and virtual sites of interdiction, the city becomes a laboratory that can help transform and renegotiate Union Station as a place of negation that denies the other. Inspired by a deeper epistemological understanding of

108. Douglas Tallack, "'Waiting, Waiting': The hotel lobby, in the modern city," in *The Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis*, ed. Neil Leach, London: Routledge, 2002, p.139.

desire that is based on a nature of connections the following architectural interventions attempt to retell[109] the above ontological themes through structures in which the desire to connect is manifest. Each tries to inspire a conscious acceptance of otherness through the composition of space and form, the treatment of surface and the systems, or processes embedded in time and realize architecturally formed integrations between contradictory states in the interest of building "unities."[110]

Finally, Union Station's framework is reworked. The proposed revitalization uses an architecture of engagement to redefine the experience of Union Station's narratives and its political identity. By reconsidering its meaning as a non-place — a place of transience and transition — and by renegotiating its edge condition against the infrastructural railway corridor, the proposal brings a realism that includes the timeless and uncanny presence of the outside we live in into Union Station's fabric. A language of openness deepens one's experience of Union Station and creates a sense of the edge where we can reach beyond ourselves right in Toronto's urban centre. Folding the infinite in the finite, Union Station's role as a vital public place is strengthened[111] in the conscious city as it contributes expressions of integration, rather than isolation, making true arrival and appearance possible.

109. Donna Haraway, op. cit., p176. "The tools are often stories, retold stories; versions that reverse and displace the hierarchical dualisms of naturalized identities… cyborg authors subvert the central myths of origin of Western culture. We have all been colonized by those origin myths, with their longing for fulfillment in apocalypse."
110. Ibid., p.155, 156, 159.
111. Not in the sense of withstanding change, but in its ability to include it and accept the growth that comes of it.

Union Station's Origins

Union Station was designed in the École des Beaux-Arts style by a team of architects including G.A. Ross and R.H. Macdonald from Montreal, Hugh Jones of the CPR and John M. Lyle of Toronto.[112] It was officially opened by Edward, the Prince of Whales, at a ceremony on August 6 1927. At the time, Union Station literally marked a divide in the city. To the north was the official city with orthogonally laid out streets, rows of office buildings and other visible signs of a progressive metropolis while to the south was a swampy marsh land that was unclaimed in the sense that it was left to the dodgy, or regressive scenes of idle dwellers. The south side showed a hard and dark life, it was residual. An unrealized urban proposal by John Lyle, would have strengthened Union station's role in this divide. A boulevard between Union Station and City Hall was proposed as if to affirm an alliance between the gateway and the city authorities (see image on next page). City Hall was positioned like a watchtower overseeing who may enter, or who may be seen. Though since Union Station's origins this urban context no longer exists, this anatomy is latently present internally in the way the station functions.

112. *Union Station History*, in website: http://www.toronto. ca/union_station/history.htm retrieved in 2009.

Areopagus[113] / The Void

The Areopagus was an uninhabited hill in the heart of the polis; left unoccupied and untamed it was a sacred piece of land that symbolically preserved innocence, nothingness and simultaneously the darkness of its Other, the darkness and disorder of our nature and origin. Signifying the holiness of our mystery, around this sanctioned land, the city-state and its law and order emerged...

Today, this symbol of darkness does not exist in the city, the urban center is fragmented and transient; heavily populated, its constant flux leads to erratic patterns of inhabitation. Yet, in moments of displacement "anonymity and alienation are socially productive: fixed identities are offset allowing one to rediscover themselves through the creativity that instantaneously arises with the realization of the unknown—renewal and possibility are endless."[114] In idleness, in waiting, through a contained/internal void the Greek polis[115] is turned inside out...[116]

113. The Areopagus is a centripetal site (a center reaching outward).
114. Jonathan Raban, *Soft City,* New York: E. P. Dutton, 1974, p229.
115. Aristotle, "Politics," in *The Philosophy of Aristotle,* cont. Renford Bambrough, trans. A. E. Wardmand and J. L. Creed, New York: A Mentor Book, 1963. "The end of an activity, the reason why it is done, is the highest good; and self-sufficiency is the objective of the state and is the highest good" (ibid., p384).
116. Unlike the Areopagus, the internal void is a centrifugal site (a center reaching inwards). To understand both, consider the Silencio Theater in David Lynch's movie *Mulholland Drive*. It is a switch-site that exchanges reality and fantasy.

Inversion Diagram

29

Investigation 1:

Mechanism: Body as Form

Theme: belonging

The theorization of an open future depends on a condition of existence that can no longer be seen as essential, self-enclosed, and infinitely self-productive. — Istvan Csicsery-Ronay Jr. [1]

1. Istvan Csicsery-Ronay Jr., op. cit., p.3.

The Great Hall as Origin

A monument … is venerated not as a work of art or as an antique, but as an echo from the remote past suddenly become present and actual. — J.B. Jackson[2]

In the 19th and early 20th century, the European and the North American train stations played two very different roles with distinct meanings. The European station was a site of interconnection between major cities. Its high industrial ceilings of steel and glass created vast cathedral-like open spaces at the railway tracks and platforms. It was the place of physical crossing commemorating the experience of the traveller and his journey. Conversely, the North American station was not a place of interconnections between cities but rather the final site of transition for many arriving immigrants, the last threshold to cross before entering the new world — the Land of Freedom. It signified an end to the past and marked the start of a new beginning. The North American station was constructed as a centre; its lobby was contextualized as a new origin, the place of one's rebirth into the new city. [3] To this effect, the North American station created a tabula rasa. Myths of origin and rebirth are a means of purification. They are contingent on the stability of fixed division and when embodied, operate by imposing loss. The North American station initiates a sense of belonging, by cleansing outside signs of foreign differences and histories and creating a sense of unity based on universality.

2. John Brinckerhoff Jackson, *The Necessity for Ruins, and Other Topics*, Massachusetts: The University fo Massechusetts Press, 1980, p.91
3. Consider in North America: Grand Central Station, Philadelphia Station, Waterfront Station in Vancouver, etc. and in Europe: Paddington Station, Liverpool, Termini, Garde du Nord, Atocha in Madrid etc.

In a monumental beaux arts style — which idolizes classical form and creates illusion and grandeur[4] through rhythms, repetitions and wide perspectives — Union Station purges and dislocates the bustling activities of the platforms and the dirt and grime of the railway tracks. The architecture of its Great Hall diverts attention from the utilitarian aspects beyond its void where the new world's vulnerable edge is exposed. The physical site where the arrivals and departures take place, where the city connects to the external world, kept discrete and hidden, left outside the city like scars that stir unwanted memories. This displacement creates a schism that disrupts semantic continuity. The station disembodies itself from the outside condition it belongs to and severs the reality of difference, of things it cannot control. Avoiding the visibility of its edge and its exile, it then models a rational ideal. The Great Hall internally provides a gateway that in effect inverts the world into a purified space of oneness where it can be suspended as an abstraction, an ideal state of contemplation, and re-ordered. All who passed through this protected gateway (the void) find themselves both destabilized and then stabilized - displaced from their known reality but at the same time, very aware of suddenly belonging to a world that seems self-contained.
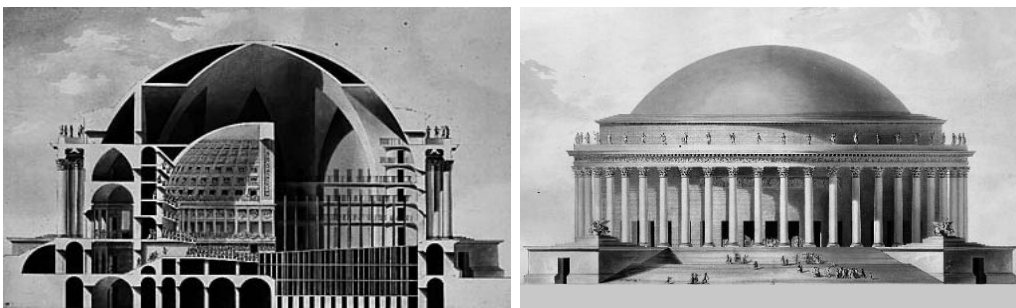
fig. 3-4. *Projet pour l'Opéra de Paris*, by Etienne-Louis Boullée, 1781, section and elevation. Incredible detail is given to surfaces touched by light, while surfaces in shadow disappear.

4. Douglas Richardson "'A Blessed Sense of Civic Excess' The Architecture of Union Station" in *The Open Gate: Toronto Union Station,* ed. Richard Bedout, Toronto: P. Martin Associates, 1972, p.67-95, p.79.
5. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tome Conley, Minnesota: University of Minnesota Press, 1992, p.111.

North-South Section

The monad as absolute interiority, as an inner surface with only one side, nonetheless has another side, or a minimum of outside, a strictly complementary form of outside. — Gilles Deleuze[5]

In the Great Hall all individuals are treated in utter sameness. There is no difference made between arrivals and city dwellers; all appear in a state of indistinctness. Here, diversities are silenced; prior identities and histories — the reasons behind who comes and why — become suspended thoughts. The outside world evaporates, becomes lost in the mystery of the Great Hall's void. To explain the uncanny dislocation that occurs in the void, author Anthony Vidler refers to the illustrations of neoclassical architect Étienne-Louis Boullée. Vidler states that by depicting shadow as flatness and void as depth, Boullée's monumental forms reduced to simple geometries framing pure space are, "by way of the negative bodily projection," absorbed into spatial uncertainty.[6] When emptiness is omnipresent it overpowers form, it consumes the monument, rejects its body, and the presence recognized is of absence.[7] Like in Boullée's images, the Great Hall's immense void operates inwardly. By subverting the monumental enclosure, it isolates a direct confrontation between the inner self and spatial depth. Already robbed of identity and proof of journey, this confrontation further strips the individual to a bare and elusive conscious self. Entering the void, the individual enters a womb of rationality; questioning his sense of self, his identify is reset; the individual begins to relate with others through their commonality. Vast space divorced from the body "heightens a sense of distance to oneself." [8]

By severing unwanted memory and ties, and then isolating the individual who is in turn inwardly divided, does rational culture really advance civilization? Does it not actually activate cultural amnesia, sanction the recurrence of devastating past events, the loss of things learnt, and in the process distance the other, prevent outside connections and relations?
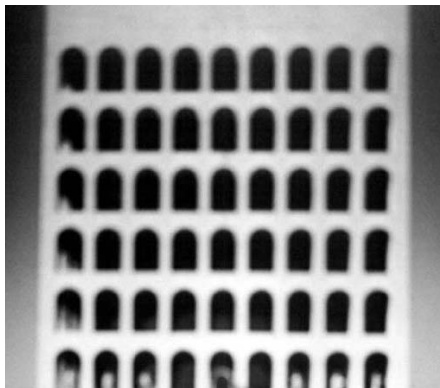
fig. 5-6. *Palazzo Della Civilta Romana-Piacentini*, 1998-2001 and *Galvez House*, 2000-2001 by Hiroshi Sugimoto. These images are tranquil yet sublime. Their slight blur or vanishing effect suggests a delicate line between ambiguity and definition, the mergence/emergence of something mysterious — something yet to appear.

6. Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely,* Cambridge: The MIT Press, 1994, p.172.
7. Ibid., p.170-174
8. Julia Kristeva, 'Might not Universality Be…Our Own Foreignness?' in *Strangers to Ourselves,* op. cit., p.169-192.
9. Gaston Bachelard, *The Poetics* of *Space,* trans. Maria Jolas, Boston: Beacon Press, 1994, p.206. Bachelard quotes Phillippe *Diolé*, *Le plus beau desert du monde,* Paris: Albin Michel, p.179.
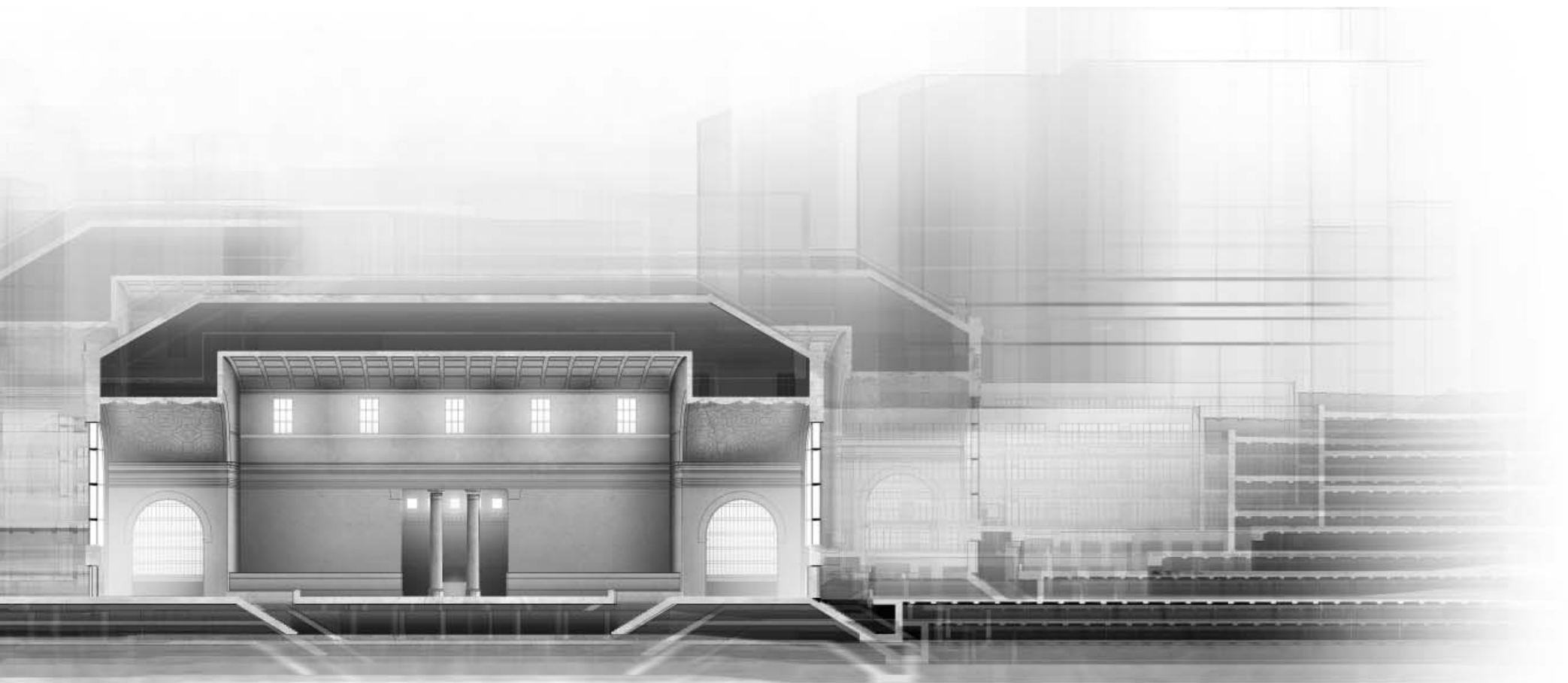
East-West Section

"Neither in the desert nor on the bottom of the sea does one's spirit remain sealed and indivisible."
This change of 'concrete' space can no longer be a mere mental operation that could be compared with
consciousness of geometrical relativity. For we do not change place, we change our nature. — Gaston
Bachelard[9]

Retreating into anonymity — a feeling of being utterly alone even from oneself — starts to heavily weigh deep within the individual. Yet, in the background that is the remaining absence, a faint sense of ambiguity suddenly becomes ubiquitous and potent. In it, a heightened sensitivity of being caught in and subjected to the negotiations of a temporal state discloses the mystery of the void. This larger consciousness liberates the individual from the station's negations and enables him to re-enter this spatial conundrum while imagining a different myth behind this situation: "The being-here is maintained by a being from elsewhere."[10]

In waiting, emptiness causes restlessness. Unfixed to anything beyond itself, the Great Hall is a monad, its space folds infinitely into itself[11] and into the individual "… this space that has its being in you."[12] Breathing innumerable passings of coming and going, crowds gather and disperse. Amid the trailing echoes of their incoherent murmurs, the noise of collective discontinuity stirs the imaginative possibilities of forgotten and unknown ties. Slowly, their soft presence begins to fill and saturate the lobby, confronting the silence of its void. Pulling everything into its infinite depth, the void is a vacuum where space and time are unbound — all is possible. Playing with the myths of origins and new beginnings, with their makings and possibilities, past memories stir with future hopes and dreams that drift and wait awakening. For Union Station to celebrate the appearance of differences, togetherness, and infinite becomings, a different myth needs to be devised, and the ideology and boundaries of this internal retreat — this basilica[13] — redefined. To open the Great Hall of this train station, to fold[14] it inside out and allow it to connect with differences outside existentially, the Great Hall needs to unite in totality with its form and body. It needs to renegotiate the constitution of its extrusive presence and embody itself openly outside.

10. Gaston Bachelard, op. cit., p.208.
11. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, op. cit., p.109-111.
12. Rainer Maria Rilke, *Poeme* in *Les Lettres,* 14, 15, 16 p13 quoted in, Gaston Bachelard, op. cit., p.200.
13. For Pagans in Ancient Greece, the Areopagus was a sacred place, it was of the land. For Christians the basilica is a sacred place, it is of space.
14. Andrew Benjamin, *Time, Question, Fold,* website: http://www.basilisk.com/V/virtual_deleuze_fold_112.html retrieved in 2007.

Abandonment

There is something threateningly incestuous about man living in the company of nothing but his own tools and facilities, things created entirely for his own convenience. — Rudolf Arnheim[15]

In the early 20th century, advances in transportation technologies enabled greater mobility, expanded society's sense of space, and increased the distances between its individuals. Greater mobility allowed modernists who sought autonomy from the natural chaotic burdens of the city to subtract from urban plans the places where life's complexity takes place, where its variety and differences meet (see fig.7). In their utopias, such as Ebenezer Howard's garden cities and Le Corbusier's La Ville Radieuse, similar programs and house typologies were grouped and clustered together, then dispersed into multiple independent centrifugal communities. As this ideal of living in separation became a reality and as the segregated suburbs sprawled across North America, the social narrative was missing. Urban density began to dissipate; centres were literally evacuated and downtown life and its sociability were becoming extinct.[16] Failing to recognize the necessity of social relations and the inclusion of differences and places for gathering, these modernist schemes instead created boundaries and encouraged solipsism. Trying to structure and totalize living through purified Cartesian ideals, life was socially obstructed by mechanisms of isolation and restricted to being lived out, inwardly.

Urban decentralization and the simultaneous growth of suburbia engendered a peculiar isomorphic reversal. In the suburbs, surrounded by a wasteland of parking lots, the interior space of the shopping mall provided a desperately needed place for social gathering and had successfully taken on a social significance and role of its own, supplanting urban centers as a public realm despite being a private structure. In the 1950s and 60s architect Victor Gruen envisioned interiorized public spaces, as a modernist "antidote [to the] psychological isolation that automobiles inflict on the social fabric [and to] the prevailing suburban sprawl."[17] His mall was "a reaction to the industrializing world," and was conceived as an ideal centre providing an internalized and compressed open space for pedestrians to experience insular communities and return to a nostalgic sense of oneness.[18] Pleasant, air-conditioned, impeccably and invisibly maintained, convenient, and unchanging, the mall enclosed a new purified space for gathering as an artificial Eden[19] innocent and virginal. Protected from the unpredictable and uncomfortable outside — and ironically the suburban banal — the mall provided suburban society one of the only places to gather, but solely dependent on the condition that the suburbanites shop. It offered no forums for activity beyond itself; anything else was dismissed as outcast.[20] The mall's geometrically regimented space functions much like Baron Haussmann's dividing boulevards built in the 1860s. These boulevards gentrified Parisian streets to strategically monitor the city, bring it into consciousness so that anything hindering its livelihood could be barred.[21] With its private security personnel and surveillance cameras, the mall bans the "homeless, political protestors," redundant organizations and any unwanted individuals who are not consumers.[22] Much like architect Toyo Ito's comparison of contemporary architecture to Disneyland in his book entitled *Blurring Architecture,* the mall also preserves itself by enclosure. [23] However convincingly it appears

15. Rudolf Arnheim, *The Dynamics of Architectural Form,* California: University of California Press, 1978, p.146.

fig. 7. In Fritz Lang's 1927 *Metropolis* set in 2026, the industrialized city was divided by social class the workers crowded in the cold and mechanical underground and the elite stayed in the organic, healthy and ideal aboveground.

16. Jane Jacobs, *The Death and Life of Great American Cities*, New York: Vintage Books, 1961, p.143-241. Consider car based Los Angeles, which in effect, as Jane Jacobs points out, controls and sedates its society through the absence of public forums and public meeting places (p.32).

17. Frederique Krupa, "Mall of America: The New Town Center" in *Privatization of Public Space,* MA thesis, 1993, website: http://www.translucency.com/frede/moa.html retrieved in 2007.

18. Ibid.

19. Ibid.

20. Victor Gruen's Midtown Plaza in Rochester (finished in 1961) was the first urban indoor mall in America. Source: http://en.wikipedia.org/wiki/Midtown_Plaza_(Rochester) retrieved in 2007.

21. Like Jeremy Bentham's Panopticon structure which automatically subject individuals to the surveillance of an

to function like a public space, it is a private and isolated place in which the citizen is not free but is in a privately controlled space.

Over time the mall model expanded. Developers selectively reproduced certain differences from the outside world in order to internalize a world that is semi-diverse and yet semi-controlled. The inclusion of these outside differences was contingent on their ability to guarantee perpetual capital gain. By incorporating residences, recreational venues and certain social activities, the mall began to include the complexities of daily life and had become a more relevant and therefore a more permanent structure in everyday living, developing into a quasi-downtown. With strategic complexity, the mall strengthened and enlarged its profit margins, setting up an "ideal capitalist template for society."[24] As the mall became denser and more animated, it started to create its own land and forest, meaning variables that helped catalyze its own density. For example, after three expansions, the Post Oaks Galleria outside of Houston, Texas was surrounded by office towers and generated more retail space, high-rise apartments and hotels than downtown Houston. Almost fully transplanting urbanism and its activities out of the public context and into a closed structure, the mall swallowed the in-between places of waiting, the non-places, which in the city are unclaimed, peripheral spaces that anyone can experience and discover. In the mall, the in-between space only exists to connect points of commerce and facilitate exchanges with an economic prerogative. Supported by consumerists, these insular worlds, complete with inner systems of interconnection, are fixed on the consumer. They are not public places responsible to the public but towards the specific targeted public and hence are detached and independent of the public realm. Packaging a universal and mundane beacon of pseudo-urbanism conveniently placed and economically viable anywhere, these mega-complexes become a state within a state or cities within cities.

Proliferating parasitically along expanding routes of mobility, at times niched between intersecting freeways or along freeway exits in the middle of nowhere, these complexes have multiplied and grown into a globally interconnected web of edge cities. A good example is Euralille in France, which was initially just a station interconnecting major transportation routes in a declining area. Its project was eventually resized to an urban scale and used to regenerate growth. Ironically, this exponentially growing structure returns back to the city as a phenomenon to infiltrate and boost economy.[25] Architect Rem Koolhaas's generic city uses centres such as Hong Kong or Singapore to describe this trend of commercial exploitation through a hyper-convenience that engulfs cities and their sense of dwelling altogether. In the urban complex of Kyoto terminal,[26] which interrupts the fabric of its historical centre, arrivals are ambushed with signs of commerce, incredible density and the spectacle of manufactured chaos; there are no signs of engagement other than economic. Adhering steadfast to the illusion of the safe and homogenized convenience of appropriated urbanism, we increasingly find ourselves dwelling in rationalist machines for living. Constructs used to overtake how we experience the basics of everyday life by reiterating them into capitalist structures. As we travel between these internal

anonymous power the mall as a form begins to facilitate efficient and unobserved monitoring of individuals.

22. Ibid.

23. Toyo Ito, *Blurring Architecture*, Milan: Charta, 1999, p.53-54.

24. Timothy Mennel, "Victor Gruen and the Construction of Cold War Utopias," *Journal of Planning History,* 3, no. 2, 2004, p.116-150.

25. In Canada Place Bonaventure was one of the first urban complex centers built in an urban situation.

26. Kyoto Terminal, by architect: Hiroshi Hara, incorporates a shopping mall, hotels, movie theatre, department store, and several local government facilities. It also houses the Kyoto City Air Terminal.

cities within cities and lodge in their generic hotels and capsular rooms (see fig.8-9.), we actually end up standing uncannily still, entrapped by our own representation.

Out of separation not accepted comes a delusion of separation the dream fantasy of being himself both mother and child … a regressive … self-encapsulation into a dream womb. — Norman O. Brown[27]

fig. 8-9. Exterior and interior views of Nakagin Capsule Tower by architect Kisho Kurokawa, 1972

27. Norman O. Brown, *Love's Body*, op. cit., p.130.

A Monument to Exile

The Birth of Tragedy is beyond pity and terror, to realize in oneself the eternal joy of becoming – that joy which also encompasses joy in destruction. — Friedrich Nietzsche[28]
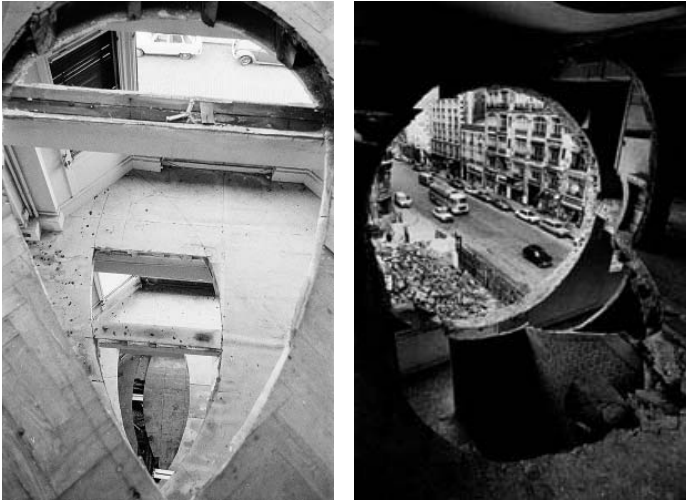

fig. 10-11. *Office Baroque*, 1977 and *Conical Intersect*, 1975 by Gordon Matta-Clark

fig. 12. The core's north elevation.

During the 1993 recession, construction stopped on a 50-storey office tower[29] located between Toronto's financial and commercial district. The unfinished elevator core of the Bay–Adelaide Centre immediately became a six- storey ruin amongst the skyscrapers of downtown. Though a new proposal was finally initiated in 2006, while it was frozen as an abandoned construction site, it revealed something rarely seen in the city, something marginal and disturbing. While it exposed the crude materials of a buildings inner structure: the rough texture of its concrete, the weathered and cold tactility of its steel forms, and the hollow chambers accessible only to urban pests made the site effectively interrupt the systematic dislocation of the natural body in the city. In the way artist Gordon Matta-Clark's deconstructions examine architectural meaning by dissecting structures; this site's indeterminate and derelict state brought a rare pause into the city that challenged our sense stability.   As a failure of the empowered, it indicated "at once signature and its erasure."[30] The shear mass, but also the stark and permanent strangeness of its core created a structure that stood defiantly as a monument to society's denied nature — its weakness and vulnerability — while exposing the destructive forces of change.

28. Friedrich Nietzsche, *Twilight of the Idols,* op. cit., p.121.
29. Designed by Webb Zerafa Menkes Housdon Architects.
30. Anthony Vidler, op. cit., p.186.
31. Donna Haraway, op. cit., p.149-181.

fig. 13. Panoramic view of site taken from Cloud Gardens Park.

With the loss of innocence in our origin, there is no expulsion from the Garden ... Our politics lose the indulgence of guilt with the naïveté of innocence. — Donna Haraway[31]
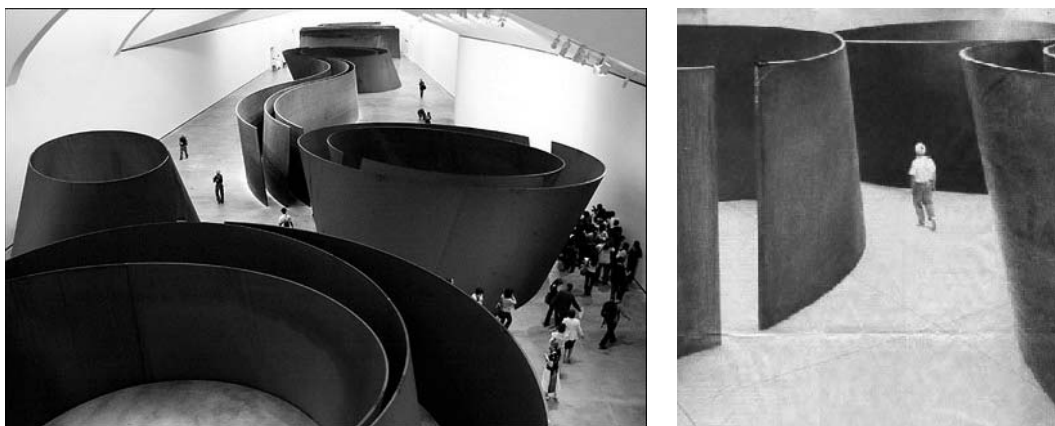
fig. 14-15. Richard Serra's elliptical sculptures oscillate between a sense of protection and encroachment. Their form prevents memory and anticipation from identifying a pattern, or a gestalt image of wholeness and instead emphasizes the experience of temporality.

Inside, the monument isolated and protected a moment of retreat from the city, but then, it was itself disorienting and threatening. Moments of calm and openings to light were encroached by shadow, heavy weathered materials and a space full of obstacles. It's void that was vertically divided into five chambers, which were then further divided by partially filled concrete floor slabs. The unbuilt creates an uncanny effect because it exists in two worlds at once, it makes the simultaneous existence of the homely and what Freud calls the "unhomely," [32] or the estranged visible. To step outside the conveniences of the rational city and into this monument without seeking ownership over its unclaimed space or cowardly hiding behind its mask of terror and death[33] is to challenge the social values and habits of segregation and to relate differences, differently, through their inclusivity. Interpreting the Pre-Oedipal womb, Julia Kristeva does not describe an enclosure, a place of oneness and isolation, but an intermediate place — a chora — that does not divide but interconnects. It is an objectively placeless place, an instrument in which, through a unity of many divisions and differences, the sensual heightens and the body develops and grows. [34] A sanctuary that contextualizes solitude not as an isolated moment of singularity, but through a sense of being in-between — as a place where we can explore the boundary between the inside and outside, the spiritual and the physical, the rational city and the denied natural reality — contextualizes solitude as a moment of infinity and reveals that we create meaning through how things intersect. To inhabit the monument in its exile, we leave the rational dwellings we construct and try to belong to, and deepen our consciously constructed image of the world by facing signs of our wilderness. [35] We enter places where the temporality of being has a strong presence, where our indissoluble connection to death is visible and consciously felt. [36]

fig. 16. Site Interior

32. Sigmund Freud, *The Uncanny,* trans. David McLintock, New York: Penguin Classics, 2003.
33. Consider the ocnophile, who seeks enclosure, and believing in a phallocentric myth of origin longs for a maternal place, to feign a return to innocence.
34. The definition of any place is contingent on there being a placeless place in which connections freely occur and create definition.

fig. 17. Site Interior

fig. 18. Site Interior

35. Norman O. Brown, *Love's Body,* op. cit., p.261.
36. Like in Andrei Tarkovsky movie *Nostalgia*, Domenico's house and the things in it are left alone to decompose and decay.
37. Julia Kristeva, "The Semiotic Chora Ordering the Drives," in *Revolution in Poetic Language*, op. cit., p.25-26. See also, Seda Peksen, "Feminine Writing as an Alternative to the Patriarchal Language," in *MP: An International*

The chora, as rupture and articulations (rhythm), precedes evidence, verisimilitude, spatiality, and temporality … one can situate the chora and, if necessary, lend it a topology, but one can never give it axiomatic form. — Julia Kristeva[37]
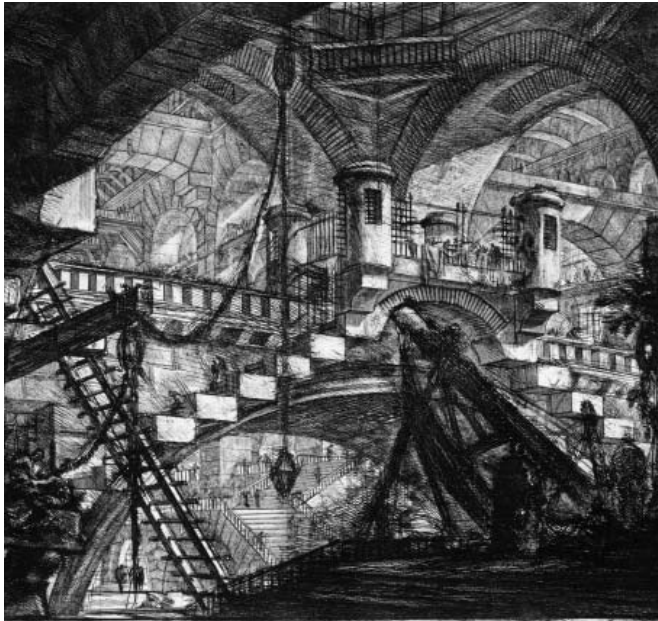
47

fig. 19. In Piranesi's settings of decaying substance and labyrinthine space, there is a sense of being trapped in the struggle of dwelling deep within a cave like world that goes no further.
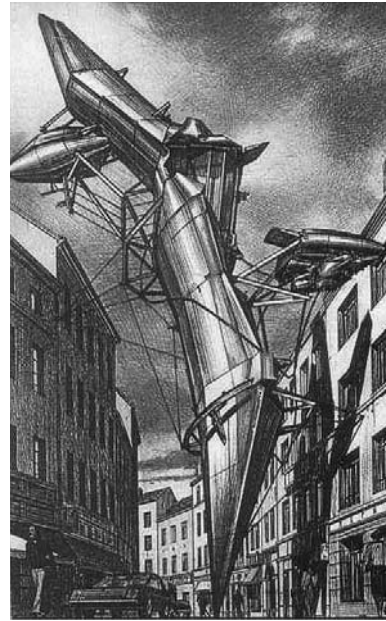
fig. 20. Lebbeus Woods sketch.

fig. 21. core exterior

Inspired by the surrounding context, the sanctuary inhabits the core like Lebbeus Woods' parasites. By deriving a language of mutilated bodies out of the physical fabric of destruction, Woods creates a new architectural aesthetic layered on top of an old. His work integrates the severe surrounding destruction but also includes the gap between different worlds, demonstrating how destruction and creation can coexist. Woods' forms do what architectural theorist Mark Wigley claims is deconstructivist. They "contaminate the existing form," create fragmentation and dislocation but are also "an outgrowth of the very form it violates."[38] Similarly, the sanctuary generates a dialogue with the abandoned structure. Leaving a gap, an in-between space, its path creates dramatic reversals that constantly discover the core's body and its signs of temporality. While large incisions in the core's dividing walls accommodate three new rooms positioned at various heights to provide moments of retreat. By creating a continuous sense of unfolding, the sanctuary positively integrates the site's language and condition of destruction into its narrative.
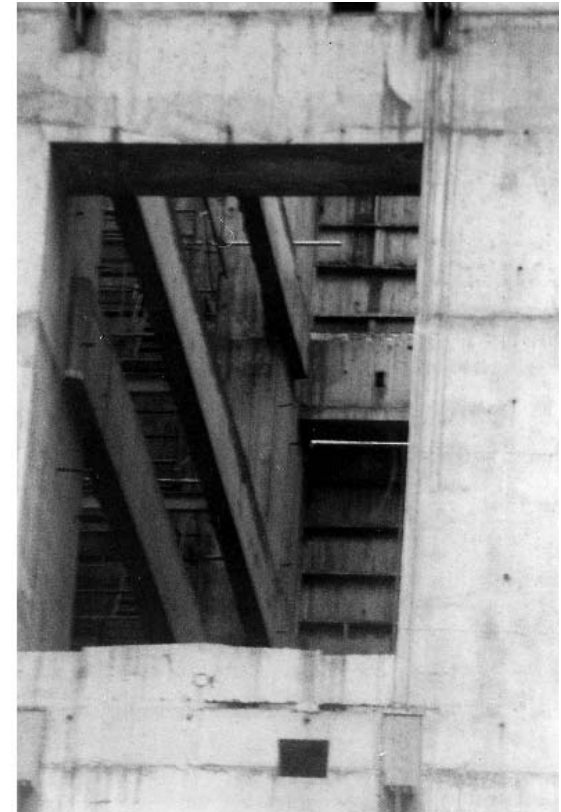
Online Feminist Journal, Meow Power, 2005. Website: http://www.academinist.org/mp/mp_archive/archive/march05/amp021.html retrieved in 2007. "In the semiotic there is no control whatsoever. Nothing is repressed." "A pre-Oedipal maternal world" of primal forces precedes the symbolic world of "rational, intelligible forms" (ibid.).
38. Philip Johnson, Mark Wigley, *Deconstructivist Architecture,* New York: Museum of Modern Art, 1988, p.16-17. That "which distorts yet does not destroy itself."
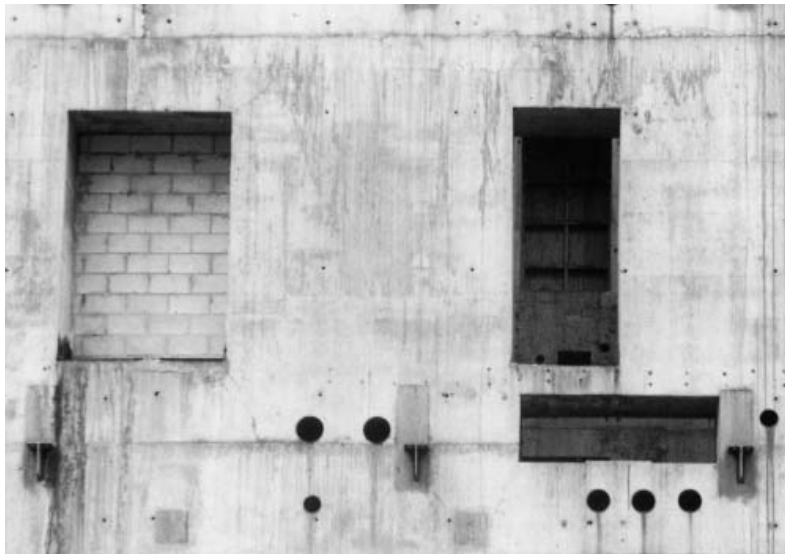
fig. 22. Core exterior
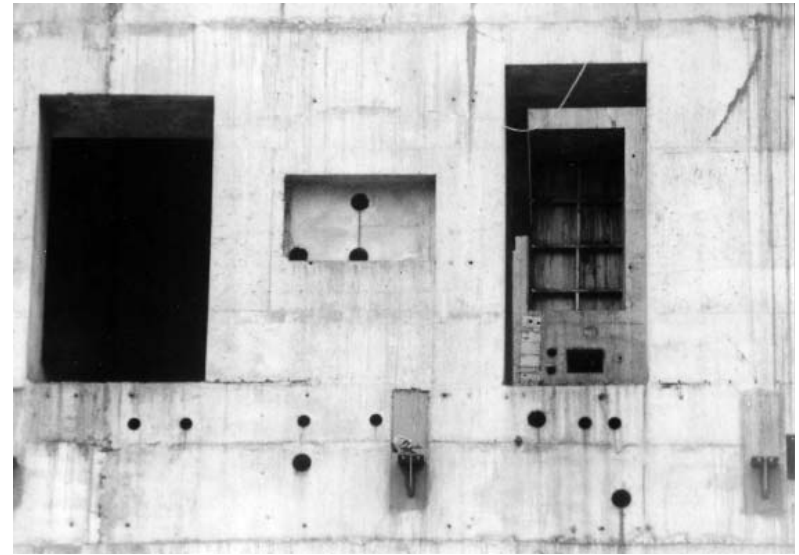
fig. 23. Core exterior

The whole of existence, the essentially indivisible chaos of life, the complementary nature of functions, the intermediary zone that has been lost through segregation, the ambiguity lost through clarity, all these elements are missing. — Kisho Kurokawa[39]

39. Kisho Kurokawa, *The Philosophy of Symbiosis,* op. cit., p.65.

Site Plan: Two gates — one on Adelaide Street and one on Temperance Street — mark entrances at a distance from the monument. They carve openings into its surrounding grounds and descend into a vacant concourse. Dissections, bulges and depressions around the site remind the visitor and passerby that city streets are often just a layer part of a much larger constructed world.
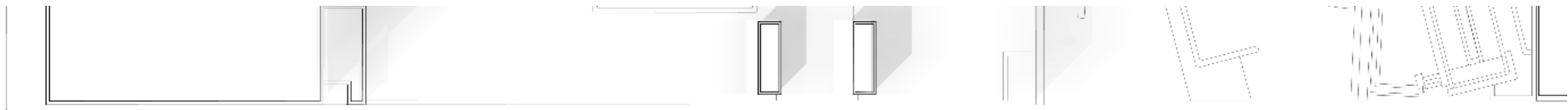
Temperance Street
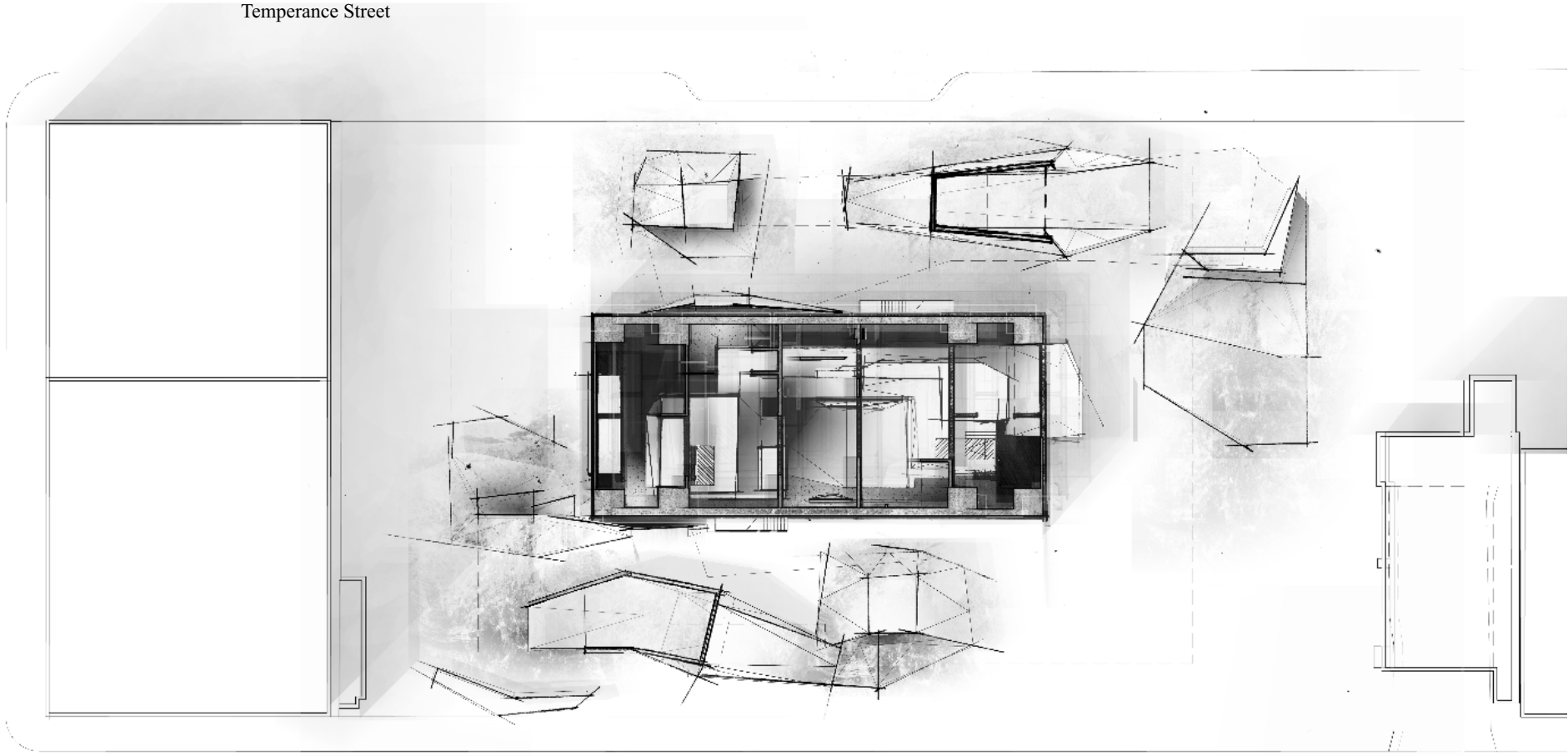
Adelaide Street

Site Plan

Plan Level 1: Concourse & Entrance Lobby

Concourse: Underground, the gates bridge to the monument at mezzanine height, while another entrance ascends from a parking level further down. From above more openings pierce the darkness with rays of light. Together, all these elements disrupt the monotony and desolate vacancy of this concourse. In doing so, they expose the city as the face of an ambiguous mega-structure in which we differentiate and then select what is made visible.

Entrance Lobby: Inside the monument, between the entrance lobby and the exterior side wall, is a deep, sixty-foot drop that submerges into shadow to emphasize the downward continuation of the core.   The entrance lobby provides an information desk, seating, and is differentiated from the rest of sanctuary by a gravel floor. From the entrance lobby a wide ramp ascends into the first room.

Legend:

1. Adelaide Street entrance
2. Temperance Street entrance
3. entry from parking below
4. vacant concourse
5. entrance lobby
6. ramp/stair 1

7. room 1
8. overflowing reflecting pool
9. ext. balcony window
10. ramp 2
11. waterfall fragment
12. room 2

13. still reflecting pool
14. ext. horizontal window
15. ramp 3
16. room 3
17. rushing water pool
18. ext. vertical window

Plan Level 2: Room 1

Plan Level 3: Room 2 & 3

fig. 24. Carlo Scarpa's architecture, e.g. Brion-Vega Cemetery, is sensitive to changes, to time and weathering; it creates sensual and material expressions of life.

Room 1: Three metres before the other exterior side wall, the concrete floor dramatically drops to create an edge overlooking the second well and a reflecting pool two metres down. Water steadily overflows into darkness as it reflects the above light and mirrors an otherwise unseen perspective — you inside a labyrinth. The room extends past the exterior side wall into a balcony one and a half metres above grade, which, because of its relative height and view, connects to Cloud Gardens Park.

Ramp: A narrow ascending ramp cuts across the void and through the dividing walls. Along it, a folded metal panel with funnels pours and catches water on both sides. The encompassing void and fragmentary forms start to incite vertigo.

Room 2: Suspended walls, ceilings and a raised platform enclose a floating room. A still pool reflecting natural light provides a sense of safety and calm, while in the backdrop, past the room's edge, a large horizontal opening in an exterior wall frames a still image of the elevated city.

Room 3: The last ramp crossing the void reaches the highest room. From here, Adelaide street and its activities can be seen through a large vertical opening while to the side, a pool collects a surge of rushing water which aligns — back across the void — to a small interior opening framing a distant waterfall.

40. Julia Kristeva, quoted in Kisho Kurokawa op. cit., p.248.
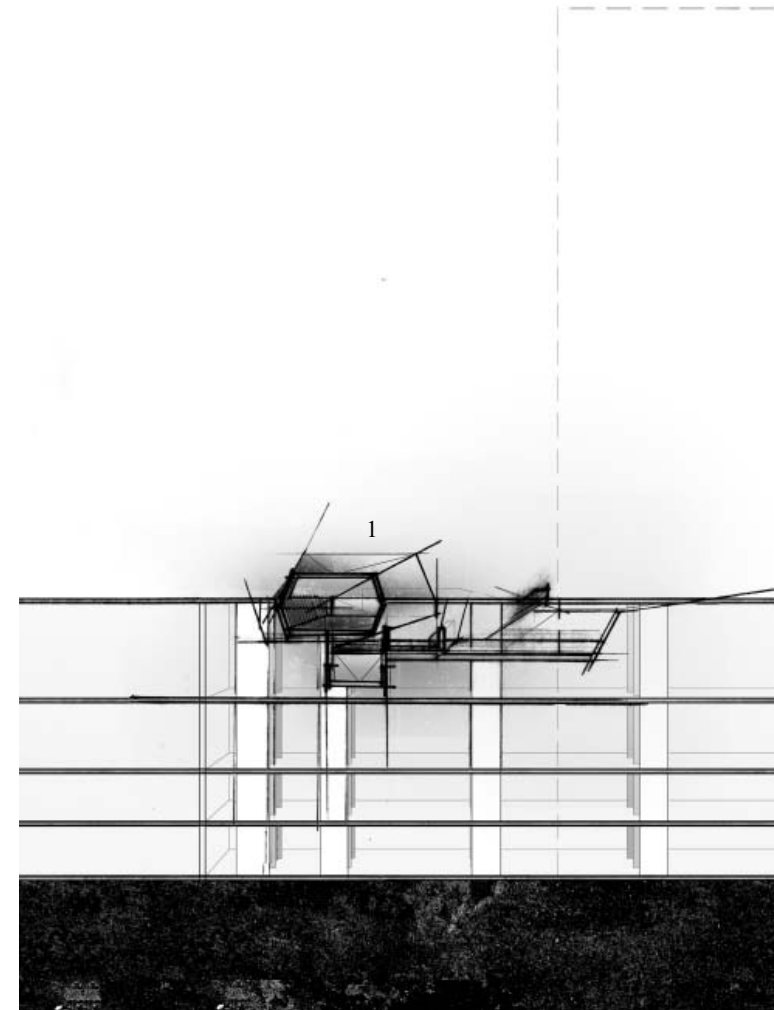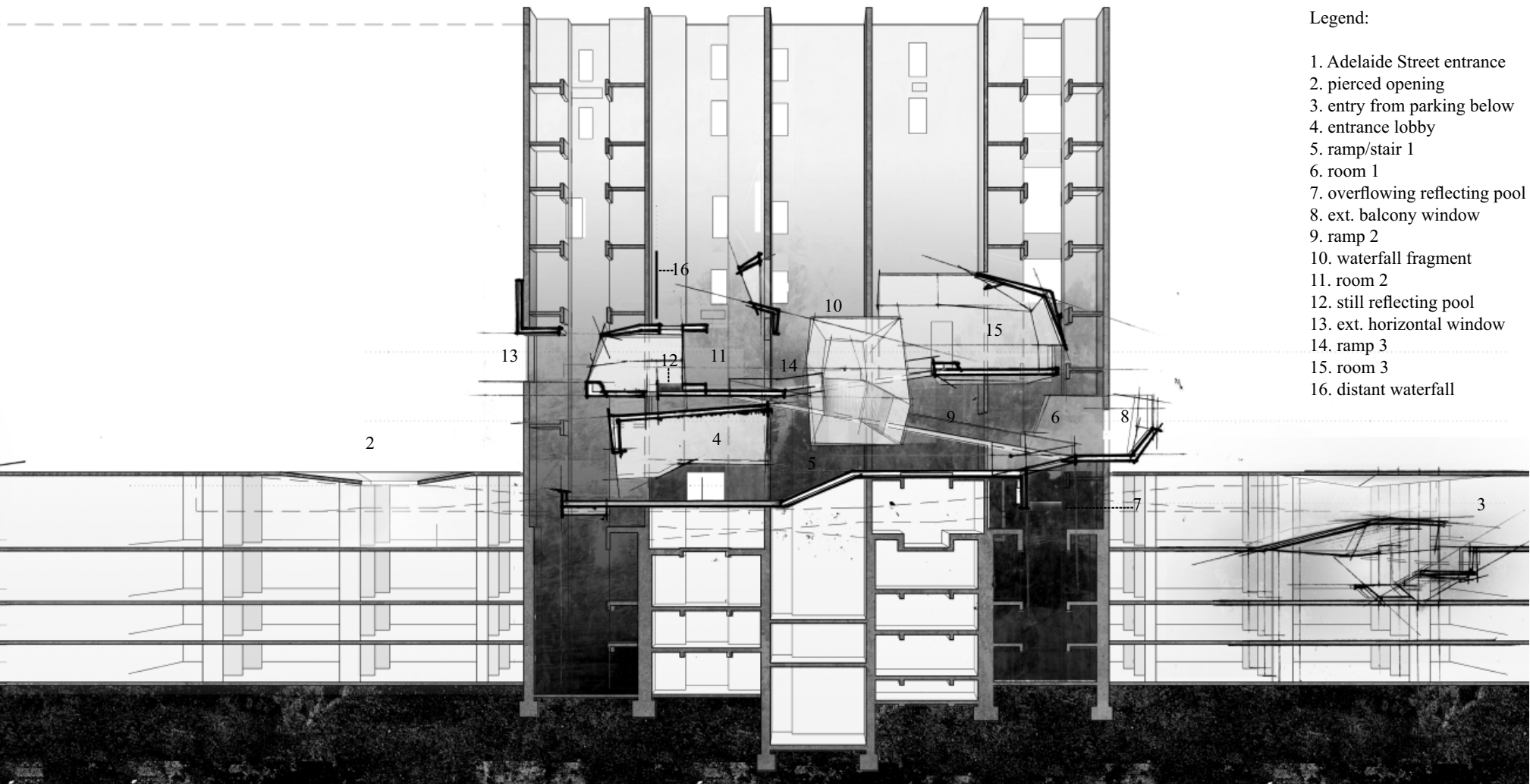
Legend:

1. Adelaide Street entrance
2. pierced opening
3. entry from parking below
4. entrance lobby
5. ramp/stair 1
6. room 1
7. overflowing reflecting pool
8. ext. balcony window
9. ramp 2
10. waterfall fragment
11. room 2
12. still reflecting pool
13. ext. horizontal window
14. ramp 3
15. room 3
16. distant waterfall

East-West Section Looking North

The polylogue is the condition in which "many different logics, many different selves, exist in different places and at different times." It is "an active, parallel order of things that arise in the process of the evocating of meaning." — Kisho Kurokawa quotes Julia Kristeva[40]

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fig. 25. The Pantheon,
translates the mystery of
the cosmic realm through
its form and oculus,
its structure represent
the universe while the
admitted sunlight marks
the passage of time.

Inside the sanctuary layers new spaces within old spaces, joins voids in the core's divided spatial chambers, and continues to create a labyrinthine space that extinguishes any sense of singularity. Waterfalls and reflecting pools along the parasite's path strengthen a sense of continuity between the sanctuary and the core, they amplify instability along the path and stability in each room. As spots for meditation, each room intercepts the vertical axis between light and dark, but also the horizontal axis between the city and self — a window opening draws attention outward to the city, while a reflecting pool draws attention inward. Each room is oriented to implicate centre as the intersection between various external reference points.
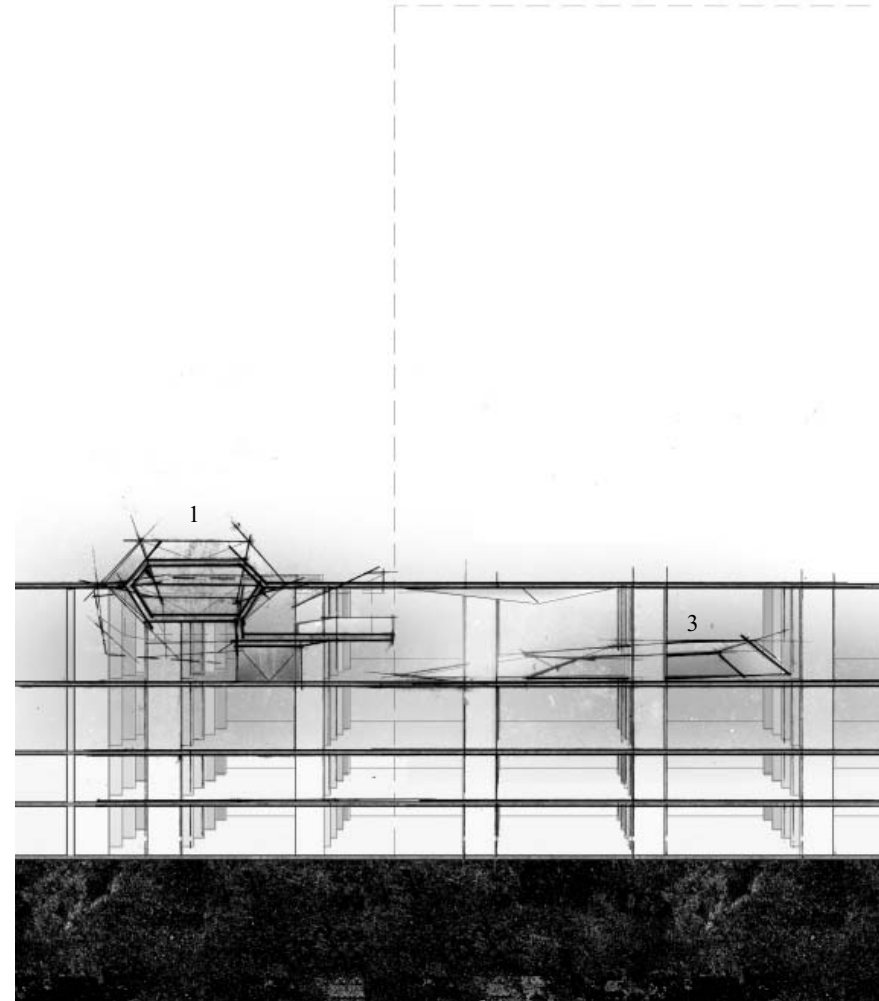
41. Mir Azimzadeh, Björn Klarqvist, quote Thomas A. Markus, *Buildings and Power: Freedom and Control in the Origin of Modern Building Type,* London: Routledge, 1993, p.21 in, Mir Azimzadeh, Björn Klarqvist, "Phenomenal space: Attitudes and methods" in *Proceedings.4th International Space Syntax Symposium London 2003,* pp.70-70.14, p.70.10.
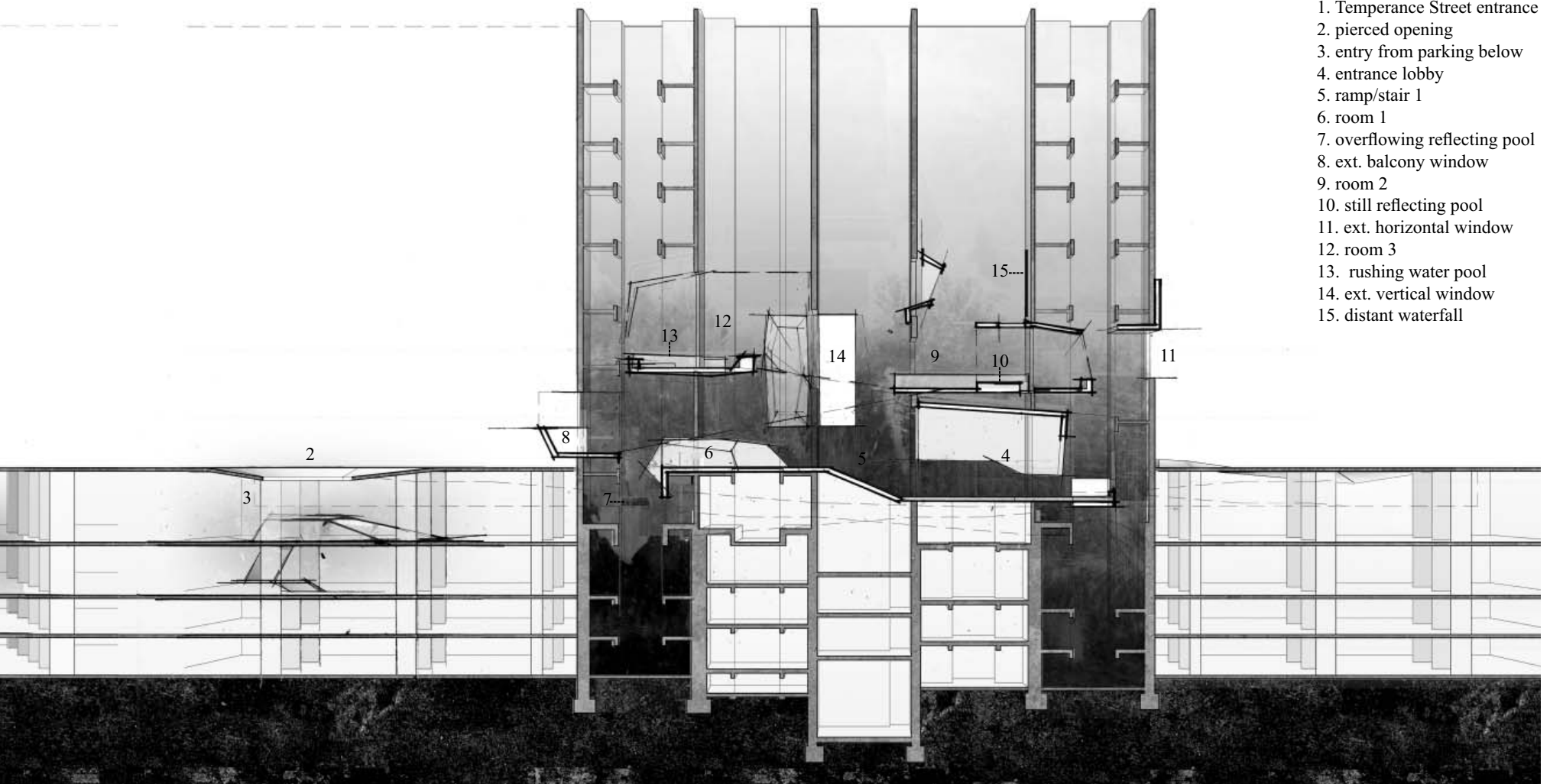
East-West Section Looking South

The inner world of the subject, the self-to-self relation, is formed through being in the world (of others). "It is in speaking and listening to others that the internal dialogue is learnt." — Mir Azimzadeh, Björn Klarqvist quote Thomas A. Markus[41]
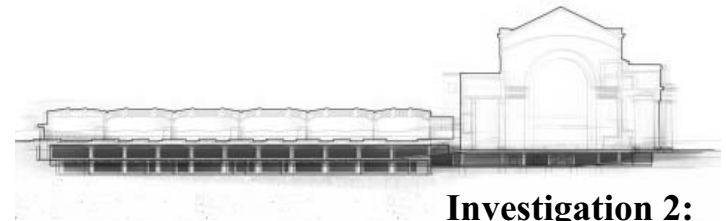
Investigation 2:

Mechanism: Body as Surface

Theme: being

The choreographer (Forsythe) allows many different planes of orientation to co-exist, introducing a disequilibrium that gives the movement a quality of release and fluidity altogether different from the control and prowess emphasized by classical technique. — Roslyn Sulcas[1]

What is abundantly clear is that, increasingly, metropolitan culture offers us times as diversity ... in contrast to the idealist narrative sustained by Giedion, these architectures transform the aesthetic experience of the artwork, and specifically of architecture, into 'event'... In certain works of contemporary art, in dance, in music, in installation, the experience of the temporal as event, occurring once and then gone forever, ably explicates a notion of temporality that finds in the event its fullest form of expression. — Ignasi de Solà-Morales[2]

They [masks] *emerge in festivals — an interregnum of vertigo, effervescence, and fluidity in which everything that symbolizes order in the universe is temporarily abolished so that it can later re-emerge.* — Roger Caillois[3]

1. Roslyn Sulcas, "Kinetic isometries," in *Dance International,* 1995, p.7 quoted in Steven Spier, "Engendering and composing movement: William Forsythe and the Ballett Frankfurt" The Journal of Architecture*, Volume 3, Issue 2, June 1998, pp.135 – 146, p.136.
2. Ignasi de Solà-Morales, *Differences: Topographies of Contemporary Architecture,* ed. Sarah Whiting, trans. Graham Thompson, Cambridge: MIT Press, 1996, p.67.
3. Roger Caillois, *Man, Play and Games* op. cit., p.87.

The Concourse Performance

An approaching massive train decelerates. Released steam rises as the train mechanics slow to a full stop. Doors open. Passengers rush onto the platforms and as a hurried crowd descend the stairs into the concourse. The station anticipates this arrival — it anticipates this brief unrest. As movement sweeps through its concourses, the concourse reciprocates; it organizes its space and time, and choreographs the sequence of its events. The stranger, immersed in the rhythmic flow he shares with the crowd, begins to lose himself in its fluidity. The vertigo of ubiquitous anonymity alienates his individuated self; yet, it simultaneously overwhelms him with a sudden awareness of being a participant amongst a crowd of strangers, caught in the spectacle of arrival. In this temporal release the stranger becomes open to experiencing self by experiencing other, and through his movement — counter and synonymous— the other partially appears, is expressed in ephemeral dimensions.[4]

4. Text inspired by Steven Spier, op. cit.

Over time, the underground concourse expanded into a growing network of interconnected spaces. In 1954, the Toronto Transit Commission (TTC) connected a subway line to the northeast corner; in 1979, the space originally occupied by the post office and subsequently by Via Rail became a concourse for a new commuter service called GO Transit; and in 1990, a TTC streetcar line extended to the subway also connected to the station.[5] The concourse environment creates experiences that are of a different psychology than those of the Great Hall.   In this internal labyrinth of complex interconnected spaces, the concourse orchestrates sequences of movement; it creates both planned and spontaneous events that bring together people who would otherwise not interact. What events the concourse creates is set in the treatment, or character, of its surfaces and can be captured as a process that unfolds through different moments in time. To represent movement, impressionist and cubist art transcribed an object's motion in lapsed time. They documented not just the object but the object participating in an event and conveyed the nature of its narrative experience. Their work captured a process in space and time through its effect (see fig. 26). Using allegorical follies, architect John Hejduk explored a similar phenomenon. Hejduk's follies do not literally transcribe layers of time, but they do characterize a moment. His architectural constructs investigate the sensual experience of matter and its resonance, but symbolically personify the narrative or how it is experienced[6] to disclose the other (see fig. 27-28). The following narratives explore four different spatial interconnections in union stations concourse. Inspired by Hejduk's follies and their ability to, as if looking through an x-ray, interpret architectural matter through its effects and capture the characters behind its events, these narratives bring into appearance how Union Station's concourses engage crowds of strangers and affect their experience of "passing through."
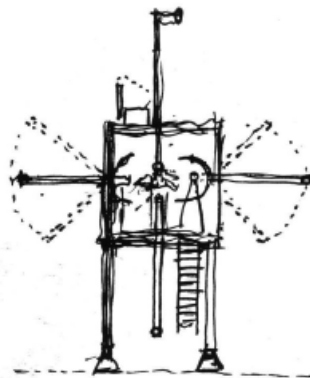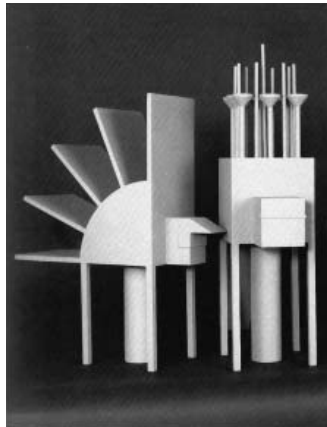
fig. 26. *Nude Descending a Staircase* No. 2 by Marcel Duchamp 1912

fig. 27-28. Simply by looking Medusa turns men into stone; Hejduk figuratively uses her mask to halt time, to turn what she sees into architectural caricatures, symbolic follies.

5. Richard Bebout, op. cit.
6. Anthony Vidler, op. cit., p207-214; John Hejduk, *Mask of Medusa, Works 1947-1983,* ed. Kim Shkapich, New York: Rizzoli, 1985. Mobile or permanent, architecture has an intrinsic character that always conveys an attitude in how it is experienced.
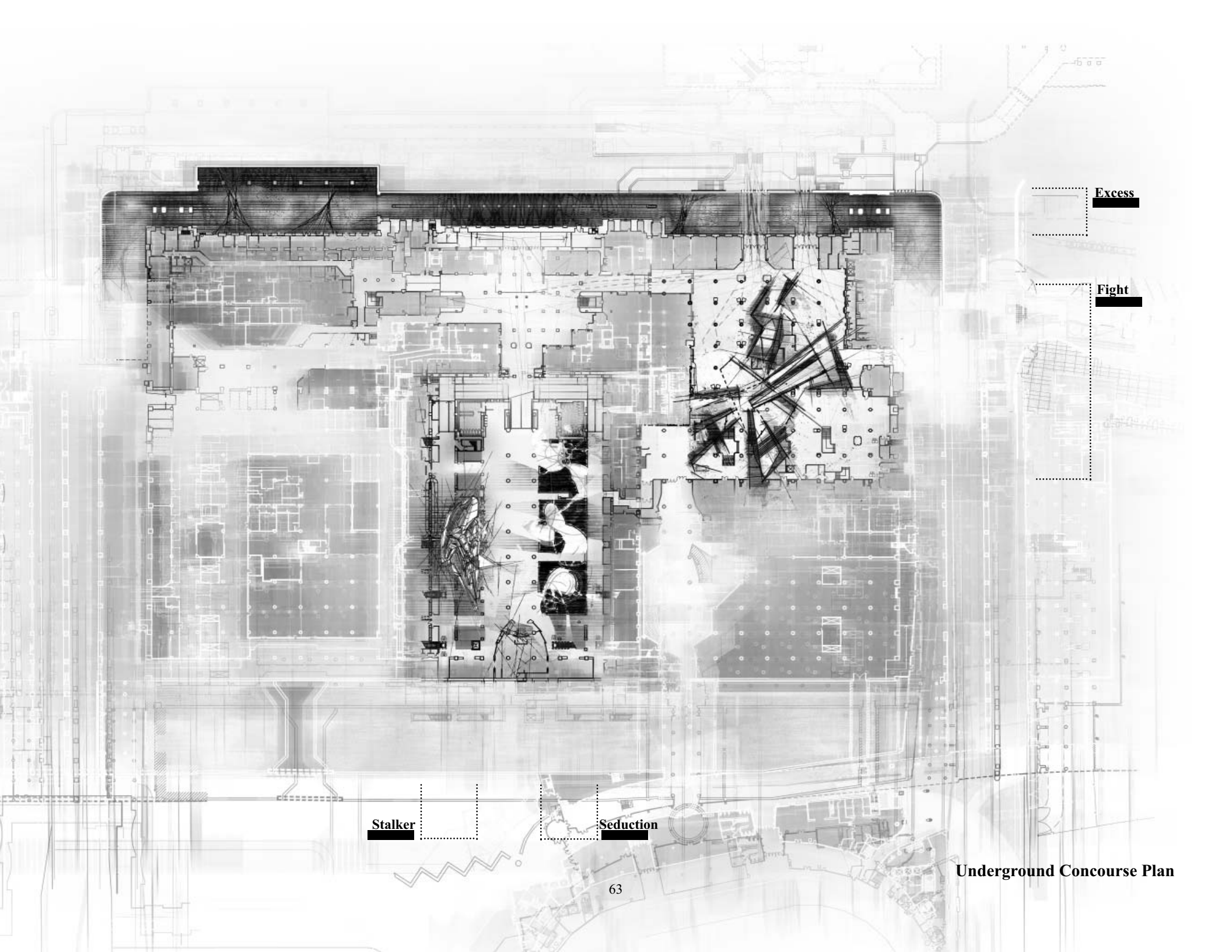
Excess

Fight

Stalker

Seduction

Underground Concourse Plan

Seduction: Down the insipid corridor, to the side and past the thick column rows, an open retreat becomes visible in the distance. It distracts the stranger. His pace slows as his attention is attracted to the periphery. Deviating from the main axis and crossing its perimeter, the stranger is pulled along an oddly sloped path. Inside, the path meanders between layers of obstruction, revealing a space that curves, folds, expands and contracts. Pausing to look around in a darkened self-enclosed alcove, he suddenly feels constrained and disconnected. Slight panic quickly grows into claustrophobia. He anxiously returns to the path leading outward and re-enters the same corridor. This time, the corridor feels strangely new.

Stalker: In the moving crowd, the stranger is lost and burdened by a moment of indecision. As he drifts along, he notices an isolated area and heads for this protected pocket of dismal space under yellow light. Like the few other reclining passengers, alone he waits, watches, and surveys through the glass. Short-lived presences quickly dissipate, channeled through expanding and contracting circulatory routes, they gradually become subdued. When the rush has past, he steps out of isolation and merges behind to follow...

Excess: A hurried surge of people reaches a node of crossroads and breaks down. People separate in every direction, all look without looking. This is the concourse climax; the sporadic movement caused by various commercial exchanges fabricates an amorphous cluster of crossovers that create disorientation. Yet, with all this chaotic commotion, those in the way are literally exhausted, filtered into the outside moat like redundant excess. Off course, this sliver of space is drenched with a sense of idleness — it is a reservoir for unproductive waste.
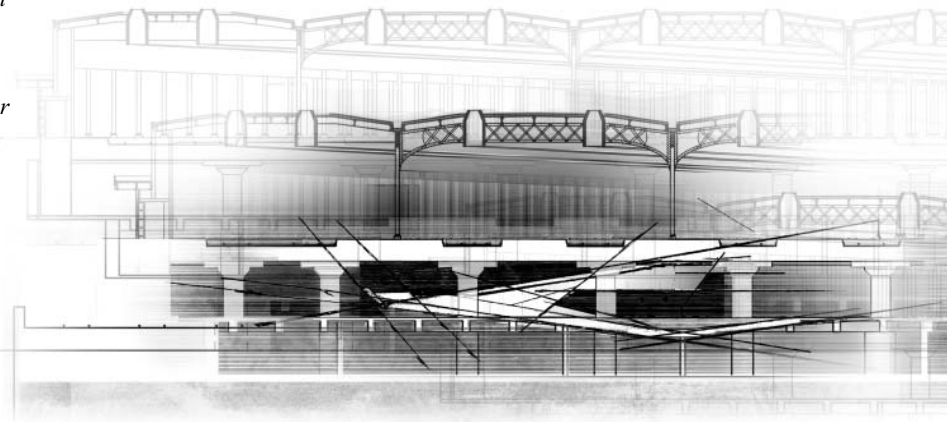
Seduction / **Lounge**

fig. 29. Via Concourse

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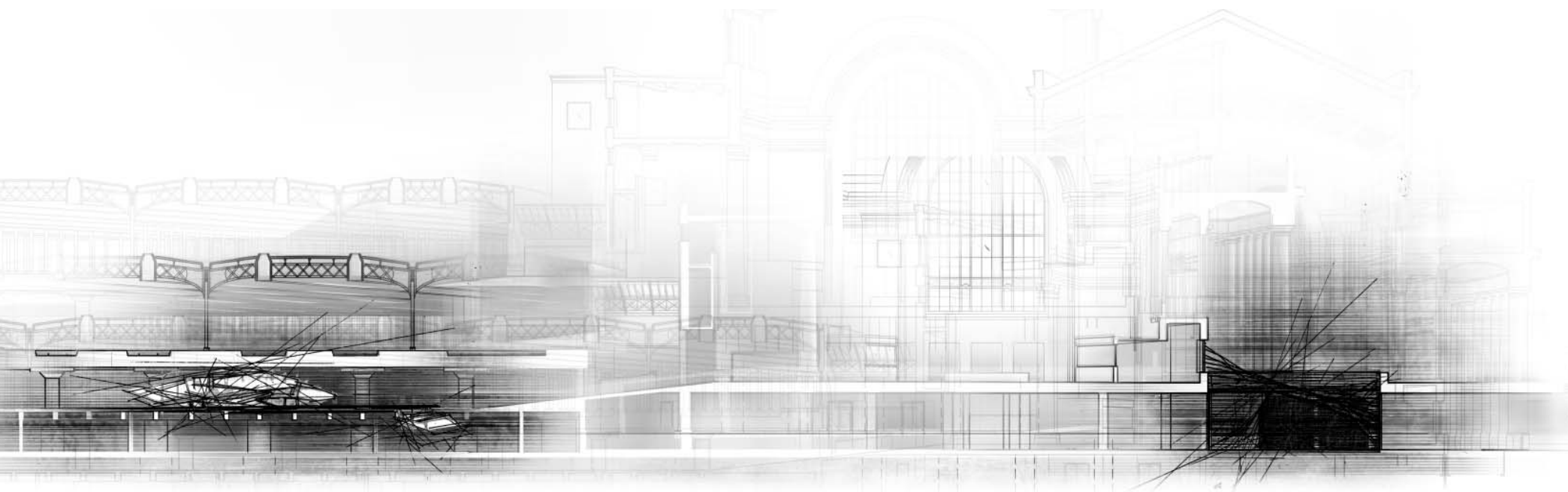
***Stalker* / Waiting Room**

fig. 30. Waiting Room

***Excess* / Moat**

fig. 31. Outdoor Moat
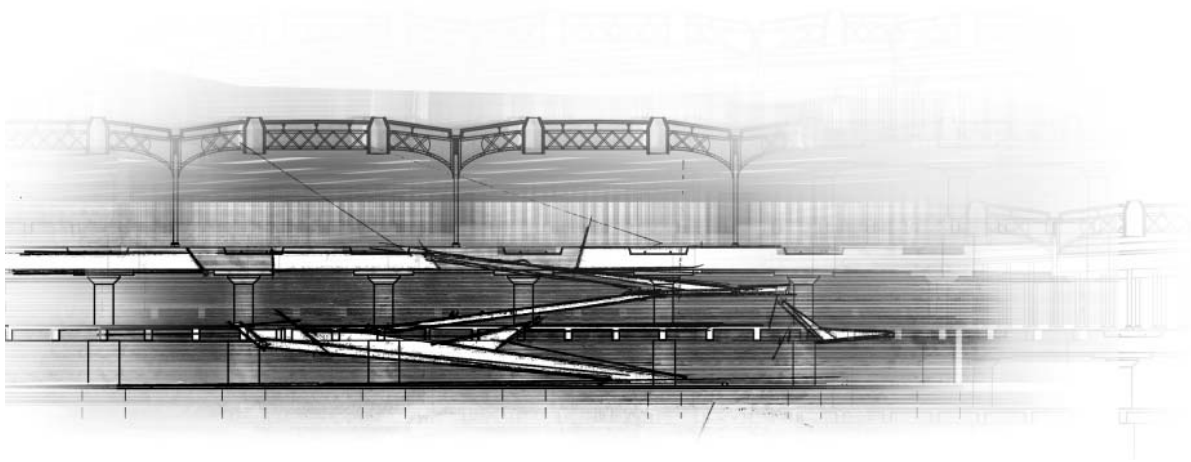
Underground Concourse Section

***Fight* / Platform Stairs**

fig. 32. Go Platform Stairs

Fight: *An incoming opposing current challenges the existing collective momentum. This disruption engulfs the stranger who struggles to find cohesion in movement, and then spontaneously invents a counterpoint. His refractions and collisions engender a break, a momentary "disfocus,"*[7] *the effects of which directly impact those nearby and then ricochet to those distant. With this effect he defines himself within the flux; his identity becomes momentarily visible by the changes he creates in space and time — by his event within the event. Then he disappears ...*

7. Steven Spier, op. cit., pp.139, 142-143.

fig. 33. Stair vestibule on Platform 4B and 5A

Back outside at the platform's edge, the stranger's event is experienced — the character of the stranger is felt. The city processes the stranger but it does not integrate him or his experience into its structure. His place is past the city's boundaries — only small shafts, stairs and windows open to this outside terrain neatly tucked along a viaduct. The city's ties to and exchanges with uncertainty are hidden from its consciousness; the platforms along the endless railway track are generally deserted. To most, the emergence from the concourse labyrinth onto the platforms and into the surrounding absence and emptiness is followed by a sense of loss, but to the stranger this uncanny switch creates a different feeling. To him, this strange place quickly turns into a serene retreat.

The Spectacle

Desire, the sole motivating principle of the world, the only master humans must recognize. — André Breton[8]

8. André Breton quoted in the introduction of exhibition, *Surrealism Desire Unbound*, London: Tate Modern, website: http://www.tate.org.uk/modern/exhibitions/surrealism/intro.htm retrieved in 2007.

9. Hannah Arendt, op. cit., p.289, p.294-295. This was based on the realization that often inventions where the by-product of experiments; knowing – discovery and learning – was achieved through process not production.

10. Ibid., p.296, 297 (the watch example), 307-308.

11. See footnote 88.

12. See footnote 66.

13. Juhani Pallasmaa, "Hapticity and time," *The Architectural Review,* May 2000, p.7, website: http://findarticles.com/p/articles/mi_m3575/is_1239_207/ai_64720968/ retrieved in 2008.

fig. 34. Jon Jerde's roof turns Fremont Street into a mall foyer.

14. Term borrowed from Russell Nye in John Hannigan, *Fantasy City: Pleasure and Profit in the Postmodern Metropolis,* New York: Routledge, 1998, p.67. See also: chapter "Sanitized Razzmatazz", p.63-75; Rem Koolhaas, "Coney Island", in *Delirious New York,* op. cit., p.29-79.

In *The Human Condition*, Hannah Arendt describes two simultaneous changes in society that discern modernity. The complex activities of the Industrial Revolution — the production of machines, which facilitated machine manufacturing of more production machines, which then generated fabrication industries, and so on — and the shift of leading questions in rational thought from "what" and "why" to "how." [9] With these distinctions she describes modern man as homo faber, a man who no longer makes end products but sees himself in the world as a maker involved in the process of infinite making — an endless chain of productions.[10] Aware of the interwoven role he has in an endless process of production, the modern man is defined by his ability to consciously modify, or in part, control it (in this way, perhaps he sees himself more as a processor). In a capitalist society, modern man becomes motivated by the intricate connection between product and process to define and control progress. Modern production, or the process of modern production, becomes itself an economic means of power. To create an economic process that can sustain continual growth is an undertaking ultimately rooted in the most basic element of society, the individual whose own sense of being becomes an economic tool. By adopting rational views that privilege sight and Plato's unattainable object,[11] society's authorities tap into the deep complexities of how the individual processes desire and then intervenes to, as Deleuze and Guattari argue, base desire on a sense of lack.[12] When we tap into our desires, capitalists respond with the spectacle to subliminally seed a message — what you want is what you lack — and at the same time, to clearly show that who you want to be, what you want to have, and things you want to do are what you are not, do not have, and have not done. Every day we are surrounded by structures that systematically imply this underlying thesis as a truth, to always lead our rational culture back to our capitalist economy, and bind them together in the name of progress. The reification of our deeply subjective, yet primitive, and universal drives of desire into fueling patterns of production and consumption is ultimately a means of ensuring the continuity of economic profit and power to capitalist authorities.

Instead of creating existential microcosms, embodied representations of the world, architecture projects retinal images for the purpose of immediate persuasion. — Juhani Pallasmaa[13]

The spectacle is a phenomenon of privatized public place. It occurs where dramatically displayed products infill surrounding space, branded bits and pieces are exhibited within reach, and billboard signs tower above to fascinate the public. In every direction the eye can look, the spectacle uses rational culture's associations with sight to draw the individual in. Since rational culture conflates identity with ownership, advertisements superimpose identities with products and make icons to not only sell objects, but because we base our identity on the objects we buy, to also sell us our identity — identity itself becomes a commodity. Yet as the spectacle continually displays new products, it continually implicates lack and actually elicits an anxiety that deflates and frustrates the individual's rational sense

of identity, and in turn, strengthens his dependency on object and images, which are all ready to be bought, in the spectacle. With this cyclical paradigm, the spectacle is mobilized to get even more personal, and to structure how the individual spends his leisure time and processes other desires.

In a city like Las Vegas, Nevada — which appears as a mirage in the middle of a vast desert — visually overwhelming and disorienting displays and surfaces around stores and entertainment amenities envelope the individual. In a retail drama "stimulated into impulse buying," media screen and TV monitors introduce commercials that heighten anticipation of what is yet to be bought and had, and of things yet to be paid to do (see fig. 34). In casinos, gambling and losing money becomes fun and addictive; in amusement and adventure parks, hydraulically powered motion simulators offer exhilarating rides of "riskless-risk."[14] Finally, places pretend to be other places as their settings are synthetically manipulated, "themified," to simulate other desirable locations, dreams and fantasies.[15] "We are not here, we are elsewhere, which is here …." To the individual who is trying to get away from the everyday grind, identities as masks to try on, objects to collect, and thrill rides to boast of — without a committed cause to deeper connections or exposures — are the attractions. Offering an immediate sense of dislocation, representational derivatives of real and imaginary life that gloss over meaning provide instant gratification; we buy not just visual but other sensory stimuli to control what all of our senses intercept, and always feel pleased.[16] The spectacle thrives because of a built-in irony — its neurotic and chaotic world of reproductions and psychological allusions both cause the sickness and are its cure. Constant reminders of lack create an "imaginary repression," then the individual, whose will is weakened, buys identities, objects and activities that now create a sense of "liberation."[17] Social theorist Herbert Marcuse describes this process as "repressive desublimation."[18] In it, "previously repressed and sublimated desires are now unleashed and 'desublimated' … ideologically so that they can be reshaped and channeled into the circuits of consumption and leisure."[19] Functioning like a fragmented prostitute[20] — based on projections and approaching in a seductive disguise — the spectacle regurgitates reality back to us and sells it in bits and pieces. As we impatiently wait for what new service and variation of short-lived pleasure it offers next, we hold the door open for capitalist's authorities to further subjugate the individual.

At the heart of desire is misrecognition of fullness where there is really nothing but a screen for our own narcissistic projection. … To come too close to it threatens to give us the experience precisely of the Lacanian gaze, the realization that behind our desire is nothing but our lack; the materiality of the Real staring back at us. — Dino Felluga[21]

Semantic manipulations of signs and objects that convince us that to fulfill desire and be happy we must buy, not only philosophize reality, [22] but have a very powerful and real impact in reality. Through them, we subscribe to a hedonist society that sees pleasure and happiness as the most important pursuits in life. Yet, as Arendt uses philosopher David

15. Consider plans in Shanghai to create satellite cities each with a different theme based on "Britain, Italy, Germany, Spain, Sweden, Holland and Canada." Hannah Beech, "Ye Olde Shanghai" in *Time*, Feb 2005, website: http://www.time.com/time/magazine/article/0,9171,1025219,00.html retrieved on 2008.

16. Our senses, all of them, are not really suppressed but manipulated.

17. Jean Baudrillard, 'On Seduction,' in *Selected Writings,* ed. Mark Poster, California: Stanford University Press, 1988, p.38, quoted in Niel Leach, *The Anesthetics of Architecture,* Cambridge: The MIT Press, 1999, p.74.

18. Herbert Marcuse, *One-dimensional Man: Studies in the Ideology of Advanced Industrial Society,* Edition 2, trans. Douglas Kellner, Beacon Press, 1991 p 75-76

19. By Anonymous, "Drifting with The Situationist International", in *The Situationists International Text Library*, website: http://library.nothingness.org/articles/SI/en/display/238 retrieved in 2007.

20. Consider Walter Benjamin, "Convolutes: Prostitution, Gambling" in *The Arcades Project,* ed. Rolf Tiedemann, trans. Howard Eiland, Kevin McLaughlin, Cambridge: Harvard University Press, 1999, p.489; see also, Beatrice Hanssen, *Walter Benjamin and the Arcades Project*, London: Continuum International Publishing Group, 2006, p.97.

21. Dino Felluga, "Modules on Lacan: On the Gaze", in *Introductory Guide to Critical Theory*, Indiana: Purdue University, 2003**,** website: http://www.purdue.edu/guidetotheory/psychoanalysis/lacangaze.html retrieved in 2007.

22. Guy Debord, *The Society of the Spectacle,* Detroit: Black and Red, 1983, p.20 quoted in Neil Leach, T*he Anaesthetics of Architecture,* Cambridge: The MIT Press, 1999, p.88.

23. Hannah Arendt, op. cit., pp.309-310.

24. Ibid., p.308-309. Arendt points out that for Plato man's virtue would be to contemplate making but never make — like in the spectacle. See ibid., p.294-297.

fig. 35. *Evening at Longchamp Racetrack*, Paris, by Brassaï, 1936. Bernard Tschumi describes pleasure as gratuitous consumption, the pleasure of excess, fireworks.[25]

25. Bernard Tschumi, *Architectural Manifestoes,* London: Architectural Association, 1979, m. 1.

26. Guy Debord, *The Society of the Spectacle,* trans. Ken Knabb, London: Rebel Press, 2006, thesis 1. "In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation."

27. Jean Baudrillard, *The Orders of Simulacra in Symbolic Exchange and Death,* trans. Iain Hamilton Grant, London: Sage, 1993, chapter 2.

28. "The Birth of a Hyperreality", in *Knowledgerush*, website: http://knowledgerush.com/kr/encyclopedia/ Hyperreality/ retrieved in 2008; see also, Jean Baudrillard, ibid., ch.3.

Hume to point out, hedonism does not actually engage happiness, but averts it. Hedonism is not motivated by pleasure but by the "avoidance of pain," which is experienced in "loneliness."[23] As the individual's sensitivity to lack heightens and his fear of the "pains of loneliness" deepens, he buys external surrogates, and self-injects stimuli to superficially camouflage a growing poverty and lost sense of self. Hedonism is the repression of an everyday sense of alienation, it is the addiction to living life as a pacified spectator through the representations that can be bought, and by which, one can appear anchored in society's structures. The individual who actively seeks his own sedation lives life weakly, trapped in a paradox through which capitalism truly has a stronghold. Encouraged to look deeper inward into the self, to indulge and be lost in a personal labyrinth, and to rely on the spectacle's phantasmagoria which emphasize the comings and goings of fetishes, abstractions and projections the individual lives a life sealed and desensitized to the pains of loneliness — a life suspended in space and time. Using process to define modern society, Arendt argues that "happiness" is no longer just contingent on owning end products, but has actually become contingent on their event, their process of coming and going. Ultimately it is happiness, she claims, that measures the experience of the "'production' and 'consumption' of things,"[24] and stimulates progress. The spectacle's ultimate pleasures consist of: energy totally consumed, completely gratuitous events, and objects that appear then disappear, begin and end without a trace or ever really ceasing to be an abstraction (see fig. 35). Ensuring one's own happiness, living not through presentation but through representation,[26] through a reality simulation, is a phenomenon cultural theorist Jean Baudrillard calls hyperrealism.[27] As the exchange and accumulation of symbols "takes precedence" over the value of authenticity, and as "interaction becomes increasingly based upon things with no inherent meaning" beyond abstract contracts lived reality becomes less important.[28] By closing ourselves from the pain of loneliness and existential experience, we deny the place where real pleasure occurs. Through insular structures based on self-splitting narcissistic illusions, we retreat into the self and turn life into a reading, and we prevent contact, "real emotional engagement,"[29]and deepen our self-annihilation. As Camille Paglia claims in her book *Sexual Personae*, "narcissism is 'idleness.'"[30]

Lacan's mirror no longer succeeds in reassembling the parts of the "body in pieces" through reflection, representation. The mirror can no longer piece together the fragmented phantasms of the pre-narcissistic body. Instead, the mirror stage becomes the repression of fragmentation, and all that remains is the fetishization of the lost object of desire.
— Georges Teyssot[31]

The individual, trying to remedy his fears through the spectacle, does not rise above his authorities and their structures that control and incite his fears, but on the contrary, lets them have a place deep within.[32] Through progress, increasingly complex mechanisms of power insidiously control the individual at a subconscious level and thereby condition society to ultimately feed more capital to its authorities, who are then empowered to further expand their self-containing structures.[33] In them, we celebrate[34] the most mundane and basic activities of survival that unite us all.

We profanate myth and mystery to make the ordinary everyday processes of production and consumption alluring, and applaud our ability to transform products to waste, while the experience of spiritual openness — openness to sharing difference, to what is beyond ourselves — disappears and loses its place in society. It is easier to live life through its absorption[35] into capitalist structures than to acknowledge the infinitely unknown since abstractions, economic conflations and their exchanges seem more controllable. Yet those who are outside these internal structures do not disperse into oblivion, but are forced to inhabit leftover pockets — gated communities, ghettos, shanties, projects, etc. These places are not unaffected by the structures they do not belong to, but rather are defined by the condition of their "exclusion."[36] In their form and structure, they are definitively outside places and are regulated every day by the fear and anxiety of their "seclusion."[37] As the rich live on life internally through its conscious reification and become increasingly desensitized, the outside conditions of the poor simultaneously worsen; they are left with nothing but increasing despair. Rational culture's notion of progress leads to sterile social divisions in which we incestuously degenerate. Its structures demystify life; culture regresses. In the myth of Apollo and Daphne, Apollo longs to possess Daphne and catches her only once she transformed into a Laurel tree. His possession of her can only be through representation, a negation; the unfertile but eternal Laurel tree. The philosophies of eternity and fertility are mutually exclusive.

The spectacle presents itself simultaneously as society itself, as a part of society, and as a means of unification. As a part of society, it is the focal point of all vision and all consciousness. But due to the very fact that this sector is separate, it is in reality the domain of delusion and false consciousness: the unification it achieves is nothing but an official language of universal separation. — Guy Debord[38]

The extent to which people can learn to pursue aggressively their interests in society is the extent to which they learn to act impersonally. The city ought to be the teacher of that action, the form in which it becomes meaningful to join with other persons without the compulsion to know them as persons. — Richard Sennett[39]

Until the fall of the Venetian Republic in 1797, the Venetian carnevale, like today's spectacle, entertained its public with a paradoxical situation. Through the partial guise of anonymity, its celebrated mask liberated individuals from the pressures of identity. The mask enabled them to escape from the consequence of immoral behaviour and allowed them to unmask the nature of their otherwise hidden feelings, thoughts and fantasies during a time of rigid religious practice[40] — an environment that did not sustain dreams and desires. The carnevale's mask allowed individuals to disconnect in appearance their behaviour from their physical identity, and to alter imbalances in society. Yet by wearing the mask to counteract everyday circumstances, including the eventual surrounding poverty and political decline, the individual did not erase his reality, but instead introduced a new ambiguous layer between the outside world and the inner self to

29. "Hyperreality" in website: http://en.wikipedia.org/wiki/Hyperreality retrieved in 2008.
30. Camille Paglia, *Sexual Personae, Art and Decadence from Nefertiti to Emily Dickinson,* New Haven: Yale University, 1990, p.189.
31. Georges Teyssot, ''The Mutant Body of Architecture,' in Elizabeth Diller, Ricardo Scofidio, *Flesh: Architectural Probes,* New York: Princeton Architectural Press, 1994, p.33.
32. Neil Leach, op. cit., pp.71-87.
33. Lieven De Cauter, *The Capsular Civilization, On the City in the Age of Fear,* Rotterdam: NAi Publishers, 2004, p46-47, VI
34. Guy Debord, op. cit., theses 182, 67. With the "destruction of god' we now experience, "moments of fervent exaltation similar to the ecstasies of the convulsions and miracles of the old religious fetishism" (ibid., 67). See also, Hannah Arendt, op. cit., p.316.
35. Guy Debord paraphrased in Lieven De Cauter, op. cit., p 41; Neil Leach, op. cit., p.5.
36. Lieven De Cauter, op. cit., pp.44-45, IV, 69-70.

fig. 36. The remains of a car fire set during the suburban 'ghetto' riots which spread across France in 2005. The riots were triggered by the death of two teenagers who were accidentally electrocuted while hiding from chasing police in a suburb outside Paris. The riots were a reaction to the prevailing segregation of poor (immigrants, uneducated youth, the unemployed, etc.) who populate these areas.

37. Ibid., p47-49, VII-IX. "The counterpart of the fortress is the camp," e.g. the concentration camp. It is a "land of exception" outside civil law, "the former is a machine of exclusion, the later a machine of seclusion" (ibid., 48). Consider also, Margaret Atwood's novel *Oryx and Crake*, in it the elite live in compounds and the rest live in impoverished pleeblands.

fig. 37. Modern crafted Venetian masks.

38. Guy Debord, op. cit.*,* p.88.
39. Richard Sennett, op. cit., p.340.
40. James Christen Steward, George Knox, *The Mask of Venice: Masking, Theater, and Identity in Art of Tiepolo and His Time,* Washington: University of Washington Press, 1997, p.15-34.
41. Elizabeth Diller, Ricardo Scofidio, *National Technology Conference,* Arizona, 1993, quoted in, Georges Teyssot, op. cit., p.9.
42. Aaron Betsky, "Display Engineers", in *Scanning, the aberrant architectures of diller + scofidio*, New York: Whitney Museum of American Art, 2003, p. 24; see also, Georges Teyssot, op. cit.
43. Aaron Betsky, op. cit., p. 23.

mediate their disclosure, and in so doing, partly change both. Through the mask he negotiated a completely different way of being in the world but also, contextual circumstance of the world to be in. Unlike the carnevale, which offered release from rigid structures, the spectacle is a mock carnevale, internalized in such structures. It is rather capitalism that negotiates through the spectacle a completely different way of being as the individual yields to its structures to mediate his sense of loneliness. Though the anonymous mask itself would not help today's individual since the emptiness he feels inside drives his fears, it does offer an insightful strategy. Today, through the narrative and the ambiguity it takes place in, we can mediate disclosure, renegotiate the social structures that separate desire and fear and uproot the foundations that base desire on lack. Through narratives understood not as situations limited to the unconscious and located outside the conscious city, but in the ambiguous space in-between inside and outside, we can change our structures and their negating effects.

Architecture can be put into the role of the interrogator. Given the technological and political re-configurations of the contemporary body, spatial conventions may be called into question by architecture. Architecture can be used as a kind of surgical instrument to operate on itself. — Georges Teyssot[41]

In many of their projects, Diller and Scofidio experiment with the way our cities contextualize desire. Their work often integrates images and representations of desire to then intervene with the conventional narratives in which they are experienced. By projecting machines onto the body and vice versa, they "map, mirror … then frustrate those mechanisms of seduction and packaging."[42] As they reveal the technologies and organizations of desire that are part of daily reality but go unnoticed, they "display display."[43] Capitalist's structures of control do not evade the temporal moments we experience in our everyday, which always consist of fragments and are always part other, but through many layers play a significant role in defining their narrative. The narrative is significant as an intervention between things. It implies a relationship that is not subject to an inevitable or fixed disposition, but more than anything, is subject to the imagination.[44] The official city can be a place in which narratives philosophize a way of being through the pleasure of being[45] and base desire on contact. It can destabilize the structures of power that seek to control our desires through fear and deny fertility.   Narratives that consciously include, instead of deny, our boundaries can integrate them as structures through which we can renegotiate differences. The city can embody openness to the experience of deeper contact, and integrate into its notion of being a process of growth.

Architecture defines *"the places where reality meets fantasy, reason meets madness, life meets death … border crossing is erotic…"* — Bernard Tschumi[46]

fig. 38. In their project *Soft Shell*, Diller and Scofidio screened a red-lipsticked mouth onto the glass doors of The Rialto (an abandoned porn theater) with an audio voice soliciting for consumer pleasures.

44. Sophie Calle's book *Double Game* is in part her autobiography, and in part, a story of fictive events written by Paul Auster which in turn she enacts. It captures the significance of intervention, as an "imaginative interplay of fact and fiction." Sophie Calle, Paul Auster, *Double Game,* London: Violette Editions, 2000, back cover.

45. Camille Paglia, op. cit.

46. Original quote starts with, "Architecture will define…" As if the architect has authority over this. Nonsense, architecture innately defines these things - it is the nature of body, not something new. Bernard Tschumi, *Architectural Manifestoes,* op. cit., m. 7.

Surface Touches: Pain and Pleasure

There is something not quite right about the phrase "public space."… Places that work well, belong to some but not to others … Places that try to belong to everyone belong to no one … the definition of territories often seen as suspect, is both inevitable and desirable: what matters is the way the boundaries and overlaps of these territories is negotiated … The difference is not in the fact of enclosure, but in the way it is done. — Rowan Moore[47]

Until the late 1990s, the downtown area along Yonge Street was ridden with signs of drugs, prostitution, crime, and poverty; it was notoriously known as the seedy part of the city.[48] In the late 1970s the Eaton Centre took activity away from the street by routing the public away from signs of neglect. In 1998, as part of the Yonge Street Regeneration Project, old buildings were demolished at the Dundas Street intersection to make way for Yonge–Dundas Square.[49] The Square, which opened in 2002, was soon engulfed by large images and icons that increased in size and numbers each following year. Similarly to New York's Times Square, the downtown area along Yonge Street was gentrified. It was given a "spectacle" face lift and became dominated by the visual cacophony of commodity ads. Here "public activity" is a pseudonym for commercial exploitation; authorities prevent other non-lucrative events or engagements from taking place.[50] Yet despite this reality, this area with its spectacle veil is still experienced through narratives that are intimately felt. Like in a Potemkin village, these distracting false fronts only shroud its daily lived-in state.

Toronto's spectacle not just a superficially read surface but is the official manner in which the city chooses to engage this site. With its sterilization comes an inherent contradiction: what the city denies is always partially present. Like the Situationists' Dérive, a form of narrative used to map a city's psychogeography, the following narratives explore this site's "moods and nuance," and how it "resonates with states of mind, inclinations, and desires."[51] However, these narratives are not disembodied from the conscious city, they do not oppose social structures and therefore limit nuance to trendy dark places, nor do they romantically objectify this area's subculture as a victimized innocent body.[52] Rather, these narratives are conducted through a radical indifference to the prejudices of social norms in order to indiscriminately consider their structures from their effective ability to create contact. They include the spectacle as a site of interdiction to make the city's approach to contact visible, but also show how despite this, in the everyday, connections actually do exist. In the way filmmaker David Lynch[53] captures disturbing behaviours not in peripheral dark and hidden places but in places that are mundane and of the everyday, these narratives do not seek the comforts of the expected — our predictable discriminations. Rather, they consider the bridge between consciousness and our surreal, everyday emotional realities that takes form in our daily narratives as complex, though totally normal, human conflicts.

Seduction
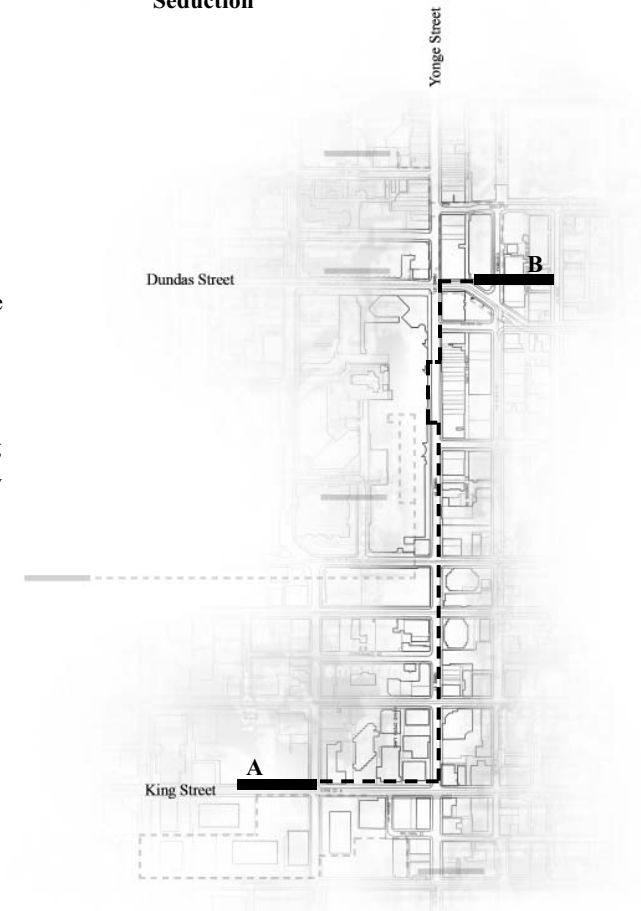
47. Rowan Moore, "Notes on Public Space", in *Open: New Designs for Public Spaces*, New York: Van Alen Institute, 2004, p.116.
48 "Yonge-Dundas Square", in Wikipedia, website: http://en.wikipedia.org/wiki/Yonge-Dundas_Square retrieved in 2008.
49. Ibid.

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Stalker

Yonge Street

Queen Street

B

A

Excess

Yonge Street

A

B

Dundas Street

Fight

Yonge Street

King Street

A

B
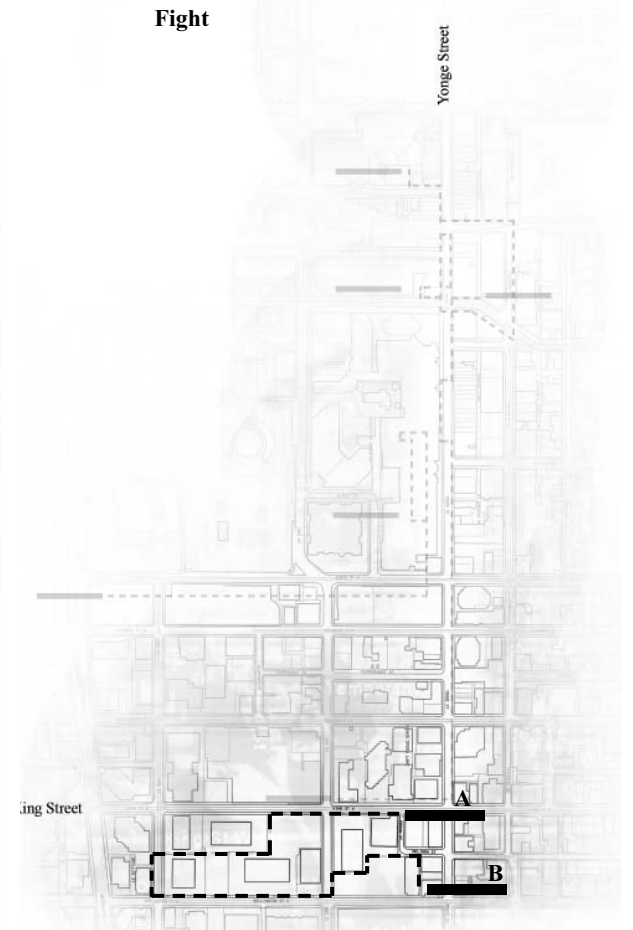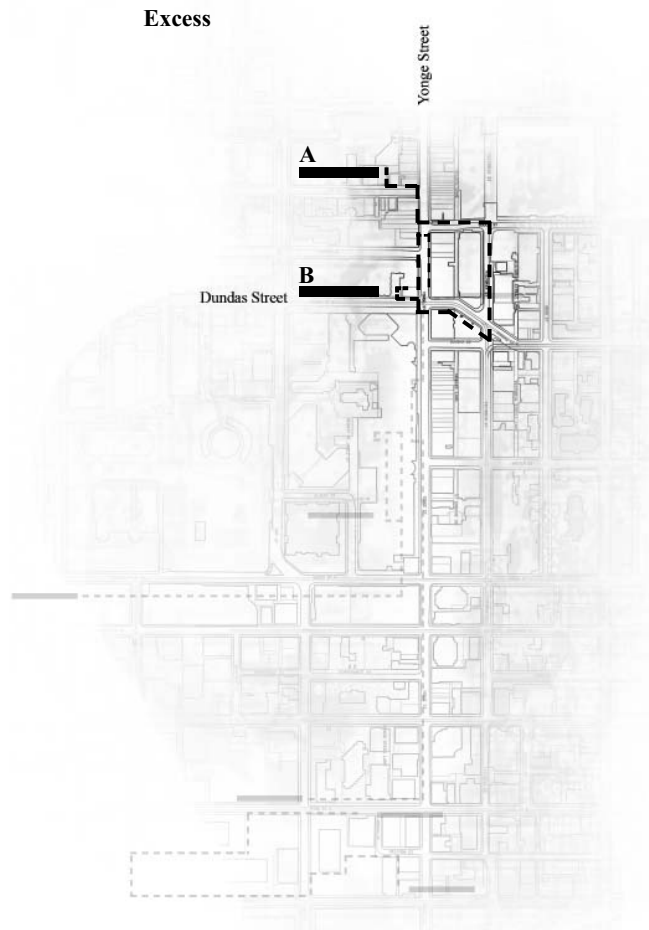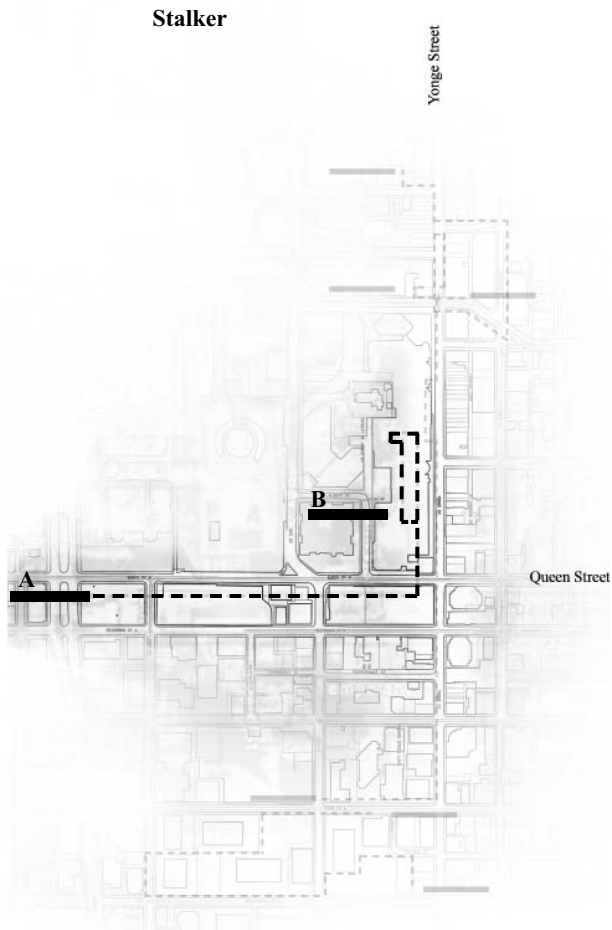
Narrative Routes along Yonge Street

50. Anthony Iles, Craig Martin, Peter Suchin, "The 'Non-Place' as Critical Site" in *Supplement: The Non Place Urban Realm,* in *Variant,* Issue 10, Spring 2000, website: http://www.variant.randomstate.org/10texts/issue10text.html#L11 retrieved in 2007.

51. Sadie Plant, *The Most Radical Gesture: The Situationist International in a Postmodern Age,* London: Routledge, 1992, p.59.

Architect Bernard Tschumi explores architecture through narrative using methods influenced by cinematic devices. He adapts John Cage's notation and musical scores which introduce new interpretive layers to conventional means of musicial composition, into architectural images and when in a sequence, they narrate a metaphoric plot and convey how architecture as a place can relate, or lead to, event.[54] Each single frame identifies various sensual layers or moments in space and time, such as material hapticity (e.g. colour, texture), spatial changes (i.e. form, programs, functions), ephemeral passings (e.g. people, sounds, light), and signs or symbols. Together, these two-dimensional depictions become kinetic. As each frame is both complete (has drawn limits that work against ambiguity) and incomplete (as ambiguity is always present), in a successive sequence they capture the elusive relationship between space and time, and include the enigma of the third dimension. The narrative transcribes not only the Cartesian realm, but the collisions, transparencies, and impositions we choreograph between space and time and the experience of their temporal event. (see fig. 39).

In the following four narratives a series of photographs, graphics and text transcribe physical and imaginative perceptions of space and time to trace how in Toronto's spectacle we make and experience temporal events. These narratives locate the characters residing in Union Station's concourse in various locations of the downtown area along Yonge Street and explore them in more detail through an underlying plot based on a deeper nature of desire for real contact. Each narrative starts by introducing a specific location and its distinctive details from close-up, then it steps back. Using the four drawn architectural qualities as a connective theme (1. layers, tactility and depth; 2. infrastructural functions and systems; 3. visual stimuli and cognitive blurring; and 4. uniform transparency), it then groups together similar locations spread across the site as the fragments of its sequence. Through the space of ambiguity shared with the individual, the public and the surrounding environment, each narrative interprets how these sites and their drawn architectural qualities overlap partially present worlds, and how they can become the activators of an event. Though each takes place in sites of everyday passing with qualities typically unnoticed, these sites in fact draw out boundaries that have inherent risks, and can quickly create moments of disequilibrium. These moments may at times seem dangerous, transgressive,[55] or comic, but also, not to exclude the possibility of reality and society's myths aligning, they can also be seen as productive.

By understanding the current psychology that our city fabric supports, we can begin to consciously influence the construction of a different one. As an extension of ourselves, the city can be a place where the desire to connect positively manifests, where deeper connections between the self and various identities, including the stranger, are consciously integrated in its architectural experiences as real phenomena. It can support an inclusive and humanist society.

52. Simon Sadler, *The Situationist City,* Cambridge: The MIT Press, 1998, pp. 15-55. They used the dérive, to try to expose a 'Naked City,' the many narratives of its 'unconscious' labyrinth.
53. Consider movies *Moholland Drive* and *Twin Peaks*.
54. Bernard Tschumi, *The Manhattan Transcripts,* London: Academy Editions, 1994*, pp.8-10; Bernard Tschumi,
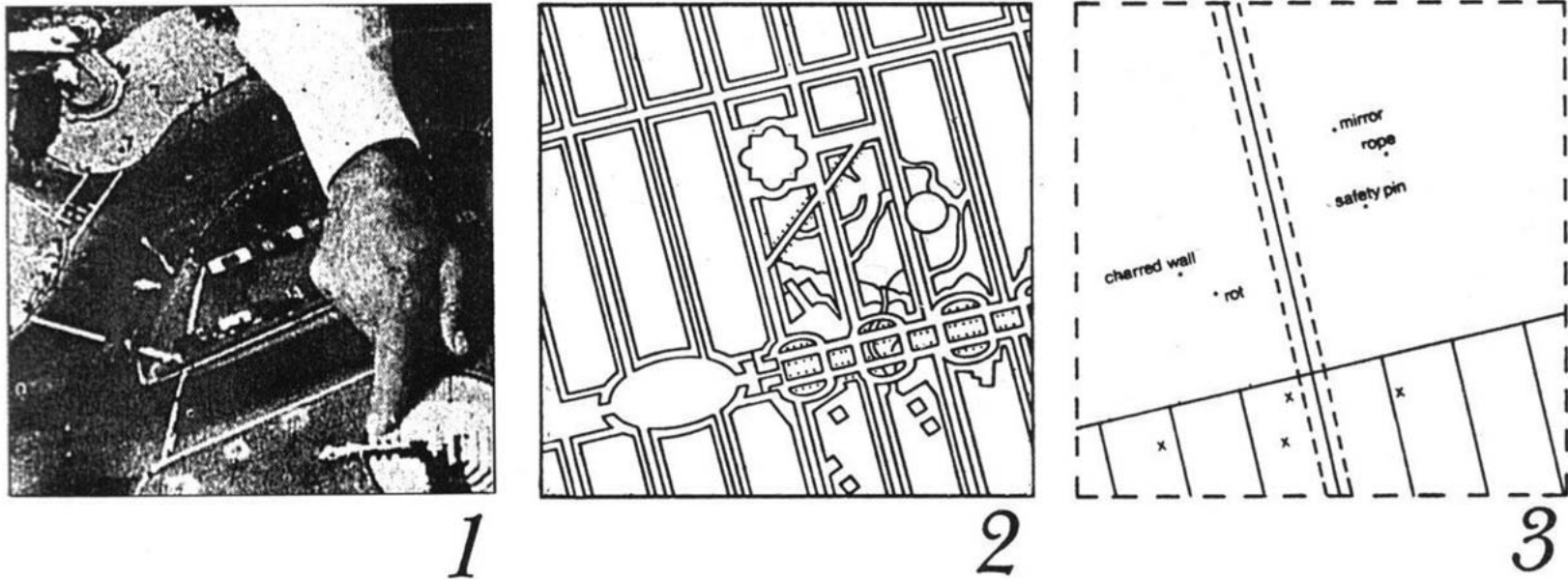
fig. 39. *The Manhattan Transcripts* are composed of many images that depict different fragments in space and time. Linked in a sequence, they create a linear plot and provide a narrative.

Architecture and Disjunction, Cambridge: The MIT Press, 1996, pp.111, 122, 162, 211. There "is no architecture without event" (ibid., .255).

55. In a philosophy based on an end image, connections to things outside may seem transgressive, but in a philosophy based on fertility, they are actually quite clearly, productive. I have a very difficult time accepting or having interest in using the language of the former philosophy in discourse.

Seduction

The experience of architectural reality depends fundamentally on peripheral and anticipated vision ... alienation … has to do with the poverty of peripheral vision. — Juhani Pallasmaa[56]

fig. 40. Colonnade on King Street

fig. 41. Store Alcove on Yonge Street

The colonnade is a wall rhythmed by thresholds through which figures continually appear then disappear; play hide and seek between columns that measure the chance of encounter. By mere suggestion, the colonnade intensifies the presence of things hidden; it actually negates emptiness as it implies the possibility of an existing other. The colonnade's experience is rooted in the moment of uncertainty before presence — it teases, frames, attracts.

A vent exhausts a gust of heat onto the street. Through it the city appears as a dissolving haze, an unattainable mirage.
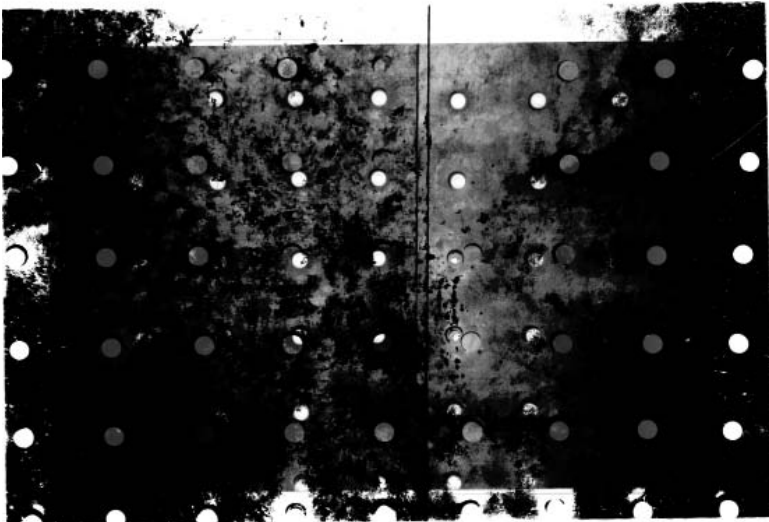
fig. 42. Canopy detail at Elgin and Winter Garden Theatre

It is daylight. A canopy creates a shadow, which it then lights artificially. The richly aged and weathered qualities of the copper panels contrast with the perforating grid of lights through material depth.

fig. 43. Entrance to Elgin and Winter Garden Theatre

This retreat reconfigures its own version of the world and creates a paradoxical sense of being close yet simultaneously distant. Behind the luring opulent mask, darkness spreads, concealing a secret life. Incognito, it remains mystique.
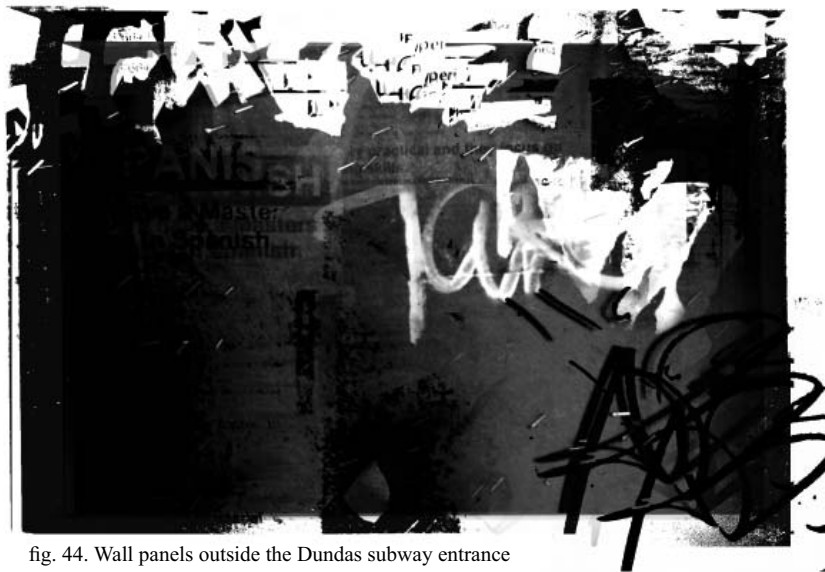
fig. 44. Wall panels outside the Dundas subway entrance

fig. 45. Dundas subway entrance

Layers of various inscriptions, most in fragments, blend with the materiality of a wall. As remnants indicating moments past — events disconnected by time — they also stretch the temporal boundaries. Stirring desire with memory, they create a nostalgic longing for these transient things missed.

The sidewalk opens to a descending passage that interconnects the city underground. Anonymous voices resonate throughout these passages and create a fragile layer of spontaneous echoes — they cry out, muffle and deafen. At once, the outgoing crowd pours through, and creates a strong pulse.

At the platform edge, ignoring all warning signs, fatigue lets the strengthened darkness drape sensations. Waiting is a pause surrendered to the body's senses, in it we aimlessly hear, see, touch and smell … our senses are heightened. Suddenly, this moment of pause overlaps with the subway's thunderous arrival…

fig. 46. passing subway

This juxtaposition disrupts space and time. It creates a mesmerizing moment of stillness in which the body, for the moment, is paralyzed.

Turbulent air engulfs the platform with a reckless sweeping wave, its forces push into a corner. The air shimmies and spins between the smooth tiled surfaces of the enclosing walls. While the speeding train's light fades around the bend, with a noisy buzz, a dying light flickers above like in some interrogation room.

fig. 47. view down subway tunnel

The passage chamber entombs one continuous threshold, forever buried and burrowing in complete darkness. As the tracks vanish into the trembling circulatory veins of the city, the speeding subway car between the stations is the final retreat — an internal moment of no exit.

56. Juhani Pallasmaa, *Hapticity and time*, op. cit., p.8.

Stalker

In dreams after all, it is fear that creates our monsters rather than monsters that create our fear. — Matthew Gandy[57]
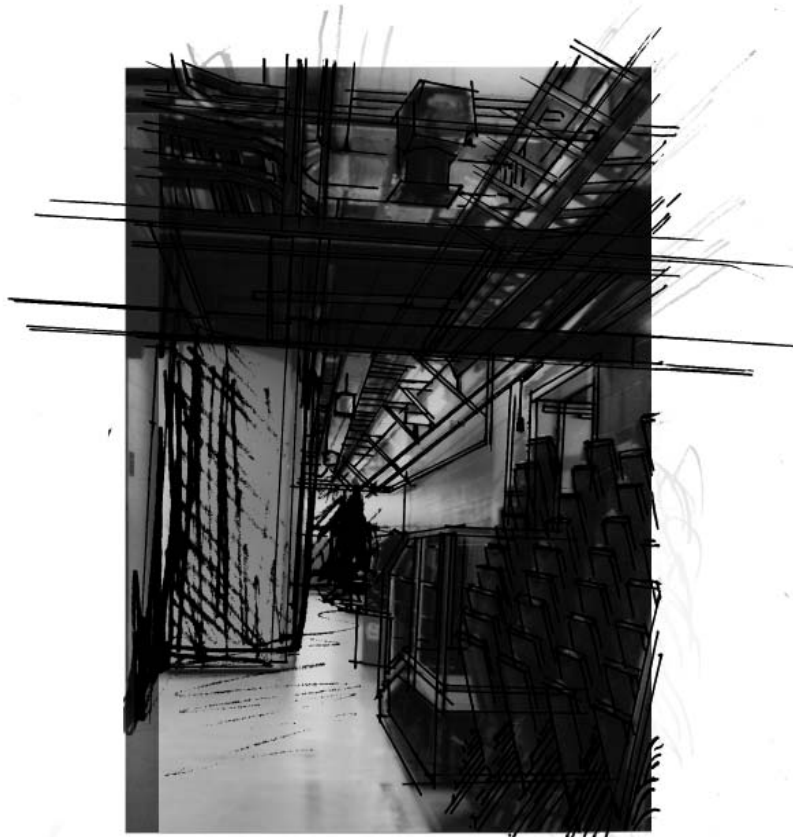
fig. 48. storage in the underground PATH

fig. 49. elevators in Scotia Plaza

There are no signs leading to the backstage; it is a phantom place, sheltered, and numb to the outside. Stalked chairs and discarded objects, noisy air vents, heating and cooling machinery, boilers, and dripping water pipes all occupy this space. Left undisturbed, these untouched surfaces accumulate dust, and in time, the many layers of objects create an unsettled sense of permanence. Even this hidden space becomes spoiled, animated in its own way by the strange company of otherwise covert things.

Eventually, all systems lead outside, where the sudden view of decongested space creates trepidation and touching solid walls calms the anxiety rush.

fig. 50. mirrored tunnel in the underground PATH

fig. 51. Payphones in Eaton Centre

One wall mirrors an entire corridor. By doubling the space and the activities it sees into their own backdrop, each individual passing through this corridor seems oddly stabilized or somehow overpowered, until they step out of sight.

Telephone booths line up in a recessed space away from the commotion. Receivers hang ready to be picked up, open coin slots are prepared to release a dial tone, and metal buttons are able to process innumerable codes that connect mouths to ears almost anywhere. Telephones transmit private conversations through their hidden infrastructure. They eavesdrop inconspicuously until static crackling interrupts and gives them away.
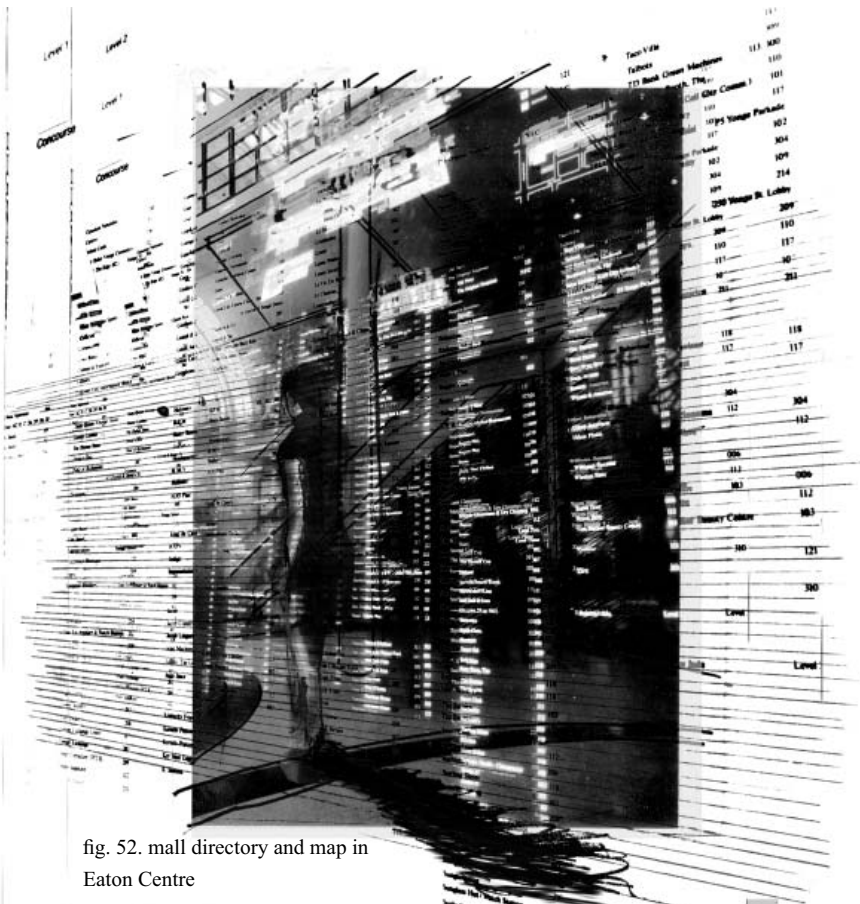
fig. 52. mall directory and map in
Eaton Centre

fig. 53. atrium in Eaton Center

Eyes compulsively scan the crowds of strangers sporadically entering from the street. Anonymous bodies gather and disperse, shuffling at various speeds. Kiosks and stores are disheveled by their passing and their intersecting flurry. In the background, cash registers slide open, then slam shut! Surveillance is a scrupulously secretive act of study. Privacy is required to sanction glances dissecting movement into numbers. The objective is to trespass discreetly and dominate, and be close enough to maneuver through the individual appropriated statistics, predicted locations and destinations, but not have any direct contact.

To possess and manipulate our body, we impulsively dissect and re-fabricate it superficially. Yet as these structures and objects piecemeal together and slowly mutate, they begin to develop their own necessities. Objects, prosthetic, structures, functions and mechanisms need constant maintenance — it is never enough and they are never fulfilled. While the guilty perpetrator camouflages behind his creation, it has in fact become more subversive than he. The persona needs materiality as proof of existence, which is why it will only continue to grow, and will eventually consume its creator.

57. Matthew Gandy, "Cyborg Urbanization: Complexity and Monstrosity in the Contemporary City", in *International Journal of Urban and Regional Research,* Vol. 29, issue 1, Oxford: Joint Editors and Blackwell Publishing Ltd, 2005, pp.26-49, p.42.

Excess

In order that this most personal element be saved, extremities and peculiarities and individualizations must be produced and they must be over-exaggerated merely to be brought into the awareness even of the individual himself.
— Georg Simmel[58]

fig. 54. alley off Temperance Street

fig. 55. man on crutches crossing the street

The streets of the rational city are divided in two; the ideal front street for surface sociability and the recluse, dark and seedy back alleys used for servicing. Waste, debris, exhaust, rodents — the homeless — reside in the narrow lanes and nooks of the back alleys. They signify the city through its required upholding services and are withdrawn from official sight.

Unlike the alleys, the official front streets signify a purified city, homogeneously structured so that only the surface itself is significant as a means of creating definition. Yet in this way, the surface itself is now a system. Through it, an aggressive force begins to take over the official streets.

fig. 56. Dundas Square seen from Victoria Street

fig. 57. signage seen from Dundas Square at night

Large, boisterous signs and images effectively stand out to draw attention and mass appeal. As they multiply and grow, they become a commonality and deepen capitalism's role in everyday sociability as they advertise the latest trends.

In a club, without a front door or a cover charge, conformity is an exciting night out. Distribution and exchange, sales and purchases are high. Idle infatuations seize the night and notions of interpersonal intimacy. Indulging in visually induced delight, bliss and elation, everything is exaggerated — fast and loud, and completely gratuitous. Digital signs flash and glimmer, and saturate the streets with colourful, heated and charged changing lights.

fig. 58. signs on Yonge street

fig. 59. media tower stairs

Excess quenches thirst. This strangely fantastical and dreamlike world of symbols subverts meaning in language into something cryptic, illegible and virtually distorted; message overload and confusion occur simultaneously with visual intoxication. Phantasmagoria encodes an ambush from within. It strategically impairs the individual's perception of boundaries to involve only his "superficial self," [59] by which, he is then only left with an idle sense of recklessness. He is "without anxiety or trepidation," [60] losing will, clarity and focus, and feeling lightheaded.

The spectacle has its own back service. Massive towers of scaffolding exist only to project it above the city and into mass view; they are otherwise unproductive, uninhabited. The ascent up these towers is similar to a diver's climb up a ladder to reach the diving board where he prepares his jump. Upward, the seven-storey stairs are a tedious and difficult physical exertion. The rising elevation intensifies the effects of vertigo as gravity seems to shift. From the top, unlike from the diving board plank, the performance is already there, permanently fixed. And yet, the city below — the audience — still anticipates the downward finale and the actual submergence.

58. Georg Simmel, "The Metropolis and Mental Life," in *Rethinking Architecture, A reader in cultural theory,* ed. Neil Leach, op. cit., p.78.
59. Roger Caillois, *Man and the Sacred,* trans. Meyer Barash, Illinois: University of Illinois Press, 2001, p.19.
60. Ibid.

Fight

Civilization…obtains mastery over the individual's dangerous desire for aggression by weakening and disarming it and by setting up an agency within him to watch over it, like a garrison in a conquered city. — Sigmund Freud[61]

fig. 60. towers on King Street West

fig. 61. corner of an office tower

The spectacle was conceived in an altogether different place, a place heavy with silence. The city centre is dominated by unilateral ideals of pure reason. Immaculate skyscrapers with smooth stone and glass facades rise vertically, reaching for eternity in the heavens beyond, and exhibit austere monumentality.

The capitalist telos of absolute rationality is power. Undeniably central, knowingly the place of the invisible authority, access is intangible. Bureaucracy shields contact, going past the ground floor is forbidden.

fig. 62. Toronto Dominion Centre

fig. 63 York Street

The TD Centre is a symbol of economic success and is set on a consecrated[62] platform extracted from the rest of the city. Its location is much like a modern acropolis, where the gods of capitalism rest on a serene plane. Except this site is so open, its language is so purified, its unrelenting transparency actually obfuscates: unlike the acropolis, it is in fact those of economic power, and not the pagan gods, who remain elusive and unapproachable.

Solitary powers protect the ordo mundi and create incredible isolation. They annihilate any fragmentation that might reveal the subsurface city and the nature of its complexity — creating the inability to read the other in ourselves.[63]

The weight of this silence draws the individual deeper inward, into his self…

fig. 64. alley off Wellington Street

fig. 65. Commerce Court Square

From inside, about four storeys up, a violent explosion erupts a building into an alley. Out of the alleys, in the air, shards fly in every direction. They rapidly ricochet down the alleys and out onto the streets.

The event is catastrophic. Gravity intervenes with collisions, leaving severe breakage. This direct confrontation between two extreme opposites has the shocking effect of night terrorizing day. Deconsecrated — redeemed — structures are the leftover traces of this frenzied attack.

61. Sigmund Freud, op. cit., p.316.

62. *Luce Iragaray,* Marine Lover, p81. A site that removes itself from impurities performs a sort of castration, by which "...the-act-of-castrating re-circumscribes the practice of the game from some kind of outside. But it is forgotten in castration" (ibid.).

63. Julia Kristeva, *Strangers to Ourselves,* op. cit.
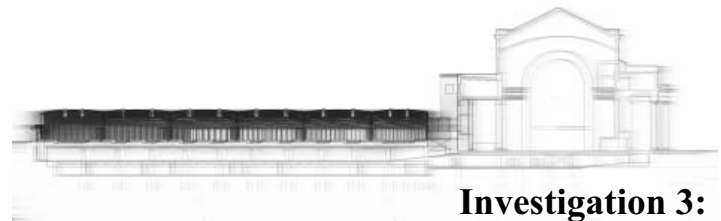
Investigation 3:

Mechanism: Body as System

Theme: becoming

and the emergence of a conception of virtual timespace, where many possibilities might be realized fatelessly. — Istvan Csicsery-Ronay Jr.[1]

Everything functions at once but in hiatuses and interruptions, breakdowns and failures, fits and starts and short-circuits ...in a totality which never unites its parts in a whole. We live in the age of partial objects ... We no longer believe in an original totality, nor in the totality of a final destination. — Gilles Deleuze and Felix Guattari[2]

The shift from the "why" and the "what" to the "how" implies that the actual objects of knowledge can no longer be things or eternal motions but must be processes, and that the object of science therefore is no longer nature or the universe but the history, the story of the coming into being, of nature, or life or the universe. — Hannah Arendt[3]

1. Istvan Csicsery-Ronay, Jr op. cit., p.3.
2. Gilles Deleuze and Felix Guattari, *Capitalisme et Schizophrenie. L'anti-oedipe,* p.51. See also Gilles Deleuze and Felix Guattari, *A Thousand Plateaus Capitalism and Schizophrenia,* op. cit., pp.30-35, esp. p.30, quoted in Georges Teyssot op. cit., p.33.
3. Hannah Arendt, op. cit., p.296.

The Railway Corridor Beyond the City

fig. 66. trains shed, platforms and railway tracks

Since the late 1960s, land art artists have gone back to the natural landscape to reorient their relationships with nature and find something raw, something land artist Robert Smithson called prehistoric, by engaging sites through exercises that "actually become part of [its] process rather than overcome it."[4] Past the city's boundaries in the outside industrial landscape of the railway corridor, we can also rediscover a raw quality. Like an artery officially devoid of any origin, the railway corridor travels through unknown landscapes; it is a network indifferent to, though shared by, remote destinations. It is a placeless place, a place of the stranger exiled from within. George Simmel describes the stranger as someone "who comes today and stays tomorrow," a wanderer from the outside who never really settles but remains, importing qualities that could never originate where he currently is.[5] In the contemporary city the enigmatic stranger is actually the majority — a constant phenomenon. For the analogy of the stranger to be useful today and not locked to a discourse excluding the stranger outside the experience of the self and the moment of the now, we must consider the stranger not just as a literal figure of physical circumstance — the newly arrived person with a remote past and origin— but rather consider that the stranger is in those who we think we know best, including ourselves. The continual acts of becoming, of contact and presentation, challenge us all and make us all strangers. For "who has the right to tell strangers that they are strangers, without admitting that one is also a stranger to herself or himself?"[6] The stranger is not just someone "who comes today and stays tomorrow;" rather the stranger is constantly present and continually arrives through the experience of everything new. The longer the official city does not practice a recognition of the stranger in its own constructs — the more we long and pretend to be innocent, and disregard the unknown within — then the longer we will create constructs that sacrifice ourselves and our ability to grow, fear a dark force outside and become subject to it.

4. Robert Smithson quoted in *"Dia Center for the Arts announces Gift of Robert Smithson's Spiral Jetty",* in *Dia Center for the Arts press release,* Sept 1999, website: http://www.diaart.org/dia/press/spiral.html retrieved in 2008.
5. Georg Simmel, "The Stranger", op. cit.
6. Krzysztof Wodiczko, *Critical vehicles: writings, projects, interviews*, Cambridge: The MIT Press, 1999, p.180

The east–west railway corridor cuts through Toronto's urban centre, dividing the residential and recreational waterfront district from the downtown business district. From John Street a viaduct lifts the corridor and continues east for three kilometres to Cherry Street, creating seven underpasses, two of which side the underground concourse. The railway corridor is a place of the stranger exiled from within. It is an intermediary network indifferent to, though shared by, remote destinations and unknown landscapes. It is a placeless place, intrinsically ambiguous and outside the city's awareness of space and time.[7] Like in surrealist depictions where objects do not rest within a Cartesian world but resemble mutated, fragmented and vague forms that embody an irrational world beyond control (see fig.67-68), the railway corridor also signifies things and places unseen and like surrealist scenes, it brings the psychology associated with exercising power — the ego's violent struggle to create order out of disorder — to the forefront as a subject.[8] If the city can integrate the railway corridor as an indiscriminate world "of ambivalence,"[9] in which we are empowered to imagine new forms and see infinite possibilities, and where the presence of negated things is felt,[10] then it can begin to redefine its edge, reconsider the meaning and role of a place officially denied or seen as nothingness, as a vital and significant place of otherness[11] experienced daily.

Between the platforms, railway tracks pass through and disappear into the corridor's outreach. Against this bleak landscape of absence that vanishes into the fluid place of other the city forms its edge, it folds onto itself. Here, the city dissolves while the outside — the reality of infinitely unknown mysteries — brushes past one's being. Between arrivals and departures, moments of waiting become moments of refuge. In this existential place constructed around an invisible presence, one experiences new depth.

fig. 67-68. *Metamorphosis of Narcissus* (1937) and *Disintegration of the Persistence of Memory* (1952-54) by Salvador Dali
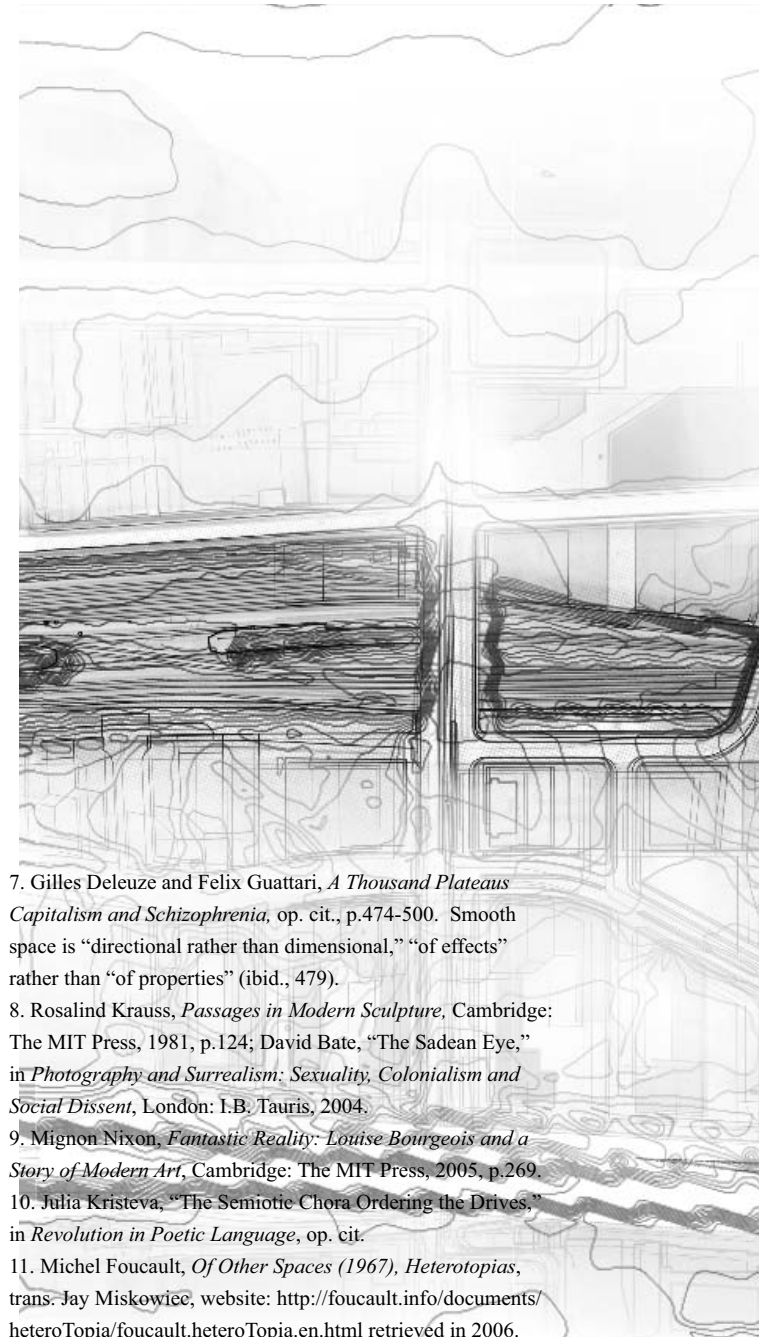
7. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus Capitalism and Schizophrenia,* op. cit., p.474-500. Smooth space is "directional rather than dimensional," "of effects" rather than "of properties" (ibid., 479).
8. Rosalind Krauss, *Passages in Modern Sculpture,* Cambridge: The MIT Press, 1981, p.124; David Bate, "The Sadean Eye," in *Photography and Surrealism: Sexuality, Colonialism and Social Dissent*, London: I.B. Tauris, 2004.
9. Mignon Nixon, *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*, Cambridge: The MIT Press, 2005, p.269.
10. Julia Kristeva, "The Semiotic Chora Ordering the Drives," in *Revolution in Poetic Language*, op. cit.
11. Michel Foucault, *Of Other Spaces (1967), Heterotopias*, trans. Jay Miskowiec, website: http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html retrieved in 2006.
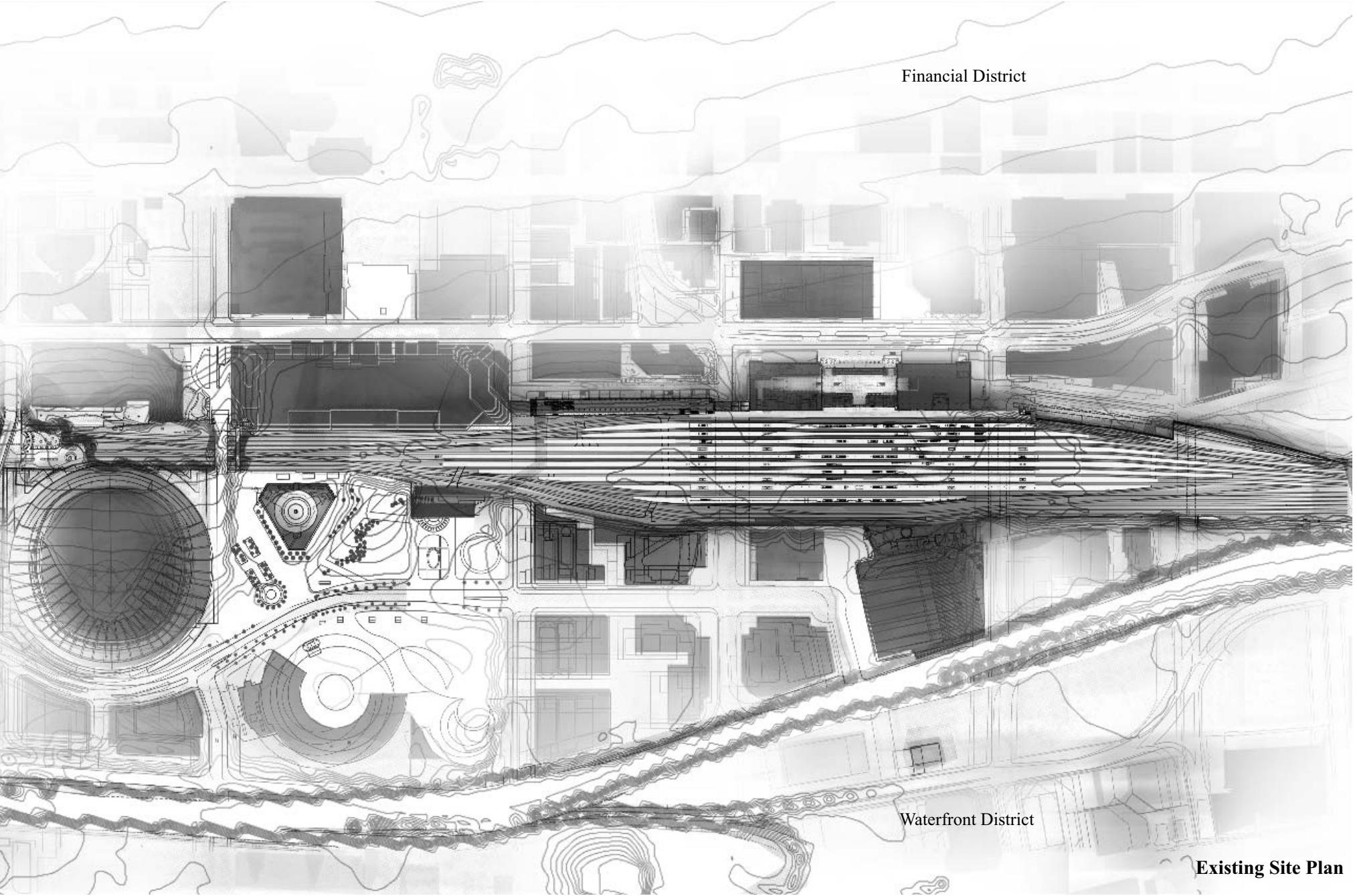
Financial District

Waterfront District

Existing Site Plan

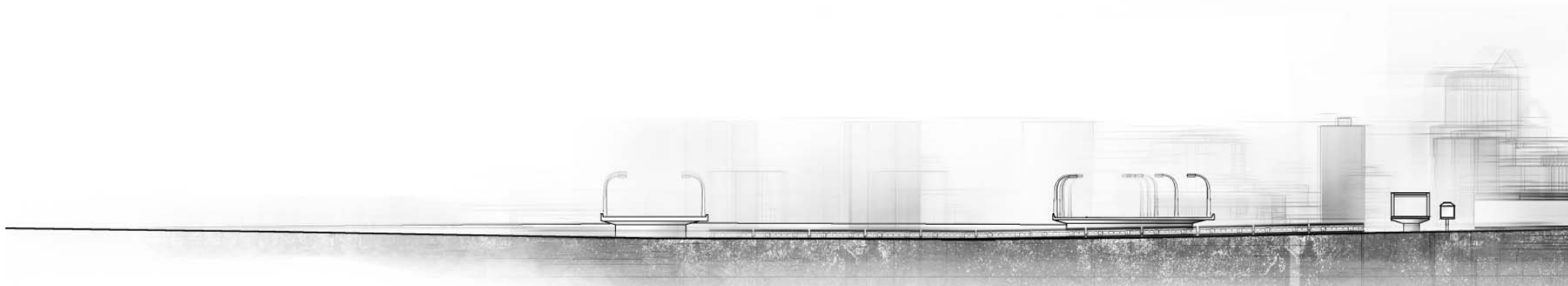Along the railway corridor in the distance, unrelenting heavy trains rhythmically mark space and time. Swaying in momentum along their journey — from the prior to the soon to be — whistles cry out intermittently. Various sites and locations become momentarily vivid then fade in passing with the interruption of sporadic jolts, switches and junctions. These brief alterations are the mechanisms of this connection. They measure a permanently discontinuous flow of arrivals yet to appear, of presences yet to encounter and relationships yet to form. This continuous intersection is an infinitely extended moment of crossing where boundaries dissolve, identities transpose and where exist the arrivals that have yet to approach.

... the unlimited solitude that makes a lifetime of each day, toward communion with the universe, in a word, space, the invisible space that man can live in nevertheless, and which surrounds him with countless presences. — Rainer Maria Rilke[12]

12. Rainer Maria Rilke quoted in Gaston Bachelard, op. cit.,
p.203.

Existing Site Elevation

Conventions

Possession of territory is not primarily about laws and contracts, but first and foremost a matter of movement and circulation. — Paul Virilio[13]

In *The Condition of Postmodernity,* David Harvey discusses how our most recent technological advances have significantly helped capitalism remove "spatial barriers" through a phenomenon he calls "time-space compression."[14] As "real-time" transactions speed up the "time of production" and, "the time of circulation of exchange,"[15] they quicken the economy's bureaucratic processes of distribution, including moving people and shipping products, and through telecommunications — email and video conferences — can totally replace the need of physical movement altogether.[16] The ability to instantaneously access information enables "disparate markets" to collect into a world market "with global producers and consumers," through which the world rapidly becomes a "global village."[17] As capitalist structures spread across the world and the economic rat race for survival becomes more competitive and complex, the exchange of information increasingly supersedes all other socio-economic activities — useful data becomes the most valuable good.[18] To totally overcome nature's impediments, authorities no longer reconstruct our world in a self-contained physical form or its surfaces superficially as symbols or images, since as a means of investing in one's power neither turnover the most capital. Rather through the supply of data our world can be manipulated virtually, by which our authorities can profit substantially. Through information we no longer define what we make or the process of making it, but rather, its limits and possibilities. New technology enables authorities to control invisible processes of living, inconspicuously coordinate previously untouched internal and external systems and environments, the changes in daily things we take for granted.

Almost all technology today is focused on compressing to zero the amount of time it takes to acquire and use information, to learn, to make decisions, to initiate action, to deploy resources, to innovate. Real time occurs when time and distance vanish … When action and response are simultaneous, we are in real time. — Regis McKenna[19]

A society that makes the basics of living dependent on its internal structures and limits its interactions to the exchange of comprehensive data troubles our intimate relationship with real space and time.[20] For example, Hans Moravec, an MIT professor of Science and Technology, literally explores how our "mental functions [can] be surgically extracted from the human brain and transferred to computer software through a process he calls 'transmigration.'"[21]

In his work, the body (including its brain tissue) would be discarded, while consciousness is downloaded at computer terminals or by robots.[22] Post-biological intelligence research contemplates human life's extinction; it is a sublime yet fascist objectification that sees life disconnected from the body as a form of Darwinism.[23] Negated lived experience

13. Paul Virilo, "Paul Virilio in Conversation with John Armitage" *CTheory*, Oct 2000, trans. Patrice Riemens, ed. Arthur and Marilouise Kroker, website: http://www.ctheory.net/articles.aspx?id=132#bio retrieved in 2006.

14. David Harvey, *The Condition of Postmodernity,* Oxford: Wiley-Blackwell, 1989, p.232. See also time-space compression references pp.147, 240-307.

15. Ibid., p229

16. Ibid., also pp.232, 230.

17. Quote from "Time Space Compression" website: http://it.stlawu.edu/~pomo/mike/timespac.html retrieved in 2008. Richard P. Richter, "David Harvey, The Condition of Postmodernity," *rpr/WORKS, August 2001, website:* http://webpages.ursinus.edu/rrichter/harvey.html retrieved in 2008, esp. Part II "from Fordism to flexible accumulation."

18. David Harvey, op. cit., p.230.

19. Regis McKenna, *Real Time: Preparing for the Age of the Never Satisfied Customer,* Boston: Harvard Business School Press, 1997, p.3; see also, John M. McCann, "Globalization: Real Time Relationships Among Dispersed Individuals and Organizations" Dawn of the Participation Age*, 1998, website: http://participationage.wordpress.com/what-is-globalization/ retrieved in 2007.

20.Consider: Lieven de Cauter, *The Capsular Civilization,* op. cit., esp. p.65-66.

21. Niran Abbas, "The Posthuman View On Virtual Bodies," in *CTheory* May 1999, website: http://www.ctheory.net/articles.aspx?id=266 retrieved in 2006; article notes reference: Marvin Minsky*, Robot: Mere Machine to Transcendent Mind*, Oxford Press, 1998.

22. Niran Abbas, op. cit.

23. Niran Abbas, op. cit.; See also, Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics,* Chicago: University of Chicago Press, 1999.

24. Staying within the realm of knowledge is a stupidifying thing to do. By preventing the experience of being in-between things, of experiencing a journey towards what we

and the creation of existential stillness[24] is seen as evolution. Discussing Katherine Hayles's posthumous view, Niran Abbas states that body is "the original prosthesis we all learn to manipulate," and that "extending or replacing the body with other prostheses becomes a continuation of a process that began before we were born."[25] Yet, without the body as the context or reference through which we understand experience, would language and symbols not be lost, their meanings uprooted? Would life, totally desensitized and bodily unaware, not actually feel as boundless and unreal as if in a dream? As "the organic body connects to prosthetic extensions," information flows between "carbon-based organic components and silicon-based electronic components," and "protein and silicon operate in a single system," then our current technological abilities in effect create seamlessness.[26] They leave no division "between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals."[27] For the first time in discourse, this seamlessness contextualizes humanity's existence in a human field of invisible and permeating forces, which not only include gravitational balances that affect our chemical, hormonal, electromagnetic, atmospheric, etc., compositions, but also include our own invisible techniques of manipulation (see fig. 69). Suddenly life seems totally turned inside-out; we are lost, we question basic human rights, and feel vulnerable to engineered systems that are invisible and work at extremely microscopic levels in fractions of a second (for example nanotechnology). With a heightened paranoia, we seek to protect ourselves from all hypothetical threats and buy into corresponding inventions of security and insurance, such as PINs and passwords. To create a completely self-contained reiteration of our world, would systems of control not have to program catastrophes and death, carry-over our supportive language including its external references?

With acceleration ... there is no more here and there, only the mental confusion of near and far, present and future, real and unreal — a mix of history, stories, and the hallucinatory utopia of communication technologies. — Paul Virilio[28]

To describe the economic effects that occur through this seamlessness between technology and reality, Rem Koolhaas refers to the space of overlap between the virtual realm and real space and time as "junkspace."[29] He describes that junkspace "deploys the infrastructure of seamlessness." It is a "mega-structure," yet of a "subsystem only, without superstructure;" it is a polymorphic force that infiltrates the city like a rootless indestructible continuum.[30] With no beginning, no end and no boundaries itself, it proliferates around our frontiers — boundaries as places of passing, of excess, from the highway to the Internet — seeking out new (deterritorialized) data — new tokens of otherness — for it to then artificially appropriate and regurgitate (reterritorialize). Junkspace is parasitic; its nature is participatory and invasive. "Flamboyant yet unmemorable, like a screen saver; its refusal to freeze ensures instant amnesia … There is no form, only proliferation ...We honour cherish and embrace manipulation."[31] Koolhaas describes an overlap formatted to continually seize all modes of interaction and implement them into new superfluous economic exchanges through the functional patterns of consumption and production — our reified desires — and ultimately

don't know, we create stillness.

25. Niran Abbas, op. cit.; See also Katherine Hayles, op. cit.

26. Ibid.

27. Ibid.

fig. 69. *Hormonorium*, the Swiss Pavilion in the 8th Biennale of Architecture, Venice by Décosterd & Rahm, 2002. They design through "neuroaesthetics" to create environments that effect body chemistry. "We have more media to understand in the spaces we are living in."

28. Paul Virilio, *The Art of the Motor,* trans. Julie Rose, Minneapolis: University of Minnesota Press, 1995, p.35

29. Rem Koolhaas, "Junkspace," in *October Magazine,* No.100, Spring 2002, p.175-190.

30. Ibid., p.178.

31. Ibid., p.177.

32. "Exponential growth" *Wikipedia*, website: http://en.wikipedia.org/wiki/Exponential_growth retrieved in 2008. "For any exponentially growing quantity, the larger the quantity gets, the faster it grows… 'The rate of growth is directly proportional to the present size" (ibid.).

33. Consider: 1) Paul W.S. Anderson's 1997 movie *Event Horizon,* shows the confusion of boundlessness through moments in space where one station with its own gravitational orientation is suddenly in the same field of vision as another station. As the shift in gravitational orientation between the stations becomes apparent, these scenes create a true destabilized sense of being in-between different orders. 2) In Jacques Tati, 1967 movie *Playtime* the main character

continually gets lost in a maze of modern architecture filled with the latest technical gadgets which, as unreliable nuisances actually seem humanized.

34. Paul Virilio, *The Original Accident,* trans. Julie Rose, Cambridge: Polity, 2007, p.9-10.

35. Paul Virilio interviewed by Jérôme Sans "The game of love and Chance: A discussion with Paul Virilio," in *The Information Technology, War and Peace Project / VY2K Conference / Dialogues,* Watson Institute for International Studies, Brown University, 2004, website: http://www.watsoninstitute.org/infopeace/vy2k/sans.cfm retrieved in 2009.

36. Pico Iyer, *The Global Soul: Jet Lag, Shopping Malls, and the Search for Home*, New York: Vintage, 2001, pp. 111-112.

37. Ryszard Sliwka, conversation, 2006.

38. Bernard Tschumi's *Parc de La Villette* was designed as a non-contextual landscape. It tried to negate old rules and expectations. Aiming to "mean nothing" it in effect, signifies anarchy which is not meaningless. Bernard Tschumi, *Architecture and Disjunction,* op. cit., pp. 200-203; see also "Parc de La Villette," in *A weekly dose of Architecuture,* website: http://www.archidose.org/Feb99/020199.htm retrieved in 2008.

fig. 70. Seated Figure by Francis Bacon, 1983

accelerate capital growth and the gain of economic power in an exponential trajectory.[32] However the circuits of this self-organized operation (in the form of globalization) are not sustainable. Not only do the limited resources we take for granted in our one-way transactions eventually run dry, but technology itself does not escape reality. As a defense against the unknown, a means of advancing our existence to an ideal telos of total control, it only provides a blanket that creates a false sense of security. This is evident in the fact that we simultaneously fear technology, its uncanny effects when it breaks boundaries down evermore situates us within boundless space, and then possibly, apocalyptically fails.[33] All systems and their sustaining apparatuses shut down — all screens, all noise, turn to fuzz.

Creation or collapse, the accident is an unconscious oeuvre, an invention *in the sense of uncovering what was hidden, just waiting to happen.…To invent the train is* to invent the accident *of derailment. To invent the domestic car is to produce the* pile-up *on the motorway* — Paul Virilio[34]

The accidents of virtual reality, of telecommunications, are infinitely less visible than derailments, but they are potentially just as serious. — Paul Virilio[35]

In the Stanley Kubrick's movie *Dr. Strangelove,* the main actor played many different roles: the doctor, the psychopath, and many other sub-roles. Consequently, each of his characters was universalized as something transcendental, a character to will, while the problematic obstacle outside remained remote and stable. Today, as the relationship between space and time is destabilized and the boundary between the imaginary and our reality blurs, this breakdown brings into significance the fact that culture does not die with its visibility alone, but is also a transcendental force. The more we construct and intervene with what surrounds us, the deeper we gaze into a seamlessness and see that since we are behind its application, technology cannot be the scapegoat seen as the force behind our spiritual disintegration. It is through the recognition of an indissoluble continuum of nothingness, like junkspace, that how we come into being becomes visible. What enters a system brings into appearance its processes and limits; its aptitude for connectivity. With this uncanny sense of seamlessness, we are forced to gaze at ourselves, and confront the question "what do we stand for?"[36] Is it possible to root our rootless society into something rootless,[37] to create our own truths and officially exercise connections between consciousness and our personal, social and cultural sensibilities, including their unpredictability? Some postmodernists have tried to derail constructs of power altogether and engage uncertainty through the subtraction of structures of meaning. Yet architecture that tries to negate itself is still subject to fear and fails to be engaging. It cannot not have meaning. It cannot avoid the reality of its existence and effects in a context, an expanded field, which gives it meaning, however varied or ambiguous it may seem.[38]

The boundary between science fiction and social reality is an optical illusion. — Donna Haraway[39]

Using Francis Bacon's paintings, Deleuze explores how uncertainty can be engaged not by the subtraction of meaning but through its addition into meaning. Bacon creates entangled, coupled and crushed figures that are indiscernible. Yet, in the complex and seemingly changing image, fragments pieced together create what Deleuze claims is a diagram of sensation.[40] In the chaos that Bacon depicts, there is also a sense of total freedom in which "oppositions" are not identified through "each other," but as independent valuables that appear through a "common rhythm."[41] They "leap over chaos" and "discover rhythm as matter and material."[42] Bacon's images do not dislodge from the weight of gravity,[43] but include "a germ of order" and operate to be "suggestive" by also introducing "possibilities of fact."[44] Through a willingness to accept and integrate uncertainty, which is also the condition of exile, as a constant variable in life, official society can begin to create sustainable systems that are open-ended, that engage and signify many possibilities — encounters with other — ultimately allowing for growth. Architecturally, these diagrams are experienced when architecture creates suggestions of possible intersections between different narratives — different ephemeral events in space and time — in a way that may be individually felt. A good example is Toyo Ito's Mediatheque building, which captures the blurring edges of the real world and the virtual, us "floating" in an "electronic city."[45] While the glass curtain facades let the building's interior public spaces and activities read as an extension of the city, the interdispersed columns made of steel-tube lattice structures, which vary in diameter, give the interior a sense of undiscovered depth. Mimicking trees, these columns interweave between the diverse programs of each floor, and not only provide vertical circulation, filter natural light, and connect utility systems and information networks, but also throughout the building's various internal spaces are a diagrammatic reference to uncertainty and create a constant sense of discovery. Architecturally, the Mediatheque building interprets the complex reality of invisible systems seamlessly connected to our everyday activities. Through tangible forms, it creates a constant sense of newness that encourages the individual's mind to continue connecting to and rediscovering our external reality.

… my dream is a version of the posthuman that embraces the possibilities of information technologies without being seduced by fantasies of unlimited power and disembodied immortality, that recognizes and celebrates finitude as a condition of human being, and that understands human life is embedded in a material world of great complexity, one on which we depend for our continued survival. — Katherine Hayles[46]

fig. 71. model of Médiathèque in Sendai designed by Toyo Ito

39. Donna Harraway, op. cit., p.150.
40. Gilles Deleuze, *Francis Bacon: the logic of sensation,* trans. Daniel W Smith, London: Continuum International Publishing Group, 2005, p.66.
41. Ibid., p.79-80. A rhythm that is also "retrogradable."
42. Ibid., p.103-105.
43. Humanities connection to the earth can be understood in the female's monthly menstrual cycles. Theoretically, without the earth's gravity woman would not get their period and reproduction would not occur. Our hormonal and chemical make-up could drastically change and alter life, even its possibility. Gravity is a force that roots humanity; it is a force men compete with, though do not elude (note: only virgins exist in heaven).
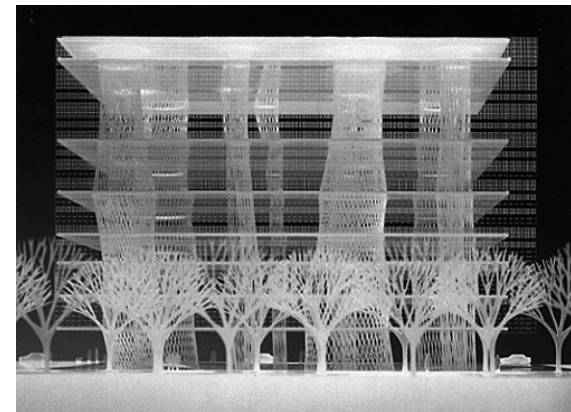44. Ibid., p.101.
45. Toyo Ito, op. cit., p.53-59. Its architecture "becomes a device to frame the question of dimensionality, to find our own corporeality again, which had become invisible in electronic space." — Koji Taki, "Maturity and Freedom," in ibid., p.46.
46. Katherine Hayles quoted in Niran Abbas, op. cit.

Rush Hour in Toronto's Underground PATH System

Where are we to "place" the phenomenon of the disembodiment of the body in/of architecture? — Georges Teyssot[47]

Toronto's underground PATH is the largest underground shopping complex in the world providing 27 kilometres of shopping arcades that travel through six different downtown districts. [48] Twenty-nine tunnels, three bridges, nine kilometres of single levels, and twelve kilometres of multi-levels interconnect roughly 1100 stores and restaurants, (including concourses and food courts) five subway stations, two bus terminals, six major hotels and more than fifty office towers where roughly 105,000 people work.[49] Toronto's underground PATH is not only a shopping complex but also a major internal network of public circulation. It expands as a continuous threshold between the foundations of towers above, like roots beneath the city's surface. As a place of passage, its architecture is like a landscape; it creates a "model for process" [50] and becomes an "organized system"[51] experienced between destinations. Yet as a shopping complex, in it movement is rigidly flanked by commercial space. The experience of the PATH is mundanely linear and still, all of its narratives are conditioned by consumerism. Other spatial expansions that might allow for different narratives or events are denied — when connecting to public space it barely takes form, it rather disappears. To push the limits of this spatial system as a public infrastructure made for passing through and not just as circulatory system subservient to a larger economic system the PATH's homogeneity is broken up. To activate a sense of "publicness," of variety, the theoretical and physical script of its spatial conventions is hacked. [52]

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47. Georges Teyssot, op. cit., p.33.
48. "PATH facts," in *Living in Toronto,* City of Toronto, 2006, website: http://www.toronto.ca/path/ retrieved in 2008; "Financial District," in *boldts.net,* Hans Boldt & Sylvana Grisonich-Boldt, 2008, website: http://www.boldts.net/Tor1. shtml retrieved in 2008.
49. Ibid.
50. Stan Allen, "Matt Urbanism: The thick 2-D," in Case: Le Corbusier's Venice Hospital, ed. Hashim Sarkis, Munich: Prestel, 2001, p. 125, quoted in Jeffery Day, "Two Facts Concerning Landscape in Architecture," in *306090 Journal 07 Landscape within Architecture,* New York: Princeton Architectural Press, 2004, p.95.
51. John Brinckerhoff Jackson, "The Word Itself," in *Discovering the Vernacular Landscape,* New Haven: Yale University Press, 1984, p.8 quoted in Jeffery Day, op. cit., p.96. Landscape has the power to deliberately "speed up or slow down the process of nature" (ibid.).
52. Richard Sennett, op. cit., p.313. "Convention is itself the single most expressive tool of public life."
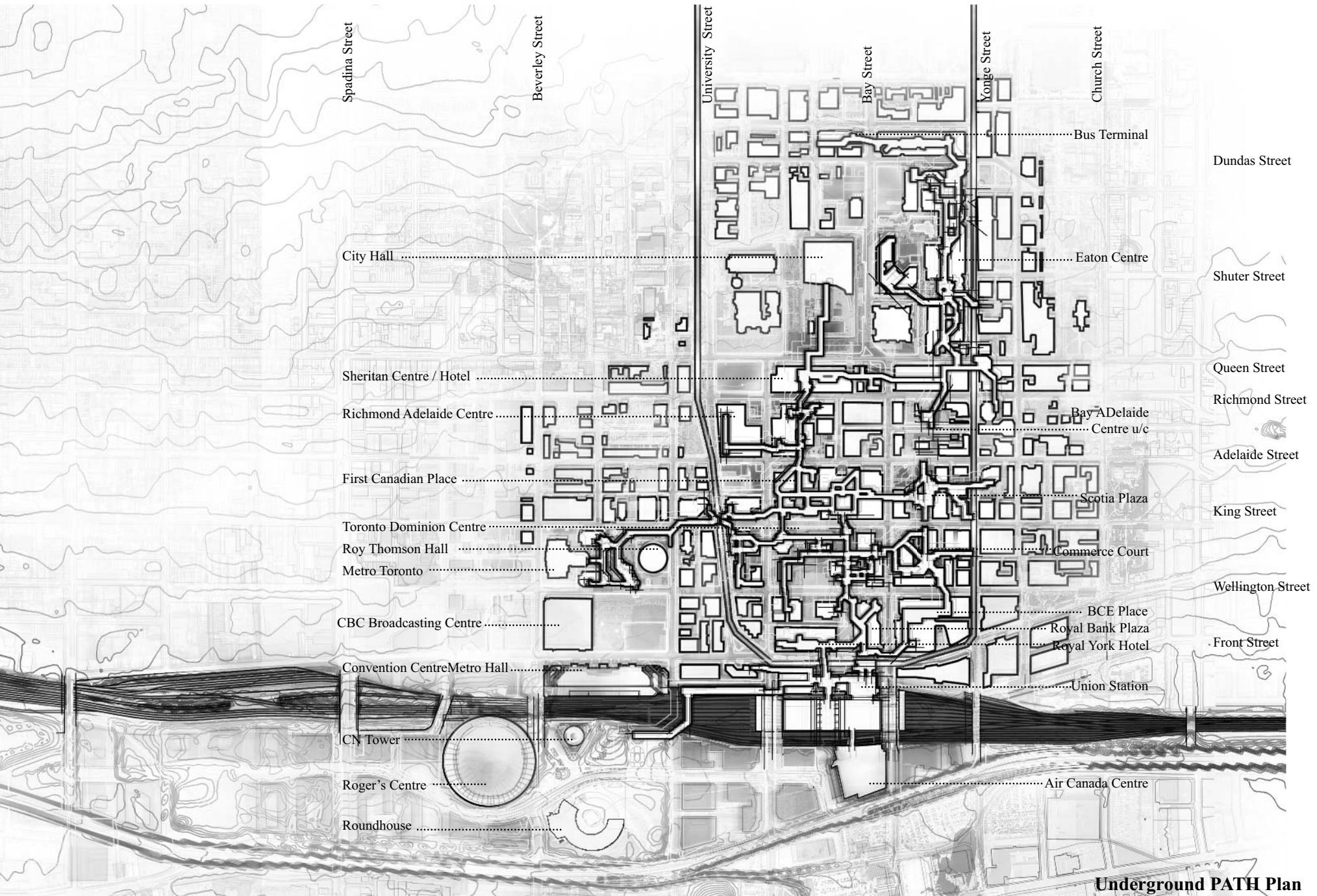
Spadina Street

Beverley Street

University Street

Bay Street

Yonge Street

Church Street

Dundas Street

Bus Terminal

City Hall

Eaton Centre

Shuter Street

Queen Street

Sheritan Centre / Hotel

Richmond Street

Richmond Adelaide Centre

Bay ADelaide
Centre u/c

Adelaide Street

First Canadian Place

Scotia Plaza

Toronto Dominion Centre

King Street

Roy Thomson Hall

Metro Toronto

Commerce Court

Wellington Street

CBC Broadcasting Centre

BCE Place

Royal Bank Plaza

Royal York Hotel

Front Street

Convention CentreMetro Hall

Union Station

CN Tower

Roger's Centre

Air Canada Centre

Roundhouse

Underground PATH Plan

In observing subatomic particle movement, the Copenhagen interpretation in quantum physics reveals that in choosing what to measure and observe we also in part create its reality. The interpretation extends our linear understanding of space and time; it suggests that infinitely possible states exist at the same time, but their reality collapses with the choice of one.[53] By observing facts and noting them also as moments activated by choice,[54] the interpretation engages the process of mythmaking, the reality of defining our possibilities. This seamless relationship between fact and choice is both daunting and, as Haraway describes in the cyborg myth, liberating; it awakens an understanding of the choices we have in defining and structuring how differences intersect. The non-place, in how it makes room for difference and includes the unknown, can inspire this liberated sense of choice. Conventionally, society avoids ambiguity, but in the non-place ambiguity can be positively integrated as an experience of infinite possibility and bring into the conscious city an expression of otherness. In his book *The Fold,* Deleuze describes Baroque art in a way that suggests how to include the experience of ambiguity in the non-place. He claims that unlike the Renaissance ideal, which used a classically ordered Cartesian arrangement characterized by a single, immobile centre in a closed, symmetrical system that ensured narrative clarity, in the Baroque period the traditional frame of a static view point was collapsed.[55] The Baroque was concerned with kinetic motion and used multiple perspectives to create a sense of many shifting centers and a changing dynamic of relativity.[56] As its space moves between outside and inside, draws back and forth to evoke a vision of infinity that is itself disorienting, it simultaneously creates a sense of continuous connectivity. Deleuze uses the fold to describe this complexity by which the Baroque established a "unity" through "extension." As one space collapses into another, one form transforms into the next,[57] they in effect create a constant sense of becoming. The fold is essentially the making of room, the creation of an indeterminate space for difference, in which a fluid continuity between many ephemeral events may be felt. The images seen in fig. 72-77 show various examples of how architecture can express continuous possibility and engage in a process Deleuze and Gauttari call "becoming other."[58]

The "nature" of time, the precedence of the future over the present and past, and the strange vectors of becoming that a concept of the new provokes. … This is what time is *if it is anything at all: not simply mechanical repetition, the causal ripple of objects on others, but the indeterminate, the unfolding, and the continual eruption of the new*. — Elizabeth Grosz[59]

53. Gary Zukav, *The Dancing Wu Li Masters: An Overview of the New Physics,* New York: Bantam, 1984.
54. A self-organized unit like the Möbius strip, Deleuze using Nietzsche points out, does not call for an eternal return, an infinite repetition of the past, but an affirmation of pure difference; through repetition, it becomes an engine of producing difference, a "motor principle of becoming" in reality. It is a means of propulsion through a sea of difference
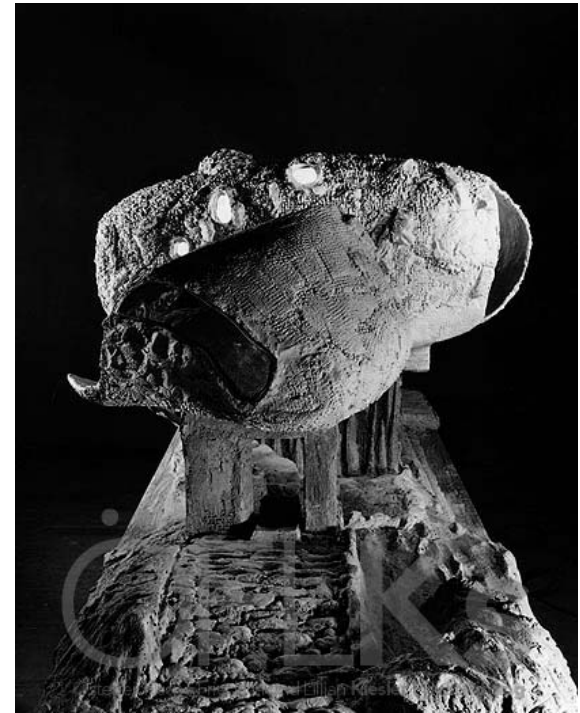
fig. 72. Frederick Kiesler's *Endless House,* 1959-61. Kiesler opposed rigid forms and theories that considered the house as "a machine [or] a work of art."[60] He wanted architecture to compliment the body and its movements believing the house to be an extension "of the human body."[61] By dissolving boundaries — eliminating corners, dividing floors and walls — he created a continuous surface, with no beginning and no ending,[62] and a boundless interior space.

fig. 73. Frederick Kielser's *Endless House*, interior model. The complexity of the house comes from the simultaneous existence of many independent and private beginnings and endings, various moments of collapse that do not necessarily relate. Yet, when its form is solely based on their interconnection the house is actually strengthened as a self-contained system. Though how desirable it is to encompass our post private spaces, our spaces for rest, with a language of continuity is questionable, at the threshold itself, this language can help initiate a sense of integration and continuity between differences and foreign things.

fig. 74. Valencia Opera House: Santiago Calatrava's complex structural systems are flexible, like in textiles or parametric design his structures use patterns that can multiply and adopt different shapes; they can react to various external oddities or create them. Often, his structures are stretched, exaggerated and create proportionally excessive ornamental gestures that though are superfluous are nonetheless integrated within the skeletal frame.

60. Frederich Kiesler, "Manifesto on Correalism," in *Frederich J. Kiesler: Endless Space,* ed. Dieter Bogner, Peter Noeve, Ostfildern-Ruit: Hatje Cantz Publishers, 2001.
61. Ibid.
62. Frederich Kiesler, *Inside the Endless House,* New York: Simon & Schuster, 1966, p.566

The following drawings use a Baroque logic to internally break up the underground PATH system in three different locations (from its most private, semi-private to most public spaces). They offsets the monotonous language carried throughout its labyrinthine network, by creating interstitial spaces between various destinations and offering the public alternative movement, pace, and orientation. These interventions transform the PATH's linear spatial system into a porous landscape that includes distractions and in effect, heightens a sense of fluidity. As moments of difference, they affirm the PATH's polycentric nature (the continuous relocation and multiplication of different centres), but also, as extensions of the space in-between, they exercise the making of room for difference and many experiences. Opened to alternative relations and exchanges the underground PATH is be redefined as an infrastructure that exists as an ether for many.
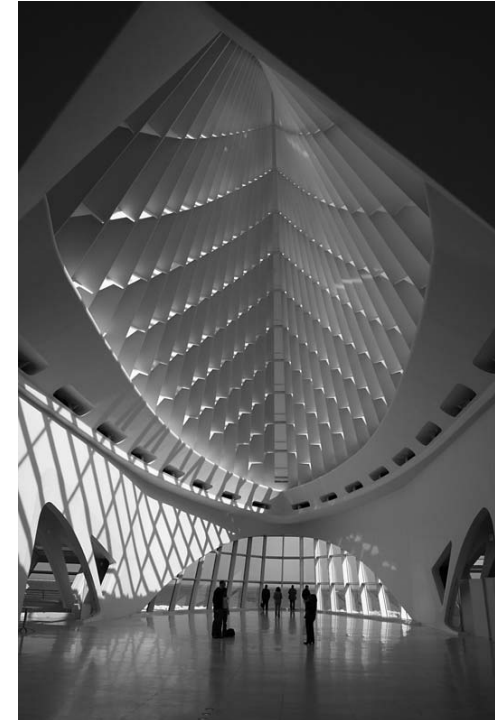

fig. 75. Milwaukee Museum of Art: Calatrava's buildings show how structure itself, in its complexity, can also be poetic, or suggestive. His interstitial spaces and gestural forms bring an additional tension that expresses a coming together or apart — a possible movement, or a suspended moment of continuous expansion.

that enables nomadic living. Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton, New York: Columbia University Press, 1994, p55-56, 299; Lee Spinks, "Eternal Return," in *The Deleuze Dictionary,* ed. Adrian Parr, New York: Columbia University Press, 2005, p82-84.

55. Gilles Deleuze, *The fold: Leibniz and the Baroque,* op. cit., p.21.

56. Ibid. Deleuze offers examples: Raphael's 'School of Athens,' and Pietro da Cortona's, 'The Glorification of Urban VIII' (1633-9). Architecturally consider: 'Villa Capra La Rotonda,' by Andrea Palladio, and the works of Gian Lorenzo Bernini or Francesco Borromini.

57. Ibid., p.123.

58. Gilles Deleuze, Felix Gauttari, *Thousand Plateaus Capitalism and Schizophrenia,* op. cit., p.200, 230-240, 256-258, 291. Becoming-other implies an openness to unknown experiences, including the acceptance of perversions, hybrids as the signifiers of change.

59. Elizabeth Grosz, "Thinking the New: Of Futures Yet Unthought," *Symploke* 6, num. 1-2, University of Nebraska Press, 1998, pp. 38-55

fig. 76. In the Fiera di Milano Exhibition Centre, Massimiliano Fuksas distributed public amenities and attractions along a raised central walkway seven metres above ground to differentiate them from the private exhibitions below.

fig. 77. An undulating glass and steel canopy structure continues along the main circulation route and extends over indoor exhibition space and outdoor event space. The canopy creates a neutral backdrop against which coexistence becomes visible; it frames many different forms and events occurring together and celebrates their connectivity by creating moments of pull, e.g. the spiral depression at the complex centre.[63]

63. "Fiera di Milano Exhibition Centre, Milan, Italy," in *designbuild-network.com* website: http://www.designbuild-network.com/projects/fieradimilano/ retrieved in 2009.

During Rush Hour

Imagine a world in which time seems to vanish and space seems completely malleable. Where the gap between need or desire and fulfillment collapses to zero. Where distance equals a microsecond in lapsed connection time — Regis McKenna[64]
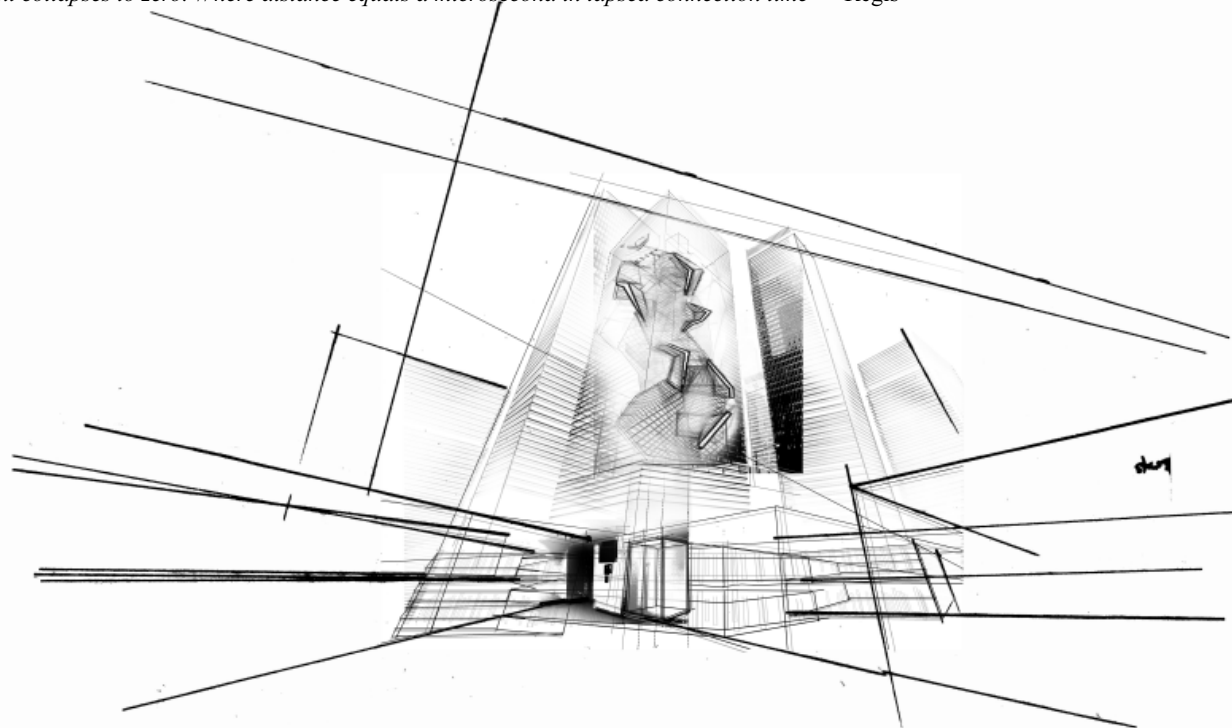

fig. 78. expansion in an office tower

Tower: The internal structures of these constructs which rise above the city are contradictory. They create a system that expands downward, branches out beneath the city and then interconnects and self-multiplies exponentially. Along the vertical circulation core of an office tower, though secured and under surveillance, a sudden congestion occurs. Aggregates form and clog the shaft causing it to expand out into the surrounding strata of private space and deform its divisions, the floors, ceilings and walls. As the tower's internal structure suddenly becomes malleable, other spots along this underground network also begin to dissolve.
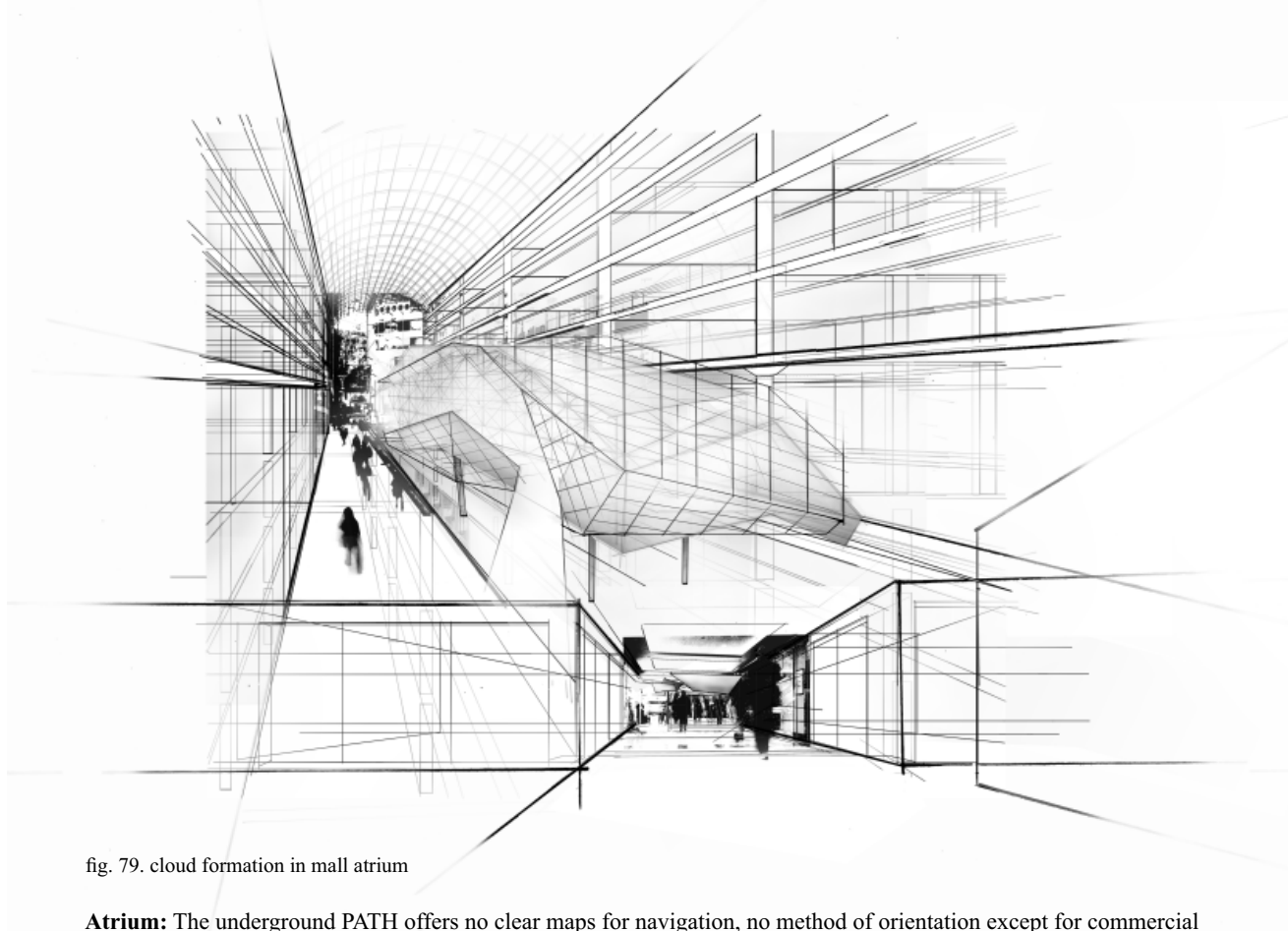
fig. 79. cloud formation in mall atrium

Atrium: The underground PATH offers no clear maps for navigation, no method of orientation except for commercial icons, changing interior decor and randomly located signs indicating the buildings directly above or nearby. In this internal maze, movement is subject to a process of entrapment; developers discreetly try to enclose as much public within their territory. The more excess a system accumulates, the more it "is dense of" and seemingly strengthened. Yet, when lack is of a lack, things start to reverse. As it reaches out into abundance, it starts to catch doses of what it flees. Like in entropy which steadily deteriorates a system, along the PATH a large atrium space begins to resuscitate, a cloud begins to form.
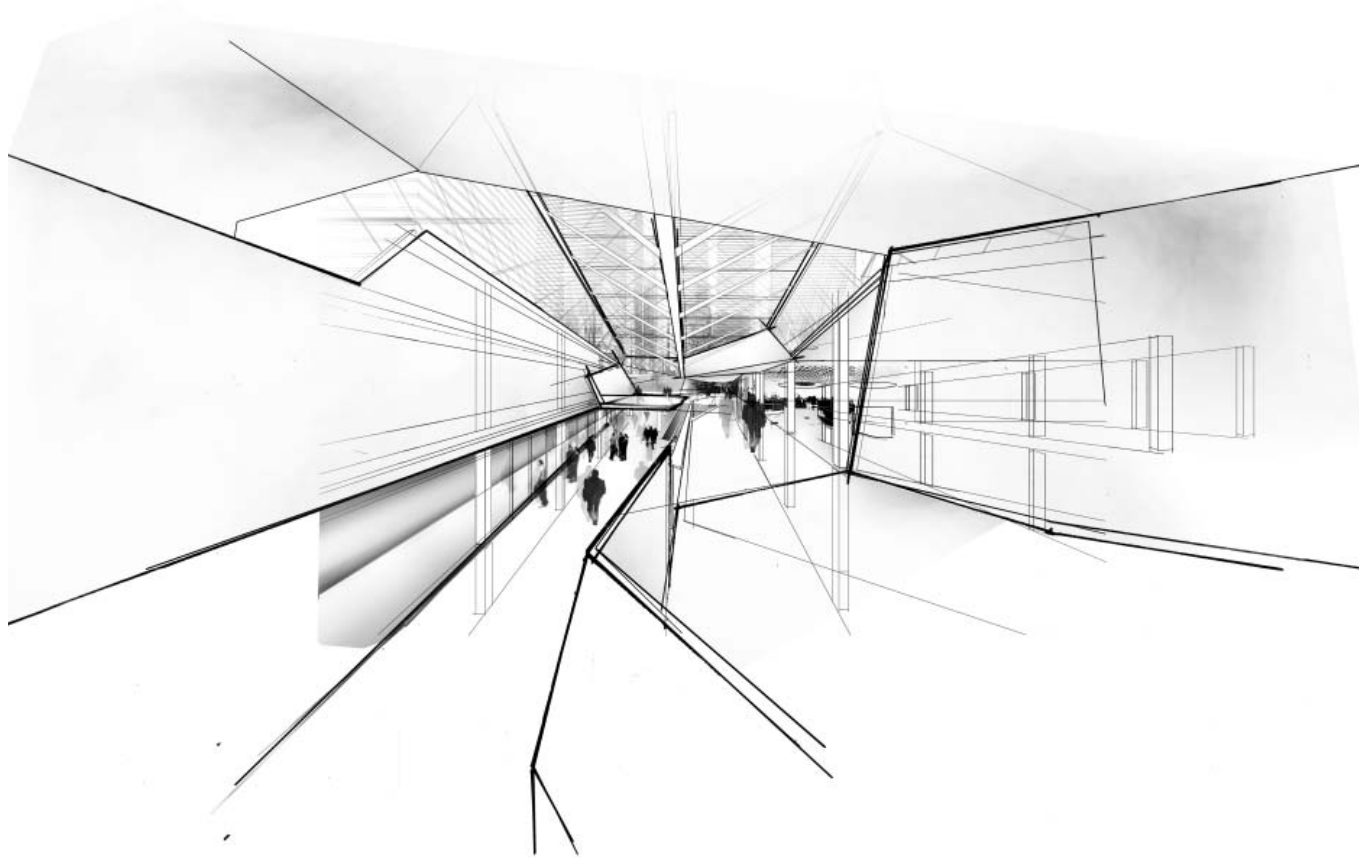
Subway: At a major subway stop reversals occur in regular pulses. Individual movements that are dispersed throughout the PATH yet share a similar current, gather here into a tidal flow and then disappear. Immediately, an opposing current follows this sequence of movement in reverse. At this intersection in the underground PATH, a rupture occurs. Throughout this network darkness is replaced with blinding artificial light, yet a sudden opening reveals the overlapping boundaries of two different worlds. It creates a moment where one world, in its differences, can discover the next and vice versa. Then the subway arrives.

As this internal system reaches the train station, nearly completes its circuit and is about to re-enter the feedback loop,[65] for a moment it will totally escape its structures of self-generation and be able to re-infuse into its own language a new rhythm and regenerate the nature of the boundaries by which the city defines itself…

No more monuments, no more axes, no more anthropomorphic symmetries, but instead fragmentation, parcellization, atomization, as well as the random superimposition of images that bear no relationship to one another, except through their collision. — Bernard Tschumi[66]

64. Regis McKenna, op. cit., p.3.

65. Kisho Kurokawa, op. cit. Kurokawa discusses urbanism by contrasting the continuous filtrating streets of Japan's Edo Period with European points of icons and relief. I view it is critical for the city to integrate both.

66. Bernard Tschumi, *Architecture and Disjunction,* op. cit., p.218.

67. Casey Damien, "Luce Irigaray and the Advent of the Divine: from the metaphysical to the symbolic to the eschatological," *Pacifica 12*, Feb 1999, Australia: Pacifica Theological Studies Association, p27-54, p.32. Damien summarizes one of Irigaray positions as "the Word was made flesh, not so that the flesh could be abandoned, but in order that the flesh might become word." Love is dying, accepting change, relations and exile.

68. Richard T.T. Forman, Michael Gordon, *Landscape Ecology,* New York: John Wiley, 1986, p.3 quoted in Jeffrey Day, op. cit., p.94.

Section: When the moment of overlap suddenly blurs, time becomes idle and everything stops.   Waiting for something to happen, to make contact, to make a silence speak, to bring awareness of things unknown and unseen and give them presence in space and time, in this reality — in our reality — is to awaken a sense of vulnerability and return to a realism and its fertile realm of eros where the body is word.[67]   It is to show a willingness to bring out and experience new complexities and new meanings, and to assume a responsibility in the making of a world by aligning our ideals with the phenomenon of things passing and changing, and including the process of growth...

Waterfront District

Air Canada Centre

Royal York
Hotel

Queens Quay

Harbour Street

Front Street

Piper Street

Wellington Street

...an endless feedback loop:

Past functioning has produced today's structure;

Today's structure produces today's functioning; Today's functioning will produce future structure.

Richard T.T. Forman[68]

Underground PATH North-South Section

Downtown Business District

Toronto Dominion Centre

First Canadian Place

To Bay Adelaide Centre

Sheraton Centre

Nathan Phillips Square

City Hall

King Street

Adelaide Street

Temperance Street

Richmond Street

Queen Street

Hagerman Street
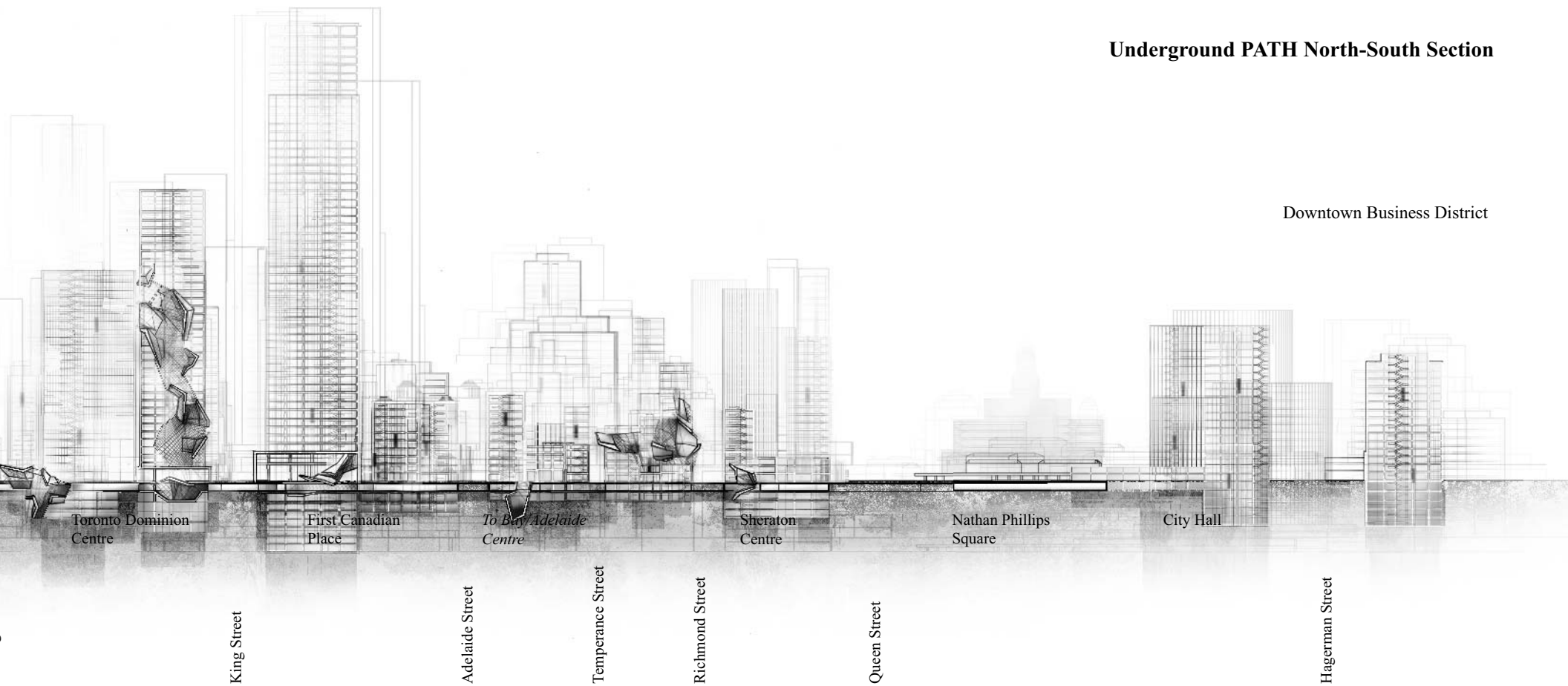
Part III, Final Design:

Union Station: **A Place** *for* **Alienation**

We are living on the edge. We-you-me! — Frederich Kiesler[1]

The more life is submerged, the more it needs the artwork, which unseals its withdrawnness and puts its pieces back to place … the unity of the aesthetic construct, the manner in which it distributes the emphases and consolidates the event, gives a voice to the inexpressive world, gives meaning to the themes broached within it. — Siegfried Krakauer[2]

1. Frederich Kiesler, "Manifesto on Correalism," in *Frederick J. Kiesler: Endless Space,* op. cit.
2. Siegfried Kracauer, op. cit., pp.175-176 quoted in Douglas Tallack, op. cit., p.149.

The Edge

At the disjunction reversals occur. As some wait and glance at monitor screens to confirm the reality of a different space and time, others come in, and arrive in this one. The friction between these fluctuations provokes deviations,[3] can there be monuments of times unknown, of events that have yet to happen?

At Union Station a full switch occurs; the void of the Great Hall consumes the very thing that breaks it. To bring a sense of realism, to include the presence of the outside we live in into the conscious city, the Great Hall is opened outward and the station is turned inside out. The final design proposes to renovate the entire underground concourse and replace the current train shed with a new artificial plane that provides a new concourse space. In this plane raised above the platforms, continuous horizontal and vertical layers of glazing enable clear views and allow natural light to filter through, while intermittent islands suspended within create moments of interruption. Accessible to the public, these islands bring the city to its edge where it blurs with the existential reality of the unknown.

This paradigmatic shift in Union Station's orientation renegotiates its narratives and re-defines its relationship with the outside.[4] The city's periphery is no longer a structured boundary that creates experiences of negation based on fear but is redefined as an edge where the city reaches out and unfolds, where its awareness of space and time — its consciousness — is extended into the realm of things unknown and things unseen — pasts and futures without definition. The new train station embraces arrival and departure as great events by which the mysteries beyond the city and the railway corridor are given presence. It embodies the acceptance of contact and change[5] and at last becomes a place of passing that, through its events, breathes.
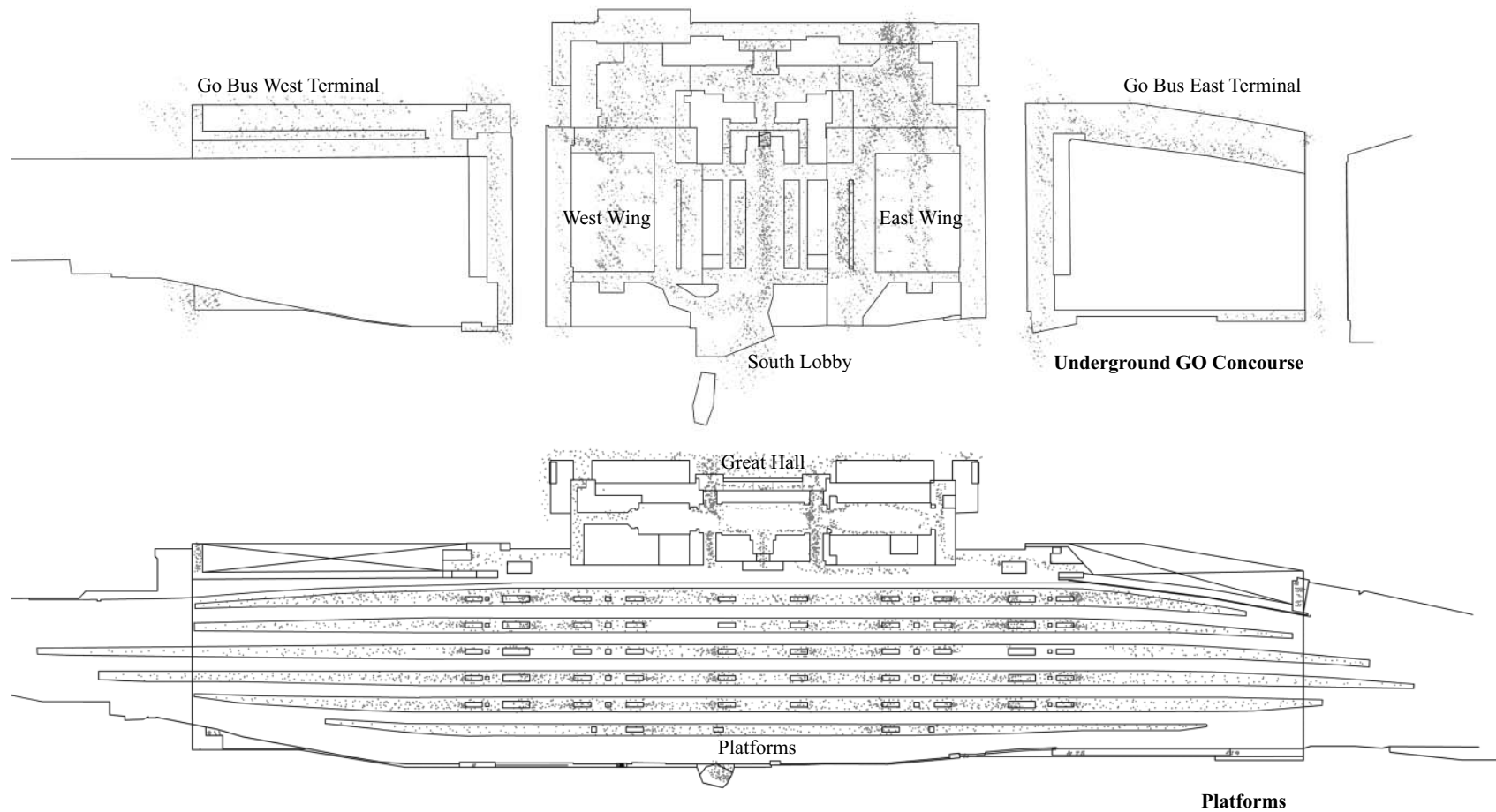
3. Donna Haraway, op. cit.; Gilles Deleuze and Felix Guattari, *Nomadology*, op. cit.
4. "Build unities" as opposed to "naturalize them." Donna Haraway, op. cit.
5. Lieven De Cauter and Michiel Dehaene, op. cit., p.6, 15.

Site Plan

Go Bus West Terminal

Go Bus East Terminal

West Wing

East Wing

South Lobby

Underground GO Concourse

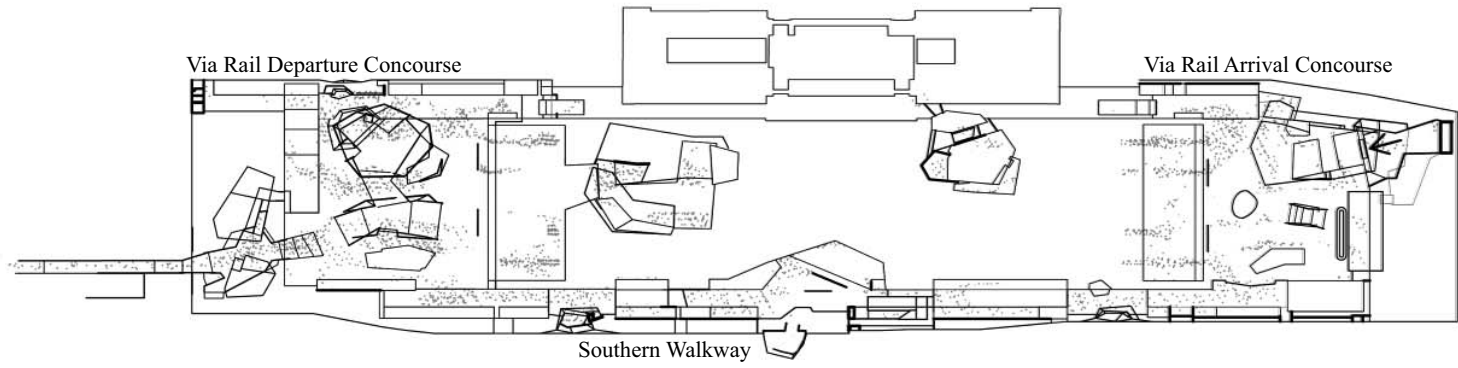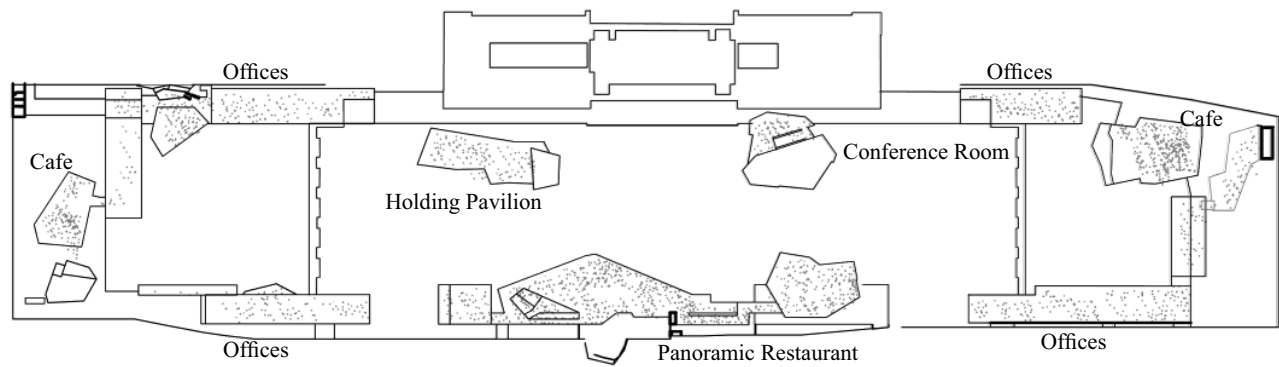Great Hall

Platforms

Platforms
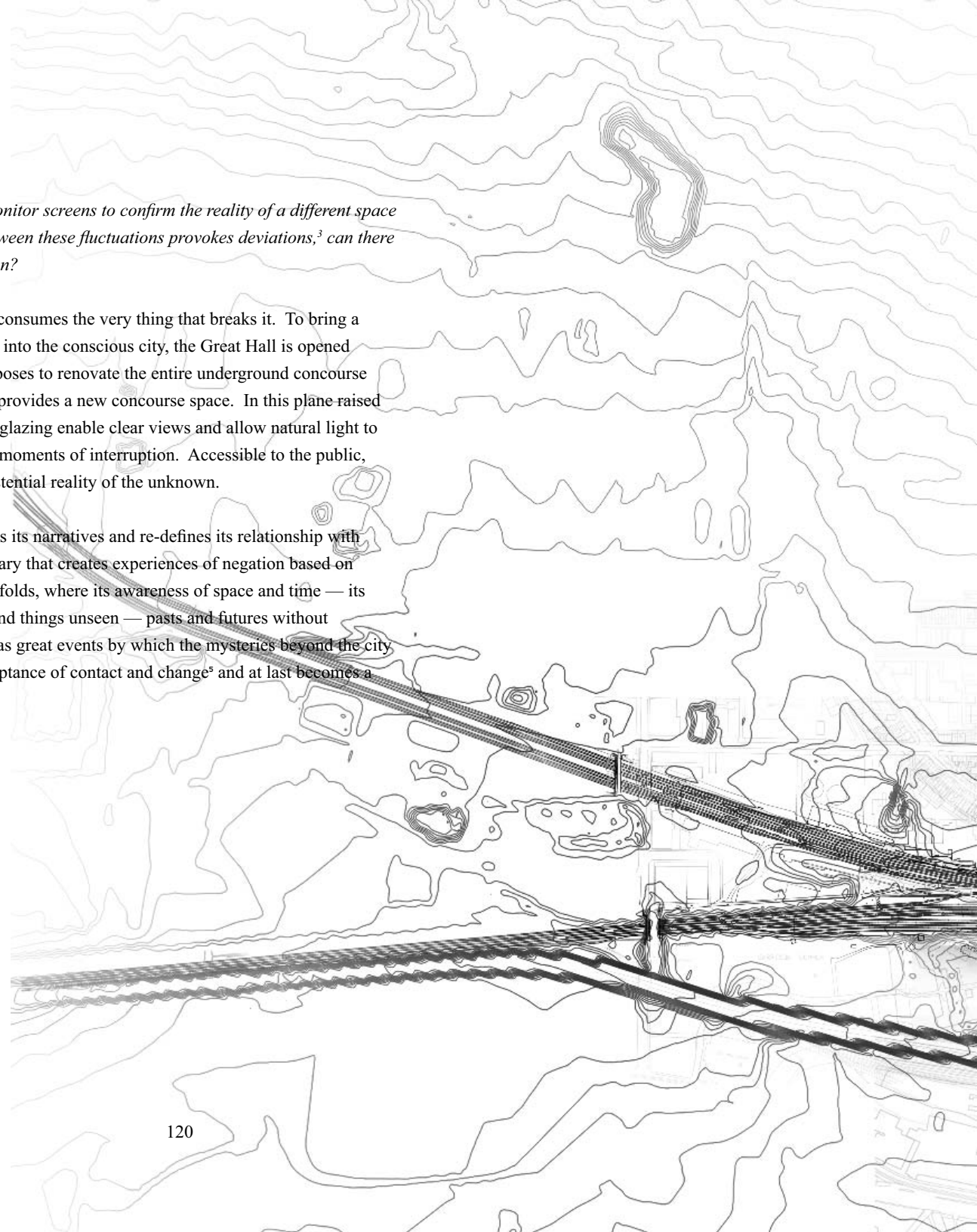
Parti Organization / Circulation

The Great Hall now inter-connects two new concourse levels, one for GO Transit and one for VIA Rail which have been separated to accommodate growing use, but also to allow for a stronger relationship with the railway corridor. GO Transit occupies the entire renovated underground concourse and provides large areas freed of commercial activities specifically for waiting and accessing the gates. In the airspace 27 feet above the tracks,[6] a new Skywalk extends the city — Toronto's PATH system — to a new Via Rail concourse and its many public amenities located within its island formations.

6. The TTR, (GO) reserves air rights 27 feet above the rail in case electrification of the tracks becomes economically plausible. Methods: (rechargeable energy storage system, third rail, or overhead wire (catenaries). Source: interview with Pio L. Mammone, TTR Real Estate Manager, 2006.

Via Rail Departure Concourse

Via Rail Arrival Concourse

Southern Walkway

Skywalk,/Via Rail Concourse, Level 1

Offices

Offices

Cafe

Cafe

Conference Room

Holding Pavilion

Offices

Panoramic Restaurant

Offices

Skywalk,/Vial Rail Concourse, Level 2

East Look-out

West Look-out

Restaurant Patio

123
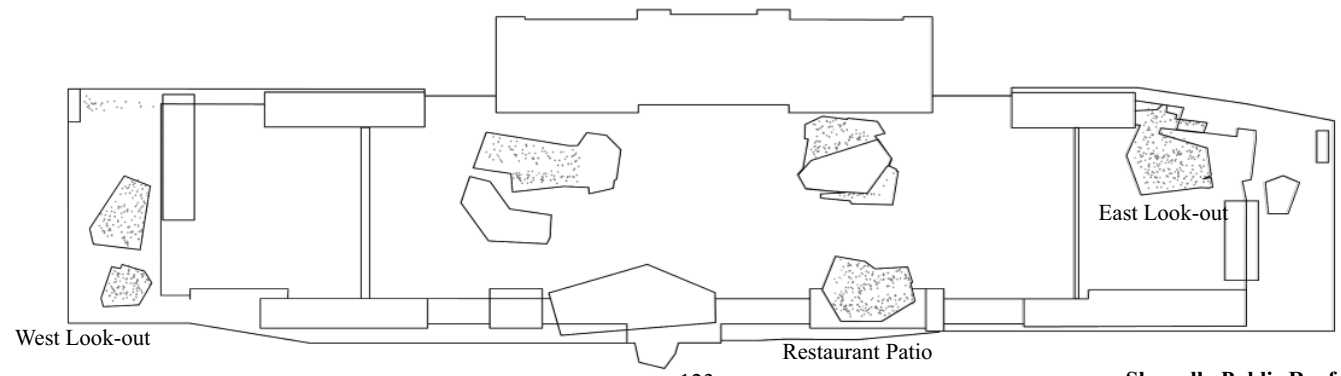
Skywalk, Public Roof

Diagram: Forest[7] [System]

Intermediate space makes a discontinuous continuum possible, so that plurality of opposing elements can coexist in an ever changing, dynamic relationship. — Kisho Kurokawa[8]

The existing structural grid in the underground concourse is raised vertically above the platform and joined by two new grids, one block east and one west, to create a new matrix of columns. The columns follow a basic grid that phases out into the distance. They do not suggest any direction of orientation but simply emphasize the overlap of the city onto the railway corridor. Through repetition the structure, creates a porous environment that allows movement — flows of travel, of coming and going — to seep in but as it becomes more complex, it is also a place where differences get caught. At certain moments in the Skywalk level, the column matrix begins to branch out into a structural web that takes on irregularities. Like a forest the structure becomes a flexible system that registers variety. At some locations, it spans out to enable cleared sightlines, access and movement; while at others, it condenses to support forms entangled within the structure or create areas of shade.

7. Frank Werner, *Covering + Exposing, The Architecture of Coop Himmelblau*, trans. Michael Robinson, Basel: Birkhauser, 2000, pp. 187-198, esp. p197. Refering to Deleuze and Guattari, Werner describes the forest as a striated place where the horizontal and vertical compete and are quantified in Cartesian dimensions. It is a tracing system, it maps and gives coordinates to otherwise unseen things.
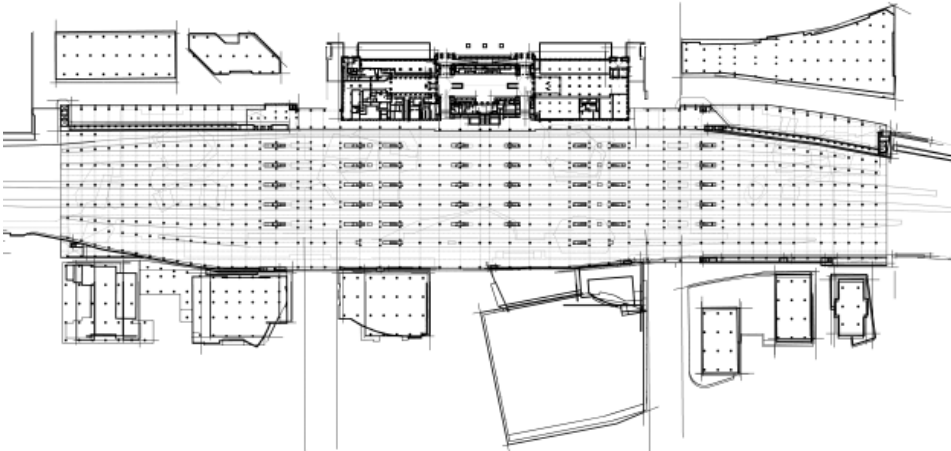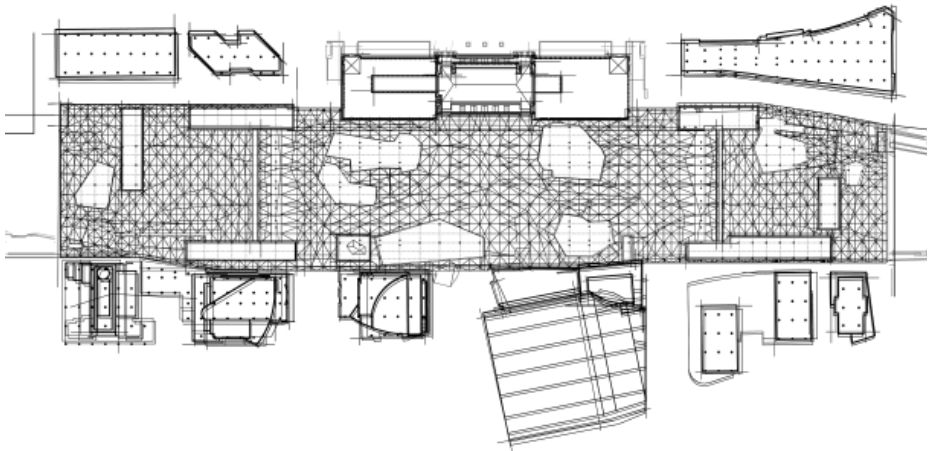8. Kisho Kurokawa, op.cit., p.136.
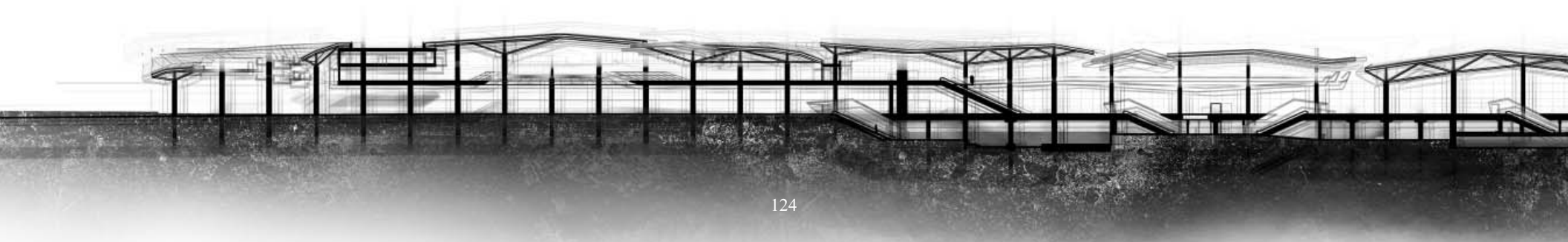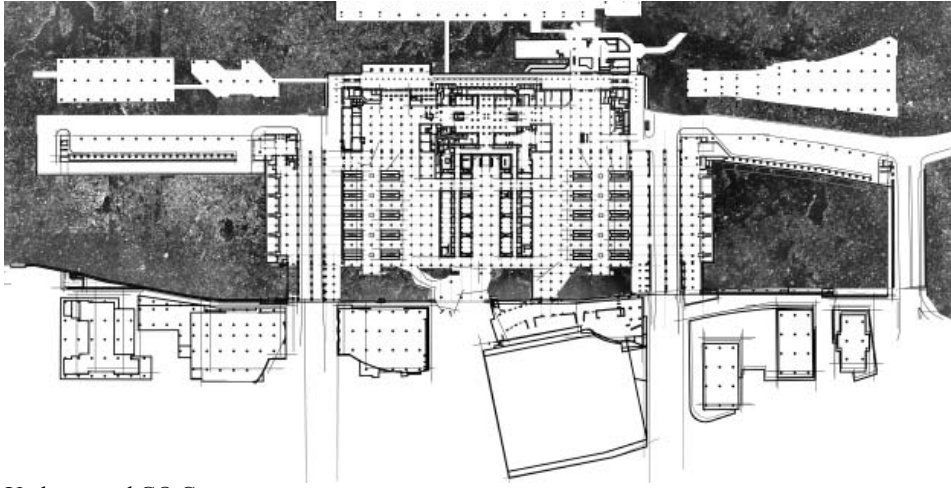
Underground GO Concourse
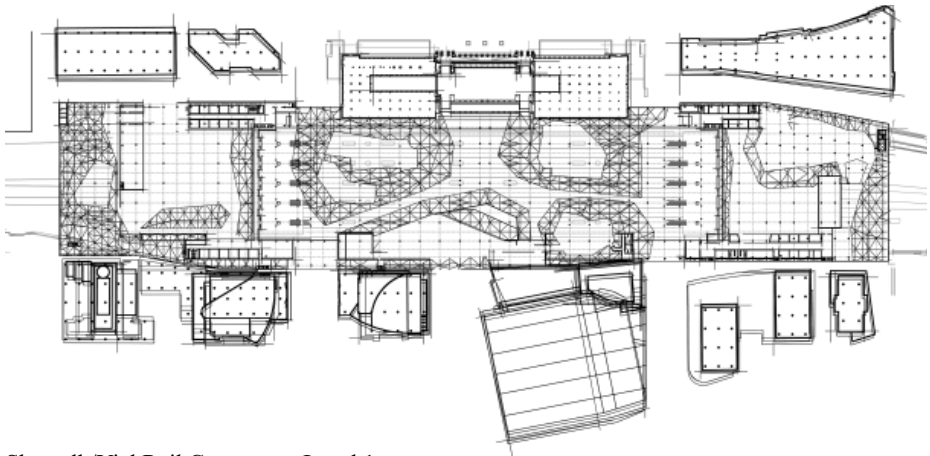
Skywalk/Vial Rail Concourse, Level 1

Platforms

Skywalk/Vial Rail Concourse, Level 2

Diagram: Fold [Surface]

*The body is made whole by being broken.* — Norman O. Brown[9]

Wide ramps help indicate a transition between different programs but also help vary flows in movement.

In the Go concourse ramps create a continuous wavelike rise and fall. The highest floor is in the complex's center where an ascending ramp connects to the Great Hall above, while the lowest floor is in the south lobby, which ramps further down onto Union Plaza outside. In the Wings, ramp as wide as the entire length of the adjacent waiting areas ascends to reach all the main gates in one sinuous movement.

In the Skywalk, the artificial plane becomes fractured and creates topographical knots. Its smooth and polished concrete floor gradually depresses or slopes up or down and, in extreme conditions, creates displacing tears sealed by faceted planes of glass. These tears reveal the platforms underneath and interconnect adjacent voids — deepen a sense of space. Folds between concrete and glazed surfaces destabilize the ground plane and interfere with the expected. They challenge the city's anchored sense being by pushing the limits of conventional boundaries into uncertainty. The experience of the edge is heightened when it is felt as a place where space and time dissolve. In a lifted artificial plane, a place of light and calm, an untamed nature registers; a plurality of unknown forces creates altering impressions and effect.
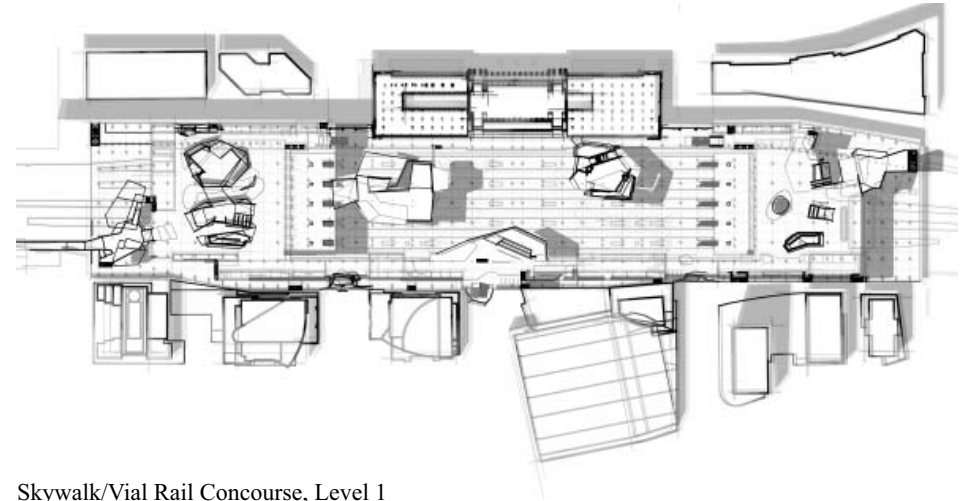
Ramps often bridge to the islands and continue within their amenity as a meandering path creating continuity between shifted perspectives and scales.

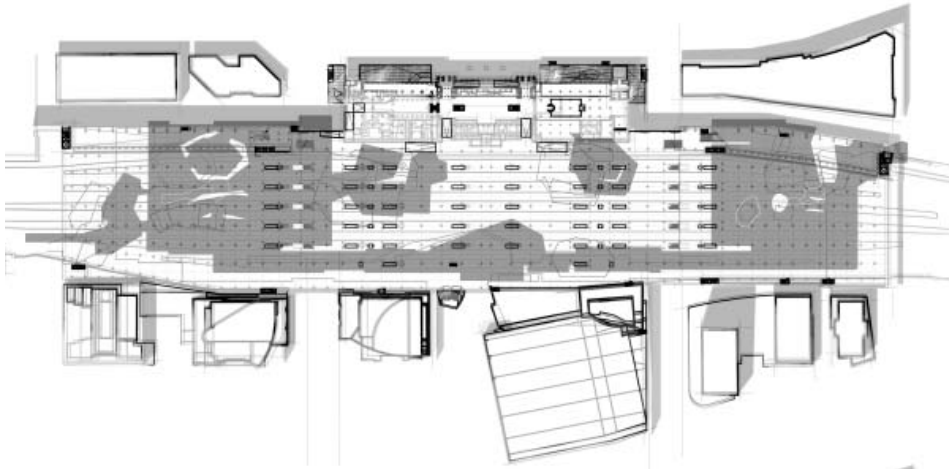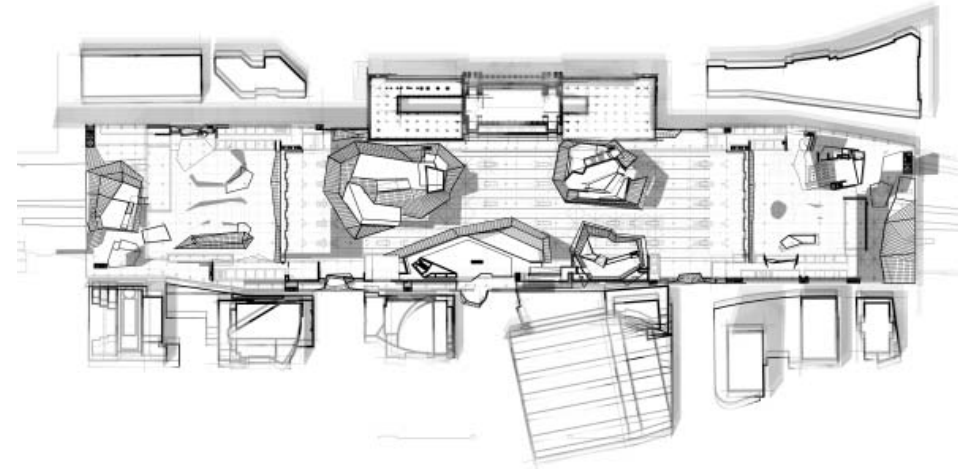9. Norman O. Brown, *Love's Body,* op. cit., p.189.
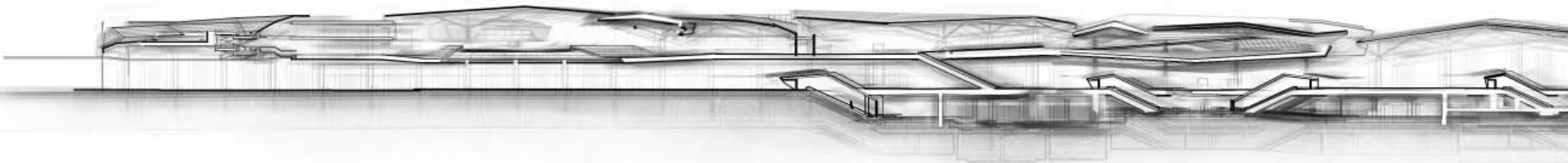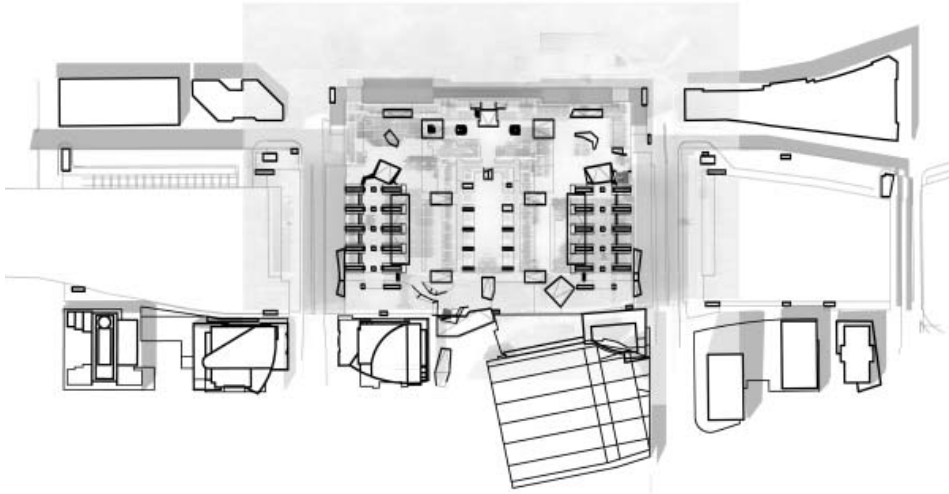
126
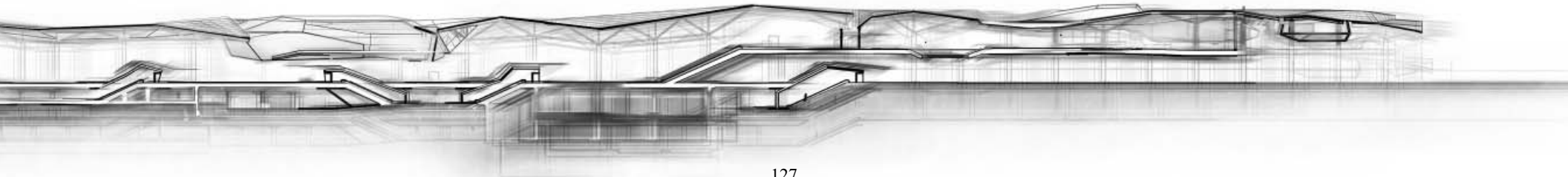
Underground GO Concourse

Skywalk/Vial Rail Concourse, Level 1

Platforms

Skywalk/Vial Rail Concourse, Level 2

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The glass canopy spans between the concourses, past them east and west, and then north over the viaduct to shelter the new GO bus terminals. The double glazed roof system above Vial Rail's concourses and the South walkway reads together with the single-glazed system of the canopy as one continuous surface, a sea of undulating glass. As it continually fractures and folds in various directions, accenting its slope at moments of difference, it creates a fluid form that instills a sense of calm. The average height of the roof does not surpass the main body of the head house. It instead brings a relief in the downtown skyline and draws in the horizon. At night its leveled elevation, seen by surrounding towers, shimmers with artificial lights.
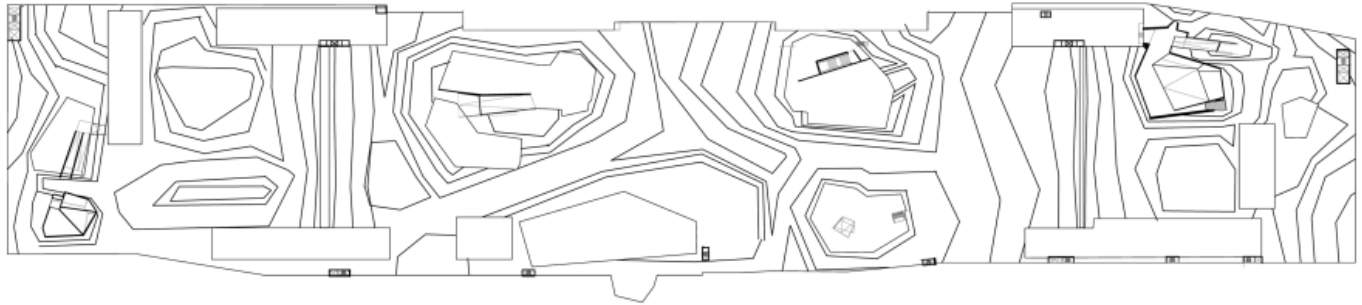
Glass Surface
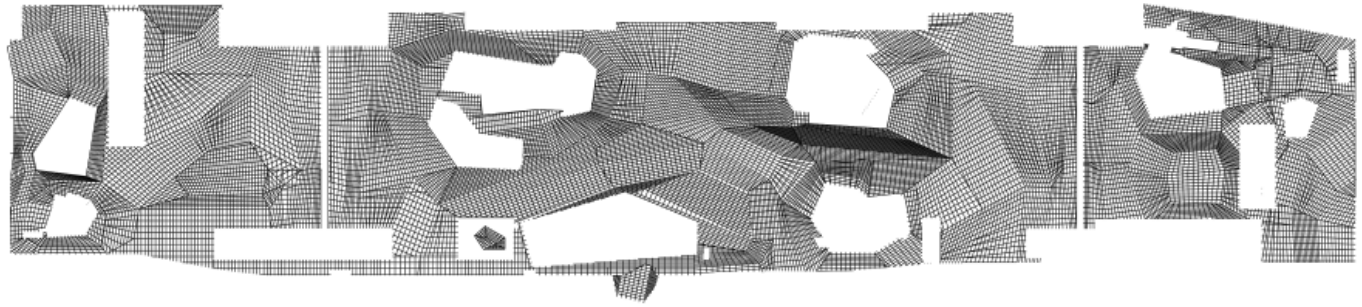
Structural Frame
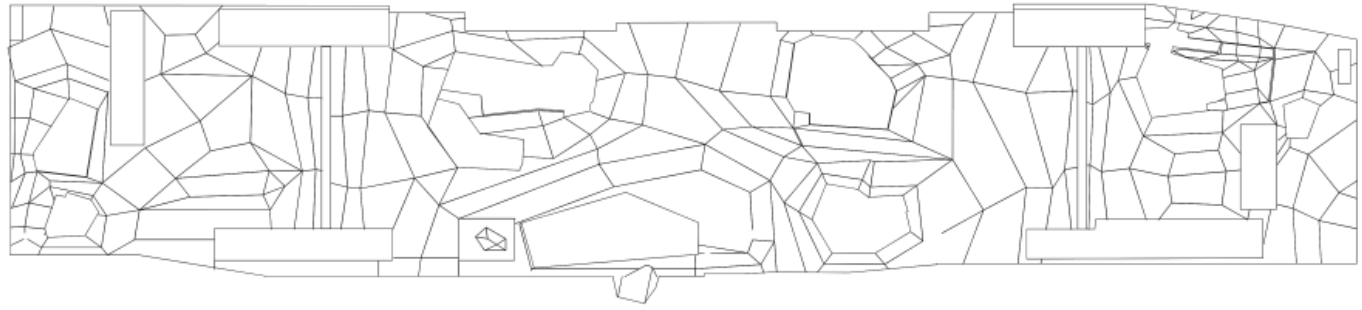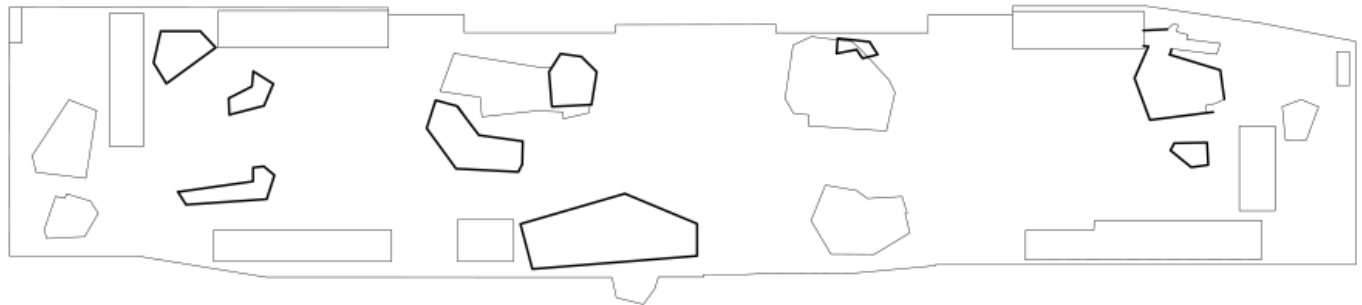
Topographical Contour

Openings

129

Diagram: Islands [Form]

Part of the challenge… is to construct new kinds of autonomous spaces within which it is possible for different conceptions of the city to take shape. — Matthew Gandy[10]

These are places that go beyond their primary economic functions — places for meeting people, exchanging ideas, seizing opportunities. — Massimiliano Fuksas[11]

In the Skywalk, amenities occupy islands of difference — dynamic and irregular nodes of weight. The islands' forms and spaces create disjointed enclosures that unfold at the city's edge. They are partly of the city and partly ambiguous; as if caught in a moment of transition, their architectural language embodies the ephemeral quality of moments of contact and conveys the vulnerable process of becoming, of coming into appearance. As the islands rise above the canopy surface and then submerge, the experience of continuous reversals between interiority and exteriority enable a constant discovery of the edge. The islands create moments that extend past the abstract definitions of the city's boundaries, what it deems is interior and exterior and where it claims landscape ends and building starts. The islands are themselves interstitial zones. As they continually unfold, amplify overlap, blur divisions and create a sense of infinite connectivity, they express a natural ability to transform our durations of time, to choose how we define and construct the boundaries of our everyday.
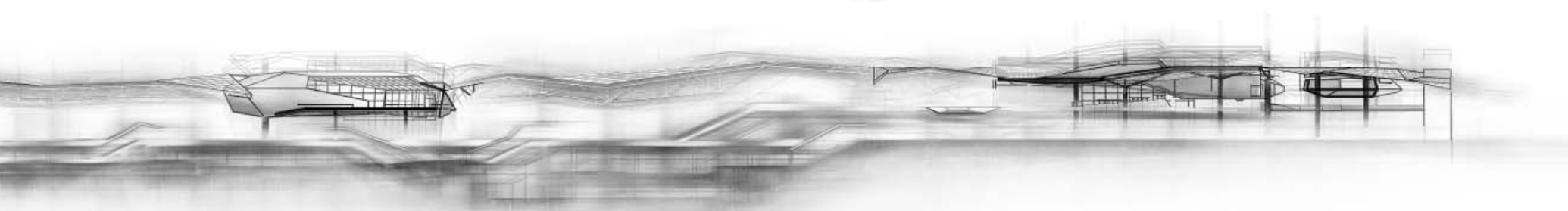
10. Matthew Gandy, op. cit., p.41.
11. Massimiliano Fuksas quoted in "Fiera di Milano Exhibition Centre, Milan, Italy," op. cit.
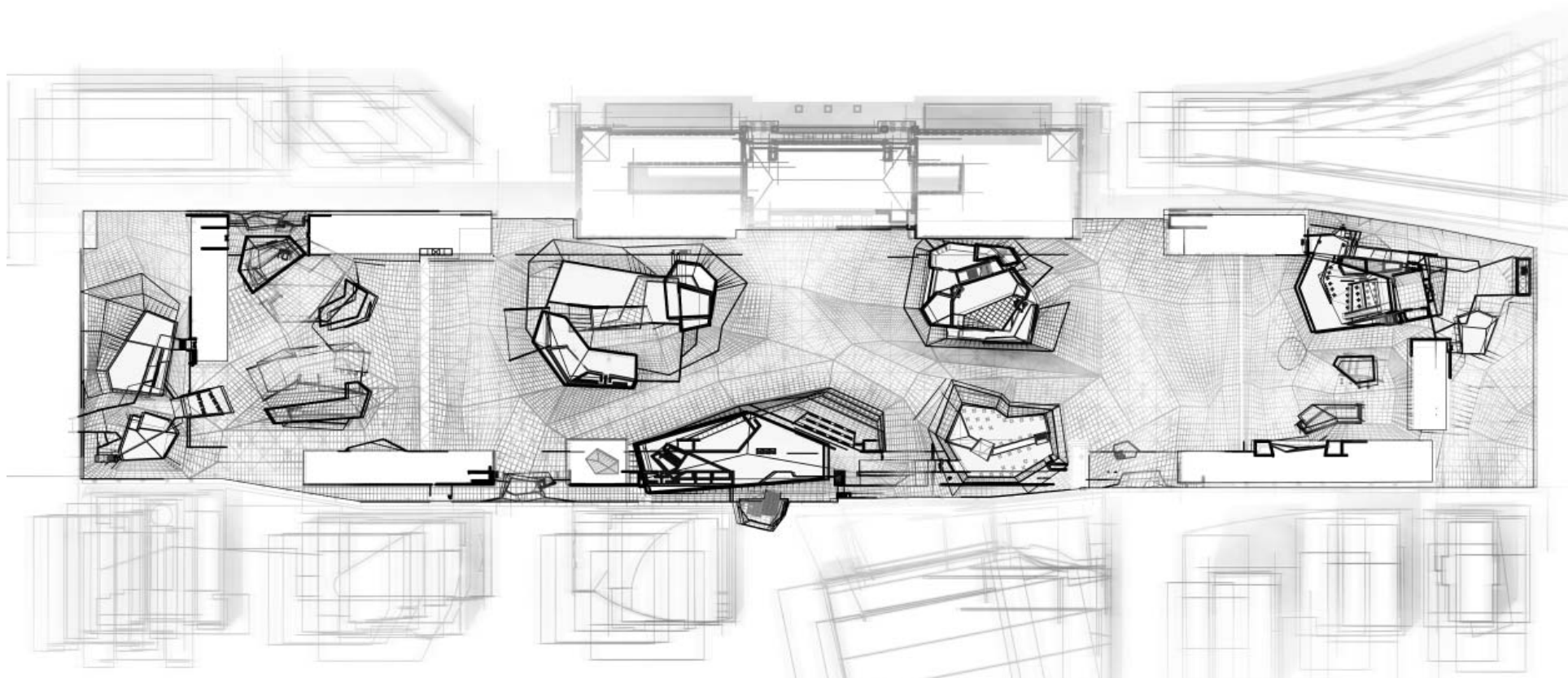
Emergiing Islands

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GO Concourse Plan

70% of all GO commuters connect to the TTC. To accommodate the possible addition of a second subway entrance, the entire moat is turned into a public walkway covered by a glass canopy. While, across both teamways, two new GO bus terminals are added, one of which replaces the existing Skywalk. The new GO concourse, its commercial spaces and amenities, are located directly below the head house, they include: shops, café's, rest spots and GO services, while the area below the platforms (including the current GO concourse) is cleared to provide a new large open space for waiting that reaches all the gates. This plan is mirrored in the currently underutilized west wing, creating East and West Wing GO Transit Gates. Stripped of economic devices, this area creates a transition in the PATH system and offers a deeper narrative. Past the ceiling-mounted monitors and ticket machines and up the wide ramp lifted to reach the gates, each of the platform escalators and stairs are recessed within immense volumes that are accented by the natural light of deep wells. These concrete volumes create a strong spatial rhythm that spans the entire wing. Despite moments of absence that are inseparable from the experience of passing, as substantial structures they signify a permanent process of connectivity. When absence is accepted as part of living then true contact with difference is possible and otherness suddenly becomes present. In the complex centre, the storefront facades of VIA Rail's original concourse are restored and used by new commercial occupants, while the original platform stairs are discretely reserved for ticket holding GO passengers. This space functions as the primary north–south route connecting the Great Hall to the new south lobby which perhaps creates the only major grade entry to Toronto's underground PATH as it opens onto Union Plaza.

GO Legend:

1. To Union Subway
2. To Union Streetcar
3. Moat
4. Go Concourse
5. East Wing Go Gates
6. West Wing Go Gates
7. Through Route
8. South Lobby
9. Union Plaza
10. East Go Bus Terminals
11. West Go Bus Terminals
12. East Teamway Go Stairs
13. West Teamway Go Stairs
14. Go Ticket and Info Office
15. Info Desk
16. Public Market
17. Waiting Areas
18. Cafe
19. Retail
20. Storage
21. Washroom
22. To Parking in Basement Below
23. Existing Parking
24. Service Access
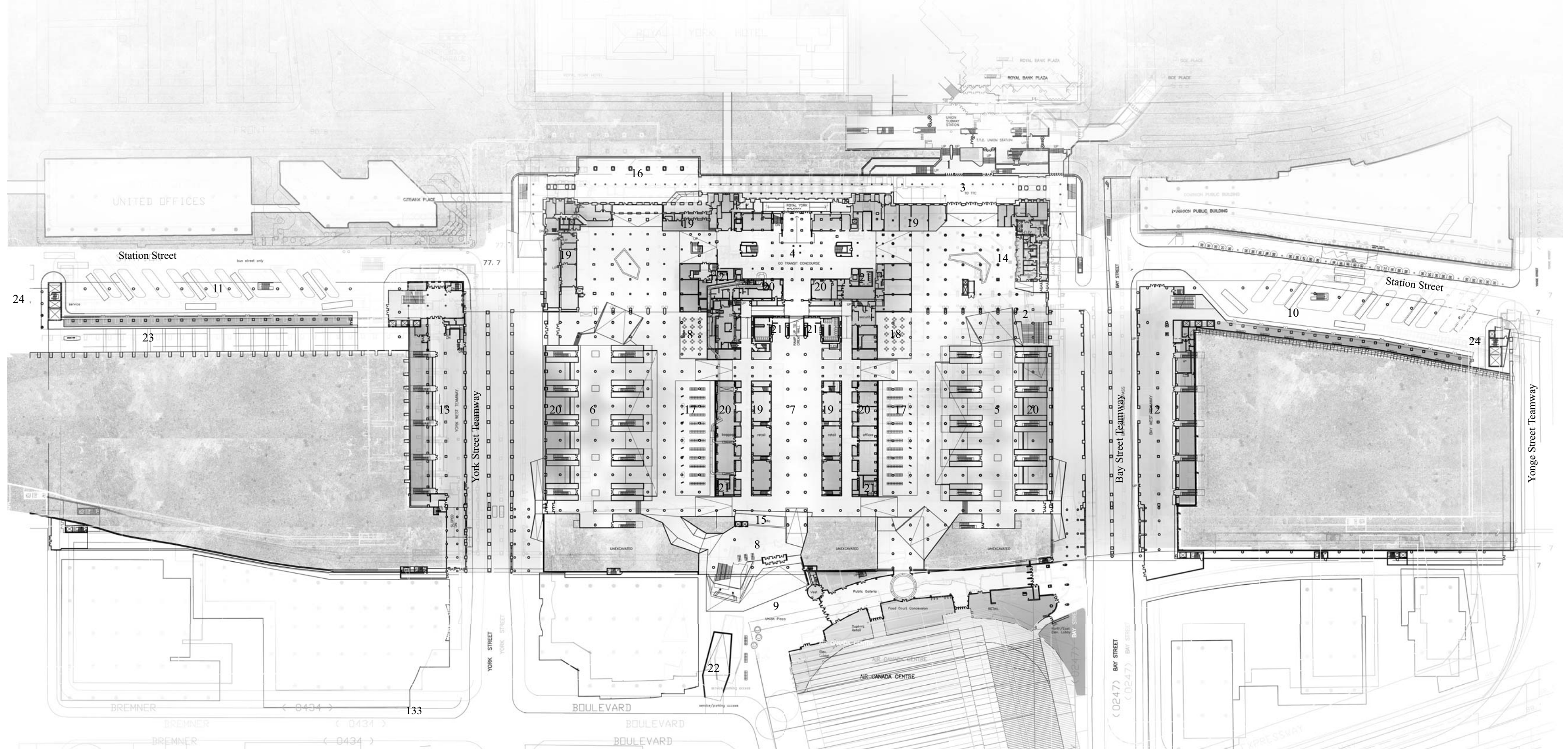
Platform Plan

The entire ground floor of the monumental head house is opened to the public connecting York Street and Bay Street corners, as well as Front Plaza to Platform 1. Inside, a new restaurant is added in the west wing and an archive library in the east wing.[12] The Great Hall continues to provide Via Rail tickets and information but to get to its concourses the visitor now walks outside onto Platform 1. Though part of platform 1 serves the new Pearson Airport LRT, its primary function is to connect the Great Hall to Via Rail's departure and arrival concourses. Sheltered overhead by a glass canopy and buffered from the adjacent track by a glass wall, Platform 1 is a wide public path. Along it the visitor sees the brief yet everyday activities of arrivals and departures occurring at the platforms as they are set against the infinite backdrop of an infrastructural railway corridor passing through.[13] Belonging not to one but to many,[14] the railway heightens a sense of unknown destinations beyond which simultaneously, are felt as an undeniable part of the city and its continual process of coming into being.

Platform Legend:

1. Front Plaza
2. Great Hall
3. East Wing
4. West Wing
5. Platform 1
6. Pearson Airport LRT Platform
7. GO and VIA Intercity Platforms
8. Through Rail
9. Glass Canopy Over Moat
10. Via Ticket Sales and Info
11. Luggage Drop-Off
12. Restaurant
13. Archive Library
14. Retail
15. Washroom
16. Storage
17. East Entrance
18. West Entrance
19. Service Access

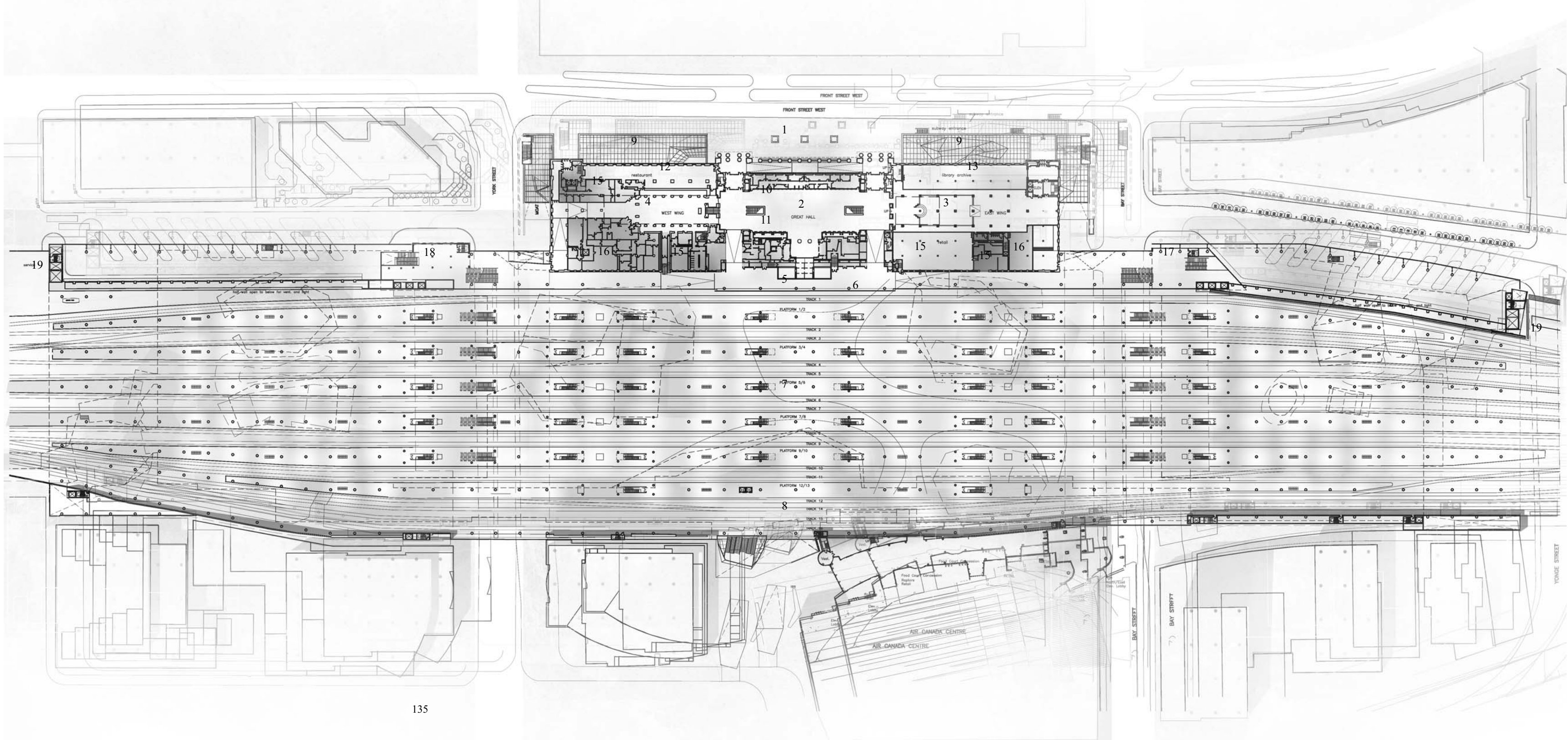12. Currently the east wing is occupied by Scotia bank. Its lease will terminate in about twenty years. Source: see footnote 9.
13. Samantha Longoni, "A Monad in Cyberspace," *The Body is Back: Communication in Cyberspace*, website: http://www.egs. edu/Art_Life/samantha/ch2.html, retrieved in 2007. "Waiting for the infinite opening of the finite."
14. Like the Copenhagen Interpretation. Gary Zukav, op. cit.

FRONT STREET WEST

FRONT STREET WEST

YONGE STREET

MOAT

BAY STREET

1

9

9

subway entrance

12

restaurant

13

library archive

15

4

16

2

3

EAST WING

WEST WING

GREAT HALL

11

15

retail

15

16

16

5

5

6

18

17

19

19

19

hall-wall open to below for vent. and light

TRACK 1

PLATFORM 1/2

TRACK 2

PLATFORM 3/4

TRACK 3

PLATFORM 5/6

TRACK 5

PLATFORM 7/8

TRACK 6

TRACK 7

PLATFORM 9/10

TRACK 9

TRACK 10

PLATFORM 11

PLATFORM 12/13

TRACK 12

TRACK 14

8

TRACK 15

7

Food Court Concession
Raptors Retail

RETAIL

AIR CANADA CENTRE

AIR CANADA CENTRE

BAY STREET

BAY STREET

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Skywalk and Via Rail Level 1 Plan

The Skywalk continues the city across the tracks for three blocks to cover the longer existing platforms. It contains VIA Rail's intercity departure and arrival concourses which are separated to accommodate larger waiting areas but also to ease circulation at the platforms. The South walkway interconnects the concourses. Most of the amenities distributed throughout the Skywalk are open to the public, including places for social events, public gatherings and exhibitions, restaurants, café's, a media communication centre, and lounges.[15] The amenities create moments in which the Skywalk's architectural language begins to take on irregularities, changes that register as either the formation or interception of otherness. Through these deviations, the amenities offer the city's public realm a place right at its edge.[16]

Skywalk Level 1 Legend:

1. West Entry
2. Via Departure Concourse
3. Via Arrival Concourse
4. Departure Plateau
5. Arrival Plateau
6. Holding Pavilion
7. Silver Blue Lounge
8. To Panoramic Restaurant
9. South Entry
10. Media/Communications Centre
11. Waiting Area
12. Info Desk
13. Luggage Drop-off
14. Washroom
15. Retail
16. Storage
17. Service Access
18. Luggage Pick-up
19. Car Rental
20. Union Station Conference Island
21. Conference Island Entry Pavilion
22. Cafe
23. Balcony
24. East Entry

15. Pierre Berton, "'A FEELING, AN ECHO...' The Life of Union Station," in *Open Gate* op. cit., p.1-13. In the past, the Great Hall held many such public functions.
16. How the city completes itself, folds, creates its boundary, symbolizes its attitude to experiencing contact. Its willingness to enrich its sense of difference exemplifies its willingness to grow.
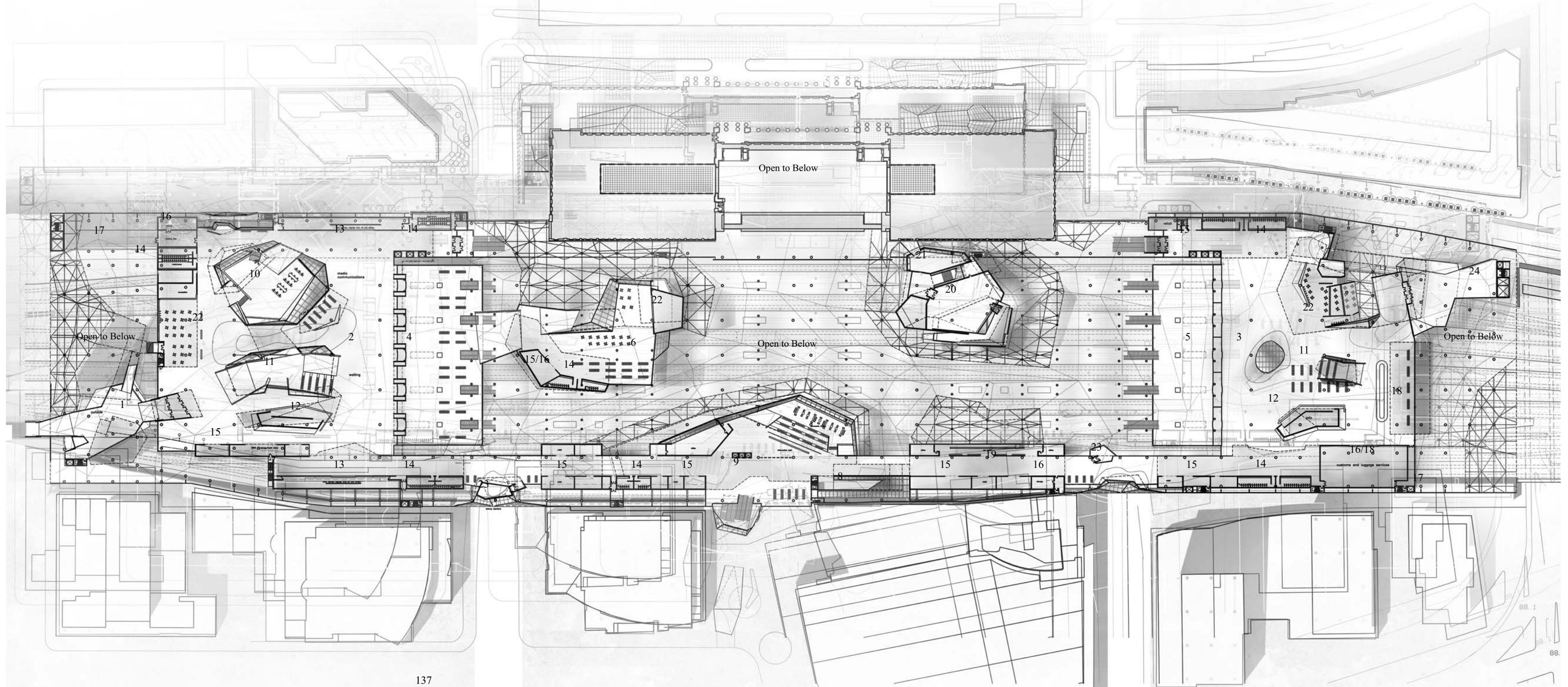
Open to Below

Open to Below

Open to Below

Open to Below

radio communications

waiting

customs and baggage services

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Skywalk and Via Rail Level 2 Plan

Like pavilions in a park,[17] the islands are both events and symbols. They offer distractions along the main circulation routes but also hold amenities as destinations for events. As their language of unfolding provides spaces of constant discovery, they suggest and prepare interactions in which participants are both users and performers. The islands inspire spontaneity and increase the probability of unplanned encounters and events.

Skywalk Level 2 Legend:

1. West Cafe Pavilion
2. Storage / Mechanical
3. Service Access
4. Offices
5. Outdoor Office Balcony
6. Holding Pavilion Patio
7. Cafe
8. Panoramic Restaurant
9. Restaurant Kitchen
10. Panoramic Restaurant Patio
11. Public Washroom
12. Conference Island Patio

17. Like the Serpentine Gallery in London's Hyde Park.

Open to Below

Open to Below

Open to Below

Open to Below

Open to Below

Open to
Below
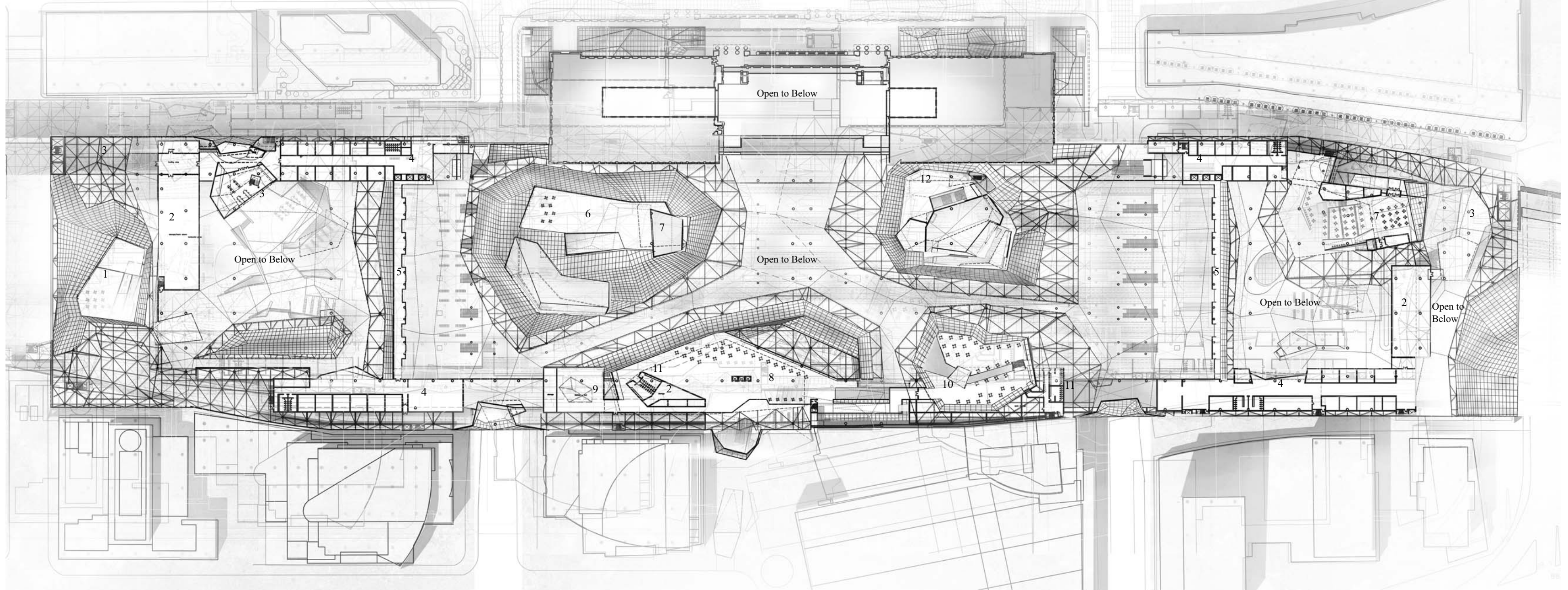
Roof Plan

Through a desire to emerge we discover the edge. As the islands rise above the roof, they create moments of isolation in a sea of undulating glass. They create a place of stillness or of centering but one that is nonetheless fragile as it is set within a condition that is itself placeless. In this setting, the islands offer a new vantage point; from here, the visitor can look outside in, reflect back onto the city. Through a sense of being beyond the boundary, the city appears as a landscape, one that is grand and complex but simultaneously finite and vulnerable, an ever-changing product of the myths we collectively make.

Roof Legend:

1. West Look-Out
2. Cafe / Exhibition Space below
3. East Look-Out
4. Holding Pavilion Patio below
5. Panoramic Restaurant Patio below
6. Conference Island Patio Below
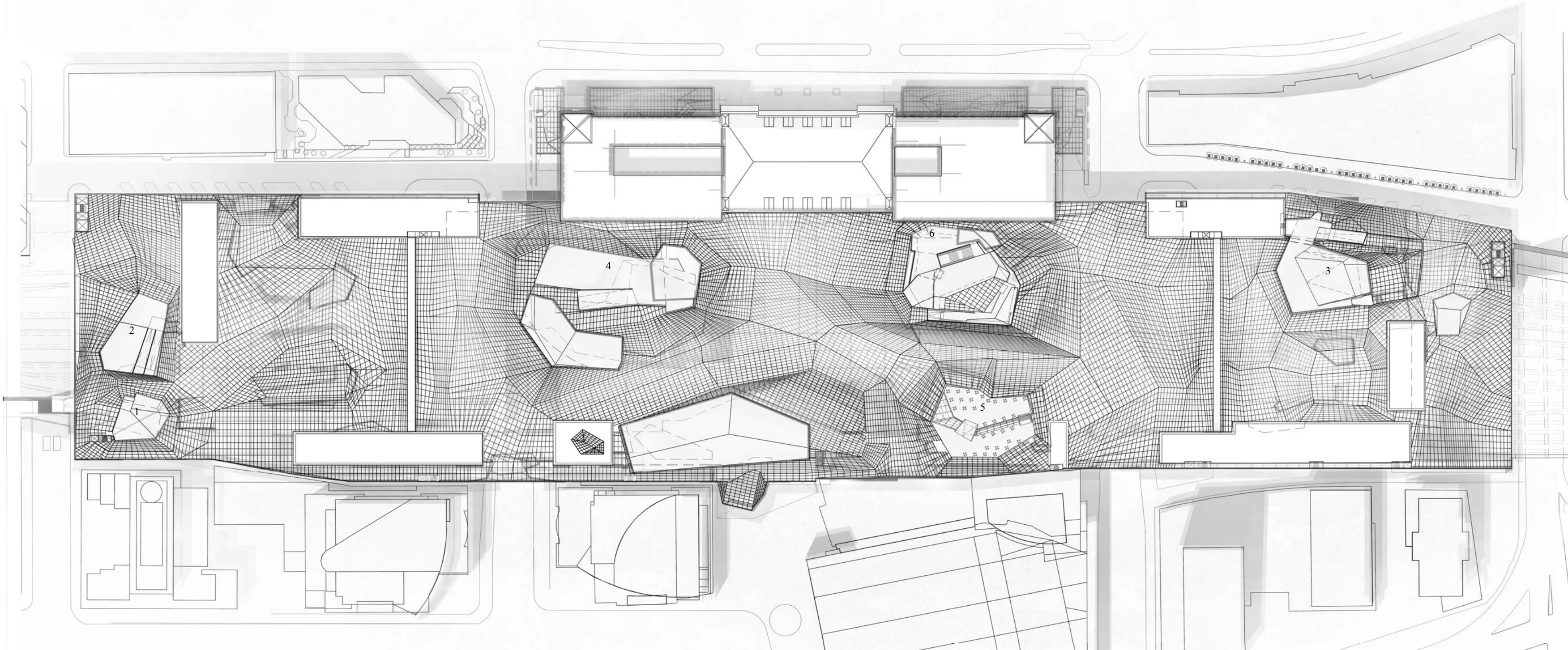
Sections

I've long suspected that people are only truly happy and aware of a real purpose to their lives when they hand over their tickets at the check-in. — James Graham Ballard[18]

1. The west entrance is made of three levels, all connected by ramps. The first is below the glass canopy and directly accesses the VIA Departure Concourse, an island. The second level is niched in the canopy as an outdoor plateau for café dining or art exhibitions. The third is the west lookout. The lookouts are on the highest raised island. Folding and extending above the glass, they overhang like piers.

18. James G. Ballard, "Going somewhere? AIRPORTS," in *The Observer* 14/9/97, also website: http://www.jgballard. com/airports.htm retrieved in 2007. Here, checking-in is really checking-out. To experience some other place where there are no burdens of predetermined identity; one is alienated in an ambiguity that simultaneously liberates us.

West Elevation

Section A

143
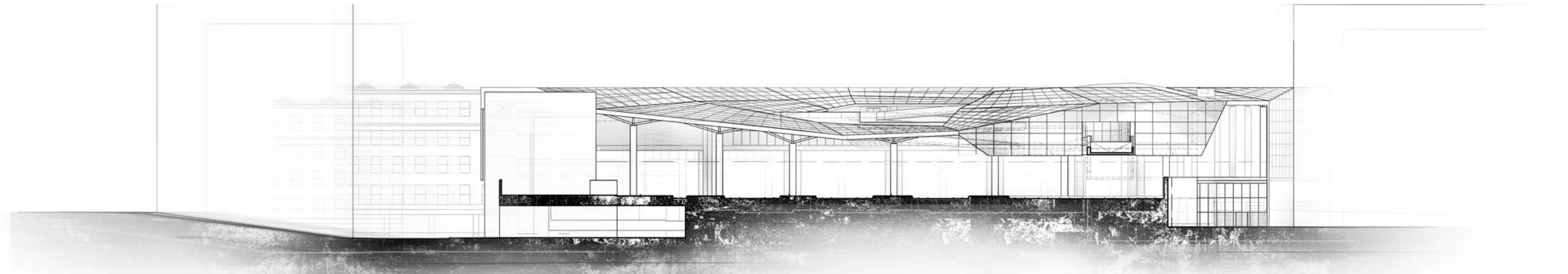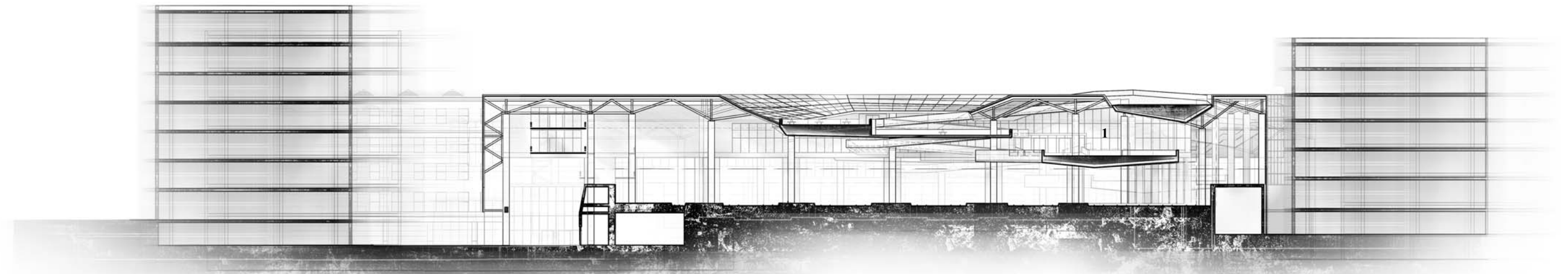
2.	The two concourses both have a two-storey clearing at the gates aligned above by offices and storage. The clearing, even with all the activity it contains, creates a moment of suspense and anticipation right before the gates. In the centre of the departures concourse, the waiting and media-communications areas detach. Their floor reaches upwards to articulate a floating state of being in-between, as the tears foretell the act of letting go, of submerging down to the platforms and railway. The reading/work room is lifted just above.

3.	All Intercity departure passengers are encouraged to be at the gate at least half an hour prior to departure for boarding. Most arrive earlier to prioritize seating.

Section B
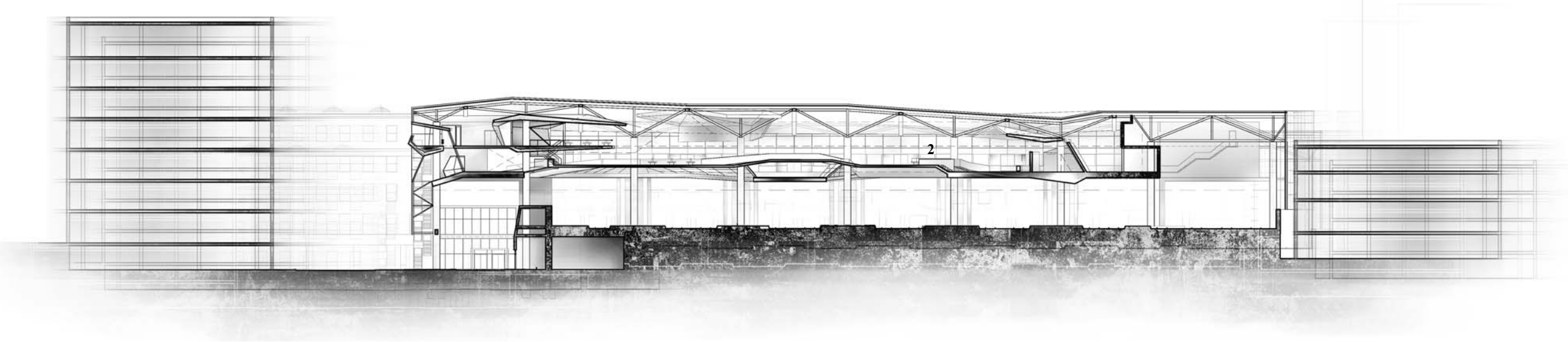
Section C
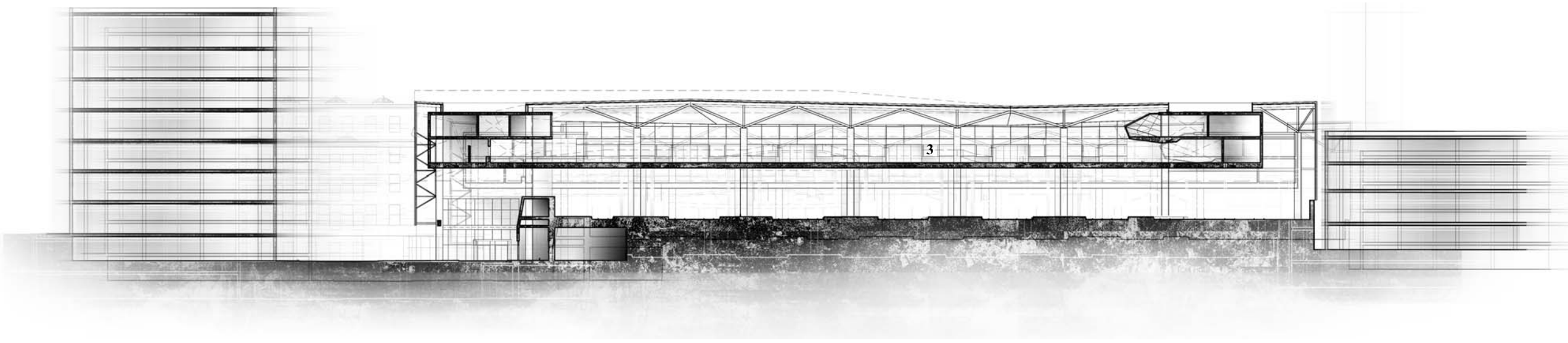
4.   Passengers can stay in the concourse where the city offers its last distractions or enter a holding pavilion past the check-in/ticket gate.

5.   In the Go concourse, amid the commercial activities the floor rises to form seating and offer moments of rest.

6.   The outdoor moat, between its existing overhead bridges, is sheltered by a new glass canopy. It partly shelters this interstitial zone and so extends a pedestrian east and west route, but at moments also sharply folds and exposes it to the outside. Under this canopy kiosks may gather into a small public market.[19]

7.   The existing Panorama Lounge is redone as a restaurant. The restaurant overlooks parts of the lobby, lounge has sightlines into the platform area below, and as the canopy dips, it also offers exterior views of the continuous glass surface of the canopy.

8.   The Skywalk's south lobby which overlooks Union Plaza connects to the GO concourse with a large stairwell. As an attachment, the stairwell creates a bulge on the south elevation but also, as it pulls on the facade of the railway corridor, it leaves an opening between the space of corridor and Union Plaza.

19. This public market is also proposed in *Union Station Master Plan,* op. cit.
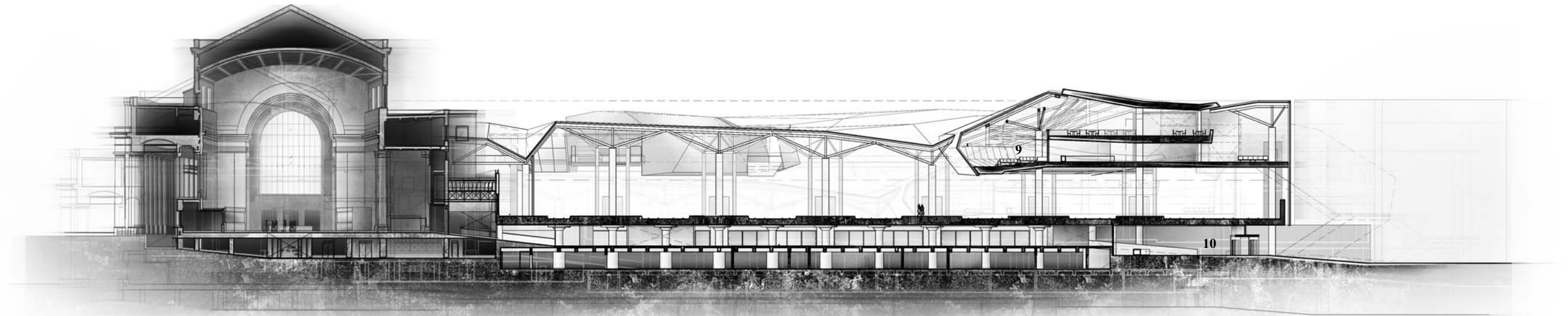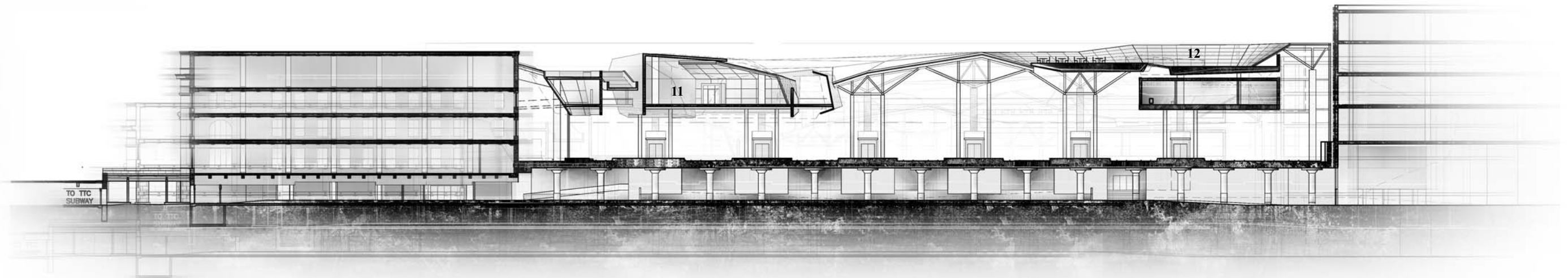
Section D
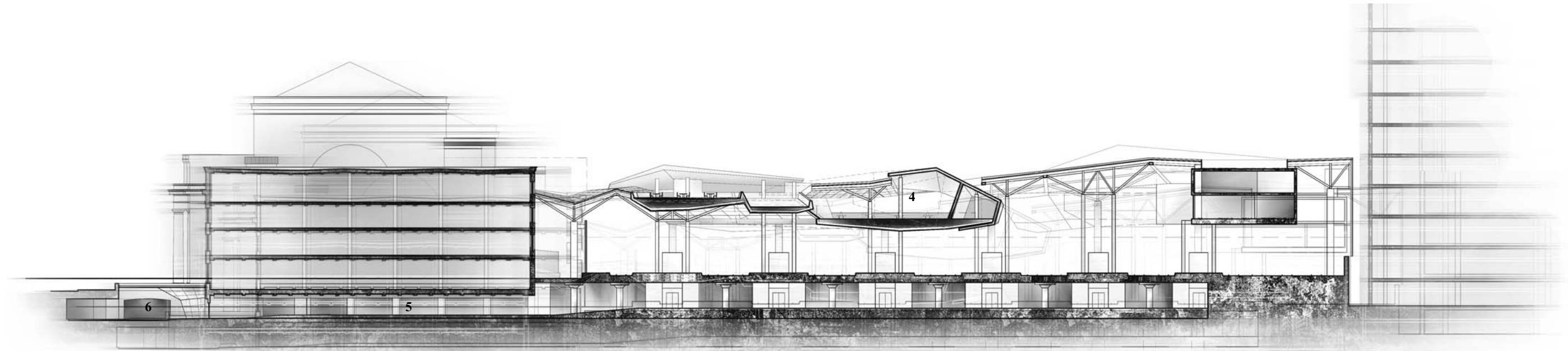
Section E
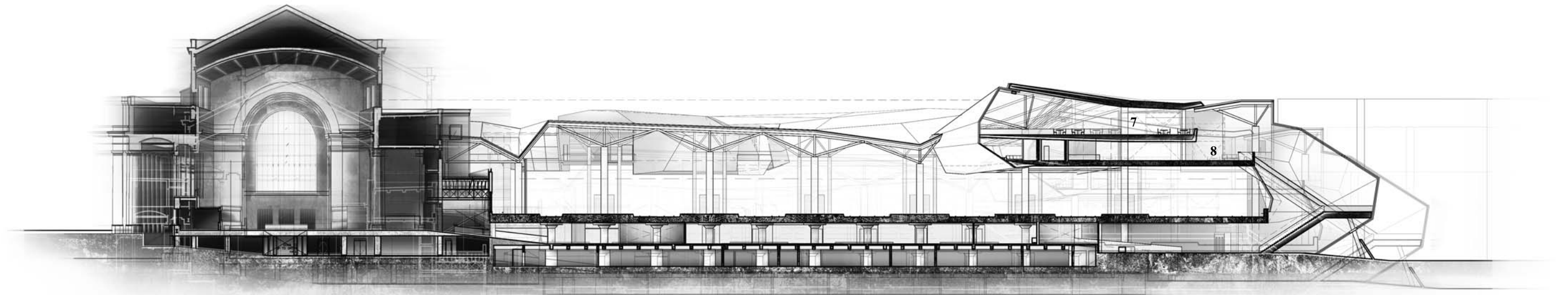
9. Open to all visitors, the Silver & Blue Lounge is a rest area adjacent to the south lobby. It cantilevers from the lobby into the platform space and descends slightly to enhance its connection to their activities. Its deformation suggests a new island emerging, but is still incomplete.

10. Like the Great Hall, GO's south lobby is a large public atrium. Its exterior glass facade facing Union Plaza allows natural light to filter through interior glass partitions. Its recessed entrance creates an outdoor alcove next to the plaza. Shared with the Air Canada Centre, a new condominium and the station, the plaza is used as a new taxi/car drop-off /pick-up location, but now also has the potential to be one of the most publicly used squares in Toronto.

11. The union station conference room is a reserved space for the private offices in the head house, therefore it is inaccessible to the public. Yet, as an isolated island, the glass canopy entangles with its form. The island's outer layer interrupts the canopy while its inner-glazed layer reads as a fragment of the canopy. The gap between these two layers creates a private outdoor balcony. The conference room's entrance foyer is also separated to create another gap in which a stair is suspended over the platforms and reaches a private outdoor patio above.

12. The Panoramic Restaurant extends outside as a floating patio.

Section F

Section G

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13. East along the platforms, escalators sweep upward from the continuous network of travel and connect to the arrival plateau.

14. Arriving passengers enter the arrival's concourse through two glass screens. In the concourse, a spatial clearing provides an open area where the arrivals may gain their bearings. This space includes differentiations that specifically help prepare meeting arrangements and encourage new encounters. For example: the floor slopes into a glass lake that shows the railway network that passengers have just emerged from, ramped seats for those waiting provide a clear view of the arrival's gateway, and a café dining area descends into the concourse as if on the verge of appropriation. The arrival's café is partially separate and can be entirely sealed when holding special events. An outdoor ramp is attached to its north side and leads to the east lookout above. The concourse floor gently slopes downward and curves behind the café where it reaches the Skywalk's east entrance.

Section H

13

Section I

14

15. Like the west entry, the east entry is an island made of three parts, which though overlapping are disconnected. The first level is below the canopy and directly accesses the VIA arrival concourse. The second level is a storage space niched in the canopy and sealed from the public.   The third level is the east lookout, accessible only through the café inside the concourse.
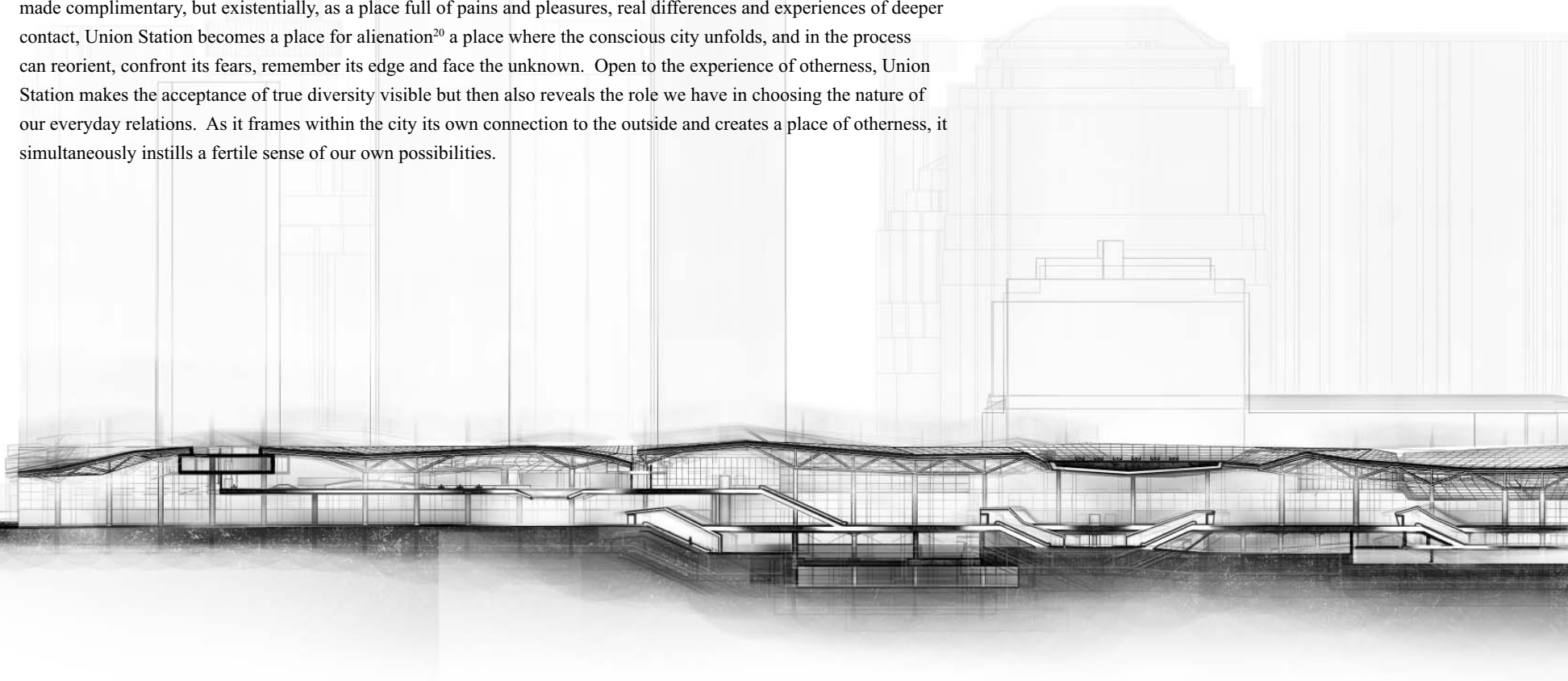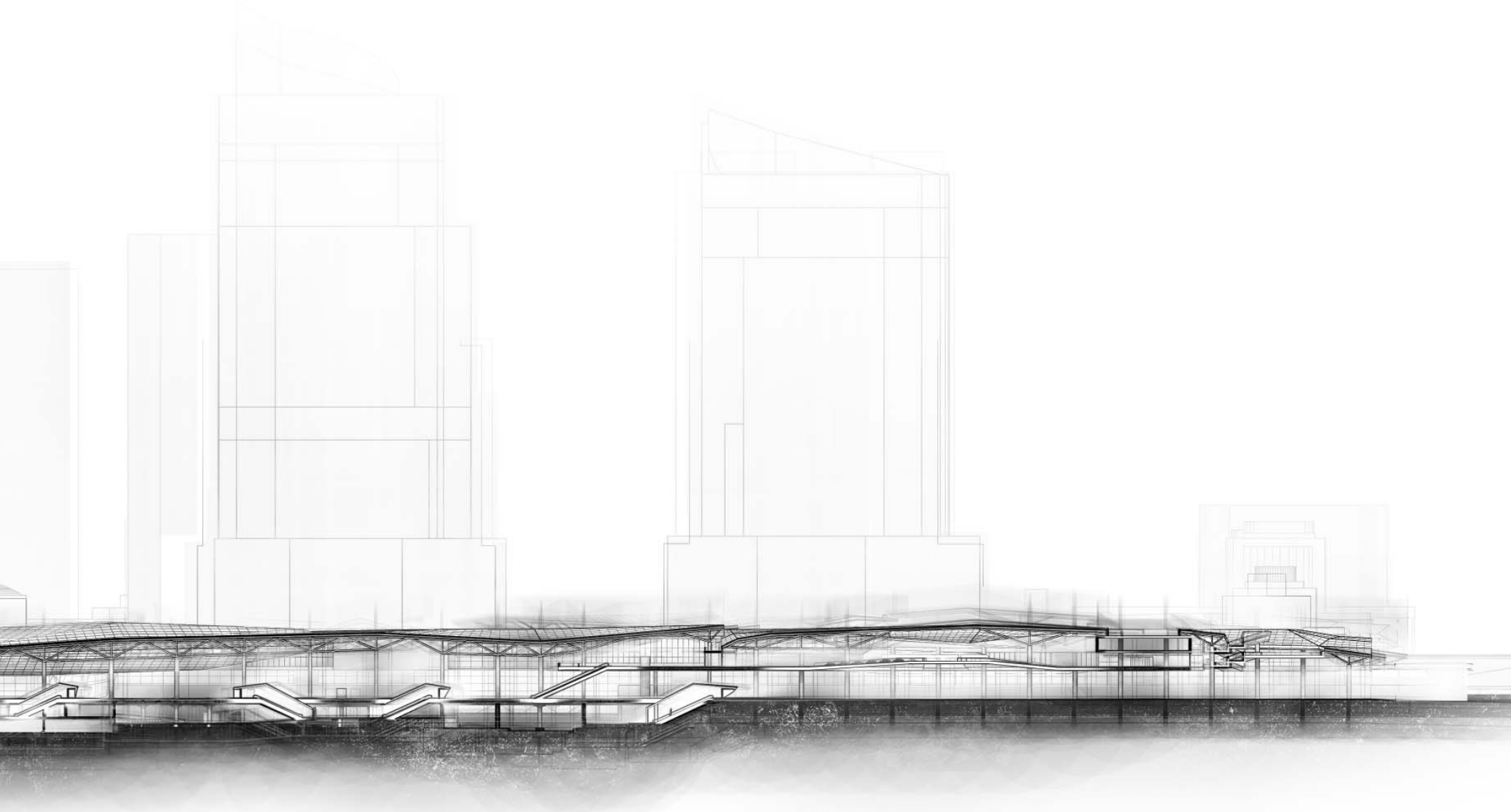
Section J
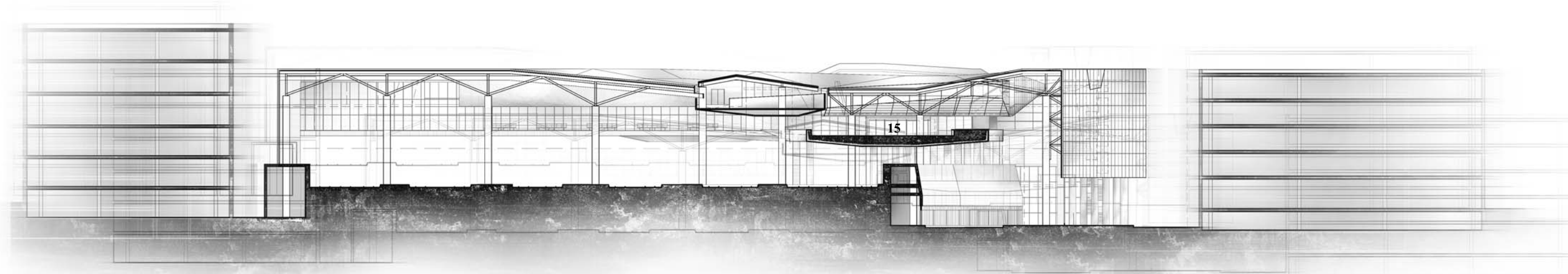
East Elevation
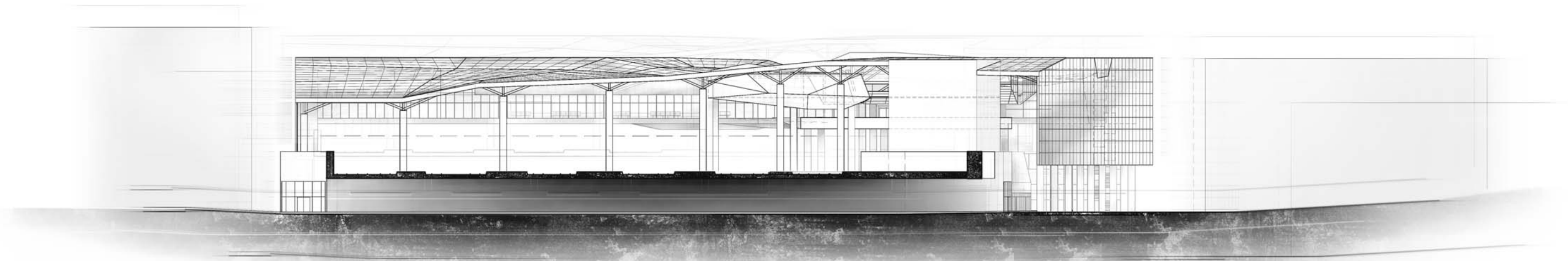
Conclusion

To emphasize the viability of otherness innately present in the non-place, the architectural language of Union Station's revitalization reveals the station's role as a place where the city's myths begin to form. The station embodies the process of mythmaking to align its conscious constructs with the reality of space and time passing and of processes that society cannot control, yet are inherent to the human condition. By opening itself to a backdrop of infinite possibilities and challenging one's sense of place as *placeless*, Union Station sets up a relationship of connectivity with the outside and the many potential relations in an existential world yet to explore. Union Station no longer activates the internalization of the world, or resembles a diagram of escape from outside reality but contributes an expression of its integration, creates an edge condition where we can reach and connect with things beyond our boundaries — it offers a sense of journey exploring beyond the self. To include the world not just through its contemplation or when it is made complimentary, but existentially, as a place full of pains and pleasures, real differences and experiences of deeper contact, Union Station becomes a place for alienation[20] a place where the conscious city unfolds, and in the process can reorient, confront its fears, remember its edge and face the unknown. Open to the experience of otherness, Union Station makes the acceptance of true diversity visible but then also reveals the role we have in choosing the nature of our everyday relations. As it frames within the city its own connection to the outside and creates a place of otherness, it simultaneously instills a fertile sense of our own possibilities.

20. Bob Wiljer, conversation, 2005

East-West Section Looking South

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