

PERSPECTIVALS

by

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B.Design, Navrachana University, 2017

Project Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Fine Arts

in the

School for the Contemporary Arts
Faculty of Communication, Art and Technology

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SIMON FRASER UNIVERSITY

Summer 2021

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Abstract

Perspectivals is an interior wall installation and an immersive environment comprised of eight freestanding wooden-framed translucent fabric panels immersed in geometric light projections. The choreographed light patterns, integrated with surround soundscape, allow geometric forms to completely recede from perspective as the visitor walks around the work. When the visitor's perspective shifts or is distorted, a new perception becomes possible. The layers of perception involved in such a space explore the ways that we experience and understand space, and how that understanding shapes our sense of what was once two-dimensional and architectural. This artwork is designed not to be looked at, but looked through. This calls upon viewers' intuitive perception of the space to experience, beyond simple comprehension, the phenomenal and poetic nature of the work. *Perspectivals* takes us on a journey from one perceptual state of mind to another, where art lies in perception, and where we open ourselves to the present moment.

Keywords: Light, movement, space, geometry, architecture, perception, poetics and phenomenology

Dedication

To my Manish Sir and Studio 3087 (India), my forever cheerleaders.

To my supervisor Kyla Gardiner and committee members Rob Kitsos and Wladimiro Woyno Rodriguez.

And to my Patel family, my forever cheerleaders.

Acknowledgements

Thank you to all incredible people who have made this project possible.

Thank you to Paula Viitanen Aldazosa for your patience and building my installation.

A many thanks to my supervisors and committee members, Robert Kitsos, Kyla Gardiner, and Wladimiro Woyno Rodriguez for their warmth and guidance.

A humble thanks to Peter Dickinson, Stefan Smulovitz and Gillian Hanemayer for all your support and help throughout the program.

A huge thanks to my talented collaborators Charlie Cooper, Faune Ybarra and Olivia Valenza.

And finally, thanks to Aakansha Ghosh and Bronwen McVeigh for your constant support.

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Defense Statement

Introduction

In my artistic practice, I am interested in visual experience and viewer psychology, particularly in relation to architectural space. Influenced by phenomenology and the poetics of spaces, I develop my works through observation and often respond to the places in which I work. More specifically, a visual experience of architectural space creates a psychological impression: the way in which one looks is essential to what one perceives. There is a threshold between what the viewer encounters—encounters that always change—and the idea already cultivated in the viewer's imagination. I aim to challenge ideas about perception by arguing that the boundary between the artwork and the installation blurs as the experience of looking in and of itself becomes the artwork.

Broadly speaking, my graduate research and studio practice originate from my long-standing investigation of the cognitive and cultural conditions of perception. In my practice, I often use light and movement to heighten our understanding of oneself, one another and our surroundings. When synthesized with geometric forms, emphasizing light and movement reveals a cognitive complexity that lives behind our perception. My interest in geometry began as a way for me to reconcile the dense, tight feeling of cities with the clarity and openness of my everyday environment. At the same time, the geometry in abstracted forms allows spatial and perceptual ambiguities of the work to draw attention towards what we are actually seeing, and to consider the nature of perception itself.

The experience of an architectural space is, perhaps, never stable. What does remain constant, however, is looking. My work challenges our perception of space, encouraging viewers to explore the interplay of geometry, light, and movement as they navigate the installation. I argue that the experience lies not in what viewers look at, but how they look at it and reflect on their process of viewing. In this way, my work parallels multiple layers of perception involved in the experience of architectural space. Through my writing and artwork, I create a form filtered through the perception of myself as the storyteller that elicits a sense of interconnectedness with perceptual experience.

Former Practise

Before SCA, I practised multidisciplinary interior design with an architectural firm *Studio 3087*, India. Working with the team, we experimented with contemporary tools and techniques to design experiences of multi-faceted built environments, including residential, office, retail, hospitality, and institutional settings. The initial programming on a project primarily focused on spatial organization, light and movement. At a conceptual level, my practise transformed two-dimensional forms into three-dimensional reality. The outcome of this process plays with people's perception of space, challenging the notions of the sculptural stability of a space's physical elements, where their living environment acts as a vehicle for telling their stories.

In *Bhagwat House*, India, for instance, we took this aspect to another level. By employing systems of triangulation, the space became both aesthetic and functional. The design extended beyond the physical environment or the structural rigidity of the triangulation systems and ultimately manifested as an endless field of physical and visual eye movement. The generative design employed in a variety of triangular sizes, formulates a shell-patterned skin that binds all spaces thematically and accentuates the sculptural qualities of the triangulation.



Image 1. Photographs of *Bhagwat House* (2019)

Determined to further explore visual and viewing experience through an embodied perception paradigm focused on light and movement, I embarked on my journey at SCA by collaborating with a choreographer, Giselle Liu, and a sound artist, Charlie Cooper. In our collaborations, we attempted to combine our individual artistic voices in the creation and production of experiential spaces and a spatial art installation to mediate a poetic concept.

In *Encircle* (2019), for example, viewers are immersed in a sonic environment that consists of nine multi-channel speakers, coloured lights from the ceiling and a spiral structure positioned in the centre. Sound resonates back and forth, traveling across the room in a circular pattern, rising and falling, mimicking the central spine. Furthermore, by conceiving of sound as a constructive material, the piece drew viewers' attention towards the overtones of sound and light, with felt sensations. This allows a space to emerge as a perceptual condition, whether we are aware or not: it creates sensorial awareness within the body where acoustic perception that not only takes place by way of the auditory senses, but also corporeally.

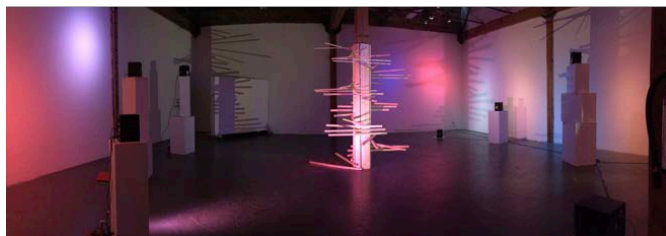
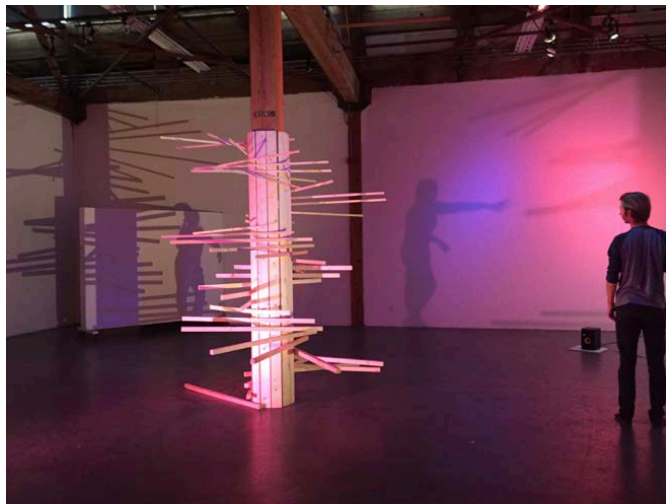


Image 2. Encircle (2019), In collaboration with Giselle Liu and Charlie Cooper, 611 Visual Arts Studio, Vancouver

Project Overview

Perspectivals evolved from a fascination with issues surrounding the separate but interlocking concepts of percept, perception, and perceiving. I aim to navigate collective values— considering and then re-considering possible meanings behind individuals' experiences. Particularly, collective experience consists largely of visual architectural experience—an experience that is never stable. Yet viewers achieve a sense of consistency through viewing informed by their own values and preconceptions. As Ludwig Wittgenstein put it, “one thinks that one is tracing the outline of the thing’s nature over and over again, and one is merely tracing round the frame through which we looked at it.”¹ Ultimately, the very instability of sight elucidates the way we understand our world, drawing attention to the ways in which we construct our environment by looking at it.

To materialize these ideas in my work, I investigated how light-projected illusions could create a sense of space and dimension, which made the surrounding architecture appear to dematerialize. In such interventions guided principally by questions of perception, Robert Irwin contemplates artmaking beyond the viewing experience and instead composes spaces with materials that are ephemeral, but materials that also substantially transforms the viewers' visual and phenomenological experience. At the same time, though, Irwin also negotiates with space by shifting the emphasis away from the materials themselves and drawing our attention to perception.

What about perceptual engagements?

Driven by these perceptual paradigms, *Perspectivals* considers human experience in the context of their specific environment. The project exemplifies the subtle but dramatic transformations that arise from juxtaposition of colour, texture, shapes, forms and volumes. Additionally, the project examines the role of perceptive modes including percept. While percept operates as one point of view singularly focused on one object, my project forefronts the role of perception itself—the amalgamation of both the object and the experience of encountering it. Other sensory experiences with the space and forms vary over time, and perception encompasses the whole of a

¹ Ludwig Wittgenstein, *Philosophical Investigations*, New York. 1958. p. 48.

viewer's experience. Finally, when perceiving, the viewer still encounters the object but changes the direction of their looking and observes something else.

Viewers of my work had the opportunity to experience these modes of looking, even if they were not always explicitly aware that they were doing so. In *Perspectivals*, I engaged visual materiality of space by directing the flow of embedded artificial lights in a theatrical setting. Our brains engage in cognitive framing related to, but still separate from, the material frame of architecture. As viewers explore the space, sounds also move in various speeds, constantly changing spatial bodies within the static limits of the architectural framework and altered light movements to inspire kinaesthetic and cognitive responses. By building spatial forms indelibly tied to my understanding of cognitive responses to space, I highlight the dynamic relationship between architectural materials, circumscribed geometry, and other ephemeral spatial properties. In this case, the artwork transcends the purely material and inspires an aesthetic encounter between viewer and artwork rooted in the viewer's embodied habits surrounding perception. Experience thus becomes the artwork: the architectural object exists to trigger viewers' responses. The percept mediates poetic and phenomenal experiences, inspiring awareness of the viewer's perceptual capacities, and awakening their body and mind at different points in the experience of the installation. This state of heightened awareness of the mechanism of perception is crucial to the experience of the work, as it allows viewers to perceive something which was always already there.

Broadly speaking, my investigations that led to *Perspectivals* serve to discover the void between what we think and what we do. As multiple layers of perception blur the boundaries between what is physical and what is simulated, our senses then subtly frame all that we see. As Robert Irwin so eloquently says, "to be an artist is not a matter of making paintings or objects at all. What we are really dealing with is our state of consciousness and the shape of our perceptions."² I used this piece as an opportunity to investigate the notion that art is not merely an object but also an experience which is both complex and speculative. This understanding of art facilitates constant oscillation from one perceptual state of mind to another. When art lies in perception, it demands our investment in the present moment.

² Irwin, Robert. 1972. "The State of the Real, Part 1," conversation with Jan Butterfield, *Arts*. p. 48.

Mapping the Shift: From urban context to interior perspective

As I created this work, I honed in on many things that I had never considered before. For example, I began to look differently at surrounding architecture. To transform my understanding of what is familiar and common around me, it required cultivating an internal, contemplative space. This then enabled me to make connections between architectural forms and the sounds, smells, textures, sights, light that also exist there. The places and events I have experienced unconsciously feed into my artistic practice and prompt aspects of this work. Following this initial impulse, *Perspectivals* encourages a shift in perception from an urban scale to the interior contemplative space that exists within all of us.

A series of investigations about my preoccupation with geometric lines and forms from reflections of urban metro-scapes, drawn from personal impressions, fueled an understanding of multi-layered surrounding built-forms and their juxtaposition. By traversing the corporeal and visual experience of neighbourhood into line drawings, I tried to manifest the architecture in a deconstructed manner, tracing the geometry from a single perspective or employ conversing lines. Further in the process, I examined light and shadows, exploring recession and accessions in deploying depths and movements in the cityscape. With such a notion, I approached the spatial experiments with discrete objects in space which receded geometrical order from perspective to visually consuming light and movement in an instant.

While continuing to develop experiments, I employed a wide range of media, from fabric scrims to epoxy resin, coloured and tinted gels, white paper, tracing sheets, painter's tape, wire/thread, etc. As the work parallels the multiple layers of perception involved in the experience of architectural space, it creates an eventful experience that reveals something more mysterious. The work prompts one's ability to adjust one's gaze. The constant fluctuation of the eye suggests the instability of sight as a way of understanding the transformation in perception.

Theoretical Mapping

On one hand, my practice confronts my own understanding of what I see by comparing phenomenological and poetic experiences of the physical and perceptual activities to that of the simulated. On the other hand, it complicates the seeing through crafting illusions, constructed imagery and explorable scenarios. However, one is latent within that of the other. The perpetual notion is not simply within us, as Merleau-Ponty's phenomenological examination informs human perception as contours of the multiple worlds that are inhabited by different subjects³ of: consciousness, corporeal memory, feeling, emotions, senses, logic/reasoning, ideas and conceptions, all of which anchors perception to learn about either of them.

In order to reach these two poles, I simply practice experiencing and looking at something as inconsequential as the way light filters through a window, or something as complex as moving architecture that I encounter through the constant motion of senses on biking, running or hiking. No matter where we are, in these experiences, movements constantly shape our relationship with the physical environment. The articulation of movement in space, introspect with gestures of light, remains to be a salient feature in artwork's construction. The architecture encompassing light and movement functions as a kind of delivery system⁴ to explore the fundamental character of architectural containment. The manner in which architectural space delivers an impression like to the viewer is essential to what they perceive. As a framing device⁵, the space develops a provocative series of experiences between with elements in space, among individuals and between elements in their own systematic way.

In the controlled light conditions, the darker void in the space remains a salient feature in the artwork's construction. The visual experience of fluctuating from void to light in a dark setting demonstrates one perceptual limitation and temporarily creates a phenomenal discernment of the space. The surrounding emptiness instantiates the

³ Merleau-Ponty, Maurice. 1962. *Phenomenology of Perception*. London; New York: Routledge. p. 426–327

⁴ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. *Phenomenal: California Light, Space, Surface: Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011, to January 22, 2012]*. Berkeley: University of California Press.p.81

⁵ *ibid.*p. 108-121

ambiguity and contingency of translating viewers' sensate experience, in which we find ourselves dependent upon a relationship with our surroundings in order to feel whole⁶. We attune ourselves in apparent encounters of a vivid imagery of world that facilitates the means of experiencing ourselves as bodies⁷ rather than merely having them⁸. Once the engagement between viewers and objects is more real than the space around them, sensed perception encases in the form of corporeal memory. Eventually, the primacy of perception obscures seeing the inner-relations we have with ourselves, and interrelations between the individuals and elements in space and the inner engagement between elements themselves.

Diving deep into new ways of looking—provoking perceptual questions about experiencing one's own reflection of thought—viewers remain central to the artwork. As Irwin notes "light — shadow — colour —interactive energies - filled densities" all exists "only as long as the individuals keep them in play."⁹ What viewers see, feel and perceive exist uniquely to them from different perspectives. How they engage with the artwork simply creates a series of situations and events unimagined by viewers. From the viewers' perceptivity to their receptiveness of objects in space, a new visualized and imagined space is co-created between their body, art and space. What is seen or experienced from a particular trajectory of the artwork, in Olafur Eliasson's terms it is about *seeing yourself create a phenomena and seeing yourself sensing*¹⁰.

Geometry of Visual Perception

The viewers eyes travel between lines forming planes and planes creating forms. The series of reductive experiments reward a quiet attention toward the shift in perspective, and in doing so perhaps one endeavours to move beyond visible frame to

⁶ *ibid.*.p.120

⁷ Merleau-Ponty, Maurice. 1962. *Phenomenology of Perception*. London; New York: Routledge. p. 426–327

⁸ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. *Phenomenal : California Light, Space, Surface : Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011 to January 22, 2012]*. Berkeley: University of California Press. p .109

⁹ Irwin, Robert, Matthew Thomas Simms, and J. Paul Getty Museum, *Notes toward a Conditional Art*, 2017.p. 308.

¹⁰ Eliasson, Olafur, Mark Godfrey, and Tate Modern. 2019. *Olafur Eliasson - in Real Life*. Pg. 6-45

into the whole process of seeing, and perception itself.¹¹ As one looks at or into through a translucent material, masked by projected light to create straight- edged parallelogram, one encounters a transition from making illusions of volumes to making volumes¹². The view inspires questions both about what and how one is seeing and about how that seeing is believing. The phenomena obscures the distinction of changing light patterns implied here and draws attention to the ways that we construct the world by looking at it. The resulting effect of the experience of seeing allows us a chance to see, and see how it provided new knowledge about the piece itself.¹³ At the same time, it suggests the instability of sight as a way of understanding and questions the how the vision is never stable and perhaps the only constant is to *keep looking*. In *looking*, when our perspective shifts or is distorted, a new understanding of perception becomes possible.

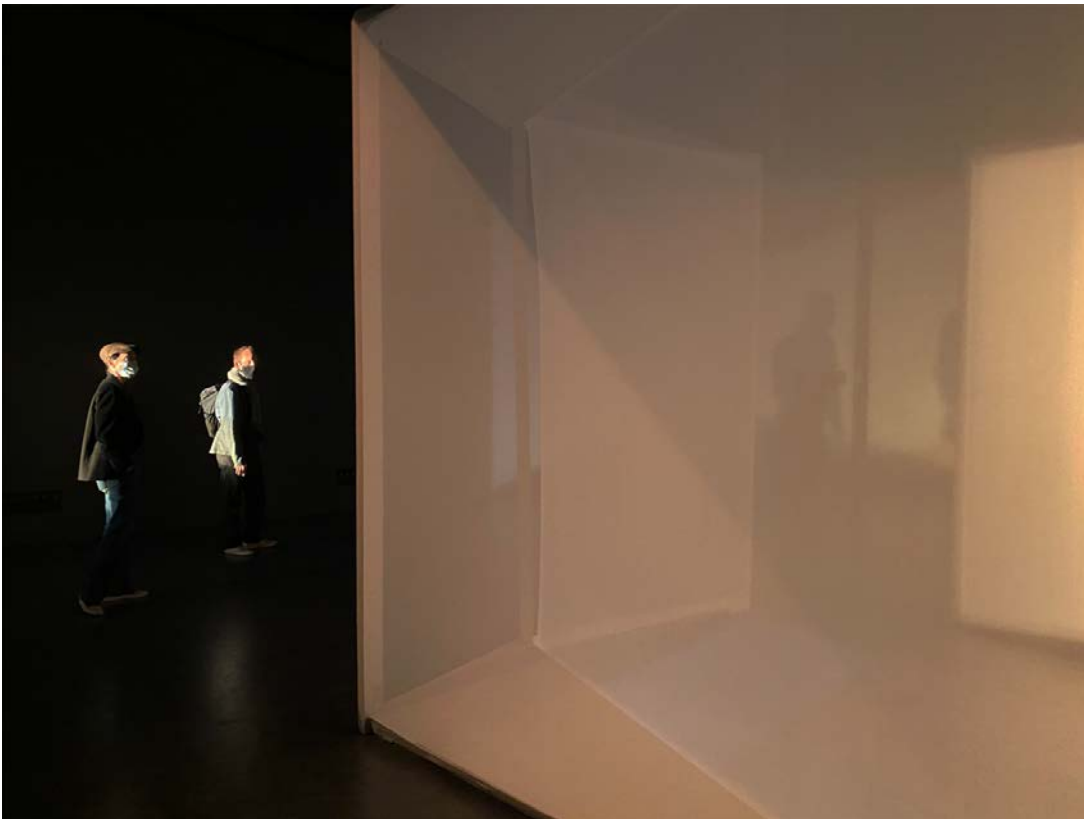


Image 3. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.

¹¹ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. *Phenomenal: California Light, Space, Surface: Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011, to January 22, 2012]*. Berkeley: University of California Press. p. 24

¹² *ibid.*p.34

¹³ *ibid.*p.153

As one enters *Perspectivals*, they enter into a communication with an interior space embedded with artificial light in which they share, with the artist, an embodied experience of *vision* and *visuality*. Depending on the coordinates and the angle of viewing, the work seems to apprehend the internal relationship between viewer and artwork in terms of its dimension, volume and environmental scale. Our eye takes time to understand what it sees—what is closer and what is farther, what is solid in the darkness and what is immaterial light, or even if it is light's absence. For Irwin, "this indeterminate physicality with different levels of weight and density, each on a different physical plane. It [is] very beautiful and quite confusing, everything starting and reversing."¹⁴

The art-making process is influenced by integrating the urban language into the various steps; however, it is not site specific, for it could be moved to another location. Rather, it is a site-responsive work, resulting from an embodied local context, resulting in a geometric abstraction of these inputs. Drawing cues from surroundings such as how architectural elements set the parameters and order in a cityscape or how the nature of an urban grid preserves the landscape perspective frame down an urban corridor. The process of geometric abstraction bears influences from my personal interaction with my surroundings, and my neighbourhood, that is deeply connected with the installation site, Goldcorp Centre for the Arts, Vancouver. Using conditions and graphical readings of the site, and creating a physical object and environment, the artwork, depends on the individual viewer. From the initial perception of the object, viewers apprehend the maximum potential of the site as a full environment, rather than just being limited to the immediate vicinity of the object.

¹⁴ Irwin, Robert, Matthew Thomas Simms, and J. Paul Getty Museum. 2017. Notes toward a Conditional Art. p. 53

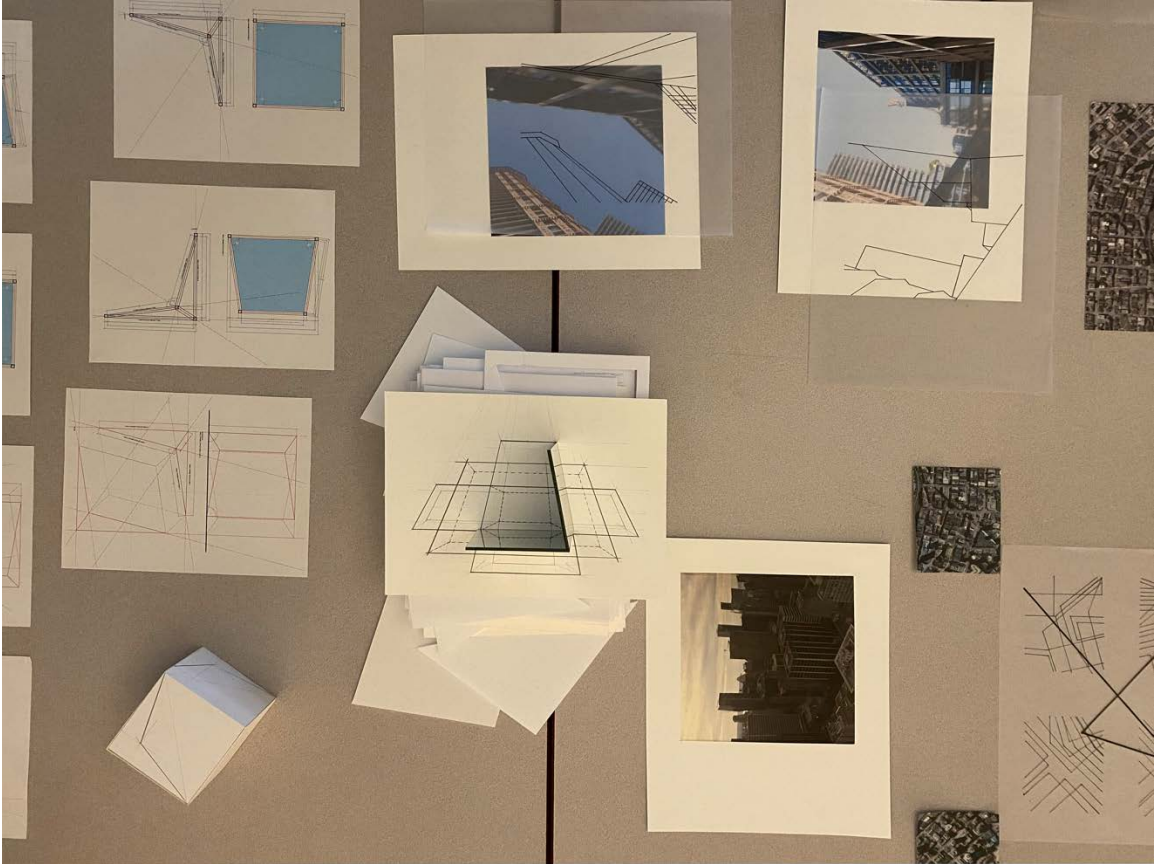


Image 4. Conceptual Process displayed in model room *Think Tank*, as a part of *Perspectivals* (2021), Vancouver, Studio T, GCA, Vancouver.

To reach my piece, viewers approach the second floor after passing through the ground floor lobby and walking up the stairwell into the foyer overlooking the glass windows with buildings outside. When moving through this space, viewers may or may not notice details in the short journey regarding interior structure, exterior architecture, in-between textures, light and shadow play.

Nevertheless, the space can become a referendum on how they choose to perceive the work. It is very interesting to see how one becomes aware of their architectural surrounding in a natural to artificial light setting; the fusion of tangible and intangible objects. Fundamentally, the experience is about feeling conscious within environments—something that constantly occurs when we use our vision. By finding inspiration from and embedding my project within this urban context, I hoped to further

explore the strange assortment of architectural art as *viewing, an image, a thing, an act, and as space in and of itself*¹⁵.

At the beginning of the process¹⁶ and moving towards deeper into geometric abstraction, the experience becomes like a collage of seemingly logical and illusionary perceptions. As Larry Bell insists, the importance of experimental work is whether it teaches you something and leads to a next step¹⁷. I improvise the forms to an unusual degree of restraint through exquisite subtlety, to maximize the potential of space.

The idea is to balance the nuances of contrasting themes of centre and edge, square and rectangle, perimeter and volume, etc. Here, geometry becomes a means to an end, rather than an end, to exacting control of light. In this retrospective, I attempt to address the static and complex urban volumes by reducing it to the simple volumetric massing.

¹⁵ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. Phenomenal: California Light, Space, Surface: Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011, to January 22, 2012]. Berkeley: University of California Press. p.108-121

¹⁶ This process is presented in model room, called *Think Tank*. This room is one sided open with glass front, diagonally facing Studio T on second floor. Through the display of Think Tank, one experiences the insights of how the methodic exploration that consist of images, project plans, conceptual sketches, digital renders, loose ideas, process artworks, models, etc. With different scales and materials allow openness, questions its materially, playfulness, mass, etc. at the end, everything is in conversation with one another. Between solid and void, light and dark, reflections and translucency, and everyone is invited to makes connections and apprehend the process in their own ways. For me, it's about seeing how things cohere, find gaps between things and allowing object and bodies to explore possibilities what happens to things when we juxtapose, overlap or expand, how the form reacts and how's one's feeling gets involved with forms.

The model room was chosen to be right across the installation space to have a strong connectivity between them. Moving between two spaces, one recognizes how many different perspectives had been exercised and investigated to figure out what it is one that one is looking at and mostly importantly, how. By navigating audience to first installation space followed by *Think Tank*, I hope to reveal something more complex and mysterious, by transforming a visual perception of what is familiar and common and drawing attention to the ways that we construct the world by looking at it again and again.

¹⁷ Bell, Larry. 1972. "An Interview with Alastair Mackintosh," *Art and Artists* 6, no.10.40; Bell, "First Person Singular" (note 1). p. 18.

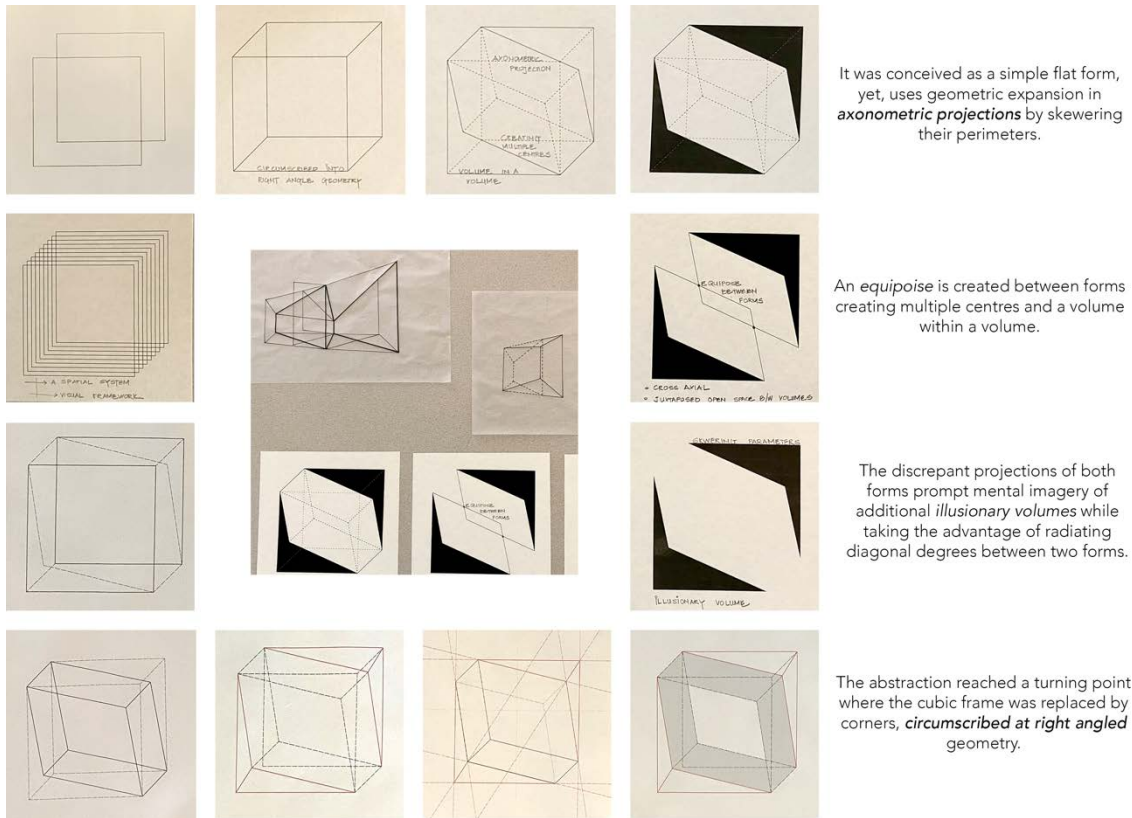


Image 5. Conceptual Process displayed in model room *Think Tank*, as a part of *Perspectivals* (2021), Vancouver, Studio T, GCA, Vancouver.

The raised floor in the interior, suggests a floating space and endless configurations in space, depending on viewers position and distance from the structure. The layering of enclosed spaces, the juxtaposition of walls and openings create an immersive *interior wall environment*, which is less about containment and more about spatial and social openness¹⁸.

Movements in Body, Light and Shadows

As the structure allows light to penetrate from all sides, it reinforces a sense of hovering between pictorial depth coextensive with real depth. Depending on how I manipulate light or the scale of architectural elements, there is always a sense of either expansion or contraction. Using light as a pulsating void, and shaping it geometrically in

¹⁸ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. Phenomenal: California Light, Space, Surface: Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011, to January 22, 2012]. Berkeley: University of California Press. p .108-121

space, provides a means for understanding how we aesthetically frame our experiences of introspective objects. The physicality of the structure is delusive and elusive depending on the sequencing of light. If one crouches down, and faces the cube from a certain distance, pictorial light allows one to see the in between skewed spaces forming illusionary geometric three-dimensional forms. As the light appears, it expands one's idea to see well beyond the material that confines the structure. Often such experiences outpace new forms of knowledge about our ability to communicate to others and even to ponder it ourselves.

As the light fades in and out, it adds a layer of constructed imagery to the installation. Though elusive, it has its own abstract structural component to it. The choreographed light patterns integrated with the surround soundscape allow geometric forms to completely recede from perspective as the visitor walks around the work. The pulsating and rhythmic sound effects further organize the space and the sculptural elements, as if guiding your visual senses through beats. Additionally, the light and shadow superimpose different layers and makes you look inside out the interior walls. Light, in cohesion with everything else, constructs an abstract room that entices you to explore the essence of the space. Ultimately, everything subsumes viewers' perception into an increasingly larger environmental scale.

As with the peripheral walls of the site, the strategic placement of lights and orientation onto one corner of the room were dictated further to dematerialize architecture. It also accentuates a dynamic dialogue between the architecture itself where a place inside and out is between complete closure and complete openness. With an open space for movement threaded through the cross axis of the interior non-cube, the interplay between walls and lights, one's experience involves spatial density and architectural scale emanating from different parts of the room. Together the eight lights placed on the diagonal periphery, dramatically diffuse the edges of non-cube panels to blend into the studio walls. The lights onto the non-cube panels and on the corner walls are interlocked into their own shadows, achieving the visual effect with no formal beginning or end. The planes of lights emerge, appearing abstracted and framed, and eventually they may seem to disappear into an intermediate field. They quite literally make the non-cube structure appear to absorb holistically into the architecture of light.

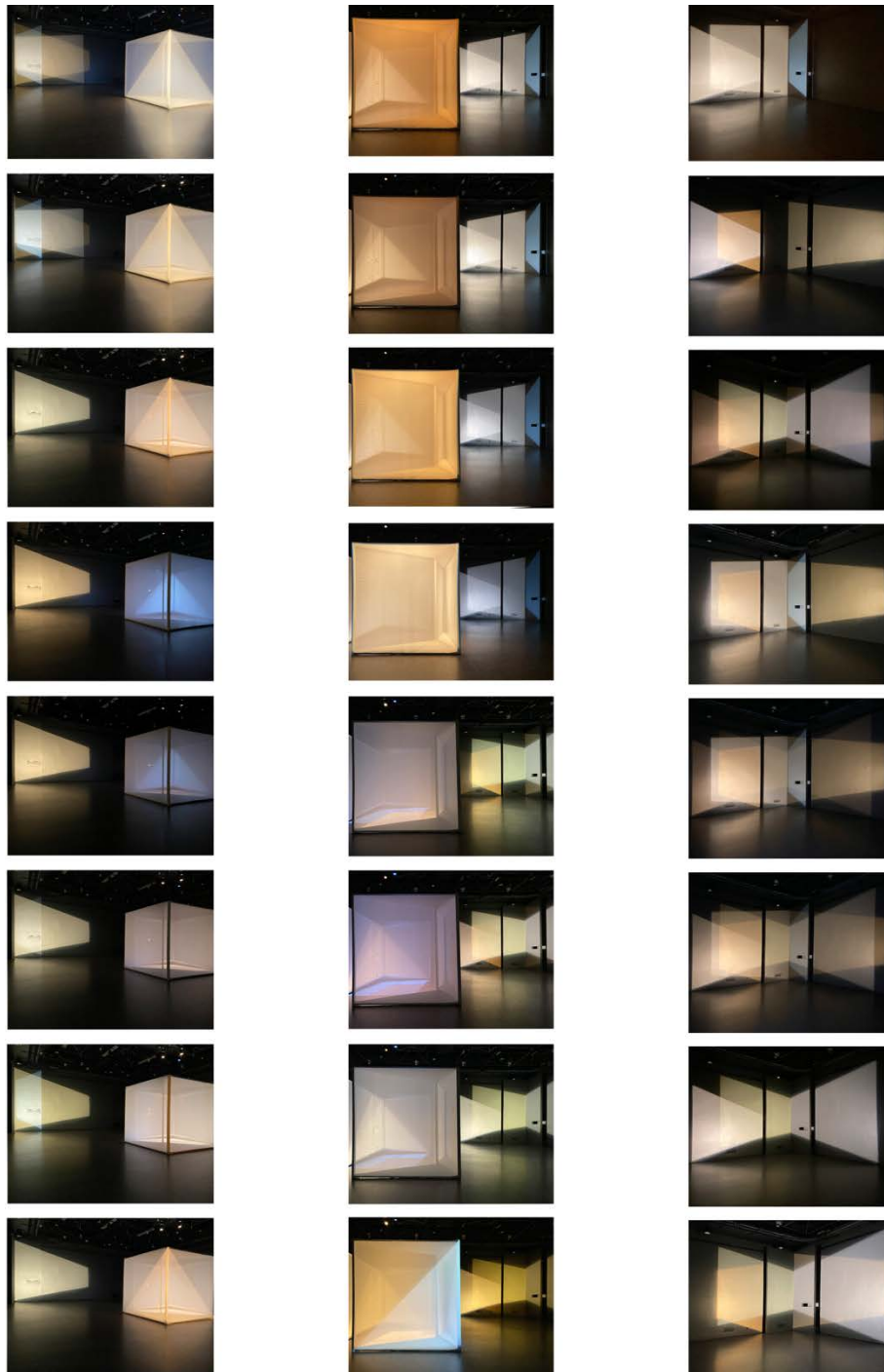


Image 6. Different perspectives of installation, *Perspectivals* (2021), Vancouver, Studio T, GCA, Vancouver.

In the large, expanded space, the light diagonally bisects the walls in the interior of the non-cube and exterior corner to further create a mysterious aperture that allows light to leak into the other parts of the room. The duration of the sequencing of light and sound is set on a loop between 4 to 6 minutes, operating slowly, making the experience

of the room very dreamy and vivid. Moving around the space becomes an exercise in recognizing how many different perspectives can attend the exact same dimensions, and everything was ever-changing. The acute darkness makes the room appear to be expanding and contracting. Further, the colours involved in the hues of cool and warmth sense a continual manipulation of the interior structure. The subtle high and low tones in sounds and light were part of the transparency and porousness of the piece.

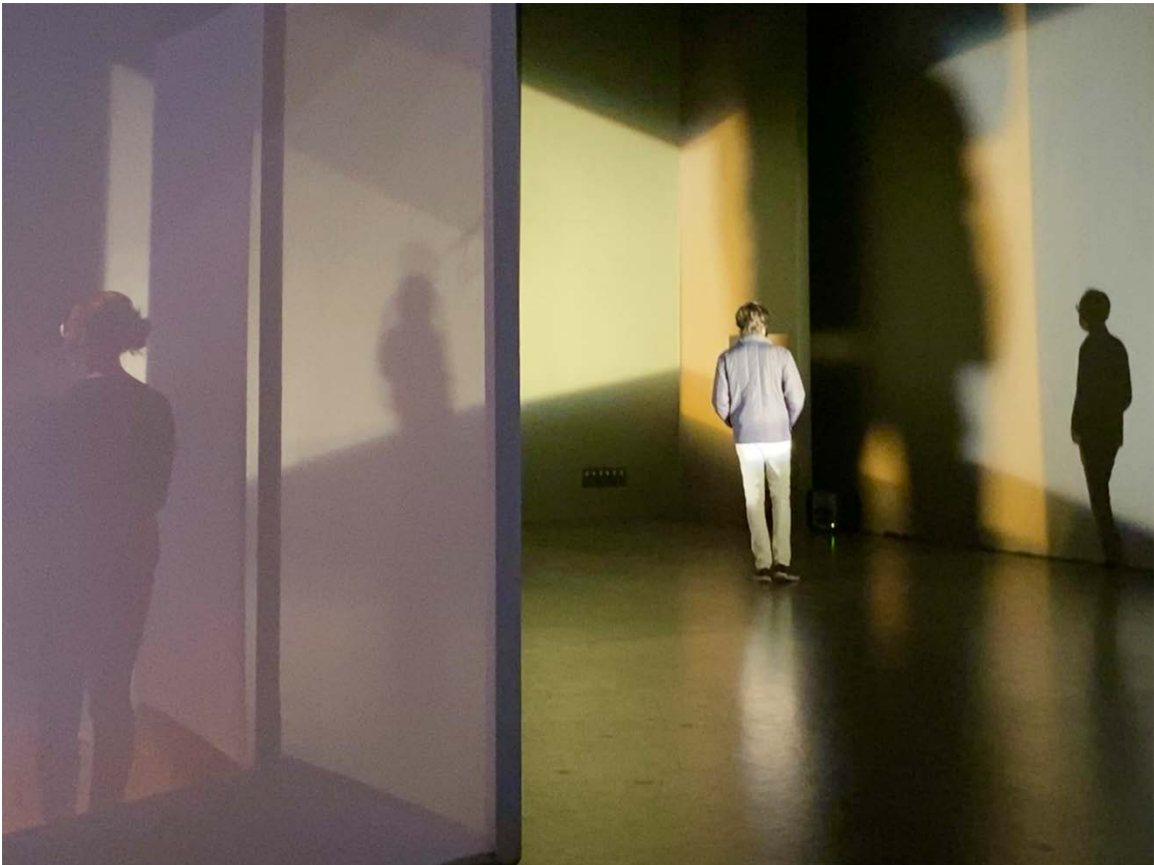


Image 7. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.

The viewer's shadow becomes part of the visual imagery as they pass through the lit surfaces, partially disrupting the frame and breaking the illusion. Under certain peripheral light positioned low, the viewer has no choice but to become part of the work. The juxtaposition of light in perspective and abstracted geometry with translucent panel blur together into one long dramatic gaze of light and darker shades of shadows. The scale of their shadow depends on their coordinates in space. This also, perhaps, makes the work perceive the non-physical components of light corporeally.

Reflections

As I propose a prolonged act of experiential snares, capturing attention in multiple directions, inside the space, the duration of the work depending on how much time viewers spent. Their memory of the viewpoints constantly converged and focused on darkness with multiple stages of light in between. The fractured interior form of fabric, cantilevered corner from within jutting over darker void at the bottom, dramatically became the shell of continual animation. Operating in a slow motion, viewers framed various aspects of experience more holistically. As the light intensified over fixed periods of time manner, the viewers moved as freely as possible through the structure. Some either gravitated towards the core lit space, to have conversation, or stood in stasis and observed the shapes and forms of light. More theatrical individuals moved across the room to the large-scale forced perspective light planes, moving and behaving as if it were a stage. Observing these varied series of expressions, each of their gestures and movements created a situation that suffices sensibility to become a part of individual's experience and calls on individuals to find their place within them.

A few viewers who claimed they felt immersed within the installation also described having the feeling of being somewhere else—as if the light and sonic environment grounded them in the architecture but also inspired the feeling of being in the room and out of the room at the same time. From certain viewpoints, such as in the centre of the enclosed space, viewers also recounted a heightened awareness of their own sense of being. As the light emerges and diffuses in the core of the space, bodies do not quite feel comfortable in terms of the amount of space that the eye needs to make the body feel centered. In this way, one consciously embodies the ephemeral quality of light. In addition, I observed how altered lighting cues undergo a change in viewers' bodily gestures and expressions. Their attention shifted towards the floating and seeing through textures and light, in what becomes like a slow-motion perceptual effect. On the contrary, for some participants, such paradoxical experiences emphasized the kinesthetic response to the lapsing of time in space. This creates a refreshing potential for modes of perception—of perception of things like time, space, movement, scale, light and so on.

The soundscape is derived from room recordings made on location of the installation site. Dominant frequencies in the room are magnified and augmented and

their deviations are inspired by the geometric forms present in the architecture. The existing room conditions, floor-walls-ceiling, are kept as they are, simply to absorb the installation in given architecture, like a *found object*¹⁹, where the large volumetric room takes a form of *architectural camera*²⁰. The light and dark dramatic moments in the room created spatial apertures, operating at a slow motion. With manipulation of light and scale, there was always a feeling of contraction and expansion, like a space becoming wider or narrower in the peripheral vision. A sense of architectural scale, suddenly feeling shrunk in a grand space, with the movement of sound directs readers toward an awareness of their own body, facilitates the transition between perceptual emergence and perceptual awareness. The sound and light interact with the architecture to suggest felt sensations of corporeal memory, deeply rooted in phenomenology, emotion, interpersonal relationships and cultural constructions. The installation creates a space for participants to tap into these aspects of their embodied memory and to deconstruct the boundaries between their current reality and the swath of images and sensations that the space may evoke. As a whole, the installation encourages movement between various states of being—between inside and outside, subject and object, past and present, external and introspective. I intended to create art that is essentially perceptual, experimental, phenomenological and experiential.

Phenomenological art enables us to observe how our knowledge of the world is shaped, not as an object, but as an embodied experience with spatial and temporal dimension. It produces an environment in which strategies of lived experiences and freedom of thoughts, movements, sensed feelings, corporeal memories, all depend on new perpetual synthesis of real and mediated. We recognize the world we now live in through isolated lives, dependent on coherent abilities to manifest and invent meaningful connections with the function interstices.

It is difficult to reduce the space to language because it is a sensation: it is an affective and effective response that exists in time, in the bodies and minds of viewers. I emphasize the complex interplay between interpreting space in the moment and the ways in which past memories and sensations condition the mode of viewing used in the present moment. While words are an incomplete representation of the experience, visual

¹⁹ *ibid.* p.81

²⁰ *ibid.* p. 90

objects outlining my process allow observers to interpret the research and design in a similar way to their experience of the art itself. The materials outline my creative process, and everyone is invited to make connections and to make sense of the process in their own ways. The various materials encourage viewers to question materiality, consider the role of their senses in perceiving art, and to enjoy the playfulness behind visual illusions. At the end, all materials converse with one another in clear and sometimes complex ways.

Through this research and artwork, I intended to provide an evocative model through which viewers and myself, as a creator, can access a fresh interpretation of our environment and of each other. As my work plays with perspective, combining basic two-dimensional shapes to give the illusion of three-dimensional form tricks the mind in some respects. Our tendency to use our mind to form perceptual patterns from this visual fills the gap between real and imagined space, where it calls on individuals to find their place within them, unique to their perspectival.

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Project Documentation

Perspectivals (2021)



Image 8. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 9. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 10. Different perspectives of Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 11. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 12. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.

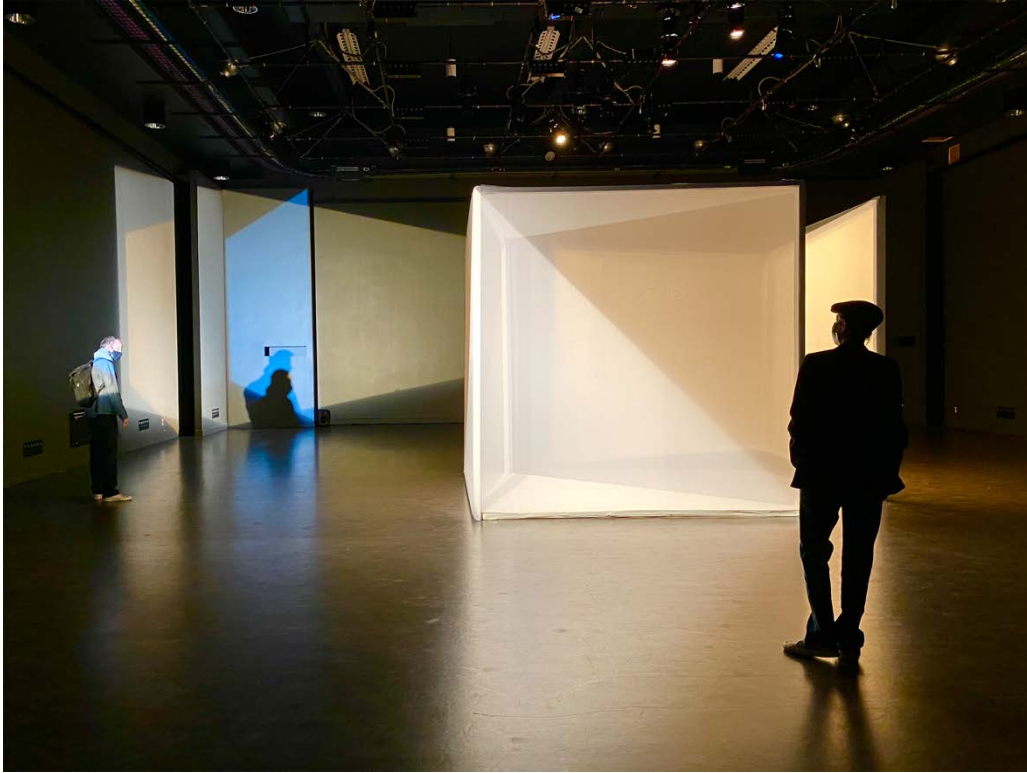


Image 13. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 14. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 15. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.

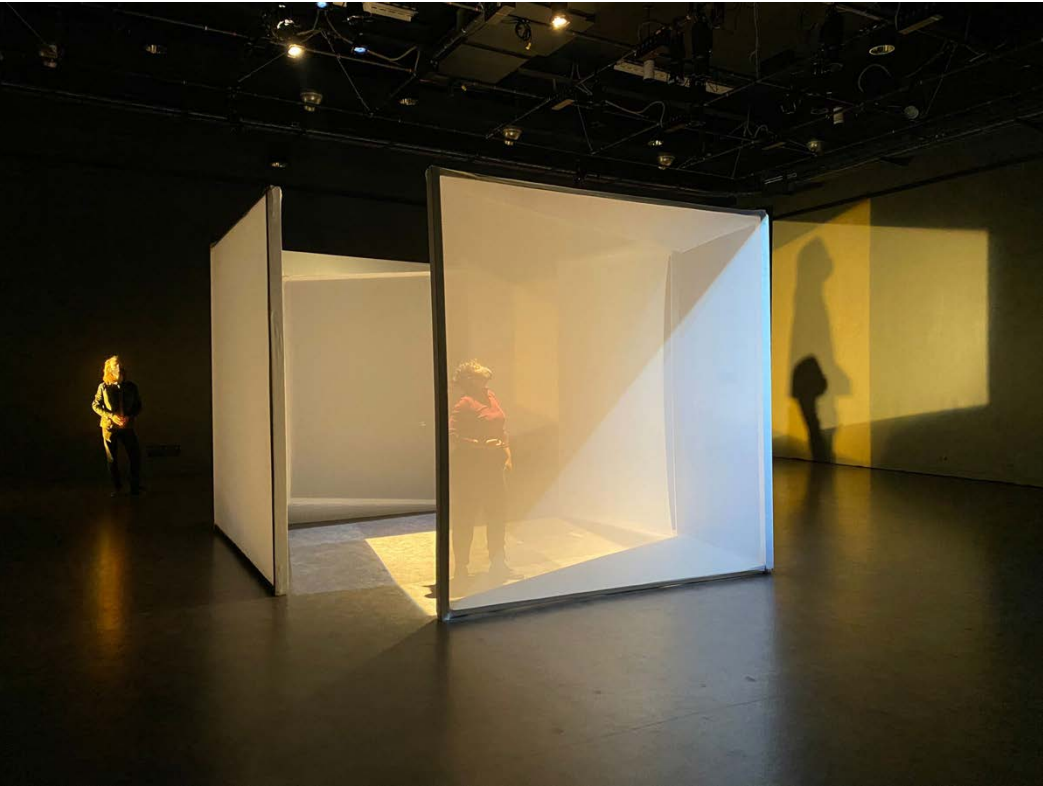


Image 16. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 17. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.

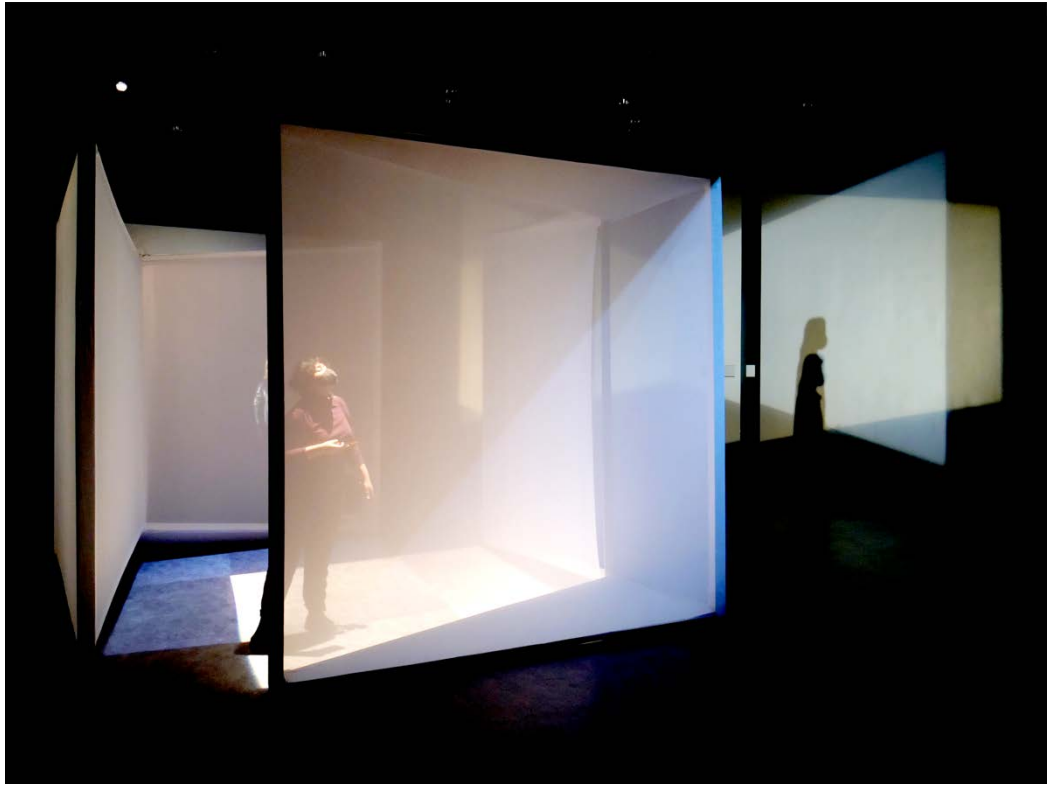


Image 18. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.

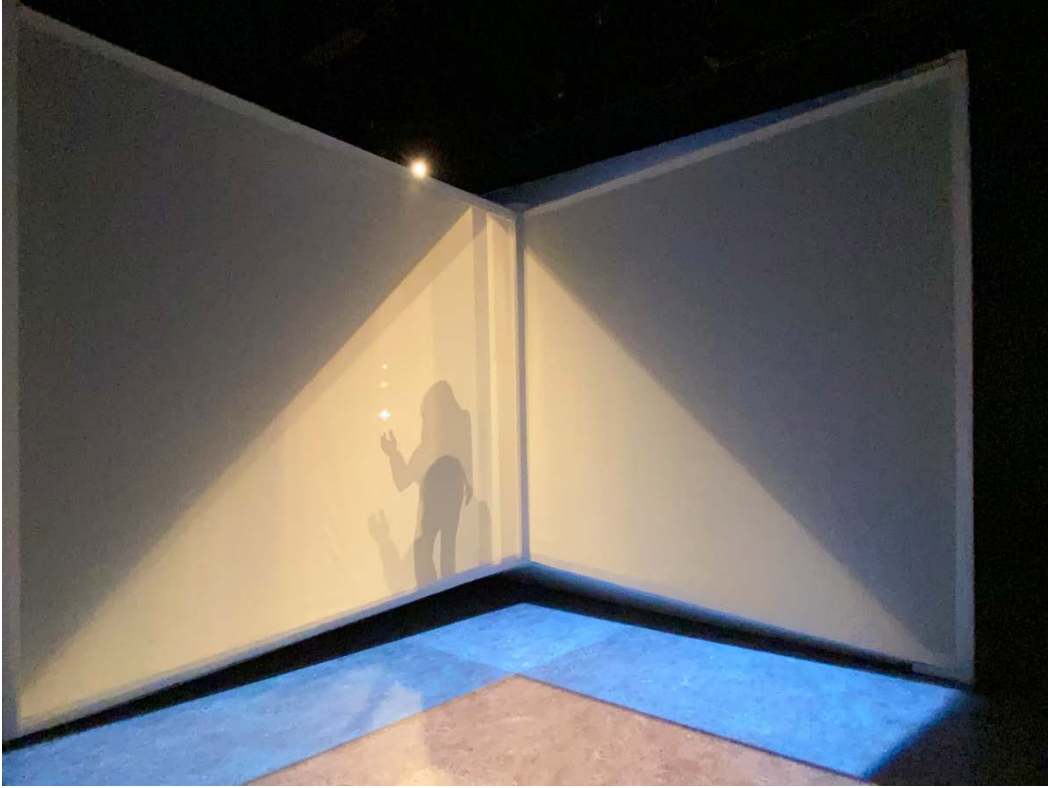


Image 19. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 20. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 21. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 22. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 23. Installation View, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 24. Visual connection between installation and model room, *Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 25. The model room, *Think Tank, Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 26. The model room, *Think Tank, Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 27. The model room, *Think Tank, Perspectivals* (2021), Studio T, GCA, Vancouver.



Image 28. The model room, *Think Tank, Perspectivals* (2021), Studio T, GCA, Vancouver.

Appendix.

Research Paper (Essay): A Phenomenal and Poetic Space

“The room is the beginning of architecture. It is the place of the mind. You in the room with its dimensions, its structure, its light respond to its character, its spiritual aura, recognizing that whatever the human proposes and makes becomes a life.”

- Louis I. Kahn “The Room, the Street, and Human Agreement”, 1971

Intrigued by the questions of perception and the notion of crafting discrete objects in geometric order, my art and design work address's the relationship between visual experience and psychological impression of an architectural space. Having trained and educated as an interior designer, I applied the understanding of spatial organization, by directing flow of natural light or embedding artificial light within objects and space, to create a situation capable of stimulating heightened sensory awareness in the viewer. The investigation that is needed to figure out just what it is that one is looking at, and to understand why, that is essential to what one perceives. When our perspective shifts or is distorted, new perception evolves. At SCA my work continues to investigate the metaphorical capacities of space and our relation to it through interdisciplinary practice which includes installation, sculpture, photography and videography.

Inspired by architecture, particularly the ways that built-form frames our perception of space, my works are often a response to the places in which I work. Looking through the lens of visibility, the question is not just about what we look at, but how we look at it and how we construct the world by looking at it. My overall research and artistic practice are informed by personal experiences of how I feel and understand space. Engaging architecture on a complex and intimate level, I experiment with light, geometry and movement to create an immersive environment. Visual perception is an emotional state that one experiences through senses rather than thoughts or intuitions - the ways that we experience and understand space, shapes our sense of place.

While creating an immersive situation the space can be determined and configured in several ways - Its dimension, general character, construction material, historical, political or cultural significance, and so on. I address the complexity of sensorial experience through vision and visual perception by employing abstract geometry to place light, geometric shapes, and bodily movements in relationship to space over time, provoking perceptual shifts of phenomenon, through corporeal memories, emotions, and immersion. Here, geometry serves as a key principle for underlying order in consistent and systematic manner, but also provides an order for the formal expressions that encompass both composition and construction of space. As a designer and an artist, I feel a great responsibility to create art- artistic production that generates poetic resonance. In my opinion, artwork should function on many levels—it can be accessible and interesting to an untrained audience, as well as to the cultural and social development.

One of my greatest objectives is to create work by transforming what is familiar and common to reveal something more complex. Integrating several aspects of immersive architecture with tangible and intangible materials, viewers adjust ones' gaze to transform perception and the relationship to reality. As viewers move through the architectural space, there is a unspoken dialogue between body, art and architecture. A parallaxic shift between what is known to experience the unknown, and mysteriously ambiguous form of what is seen versus felt sensations. On one hand, the work challenges the notion of objective situation where one's perception is mediated by object, objective thought and objective structure of space. On other hand, this artwork sets up a space for unique sensorial and perceptual experience. Influenced by corporeal memory, moods, emotions, ideology and social behavior. Hence, the aim of this research is to explore the inter-relationships between individuals that experience the space, between the elements in space and amongst individuals and elements in their own systematic way. This paper will further explore my artistic and design production and the ideas that influence my work. While highlighting its evolution through historical and contemporary relationships to Light and Space artist and architecture.

The immersive art and architectural space focused on perceptual phenomena, such as light, volume and scale, and the use of translucent materials such as resin, glass, etc. forming site specific or site determined installations are conditioned by the architectural surroundings. In the 1960s and 1970s, there was a parallel evolution in art

and architecture of controlled environmental context for human experience in a modernist approach. The primary context itself became subject of viewing. Within the similar timeframe, Light and Space art movement approached, explored and choreographed architecture as a kind of found art object that critically made architectural context an art form itself. In the works of Robert Irwin, James Turrell, Larry Bell, Olafur Eliasson, the fundamental characteristic of art in architectural containment is derived in formal, psychological, cultural and social terms. The art was developed through observation and response to the place it was situated in. Multiple layers of perception were involved, both in the work itself, as well as in the process of creation.

Such an instigation informs my practice to confront our understanding of what we are thinking and doing and what happens between these two poles by comparing phenomenological and poetic experience of spaces. The purpose of this investigation is to find the void and intersections of in-between experience, where the layers of perception blur the boundaries between physical and stimulated. The work of art and architecture have distinguished disciplinary roles and narratives. One may argue their production has universal characteristics, in my view their foundational principles disengage from one another and claims for sole reason for its being. The architecture exists in the structural built-form, ranges from practical, economical and other external limitations. Situating a relation between art and architecture, Jane Rendall refers to architectural vocabulary to explore impermanence in spatial environments. She highlights the importance of the temporal dimension of 'a place between', specifically, the relation of past and present in allegorical, montage and dialectical constructions and the time of viewing and experiencing art and architecture.²¹ Art, as argued by Robert Irwin, frames its existence by transcending architecture. Art experiences its impact in the physical dimension in an energetic manner, exploring the human potential of perception.

As my overall research and artistic practice is informed by space and perception to engage in individuals' experiences to navigate collective values and subjected to considering and reconsidering them into possible meanings of their experiences. The reason for this approach has been noted in Robert Irwin's works, where reductive elements in varying scale and position recast interaction and inescapable relationship

²¹ Rendell, Jane. 2019. "Art and Architecture: A Place Between." 2019. https://doi.org/10.5040/9780755695812?locatt=label:secondary_bloomsburyCollections. p. 12-39.

between object and viewer. They develop experiences made of up of constructed imageries such as overtones of light, figure/ground relationship and explorable scenarios with shadows. The work is to be understood and experienced in one way or other that calls active perpetual participation and plays with participants subjective effects of vision. In a very subtle way, this experimental based research - practice will embark the work of art that perceptually condition us, whether we are aware or not. Claire Bishop illustrates holistic art experiences where artworks intensifies physical awareness of body and its sensory organs as heightened perception. Artworks reside and metamorphosis the consciousness of viewers and leads to the formation of doubt and the questioning of perception.²²

Before SCA, I worked for about four years with an architectural firm STUDIO 3087, India who were deeply engaged into abstract, conceptual and experiential form of designing spaces. Their approach towards multi-disciplinary design had a profound influence over user experience, designed for the eye of the beholder and created sensorial awareness and affects on non-visual senses of hearing, smell, touch, and even taste. My discovery of their work was a pivotal event in my career. Resulting into a shift towards a greater emphasis on interior environment that cues human interaction, although remained influenced by design school training.

The shift included broader perspective from creating visual connection in space between architectural objects/elements and users, to focus on physicality of space, texture of light, and an intensive approach towards mode of user's receptivity, their immediate contact and participation with space. Through my experimentations and all my creations, by asking the most provoking questions, that is not what users/viewers focus on, but how they focused on it, and how they channelize the elusive phenomenal design. The making process was informed with mode of abstraction, play of light and shadow, color and texture and embodied movement and all incorporated into the rooms of architecture. Although contextually of the space, is not primarily by color or textures or surfaces, as much as it is in the sensorium of the beholder in their lived environment. As

²² Claire. Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2019).p.48.

Robert Irwin as noted “light — shadow — color —interactive energies - filed densities” all exist “only as long as the individuals keeps them in play.”²³

The work was highly influential, communicating the events of memories, emotions, social and cultural behavior, but most importantly pursued a conceptual engagement with its receivers. In the context of art and art making, my artwork connotes architecture as a kind of delivery system²⁴ to produce interior wall environment driven by perception paradigms, movement and embodied experience. Robert Irwin’s works make “seeing evaluating architectural context and not only a priority but an art form in itself.”²⁵ Working busy at an intersection of art, architecture and design environment, the rubric of space and light challenges the notion of minimalism and reduction. The objects in space are reduced to a singular visual form (such as cubic shaped light) or if existing architectural space itself becomes an art form, it mainly provokes questions of their essential properties. The object links with its own properties at time with our experience around it, the experiential state of art is held into temporal-object-event. The manner in which the light is disturbed across the undifferentiated space, signifies the experiments with event, action, and what happens in space.²⁶ Viewers are touched by poetic gestures in space allowing them to live through momentary experience, isolated or collective they simply become a series of events and their consequent circumstances are relative but not repetitive.

Metamorphosing the perception of viewing and keeping viewers engrossed by light and its movements over object in space, its shadows reduced to illusions and stimulating mental imageries, the visual perception itself becomes the subject of space. The artistic production and designing process is objectified into creating environmental art against solo isolated objects in space. The works make invisible visible, the quality of

²³ Robert Irwin, Matthew Thomas Simms, and J. Paul Getty Museum, Notes toward a Conditional Art, 2017.p. 308.

²⁴ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. Phenomenal: California Light, Space, Surface : Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011 to January 22, 2012]. Berkeley: University of California Press. p.81.

²⁵ Ibid. p.82.

²⁶ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. Phenomenal: California Light, Space, Surface : Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011 to January 22, 2012]. Berkeley: University of California Press.

light creates optical effects and their oblique location²⁷ plays with the viewer's peripheral vision and to consider and reconsider viewers into possible meanings of their experiences. Light becomes instrument of the space. The light as a viewing subject or an autonomous subjectivity and as an architectural object is explored by deconstructing the environment of its placemaking. In order to improvise its movement in space, I set out to investigate illusionary spaces that transform the viewer's perception of real space in a synthesis of the actual and the reel.

Ephemeral qualities in James Turrell's installations engage audience into the architecture of light, specific space and immateriality into details (seamless looking, as if no detail at all), transforming effects to frame new dimension of space altogether. The immateriality of light in dialogue with newly established space occupies a partial enclosure within itself (like volume in a volume) and articulates movement around it. I call it partial, as it represents a volume of the objects created with light which is reflected and transmitted (light penetrating through translucent material). Coincidentally this interplay develops interactive illusionary forms and volumes, a kinetic paradox and they are nothing but impermanent shadows and reflections. The idea is to show not everything, but nothingness in everything, an in-betweenness between internal and external forces, exploring a void. This evokes physical dimensions of the installation and responds to pragmatic phenomenology.

Exploring the void in unimagined ways, where objects are physically present, a spatial field is omnipresent between viewers and their perceived subject. Every moment of observation, will tell viewers their sense perception, embodied within them. In that moment they second their own reflection of something beyond the whole complexity of phenomenal process, that determines our shift in perception and dynamically envelopes our surrounding and our being in it. Altogether, the thoughts generate intuitive awakening of awareness within ourselves. Merleau Ponty's introspective research on phenomenology and dualistic nature of space, is revealed in the capacity of external experience and internal consciousness. From viewers perceptivity to their receptiveness of subject, a new visualized and imagined space is co-created between their body, art object and space.

²⁷ Tschumi, Bernard. 1981. *The Manhattan transcripts*. London: Academy Editions.

Along with being immersed into geometric composed space and events of juxtaposed fragmented architectural elements, viewers complete the narrative by making themselves a part of structure through their temporary traces of shadows and reflections. Their momentarily experience and kinesthetic response is encased in the form of corporeal memory. The phenomenological experiences, emotional responses, interpersonal and cultural associations are embodied into perception of memory. Feeling one's presence within and where participants can think themselves being beyond spatial, temporal and present in a state of perpetual flux. Our bodily actions contain multitudes of awareness and is a collective of senses. We carry deep personal memories, which respond and are revisited with physical and emotional stimuli, and other ancestral and historic knowledges that ride within ourselves. Some of these can be articulated with words and others remain perpetually sensational. Deconstructing a part of benign architecture, Gaston Bachelard has intensified the mechanical rendering of poetic image of space as phenomenological objects manifested into our conscious thoughts of reality and perception. In architectural and spatial capacity, he puts forward the psychoanalysis into prose and poetry form. He demystifies the space as a location in the house - "intimate spaces" that holds spatial and structural configurations of expression of memories, the architecture of the past, manifested in poetry, revealing endless "dimensions of our existence".

In my work, I integrate higher state of consciousness that crosses the understanding of religion and philosophical aspects. Exploring the scale of human perception and perceptivity, I focus on creating experiential spaces by creating an environment of constantly shifting density, weight and tactility of immaterial element like light can manipulate our perception. Investigating a complex in-between space comprising of subjectivity and objectively, materiality and immateriality, physical and existential dimensions, all of which is reflected in architectural and spatial organization. It deals with the quality of space, architecturally, by being visible in infinite ways according to where viewers stand in the room, and how directionality of light manipulates in space. Anish Kapoor's installation creates the notion of fractals in visual perception of creating a relationship between real and manipulated forms in real-time with larger-than-life sized sculptural installation. Highlighting the importance of the temporal dimension of in-between space and place, deconstructs the time of viewing and experiencing art and architecture. He explores phenomenology in context to religion, philosophy, human

sciences, phenomenal neurology, visual perception and cognition and reflects onto a visual and an immersive architectural environment. At a macro level, artworks engage viewers in a perpetual habituation or being suspended or feeling tight, through opaque, reflective and translucent materials resulting into a continent eventful series. The works developed in context to site, are a complex architectural reality that establishes close relationship between the boundaries of the space to the body.

In my research, I the parallel between the attributes of body-space-architecture, in the form of dialogue, where elements and bodies meet, align and fall into a certain rhythmic of space. I relate to how Rudolf Laban integrates architectural notation system in spatial ways. "Movement is, so to speak, living architecture – living in the sense of changing emplacements as well as changing cohesion. The architecture is created by human movements and is made up of pathways tracing shapes in space [which] we may call 'trace- forms' ".²⁸ Intertwined with in both architecture and body movements, my process involved geometry and abstraction of forms to an unusual kind of architectural space that emerges entirely from itself, where elements or body are just forms in disequilibrium. Informed by intuition and improvisation, where one form evolves to another, and the point of view in abstraction is a complex framework and not fixed. It challenges the production of spatial organization in terms of how I begin and what influences the abstracted form and process.

Unique to my methodic process, my experimentations and investigation, primarily address how we experience our own perception. How our percept interfaces with light, texture and phenomenal nature of architecture. Our senses develop inner and interrelations with the organization of space, the order characterized by occurrence of event, recognized by our pattern of movement in space. The collective object - event experience, isolates itself and inherits the properties of perception. It is an experience that architecture aims to define and capture between the abstraction of architectural thought and the representation of events.²⁹ Overall, this methodology allows me to awaken viewers to something which was always and already there. Deconstruct how

²⁸ Baudoin, Patricia and Gilpin, Heidi, 'Proliferation and Perfect Disorder: William Forsythe and the Architecture of Disappearance' in the *Il Disegno che Non Fa il Ritratto: Danza, Architettura, Natazioni*, a cura di Marinella Guatterini, Volume II (I Teatri di Reggio Emilia, 1989), p.74.

²⁹ Tschumi, Bernard, 'Spaces and Events', *The Discourse of Events*, AA publication, 1983, p.7.

they experience and understand the space. By doing so, I intend to perpetually expand the potential of the installation site.

Unmediated by art object, objective though, or structured relationship, the art with mutating field of light and spatial position of viewers, sets up inquires boundaries of perception. The art depends on the environmental context and object to convey these spatial relationships, this investigation will specifically choose perception as art form. My abstraction process contextual the work beyond framing by a room, to room being a thing³⁰. A situation that shapes our sense of surrounding, themselves and of each other. Through architectural means, I implement typical drawing styles like plans, sections and axonometric and reduce it to dimensions of a precise geometry. The narrative is built of a certain kind where the juxtaposed concepts of abstracted geometry and intuitive perception, that align and fall into a certain rhythm, where architecture is neither on the inside, nor on the outside, but deconstructed through perceptual events.

Involving multiple layers of perception, with an understanding of physical movements within and outside the geometric order, along with light, projections, shadows, reflections, and so on, draws our attention towards illusionary forms in subtle ways. The viewer's shadow becomes part of the imagery as one passes through the light and projection, partially disrupting the image, breaking the illusion of space. Play of light, shadows and its interpretations are important aspects of the art, ways of further involving the viewer in the work. Gaston Bachelard poetically frames "My house...Its walls contract and expand as I desire"³¹. The poetic gestures revealed with every step in the complex space, evolved into an emotion, sensed perception of scale through light and shadow play and encases in the form of memory. Viewers will have continuous repercussions to the present moment juxtaposed with indeterminable links to the lived experiences and past experiences and memories. The new ways of looking, provoke questions and experiencing one's own reflection of thought, mediate new imagined space, and what they see, feel and see.

³⁰ Clark, Robin., Hugh Marlais. Davies, and Michael. Auping. 2011. Phenomenal : California Light, Space, Surface : Museum of Contemporary Art, [La Jolla and San Diego, from September 25, 2011 to January 22, 2012]. Berkeley: University of California Press. p.80.

³¹ Bachelard, Gaston, and Maria Jolas. 1994. The Poetics of Space : The Classic Look at How We Experience Intimate Places. Boston: Beacon Press. Pg 11

Olafur Eliasson examines his conceptual idea as machines that create phenomena or a machine that reproduces mediated reality³². In a greater depth, his principle of artistic creation depends on viewers active participation. It is to a point where viewers remain to be centric, yet the work of art exist only when it is seen from a particular trajectory of the artwork. There is also involvement of other senses, which is make is possible to experience the artwork, by listening to soft sound or inhaling fresh smell of surrounding environment. Each visitor perceive work in different terms, for example — in his work *Beauty* (1993), the indoor rainbow can be perceived only by certain position in the space. Otherwise, the artwork is nonexistent, and one only sees the material object — that is water. His aim is to remove and detach the work from its material object. The pure optical phenomena reinstate the status of its objectivity and dematerializes the art object into something exceptional, metaphorical and deconstruct the perception. Thus, in terms of effect and affect of a phenomenal work, he makes viewer's perception as central importance, made aware of their own coordinates in space as an individual who also is an observer. His works further underline the issues of temporality impermanence and the works me monetarily opens space for personal freedom, offering an experience of self-realization.³³ The research and practice led on site determined and site conditioned works, makes one respond radically through inner voice and thinking. Approaching from precedents of theories and artworks I have mentioned above, I create spatial installations, to mediate light and movement into embodied experiences.

The occurrence of events creates a temporality of affective and effective response in viewers. The process of seeing yourself and seeing the feelings, emphasis is stressed upon creative production to receptive expression. The work explores the viewer's perception through abstraction by playing with scale to distort meaning and to question the autonomous subjectivity of light in spaces. Deleuze posits “the outside is not a fixed limit but moving matter, animated by peristaltic movements, folds, and folding's that altogether make up an inside, precisely the inside of an outside”.³⁴ It is my intension that the architectonic construction of space that uses rendering of light and shadow will generate representational objects, illusionary forms, linear perspectives and

³² Ibid. Pg. 20

³³ Ibid. Pg. 21

³⁴ Deleuze, Gilles, and Sen Hand. 2016. Foucault. Pg 80-82

vanishing points, while allowing viewer to contemplate their perception. The content of the installation may or may not be productive, academic or even useless, but to me personally, is a kind of positive energy and beliefs that comes within self, that is attached to a sense of freedom to the spectator, an experience of self-realization.³⁵

Through installation, both art and architectural, I try to provoke our understanding of visual world. We understand surrounding environment and ultimately, we are defined and affected by the spaces that surround us. From a phenomenal perspective, the idea of within and outside, interior and exteriors holds the dynamic dialogue between the architecture itself where a place inside and out is between complete closure and complete openness. There is an object, an association, a temporal object- event and an immersive space. My work deconstructs the hierarchy of the space. A situation where multiple leaders of perception are involved reconciled with art and architectural forms. To explore individual and collective experience in an environment and to awaken to something new to something which already there. By doing so, an object-event reveals something of impermanence, more complex and mysterious, to encounter a sense of wonder and bring individual to an awareness of their percept. Therefore, the percept of art or architecture is not just an object, but an experience. Experiences of freedom of thoughts, movements, sensed feelings, corporeal memories, all depend on new perpetual synthesis of real and mediated.

We recognize the world we now live in through isolated lives, depend on coherent abilities to manifest and invent meaningful connection with perceptive interstices. In the continually mutation of times, we find ourselves between incommensurable cognitive territories adapting to inhabit creative tools and techniques. By choosing the realm of perception as an art form, I explore it can animate our way of being in the world. The immediacy of perception, by using simplest means and materials, activates and energizes space, alludes body-space as architecture in an intangible, phenomenal and poetic gesture.

This research is driven by intuition and improvisation. Applying mechanical and psychological effects of visual perception, my artwork provides an evocative model as a means to attain a new interpretation of the world and of each other. In conclusion, I bring

³⁵ Olafur Eliasson, Mark Godfrey, and Tate Modern. 2019. Olafur Eliasson - in Real Life. Pg. 21

my intimacy, engage phenomenological and poetic research concepts into the work of art and design. While confronting the intersections between the themes of light, movement, geometry, transformation and thought, my research and artwork will mediate eventful experiences through architectural installation art and treat perception as one of these events.

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