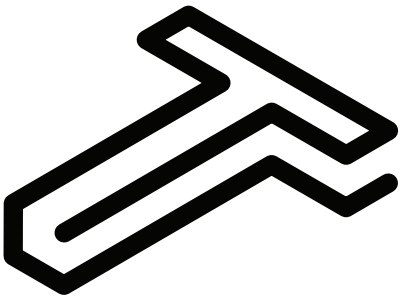
INTIMATE ENCOUNTERS: TRANSPORTATION AS THEATRE IN TORONTO'S UNDERGROUND



INTIMATE ENCOUNTERS: TRANSPORTATION AS THEATRE IN TORONTO'S UNDERGROUND

Thesis Proposal and Research
Toronto | Ontario | Canada
By Shaun Rolfes

INTIMATE ENCOUNTERS: TRANSPORTATION AS THEATRE IN TORONTO'S UNDERGROUND

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

by

Shaun Rolfes
In Partial Fulfillment of the Requirements
for the Degree of
Master of Architecture

Stephen C. Wischer 5/11/19
Primary Thesis Advisor

Thesis Committee Chair

TABLE OF CONTENTS

Table of Figues 009

Abstract 019

Narrative 020

Typology 028

The Site 030

The TTC 036

The People 038

Case Studies
- Budapest Metro 040
- Naples Metro 046
- Washington DC Metro 052

Thesis Goal 059

Project Emphasis 060

Project Justification 062

Toronto History 066

Site Analysis

Geometric Relations 074
Shade Shadow 078
Density 080
Light Quality 084
Vegetation 088
Wind 090
Soil 092
Humans & Distress 094

Performance Criterea
Space Allocation 100
Space Interaction 101

Literature Review
Maurice Merleau-Ponty 102
Henry Frankfurt 103
Eric Robertson Dodds 107
Alberto Pérez-Gómez 111
Martin Heidegger 115
Jacque Derrida 123
Richard Sennett 127
Francesco Colonna 135
Italo Calvino 135
Rumiko Handa 138
Perception of Time 138
Gordon-Matta Clark 143

Artefact
Site Visit 152
Masks 162

Staircase 170
Garments 180
Gallery 188

Process and Design
Bloor-Yonge 194
St. George 206

Information 221

Appendix 222

TABLE OF FIGURES

Figure 001 001
Clerk, George (2014). *Urban Crowd*

Figure 002 002
Clerk, George (2014). *Urban Crowd*

Figure 003 004
Clerk, George (2014). *Urban Crowd*

Figure 004 018
Clerk, George (2014). *Urban Crowd*

Figure 005 021
Bergman, Ingmar (1980). *Life of the Marionettes*
Toronto Skyline (2018)

Figure 006 023
Bergman, Ingmar (1980). *Life of the Marionettes*
Toronto City Hall (2018)

Figure 007 025
Bergman, Ingmar (1980). *Life of the Marionettes*
Toronto Flemingdon Park (2018)

Figure 008 027
Bergman, Ingmar (1984). *After the Rehearsal*
Dominion Centre (2018)

Figure 009 029
Bloor-Yonge Subway Station (2016)

Figure 010 031
Cavlovic, David (2000). *St. George Subway Station*

Figure 011 032
Bloor-Yonge Isometric Map

Figure 012 033
St. George Isometric Map

Figure 013 034
Bloor-Yonge Site Map

Figure 014 035
St.George Site Map

Figure 015 036
BlogTO (1966). *Bloor Yonge Subway Station*

Figure 016 038
BlogTO (1954). *TTC Street Car*

Budapest Metro, *Sparo Architects*

Figure 017: Platform 041
Figure 018: Entry Level 043
Figure 019: Beam Structure 044

Naples Metro, *Karim Rashid*

Figure 020: Entry Level 047
Figure 021: Waiting Area 049
Figure 022: Entry Level 050

Washington DC Metro, *Harry Weese*

Figure 023: Dupont Escalator 053
Figure 024: Subway Platform 055
Figure 025: Dupont Entrance 056

Figure 026 057
Clerk, George (2014). *Urban Crowd*

Figure 027 061
Bergman, Ingmar (1980). *Life of the Marionettes*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 028 063
Fassbinder, Rainer W. (1973). *Welt am Draht*.
Toronto Dominion Centre (2018)

Figure 029 064

BlogTO (1966). *Bloor Yonge Subway Station*
Toronto Housing (2018)

Figure 030 071
BlogTO (1966). *Bloor Yonge Subway Station*
CN Tower (2018)

Figure 031 072
Google Earth (2018). *Toronto*

Figure 032 075
Bloor-Yonge Entrance (2018)
St. George Entrance (2018)

Figure 033 076
Yonge Street (2018)
St. George Street (2018)

Figure 034 079
Bloor-Yonge Site (2018)
St. George Site (2018)

Figure 035 081
Bloor-Yonge Site (2018)
St. George Site (2018)

Figure 036 082
Bloor-Yonge Site (2018)
St. George Site (2018)

Light Quality

Figure 037: Site Diagrams 084
Figure 038: Solar Radiation 085
Figure 039: Solar Ratiation 086

Figure 040 087
Toronto Housing (2018)

Figure 041 089
Google Earth (2018). *St. George Site*

Figure 042 091
Wind Diagram

Figure 043 092
Ministry of Natural Resources (1980) Soil Map

Figure 044 095
BlogTO (1966). *Bloor-Yonge Subway Crowd*

Figure 045 096
BlogTO (1966). *Bloor-Yonge Subway Platform*

Figure 046 100
Space Layout

Figure 047 104
Tarkovsky, Andrei (1971). Solaris

Figure 048 108
Bergman, Ingmar (1984). *After the Rehearsal*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 049 112
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 050 116
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 051 120
Fassbinder, Rainer W. (1973). *Welt am Draht*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 052 124
BlogTO (1963) *St.George Opening*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 053 128
Jodorowsky, Alejandro (1973) *The Holy Mountain*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 054 132
Bergman, Ingmar (1966). *Persona*

Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 055 136
Bergman, Ingmar (1980). *Life of the Marionettes*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 056 140
Bergman, Ingmar (1966). *Persona*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 057 144
Bergman, Ingmar (1966). *Persona*
Reggio, Godfrey (1982). *Koyaanisqatsi*

Figure 058 147
Canadian Flag (2018)

Figure 059 149
Artefact (2018). *Bondage Accessory*

Figure 060 151
Artefact (2018). *Bondage Accessory*

Figure 061 153
Toronto City Hall (2018)

Figure 062 154
St. George Station Film (2018)

Figure 063 156
Staircase Assembly (2019)

Figure 064 158
Bloor-Yonge Station Film (2018)

Figure 065 163
Staircase Assembly (2019)

Figure 068 164
Layered Masks

Figure 069 165

Acrylic Mask Painted Black, Wood Mask, White Acrylic Mask

Figure 070 167
Acrylic Mask and Plaster Mask, Concrete Mask, Plaster Mask

Figure 071 169
Wood Mask, Clear-Acrylic Mask, Acrylic Mask Painted Black

Figure 072 171
Layered Performances

Figure 073 172
Staircase One

Figure 074 174
Staircase Two

Figure 075 176
Staircase Instruction Manual: Assembled and Exploded View

Figure 076 177
Staircase Instruction Manual: Modularity Example and Hinges

Figure 077 178
Staircase Instruction Manual: Step Assembly

Figure 078 179
Staircase Instruction Manual: Step Assembly

Figure 079 181
Layered Garments

Figure 080 182
Shirts Made of Vinyl and Sheer

Figure 081 184
Performance Two

Figure 082 185
Performance Three

Figure 083 186

Mannequins from the Memorial Union Gallery

Figure 084 189
Memorial Union Film

Figure 085 190
Memorial Union Gallery, Act One, and Act Two

Figure 086 193
Final Presentation

Figure 087 194
Bloor-Yonge Board

Figure 088 196
Bloor-Yonge: Sky-Walk

Figure 089 197
Bloor-Yonge: Process Model

Figure 090 198
Bloor-Yonge: Yonge-University line

Figure 091 199
Bloor-Yonge: “Catwalk”

Figure 092 200
Bloor-Yonge: “Social Bond From a Social Distance”

Figure 093 201
Bloor-Yonge: Alley Between the Entrances

Figure 094 202
Bloor-Yonge: Coffee Shop Seating

Figure 095 203
Bloor-Yonge: Bloor-Danforth Line

Figure 096 204
Bloor-Yonge: Skyscraper Entrance

Figure 097 205

Process Model

Figure 098 206
St. George Board

Figure 099 208
St. George: Exposed Hallway with Gateways for Viewing

Figure 100 209
St. George: Process Model

Figure 101 210
St. George: Entrance

Figure 101 211
St. George: “Two People Caressing in the Entrance”

Figure 102 212
St. George: “Two People Watching from Below”

Figure 103 213
St. George: Labrynth

Figure 104 214
St. George: “A Woman Watches the Subway Crowd”

Figure 106 215
St. George: “A Wandering Human”

Figure 107 216
St. George: A View Down St. George

Figure 108 217
St. George: Process Model

ABSTRACT

The accidental eye contact, the casual nudge of the thigh, and the slight smell of sweat, subway systems are multi-sensory experiences that are unique to every city. Subways are daunting and anxious spaces. Being forced to be close with strangers is rare in the modern era; we tend to avoid contact with strangers as much as possible. Public transportation is possibly the only public space that forces you to be close to one another.

But subways are becoming more and more intimidating. Underfunding and an increase in privatization of public spaces have left the public transportation realm a hostile environment. Subway stations are essentially becoming less inclusive and welcoming. My thesis research is going to focus on relieving the tensions in public transportation through intimate encounters. When an individual enters a subway, they should feel comfortable and intrigued by the public space; subways should be an unworldly experience that reflects their city. Research will focus on ethical public spaces; what is offered in public spaces specific to subway systems. Public spaces should focus on safety, which is challenging in subway systems since danger is always present due to the trains' platform. I will investigate well designed subway stations and incorporate them with my project, as well as using my own personal experiences with a variety of subway stations within North America. Subway stations have the ability to function as a successful public space.

NARRATIVE

Toronto is a faceless city. It isn't the Euro-American hybrid that Montréal successfully grips. It doesn't have the natural beauty of the coastal city, Vancouver. Chicago and New York both grasp a grunge aesthetic that is specific to their long history. Toronto doesn't have an image when compared to other cosmopolitan cities.

Toronto is possibly one of the bleakest cities in Canada. It is clear that functionalism silenced the populous city, prioritizing the algebratization of their people and architecture. Toronto has created a new language, a triumphant voice for science, technology, and businesses. A poetic vision of the physical world was pushed aside, seen as an illegitimate aspiration for knowledge. It is an obvious loss of human intimacy.

In a city that has a metro population nearing six million people and housing over two hundred languages, Toronto has a celebrated population. These humans create the city, they create the language. But language is now devalued, it fails the human experience of communicative settings for action in the present.

This loss of language is due to cities, they have stopped being articulations of ritual spaces; they have had a shift towards movement, mere circulations. In the book, Timely Meditations by Alberto Pérez-Gómez, he quotes, "Circulation of fluids, such as air, fresh water and sewage for hygienic purposes, circulation of goods for commerce and consumption, and circulation of people…" (Gómez 116). Humans today are seen as a commodity. We are objects.

Seeing humans as simple objects causes a fall in public space and a sterilization of language. The spoken word can't be understood by mere letters and words or figures and numbers; spoken word is pregnant with meaning that is grasped with the texture of linguistic gestures. A hesitation, a simple stutter, or a change in volume can change the meaning of what was spoken entirely. Every expression is seen as a trace, a degree of opacity and given to the person with transparency. These intimate gestures can be experienced through the frozen gestures of public space.

Public spaces should be particular to a specific culture that is embodied in stories while projecting imaginative thinking that enriches life and values. Architecture isn't the sole cause and contributor of public space, but it does offer a space for encounter and participation. These architectural spaces enable human freedom by revealing the limits associated with particular human actions. Gomez quotes, "This intersubjective and emotional space of face-to-face communication is crucial for human self-understanding" (Gómez 113).

Possibly the only space where humans can see each other as humans is within public spaces, but public spaces are in danger. In fact, Richard Sennett, the author of The Fall of Public Man, points out that the fall of the public space is due to the fall of the Augustan Age, a time when the term res publica, or public affair, was defined. Spaces are either owned by the state or by the citizen, which is translates to res private. A public space is not owned by your family or friends, but is a shared space, joined together by people. In Roman terms, this space was called a Forum Magnum.

These forum spaces were scattered all over Italy and similar plazas throughout the world. Public spaces functioned as a marketplace, social gathering place, and housed other social activities. The psyche of the people in Rome was level. You would go out in the world, discuss politics and interact with people then go home to your personal, religious transcendence.

It wasn't until seventeenth century when society took on the definitions of "public" and "private." Sennett quotes, "'Public' meant open to scrutiny of anyone whereas 'private' meant a sheltered region of life" (Sennett 16). It is extremely hard to find public spaces in the modern age. Even if you linger in a park, that park could be considered private space.

Even in 2018, we are still stuck in the nineteenth century era that is surrounded by fear. There is a standoff between moralities in public space. We create this tension between our inner beings and the space we occupy. Dagmar Motycka Weston suggests that there needs to be a blur between the concrete outer world and our inner world. Our bodies and the natural world must negotiate, a convergence of reality and fantasy.

Weston paraphrases the book Nadja in her essay Surrealist Paris. André Breton, the author of Nadja, starts his book with the question, "Who am I? If this once I were to rely on a proverb, then perhaps everything would amount to knowing whom I 'haunt'" (Breton 11). Breton, also the narrator of the book, is taken on a ten-day journey following his phantom-like guide named Nadja.

We are transported to this gloomy October afternoon, an uncertain world that is connected with spatial and temporal meanings. October can metaphorically mean regeneration, nature starting over, or it could blatantly mimic death. These associations between human definitions and the natural world is extremely surreal and intimate.

Cities are dreamed up beings, we desire them. Just like how Breton desires Nadja, these desires are memories. Cities are already familiar to us, they are measurements of its space and the events of their past; constructed with desires and fears. The rules within cities are absurd, their perspectives are deceitful, and everything conceals something else. In Italo Calvino's Invisible Cities, we are taken on a journey through fifty-five fictional cities. But cities do not tell their past. "… But contains it like the lines of a hand… "(Calvino 11). The modern city leads you through it without a story line, a city without being discovered.

Marco Polo, the main character in Invisible Cities, who is considered the storyteller, repeatedly tells his experiences throughout the fifty-five cities. The city of Zobeide, the white city exposed to the moon as if it was built from a dream. The

BMO

city of Hypatia, a city that Marco Polo considers a trap, is city surrounded by marigold fields and blue lagoons where crabs bite the eyes of the suicides at the bottom of the lagoons. Marco Polo quotes, "… in Hypatia, the day will come when my only desire will be to leave. I know I must not go down to the harbor then, but climb the citadel's highest pinnacle and wait for a ship to go by up there. But will it ever go by? There is no language without deceit" (Calvino 48).

Calvino quotes, "Memory is redundant: it repeats signs so that the city can begin to exist" (Calvino 19). We see these cities through redundant memories, repeating signs that relive our past experiences. It is all left for Marco, the commuter, the tourist, the voyeur, to create the plot and to create a journey. Calvino's novel does not critique architectural settings an atmosphere; he critiques how we should live.

Calvino describes a hostile city named Baucis, a city that sits on stilts. To enter the city, people must climb the ladders up to the high city where no one leaves. They have everything they need up there is no reason for them to come down. The narrator Marco proposes three reasons why the citizens of Baucis don't come down. One, that they hate the earth, two, that they respect it so much they refuse to touch it, or three, they love it through their spyglasses and telescopes that they use to watch every pebble and ant that roams under the city with flamingo legs.

The city is a human settlement where strangers are likely to meet. In Baucis, we can assume that people don't enjoy the interactions between strangers, this can be seen as the loss in human civility. A loss in humanity, public life, and personality is all caused by the overall loss in civility. Sennett defines civility as "… treating others as though they were strangers and forging a social bond from a social distance" (Sennett 328).

Incivility is burdening others with oneself. It is the decrease in sociability with others, a burden of personality. People become uncivil when they need others to enter into their daily traumas of their own lives. They invest little interest in others. Public spaces are in jeopardy, where can the modern human meet with others? Public transportation is possibly the only place left where people are forced to be amongst strangers. Subways are of another world. You are forced to descend into the depths of the city; the concrete labyrinths that force you to move through the rapid-transit maze, negotiating through the movement of the body. Subways challenge out ability to keep to ourselves; we look around trying to pass the time, but we meet our eyes with someone else; a lost stranger may ask you for directions; we may get up and move so an elderly person can sit; you may even have to push people out of the way to exit. Subway stations have an animalistic atmosphere.

No matter how hard we want to keep to ourselves, we are forced to interact with the passengers. It may not happen during every train ride, but it will happen. Subways create this community of passengers, there is a mutual ground that everyone shares, just like that of the Roman Forum. These forum spaces are scattered all over Italy and similar plazas throughout the world. Public spaces functioned as a marketplace, social gathering place, and housed other social activities. The psyche of the people in Rome was level. You would go out in the world, discuss politics and interact with people then go home to your personal, religious transcendence. Modern society now pressures their citizens to follow a specific moral code; people must follow a certain religion, a specific way of believing. This symbolic space has bad associations in modern times.

Privatization is on the rise in some areas and in developing, industrialized worlds, these symbolic spaces are translated as repressive political and economic spaces. This may be hard to wrap our heads around, since we all grew up in western society, but symbolic/public spaces can come off as dangerous, especially where activism is shunned.

There are so many examples throughout history that shows how public space have turned dangerous for the common citizen. In the eighties, we had the Tiananmen Square protests in Beijing that left hundreds dead. In 2014, we saw demonstrations erupt in Maidan Nezalezhnosti, or Independence Square, that shook not only the Ukrainian city of Kiev, but much of the world. When people don't have a space for free speech, we lose our democratic human nature and the values of public space.

The deformation of public space has left it hard for the commuter to create an intimate experience. There is a confusion between public and intimate life. Sennett defines intimacy as warmth, trust, and an open expression of feeling. When avoiding eye contact, how are we to gain a trust for the strangers around us? We simply can't.

We have a need to keep our individualism locked inside our privacy. We dare not show our true selves in public. We don't experience individualism, but instead we feel anxiety. A nervous quest to find our personality; an adaptive and stable system that absorbs socio-emotional traits. The intimacy in public space has drastically deformed. The most intimate of personal experiences, physical love, has changed the most throughout the ages. Sennett says, "Victorian eroticism involved social relationships, sexuality involves personal identity" (Sennett 7).

Sexuality isn't an act, it can't be a physical being; instead it is a state of being. A human cannot master sexuality, it is ever changing and expanding the more we experience. The physical act of love only follows as a passive result of two people feeling intimate with each other. Sennett goes as far as saying this sex revelation is a new "slavery" that substituted the old. I'm not saying we all should go out and have sex in public. But what I think Sennett is trying to say is that we should find intimacy and being comfortable with our sexuality in public spaces.

You lose yourself in the subway. The sensuous rhythm of the train, the lost track of time, the lost sense of distance, subways bring out the peep show devil in you. But who cares?

We may never see these strangers again physically, but our memories may hold onto these intimate events that public spaces create.

I want people to dream about the subways just like how Poliphilo dreams of Polia through an intimate journey. The cultish book of Hypnerotomachia Polifili is about an obsessive search for love; a false love that is all within a dream.

Poliphilo starts his dream, walking through a threatening dark forest and describes all of the monuments he passes: pyramids, obelisks, the ruins of classical buildings, the ornamentations on buildings, and so on. It is important to remember that this was the first narration of architectural intentions. Hypnerotomachia conveys the presence of erotic space, an emotional space. Poliphilo gets nursed back to health with the encounter of five nymphs, depicting the five senses, that sexually arouse him. Walking throughout the forest, Poliphilo chose to enter the gate of love, vita voluptuaria, where he meets Polia.

The two "lovers" soon witness a sacrifice to Priapus; the god of fertility. The mysteries of fertility in association of blood, water, semen, and wine; a coincidence of love and death. After they witness this sacrifice, Poliphilo and Polia enter the "Temple of Love," which is a perfect circular building of great beauty. This temple was dedicated to the god Venus, who is the god of sex, beauty, and fertility. They then stop in a cemetery where Poliphilo finds tombstones with inscriptions of former lovers broken by death. He then witnesses a mural that depicts hell and runs to Polia, scared. They embrace each other, Polihilo until he is awakened abruptly. He is awakened alone.

Alberto Perez- Gómez from his book Polyphilo: The Dark Forest Revisited, quotes "This motion of the poetic imagination allows the modern hero to "inhabit" the diverse works and "deobjectify" them, extracting a philosophical and ethical lesson for the architect of the future." In Gómez's interpretation of Hypnerotomachia, his book Polyphilo: The Dark Forest Revisited, he takes us on a modern interpretation of Polihilo meeting his lover Polia. But instead of a forest, we are transported within the vessel of a plane. We are the commuter.

Before Polyphilo enters the plane, we walk with him throughout the plane terminal. We cross paths with other commuters, we look at homogeneous advertisements that want us to gamble with our future, we wander aimlessly without fully encountering anyone. Polyphilo is the voyeur and the participant. When on the subways, we encounter a diverse group of people. The blur of people heightens our voyeuristic tendencies. There is a voyeur in all commuters, humans are intimate beings seeking intimacy.

The subway rush hour is packed with mysterious and alluring strangers. We wait patiently for our train to arrive as we slowly encroach on the yellow line dividing the platform's safe space with the deadly train tracks as people push from behind. We see the businessmen on their phones, students with their heavy backpacks longing to go home, the lovers kissing in the corner, the tired families with their screaming children, the tourists sweating, questioning their every move in fear that they will miss their desired stop. We wait. We wait for the train, we seek out our friends, our family, but they're not with us. We are alone, yet still within a community. Sennett quotes, "The crowd is man the animal left off the leash" (Sennett 369). When we are in a community, we are being real.

Privatization has ruined a sense of public space, which is clear in the Bloor-Yonge station. When entering this station, you don't know what you are in. Did we enter a mall? Where is the subway station? Bloor-Yonge focuses too heavily on capitalizing off their commuters. There are six entrances to the Bloor-Yonge station, but only one allows you to directly enter subway station. Five of the entrances force the commuter to enter either through the Hudson Bay Centre or the Xerox Centre. These two buildings converge into one large shopping mall with offices above the department stores.

The merging of public transportation and shopping is nothing new, it isn't a terrible idea either. But it does disregard the sense of public space. I want there to be a separation between the private and the public. The hallways of a mall is not considered a public space, it is a space for circulation. A space made for movement and nothing else.

Gómez quotes, "We interact more with machines than with other human beings, and this results in narcissism, alienation, and the incapacity to grasp a sense of purpose for our actions…" (Gómez 114). We need to interact with humans; if we disregard the human, the result is in violent expressions of nationalism and ethnocentric behaviors. Privatization encourages a narcissistic attitude.

In contrast, the St. George station is far different than the Bloor-Yonge station. Situated north-east of downtown Toronto, St. George is solely a station. There are no department stores selling the fancy wine or the finest cosmetics. This station sits on the edge of the Annex community and the edge of downtown Toronto. Located near the Bata Shoe Museum, the Royal Ontario Museum, the Royal Canadian Yacht Club, and the University of Toronto, St. George serves a heavy residential, tourist, and student ridership. Technically, this station already serves as a drab public space. It can be heavily improved though, since it still only sees humans as objects, a product of circulation. These stations are the heart of the TTC. When riding the subway in Toronto, you have to cross paths with either the Bloor-Yonge Station or the St. George Station to get anywhere. If you want to get to downtown, Scarborough, or Etobicoke, you have to either change subway lines or pass through them to get to your destination.

That is why these two stations are the busiest in Toronto, the Bloor-Yonge with over 350 thousand and St. George's 250 thousand daily users. These two stations force you to join the other communities of the TTC. I see the Bloor-Yonge station and St. George station as a public spaces. I want to

create spaces within these stations to allow the passengers to stop and look around. Have the passengers walk into a completely new setting.

Subway stations have the ability to become an urban public space that relieves the anxiety of public transportation. Allow people to wander and explore the subterranean labyrinth. There are a limitless reasons to encourage the use of public transportation. In subways, you are caught in a dialogue; preforming roles that come and go. We are the actors and the audience. We wear masks that represent roles in society; our theatrical outfits create situations. We create these situations through trial and error. Sennett says that in an era that lost religious rituals or transcendental beliefs, we can no longer where “masks” that are not readily made. Thus, these masks must be created by the individual.

The development of personality today is the development of the personality as a refugee. Richard Sennett questions, “Is it human to form soft selves in a hard world? As a result of the immense fear of public life which gripped the last century, there results today a weakened sense of human will” (Sennett 323). The past has built a hidden desire for stability in the overt desire for closeness between human beings. The development of personality today is the development of the personality of a refugee.

W.G. Sebald demonstrates how everyday architecture goes beyond by just being a memento. In Austerlitz, we experience the past through architectural settings, humans have a desire in human nature to make common experiences out of the past, either of one’s own or of others. Austerlitz recalls his own personal experiences through pieces of architecture.

These memories and experiences that Sebald mentions are not found in the average person. Today we can see the fall of a prized way of life. We picture the past with a sense of regret, and according to Richard Sennett, “regret is a dangerous sentiment” (Sennett 321). Regret may produce empathy of the past, but regret induces a resignation about the present.

This feeling of regret and lost personality is extremely clear in the Toronto subway stations; they show no history, no culture, a complete lack of human interest. Just like most subway stations in North America, these stations have deteriorated to an extent that almost creates a hostile environment for the commuter. In reality, every station I have experienced in Toronto could be improved, even the newest stations lack a sense of public life.

Is it possible, despite our obvious distance from classical culture and the understanding of public space, to recreate “architecture as event” as a framework to configure potential urban space in Toronto?

TYPOLOGY

Subways are a form of rapid transit, which is a high capacity public transportation system. The term subway has a lot of synonyms: the metro, heavy rail, the tube, the underground, and in Germany, the U-Bahn. There are many components to subway stations, including the subway cars, the tracks, the stations, and the people. One of the major elements of subway stations is safety. It is often considered that the safety of the city's subway stations reflect. For example, during the late eighties, New York City's crime rate reaching new records and it showed. The NYC Subway stations were covered in graffiti and full of garbage.

Rapid transit always has the right of way, meaning they have land, or infrastructure, specific for their function; vehicles and pedestrians are not granted access. Unlike buses or trams, rapid transit uses electric railways or magnets to fuel their movem2xent. Historically, most subway cars were run by steam engines. The earliest subway cars were even built out of wood, today they are built out of steel.

Not every subway station has the same subway infrastructure. The TTC in Toronto uses metal wheels that sit on a metal track, the most common and economical for longer subway rides. This does lead to slower accelerations and stops, but they do have a low maintenance when comparing to rubber tire cars. Rubber-tired trains are better for tight, urban commutes. Montreal and Paris share this tire design. There are some advantages to rubber tires such as smoother rides, faster accelerations, and shorter brake distances. But they do require more energy, a hotter environment, and the weather can impact the traction.

A subway station is intended for passengers to purchase tickets, board trains, and provide an efficient evacuation system. It is important for subway stations to be situated on important urban facilities, such as roads, commercial centers, major buildings, or other transportation nodes. The bulk of the subway station is situated below the surface. The reason why subways exist is to relieve the congestion on the roads; vehicles and pedestrians should be able to continue to use the ground-level area located above the underground station. But stations also have the ability to be elevated above roads and pedestrian pathways. Toronto's subway system jumps between below ground to above ground stations, similar to the stations in Chicago.

Accessibility is extremely important for subway stations. To access the ticketing platform of subways, the passenger will need to use either stairs, concourses, escalators, elevators, and tunnels. The safety of disabled people is extremely important. Every person has the right to access subway trains with no extra assistance. Elevators do resolve this issue, but many stations still have accessibility issues. It is common to enter subway stations that don't have elevators, leaving the disabled to have unassisted use to a limited number of stations. Subway safety is one of the most important aspects to subway station design. Backup lighting, emergency exits, and alarm systems must be installed and maintained in all stations. Today, many subway stations are implementing more safety by adding platform-edge doors (PEDs). These doors align directly with the subway trains' doors in an attempt to prevent access to the trains tracks that sit below the subway platform. These doors have many uses other than its obvious intention, safety for the passengers, such as preventing wind gusts, liter on the tracks, better climate control, as well as improving sound quality. The major disadvantage is cost; many countries have adapted these systems, but only a couple of subway stations in North America have retrofitted these doors.

The overall design of a subway station is extremely technical. There are a seemingly limitless components to consider, but safety is truly the number one concern. But in order for the station to be successful, the architect has ti be more than just structurally cautious, but culturally cautious.

THE SITE

As stated earlier, Toronto is the site for my project. Being the largest city in Canada and considered one of the most diverse cities in the world, Toronto has the ability to resources to improve their subway stations. Sitting on the northwest shores of Lake Ontario, Toronto was formerly a home to small groups of indigenous tribes. Ranging from a population of five-hundred to eight-hundred people. But as soon as the British and French explored Ontario and Quebec in the mid-1600s, Toronto saw a boom in population and wealth. Today, Toronto is the fourth largest city and is considered most diverse city in North America.

At first glance, the majority of Toronto's subway stations could be improved. They all have an uncomfortable atmosphere that discourages a public pace. They have tight spaces, such as hallways and subway platforms; they also have headache inducing lights and a dull interior color palate. None of them attempt to become a public space. They don't encourage a sense of journey, but rather a system based on circulation.

The Bloor-Yonge station in downtown Toronto is the busiest subway station in all of Toronto's seventy-five existing subway stations. It is an interchanging stations where Line One "Yonge-University" and Line Two "Bloor-Danforth." It has four train lines that span over the underground levels. The Bloor-Yonge station has two main entrances and exits. The north entrance is in the Hudson Bay Center building. The Hudson Bay center is a thirty-five-story office complex that has forty-five shops on the lower levels of this skyscraper. To get to the subway station entrance, the passenger must walk through the mall's hallway to reach the station entrance. The second entrance is located through the Xerox building. Similar to the northern entrance, the passengers must walk through a mall-like atmosphere in order to reach the subway station entrance. Both of the subway lines share one mezzanine space where tickets, restrooms, and assistance are offered.

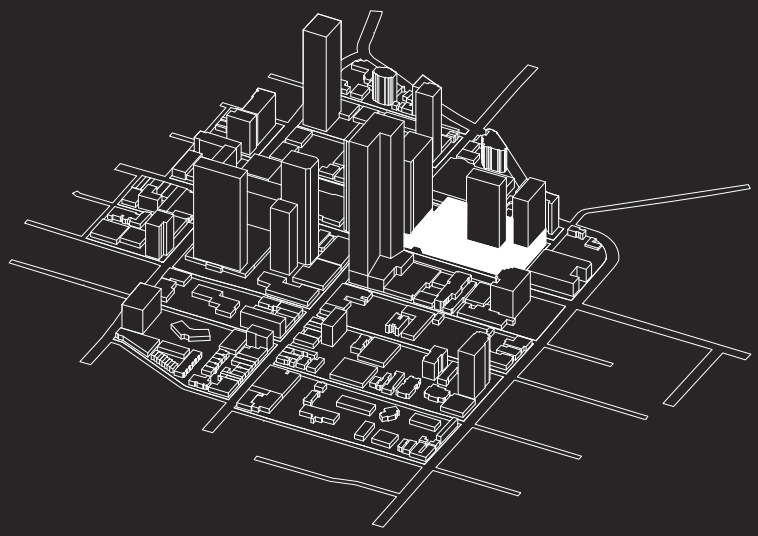
In the past, the Bloor-Yonge station had major congestion issues. People would be packed into the small subway platform from the edge of the tracks to the last step of the escalator. It was becoming a safety issue by the nineties and the TTC decided to expand the platform in 1992. The city considered the Spanish Solution to their congestion problem. This is where you have three subway platforms instead of a two or just one subway platforms. With the Spanish Solution, passengers can exit or enter on both sides of the subway train. This design can make their platforms safer, offering more exits and allowing people to move more freely. Unfortunately, the TTC did not go with this design, they stuck to their original two platform design.

In 1996, the Bloor-Yonge station became one of the first TTC stations to be accessible by elevators. Out of the seventy-five stations there are only forty-three stations that are accessible by elevators. The TTC has addressed this accessibility issue by implementing the "Easier Access Phase Three," that promises that all the subway stations will have access to elevators by 2025. This phase will improve more accessibility issues by installing sliding doors and easier accessible fare gates. Centre platforms are also being implemented to allow the riders to change their direction with ease. Centre platforms allow people to flow along the platform, creating a less congested space than platforms that are situated on each side of the tracks; keeping the people segregated between the tracks slows the ability to change platforms.

Unlike the Bloor-Yonge station, my second site, the St. George station, is a centre platform station. Located 3,937 feet south west of the Bloor-Yonge station, St. George is the second busiest subway station in Toronto. The St. George station opened in 1963, originally served the Yonge-University line and then served the Bloor-Dandorth line in 1966 when the second line opened. This interchanging station is located on the edge of downtown Toronto and the Annex neighborhood. Unlike the Bloor-Yonge station that is situated in a mall complex, St. George sits as a subway station open as a public space. Once the Bloor-Dandorth line opened in 1966, the TTC created the "Bedford Loop" which generated the commuter traffic that the St. George and the Bloor-Yonge station have today.

Toronto's subway is not the busiest subway system in the world, but it is the busiest in Canada. In comparison, the New York City subway system is five times busier than Toronto's, but Toronto's rapid transit is slightly busier than Chicago's "L." According to the TTC's subway ridership data from 2016, the Yonge-University line had 204,630 daily passengers and the Bloor-Danforth line had 186,860 passengers, making up 391,490 total passengers of the Boor-Yonge station on the average weekday. Being the busiest and one of the more central TTC stations in downtown Toronto, this station should be a more memorable and efficient space. This station has many opportunities and challenges that would makes it unique to other stations: it is an interchange station, meaning it serves more than one subway line. The Bloor-Yonge station can be considered a mixed-use space, with numerous shopping boutiques. This station is even historic, being one of the first subway stations to be created in the 1950s.

I want the Bloor-Yonge station to be able to tell a story. I want the station to be memorable, a monument emphasizing the labyrinth of infrastructure that sits below the city. Using the TTC should be a journey, not just a simple path.

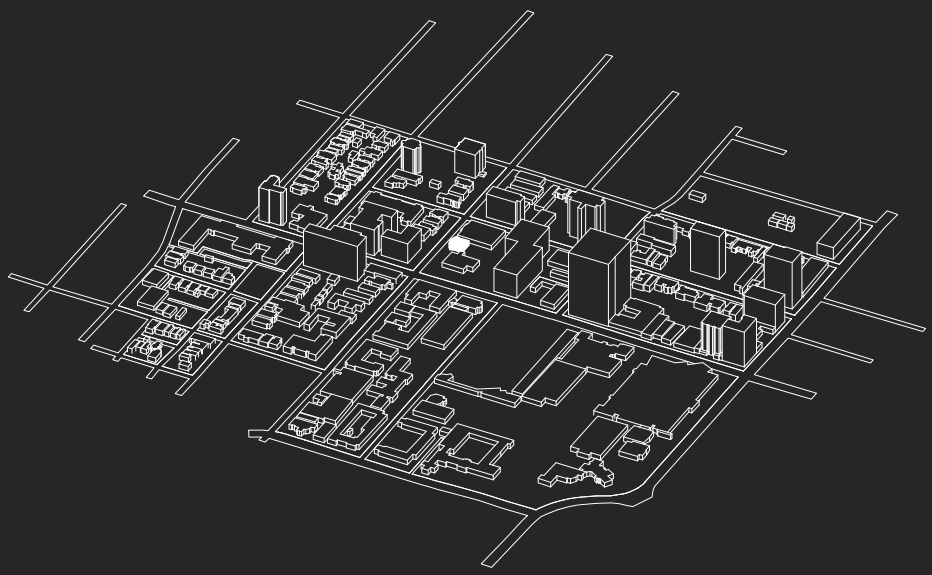


BLOOR YONGE STATION

43° 40' 12.71" N

79° 23' 12.24" W

TORONTO, ONARIO

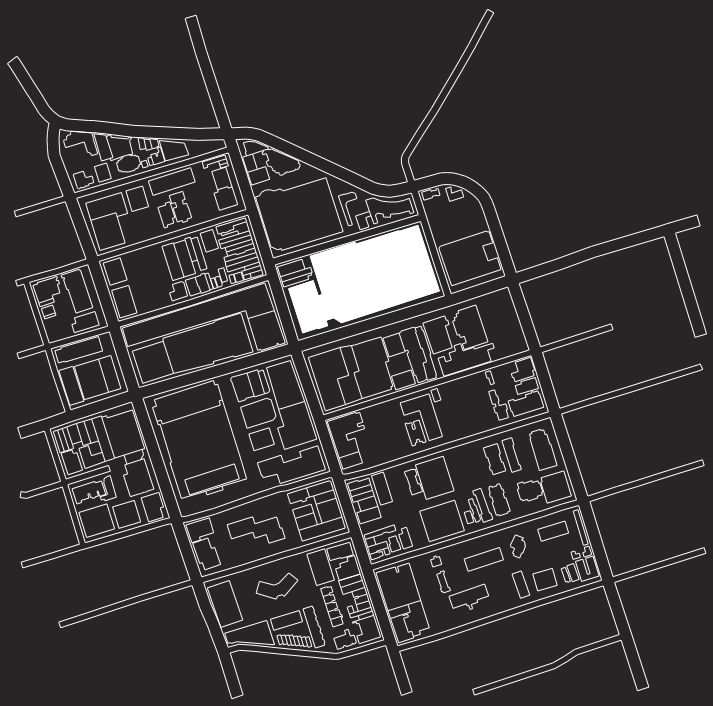


ST. GEORGE STATION

43° 40' 5.47" N

79° 24' 0.18" W

TORONTO, ONTARIO



BLOOR-YONGE STATION

2 Bloor Street East

Toronto, Ontario

Ontario

ST. GEORGE STATION

139 Saint George Street

Toronto, Ontario

Canada

THE TTC

Toronto's first subway opened in 1954, the first subway system in Canada. The Toronto Transit Commission (TTC) grew from having twelve stations to seventy-five stations. According to The Canadian Encyclopedia, in 2016 alone, more than 221 million people rode the subway. But this subway system is not Toronto's first public transportation service. Before TTC there was TRC, the Toronto Railway Company, a private firm established in 1891 that owned the street car system in Toronto. As the city grew larger, the TRC refused to expand their services. The city decided to take matters into their own hands and when the TRC's contract ends, Toronto would build a subway system.

The TRC contract expired in 1921 but plans for the new subway system were already being discussed in 1909. Collaborating with engineers and England-based Kearney High Speed Railway Company, plans for construction were ready. But in 1921 when the city took over the railways, the public criticized the city's decision to abandon the deteriorating street car system and resort to a subway. Toronto listened and before building the planned subway, their priority was to restore the once known TRC.

It took more than twenty years for Toronto to start the construction of the subway. After the Second World War, there was a push towards a stronger infrastructure and the Rapid Transit Department was formed by the TTC. Jamie Bradburn from Canadian Encyclopedia states, on January first, 1946, the city asked voters, "Are you in [favor] of the Toronto Transportation Commission proceeding with the proposed rapid transit system provided the Dominion government assumes one-fifth of the cost and provided that the cost to the ratepayers is limited to such amounts as the City Council may agree are necessary for the replacement and improvement of city services?" (Canadian Encyclopedia). The public agreed with the proposal and construction of the Yonge Line started on the eighth of September in 1949. The estimated cost was $28.9 million for construction plus $3.5 million for the trains alone; the final cost of the project was estimated at $67 million (Canadian Encyclopedia). The first trains were imported from England and remained in service till 1990.

Canada's first subway opened on the thirtieth of March 1954, with over five thousand people lining up to be the first to ride the new subway. On opening day, an estimated 206,000 people tried out the Yonge Line. The Yonge Line goes north and south and there was high demand for a line that would go east and west. A handful of western municipalities in Toronto opposed the east and west line named Bloor-Danforth. The opposition came from the fear of costs and the delay of other public work projects. However, the stalling tactics failed as construction began in 1959, as well as the extension of the Yonge line along University Avenue. The extension of the Yonge Line was finished in 1963 and the Bloor-Danforth station was finished in 1966.

Today, Toronto has four lines with eighty stations. The TTC also includes buses and street cars. The bus system in Toronto is extensive and widely popular thanks to the constant construction of the subway lines. The bus system in Toronto has two-hundred and twenty-three routes and the streetcar has fifteen routes. Unfortunately, the subway system is plagued with delays and construction. Regular maintenance ended in 1980, leaving the system's stuck in the past. According to Jamie Bradburn from The Canadian Encyclopedia, the TTC's subway system is "one of the least publicly subsidized transit systems in North America, the TTC has gone through periods where only bare maintenance was carried out."

Even though the TTC subway system is flawed and underfunded, the TTC keeps expanding the lines. The newest line to be added was the Sheppard-Yonge Don Mills Line which extends east to west and ends in the eastern neighborhood of Scarborough. Today, there are two more lines planned to be finished in 2023. Surprisingly, Toronto has only one line that has automatic train control. This means that much of the subway's controls date back to the fifties, where people must manually change the trains lines as well as braking the trains. This is called a "fixed block system." The automatic train control allows the trains to faster and closer together. The trains themselves track the distance between each cars. Many metro systems today use this technology. The Metro Transit in Minneapolis, the Washington Metropolitan Area Transit in Washington DC, and even the hundred-year-old Metropolitan Transportation Authority in New York City uses the automatic train control.

The TTC is slightly behind in the times, but they are catching up. The subway system in Toronto is flawed, however, the publics pressure to modernize the system is heavily increasing.

THE PEOPLE

As stated before, Toronto is considered one of the most diverse cities in the world. Even though Toronto has a population of 2.8 million, the Greater Toronto Area (GTA) has a population of over six million people according to Canada Population, an online database holding census information from all of Canada. The GTA includes the city of Toronto and their neighboring municipalities. These consist of Durham, Halton, Peel, and York. Outside of these Municipalities sit even larger cities, such as Mississauga, Brampton, and Hamilton. The city of Toronto, the Greater Toronto Area, and the greater-greater Toronto area serves a huge population around the western side of Lake Ontario. One in five Canadians live either in Toronto or around Toronto (GTA) and nearly half of Ontarians live in Toronto (Canada Population).

Between 2011 and 2016, many Canadian cities saw an increase in population. Toronto grew by 4.46 percent, Ottawa grew 5.76 percent, and Vancouver grew 4.64 percent. This is half the rate of the 14.82 percent growth in Edmonton and the 12.99 percent increase in Calgary. Overall, Canada's population is growing fast. According to Canada Population, it is expected that Toronto and the GTA will see a growth of about 100,000 people every year.

Even though Toronto has the largest population in all of Canada, it is not the densest city in Canada. According to Statistics Canada, Toronto is the eighth densest city in all of Canada. Vancouver is the densest at 5,492.6 people per square kilometer and Montréal is the fourth densest at 4,662.1 people per square kilometer. Toronto sits at 4,334.4 people per square kilometer. Even though Toronto isn't the densest city, it still holds the most diverse population.

Nearly half of Toronto's population was born outside of Toronto, creating a unique cultural atmosphere that is noticeable throughout Toronto. There are over two-hundred languages spoken in Toronto. English is still the prominent language throughout Toronto; having 53.8 percent of citizens reporting English as their mother tongue. Additionally, over two thirds of Toronto residents reported that English was the common language spoken at home. According to Canada Population, Italian, Cantonese, Panjabi, and Chinese are the four most common languages spoken in Toronto, following English.

Almost half, forty-seven percent, of the people who live in Toronto are considered themselves as a visible minority. This this much higher than any region in Canada. According to Catalyst, a nonprofit database that collects demographical information, says that one fifth of Canadians are a visible minority, which is 22.3 percent of the total population. This has increased dramatically from 2006, when only 16.2 percent of the population considered themselves as a visible minority. By 2036, it is projected that a third of Canada's population would be considered a visible minority. The three most common ethnic origins are English, Chinese, and Canadian. In 2011, the most commonly reported races were White (50.2 percent), East Asian (12.7 percent), South Asian (12.3 percent), and Black (8.5 percent) (Canada Population).

The diversity in Toronto is celebrated. Toronto's immigration has played a huge role in Toronto before Canada was considered an independent country. Some of the first immigrants were from the United States. During the American Revolution, there was a wave of American citizens, who preferred the British Empire, that moved to Canada to further benefit from the British rule. Today, Toronto's population is nearly evenly split between people who are immigrants and those born in Canada. According to Canada Population, the non-immigrant population is 48.87 percent and the immigrant population is at 48.61 percent.

The Bloor-Yonge station is located in the Yorkville neighborhood. Yorkville is a city full of residential units, commercial spaces, and offices. It has a lot of character with their historic Victorian homes and the proximity to the famous shopping district of "Mink Mile." There are numerous high-end clothing brands located in Yorkville, such as Gucci, Prada, and Burberry. Shopping has a huge impact on the neighborhood. Unlike many other stations in Toronto that function mainly to circulate the residents throughout the city, the Bloor-Yonge station has tourists. This additional commuter adds to the diversity of the Bloor-Yonge station.

I chose Toronto as the city for my project because of their celebration of cultures. Canadian citizens have open-mindedness that is rare to find in the states. Renovating the Bloor-Yonge station, the subway station that has the highest number of passengers, would encourage even more passengers. Vehicles are ruining public spaces, so encouraging people to use subways is the ideal solution to saving public spaces. But there is a social stigma to riding public transportation. In order to encourage public transportation, subways must encourage "choice" riders. These are the people that aren't limited to public transit as the only way to get about the city. These people often own a vehicle and can afford ride sharing services such as Uber. These people are hard to attract because they have to have an urge, a want, to use public transit. But while encouraging these riders, it is important to not forget about the "captive" commuters. These are the people who don't have the resources or income to use other means of transportation. They are "captives" to the city's transit services. Finding a bridge between these two types of commuters is challenging; with a moral thinking, it is very possible to link the two commuters.

BUDAPEST METRO

Sparo Architets

The Budapest metro is one of the oldest subway systems in Europe. The first line was opened in 1896, connecting Vörösmarty tér, the city center, to Széchenyi fürdő, northeast of the city center. This line, according to Robert Schwandl from Urban Rail, was the first electric underground line in all of mainland Europe. Since the opening of line one, Budapest grew to a four-line metro. Line Two was opened in 1970, Line Three opened in 1976, and the newest line, Line Four, was opened in 2014. The Budapest Metro, as of 2017, carries 410.6 million passengers in a year, according to the Budapest Központi Statisztikai Hivata (Central Statistics Bureau), making the Budapest Metro the ninth busiest underground transit in all of Europe. Line Four, Keleti pályaudvar to Kelenföld vasútállomás, spans 7.3 kilometers, or four and a half miles, connects ten stations to metro lines two and three.

Being the newest metro line, Budapest took on a new design opportunity. Since over half of the Budapest Metro was built under communist rule, Gábor Demszky, the mayor of Budapest from 1990 to 2010, wanted a shorter, functional metro line that didn't resemble a Russian Metro, but a more French-style metro. Construction for Metro Line Four planned to begin in 1978, but due to political and economic problems, construction didn't start till 2004. The subway station of Fővám tér, designed by Spora Architects, was finished in 2014. Located on both sides of the Danube river, this new subway station creates an environment that is both charismatic and foreign to the passengers. It was important for the Budapest Metro to connect to a more diverse group of people. Just like many rapid transit systems in the world, the ridership of the subway was going down. In 2004, the Budapest Metro had a ridership of 298.5 million people, the lowest ridership number since 2001. In 2008 the metro peaked at 326 million passengers then dipped to 309.9 million passengers in 2013 (Central Statistics Bureau). But when the line opened in 2014, there was a surge in riders. Today, the ridership is increasing in Budapest that is rare in other Western cities.

This subway station is considered a twin station, it houses both the Fővám tér and Szent Gellért tér. Sitting in the center of Budapest, nicknamed Pest, this twin station allows passengers to travel to southwestern Budapest, nicknamed South-Buda. The Fővám tér and Szent Gellért tér stations are both in very busy parts of the city. The Fővám tér station is just outside the Budapesti Corvinus Egyetem, or the Corvinus University of Budapest, as well as the Nagyvásárcsarnok, which is the largest indoor market in Budapest. The Szent Gellért tér is also located by popular spaces, such as the preforming arts center named Szkéné Theatre and the geothermal spa and hotel of Gellért Hotel and Bath. These twin stations carry a diverse rider population that includes tourists and students.

According to architect Ádám Hatvani, from Sparo Architects, "Fővám tér and [Szent] Gellért tér stations are the two deepest locations on the line" (TV Architect). Originally planned to be an underground parking space, Fővám tér had to overcome huge structural challenges because of the depth but also the proximity of the Danube River. The slurry walls and other exposed structural members allow the subway station to sit at a depth of thirty meters, or a hundred feet, and allowing each station, the Fővám tér and Szent Gellért tér, to have a square footage of 76,424 for each station (Spora Architects). Since there was a lot of unused space, the architects wanted to allow as much "head room" as possible. This "twin station" consists of three levels, using a method of subway station construction called cut and cover. Essentially there are two ways to build a subway, one is cut and cover method.

This is the oldest type of subway construction that simply digging a deep hole, usually under a road, and placing the subway's structure within the hole. The finished product is a box with entrances and exits built within the ground. This type of construction is the cheapest but create the most congestion. Traffic, pedestrians, and stores suffer from the construction. New York City and Toronto's subway systems use this type of construction. The second type of construction is the deep-bore technique. This technique is a much less disruptive option to the cut and cover technique. The deep-bore method uses a massive machine that hollows out a cylindrical tunnel in the earth, inch by inch. It is a very efficient method that comes at a huge price when comparing to the cut and cover method. The complexity of the Fővám tér and Szent Gellért tér station exceed the simplicity that the cut and cover building technique has. Not only were they creating subway stations, but also pedestrian tunnels to connect to nearby facilities. These twin stations were built using both methods.

The box of these subway stations are supported by an abundance of concrete beams. Much of the structure that supports these stations are completely exposed. A crisscrossing network allows an openness to the spaces. When you first enter the Fővám tér station, you descend down to the main level and from there, you are welcomed to a whole new environment. There are several levels of reinforced concrete beams that you descend down to get to the subway platform. The openness of this box allows you to look up through the crisscrossing beams. There is a depth that the structure creates. In both stations, you descend through the beams, but this net-like network differs in each station. When entering the Fővám tér station, you are welcomed by huge skylights that bring in a huge amount of natural light. The first escalator takes you down into the concrete depths of the station as concrete beams pass over your head. There isn't much of a play with shadows in this station, but it makes this station feel much larger and more welcoming. This first level of the station doesn't play with shadows and dark voids like the rest of the station. As you descend to the second level of the station, you would notice a huge difference in natural lighting.

At this level, you don't see where the natural light is coming from. The skylights are hidden, high above the network of concrete beams. This contrast creates a much more intimate space that allows people to look up and look down. Natural lighting is brought in through the public square that Spora Architects created on top of the station. The goal for allowing

natural light wasn't to brighten up the space, but rather to emphasize the unique beam network. The Szent Gellért tér and Fővám tér station are very similar, but they do have obvious differences in natural light. The Szent Gellért tér station has very little natural lighting comparing to the other station due to the proximity of the surrounding buildings and streets, so this station relies heavily on artificial lighting. Ádám Hatvani quotes, "A four-year-old boy looked up at [the] Fővám tér station and said, 'Look up, that's where the light is coming in!' Well, why would youo need better feedback than that?" (Vimeo). The Spora Architects believe that structures must be presented as they are prepared.

Emphasizing materials was a huge component to designing these stations. At Szent Gellért tér station, after you descend the levels of escalators and pass under the beams, you are welcomed to a colorful space designed by Tamás Komoróczky. A vertex of swirling, glass tiles, line the walls and ceilings of the subway platform. The colors consist of black, blue, yellow, red, and white, attempting to resemble the Zsolnai ceramics of the Gellért hotel and spa outside the Szent Gellért tér station. Some walls are yellow, some have white glass tiles, black tiles, concrete, and metal. The Fővám tér station has far less color than the Szent Gellért tér station. Tamás Komoróczky's tile work still exists in the subway platform of Fővám tér, but there are no yellow walls or white tiles. Here we only see metal cladding and concrete.

The inspiration for this project was the human. The architects wanted to create a space that slows down the circulation of humans. The architects want the passengers to stop and look around. Have the passengers walk up to the glass tiles and touch the pattern or sit down in the provided chairs and relax. They believed that the station must be trendy and fit with Hungary with a historical and cultural value, but with a critical eye. According to Spora Architects, "Budapest is a city of eclecticism, romanticism, and raditionalism; it is living in the past. The M4 will be a different world, an underground world. It's important to [emphasize] that it's a public space – a public space under the ground" (ArchDaily). Even the concrete beams used in these subway stations are designed around humans. Urban traffic is a zigzagging network of junctions, crossroads, and forks. They found inspiration from bone tissue. Spora Architects viewed this system of concrete beams as bones within the human. The space that these twin stations have allow the passengers to see these stations as a public space. They give a sense of wonder that public spaces should allow.

This case study is extremely similar to what I want to create; an underground public space. Spora Architects used the depth of the station to its full potential. They allow the passengers to descend into a mysterious abyss with darkness coming from below and the light coming from the ceiling is a genius way to draw in the user. It comes off as intimidating at first, but once the user reaches the bottom of the subway station, they have the ability to look up and see where they came from. They can see the journey they took to get to the subway platform. The Fővám tér and Szent Gellért tér stations even give the passengers seating as they wait for the subway. A lot of modern stations don't allow the users to sit and relax because many cities see humans as a circulating commodity; move in move out. These twin stations of Fővám tér and Szent Gellért tér, successfully use their stations as public spaces and have seen a ridership increase.

NAPLES METRO

Karim Rashid

The small metro of Naples, Italy, houses a system of artist installations. The Naples Metro is relatively new rapid transit network, opening their first line in 1993. It spans over three lines today, Line One, Line Six, and the Naples-Aversa Metro Line. These three lines connect to ferry and bus routes as well as major train systems that bring passengers throughout Italy. The Rome–Formia–Naples railway, or the Rome–Naples Direttissima railway, brings passengers up and down the Italian peninsula. With having only 95,000 passengers a day, according to Metrobits, this three-line subway system serves the metropolitan area. The original plan for Line One was to connect Vomero, a western metropolitan district within Naples, to the northern suburb of Scampia. It consists of eighteen subway stations over eighteen kilometers, or eleven miles. Line One is unlike any other subway line in Italy. Nicknamed Metro dell'Arte or the "Metro of Art" is packed full of contemporary art that has a variety of mediums, spanning architecture, photography, sculpture, and even performance art. Each of the eighteen stations houses a unique experience that is very different from each other. Overall, modernizing the aging stations was a main component to the Art Stations.

The art stations of the Naples Metro have three goals for each station: make the environment beautiful, it must be a comfortable space, and the station must be functional. Alessia Paribello from Visit Naples, an official city guide to Naples, quotes, "For the most distracted, so much art can simply represent a color note between forced paths, races and expectations. For the most minded, an opportunity for reflection and observation. Art loses its sacredness and can be found everywhere, not just in museums" (Visit Naples). Naples wanted to create a cheap alternative to going to museums and get rid of the exclusive vibe that many museums grasp. This Art Station idea took root in 2006 and the region of Campania issued guidelines to follow. Out of the eighteen stations on Line One, eleven are considered to be Art Stations and on Line Six there are four Art Stations. Between these two lines, there are over one hundred and eighty pieces of art by ninety international artists. Many local architects contributed to the construction and design work of the stations. Not only were the art stations necessary to attract people, but also to push the construction of new buildings in the surrounding areas of the new stations.

One modernizing technique was to make the subway stations clearer; a communication between the passengers and the stations. To make the stations more functional, subways updated their signage, making them unified, clear, and uncluttered. Accessibility to all segments of users is a huge priority, so visual and sound signals are more than a design concern, but a safety concern. The Naples Metro is focusing on bringing people into their stations. But how do you get people to stay? The Art Station guidelines states that stations must be pleasant and comfortable. Art installations must protect the cleanliness and improve the environment. Even the plants that are used inside and outside of the metro stations must promote a modern, elegant, and comfortable atmosphere. A sensational space can be triggered by using specific materials. The chosen material must be linked to a local tradition and the architectural work is immediately perceptible and recognizable by the user, especially by the residents of the area. Lighting, security, and structure all play important roles in order for a station to become an Art Station. The goal isn't just to show artwork, but to improve the wellbeing of the average commuter and encourage economic growth.

Architect and designer Karim Rashid was given the Università station on Line One to renovate. Located right outside one of the oldest public schools in Europe, the University of Naples Federico II, the Università station is situated in a very old part of Naples. The perfect spot for Rashid, who imagined spaces "that [embodies] the knowledge and the languages of the new digital age, which conveyed the ideas of simultaneous communication, innovation and mobility of the current Third Technological Revolution" (ANM). Rashid wants to confront the digital languages and the global communication network that binds people together and conveys ideas of innovation and mobility. He is blatant with his interpretation of modern, digital language, as you enter the Università station and descend down the first set of staircases into the first level of the mezzanine. As you walk down the stair case, the user is surrounded by a variety of ceramic tiles with pink lettering that depict words that were created within the last fifty years. Such as, virtual, network, laptop, database, interface, and software. This "modern" language is being thrown at the user and welcomes them to an environment that is nothing like that on the surface. Over three levels, the user is encountered with a space unlike any other.

The lobby of the station is full of vivacious colors and lights. The two dominant colors in the station are fuchsia and lime, symbolizing which train to take where. The ceiling is equipped with thin, recessed rectangular lights that bounce off the white ceiling and throughout the reflective lobby. The first architectural element a rider would notice are the four, glossy black pillars that sit reflecting the network of ceiling lights. The two center columns reproduce the profiles of human faces, a reference to dialogue and communication between two people; an unknown action between commuters. These four columns direct the rider's attention towards the ticket area, just beyond the columns. Karim Rashid's sculpture named "Synapsis" represents the continues transformation of information between people and cells of the nerve tissue. Achille Bonito Oliva with Rai Italia, an Italian international television service, quotes, "Rashid created images that, in both form and color, seem almost psychedelic" (Rai Italia). Rashid uses a lenticular printing technique to display images throughout the station. This technology creates an illusion of depth and has the ability to make the image appear to move as the viewer moves. Icons and letters dance along the walls in the lobby and subway platform that Rashid had created. He creates an illusion of three-dimensionality throughout the space; the two-dimensional graphics move along the walls and his sculptures are welcomed with the eyes as well as the hands. Even his portrayal of Dante and

Uscita
Uscita

Beatrice, a famous painting by Henry Holiday, are printed on the staircases and move with each step. According to Maria Corbi, the art heritage director for Naples Metro, "'Dante e Beatrice' are seen on [stairways] of the station. They are [a] homage to the father if Italian language and literature" (Rai Italia). As you move throughout the station, the fragments of the artwork piece together.

This idea of having the subway stations as an obligatory museum is a very exciting way to make an uncomfortable space comfortable. Karim Rashid's goal was to create an imaginative space that is reflective and stimulates creativity. Rashid's ability to create an unworldly space is what I want to do. He doesn't mention creating a public space, but he does encourage all the characteristics of what a public space is. He creates an intimate space that allows you to run into other strangers. A good public space tells a story, and Rashid's does.

WASHINGTON DC METRO

Harry Weese

The Washington DC Metro is notorious to be one of the busiest subways in the United States. It has the third largest annual ridership and has the second longest rapid transit system in the United States. Designed by Harry Weese, the Washington DC Metro is arguably one of the most iconic subways in America. The Metrorail opened in 1976 with over 51,000 people riding on the first day for free. The Red Line was the first line of the Metrorail and stretched 4.2 miles with five stations. Today, there are six transit lines with ninety-one stations with seven more under construction. The newest of the lines is the silver line, opening in 2014. Today, the Washington DC Metro has over 760,000 commuters a day (American Public Transportation Association). The Metrorail stretches to Maryland, Virginia, and reaches to the suburbs of Alexandria and Arlington. Unlike the MTA in New York or the L in Chicago, the Metrorail has a visual beauty. The subways show a historic, monumental achievement in modern architecture.

The depth of the subways of Washington DC are some of the deepest in the country. The subway of Forest Glen reaches a depth of 196 feet that has to use elevators as a way to get people from the street level to the subway platform. Because of the depths of some stations, the traditional cut and cover technique wasn't an option and boring was still an expensive alternative. According to Elliot Carter, an author for Architect of the Capital, which is an educational guide to Washington DC's history, state "Deeper stations like Dupont Circle, Woodley Park, Cleveland Park and Van Ness had to be blasted through rock" (Architect of the Capital). Attempting to minimize the number of buildings being torn down, the Metrorail focused on constructing the rails directly under roads. This imposed a challenge in Washington DC, because tearing down historic buildings was not an easy task and subway trains need a lot of space to turn. The Washington Star in 1975 wrote: "Metro has been plagued by cracks in walls and building owners' complaints. The Lincoln Room of the National Portrait Gallery suffered severe cracks during construction about four years ago and special shoring was necessary. Two years ago, there was a cave-in at Connecticut and M Streets NW in which nearby buildings were evacuated, although no structural damage occurred. The worst damage occurred in the 100 block of D Street SW, where two buildings more than 100 years old nearly collapsed and Metro had to use steel cables to hold them together" (Carter). The collapsing buildings and cracking infrastructure wasn't the only thing the residents of Washington DC were scared of. They were also scared of the possibility that Moscow could hack the secret telephone lines that run underneath the White House.

In the 1950s, engineers considered all forms of rapid transit vehicles. The monorail was considered but turned down as they would be more expensive. Rubber-tired trains were considered but they wouldn't work well on long, suburban straightaways when these tires work best in more urban systems. Both the Montreal and Paris metro use rubber-tired wheels allowing the train to stop quicker and accelerate faster. A steel-wheel design was the final choice; they are a more traditional, duo-rail system, but offers a low-maintenance exterior. Even architect Harry Weese designed a subway car for new Washington DC Metro. Painted in a glossy red, the architect wanted the trains to look more exciting. The excitement around the new subways didn't need a gimmicky subway car, the stations were successful on their own. In 1978, just two years after the opening of the Metrorail, the city had magazine dedicated to the riders of the Metrorail. Ads focused on businesses located near the stations and even had articles described the customs of the city's new subway people. The book Underground Train by Mary Quattlebaum is a children's book that captures the joys of riding the Metrorail. Pointing out public spaces and the diverse commuters, the Washington DC Metro started a culture of its own.

Most of the Washington DC Metro stations are the same, with just minor differences. But this repetition of form and a consistent color palette is what makes the stations memorable. Harry Weese even won the 2014 AIA Twenty-Five Year Award for his Washington DC Metro design. Weese was considered a modernist architect creating brutalist buildings throughout North America. The Washington Metro was voted number 106 on "America's Favorite Architecture" list of 2007, created by AIA. This was the only brutalist style building out of the 150 selected buildings. Every station has a similar, vaulted ceiling that is far different than the cramped subway stations that can be found throughout the world. Reese was held back from designing each station differently, so he had to create a functional template that could be replicated on a variety of sites.

The most impressive subway station is the Dupont Circle station on the Red Line. Located on 19th St NW and Connecticut Ave NW, this subway station is surrounded by parks, bars, and embassies. Just like much of the stations in Washington DC, the passengers are forced to descend down a slow escalator that takes you into a concrete tunnel that meets the station's lobby. The entrance of this station is far different than any other stations in Washington DC. You begin your subway experience outside, since half of the lengthy escalator starts the descent outside. The concrete void that the three escalators take you down looks like an abyss. Above the entrance to the concrete tunnel has a quote by Walt Whitman from his 1865 The Wound Dresser. The poem goes:

> Thus in silence in dreams' projections,
> Returning, resuming, I thread my way through the hospitals;
> The hurt and wounded I pacify with soothing hand,
> I sit by the restless all the dark night — some are so young;
> Some suffer so much I recall the experience sweet and sad.

John Kelly from the Washington Post says that the poem was intended to honor the caregivers who nursed HIV victims. According to Matt Johnson, an editor to the Greater Great-

er Washington, a nonprofit blog, says that the Dupont Circle has the sixth longest escalator out of all the 588 escalators that the Metrorail has (Johnson, Matt). The contrast between indoor and outdoor space makes the tunnel appear darker than what it actually is. The escalator's length at Dupont is 188 feet long and is a long descent. You are slowly immersed into a concrete tube with lights shining up the walls. Aged concrete walls are tinted green from the lights, creating an obvious contrast between the green tunnel and the orange floors of the mezzanine. After the descent, you are embraced with more concrete. The main level after the descent houses the ticket systems and kiosks. After this, you descend on the final staircase that brings you into the dramatic subway platform. The waffle slab ceilings play with shadows as lights from the platform intentionally shine towards the ceiling. As trains enter, lights are shown on the trains, creating more shadows on the vaulted ceiling. When the train slows to a stop, the white lights turn to blinking red, signaling the passengers waiting. The whole atmosphere of the Dupont station is surrounded with mystery. From the long descent into the station or the intimate lighting projected on the ceilings.

The Washington DC subway is an extremely important system and stands as a monument for Washington DC. I believe that keeping a similar design throughout the stations was a very smart idea. I believe this mainly from the political atmosphere with the city. Harry Weese created a function, and practical design that is hardly created today. Weese's design doesn't take a political stand; it is as honest and bi-partisan as a subway station could get. Concrete is a material that doesn't take a stand. When imagining if the Naples Università station could exist in Washington DC is comical. The Università station is far too garish and colorful for Washington DC. The luminescent walls, reflective ceilings, and fuchsia tunnels would be considered as inappropriate for the conservative and tense political climate of the city. Subway stations are site specific, through infrastructure projects and cultural relations. Unlike my previous case studies, the Washington DC Metro doesn't try to be a public space. Harry Weese's main mission was to get people in and get people out, a very functionalist idea. This is common with many brutalist style architecture. It takes a certain passenger to truly enjoy the modernist aesthetic.

This unforgiving subway system is important to consider. Unlike the newly renovated subway stations of Università station in Naples or the stations of Fővám tér and Szent Gellért tér in Budapest, the Washington DC Metro is historic. Harry Reese had a view and style that was specific to his time period. The Metrorail was celebrated and had a major influence in the city. Even though each station has a similar appearance, they give a sense of drama that is refreshing when you step off the subway car.

Dupont C

Circle Station

THESIS PROJECT GOAL

The three goals for proceeding must include a theoretical approach, physical design, and a social goal. These goals will clear a way for a direction for the design process. In order to understand how subways function, there must be a fundamental understanding of public spaces. Technically subways would be owned by the city, however, it is a space for public gathering. Other than creating a successful subway station, it must function as a comfortable public space. My goal would be to create an intimate space that slows the commuter, to allow them to create a memorable experience from the space and the people within the space. The Bloor-Yonge station and the St. George station are very different subway stations. Bloor-Yonge is a confusing subway station situated within a massive mall complex. For this site, I want to open the subway station more to the outside world. The hallways of a mall is not considered a comfortable, public space. It pushes the commuter in and out of the shops and subway platform. I want to restore the subway station by widening the distance between the mall and the commuter; not dissolving the mall but allowing the commuter to have the option to shop. Right now the Bloor-Yonge station attacks the commuter with the tunnel vision of capitalism. The St. George station is the opposite of the Bloor-Yonge station. St. George sits by itself, it doesn't offer a shopping experience nor access to any commercial facilities. St. George is a public space that is run down and hidden from the commuter. I want this subway station to become a dynamic public space. I want the commuter to remember the St. George subway station; I want them to have a desire to ride the subway. Modern society doesn't fully understand public space. We are scared to show our true self in public and we don't have the human connection that public spaces historically have had. Subways challenge our ability to keep to ourselves. They create honest human situations such as offering up a seat to the elderly or disabled, getting asked directions, and accidentally touching one another as the subway slams on the brakes. I want my subway stations to create a human connection, situate the commuters to be on the same level of society. To do this, I must create a successful public space that allows the humans to comfortably interact with each other. In Toronto, you don't remember CN Tower or Lake Ontario, you remember the people. These people create the city by generating memories and desires. This is what makes Toronto special.

PROJECT EMPHASIS

What kind of streets a community want? What do they desire? What will they accept? Streets aren't like buildings, streets aren't the result of its owner. But streets are existing as an outcome through many changes in history. They were owned by the people occupying them. But the average citizen has become distant, leaving the city to be owned by its traffic. Robert Nelson focuses on how important these public streets are throughout the ages. Nelson sees streets as public space. Streets are a place for community, they are an engaging hub of human interactions.

Both streets and subway stations give their audience sense of tension. They can be both be uncomfortable, dramatic, or even scary at times. We want to stay away from those public spaces that might have us killed, they are the antithesis of safety and privacy. Robert Nelson, a contributor to Alberto Gomez's Chora books, quotes, "… if privilege and opportunity permit, we find ourselves a leafy haven as far away from the street as possible" (Nelson 211). The socialized streets have few apologists and many refugees.

Public spaces should be seen as a narrative, a metaphoric projection. A space of participation that recovers the communal purpose and human solidarity. Openness is key to a successful public space, but it shouldn't be a plea for the artist or architect to abdicate responsibility for the program. Yes, architects do write the script, but the actors put on the theatrical show. Public spaces must be open enough to be inviting to people but engaging a critical view.

This is exactly how I want to experience subway stations in Toronto. Subway stations have the ability to become an urban public space that relieves the anxiety of public transportation. Allow people to wander and explore the subterranean labyrinth. There are a limitless reasons to encourage the use of public transportation.

Public transportation encourages better living. When taking any form of public transportation, you are forced to walk. It may be a short walk or a long walk, but either way, physical activity makes any person healthier. The CDC recommends twenty-two minutes of moderate physical activity a day and most commuters can easily reach this goal. Mental health can be relaxed in well-designed public transit stations as well. Physical and mental health are extremely important to every individual, but designers often forget about the mental health of the users.

Safety is also a major contributor to encouraging people to use public transit. Buses, street cars, and subway trains are a much safer alternative to personal vehicles. According to Todd Litman of the Victoria Transport Policy Institute, motor vehicle crashes is the fourth leading cause of death in the United States. Reducing the congestion of the roads can help reduce traffic fatalities.

The third major reason to encourage public transportation is to encourage an environmentally friendly lifestyle. In large urban cities, pollution from vehicles and industries harm both humans and the environment. Public transportation produces far less than vehicles, since many vehicles of public transit use electricity, natural gas, and newer diesel technology.
These three reasons, promoting physical and mental health, public safety, and environmental awareness, should be obvious to the passenger. They are the baseline guides when designing a good subway station. But I want subway stations to be more than just a space for circulation. I want to design a subway station that blurs the lines between public space and circulating space.

JUSTIFICATION

Redesigning the subway stations of Bloor-Yonge and St. George is not only important to me, but important to the Toronto Transit Commission (TTC). Over the past four years, I have taken annual excursions to Toronto for relaxation. But the subway stations in Toronto create a hostile atmosphere that doesn't reflect the people in Toronto. In North America, subway stations have been forgotten about. They create a dangerous public space that make the commuters uncomfortable.

It is important for my academic development because I love subway stations and I have never seen a thesis project on them. I want to celebrate the human nature that public transportation creates. Toronto is a city that I would love to live in. In the future, my dream would be to move there. This is the main reason I chose to do my thesis in Toronto. Also, I have never focused on an infrastructure project in studio before; showing a diverse field in programs is essential to show I have versatility in architectural design.

Learning all the functions and uses of the subway will greatly expand my knowledge on public transportation. Currently, I don't know about all the utilities and infrastructural units that are necessary to create a structurally sound subway station. Learning this will be beneficial for the design and the functionality of the subway stations. Subways are necessary to large cities. If they are forgotten about, which they have been in Toronto, they become dangerous spaces. No one will want to use subways if they fear them and as architects, we should encourage people to use subways and any other type of public transportation. Earth is dying, we need more people to ride the subways. Personally, it is immoral to discourage the use of public transportation. Architects have to be advocates for the environment and we have the ability to encourage the use of public transportation. It is important for my academics because I haven't seen any good examples of subway stations for a thesis project at NDSU. I have the ability to turn subway stations into comfortable public spaces.

Economically, the TTC is funded through the province of Ontario. Ontario is in charge of all the public transportation expenses and revenue in Toronto and other large cities within the province. Both St. George and Bloor-Yonge are a part of the TTC, so they will get funded through that. These two stations are the busiest in Toronto. Both stations are interchanging stations that house crossing subway lines where people either have to transfer to a different line or to stay situated and continue with their commute. Most of the funds for the TTC come from ridership. Currently the TTC ridership is going down due to ridesharing apps, so it is important to make the subway stations in Toronto special in order to increase ridership and increase revenue. There would be returns on this investment. Even though subway stations have the ability to become this free, open, public space, it still exists to make money for the city and encourage people to use public transportation. Subways generally promote a better environment, however, there are always concerns with pollution and waste that excretes from the subways. Greenhouse gas emissions are a concern when designing subways, as well as water runoff from the tunnels, but the environmental benefits by riding the subway are still greater than driving a personal vehicle. With my design, I will create a sustainable atmosphere that honors both the commuters and the environment.

Technology will be welcomed within my design with open arms. The safety in the Toronto subways are concerning; suicides and accidents happen on the TTC tracks occasionally. Safety can be heightened through the use of technology. For example, many subways around the world have incorporated sliding doors to enter the subway train, eliminating the dangerous platform edge. Technology will be used as a tool for my thesis.

Subways are the prime mode of transportation in most big cities. They are the prime space for strangers to meet yet they are disregarded. The subways in Toronto used to be celebrated, but they have deteriorated to a state that people would rather take an Uber or Lyft than to take the subway. For some people, the subway may be the only place to interact with others. Toronto hasn't become San Francisco yet, where ridesharing apps have put the city's public transportation systems in turmoil.

The culture of Toronto is a melting pot of cultures and ideas. There is no image of Toronto other than the human being. Humans are important, and subways shouldn't make them feel anxious or uncomfortable.

Because most of the subways in Toronto are in desperate needs of repair, I'm focusing on the busiest stations in Toronto: the Bloor-Yonge station and the St. George station. Both of these stations are contrasting structures. The St. George station sits as a free-standing station while the Bloor-Yonge station has been incorporated into a mall complex. I will be designing these two stations with contrasting views, one sitting as a subway station and nothing else while the other incorporates a variety of shops.

I would say that designing the subway stations in Toronto is imperative. If they are disregarded, these huge, expensive, infrastructure projects will sit there like a skeleton. This is what happened in New York City in the 1970s, when the MTA became the most dangerous part of New York due to a lack of funding and security. Restoring the subway stations would promote the use of public transportation that helps the environment by reducing traffic as well as being profitable.

I believe other people can solve the subway stations of Toronto, but I do believe I can be the most successful at it. By understanding the history of public transportation and what a public space is, I have created a knowledge of what public spaces should be and how it can be incorporated within a subway station. Modern architects have attempted to create successful subway stations in Toronto already. For example, the Museum station on the Yellow Line designed by Diamond and Schmitt Architects, fails to connect to the Royal Ontario Museum above the station. When you exit the train, you

are attacked by cheaply adorned Egyptian columns and the harsh mustard colored walls. This station has the ability to be dramatic and memorable, not distasteful and forgettable. In order to create a successful public space, one must create a solid foundation built from history through diverse authors and novels. My personal experiences with subway stations throughout North America and Europe have broadened my understanding of subways and their ability to either function efficiently or inadequately. I have a strange, voyeuristic obsession with subways. Whenever I enter a big city, I immediately run to the subways. I wander the subways, as if I only understand the true being of the city through the concrete labyrinth. I see subways differently than others, I believe I can create a unique subway station that benefits the city and the human being.

HISTORY

Before Toronto became the city that it is today, indigenous people occupied the Lake Ontario area. It is likely that the Wyandot people were to first to occupy the Toronto area. The Iroquois people replaced the Wyandot people. At the time, the Iroquois people were powerful and populous in Northeast United States and Southern Québec. Today, the majority of the Iroquois people live South of the Great Lakes. The term Iroquois refers to "any member of the North American Indian tribes speaking a language of the Iroquoian family – notable the Cayuga, Cherokee, Huron, Mohawk, Oneida, Onondage, Seneca, and Tuscarora" (Britannica). The Wyandot people are also considered Iroquoian because their language is the traditional Iroquoian language. These tribes are known as the Iroquois Confederacy or the Haudenosaunee Confederacy. When Europeans arrived, they found a village named Teiaiagon. In the 1670s, Ganatsekwyagon and Teiaiagon were the prominent native communities in Toronto situated on the Humber River. Victor Konrad writes, "smaller Iroquois villages usually contained about 20 to 30 structures and an estimated population of from 500 to 800 persons, it is conceivable that the north shore villages were of similar size" (Torontist). One of the first-person accounts of the Teiaiagon people comes from Father Louis Hennepin. Hennepin wrote that he first arrived there on November 26, 1679 and more explorers followed Hennepin in the following years. In 1687, the Seneca people of the Teiaiagon village left to the southern shores of the Great Lakes. At the time, the French were seen as allies, but tensions increased as fur trading became more valuable. This was considered the Beaver Wars or Iroquois Wars. There is much speculation from historians on the Beaver Wars since no one knows who attacked who first or even if the war existed. Some historians even say that the Teiaiagon people left before there was any confrontation. Soon the Mississauga tribe occupied the Teiaiagon village. The Mississauga people are a branch of the Ojibwa people and today Mississauga is the name of the large city neighboring Toronto. The name Toronto is derived from the Mohawk word tkaronto, which means "where there are trees standing in the water" (The Canada Encyclopedia). This word refers to The Narrows near Orillia where native tribes would place stakes into the water to catch fish.

Small trading posts started to pop up on the Humber River; the river where the Teiaiagon village existed. The Humber River is one of the two major rivers in the Toronto area and is extremely historic. Located on the Western side of Toronto. The other major river in Toronto is the Don River, located in the center of the city. The French have known about the Toronto Passage since the mid-1600s but didn't build the first fur trading store till 1720. Unfortunately, the store failed due to financial reasons and was abandoned in 1730. Toronto was late to the fur trading game. According to the Encyclopedia Britannica, Jacques Cartier first reached Canada in 1535 touching foot in the modern-day province of Québec. Montréal from then on was a booming fur trading hub. Apparently, Cartier was credited for naming Canada. The name Canada comes from the Huron-Iroquois word "Kanata" which means village or settlement. Cartier used the term "Kanata" and called everything North of the St. Lawrence River "Canada" (NRCA). As the years go by, the French built another trading post in 1750. Named "Fort Rouillé," or Fort Toronto, this new post was located in Toronto's present-day Exhibition Grounds or the Exhibition Place. This venue is located West of downtown on the shoreline of Lake Ontario. Only lasting nine years, the second fur trading store was burnt down in 1759 by British forces. Toronto had a very slow growth in population. Only the Mississauga people and minor traders occupied the Toronto area at this time. However, Toronto saw a huge boom in population during the American Revolution. Loyalists fled North once the American Revolution began in 1765. Americans who were still loyal to Great Britian were given asylum in Canada, or British North America. Nova Scotia, the Province of Québec, and other areas along the Great Lake's Northern coast. The huge influx of population created new provinces and colonies in Southern Canada. At the time, Québec stretched all the way to Northern Minnesota. But as the American refugees continued to flow into Canada, the province of Québec was split into two in 1791; Lower Canada (Québec) and Upper Canada (Ontario). With the new American immigrants, English was brought to Canada. John Graves Simcoe was the first governor of the new Upper Canada Province and planned the layout of the city of Toronto. In 1793, Simcoe got the site for the city on the harbor named York; in honor of the Duke of York which was the son of King George III. York was declared the capital of Upper Canada and would soon become the modern city of Toronto.

As the war raged on in the United States, York was constantly getting pillaged by American forces. The Battle of York began April 27th, 1813 when America just got involved in the War of 1812. "2,700 Americans stormed Fort York, defeating the 750 British and Ojibwa Indians defending the Canadian capital" (BattleFields). Americans easily took over the village of York. However, there wasn't much strategic advantage to occupy the area since at the time, there was much more prosperous cities in Canada at the time. Kingston, a city East of York, had a much larger British military presence at the time. The Americans left York on May 8th, only staying in York for eleven days. There weren't a lot of casualties during these raids, but the Americans nearly burnt the whole village to the ground as they departed. As the war died down, British immigration continued, and York had a booming population. On March 6th, 1834, the city of York was dissolved and renamed Toronto. By 1834, Toronto had a population of over 9,000 residents and a growing metropolitan area. In comparison, New York City at this time had a population nearing 200,000. The first mayor of Toronto was William Lyon Mackenzie and pushed for urbanization of the city. In the 1840s, Toronto increased their commercial lead in Canada and was seen as the banking center. Gas lighting, sewers, and boat ports were created to continue industrialization. In the 1850s, a railway was but that connected Toronto to New York, Montréal, Detroit, Chicago, and the upper lakes region at the Georgian Bay. The Georgian Bay connects to Lake Huron, which allows Toronto to connect to Western Ontario and America's Midwest. In 1867, Toronto was made the capitol of the province of Ontario at Confederation. This was when Canada created their provinces: Ontario, Québec, New Brunswick, and

Nova Scotia. This made up the Province of Canada, uniting Eastern Canada in fear of the possibility of America annexing some Canadian territory. In 1870 Manitoba was added as a province then British Columbia (1871), Prince Edward Island (1873), and Saskatchewan and Alberta joined in 1905. The last province to be acknowledged was Newfoundland and Labrador which united with the other provinces in 1949, making up a total of ten provinces.

As Toronto grew in size and influence, Toronto's population grew five times between 1831 and 1891. At this time, Toronto had a population of 181,000 and Montréal had a population of 217,000 (Demographia). Toronto was a booming industrial city. Clothing factories, publishing plants, metal foundries, and Hart Massey's agricultural machinery firm created a huge impact on the economy. Natural resources in the West allowed even more income to the Eastern provinces. Forestry and mining in the 1890s opened new markets for Toronto; both Montréal and New York City benefited greatly from Toronto's expansion.

In the early 1900's, Montréal was still the driving force for Canada. World War One greatly benefited Toronto's industrial economy and investments. Factories and stores were booming in Toronto as the war devastated Europe. The war started in 1914 and at the time, Canada was still part of the British Empire; technically, Canada was automatically in the war whether they wanted to be in it or not. According to Historica Canada, World War One was the bloodiest war in all of Canadian history. Over 60,000 Canadian citizens died in Europe from 1914 to 1919. Comparing to Germany's death count, which exceeded two million, Canada's deaths from the war doesn't seem like much. But Canada at the time only had a tenth of Germany's population.

Not only were casualties high, the national debt increased substantially. "Between 1913 and 1918 the national debt rose from $463 million to $2.46 billion" (Historica Canada). This would have been extremely burdensome, but Canada was exporting lots of wheat and timber to Europe. Even though Canada was exporting lots of products, a possible recession was scaring Canadian citizens. Many farmers had to join the military and a labor shortage was hurting the economy. Canada and Britain collaborated on how to help the Canada economy. Canada got contracts from the British government to make munitions. These contracts founded the Imperial Munitions Board, which became one of Canada's largest businesses. IMB was founded by J.W. Flavelle, a prominent Toronto businessman who got the job from the British Ministry of Munitions and the Canadian government. IMB made a variety of war goods, including shells, ships, explosives, and air planes. Even though IMB was dissolved in 1919, IMB hired over 250,000 Canadian citizens throughout the Toronto and Montréal region (Historica Canada). IMB lost their connections with the British once the war was over, however, Flavelle negotiated huge contracts with war loving United States. The war brought great prosperity to North America, since the United States and Canada benefited from the demolished Europe.

The prosperity in Canada was short lived and dwindled as the Great Depression hit in the 1930s. According to BlogTO, in 1931 Toronto's unemployment rose to seventeen percent. Two years later the unemployment rose to thirty percent and then in 1935, the unemployment rate went down to twenty-five percent. Toronto's unemployment numbers were very comparable to New York City's during this time period. The infrastructure of Toronto completely stopped construction after 1931 for years. An example of this halt was on Eaton's College Street, today it's known as College Park, where a planned thirty-eight story building was going to be erected. The only construction in Toronto during the Great Depression were apartment buildings. There was a sixty percent increase in units from 1930 to 1940. Just like much of the world, Toronto got out of the Great Depression through municipal jobs within the city. Toronto created the Civic Employment Office, Central Bureau for Unemployment, and the Public Welfare Department. The goal of these new departments was to decrease unemployment, and it worked. Employment wasn't the only issue in Toronto during the 1930's, personal lives were greatly impacted as well. Marriages fell by forty percent and so did the birth rate. Young adults weren't leaving families homes and seeking new living situations, stumping the growth of the economy.

Drought also helped drive the great depression. Saskatchewan was the province that was hit the hardest. Ninety percent of the provincial income dropped within two years. Not only was drought a problem, but hail storms and hordes of grasshoppers attacked the prairies of central Canada. Prairie life was hit much harder that the urban provinces of Ontario and Québec. These two provinces had a much more diverse industrial market, thus sustaining the economy a little bit better than the smaller economies. Canada is known for their humane immigration policies, and even in 1929, Canada was excepting 169,000 immigrants (Canada Encyclopedia). But by 1935, Canada took in fewer than 12,000 immigrants and didn't rise much for the next decade. The population of Canada changed dramatically in the 1930s. The decrease in immigration, the birth rate, and the decrease in urbanization, the growth of Canada's population and economy was stalled during the great depression. The great depression was diminished once the World War II began in the years around 1939. Militarization brought jobs back to the people and other governmental services helped lift the economy.

After engaging in the First World War, the Canadian population was extremely hesitant to enter another World War. In 1939, Canada was still under British Control; when conflict began on mainland Europe, Canada was obliged to help their allies and oppose the Axis powers. The Prime Minister of Canada, William Lyon Mackenzie King, supported the British Prime Minister Neville Chamberlain's policy in keeping peace with Adolf Hitler. But Nazism was spreading fast and Canada realized that they could not stand aside. The British government arranged for the first Canadian Infantry Division to join the Allies attack on Sicily in July 1943. The advancement in Italy ended in 1945 and according to C.P. Stacey of The Canadian Encyclopedia, "92,757 Canadian soldiers of all ranks served in Italy, and 5,764 had lost their lives" (The

Canadian Encyclopedia). While the first Canadian division was fighting in Italy, the second, third, and fourth divisions were fighting in Normandy in northern France. Canada was engaged and fighting under the second British Army. Not only was Canada fighting on land, but they were also fighting in the air and sea. The Royal Canadian Air Force (RCAF) was managed under Britain's Royal Air Force. However, the expanse of Canada's air force overseas was suppressed since much of the Canadian population joined Britain's Royal Air Force. Even though Canada was seen as an underdog in the Allie air campaign, they shad their landmark moments. Fourteen squadrons, named No. 6 RCAF Bomber Group, got Germany to surrender as the bombed Germany during the night. This squadron was completely run by Canadian officers, which is unique to World War Two since much of the Canadian army was run under another army. Canadian airmen served in the UK, North Africa, Italy, much of northwest Europe, and southeast Asia.

The Canadians serving in the military that stayed in North America were focused on antisubmarine operations and even destroyed twenty enemy submarines. From 1944 to 1945, the RCAF deployed seventeen squadrons and 232,632 men and 17,030 women served in the RCAF. Out of the 249,662 people in the Royal Canadian Air Force, 17,101 people lost their live (C.P. Stacey). In the beginning, Canada's navy was tiny, but as the war raged on, the Royal Canadian Navy (RCN) grew rapidly. 99,688 men and 6,500 women made up Canada's navy. The main goal of the 471 vessels that made up the navy was to protect the troops and supplies traveling through the Atlantic Ocean. Canadian's fought gruesome battles in the Atlantic, sometimes lasting for several days. Groups of enemy U-boats were called "wolfpacks" targeted the Royal Canadian Navy. However, after the Atlantic Convoy Conference in Washington in 1943, the Canadian Northwest Atlantic Command was set up. This new division focused on protecting the area north of New Yok City. The Canadian navy wasn't limited to just the Atlantic. Canada had naval landings in North Africa and Normandy. The RCN contributed 110 vessels and 10,000 men to North Africa and northern France. Throughout the war, the RCN lost twenty-four warships and 2,024 fatalities. Just like the First World War, Canada and Toronto's economy flourished. Toronto was a hub for military industries. During the First World War, Toronto industries mostly made munitions and did not produce guns, but now Canada was making everything the war called for: ships, guns, aircraft, and land vehicles were produced. In fact, the Canadian population produced 815,729 military vehicles.

Similar to the rest of the world, woman stayed home while much of the men were away at war. In Toronto, knitting was extremely popular. Women, men, and children made garments that they would send overseas to aid the fighting women and men. The Red Cross even produced a booklet of patterns to aide the knitters. Victory Bond rallies, victory gardens, dances with celebrities, and even hosting Miss War Worker contests were sponsored by war industries in the area. According to the City of Toronto Archives, Toronto experienced an extreme coal shortage. Canada's Fuel Controller requested that all Canadian homes must be kept at sixty-five degrees Fahrenheit (eighteen point three degrees Celsius) to conserve fuel. Even the Toronto newspaper, Globe and Mail, ran ads suggesting what to wear in a chilly home: wool suits, dresses, trousers, jackets, and shawls. But soon Toronto experienced a wool shortage. Overall, shortages that were happening in Toronto were happening throughout North America.

Toronto was a booming city during the mid-twentieth century. According to Elaine Young from The Canadian Encyclopedia, the population grew and the "Greater Toronto" region had a population of over one million people by 1951. Young mentioned the "Greater Toronto" region, which translates to the townships surrounding the city. Toronto needed to grow and expand its boundaries. Fredrick Gardiner, the Metropolitan Toronto Authority, desired a larger urban center. The subway was running, parks were created, and drainage infrastructure was secure. The "Metropolitan Toronto Act" of 1953, was a huge proposal to incorporate the surrounding townships and merge them with Toronto. Toronto merged with southern York County, including the municipalities of East York, Etobicoke, Forest Hill, Leaside, Long Branch, Mimico, New Toronto, North York, Scarborough, Swansea, Weston, and York. These twelve municipalities of York County became neighborhoods under one city, Toronto.

Historically, Toronto refused to annex the surrounding suburbs, even when the municipalities asked to join. The idea of merging municipalities dated back to 1943 when Toronto's first master plan was created. The end of World War Two really pushed the city to start planning and develop more of the city. Canadians were more accepting of their government following the war since the government had a lot of influence during the forties; setting prices, rationing resources, controlling labor markets, the government was there to help out both the citizens and those in the military. The "Master Plan for the City of Toronto and Environs" was a sixteen-page pamphlet made by the planning board that described the whole plan in detail. The original planning was made by the Italian architect Eugene Faludi. Faludi was a Jewish immigrant who fled to Toronto in the 1930s and was welcomed by the City's architectural and planning community. Canadian Institute of Planners states "Faludi went on to become one of the leading post war planners in Canada, undertaking official plans, urban renewal schemes, town expansions, new town plans for municipalities [primarily] across Ontario." Unlike previous planners of Toronto, Faludi brought an international touch, such as the modern neighborhood and expressway network. According to the Neptis Foundation, a nonpartisan research center for the past, present, and future of Toronto, the master plan "called for a network of superhighways and rapid transit lines in both the existing city and the new suburbs." The goal of the master plan was to modernize the downtown, create open spaces, and renew the declining areas. Unfortunately, the Toronto City Planning Board, the group of planners and architects that Eugene Faludi was a part of, was only made up of citizens in the area; it was more of a club and had no governmental authority. Even though the board would continue to work, the official city planners under the Toronto

City Council paid less attention to the Toronto City Planning Board. Soon the "Master Plan for the City of Toronto and Environs" disappeared.

One of the most important planning initiatives in Toronto's history was the 1946 "Planning Act" which gave municipalities the power to create plans for their own jurisdictions. The whole province of Ontario enacted this plan and Toronto made significant efforts just months after the act was passed. Toronto collaborated with citizens and governmental officials to create the "Toronto and Suburban Planning Board." Later this group was renamed the "Toronto and York Planning Board" the following year as the two cities took responsibilities of the twelve surrounding towns, villages, and townships. "Toronto and York Planning Board" was not well known and soon dissolved into the "Metropolitan Toronto Planning Board" that created the sweeping "Metropolitan Toronto Act." In January of 1967, seven of the thirteen municipalities were absorbed into the six remaining districts that still remain in Toronto today. Toronto, Etobicoke, North York, East York, York, and Scarborough make up the districts of Toronto. These districts are comparable to the boroughs of New York City, like Manhattan or Brooklyn. Within these six districts lies one-hundred and forty official neighborhoods and one-hundred unofficial neighborhoods. Toronto is considered the "City of Neighborhoods" for a reason. By 1998, Toronto became the megacity it is today, being the fourth most populous city in North America and took over the once reigning Montreal. Toronto became the economic center of Toronto.

Economy and Development

Toronto in the late nineteenth century saw a huge growth in their economy. With a close access to the great lakes, neighboring cities like Montreal and New York City, and being a huge hub of railroads, Toronto's expansion came with no surprise. Toronto is such a powerful economic hub, that the city alone accounts for eighteen percent of Canada's GDP (Toronto.ca). Toronto's expanding economy is partially due to their diverse industries. Although Canada's foreign competition has decreased over the years as heavy industry continues to decrease, Toronto still sees their financial power continue to increase and its office sector surpasses many other cities. Huge banking companies exist in Toronto: the Canadian Imperial Bank of Commerce, Bank of Nova Scotia, Toronto Dominion Bank, and the Toronto Stock Exchange. According to James Maurice Stockford Careless from the Canadian Encyclopedia, The Toronto Stock Exchange is one of the leaders in North America outside of New York City, surpassing Chicago's stock exchange. Banking in Canada developed much differently than the banking system in the United States. In the states, a large number of small banks serving small towns or states are common, but in Canada, the banking sector is dominated by just a few banks. This system had much more success than the United States during the Great Depression; Canada produced far fewer bank failures than the banks in the states during the 1930s. In 1934, Canada created the "Bank of Canada Act" to regulate the huge banks dominating the country. These new regulations changed the charter bank systems between their liabilities to the public and their claims on the national monetary authorities. Bill Fay of Debt.org, "State banks are chartered, regulated and supervised by state banking divisions." Simply chartered banks are not as greedy as most commercial banks. This new act allowed banks to go public. For example, the Bank of Canada was privately owned when it opened in 1935 but nationalized by 1938. According to Ian M. Drummond of The Canadian Encyclopedia, "The Bank of Canada may be called Canada's central bank, because of its special functions in relation to the chartered banks, the international environment and the federal government." Overall, the finance industry in Toronto is one of the largest industries in the Americas. According to the The Canadian Trade Commissioner Service, over 251,000 people are employed in the finance industries in the Toronto region; representing seventy percent of Ontario's and thirty-six percent of Canada's total financial services. The five major Canadian banks mentioned earlier, are among the fifty largest banks in the world. Not only are these banks powerful, but they are also among the ten safest banks in North America.

Innovation and technology are a fresh new industry in Toronto. Employing over 90,000 people and contributing over eight billion dollars in wages, the tech industry is no small component to the GDP in Toronto. The economy under the technology industry includes gaming, digital media, enterprise software, data centers, mobile applications, hardware manufacturing, and telecommunications. Computer systems design and related services make up 60.2 percent of the technology industry (Toronto.ca); coding and programming would fall under this sector. In the aerospace industry alone, Toronto has eleven aviation companies with a workforce of 20,000 professionals. This sector adds more than one billion dollars in annual wages to the region's economy (Toronto.ca). The strong aviation industry in Toronto makes a lot of sense since the Toronto Pearson International Airport is the largest airport in Canada and the second largest in North America. According to the Toronto Pearson Airport website, they house over forty-thousand jobs and generate more than three-hundred thousand jobs in Ontario alone.

The design sector in Toronto is the third largest design workforce in North America, employing 24,700 designers from around the world. Architects alone make up 31.3 percent of the jobs in the design sector. Interior designers are the second largest design sector and graphic design is the third largest. The designers in Toronto earn 2.4 billion dollars in wages annually and is growing faster in Toronto than in any other city in Canada (Toronto.ca). Toronto isn't as big of a fashion city as New York City or Paris, but it definitely is the hub for fashion in Canada. The fashion industry employs over 33,300 people ranging from retail to textile mills. The retail industry makes up 73.1 percent of the fashion industry. Manufacturing is the second largest sector, making up 16.3 percent of the industry (Toronto.ca). Notable fashion industries exporting from Toronto include Canada Goose, Joe Fresh, and Dsquared2. The movie industry in Toronto is unlike most cities and is deemed "Hollywood North." According to ACTRA, the Alliance of Canadian Cinema, Television and Radio Artists, "Toronto is the third largest screen-based production center in North America, behind los Angeles and New York

City" (ACTRA).

Employing over twenty-five thousand people and raking in 1.23 billion dollars in on location filming, Toronto's film industry is no small business. The TIFF, Toronto International Film Festival, is one of the largest publicly attended film festivals in the world. According to Reuters, the TIFF is ranked as one of the most influential film festivals in the world, alongside Cannes, Sundance, Berlin, and Venice. In 2016, the festival brought in 6,933 submissions and 480,000 attendees (TIFF). The once-a-year festival can be seen year-round at the TIFF Bell Lightbox, which is a cultural center in downtown Toronto and is the headquarters for the Toronto International Film Festival. Here, people can experience movies, eat at restaurants, view Canada's Film Reference Library, and even join learning studios. This five-story complex serves an experience for any movie buff. Similar to the film industry, the music industry in Toronto is dense. Toronto has a very diverse population and according to the "Toronto Music Strategy," created by the Toronto Music Advisory Council, Toronto is Canada's cultural capital. In fact, Toronto is North America's third largest music market with over 18,500 songwriters with musicians from over one hundred and fifty countries. The city of Toronto has a Music Strategy that aims to maximize Toronto's music sector through the Toronto Music Advisory Council (TMAC). Through this council, the TMAC has six major strategic areas for focus: Support an environment friendly to music creators, encourage the business of music in Toronto, support music education, promote Toronto's music sector locally and internationally, foster alliances with other music cities around the world, and implement a process for monitoring progress and measuring success. With over 2.6 million concert attendees a year, the TMAC is successful in supporting Toronto's artists and the tourism industry.

In 2015 alone, Toronto welcomed over forty million visitors and visitors from the United States alone brought in over 1.32 billion dollars. There are a handful of institutions and events that bring in tourists in Toronto. Free events like Nuit Blanche, Toronto Pride, Luminato Festival, and Toronto Caribbean Carnival, bring in millions of visitors a year. According to Toronto.ca, Toronto has seven professional sports teams, eight thousand restaurants, over five hundred music venues, fifty tour operators, and over one hundred attractions. With the huge variety of restaurants, forty-nine percent of the tourism labor force is in the food and drink industry. With nineteen thousand tourism related businesses and employing over 329,000 people, Toronto relies heavily on the tourist industry. Toronto isn't an old city. According to The Canadian Encyclopedia, Toronto was recognized as a city in 1834. When comparing Toronto to New York City, a city that was being colonized in 1624, Toronto is a relatively new city. A city that is on its way to become an internationally recognized city. Toronto has aided many nations and cities throughout time and yet is hardly mentioned. Toronto is honest, it doesn't need the recognition that another cities demand. Today, Toronto is working hard to become a recognized city by pushing new industries, improving infrastructure, and cherishing the people of Toronto.

Hilton

GEOMETRIC RELATIONS

The city of Toronto has a variety of architectural styles, often changing from neighborhood to neighborhood. Since Toronto was ruled by the British Empire, much of the city's architecture was influenced by the British design. Georgian, Victorian, and Edwardian styles were common architectural styles before the nineteenth century. After World War Two, modernism was brought to the city just like much of North America. Toronto doesn't have a lot of iconic architecture. It has buildings designed by big architects and the city has a booming condo industry, just like many big cities across the world. However, the Annex neighborhood in Toronto is one of a kind. The Annex style house was a popular style for the late nineteenth century Toronto elites. A style that combines the American Richardson Romanesque and the British Queen Anne Style, when visiting the Annex neighborhood, which is located north-east of downtown Toronto, you would notice an abundance of skinny, tall, brick homes that often have a small front porch and lawn; this is the Annex style home. When walking to the St. George station, you would notice an abundance of gable roofed homes of the Annex neighborhood as well as tall modernist apartment buildings. St. George is a small station, sitting on the edge of downtown Toronto and the annex community. This station sits on a small lot, situated amongst mid-rise gable roof buildings and tall skyscrapers in the distance. St. George stands out amongst its environment, with its glass walls and low roof. Most of the buildings in the area have brick facades and large, rectangular windows, boasting the traditional Annex style of Toronto.

When comparing the environment of St. George and the Bloor-Yonge station, there is an obvious difference in an architectural style. The Bloor-Yonge station is surrounded by tall skyscrapers, there are no Annex-style homes near this station. Many of the skyscrapers near Bloor-Yonge flaunt an art-deco style; square windows and concrete facades make up the majority of the buildings in area. The Bloor-Yonge station is located underneath the Bay Centre, which is a multi-use building housing offices and shops. When approaching the Bloor-Yonge station, you would see a near window-less building that stretches across the whole block between Yonge Street and Park Road. The Xerox building, connected to the Bay Center, offers a hard, concrete façade that stretches eighty feet high and four hundred feet long. Only shop windows and entrances offer a view inside the mall and the subway station. The Bay Centre offers a lighter appearance, featuring a white concrete exterior with an abundance of rectangular windows. The St. George Station and Bloor-Yonge station offers a great contrast of architecture and history in the city of Toronto.

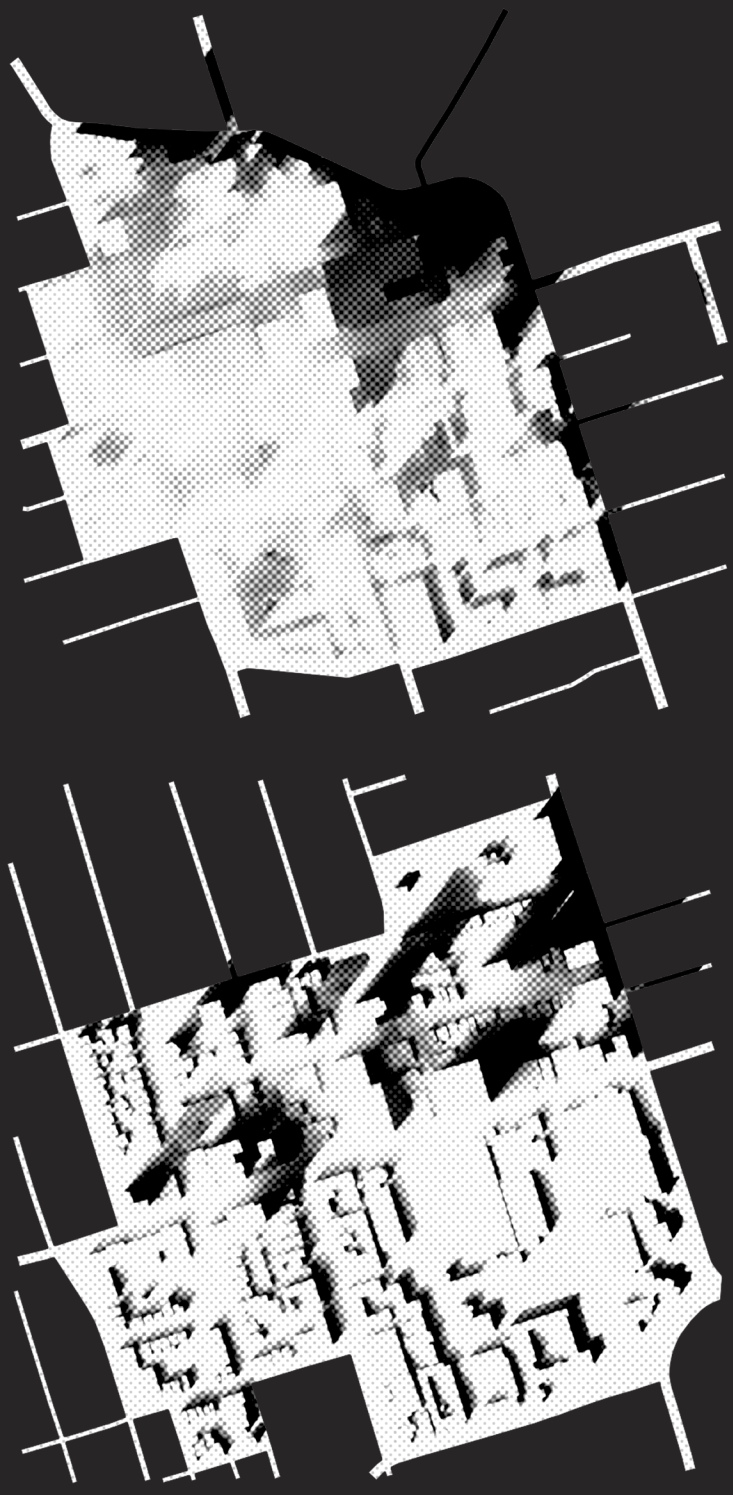
SUBWAY
BLOOR-YONGE
1

Yonge
Bloor
CONNECTING
PEOPLE TO

SHADE AND SHADOW

The city of Toronto has a variety of architectural styles, often changing from neighborhood to neighborhood. Since Toronto was ruled by the British Empire, much of the city's architecture was influenced by the British design. Georgian, Victorian, and Edwardian styles were common architectural styles before the nineteenth century. After World War Two, modernism was brought to the city just like much of North America. Toronto doesn't have a lot of iconic architecture. It has buildings designed by big architects and the city has a booming condo industry, just like many big cities across the world. However, the Annex neighborhood in Toronto is one of a kind. The Annex style house was a popular style for the late nineteenth century Toronto elites. A style that combines the American Richardson Romanesque and the British Queen Anne Style, when visiting the Annex neighborhood, which is located north-east of downtown Toronto, you would notice an abundance of skinny, tall, brick homes that often have a small front porch and lawn; this is the Annex style home. When walking to the St. George station, you would notice an abundance of gable roofed homes of the Annex neighborhood as well as tall modernist apartment buildings. St. George is a small station, sitting on the edge of downtown Toronto and the annex community. This station sits on a small lot, situated amongst mid-rise gable roof buildings and tall skyscrapers in the distance. St. George stands out amongst its environment, with its glass walls and low roof. Most of the buildings in the area have brick facades and large, rectangular windows, boasting the traditional Annex style of Toronto.

When comparing the environment of St. George and the Bloor-Yonge station, there is an obvious difference in an architectural style. The Bloor-Yonge station is surrounded by tall skyscrapers, there are no Annex-style homes near this station. Many of the skyscrapers near Bloor-Yonge flaunt an art-deco style; square windows and concrete facades make up the majority of the buildings in area. The Bloor-Yonge station is located underneath the Bay Centre, which is a multi-use building housing offices and shops. When approaching the Bloor-Yonge station, you would see a near window-less building that stretches across the whole block between Yonge Street and Park Road. The Xerox building, connected to the Bay Center, offers a hard, concrete façade that stretches eighty feet high and four hundred feet long. Only shop windows and entrances offer a view inside the mall and the subway station. The Bay Centre offers a lighter appearance, featuring a white concrete exterior with an abundance of rectangular windows. The St. George Station and Bloor-Yonge station offers a great contrast of architecture and history in the city of Toronto.



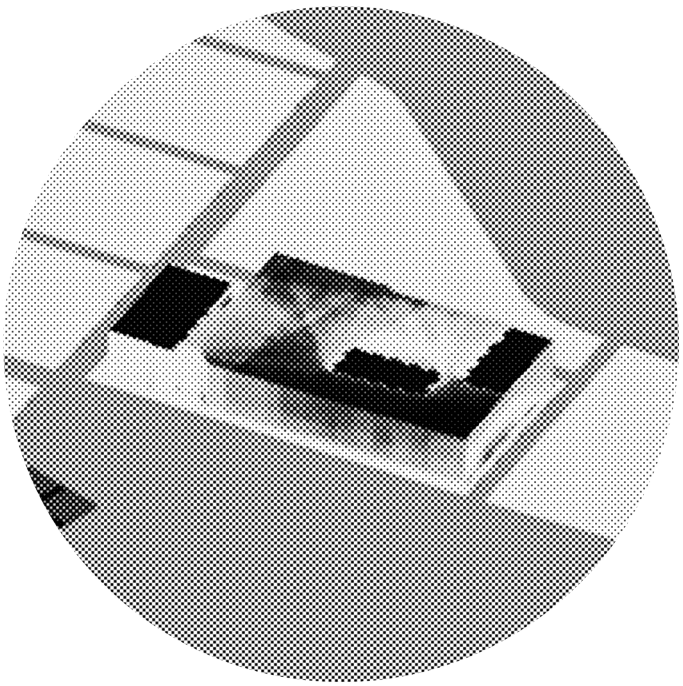
DENSITY

The geometry and shadows of the buildings is all due to the density of Toronto. Both of my sites are north of downtown Toronto, so if the shadow analysis was performed in the heart of downtown, we would see a huge contrast between the two sites and downtown. The St. George station is on the edge of the Annex neighborhood and downtown Toronto. According to the 2016 Canadian Census Profile, the Annex community has a population density of 10,86 people per square kilometer. With a population of 30,526 the Annex neighborhood isn't a highly populous neighborhood in comparison to other neighborhoods in Toronto. The Annex is made up of 18,109 private dwellings. Composed of apartments, detached houses, duplexes, and so on. Twenty-eight percent of the households are condos and seventy-two percent of the households are not condos. This is important to remember, because in Toronto, there has been a surge of pricy, upper-class condos emerging throughout the city, often in lower-class neighborhoods where few can afford them. The Annex, as stated earlier, is a historic neighborhood in Toronto. Forty-three percent of all the buildings in Toronto were built before the 1960s, this is much higher than Toronto's average of thirty-three percent. The Annex is a bright neighborhood, they benefit from the sun thanks to the celebrated, gable roofed homes that surround my site. This is a great contrast to the Bloor-Yonge station.

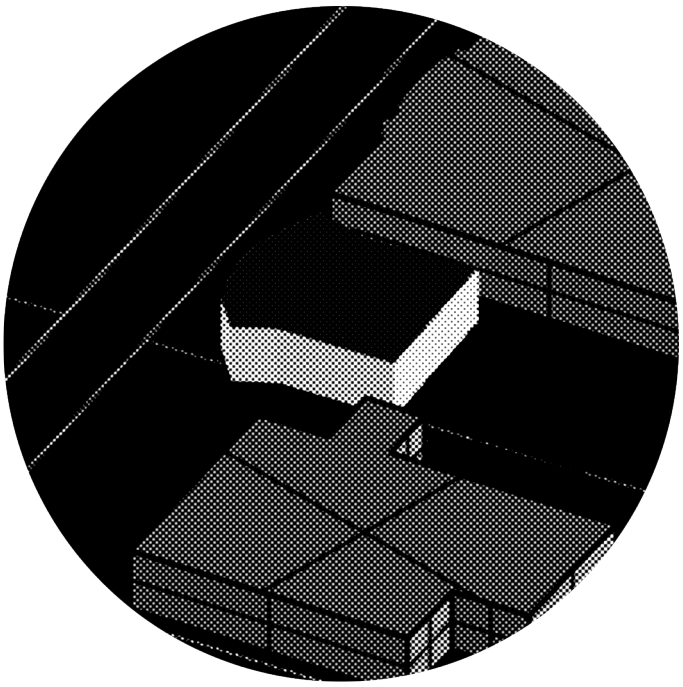
Located in the Rosedale-Moore Park neighborhood, the Bloor-Yonge station is less populous neighborhood. However, this neighborhood has more of a commercial environment with high-rise offices that focus on business and tourism. According to the 2016 Canadian Census Profile, the Rosedale-Moore Park neighborhood has a population of 20,923 with a density of 4,500 people per square kilometer. When comparing the shadows between the two neighborhoods, an easy way to understand the sun analysis is to look at how many high-rise building exist in the neighborhoods. In the Annex, thirty-percent of the buildings are under five stories; in the Rosedale-Moore Park neighborhood, only fifteen percent of the buildings are under five stories. This is an easy indicator as to why the Bloor-Yonge station doesn't receive a lot of sun.

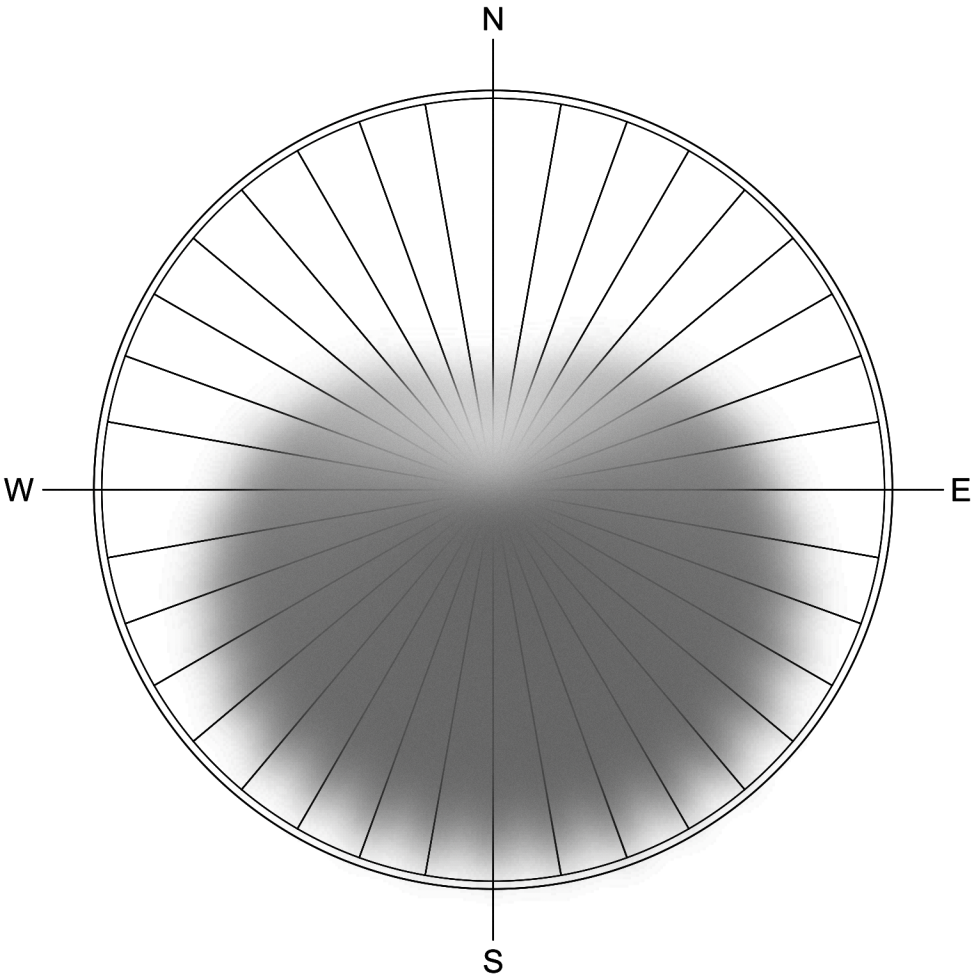
LIGHT QUALITY

When doing solar measurements on the current sites, there is a clear difference in solar radiation between the two stations. The St. George station receives a maximum solar radiation of 600 kilowatt hours per square meter. This means, in one hour, the station's roof generates a maximum of 600 kilowatts. When looking at the diagram, it is clear that the roof generates the most solar radiation. The north, south, and western sides of St. George receives an average of 280 kilowatts per hour on these three sides of the building. This is predictable from my earlier statement; St. George is located between a handful of mid-rise buildings that prevents St. George from receiving a lot of sun. On the eastern side of St. George, it gets even less solar radiation. Here, the station receives about one-hundred kilowatts per hour. This was also expected, since here the station faces a tall, modernist style building that blocks solar radiation from the rising sun.



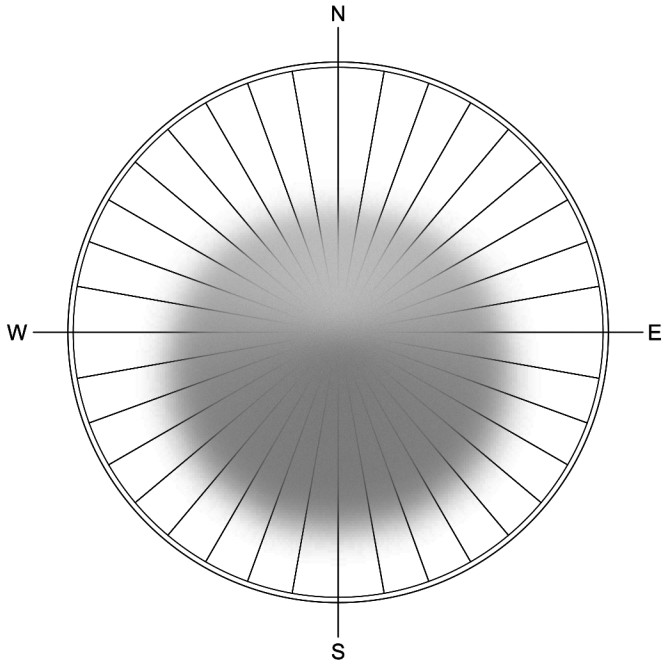
The Bloor-Yonge station has a much more diverse solar radiation analysis. Since this station has three high-rise structures connected to the site, there are a lot of cool spots, receiving very little or no sun at all. The western side of the site receives the most sun. The roof has a maximum solar radiation of 582.3 kilowatts per hour, this is located on the south-eastern side of the building. As the sun rises, it penetrates this corner of the existing building at full force. This intensity is only located on the roof; along the eastern and western walls, you can see that there is a slight drop in radiation. These walls range from 58.23 to 407.61 kilowatts per hour. When comparing the two sites, the reason why Bloor-Yonge has such a diverse solar radiation study is due to the buildings in the proximity. They create corridors for the sun and block much of it. When looking at the diagram, it is easy to understand where the sun hits the harshest.

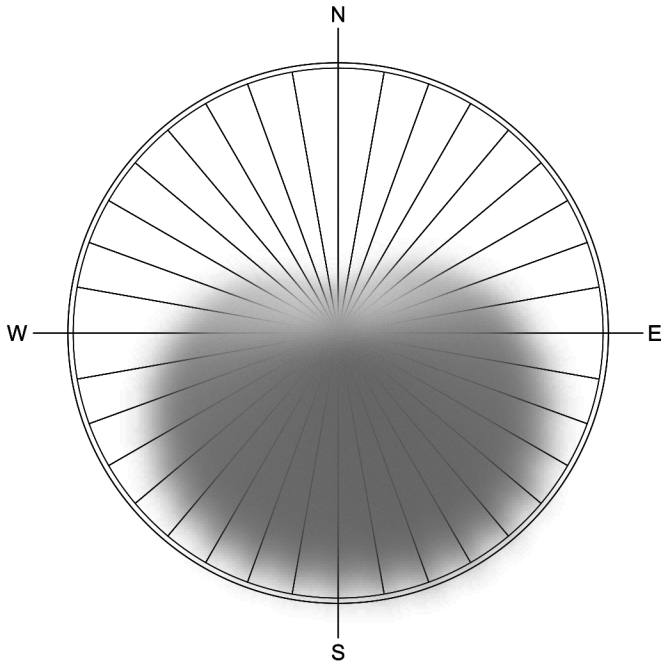




TOTAL SOLAR RADIATION (KWH/M2) ↑
1 JAN - 31 DEC

0 900





DIFFUSE SOLAR RADIATION (KWH/M2) ↑ ↑
DIRECT SOLAR RADIATION ↑
1 JAN - 31 DEC

0 520

THIS
LANE

VEGETATION

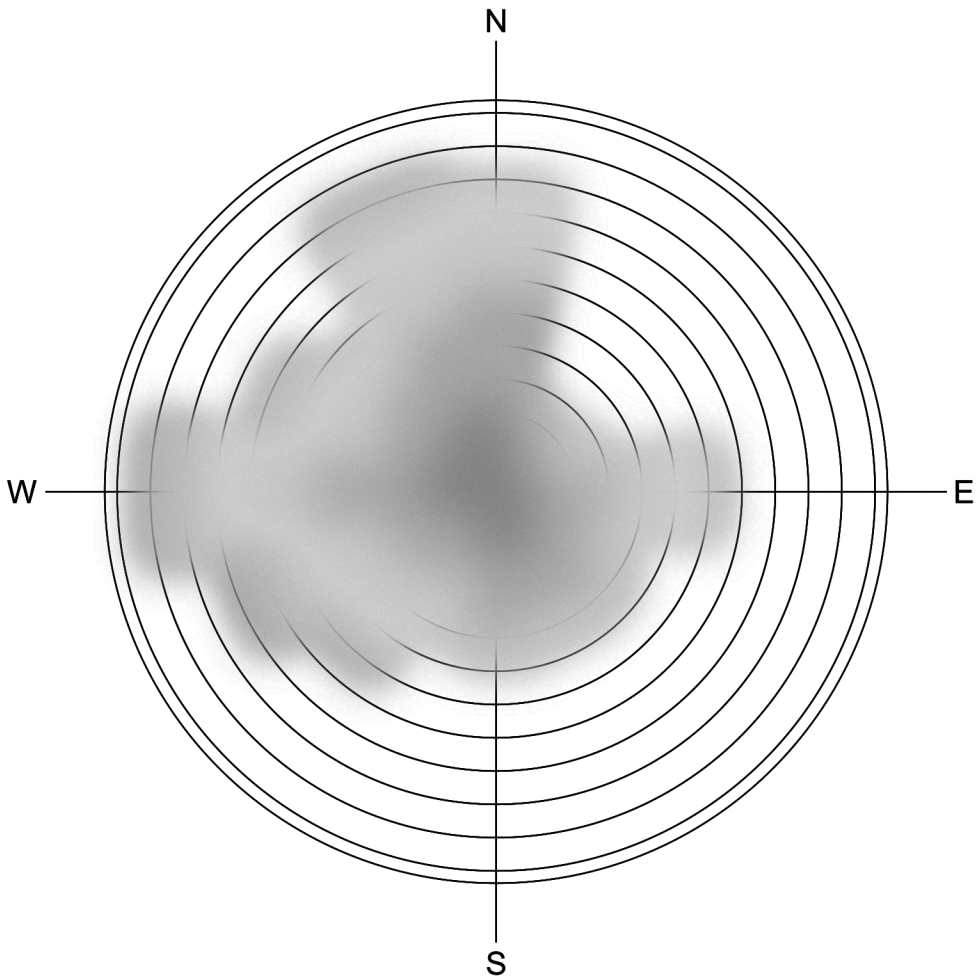
Both of the sites are in highly urban spaces. There isn't a whole lot of vegetation which is expected. However, the streets with both old trees and young trees. Some create large, green canopies that lie over the streets and sidewalks, which creates a comfortable and cool atmosphere. St. George Street, the street that St. George station is on, has a repetition of trees; they're evenly spaced between each other. The trees are homogenous in character but change with their height and maturity. South of the St. George station has an abundance of elderly trees with huge arms stretching the whole width of the street. When looking north, past the St. George station, the perspective is lush and verdant. You can hardly see the gable roof houses that lay behind the trees. The most interesting view of St. George station is when you look directly at the station's entrance. You see tall trees, possibly the tallest trees in the area. Popping up behind the station. The only vegetation on the site is behind the station, occupying near the parking lot and bus terminal area. A small patch of grass exists at the eastern exit of the station. There isn't much vegetation other than trees at the St. George station, which is consistent along St. George Street.

The Bloor-Yonge station has far less vegetation than the St. George station. The sidewalk that follows my site, is nearly absent of all trees. You see more concrete facades than lush green canopies. These virgin trees sprout out of small, rectangular planters that line Bloor Street. Small, colorful flowers are hidden from the pots themselves. The opposite side of the street has a similar identity: a strict repetition of trees and pots with small flower beds. When looking down Bloor Street, you see a continuation of these trees. Looking down Yonge Streets creates an even more disappointing view. There is a complete lack of vegetation.

WIND

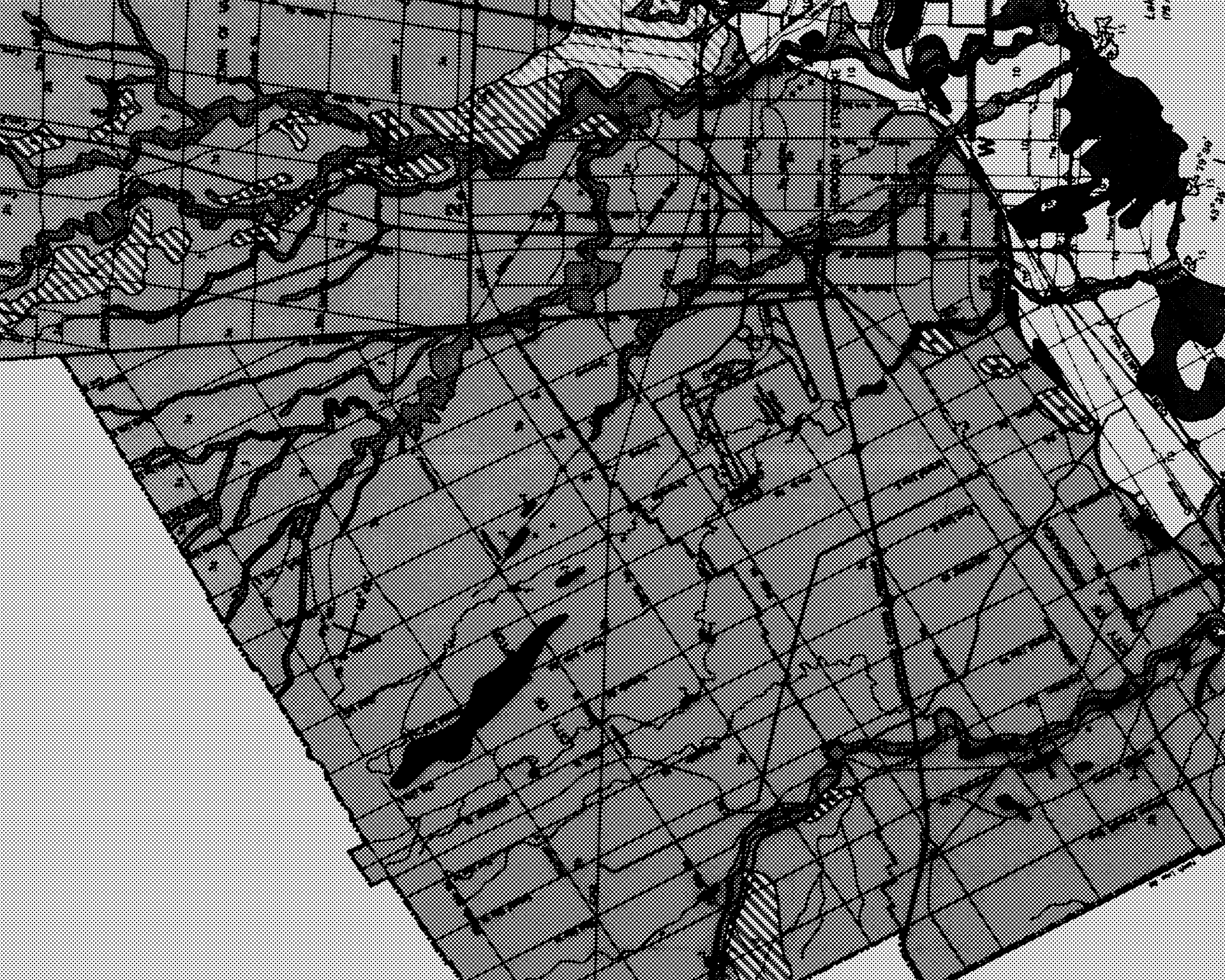
When visiting Toronto, one would notice that it is a very windy city. It is a fast, bitter wind that blows off of Lake Ontario and weaves throughout the skyscrapers of downtown Toronto. According to Toronto Weather Statistics, Toronto has a mean wind speed of kilometers per hour. This average wind speed is very comparable to other cities that sit on lakes or near a bodies of water, such as Chicago, which receives an average wind speed of sixteen kilometers per hour, and New York City, which receives and average of fifteen kilometers per hour. But Toronto has a wind speed that is different than any other city. It is hard to describe, but when I would walk in downtown Toronto, my back would nearly be at a right angle. You walk up steep hills when you leave the shore line, acting almost like a runway for the fast-past wind. This might be due to the wind tunnels that Toronto's skyscrapers create in downtown. The tallest skyscrapers are located closest to Lake Ontario and slowly become shorter and shorter the more north you go. In 2016, Toronto's windiest month was January, with a maximum wind speed of sixty-six kilometers per hour. However, February had highest average wind speed of twenty-six kilometers per hour. A good explanation for the surge of high winds in the winter is due to the shift of temperatures in the city. As the air cools, it brings cold air to the warm waters of Lake Ontario, causing a change in atmospheric pressure which results in a shift of wind speeds. When winter becomes more consistent in temperature, the wind speed levels. This is consistent throughout the year, the tension between water temperature and atmospheric temperature constantly changes the wind speed. This is evident when looking at the diagrams.

Toronto doesn't have microclimates like other cities, such as San Francisco. Toronto is a fairly flat city, except for the downtown area when leaving the Lake Ontario shore. When looking at the two sites, we mainly have to judge the wind speed, direction, and intensity based on the built environment surrounding my two sites. St. George, being surrounded by mid-rise buildings and on an axis that faces north-east, this station doesn't have the wind tunnel effect like other areas of Toronto. The vegetation along St. George Street would also help block much of the harsh wind that blows through the buildings. Bloor-Yonge is a different story. Sitting on a similar north-east axis, Bloor-Yonge is a prime example of how wind tunnels are created in a city. The harshest winds of Toronto come from the north-west direction, so wind would move fast down Yonge Street. As stated earlier, there is no vegetation or natural barriers that would slow the speed of the wind. Yonge Street, being lined with skyscrapers and having no barriers between the skinny road, Yonge Street is a prime example of an urban wind tunnel.



WIND SPEED (M/S) ↑
1 JAN - 31 DEC

0 22



BOROUGH OF
EAST YO
a
b
3

HUMANS

My two sites focus on the human. They are public transportation hubs that move people from one destination to another. At Bloor-Yonge, the pace of people is quick, especially being the busiest station in Toronto. There are tourists, business people, residents, and so on. This station is in a very busy part of Toronto that pushes the commuters to move fast. Everyone is walking around, staring down at there phones and completely distracted by the environment surrounding them. This is understandable, since there is nothing to see at the Bloor-Yonge station. People are foced to move, there are no spaces for people to sit and relax. At St. George, it has a similar characteristic, except this is a heavy residential and student-oriented area. It has a much more relaxed vibe then that of Bloor-Yonge which could be due to the tree-lined streets of St. George and the absence of large commercial buildings. There is a constant presence of people at both of these two stations. Bloor-Yonge, being the busiest station in Toronto, and St. George being the second busiest station, it is safe to say that both of these stations have a heavy presence of human activity.

My whole thesis is challenging the current subway stations in Toronto. The majority are in disrepair and none of them create a public space that offers civility; they completely disregard the human being. The troubles within subways are on a macro level. In fact, it goes beyond Toronto and could be considered an issue in all of North America. This sense of distress in the subways is obvious to everyone; they have become hostile environments. They are run down beings that harass the commuter through unfinished interiors and poorly planned circulation that pushes the rider to the platform's edge. Subway safety is a huge concern in Toronto. Suicides, homicides, and accidents happen. They aren't common, but they do still happen. According to the Toronto Sun, between 1997 and 2007, there was one-hundred and fifty suicides. Since 1954, the Yonge subway line has seen over 1,200 incidents, this includes accidents and deaths. The most recent incident was on June 18, 2018, when a man was pushed onto the Bloor-Danforth tracks at the Bloor-Yonge station. He was struck by the incoming train and died. This distress in safety is a common occurrence for everyone riding the subway. This anxiety and fear people feel is common.

Above the subway stations, there are some concrete views of how the station is doing below. The Bloor-Yonge station is full of much needed maintenance. The sidewalks are old and cracked, the few trees that exist on the site are slowly withering away, and the entrances to the station are confusing to everyone. The buildings on the site are not welcoming to the commuter, it is the opposite. You don't want to enter the Bay Centre. The St. George station has a similar appeal. It is a strange, small station that is wedged between two buildings. The station looks outdated and unappealing. But St. George is still more welcoming than the Bloor-Yonge station.

EXIT
EXIT
EXIT

BLOOR
BLOOR
BLOOR

BLOOR

PERFORMANCE

The Bloor-Yonge station is located within the Hudson's Bay Centre and the Xerox Centre. There are a total of six entrances to the Bloor-Yonge station throughout the two large buildings. The total space that the Bloor-Yonge Station occupies is approximately 71,100 square feet, over two levels. The Yonge-University Line (Yellow Line or Line One) occupies the first level of the station at 35,550 square feet. The second level, also having 35,550 square feet, houses the Bloor-Danforth Line (Green Line or Line Two). The station sits at 71,100 square feet. However, it occupies much more than just the station itself. The hallways of the mall, which basically acts as the entrance to the station, has a square footage of 26,832. The square footage of the of the first floor of the mall is approximately 189,845 square feet with a lot that has 265,874 square feet. So far, my planned square footage of the Bloor-Yonge station is 97,932 square feet.

The St. George station is a much smaller station that doesn't offer much amenities like that of the Bloor-Yonge station. The two-level station is roughly around 66,000 square feet, at 33,000 square feet for each station level. The entrance to that station is a small 4,096 square feet. The overall total of space for the St. George station is 70,096 square feet. St. George also sits on a much smaller lot than that of the Bloor-Yonge station. The lot that St. George station sits on is 17,863 square feet, which is fifteen times smaller than the Bloor-Yonge station lot. Overall, my planned square footage to work with is 70,096 square feet on a site of 17,863 square feet.

Out of all the governmental facilities in Toronto, transit is the second largest power consumer, following hospital facilities. Public transit requires an estimated 94 MW/Hr (Megawatts per hour) and hospitals require 97 MW/Hr. The reason these two facilities require such a high amount of energy is due to their hours of operation. Some hospitals may close, it varies on the hospital's location, and some may never close. The subway stations in Toronto operate from six in the morning till one-thirty in the morning, on subways, the subways are open from eight in the morning to one-thirty in the morning. The subways are closed for about four and a half to six and a half hours each day, which is comparable to hospitals' hours of operation. Because the subway at Bloor-Yonge is the busiest station it Toronto, it is safe to say that it exceeds the 94 MW/Hr, which is the average for subway stations. Currently, the subways and street cars run fully on electric engines and plan to include their bus system in the future.

Subways will always be a healthier, better alternative than using personal vehicles when considering the environment. The benefits of the subways will always out-weigh the impacts of personal vehicles. However, subways have the ability to become much more sustainable and healthy to the environment. According to Ben Spurr of The Star, a Toronto newspaper company, some TTC subway stations have the same air pollution as an average day in Beijing China. There is a strong concentration of fine particle matter that is ten times higher within the subway stations than outside the subway stations. These stations have 95 micro-grams per cubic meter of fine particle matter consisting of iron and manganese. This mixture of "rail dust" can cause serious respiratory problems. It's called "rail dust" because of the friction between the wheels of the train and the tracks which causes the toxic pollution. The easiest way to fix this problem is to modernize the ventilation systems in the TTC stations. Subway stations are considered an environmentally causes means of transportation, which it is. However, the Toronto subways have become toxic to the commuter. Air pollution is a serious problem for not just Toronto, but all of the subway stations around the world.

The usage patterns of both the Bloor-Yonge Station and St. George station are extremely different. At the St. George station, there are direct and obvious entrances and exits. The main entrance is on the eastern side of station that leads to St. George street. This is the obvious entrance for the commuter as they approach the station. The St. George station sits in the middle of block, forcing the commuter to approach the station from one direction, St. George street. On the western side of the station sits a secondary entrance/exit. This one is slightly hidden, since it is blocked by two large buildings, The York Club to the south and the Royal Canadian Yacht Club to the North, as well as the bus stop that is situated to the south of the St. George station. St. George station is the second busiest station in Toronto, having a daily ridership of 276,260 passengers. People either arrive to the St. George station through the Yonge-University Line or the Bloor-Danforth Line. The Bloor-Yonge station is far more different than the St. George station. As stated earlier, there are six entrances to the Bloor-Yonge station that is situated under the mall of the Hudson Bay Centre and the Xerox Building. There is one entrance to the east, three entrances to the south, and two entrances to the west. Out of all of these stations, only one station allows you to enter directly to the subway station, which is the northern-most entrance on the western side of the building. The entrances situated on the south side of the site has highest amount of passengers. These entrances sit on Bloor street, which is an extremely busy street offering shops, offices, residencies, and museums.

The sensory experiences of any subway is extremely exhilarating. It is rare to be within spaces that forces you to be close to one another like subways. They bring a temporal sense of community unlike any other public space. However, in 2018, we now experience subways with a sense of regret. We long for a past that celebrated the use of public transportation. The subway stations in Toronto are hostile atmospheres. The Bloor-Yonge station has ruined what public spaces are. This station has forced commuters to combat the impending doom of privatization on the public space. The St. George station fails to be a public space. It is a drab, hostile space that sees the human as a mere object of circulation. These two stations create an environment that attacks the commuter rather than welcoming them. They force the commuter to wait anxiously for their train, rather than a space for them to think and appreciate the space full of humans.

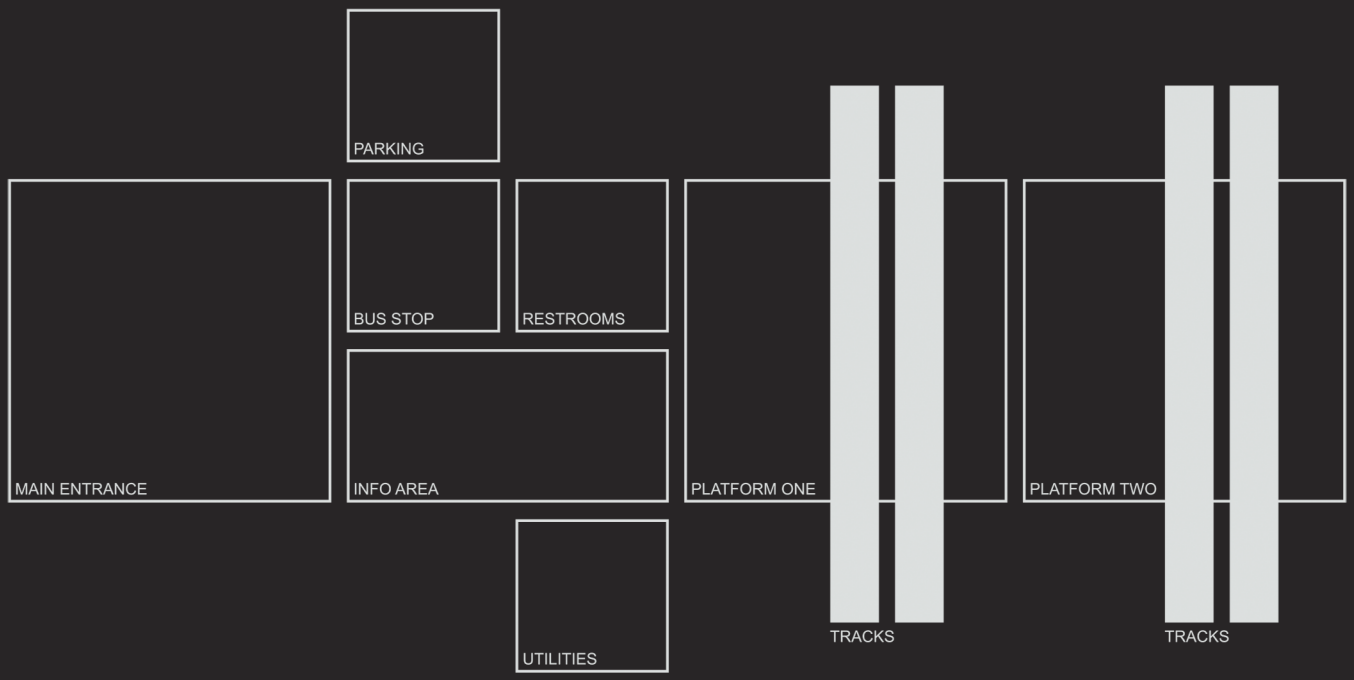
It is safe to say that both of these stations are up to code.

Each station is equipped with elevators, escalators, handrails, and so on. Canada doesn't have a law that specifies certain features that the Americans with Disabilities Act (ADA), but they do have the Canadian Human Rights Act, which prohibits any discrimination against a disabled person or anyone else regarding a persons' sex, sexual orientation, race, marital status, gender identity or expression, creed, age, color, political or religious belief. Historically, these stations were not designed around people with disabilities; these stations added elevators and improved their safety through the years, so they can always be improved.

The first subway line in Toronto, the Yonge-University Line, cost an estimated sixty-seven million dollars. This first line was considered a risk and an investment for the city of Toronto. Today, there are four subway lines and by 2037, they expect to build four more, having a total of eight subway lines. It is obvious that Toronto sees their subway system as an investment and profitable project for the city. According to the TTC 2017 annual report, the public transportation had a revenue surplus of 1,465,697 dollars after expenses creating an accumulated surplus of 10,77,610 dollars. Looking at my subway station spaces and comparing other subway stations with their price, the expected price for the Bloor--Yonge station renovation will be around 29 million dollars (USD) and the St. George Renovation is expected to be around 21 million dollars (USD).

As an architect, all of these criterias must be addressed. The space of the site is fixed and is hardly negotiable. My two sites combined gives me a total of 353,833 square footage to work with. The two subway stations have a large power supply need that must be addressed as well as reducing the environmental impact of both of the sites. There must be a strong encouragement to use public transportation in Toronto to reduce the harmful emissions of personal vehicles. If a subway station is polluting the environment, it is contradicting the intention of pubic transportation. Thousands of people use these stations on a daily basis, currently the main goal is to get people from point a to point b. Understanding the current flow of people is extremely important. The patterns that humans create in these stations will be recognized, as well as pushing for better accessibility. If a subway station is difficult for the average commuter, imagine how difficult it if for a disabled person. Subway stations are notorious for being hostile to the disabled human. Following moral codes and incorporating every individual is important to create a successful public space.

Renovating the two stations will come at a price. Even though my thesis is hypothetical, it still needs to be reasonable. Sourcing materials and labor locally will be a major aspect to my thesis project. Architecture should follow these rules regardless. This proposed guideline are the basics to creating a successful architectural space. The real challenge is creating a successful space that connects the humans to the created space.



BLOOR-YONGE	SQFT	SQM	%
PARKING	000	000	0
BUS STOP	000	000	0
MAIN ENTRANCE	26832	2493	45
INFORMATION AREA	650	60	1
RESTROOMS	3000	279	5
UTILITIES	3917	364	7
PLATFORM ONE	12394	1151	21
PLATFORM TWO	8563	796	13
TRAIN TRACKS	5000	465	8
TOTALS	57656	5356	100

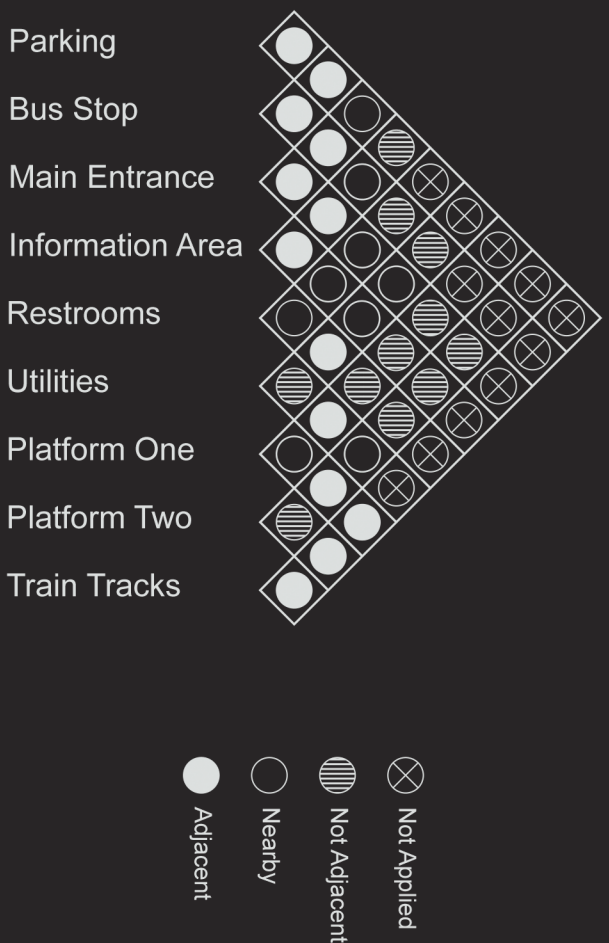
ST. GEORGE	SQFT	SQM	%
PARKING	5320	494	16
BUS STOP	2565	238	8
MAIN ENTRANCE	4096	381	12
INFORMATION AREA	400	37	1
RESTROOMS	1500	139	5
UTILITIES	2640	245	8
PLATFORM ONE	6318	587	19
PLATFORM TWO	6318	587	19
TRAIN TRACKS	4000	372	12
TOTALS	33157	3080	100

SPACE ALLOCATION

St. George & Bloor-Yonge Station

Toronto, Ontario

Canda



SPACE INTERACTION MATRIX

St. George & Bloor-Yonge Station

Toronto, Ontario

Canda

LITERATURE REVIEW

Throughout the semester I have read a wide range of books. From philosophers, sociologists, and fictional authors, all of these books have benefited my understanding of creating ethical architecture. Today, many architects don't have a historical reference to back up their design proposals. This fails the architect and the client. It is important to generate an understanding of human beings and the potentiality of architecture. The three authors that have helped me the most have been Maurice Merleau-Ponty, Richard Sennett, and Italo Calvino. Maurice Merleau-Ponty is a French philosopher defines the definition of phenomenology and teaches the reader how to truly pursue a human experience through a variety of senses. Richard Sennett, a sociologist from Chicago, teaches what a public space is meant to be and how the modern age is ruining public life. Sennett was probably the most important author for my thesis project, since I am critiquing the public space of subways in modern day Toronto and how it is failing the everyday commuter. Italo Calvino is one of the most interesting fictional authors I have ever read. Calvino, an Italian journalist, breaks all literature barriers with his plotless and bizarre, fictional novels. He encourages the reader to read differently, to see the world differently. These three authors are definitely one of a kind, but they gain their roots from a variety of authors and philosophers. This is why it is important to read a diverse group of books, which is what I have accomplished.

Maurice Merleau-Ponty
The World of Perception

Perception is becoming aware through your senses. They differ from every person; there is no specific measurement or calculation that can predict the way we feel towards a certain object, space, art work, or a certain person. Maurice Merleau-Ponty challenges the sciences, he questions whether science has the ability to deny or exclude human illusions. Merleau-Ponty believes that humans have relied too much on science and research to define our perceptions which has completely belittled our existence. Our experiences are not worthy when compared to scientific facts and numbers. Merleau-Ponty suggests that we remain in a "utilitarian attitude." We live in a world that has little value in our experiences through reality and we hold scientific knowledge at such high esteem, we often forget our own personal reactions to what is going on around us. This reality that we see is different through each other's eyes. Human perception is how we understand the world through millions of sensations we encounter every day. How does our body mediate the experience of the world? Merleau-Ponty quotes, "laws and theories do not provide a perfect image of [nature] but must rather be considered ever simpler schematic representation of natural events… (Ponty, 43)." He is basically saying that science does not explain our everyday experiences but rather science holds knowledge through approximation. The weather forecaster says that there is an eighty percent chance of rain, but when you go outside there isn't a single cloud in the sky. The day goes on and on but no rain, just a clear blue sky. This is an example of approximation through science. I think meteorology is a good example of science seen through approximation. Science can make a prediction that could be true, but it may turn out to be false.

Our three-dimensional space we live in that keeps its identity, regardless of all the changes going on in that space. Objects in space will have different perceptions from different angles. The light may change, or the object may move; "objects cannot be considered to be entirely self-identical…. We can no longer draw absolute distinction between space and the things which occupy it… (Ponty, 51)." Where the observer is situated plays a huge role on how view is perceived. Merleau-Ponty talks a lot about how painters are masters at creating new perceptions within a space. They recreate what they see. The painter may paint a lone tree in a barren landscape, clearly the painter wants you to see the tree; but the viewer, or maybe even the painter, may be more intrigued with the landscape. The painter creates the space and the objects occupying it, the perceptual experience is left to the individual. I don't think painting is the only way to do this. Photography and film can create similar reactions. Helmut Newton does an excellent job creating experiential space through photography. He photographs fashionable women in unique, often confusing, environments that contrasts the whole atmosphere of the photograph. There is one photo where a man caresses a woman in an office. Her back is arched on the table while an old man kisses her. But in this scene, do we look through the windows of the office onto the facing residential skyscraper, questioning whether or not the people are seeing the scandalous sensual act. Or do we look in the mirror to notice the flash of the camera or the woman's angled arm that reaches for the man's head? This space is open for interpretation. We can't make sense of the space, but our consciousness can draw conclusions to what is going on. The perception of space is not physical on a personal level. Space is a medium without a point of view and could be a space free of objects or it could be a space occupied. The atmosphere of spaces can only be explained on an intimate level.

Humans are obsessed with things. Objects give us reactions through a variety of senses, whether they are favorable or unfavorable. It could be a smell that channels a memory from when you were a child, a touch that leaves you bleeding, or an object could make you feel sad. Our materialistic nature has a personal significance. Now going back to Helmut Newton, a person may feel uncomfortable, stimulated, or confused and that is okay. "… people's tastes, character, and the attitude they adopt to the world and the particular things can be deciphered from the objects which they surround themselves… (Ponty, 63)." We prefer to live in comfort and we dwell in environments that make us feel a certain way. When Ashley went to the cemetery to film her thesis idea, she mentioned that she felt uncomfortable. But when I go to cemeteries, I feel at peace; cemeteries are like a quiet park. Merleau-Ponty makes it easy for us to understand that science cannot explain our feelings towards certain objects and spaces. Even though we are all humans, we have extremely personal tastes that range from the color of their rugs to granite head stones.

Humans see themselves as the supreme being on earth. We see things that are our own and take what is not ours. Animality is animal nature, and being homo-sapiens, we are animals. Now this fourth lecture is focused on animal life and exposes how humans twist and turn nature to please ourselves. Merleau-Ponty quotes, “every object displays the human face it acquires in a human gaze (Ponty 70).” This reminds me of Heidegger’s ‘enframing’ term which is the obscured view of the world that humans have. We see things the way we want to see them, not for what it actually is. In this lecture, Ponty describes how humans project human characteristics onto animals. We see animals as machines or experiments for our own narcissistic needs. Humans cannot have absolute knowledge on everything, even though we pretend we do. It is impossible to be completely coherent, but we can be reasonable. We must acknowledge that the world is not unfinished and that as a species, we are learning new things every day. Humans are animals, we learn through trial and error; a never-ending cycle of learning.

“Other human beings are never pure spirit for me: I only know them through their glances, their gestures, their speech – in other words, through their bodies (Ponty 82).” We are constantly aware of other people; we judge them on their clothes, the way the walk, the way they speak, and even the way they stand. We are often more aware of our surroundings than ourselves. Humans only reflect on ourselves after we had contact or confrontation with another person. When we get angry, we lose control and forget how we act. Anger is a thought and is shared between two people. But once the anger surpasses, we reflect on how we acted. The mind and body are very closely linked but hard to examine. For example, when we do get angry, our actions and words used against another person becomes questionable as the anger subsides. It is almost like we lose control of our mind and body when we feel the anger grow within us. We say to ourselves, “why did I say that?” or “I should have said it differently.” These outbursts are hard to explain verbally; they simply must be experienced personally; we are constantly obliged to work on our differences to bring out what’s within us.

But we don’t grow up angry. We definitely don’t grow up depressed. We do not start out our life immersed in our conscious. We grow up with the influences of others. At a young age, we can already interpret emotions. As young as four months, babies have the ability to distinguish certain emotions through facial expressions. We then acquire reactions to these perceived emotions. Humans make you aware of yourself which allows you to reflect. You find your culture, education, and tradition through other people that point out your differences. Reasoning isn’t a personal phenomenon, we reason through interactions with other people. Each person has the ability to make up their own mind and may only recognize what they believe is true. The stubbornness within us can only be loosened through human interactions and reflections on yourself.

Artwork has the ability pushes us into the presence of the world through experience. Simply looking at paintings on a screen can’t give you the full experience of seeing the artwork in person in a museum. This is the same as architecture, you can’t get a sense of scale or feeling through screens and books that would reveal the actual experience of the architecture. Our personal views have a specific perspective on an object. For example, when we were freshman, we were required to hand draw perspectives of our conceptual designs. Everyone chooses a different perspective, a different horizon. We are not imitating the world, we are creating a new one through Chartpak markers and fragile velum. Merleau-Ponty says that we encounter everyday objects through paintings – a lemon, grapes, a table – but we question them. We look closer to try to understand why that object exists and ask questions as if the painter will respond with an intellectual response. We see things with perception, it is real, and it exists. But an intellectual response would explain why it the object exists and the necessary use for that object. Merleau-Ponty says that paintings allow use to see things for as themselves. We situate ourselves in the “direct perceptual experience (Ponty 95).”

I found it really interesting when Merleau-Ponty said that music was too obvious of an example of perception. “Here we are unquestionable in the presence of an art form that does not speak (Ponty 99).” Music is more than just a collection of sounds or a simply lyric. We can simply sit back, close our eyes, and transcend into this personal, intimate space. Our music triggers our emotions through memories and feelings that no one else can replicate. For example, when I listen to Jónsi from Sigur Rós I get transported into a world that is extremely personal. I like the term synesthesia, where your body becomes stimulated through multiple senses throughout your body. Music has this ability that other forms of art do not. Everyone has that specific musician they can always resort to, regardless if you have bad taste in music. I love how Merleau-Ponty’s last point to touch base on is music. It is almost too simple to understand perception through music.

Henry Frankfurt
Before Philosophy: The Intellectual Adventure of Ancient Man

The ancient peoples of Egypt and Mesopotamia were thought to have been wrapped in imagination, tainted with fantasy. But these ancient ideas allow us to abstract anything from concrete, imaginative forms. We produce this speculative thought that is intuitive, a visionary mode of apprehension. This way of thinking transcends experience, attempting to unify and order experience. Trying to remove problems of experience, speculation connects the problems and tries to explain them. Today, we do not allow speculative thought; it is severely limited to the instrument of science. Interpreting experiences has lost the marvels of fascination. Henri Frankfurt questions, “Where, then, is speculative thought allowed to range today?” (Frankfort 12). Humans speculate their nature, their values, and their destiny. On the subject of their self, humans will uncontrollably speculate.

Looking to the ancient Near East, or South-West Asia, we notice a realm of nature and human were not distinguished. Society did exist, they always saw man as part of society, but it was one with nature dependent on cosmic forces. Nature

and human did not stand in opposition, they were one. In the modern world, we see the phenomenal world as an "It," but for the ancient world, man saw the world as "Thou." The best way to explain these unique qualities is with the two modes of cognition: the relation between subject and object and the relation that exists when understanding another living being. Differing the "It" and "Thou" hovers between active judgement and passive impression; intellectual and emotional. Frankfort quotes, "'Thou' is a live presence, whose qualities and potentialities can be made somewhat articulate – not as a result of active inquiry but because "Thou," as a presence, reveals itself" (Frankfort 13). Using the term "Thou" is seen as transparent, it is sincere and honest. When looking at an object, the "It," can be scientifically related to other objects; it abides by universal law which makes them predictable. "Thou" cannot be understood through science. Instead, "Thou" is experienced emotionally. The ancient people didn't see the world as inanimate, the world is being seen as life confronting life.

The ancient people still questioned the 'why,' 'how,' the 'where from,' and the 'where to.' Humans confronted nature and gave expression to the experience. "Thou" is experienced as highly individual. The early man viewed happenings as individual events. These accounts of their experiences were told through stories instead of an analysis to draw a conclusion. For example, today when we experienced a drought being broken by rainfall due to atmospheric changes. The Babylonian people would thank the gigantic bird Imdugud for replenishing their rivers by bringing rain clouds to their land. Their myths weren't intended for entertainment, but instead they represented their existence. At the time of art and literature, these mythical, experiences were traditional, engrained in their society. "The imagery of myth is therefore by no means allegory. It is nothing less than a carefully chosen cloak for abstract thought" (Frankfort 15). Myth must be taken seriously, it reveals an unverifiable truth, a metaphysical truth. Myth is a form of poetry, in fact, it transcends poetry in that it proclaims truth. A form of action, of ritual behavior, which does not find fulfillment in the act.

Speculating the ancient Near East may lead to negative results but seeing their ways of thinking as mythopoetic thought may engrain this way of thinking. Humans recognized their transcendental problems. They recognized their origin, telos, the invisible order of justice, mores, and they connect these invisible orders with the visible orders. Myth was their language; myth was their way of teaching. We must view this ancient way of thinking as intentions, if not of their performance. Creation is imagined by analogy with human conditions. "Creation is then seen conceived as birth; and the simplest form is the postulate of a primeval couple as the parents of all that exists" (17). For Egyptians, the Greeks, the Maoris, the earth and sky were the primeval pair, the true creators. These parental figures now have the have this ability to create. A Great Mother, that could imitate a goddess, as in Greece, or it could imitate a demon in ancient Babylonia. In Egypt, the god, Atum, started the creation of the cosmos out of chaos. These stories of creation remain in the realm of myth, even though speculation is perceived.

These Near East cultures remained curious of the phenomenal world. Frankfort mentions that their intellectual judgement does not apply to mythopoetic thought. Instead, these ancient people expressed their emotional thought through time, space, and number. They had the ability to reason logically, but it served no purpose at the time. These modern intellectual values did not fit compatibly with their significant experience of reality. This pre-logical mode of thinking referred to magic or religious practice, recognized as highly emotional acts. "The basic distinction of modern thought is that between subjective, and objective" (19). This modern scientific thought is critical and analytical that reduces the individual's phenomena to simple universal laws. We see the sun rise and the sun set because we know that Earth revolves around the sun, a Heliocentric model. We see colors, but we see them through wave-lengths. Frankfort quotes, "We dream of a dead relative, but we think of that distinct vision as a product of our subconscious mind" (20). Ancient civilizations didn't have the ability to solve these events that all humans perceive. The distinction between subjective and objective knowledge is meaningless to these people, same with the contrast between reality and appearance. Whatever affected the mind or will was an undoubted reality for these people. Frankfort questions that there is no reason why dreams should be considered less real than impressions. Dreams affect us when we are sleeping but also have profound effects when we are awake. We can also argue that hallucinations are also real. Dreams, ordinary vision, and hallucinations had no sharp distinction. Just like the living and the dead, we still have continued relationship with the dead that lingers long after their passing.

Symbols share these same qualities. They are signifying and yet separate from the objects being compared. These symbols are separated from gods or powers, but we still draw a relationship in the mind. This figure of thought, pars pro toto, "a part can stand for the whole," can refer to a name, a lock of hair, a certain smell, or even a simple shadow can be seen as a symbol that is significant to the human. It may confront the person with a "Thou," bearing physiognomy of its owner. For example, in ancient Egypt, bowls had inscriptions of names of hostile tribes and their rulers from Palestine, Libya, and Nubia. Smashing these bowls was a common action at funerals and was perceived that these people should die. But we can't see this as a symbolic action. The Egyptians felt real harm was done to the enemies by the destruction of their names. Today we see the difference between an act or a symbolic performance. But to the ancient people, this was meaningless. Imagination was acknowledged as existing in reality, it is unable to leave the scope of the concrete and renders its own concepts as existing realities. This leaning towards concreteness is found through the primitive conception of death. Frankfort quotes, "Death is not, as for us, an event – the act or fact of dying, as Webster has it. It is somehow a substantial reality" (23). The Egyptian Pyramid Texts a description of the beginning of things which states: "When heaven had not yet come into existence, when men had not yet come into existence, when gods had not yet been born, when death had not yet come into existence…" (23). Life is considered endless. It is opposed to death. Only the inter-

vention of another phenomenon, death, makes an end to life. Causality, the distinction between the subjective and objective. This modern thinking reduces the chaos of perception through science. A primitive thought often recognizes the relationship between cause and effect, but they did not recognize our view of an impersonal, mechanical, and lawlike functioning of causality. We now recognize true causes, ignoring the immediate sensation. Newton discovered the concept of gravity. He took three accounts of phenomena that are unrelated to the perceptive viewer: the free fall of objects, the movement of the planets, and the alternation of the tides. Our modern thinking of causality would not satisfy the ancient civilizations, mainly due to the impersonal character of these explanations. Today, we may explain that certain physiological processes cause a man's death. But the ancient human would see this differently. Frankfort quotes, "Primitive man asks: Why should this man die thus at this moment?" (Frankfort 25). The modern human would simply say that death will always occur, but the ancient human would want to the specific reasons why that person died. This way their death would be analyzed with a complexity that only exists on a personal level. This relates to the 'why' to the 'who,' but does not question the 'how.' Death is considered with a detachment as a state of being, a substance inherent in all who are dead or about to die. "But death, considered emotionally is the act of hostile will" (Frankfort 25). There is a similarity when interpreting sin or illness. When someone gets a fever, it is caused by hot matters entering a person's body. But that heat was caused by the will of the man, his body as an evil spirit. When this personification of evil gains question, it becomes the focus of attention, the stimulation of imagination. We could say that the gods give reason to the ancient man to give reason and understanding to things to understand the phenomenal world. We can see this through some modern African civilizations and ancient Egyptian's enthroning people to power. The throne is empowered with a fetishism charged with the mysterious power of kingship. This process of personification affects a human's attitude to a limited extent. Like Isis, the sky goddess Nut, was considered as a loving goddess. They painted life-sized figures of the goddess in their coffins, reassuring a safe ascent to heaven. We are more inclined to take explanations more seriously than what facts they explain. Egyptians had inconsistencies and sometimes doubted their ability to think clearly. This attitude is sheer presumption. "Natural phenomena, whether or not they were personified and became gods, confronted ancient man with a living presence, a significant "Thou…." (Frankfort 29). We then carry a burden of expression and significance through our flexibility in thought and language. Objects and nature have the ability to be perceived through a variety of viewpoints. But the procedure of the mythopoetic mind in expressing a phenomenon can create unconnected avenues towards approach. This causality that we seek to discover identical causes for identical effects throughout the phenomenal world becomes inevitable.

As modern thought establishes causes in abstract, functional relations between phenomena, so it views space as a mere system of relations and functions. Today, space is seen to be infinite, continuous, and homogenous. Ancient civilizations could not abstract a concept of space from its experience of space. Frankfort quotes, "The special concepts of the primitive are concrete orientations; they refer to localities which have an emotional color; they may be familiar or alien, hostile, or friendly" (Frankfort 30). However, primeval hills and temples do not measure the significance that the sacredness that the locality had assumed. For the Egyptians, the dead had the ability to become reborn within the tombs of the ancient pyramids. The royal tombs were shaped to represent the primeval hill, scattered over several sites to show the overwhelmingly important aspects. This phenomenon called coalescence in space. The connection between space and time is that they are qualitative and concrete. Ancient civilizations saw time through nature, not through the idea of time. They saw the aging of human life, the rising and setting of the sun, and seasonal changes. These dramatic cosmic events did not leave man as a mere spectator. The man accompanies the principles of nature with appropriate events. Both in Egypt and Babylonia, the New Year was an occasion of elaborate celebrations. In these festivals, humans participated in the life of nature. This connection between social and cosmic events allowed humans to arrange their lives. Frankfort quotes, "… there are certain 'regions' or time which are withdrawn from direct experience and the greatly stimulate speculative thought. They are the distant past and the future" (Frankfort 35). When man was faced by intellectual problems, they faced no critical judgments. Instead, the ancient people face complex images. The mythopoetic thought is imbedded in nature and the natural processes are affected by the acts of man. The experiencing of this unity with the utmost intensity was the greatest good ancient oriental religion could bestow.

Eric Robertson Dodds
The Greeks and the Irrational

"Were the Greeks in fact quite so blind to the importance of nonrational factors in man's experience and behavior as is commonly assumed by their apologists and by their critics?" (Dodds 1). Eric Dodd's first chapter, Agamemnon's Apology, focusses on educating the springs of human nature. He starts by challenging that the Homeric religion is hardly considered a religion based on today's standards. But religion and religious significance have different meanings. We begin with the experience of divine temptation, or infatuation. It is important to understand the Greek term até, which is the Greek goddess of mischief, delusion, ruin, and folly. This sense of temptation led Agamemnon, which in Greek mythology, was the son of King Atreus and Queen Aerope of Mycenae, to lose his mistress by robbing Achilles, who is a Greek hero from the Trojan War. Agamemnon blamed the goddess até for his actions. One could see this as an evasion of responsibility, but Achilles also blamed até as the responsible being for Agamemnon's actions. Agamemnon even goes as far as offering compensation to Achilles for his shameful act, saying he was blinded by até. But was justice served?
In Homer's point of view, até is not a personal agent. Até in the Iliad does not mean objective disaster, as it could be interpreted between Agamemnon and Achilles conflict. Dodds quotes, "… até is a state of mind – a temporary clouding or

bewildering of the normal consciousness" (Dodds 5). It can be seen as a partial and temporary form of insanity that isn't related to physiological or psychological causes. Instead, it is seen as an "daemonic" agency. In modern language, this translates to demonic. In the Odyssey, até can be produced naturally, however, wine is said to cause até as well. Wine brings supernatural or demonic feelings within a person. This term até has been associated with the term wickedness. Agamemnon cites three people associated with the term até. Zeus, the king of gods, Moira, a symbolic being that is related to the end of life, and Erinys, who are female deities of vengeance. In the Iliad, Zeus was credited for causing até; in fact, até is actually the name of his eldest daughter.

Homer's characters recognize the distinction between normal and actions preformed in até. Até is a sense of mind. The term menos is a feeling felt within the chest; there is a mysterious access of energy. It is sometimes felt as if "… god has 'breathed it into' the hero, or 'puts it in his chest'" (Dodds 9). Homer's characters can recognize this menos sensation throughout their limbs which gives them evidence that this sensation is of divine origin. Dodds says that this experience is abnormal and the people experiencing this sensation feels the abnormality. In the Odyssey, puts menos into Telemachus which gives him the moral courage to confront the overbearing suitors. The Odyssey does create characters that struggle with mental and physical events. They get aide by a god, gods, or even demons. Whenever a character thinks brilliantly or foolishly, an invisible being gives them a flash of insight. Dodds quotes, "The recognition, the insight, the memory, the brilliant or pervasive idea, have this in common, that they come suddenly, as we say, 'into the man's head'" (Dodds 11). A psychic intervention is formed when these invisible beings come into the picture. But are these interactions in his mind or experienced physically? Dodds points out that there is a distinction between what the speaker knows and what the poet knows. When Telemachus speaks out against his suitors, he says "the gods are teaching him to talk big." But in fact, as the poet and the readers know, it was Athena who gave him the will power. Telemachus was not to know, so he specifically said, "the gods." This knowledge of not knowing is common with ancient peoples. Just like in Greek mythology, when ancient civilizations didn't know the exact reason behind an act of superstition, they would refer to a higher power.

All departures of normal human behavior are not immediately perceived. People are so civilized and clear headed that they have given up their fears of pollution, dying, and other primitive behaviors that exist in both Greek mythology and our modern lives. Martin P. Nilsson, a Swedish scholar, contended that the characters from Homer's works have rapid and violent changes in moods. Homer almost superfluously resorts to the way humans think. But are Homer's people unstable compared to earlier mythological works? Yes, Hector from Odyssey: Book 15 goes berserk, eyes glowing as foam rolls out of his mouth, but Norse and Irish heroes have similar, if not more bloody personal attacks. Homeric people weep often and possibly in a more uninhibited manner than the Swedes or the English man; so do all of the Mediterranean people of today. Dodds quotes, "… stable characters are not more exempt than others from psychic intervention" (Dodds 15). There are two peculiarities that belong to Homer's culture that Nilsson forgot. The first is negative peculiarity. Homeric people don't have a declared soul or personality. Homer points out their psyche only after death, or when the act of dying is threatening. Thumos has a primitive "breath-soul" or "life-soul," but Homer sees thumos as not part of a soul. Instead, he sees it as an organ. This thumos tells us to eat or drink or even slay an enemy. It is an inner voice. The second peculiarity is attempting to explaining character or behavior in terms of knowledge. The term "I know" expresses not only the possession of technical skill, but also what we should call moral character or personal feelings. Dodds quotes, "Achilles 'knows wild things, like a lion,' Polyphemus 'knows lawless things,' Nestor and Agamemnon 'know friendly things to each other.'" The characters are knowledge, what is not knowledge is not part of the character but comes to a man on the outside. Nonrational impulses tend to be excluded from the self, ascribed to an alien origin.

The term até is a response that arose not merely from the impulsiveness of the Homeric man but arose from the tensions between individuals and the pressure of social conformity; a characteristic of shame culture. A society that exposes man to contempt or ridicule their peers becomes unbearable. This case of moral failure, like that of Agamemnon's loss of self-control came to be projected on to a divine agency. However, the growing sense of guilt transformed até into a punishment. This Homeric religious experience shows more than an artificial machinery of serio-comic gods, but it shows an unexpected case of human psychology.

Alberto Pérez-Gómez
The Myth of Daedalus

The Roman author, Vitruvius, represented a codification and reduction of architecture through his book De Architectura, which was the only theoretical treatise that survived the classical era. The beauty and meaning of architecture should be a rational and mathematical order. The motions of the heavenly bodies, the cosmos, didn't constitute the meaning of "cosmic space." The public participation in cosmic, ritual spaces were excluded from the framework of human existence in the late eighteenth century. Humans desire order.

The liberation of the term techne, translated as craftsmanship, was dominated by the mechanization of the seventeenth century. Gomez quotes, "The techne of the Sophist's logos concerned rhetoric and power over society, not power over nature" (Gómez 49). The term "sophist" refers to a teacher of philosophy in ancient Greece. For many centuries, machines and buildings were built to produce wonder rather than dominate nature. These buildings and machines were known as thaumata, a Greek word for miracle or wonder. The city, or the external reality, perceived as physis, translated as natural or being alive, was profoundly respected during the industrial revolution. Reducing architecture to material imitation, indicates a radical transformation of the perception of architecture. This change was suggested by Vitruvius. It

can even be traced to Plato, who points out a passage from his book Republic, that art is the imitation of natural objects which are “but shadows or ideas or higher realities” (Gómez 49). The artist is shunned to copy a copy, or at best, to approximate the ideal.

Plato makes a distinction between techne and poiesis: techne is seen as a purely human activity and poiesis as the artistic creation of the poet. This techne was a technique of Vitruvius, since architecture carries a prosperity of instrumentalization and mathemata. Architects depended on rituals, a belief in the cosmos, a source of the transcendental order of formal relationships. After Plato’s techne, the craftsmen’s, or the architect’s, original technique becomes an opinion, or a doxa. This opposes true sciences and knowledge, or in Greek terms, episteme. Both Plato and Aristotle used the term “architects” as a person to guide craftsmen using operations ruled by mathematics. The architect and craftsman were divided. Greece was considered as a civilization of craftsmen in the fourth and fifth centuries, but it is paradoxical when the ideology of the ruling class denied the importance of craftsmen. In Homer’s work, he uses techne as metalsmithing, carpentry, and weaving. This was the know-how of demiourgoi, the meaning of craftsman or artisan.

Gómez considers Daedalus as the best pre-classical architect who was an artist and technician who possessed metis, or magic. Daedalus is a craftsman from Greek mythology and known for building the labyrinth at Knossos, which is considered one of the oldest cities in Europe. The word daidala is a verb for make, to manufacture, to forge, to weave, to place on, or to see. “It refers to objects such as gold, helmets, belts and other defensive weapons of Homeric warriors, and so furniture and ships” (Gomez 50). Homer and Hesiod clarified and expanded this term of daidala. The objects denoted by the term daidala can be categorized according to material: metal, wood, and cloth. Metalsmithing, wood working, and textile techniques were heightened, giving a techne to the term daidala. Homer believed that daidala possessed mysterious powers. Daidala reveals the reality it represents, a metaphysical “light” of diverse and bizarre qualities that can evoke fear and admiration. Gómez quotes, “Daidala, particulary with jewels, are endowed with charis (charisma) and thus with kelos (beauty) and amalga (festive religious exaltation)” (Gómez 50). The term charis is considered a god given grace and is a product of techne. It has a power of seduction. This make daedala dangerous, it is capable of creating illusions. Poets have the same ability of illusion at the level of apate, which translates to appearance. The ethical condition of techne, especially in architecture, was ambiguous to its earliest forms of articulation. In the bible, Cain, designated by god, was in charge of creating cities.

Daidala was considered as art objects that appear to be what they are not. Daidala enables inanimate matter to magically appear be alive; it reproduces life rather than representing it. In texts following Homer, Theogony by Hesiod gave a more figurative meaning to daidala. In the fifth century, daidalon become a mere image, an eikon of another reality. Daidala became a metaphoric reference. Architecture would produce qualities of a womb or a mountain. It imitated the transcendental emotion rather than the actual object. This ritual of a building was the architecture.

Whether it is Daedalus, daidala, or Daidalos, this fictional being was considered an architect. All ancient sources agree that this mythological being was an Athenian, son or grandson of Metion, this is the person that gave him metis (magic). He is known for his personality and his work in stories. He was a sculptor in Athens, inventor of the agalmata. Apparently, Daedalus’ sculptures were extremely lifelike with open eyes and moving limbs. He was also considered as an inventor. The saw, the axe, glue, and the plumb-line were all invented by Daedalus while residing in Athens. Daedalus was forced to leave Athens after he murdered is nephew Talos out of professional jealousy. So, moved to Crete, which is the modern name for Knossos, and worked under King Minos. After numerous achievements, Daedalus created a lifelike wooden cow covered with leather. Queen Pasiphae hid this sculpture to try to seduce a magnificent bull. Pasiphae was successful in seducing the bull and soon the queen gave birth to a minotaur. According to Gómez, “The Minotaur was a symbol of both the architect’s technical ability and this power to subvert the order of the world” (Gómez 51). This being, half bull and half human, had to be hidden but also must be found. Daedalus, using his metis, was led to design his labyrinth.

“The labyrinth is a metaphor of human existence: ever-changing, full of surprise, uncertain, conveying the impression of disorder, a gap between the only two certain points that it possesses, birth (entrance) and death (its center)” (Gómez 51). When architects present a labyrinth, it is perceived as disorder that is revealed as order. This idea of architectural order can be considered as the essence of cities and buildings. Seeing labyrinths as a symbol of overcoming mortality and a metaphor of knowledge is legitimate, but one could also see a labyrinth as a connection between primordial idea of architecture and ritual. A primeval dance. The space of architecture was the space of ritual. It wasn’t seen as a geometrical entity, an object. Seeing the labyrinth as a sort of dance was emphasized in the myth. After putting the minotaur in the labyrinth, Theseus killed it. Plutarch, a Greek-Roman biographer, said that after killing the minotaur, Theseus engaged in a dance with group of people ‘whose movement imitated the labyrinth.

Daedalus is an ambiguous being. He is an architect and a craftsman. He concealed a “monster” within a labyrinth and deceives a woman with a machine of leather and wood. He creates form and beauty, but also illusions. Gómez states, “This ambiguity, which is a part of the human condition, is as prevalent now as it was then” (Gómez 52). Daedalus was possessed with metis, which was manifested only through the act of creation. The architect was seldom in charge of major design projects within ancient Greece. Instead they were in charge of cutting stone, making templates, and supervising. In classical times, the oracle was the important figure to lay down the design work of the city. They were in charge of temples, buildings, and the foundation of the city.

The divergence of divine order and human order is irreversible.

Man no longer sees existence as a personal participation in public space. There is a distance between man and the world, the distance of theoros. For the modern architect, making is the ritual. The making process is a form of self-knowledge, the metis; a magical phenomenon. Gómez quotes, "He seems to have no other option, whether he is performing a pantomimic dance (surrealism) or whether he believes himself to have created an autonomous system of gestures (abstraction)" (Gómez 52).

Alberto Pérez-Gómez
Architecture and the City: The Space of Participation

Gómez agrees with Sennett, that public space between the eighteenth and nineteenth centuries had drastic change throughout the western world. During the nineteenth century, private space and the feeling of privacy became valorized. These changes in society have drastically impacted architecture. The issue of decreasing public spaces is even more profound today than history could have ever anticipated. Cities are popping up everywhere with alarming rates as people flock to them for economic prosperity. As architects, we have pushed sustainable housing and infrastructural projects in order to accommodate these new residents. This is not terrible, but we are losing experiential potentials. By doing this, we often forget about the well-being and as Gomez puts it, we lose our "cultural sanity" (Gómez 112).

Public spaces should be particular to a specific culture that is embodied in stories while projecting imaginative thinking that enriches life and values. Architecture isn't the sole cause and contributor of public space, but it does offer a space for encounter and participation. These architectural spaces enable human freedom by revealing the limits associated with particular human actions. Gómez quotes, "This intersubjective and emotional space of face-to-face communication is crucial for human self-understanding" (Gómez 113). It is almost like architecture shouldn't exist if they exclude public space. Good architecture is a configuration of public space that is poetic, disclosing a collective order. These spaces must embrace fictions to open us up to an abyss.

However, the symbolic space has bad associations in modern times. Privatization is on the rise in some areas and in developing, industrialized worlds, these symbolic spaces are translated as repressive political and economic spaces. This may be hard to wrap our heads around, since we all grew up in western society, but symbolic/public spaces can come off as dangerous, especially where activism is shunned. People are afraid of radical homelessness in public spaces which triggers these dangerous thoughts. So, what do we do instead? We decide to interact more with machines within our privacy. Gomez quotes, "We interact more with machines than with other human beings, and this results in narcissism, alienation, and the incapacity to grasp a sense of purpose for our actions…" (114). I was ecstatic when Gomez goes on to say that these innate actions can result in violent expressions of nationalism and ethnocentric behaviors. He is so right. In western cultures, public spaces is a political space.

Public spaces are meant for intersubjective meaning. It cannot be a simple definition of "designated area" in a city. Public spaces expand and contract; Hannah Arendt, a German-American philosopher, defined public space a "the space of appearance." When situated in a public space we look around and see that it is full of embodiment. These spaces are both tangible and visible. Public spaces have been a space for dialogue, gesture, and a space for erotic exchange. A space in harmony. Even though architecture can set up boundaries for public space, they are impossible to be seen as just geometric spaces.

It is extremely hard to see public space as a place for interactions. Cites have stopped being articulations of ritual spaces; they have had a shift towards movement, mere circulation. "Circulation of fluids, such as air, fresh water and sewage for hygienic purposes, circulation of goods for commerce and consumption, and circulation of people…" (Gómez 116). This sucks. Humans shouldn't be seen as a commodity to the economy of the city. But this has been the trend for over two hundred years now and us humans don't even notice it. Instead of just circulating throughout a city, we should instead walk and linger. Gomez states, we should "… engage in focal actions, while recognizing our place in the labyrinth and our openness to desire" (116). Cities must start by being places where one can experience reality synesthetically, where reality is not reducible to sense-specific information. Our presence cannot be a result of one sense-specific sensation connecting to a computing mind.

Not only did Sennett suggest that public spaces were seen as theatrical spaces, but also Vitruvius. Gómez quotes, "Vitruvius recognized the theatre as perhaps the most important of all urban institutions, analogous to his own description of the origins of architecture" (118). Vitruvius believes that architecture clears forests to make language and culture possible. Architecture coincides with the space of culture, "the domestication of fire brings men together." The primary role of architecture is not to build shelters but allow proper linguistic and cultural operations to take place. The Greek theatre allowed humans to transcend into a world not known to them; a catharsis experience. Each citizen was allowed to discover a sense of purpose and belonging. The circular plan of the theater was meant to represent the circularity of the cosmos and the proportional harmony were all intentional, a dramatic representation. The amphitheater wasn't designed to focus on the materiality, the details of the plans, or our experience as voyeurs. Gómez quotes, "Rather it is a resonance, only conveyed when the spectators sit, with their pores open at a performance, and the whole event becomes cathartic, a purification that allows for the spectators to understand…" (Gómez 120). They are citizens existing in a universe, placed in a civic world. Is it possible, despite our obvious distance from classical culture, to imagine this model of "architecture as event" as a framework to configure potential urban space in our cities? Public spaces should be seen as a narrative, a metaphoric projection. A space of participation that recovers

the communal purpose and human solidarity. Openness is key to a successful public space, but it shouldn't be a plea for the artist or architect to abdicate responsibility for the program. Yes, we do write the script, but the actors put on the theatrical show. Public spaces must be open enough to be inviting to people but engaging a critical view.

Martin Heidegger
Poetry, Language, Thought (Part I)

Man today has lost the sense of distance. We can reach places that once took weeks or months to venture can now be achieved by a short, eight-hour, overnight flight. Distant, historical sites can now be perceived through the lenses of the camera and shown on film as if it exists on today's streets. Man puts long distances behind him in the shortest range. But this abolition of distance does not result in bringing a sense of nearness; nearness can't be reduced to a mere sense of shortness of distance. Short distance isn't nearness and long distance isn't remoteness. Heidegger says that everything is lumped into a distance-less state. He explains his theory by using the atomic bomb as an example. We can stare and wait for the what the bomb will come with it. The viewer doesn't see the atom bomb and its explosion as the final emission of what has long taken place. The thought of one hydrogen bomb that has the ability to wipe out life on earth. This terrifying feeling places everything outside of nature. By revealing and hiding itself in a way that everything is faced with presence, all conquest of distances the nearness of things remain absent. Nearness cannot be encountered directly, we succeed in reaching a sense of nearness by reaching it rather than attending to what is near. What is near to us is considered as things. Heidegger quotes, "But what is a thing? Man has so far given no more thought to the thing as a thing than he has to nearness" (Heidegger 166).

Heidegger uses a jug as an example. A jug is a thing. But what is a jug? We could say that a jug is considered as a vessel, a thing that holds something else within it. It could be seen as a container; it has sides and a base and is held with a handle. It is a self-supporting being that is independent from the definition of an object. It is an object when placed before us. The "thingly" character of the thing does not mean it is represented as an object. The jug stands as a vessel only because it was brought to a stand. The jug is unquestionably a vessel. It is a self-supporting thing made by a potter from earthen material; a material specifically chosen for that jug. Seeing the jug as a made vessel encourages us to see it as a thing rather than an object. It isn't an object that is to be seen as an act of representation. As the potter makes the jug, he isn't creating a simple form with a handle out of clay, he is creating a void. The vessel's thingness is does not lie at all in the material, but instead the jug relies in the void the jug holds. "And yet, is the jug really empty?" (Heidegger 169).
Science assures us that the void is filled with air and whatever else is made up in the air's mixture. As soon as we study the jug scientifically rather than its reality, the facts surrounding the jug change. Science encounters only what kind of representation has admitted beforehand as an object possible for science. Science causes an annihilation of the thing. The thingness of the thing is remained concealed when we see things through scientific knowledge. The nature of the thing is never coming to light, it never gets a hearing. Heidegger quotes, "But if things ever had already shown themselves qua things in their thingness, then the things thingness would have become manifest and would have laid claim to thought" (Heidegger 170). In truth, the thing that remains proscribed is annihilated. Heidegger questions, "To what is the nonappearance of the thing as thing due?" (Heidegger 171). Has man neglected the thing as a thing to himself? Man can only only neglect what has already been assigned to him. To understand "nearness," you must examine the thing close up, not from a distance.

The term thing is understood through the Old High German word thing. The German definition means a gathering, a gathering to deliberate on a matter of discussion, a contested matter. Another German word Heidegger points out is dinc (ding?). The terms thing and dinc are names for an affair or matter of pertinence. The Romans had a term for discourse, res. The Greek's term for speaking about something or to deliberate on it, is called erio. Res Publica means to be known by everyone and greatly concerns everybody, hence the term Publica. The Roman word Res designates that which concerns somebody, an affair. The Roman term causa, which refers to case; something that comes to pass and becomes due. When molding the two terms res and causa together, the modern language of today came to mean cause. Causa does not directly translate as cause, this is only a modern interpretation. The Old German words of dinc or thing is referred to as a gathering. It deals with case and matter, is translated properly by the Roman term of res. The French say la chose while English speakers say, "the thing." Historically, the terms res, Ding, causa, cosa, chose, and thing, are seen together but each have very specific meanings. The word thing was used when referring to god. God is the "highest and uppermost thing;" the soul is considered a "great thing." The term thing varies in interpretation. But the jug Heidegger mentioned earlier cannot align with the Roman res nor the modern term of object. The jug is a thing and comes into its own, appropriately manifests and determines itself.

Today everything can be considered as equally near and equally far; it is distanceless. Then what is nearness? Heidegger talks about examining the jug up close, exposing the nature of nearness. Heidegger quotes, "The thing things. In thinging, it stays earth and sky, divinities and mortals" (Heidegger177). These four terms, earth, sky, divinities, and mortals bring remoteness near one another. God is seen as a thing, the soul is seen as a thing, and the jug is seen as a thing. This nearness preserves farness. "Near" can't be seen as a container, we can't look at the container, "nearness," from a distance. It simply doesn't work. "Nearness is at work in bringing near, as the thinging of the thing" (Heidegger 178). When Heidegger mentioned divinities, the other three terms are considered (Earth, sky, mortals) because of their open nature. The mortals are human beings. We use the term mortal because only humans are capable of death; the animal perishes. Heidegger mentions that death is a shrine of noth-

ing, it is something that never exists, but nevertheless has a presence. This presence of death is then traced to "Being." Enshrining this nothingness can be seen as a shelter for being. Mortals exist in this shelter of being, they are presencing relation to being as being. Earth, sky, divinities, and mortals belong together. They mirror each other, but not in a way of likeness. They have the ability to these four free on their own, but also can be brought together. This mirror-play between these four can be seen as the world. The world presences by worlding. Heidegger quotes, "That means: the world's worlding cannot be explained by anything else nor can it be fathomed through anything else" (Heidegger 180).

In order of a thing to be a thing, they must ring the world's mirror-play; a ringing that brings forth the Earth and heaven, divinities and mortals. A world worlds as a world. Things range from jugs to trees, ponds to benches. They are modest in number when compared to the countless objects that are measureless to the mass of human beings. Humans attain the world as world only through dwelling; only what conjoins itself out of the world becomes a thing.

Humans speak. We speak even when we don't mutter a word. Through our dreams, actions, and metaphors, we speak through a variety of mediums because to us, speaking comes naturally. We have language by nature. Language is what distinguishes the human from the animal or from the plant. In all cases, language belongs to the closest neighborhood of man's being. Language is unavoidable and can be pointed out everywhere. Language itself is language. Heidegger states, "'In what way does language occur as language?' We answer: language speaks" (Heidegger 190). We must leave the speaking to language; it is simply impossible to ground language. It is almost as if language can only be understood through speech. Seeing language as anything else could possibly underscore what language is.

What does it mean to speak? Speech could simply be reduced to the organs within the body that allows the body to produce spoken words. Organs that both produce and understand speech. These audible feelings can be place in the categories. The first is seeing speech as expression. Speech is seen as utterance, possibly the most obvious characterization of speech. The second category is to see speech as an activity. We cannot say that "language speaks," this would assume that language brings man about. Humans created language, not the other way around. The third characterization of speech is to see it as a presentation and a representation of the real and the unreal. A figure of speech, such as a metaphor, connects language to an object or action that does not have a literal application, thus bridging the real and the unreal. A connection between the These three characterizations have vast interpretations between humans. But when we understand language as a form of expression, we give language a comprehensive definition. If language is speech, where do we encounter speech? Speaking does not cease in what is spoken. We often experience what was spoken as the residue of a speaking long past.

Heidegger goes on describing the language of poetry through the poem, A Winter Evening by Georg Trakl. Taking apart each stanza, Heidegger explains the language of the author. We end on the term stillness. "Stillness stills by the carrying out, the bearing and enduring, of world and things in their presence" (Heidegger 207). Motionless always remains. It isn't limited to suspension or soundlessness. Language takes on the challenge of differentiating the world and things. This is quite obvious in poetry. The tenth stanza of A Winter Evening states: Pain has turned the threshold to stone. The author speaks of both human qualities, a feeling (pain), and inhuman objects (stone). Linguistics take place outside of the speaking of language. The nature of language needs and uses the speaking of mortals. Mortal speech is a calling that names, a bidding that bids thing and world to come. Pure mortal speech is spoken through poems.

The structure of human speech is to be spoken on their own part. Mortal speech is meant to be listened and responded to. Heidegger quotes, "Nevertheless by receiving what it says from the command of the difference, mortal speech has already, in its own way, followed the call" (Heidegger 209). Humans respond to language through multiple senses. Response is a receptive listening and a recognition that makes do acknowledgement. Mortals respond to speech through receiving and replying. Every authentic hearing holds back, a restraint that that reserves itself. But authentic hearing begins before any type of speech begins. We anticipate a command, a time to reply.

Dwelling is harassed by housing shortages. We are plagued with our insecurity in gains and success. There is little room left today where dwelling is actually poetic. Poetry is rejected and vaporizes into the unknown or a flight into dreamland. "Poetically man dwells" can be translated as poetry causes dwelling to be dwelling. This dwelling is created through poetic creation and exists as a building. But where does man get this sense of dwelling? Humans crave a sense of dwelling through the telling language. Heidegger argues that man acts as if they are the master of languages. But instead, language is the master of man. As stated in the Language chapter, language is expressive. It is language that speaks; humans speak only when they respond to language by listening and understanding its appeal. Man authentically listens and speaks in the element of poetry. Heidegger quotes, "The more poetic a poet is – the freer his saying – the greater is the purity with which he submits what he says…" (Heidegger 216). Cultivating and caring are considered a kind of building that produces growth outside of one's self. A poetic dwelling should belong to the realm of fantasy, it should be a place that is above reality. Poetry is bringing man to the earth, making them belong to it, thus bringing him into dwelling.

The nature of dimension is pointed upwards toward the sky and downward to earth. Man spans this natural dimension by measuring himself against the heavenly. Man's dwelling consists of looking towards the sky, a constantly taking measure of the dimensions. This means the sky belongs just as much as earth. Poetry is considered a form of measuring. Man is constantly measuring himself against their self. Measuring gauges the very nature of man. Heidegger quotes, "For man

dwells by spanning the 'on the earth' and the 'beneath the sky.' This 'on' and 'beneath' belong together" (Heidegger 223). Humans are always enduring a sense of dimensionality; our existence now and then must be measured out. When we hear measure, we think of numbers and symbols. But the nature of measure is no more quantum than the nature of measuring. The nature of measuring is brought through the poet, comparing the heights of the heavens to sights and appearances. This is categorized as "image." The nature of images is to have something be seen. Poetic images are imaginings that are not simple fantasies and illusions, but imaginings that are a distinctive sense. The poetic sense of images gather the brightness and sound from the of the heavenly appearances and compares these visuals to the unfamiliar sense of darkness and silence. Heidegger quotes, "The measure taken by poetry yields, imparts itself to what is familiar in the sights of the sky" (Heidegger 226). As stated earlier, measuring takes place in an image; measuring is of the same nature of the sky.

So, is there a measure on earth? The poet would reply, "There is none." Man dwells on earth and exists insofar as man dwells. In the dwelling of humans, we let earth be as earth. The statement "Man dwells in that he builds" (Heidegger 227), is made clear. Poetry builds up the nature of dwelling, humans are capable to build authentic buildings, such as poets measure for architecture. Do we dwell poetically? Poetry and dwelling do not exclude each other, instead they belong together. If anything, we dwell unpoetically, but only in the essence of poetry. Our unpoetic dwelling fails to take measure. It derives from a curious excess of frantic measuring and calculation. Heidegger states, "The poetic is the basic capacity for human dwelling" (Heidegger 228). Man is capable of poetry at any time but only to the degree of appropriateness. Poetry can either be authentic or inauthentic. When measuring appropriately becomes apparent, man has the ability to create poetry from the very nature of the poetic. With this awareness, the man can then dwell humanly on earth. Heidegger ends this novel with the poem Vista by Friedrich Hölderlin, a German poet: "When far the dwelling life of man into the distance goes. Where, in that far distance, the grapevine's season glows. There too are summer's fields, emptied of their growing. And forest looms, its image darkly showing. That Nature paints the seasons so complete. That she abides, but they glide by so fleet. Comes of perfection; then heaven's radiant height crowns man, as blossoms crown the trees with light" (Heidegger 229).

Martin Heidegger
Poetry, Language, Thought (Part II)
The Origin of the Work of Art

The origin of art exists between the artist and their work. The work is the origin of the artist; the artist is the origin of the work. They cannot be without each other. Heidegger questions, "But can art be an origin at all? Where and how does art occur?" (Heidegger 17). To understand the origin of art, Heidegger states we must understand the nature of art. Art must be inferable to the work, the viewer or artist must be able to derive a reason from the art. What art is can be gathered from a comparative examination of art works. But this nature of art is no longer arrived by a collective view of characteristics and concepts of works of art. Works of art is familiar to everyone. Art can be found in the streets, peoples' homes, or galleries. Through art, we connect their untouched actuality with work that is naturally present in things. All works of art have a thingly character that creates the nature of art.

"There is something stony in a work of architecture, wooden in a carving, colored in a painting, spoken in a linguistic work, sonorous in a musical composition" (Heidegger 19). There is undoubtedly a thingly element to art and its nature. However, the work of art is above this thingly element. Art is a thing that is made, but it says something different then the mere thing itself. The otherness that is brought together with the thing that is made, manifests something more than what was created; it is an allegory. This story that the art creates is a bringing together. In Greek terms, this bringing or putting together is translated as symbállein.

Allegory and symbol create a conceptual frame for a channel of vision for the art. The thingly element of the art is the substructure for the piece. It brings an authenticity and handicraft to the art. The viewers' goal is to acquire an immediate and full reality of the work of art. But first, we must understand the thingly element of art in order to determine whether it is a thing, or simply a thing which something else adheres. In order to understand the truth of the thing in a work of art is to understand the thingly character of the thing. The "thing-in-itself" could be seen as god or the cloud in the sky. If there is an applied name, even if these things don't appear, then these things must exist. All beings are called things. Everything is considered a thing and Heidegger suggests the "mere thing" is simply a thing and isn't seen as anything else. With a western thought, we have interpreted a thingness and reduced the thing to simple properties. There are properties within the thing, especially in the mere thing. Heidegger uses a block of granite for an example. It is hard, bulky, heavy, shapeless, rough, colored, partly dull and partly shiny. We take in all of the characteristics of the granite and we created these traits that become the stone itself. "A thing, as everyone thinks [they know], is that around which the properties have assembled" (Heidegger 22). We use these characteristics and properties to create the core of the thing. The Greeks have called it to hypokeimenon, where the core of the thing is something lying at the ground of the thing, something that was always there. The characteristics are called ta symbebekota, which has always turned up along with the given core of the thing. The Greeks experienced the thing specifically through the sense of presence, the experience of the being of beings. However, these translations sell the Greek language short. Heidegger quotes, "The rootlessness of Western thought begins with the translation" (Heidegger 23).

This loss in translation corresponds to our natural outlook of things. We rely on the current interpretation of the thing; we see the thing as a bearer of its characteristics, a strict sense that holds onto the mere thing and of any being. This modern thing-concept always fits each thing. We no longer see the

thing as its own being, we instead make an assault upon it. To avoid this objective assault on a thing, the thing must be in a free field to display its thingly character. Everything that might interpose itself between us and the thing must first be set aside; only then do we yield ourselves to the undisguised presence of the thing. Heidegger does mention that we don't need to an arranged situation in order to fully understand the thing. "The situation always prevails" (Heidegger 25). The sense of light, hearing, and touch convey the senses of color, sound, and hardness. Things move us bodily, it is the aistheton. This Greek term means to be situated with the senses.

But when considering what we are searching for, the thingly character of the thing leaves us lost with the thing-concept. We never truly perceive a throng of sensations through the thing, such as tones and noises. For example, when we are sitting in a house, we may hear a whistle through the chimney or the rain patter against the shingles. These sensations are far away but the things (the chimney) are much closer. In order to hear a bare sound we have to listen away from things, we must divert from them and listen abstractly. This assault on things is due to our attempt to bring the thing within the greatest possible proximity to us. The thing must be remained in its self-containment; accepted in its own constancy.

Things are composed of matter (hule) and form (morphe). The distinction between the matter and the form of the thing is the conceptual schema that is used. Heidegger defines form, in this essay's context, "as the distribution and arrangement of the material parts in spatial locations, resulting in a particular form" (Heidegger 27). The form of the thing determines the arrangement of the matter. The formative act and the choice of material creates a usefulness of the thing. The usefulness of the thing's matter and form becomes the equipment. Equipment, just like a mere thing, is self-contained, but it doesn't have the character of taking shape like that of a mere thing. For example, we can see granite as something else. It can be seen as earth, as a countertop, as a tombstone. But a shoe can only be seen as a shoe. Equipment is half of the thing, it is characterized by thingliness and yet still something more. Heidegger quotes, "Equipment has a peculiar position intermediate between thing and work, assuming that such a calculated ordering of them is permissible" (Heidegger 28).

We put equipment to work. It gets worn out, used up, and wasted away. It becomes normal. When we consider shoes as equipment and art as a form of revealing the truth, we must look at Van Gogh's painting titled "Shoes." In Van Gogh's painting, he shows the truth of what equipment is. The shoes he painted reveals the aletheia, or in Greek terms, unconcealedness. This is the nature of art; the truth of beings setting itself to work. Van Gogh's painting of "Shoes" is a contradiction to modern art by revealing a sense of truth and ignores the essence of beauty. These shoes portray the matter and form of the thing. It even shows the declining health of equipment through usefulness. Fine art by itself shouldn't be considered beautiful, but instead fine art should produce the beautiful. Heidegger states, "Truth, in contrast, belongs to logic. Beauty, however, is reserved for aesthetics" (Heidegger 35). It is important to see art as truth setting itself to work. The barriers of our preoccupations must fall away, and our pseudo concepts be set aside. It may be challenging to place and prepare us for a situation that creates a path that leads to a determination of the thingly feature within the work. Art work opens up in its own way through deconcealing and the truth of beings. But then we must question, what is truth itself that it sometimes comes to pass as art? "What is this setting-itself-to-work?" (Heidegger 38).

The origin of art can only be seen through art. We seek the reality of the work; art work universally displays a thingly character. However, it is hard to fully see work as a thing by itself. We force work into a preconceived framework that obstructs our access to the work-being of the work. In order to fully understand the work, it is necessary to remove the work from all relations to something other than itself. Artwork must be released and taken in as a pure self-subsistence. Great art destroys itself in the creative process, allowing the work to emerge.

When we do come across art, it is usually situated in a public or private collection standing with other works of art. "But are the here in themselves as the works they themselves are, or are they not rather here as objects of the art industry?" (Heidegger 39). The art industry is full of critics and connoisseurs, dealers supplying the market, and art historians studying the works as objects of a science. So can we view art as things themselves? It is true that there is a withdrawal and sterilization that occurs when removing works of art from their intended world. This is considered as world-withdrawal and world-decay, which can never be undone. If artwork doesn't belong in museums, where does work belong? The work belongs as work, uniquely opened up within its realm. As stated before, there is a truth within work, but if work is now placed outside of its world, is there still truth?

Truth means the nature of the true. The term aletheia brings truth through the unconcealed. However, the modern age has warped the meaning of aletheia. Today, truth means an agreement or a conformity of knowledge with fact. We situate truth with correctness and certainty. Heidegger quotes, "This nature of truth which is familiar to us, stands and falls with truth as unconcealedness of beings" (Heidegger 50).

The term unconcealedness is brought forth through the being. Beings are things made up of humans, gifts, sacrifices, animals, plants, equipment, and works. Through being, there is a sense of concealed. Concealment can be a refusal or a dissembling; there is no certainty whether concealment is one or the other. Concealment has the ability to conceal and dissemble itself. Heidegger states, "This means: the open place in midst of beings, the clearing, is never a rigid stage with a permanently raised curtain on which the play of beings runs its course" (Heidegger 52). Unconcealedness is never a mere existence, it is a happening. Unconcealedness or truth is neither an attribute or factual thing.

Going back to Van Gogh's painting of the shoes, we obtain a sense of authenticity and simplicity. These shoes are engrossed in their nature, making the work direct and engaging to all beings. This can then reveal the truth of the work of art. But how does a work essentially align with the nature of truth? If our modern interpretation of truth is flawed, what is truth? "How is it that art exists at all?" (Heidegger 55).

It is true that art is the origin of the art work and of the artist. "Origin is the source of the nature in which the being of an entity is present" (Heidegger 56). The reality of the work is defined by what is at work within the work through the happening of the truth. This happening is brought forth through the process of creation. When a work is becoming a work, it can be seen as a way which truth is becoming entwined within the work. Truth occurs in opposition of clearing and concealing. Truth can be seen as the un-truth, just like that of unconcealedness. The establishment of truth is the bringing forth of a being, such as never was before and will never come again. Bringing forth places this being in the open, which then brings truth.

Art allows truth to originate. Art is the spring that leaps to the truth of what a thing or work of art is. It brings something into being from out of its source of its nature. This is what origin means, or in German, Ursprung, which literally means primal leap. The origin of a work of art is the origin of both the creators and the preservers. Art is, by nature, an origin. It has a distinctive way in which truth comes into being, it becomes historical. Heidegger quotes, "We inquire in this way in order to be able to ask more truly whether art is or is nor an origin in our historical existence, whether and under what conditions it can and must be an origin" (Heidegger 75). Such a reflection allows an indispensable preparation for the becoming of art. A preparation of its space for art, their way for the creators, and their location for the preservers.

Martin Heidegger
Man and World - Art and Space

Space plays an important role for artwork. In order to fully grasp a sense of space around a thing, we must see the thing as a place and that is does not belong to a place. In the short essay by Martin Heidegger titled Art and Space, he attempts to define what a space is in regard to things. Both art and work uses space in diverse ways. Heidegger mentions that he doesn't directly ask what space should be but rather determines the manner of space. Whether a being contributes to a space may be left undecided. A space has two functions that Heidegger points out: a space has the ability to create a special character and that special character creates a "clearing-away."

Heidegger quotes, "… how can we find the special character of a space?" (Heidegger 5). In order to find the special character in a space, there has to be an action of "clearing-away" or Räumen. Essentially, this term means to clear out, to free from wilderness. Räumen brings forth the free, it allows openness for a persons' settling and dwelling. It brings a sense of locality for the dwelling and creates a secular space, a privation of often sacred spaces. Räumen, or clearing-away, is a release of places; a place where gods have disappeared. Clearing-away is a happening, it speaks and conceals itself at once. A space is very difficult to determine and is often overlooked.

So how does clearing-away happen? A place opens a region that allows a gathering of things and their belonging together. But an arrangement of things or simply making-room (Einräumen) for the things is not a clearing-away. Making-room suggests something, it creates guidelines that grants the appearance of a thing and sees human dwelling as a consigned spot. There must be a liberating shelter of things in their region. The term region is translated as a free expanse, allowing openness to emerge from the thing and allowing it to rest in itself. A place isn't a pre-given space.

In order to understand the interplay between art and space, we must understand an experience outside the place and region. Art should be seen as sculpture, not occupying space. Heidegger quotes, "Sculpture would not deal with space" (Heidegger 7). Sculpture is the embodiment of places, they preserve and open a region. Sculpture embodies a bringing-into-the-work of places, regions of possibility lingers with the things surrounding the human. Sculpture is the embodiment of truth, an unconcealment of being. Heidegger quotes, "Even a cautious insight into the special character of this art causes one to suspect that truth, as unconcealment of being, is not necessarily dependent on the embodiment" (Heidegger 6).

Jacque Derrida
Deconstruction in Context: Literature and Philosophy – Dfférence

Dfférence cannot be defined simply; it is neither a word or a concept. The difference between différance and différence is inaudible, we can only fully understand the difference between the two words graphically. The a in différance is not heard, Jacque Derrida goes as far as to say the a is secret and discrete like a tomb. The silence of the graphical difference between the e or the a can function only in phonetic writing. There is no pure or rigorous phonetic writing; the so-called phonetic writings can only function through non-phonetic "signs," such as spaces and punctuations. There is an ambiguity in the spoken word, différence as compared to différance, that demands reference to the written. If the spoken word requires the written to function properly, then the spoken is itself always at a distance from any supposed clarity of consciousness.

Jacque Derrida, an Algerian-French philosopher who is considered a deconstructivist in philosophical terms, focusses on two aspects, the literary and the philosophical. He seeks out the textual interpretation, an alternative meaning to text. In the essay of Dfférence, Derrida argues that différance does not exist, it is not a present being of any form. Derrida quotes, "In the delineation of différance everything is strategic and adventurous" (Derrida 399). It is strategic because there is no transcendent truth outside the field of writing. This strategy then leads to an adventure, but it isn't a tactile ad-

venture. It is a strategy without a finality, a type of blind tactics; an empirical wandering.

To fully understand the full meaning of différance, Derrida suggests that we must understand the word différer. This term has two meanings; the first meaning is temporization. In this sense, différer takes a recourse, whether it is consciously or unconsciously, in the temporal mediation of a detour, suspending a sense of accomplishment or fulfillment. The second sense of différer is to be non-identical, to be other. Derrida quotes, "When dealing with differen(ts)(ds), a word that can be written with a final ts or a final ds, as you will, whether it is a question of dissimilar otherness or of allergic and polemical otherness, an interval, a distance, spacing, must be produced between the elements other, and be produced with a certain perseverance in repetition" (Derrida 401). To summarize, difference with an e can refer to différer as temporization or to différends as polemos, which according to Heidegger means the basic principle of differentiation. Différance cannot be seen as a sign, which always assumes the representation of a presence. It is considered to be constituted in a system, a system of thought and language, which is governed by moving toward a presence. But then one must question the authority of presence. The limits that constrain us formulates the meaning of being in general as presence or absence, in the categories of beingness. In Being and Time by Heidegger, he says temporalization is the transcendental horizon of the question of being. It must be liberated, extracted from its traditional, metaphysical domination of the present and the now. There is a strict form of communication.

Derrida quotes, "One might be tempted by an objection: certainly the subject becomes a speaking subject only in its commerce with the system of linguistic differences" (Derrida 208). The sense of speaking of a subject could be present in itself, as speaking or signifying, without the play of linguistic différance. We cannot conceive of presence, presence to itself of the subject before speech or signs. A presence to itself of the subject is silent and intuitive consciousness. Excluding any trace and any différance, consciousness, or something like it, is possible. Derrida then questions, "What is consciousness?" (Derrida 409). Consciousness offers the thought of self-presence, a perception of self in presence. The privilege granted with consciousness signifies the privilege granted to the presence. The transcendental temporality of consciousness brings a "living present," the power of synthesizing traces and incessantly resembling them. This privilege is the ether of metaphysics.

Différance is a metaphysical name and all the names that are received in our language are still metaphysical. The determination of différance as the difference between presence and the present is already the case when we say determination of différance as the difference between being and beings. Derrida suggests that différance has no name in language itself, it is unnameable; this isn't because we haven't found a name for différance, but instead we seek it in another language. This otherness is found outside the finite system of our own. Derrida quotes, "[différance] is not a pure nominal unity, and unceasingly dislocates itself in a chain of differing and deffering substitutions" (Derrida 419). This unnameable is not an ineffable being which no name can approach, for example, the being of God. This unnameable is the play that makes nominal effects just as a false entry of a false exit is still part of the game, a function of the system.

In order to name the essential nature of being, language would have to find a single word; we can gather how daring every thoughtful word addressed to being is. The daring isn't impossible, being speaks always and everywhere throughout language. The alliance between speech and being is unique, and so is the simulated affirmation of différance. It bears on each member of the sentence. Remember, différance cannot be exhaustively defined, it is "neither a word, nor a concept." It transcends language and breaks down the signage of phonetic writing. Just as a piece of writing has no self-present subject to explain what every particular word means, which draws parallel to spoken word.

Jacque Derrida
Philosohpy: End or Transformation? – The Ends of Man

Every philosophical colloquium is political. International philosophical colloquium can be examined indefinitely, it has numerous pathways, multiple levels of generality, and has extensions that imply possibilities that are contrary to the essence of philosophy. This is because certain nationalities have defined their own philosophical identities, they create their own style. Jacques Derrida, says that this these national identities have never been considered in the past, it was unimaginable a century ago. Derrida quotes, "… the establishing of relations between differences is also the promised complicity of a common element: the colloquium can take place only in medium…" (Derrida 126). This representation of the colloquia must make a transparency, which becomes the universality of philosophical discourse. The linkage to international philosophy is through democracy, or the form of democracy.

"Here, democracy must be the form of political organization of society" (Derrida 128). This means that the national philosophical identity must obtain a nonidentity, it doesn't exclude diversity and the coming into language of this diversity. Philosopher here present no more identity that what they think and is mandated by a unanimous national discourse.

The unity of man is a reaction against intellectualists or spiritualist humanism that dominated French philosophy. There is a neutralization of metaphysical and speculative thesis. The history of the concept of man is never examined. Everything occurs as if the sign, man, has no origin, no culture, no history, or no linguistic limit. The term being is considered the unity of humans of human reality. What was then dubbed was that there was nothing other than the metaphysical unity of man and god; becoming god as the project constituting human reality. Atheism fundamentally changes nothing to this structure. Humanism or anthropologism became the common ground of Christian and atheist existentialisms. Today, we are going through a mutation of human sciences.

Simply questioning humanism is new and contemporary with the dominating, spellbinding extension of the human sciences within the philosophical field.

Derrida quotes, "The anthropologistic reading of Hegel, Husserl, and Heidegger was a mistake in one entire respect, perhaps the most serious mistake" (Derrida 133). Books by these philosophers, especially the Phenomenology of Spirit, do not have to something to do with man. The science of experience and consciousness, structures phenomenality of the spirit is relating to itself, it is clearly distinguished from anthropology. Phenomenology is more within reason and true within the system of logic. The authority of Husserlian thought was asserted and established in postwar France, becoming a philosophical mode. The critique of anthropologism remained unnoticed or simply had no effect during this postwar Europe. Derrida suggests that we must merge Hegel, Husserl, and Heidegger with old metaphysical humanism. He uses the term amalgam, which is an old term with alchemical references, with a strategic or tactical reference to political ideology.

The progress and requestioning must not be the center of attention. When requestioning humanist instances, we must understand that everything is on the "same shore." Those who denounce humanism and metaphysics, stand in the center of the stage. Derrida quotes, "… Hegelian, Husserlian, and Heideggerian critiques or de-limitations of metaphysical humanism appear to belong to the very sphere of that which they criticize or de-limit" (Derrida 135). We must consider all anthropocentric metaphysics that are believed to critique or de-limit anthropologism. A pure anthropological reading of the Phenomenology of Spirit explains that anthropology and phenomenology are not just simple, external values. They show the concepts of truth, negativity, and Aufhebung, which in Hegel can mean preservation. Anthropology treats the soul as the "truth of nature." A soul passes through the natural soul, through the sensible soul, and then through the real or effective soul. This completes itself and then opens onto consciousness. It is considered that consciousness is the truth of man, so thus phenomenology is the truth of anthropology. Derrida quotes, "Truth is here the presence or presentation of essence as Gewesenheit, of Wesen as having-been. Consciousness is the truth of man to the extent that man appears to himself in consciousness in his being-past, in his to-have-been…" (Derrida 136). All structures described in Phenomenology of Spirit is a relief of anthropology. Man remains in relief, his essence rests in phenomenology. This sense of relief is marking the end of man, mans' past, but it also marks the achievement of man.

> The thinking of the end of man,
> therefore, is always already prescribed in metaphysics,
> in the thinking of the truth of man" (Derrida 137).

As humans, we don't know the full understanding of 'being,' but we do know the basic understanding of being, which is still considered a fact. When we question, 'What is being?' we keep an understanding of the is, but we still don't know what is stands for significantly. The we, being simple and discreet, inscribes the so-called structure of the word being. The question of being is within the principles of phenomenology. Governed by the principle of presence and of presence in self-presence, "such as it is the manifested to the being and in the being that we are" (Derrida 141). Being is the proximity to itself. Being is to be looked at, to attempt to understand. Looking at something, conceiving it, choosing to access it, are all behavioral actions that bring up the being of entities.

Being is understood through proximity. Derrida quotes, "Being is farther than all beings and is yet nearer to man than every being, if being is the nearest, then one must be able to say that being is what is near to man, and that man is near to being" (Derrida 148). Man is considered the proper being; mans' authenticity is linked to their sense of being. There is no security of what is near and what is far, the co-belonging and co-propriety in the name of man and the name of being is inhibited by the language of the west. In the language of being, the end of man has been prescribed. The end of man is the thinking of being.

Richard Sennett
The Fall of Public Man

Instead of seeing the subway as a form of infrastructure, I need to see subway stations as a form of public space. There is a problem with a balance of public and private life. This isn't a modern issue; in fact, this crisis in public versus private dates back to the Roman times. Richard Sennett points out that the fall of the public space is due to the fall of the Augustan Age. A res publica or public affair is was defined by the Romans. Spaces are either owned by the state or by a citizen, res private. A public space is not owned by your family or friends, but it is a shared space, joined together by people. In Roman terms, this space was called a Forum Magnum, or just a Forum. Now if you go to Rome, you would see a huge rectangular space with crumbling columns and surrounding by a handful of governmental buildings. These forum spaces are scattered all over Italy and similar plazas throughout the world. These public spaces functioned as a marketplace, social gathering place, and other social activities. Sennett quotes, "The Roman in private sought another principle to set against the public, a principle based on religious transcendence of the world" (Sennett 4).

Psychology of private vs public? The psychic life often perceived as too fragile for the social world, that we can only recollect ourselves in the privacy of our homes and it is thought to have a life of its own. We get so self-absorbed that we cannot get a clear vision of what our actual personality is. A privatized psyche will be less stimulated which will make it harder to for us to feel and to express feeling.

"The obsession with persons at the expense of more impersonal social relations is like a filter which discolors our rational understanding of society… to undervalue the community relations of strangers, particularly those in cities" (Sennett 4). This deteriorating public space inhibits personality and developmental strengths. When out in public today, our goal is to bottle up our secretes of greed, desire, or envy. We are

concerned about our emotions when out in public. “Masses of people are concerned about their life histories… this concern has proved as a trap rather than a liberation” (Sennett 5).

There is a confusion between public and intimate life. Sennett defines intimacy as warmth, trust, and open expression of feeling. Today we see intimacy as intercourse, at least I often have. It is almost like we need to keep our individualism locked inside our privacy. We dare not show our true selves in public. We don’t experience individualism, but instead we feel anxiety. A nervous quest to find our personality; an adaptive and stable system that absorbs socio-emotional traits.

This erosion of public life is caused by a variety of historical changes. The intimacy in public space has drastically deformed. The most intimate of personal experiences, physical love, has changed the most throughout the ages. “Victorian eroticism involved social relationships, sexuality involves personal identity” (Sennett 7). This is so true. Draw all of your ideas and pour them into this last sentence. Talk about the changes in sexuality, once again including Surrealist Paris. Sexuality isn’t an act. When you think about it, Sennett is right. Sexuality is solely a state of being, the physical act of love only follows as a passive result of two people feeling intimate with each other. As the years go on, definitions and terms change. Being erotic in the Victorian era involved social relationships and sexual expression through actions of choice, repression, and interaction. This nineteenth century surrounded by fear closed in on erotic behavior, all sexual actions had a violation of social code and moral code. There was a standoff between moralities, should sex be seen educationally? Should we learn from our erotic behaviors and talk about them publicly? Or should sex be kept in a repressive private space? Physical love was being seen just like any other social action. But this new idea of socializing sex may seem like a liberation, but in fact it’s the contrary. Sexuality is extremely personal and cannot be seen as an act outside of our self. Sennett goes as far as saying this sex revelation is a new “slavery” that substituted the old.

Moving in cities is easy. Today we have never experienced in human history, such an ease to moving freely. But the anxiety of moving has also never been heightened to the degree of today’s urban civilization. This free movement brought by cars and traffic has left public spaces meaningless unless these spaces can be supported by free movement. Today’s modern motion has erased the constraints of geography. The sense of isolation within public space can be felt in three senses according to Sennett: inhabitants are inhibited to feel any relationship to the milieu (social environment) in which the structure is set, and the second sense is that one can isolate oneself from freedom of movement in a surrounding, for example, driving or sitting in a car. The third sense is isolation directly produced by one’s visibility to others. To interpret these senses, the first sense is the dooming isolation that tall skyscrapers can give to an individual. Structures intentionally set to give a false sense of an environment. The second sense is more intentional by the user than the other senses. We choose to drive around in our personal vehicles, enjoying the personal freedom and tolerating the anxiety inducing traffic. But the final sense of isolation, the deterioration of visibility, is brought by the permeable wall.

The generation born after World War Two has seen the most destruction of public space. This new generation has also seen the most liberation of sexual constraints. But this destruction of public spaces and anti-hedonistic attitudes have connections to capitalism, secularism, and urban culture. The fall of the Ancien Régime. This Ancien Régime was the political system of the kingdom of France from the late middle ages until 1789, this is when French nobility was abolished by the French Revolution.

Even though public spaces date back to the roman empire, the actual word “public” wasn’t used until 1470 by English author Thomas Malory. “The emperor Lucyos, dictatour or procurour of the publycke wele of Rome.” Then the term “private” was introduced by Edward Hall, another English author, in his Chronicle of 1542. He writes, “Their inward grudge could not refrayne but crye out in public in places publicke, and also private” (Sennett 16). Even though these two terms, “publicke” and “private,” had slightly different definitions back in the day, like how private was defined as a privileged, high governmental level. Towards the seventeenth century, these definitions closely resembled our definitions today. Sennett quotes, “’Public’ meant open to scrutiny of anyone whereas ‘private’ meant a sheltered region of life” (Sennett 16).

Historically, le public was associated with an audience; an audience interested to implement intellectual, literacy, artistic, and journalistic actions. The Renaissance associated le public largely with the common good and a body encased in political action which soon translated as a region of sociability. The German author Erich Auerbach was the first to make a thorough study and defined the modern term of “public” that first appeared in seventeenth century France. This approach saw the public as a theatrical event where the people were considered as the audience. La cour et la ville, the court and the city. Auerbach sought after the fact that theatrical space was for an elite group of people. In the time of Louis, the fourteenth, the public was encircled in terms of court life that did not define an urba.n life.

Public life didn’t “feel” public until cities grew larger. Creating a new environment, the urban, cosmopolitan environment. This was seen in both Paris and London where the Bourgeois people became far less concerned about keeping their social origins private. The public realm was finally a space for a diverse group of people through strangers and acquaintances. Cosmopolitan was considered as a diverse urban public. The human is now comfortable and can move through a diverse city comfortably. James Howell, a seventeenth century writer, quotes, “I am tumbling out into the world, a cadet, a true cosmopolite, not born to land, lease, house, or office” (Sennett 17). There was no longer a feudal obligation, a person can now live freely. This new eighteenth century era saw the construction of massive parks, coffeehouses, cafes, and coaching inns. The public was seen less of a theatrical space, it can still be seen as one, but theatre was meant

to please the Bourgeois people; theatres and opera houses were now selling tickets to anyone who can afford them. The labor class can now adopt the social norms that only the rich could afford.

The line drawn between the public and private lives were seen in equilibrium. Sennett quotes, “Behaving with strangers is an emotionally satisfying way and yet remaining aloof with them was seen by the mid-eighteenth century as the means by which the human animal was transformed into a social being” (Sennett 18). I can really relate with Sennett here. There was a constant tension between public and private lives – thanks to moral obligations, bearing children, and common sense – but this was seen as the natural universe of social relations. During this Enlightenment era, there was a balance between public and private. As the century came to an end, we saw a new economic order.

Public life didn’t spontaneously die at the end of the eighteenth century, but societies shift in secularism and push for industrialization had a profound affect. The new society that revolved around the machine didn’t see themselves becoming more and more homogenized. The public stranger was replaced by materialized advertisements and the public market was replaced by department stores. This is when humans started to feel intimacy through material objects. As Karl Marx quotes, “…the existence of the things qua commodities, and the value-relation between the products of labor which stamps them as commodities, have absolutely no connection with their physical properties and with the material relations arising therefrom. There it is a definite social relation between men, that assumes, in their eyes, the fantastic form of a relation between things. This I call the Fetishism of commodities.” Why believe in a thing that isn’t human?

As the industrial revolution expanded, there was a strong restructuring of moral code that radically effected public life. Any appearance that a person made out in the public was real because it was tangible. Objects now had a sense of psychological dimension. Industrial capitalism eroded the sense of public life as a moral sphere; tolerance and safety started being questioned. The private space was considered as the only safe space. The outside world was full of moral violations and evil law breakers. Society was starting get scared of the public spaces that existed. This fear that dates back to the industrial revolution is still engrained in our society today.

This over-materialized world is now in a constant practice of phrenology. We constantly try to find objective meanings that go through our heads. A criminal has these certain mental traits, homosexuals of those certain traits, and a regular human being has these normal traits. What a person is psychologically is thought to show physically and involuntary. In the Victorian era, clothing and their speech disclosed their personalities. Is this why they all dressed similar? Public expression is now one’s public representation. Our emotions must be hidden, and our stature must be unremarkable. We must stay silent and invisible, so we aren’t discriminated in this state of overlapping private and public space. “Intimacy is an attempt to solve the public problem by denying that the public exists. As with any denial, this has only made the more destructive aspects of the past the more firmly entrenched. The nineteenth century is not yet over” (Sennett 27).

We all play roles in society. They aren’t behavioral, but instead specific to certain situations but not for others; they are expected and appropriate. Codes of belief and behavior make up a role, which makes it hard to trace human roles throughout history. Sennett says that one of the oldest roles in western civilization is to see human society as a theater. The tradition of theatrum mundi, which is translated as the great theater of the world. The world as a stage dates back to the ancient Greeks and gained popularity throughout the Roman Empire. In Plato’s Laws, he sees the human race as a puppet show staged by gods. Petronius’ Satyricon sees society as a theater. In Christian’s view, the world is the theater and there is only one audience member, god. In the eighteenth century, when people mentioned the world as a theater, the new audience was each other. We are the actors and the audience. This playacting in everyday life was not only supported by society, but also in Honoré de Balzac’s La Comédie humaine, Charles Baudelaire, and even Sigmund Freud. This idea that theater in society does not have a specific origin, but it is served in three constant moral purposes. The first introduces an illusion and disillusion as fundamental questions of social life. The second is the detachment between human nature from social action. The third is related to the art that people partake in their daily lives. Expand these ideas. The book offers little examples.

Erving Goffman, a Canadian sociologist, extensively studied the roles of humans in a variety of situations that showed the shift between public and private environments. He studied farmers, mental health patients, traffic patterns, and even casinos. Even though analyzing these situations are good, they bring problems when he tries to put these observations in a theoretical system. Goffman says that people behave, but they do not experience. But he didn’t analyze the situations to the full truth. Sennett says, referring to Goffman’s work, “Here is a picture of society in which there are many scenes but no plot. And since there is no plot in this sociology, no history, there are no characters in it, as that term has any meaning in the theater, for their actions cause no change in the lives of his people; there are only endless adaptations” (Sennett 36). For example, when Goffman portrays a person in pain, he would say that person is twisting and turning trying to subside the ache. But that isn’t a sociological issue. He is simply seeing the person as an object, not connecting the human and society aspect that society is; what theater is. Ignoring social relations without passion or imagination, subject’s public life solely through withdrawal, accommodation, and appeasement.

Theatrum mundi promotes expression, especially in its belief that role-playing is expressive. But today, this theatrical expression is neutralized, attempting to seek appeasement of others. Expressing one’s self is getting harder and harder as the dived between intimate life and public keeps growing. “… people become inartistic in daily life because they are

unable to tap the fundamental creative strength of the actor, the ability to play with and invest feeling in external images of self" (Sennett 37). Theatricality has a hostile relation with intimacy, but it has a strong, friendly relation to public life.

To revive the intimacy of a theatrical society, we must promote performance art and social relations. People need to be open to the idea that serious, real, genuine art can help understand and aide the social condition that is plaguing. I am really happy that Sennett mention "serious art" more than once on page thirty-eight. Living here in Fargo, we can all point out works of art that is, let's say, nauseating.

The relationship between the stage and the street has four logical parts. First, the theater shares a problem with society which is the city's audience. How to arouse belief in one's appearance among a milieu of strangers. The second is continuity in rules of belief. This means the believability of the stage as well as the governing of the space; the audience is encouraged to play in both realms. The third structure is public geography. Sennett quotes, "The world external to immediate surroundings and personal loyalties becomes consciously defined, and movement through diverse social circumstances and groups of strangers with the aid of the common code becomes comfortable" (39). The fourth structure is expression. Social expression will be conceived as presentation to other people. These cycle of structures rely on one another and cannot survive efficiently on their own.

Since we don't declare our history, profession, or actions to people, strangers, or the audience, has a difficulty to judge on another. We have to believe on another based on an immediate situation. This belief must be based on how one behaves: the way they talk, their gestures, how one moves, the way they dress, and how they listen. Do we need to know the actor's history? Do we want to know the strangers' personal life? No! At least I don't care. The actor only draws our attention for a couple of seconds and if they come off more interesting, perhaps longer. Another connection between actors and society is their believable appearance. Clothing is the best connection between the streets and the stage.

Contradiction in culture is destroying the sense of public life. For example, we started treat people who can let out their emotions in public space is superior to those who do not. We treat them special; they are our idols. Losing faith in the ability to judge, the audience became a spectator instead of a witness. Our psyche health in life is often perceived as too fragile for the social world, that we can only recollect ourselves in the privacy of our homes and it is thought to have a life of its own. We get so self-absorbed that we cannot get a clear vision of what our actual personality is. A privatized psyche will be less stimulated which will make it harder to for us to feel and to express feeling. Richard Sennett quotes, "The obsession with persons at the expense of more impersonal social relations is like a filter which discolors our rational understanding of society… to undervalue the community relations of strangers, particularly those in cities" (4). This deteriorating public space inhibits personality and developmental strengths. When out in public today, our goal is to bottle up our secretes of greed, desire, or envy. We are only concerned about our emotions when out in public. We keep our head down, avoiding eye contact. We put our headphones on to suppress the public environment. We create this all-to-comfortable private bubble that we hate to get out of.

We withdraw from contact of others, we shield ourselves with silence, the public is emptied of people who want to be expressive. To speak of the end of public life, we must speak of public denial. There is a confusion of public behavior and personality grew more acute. Yet we attempt to liberate ourselves from this repressive public atmosphere by intensifying our personalities, a narcissistic mobilization in social relations. This loss in humanity, public life, and personality is all caused by the overall loss in civility. Sennett defines civility as "… treating others as though they were strangers and forging a social bond from a social distance" (Sennett 328). The city is a human settlement where strangers are most likely to meet. Sennett says that in an era that lost religious rituals or transcendental beliefs, we can no longer where "masks" that are not readily made. Thus, these masks must be created by the individual. Our masks are created through trial and error, through a desire to live with others rather than a compulsion to get close to them. This is a very theatrical way to see civility.

Just like in theatre, these masks represent our roles in society. They aren't behavioral, but instead specific to certain situations; they are expected and appropriate. Codes of belief and behavior make up a role, which makes it hard to trace human roles throughout history. Sennett says that one of the oldest roles in western civilization is to see human society as a theater. The tradition of theatrum mundi, which is translated as the great theater of the world. The world as a stage dates back to the ancient Greeks and gained popularity throughout the Roman Empire. In Plato's Laws, he sees the human race as a puppet show staged by gods. Petronius' Satyricon sees society as a theater. In Christian's view, the world is the theater and there is only one audience member, god. In the eighteenth century, when people mentioned the world as a theater, the new audience was each other. We are the actors and the audience. This playacting in everyday life was not only supported by society, but also in Honoré de Balzac's La Comédie humaine, Charles Baudelaire, and even Sigmund Freud. This idea that theater in society does not have a specific origin, but it is served in three constant moral purposes. The first introduces an illusion and disillusion as fundamental questions of social life. The second is the detachment between human nature from social action. The third is related to the art that people partake in their daily lives. Getting too caught up in this idea that theater is life can cause some reality problems. As long as authenticity exists with our everyday theatrical lives, disillusion is unlikely to happen. But this is just my personal opinion.

Incivility is burdening others with oneself. It is the decrease in sociability with others, a burden of personality. People become uncivil when they need others to enter into their daily traumas of their own lives. They invest little interest in others.

Sennett points out two structures that of incivility that should concern us.

The first one is the incivility in modern political leaderships. Their charisma destroys the distance between their own sentiments and his audience. The relationship between political followers and the politician is a new concept. The nineteenth century and their new technologies have increased the control of one class by the leader of another. Their leadership is a form of seduction. Sennett quotes, "The structures of domination especially remain unchallenged when people are led into electing politicians who sound angry, as if ready to change things; these politicians are, by the alchemy of personality, freed from translating angry impulses into action" (Sennett 329).

This charismatic rhetoric of powerful people have led public spaces to become a privatized and unexpressive space. The nineteenth century saw an increase in profiting from public spaces. The term POPOS, privately owned public outdoor space, was born. Still today, privatization is on the rise in some areas of the west and especially in developing, industrialized countries. Symbolic spaces can be translated as repressive political and economic spaces. In Kiev, Independence Square became the democratic battleground between the people who wanted to restore their Ukrainian constitution and remove President Viktor Yanukovych. The pro-EU protestors gathered in Independence Square or dubbed Maidan Nezalezhnost. This symbolic space is known to have massive political protests since the early nineties, when the Ukraine declared they would no longer follow the rules of the USSR. In countries where activism is shunned, public spaces are seen as dangerous areas.

A public space is not owned by your family or friends, but is a shared space, joined together by people. They should be seen as a communal space. This is the second incivility, the lack of fraternity in public space. We have created a narrow scope of a community; it is now formed off of a collective personality. Outsiders and the unknowns become shunned creatures.

Francesco Colonna
Hypnerotomachia Poliphili: The Strife of Love in a Dream

During the renaissance, architecture was encouraged to acquire a status of liberal art. They followed a set of seven disciplines that were believed to explain the wonderous order of nature. The mathematical quadrivium, a curriculum that has four subjects, arithmetic, geometry, music, and astrology. The second curriculum, trivium, focuses on the linguistic values through grammar, dialect, and rhetoric. These set of rules set a belief that architecture can actualize the presence and order of nature for man. But this is now a set of rules that is directly in line with modern science and technological methods. There is a contrast to these rules, however. The book Hypnerotomachia¸ a fictional novel dating back to 1499, explores a different view of classical architecture and a new meaning of space. Created by Francesco Colonna, Hypnerotomachia tells a story of Poliphilo in search of his love, Polia.

This story is about an obsessive search for love; a false love that is all in a dream. Poliphilo walks through a threatening dark forest and describes all of the monuments he passes: pyramids, obelisks, the ruins of classical buildings, the ornamentations on buildings, and so on. It is important to remember that this was the first narration of architectural intentions. Hypnerotomachia conveys the presence of erotic space, an emotional space. Poliphilo gets nursed back to health with the encounter of five nymphs, that depict the five senses. After Poliphilo chose to enter the gate of love, vita voluptuaria, he meets Polia.

The two soon witness a sacrifice to Priapus; who is actually scary disgusting god that I wish I never googled. However, he is a god of fertility. The mysteries of fertility in association of blood, water, semen, and wine; a coincidence of love and death. After they witness this sacrifice, Poliphilo and Polia enter the "Temple of Love" which is a perfect circular building of great beauty. This temple was dedicated to the god Venus, who is the god of sex, beauty, and fertility. It's almost like Priapus shows masculinity and Venus shows femininity is classical sex, but this is just an observation. They then stop in a cemetery where Poliphilo finds tombstones with inscriptions of former lovers broken by death. He then witnesses a mural that depicts hell and runs to Polia, scared. Right as Poliphilo was going to describe their intimate brace, he is awakened from his dream, alone.

When the author of Hypnerotomachia describes an architype element, they explain the poetic experience that architecture created at the time. It was more than just form and space, it was a journey through scientific geography. This dream Poliphilo had, shows how architecture plays a role in evoking memories. Throughout the homogenous landscapes Poliphilo and Polia had, architectural objects scream meaning. Works questioning the assumption of a universal, geometric space as the place for human existence.

Italo Calvino
Invisible Cities

Cities are disorientating. They are dreamed up beings where humans feel the desire for them. These desires are memories. Cities are already familiar to us, they are measurements of its space and the events of their past. Our memories almost flow into a city, the city then soaks it up like a sponge, and it expands. Now this paraphrased statement from Italo Calvino's Invisible Cities is exactly what cities are. But cities do not tell their past. "… but contains it like the lines of a hand… "(Calvino 11). The modern city leads you through it without a story line, a city without being discovered. We see these cities through redundant memories, repeating signs that relive our past experiences.

"The foreignness of what you no longer are or no longer poses lies in wait for you in foreign, unpossessed places" (Calvino 29). The stranger approaching a new city wonders what he is approaching, he is unable to distinguish the for-

eign features. Cities, just like dreams, are constructed with desires and fears. The rules within cities are absurd, their perspectives are deceitful, and everything conceals something else. Just like Marco Polo tells his stories to Kublai Khan with intoxicating details. Marco is a story teller, he is the average traveler, a commuter. He collects souvenirs, he meets people, he experiences a variety of fictional cities, he is on a journey.

The people who move through streets are all strangers. At every turn of the sidewalk, every shoulder they run into, every scent from the subway engines, at each encounter, the average commuter imagines a thousand things about on another. Meetings, conversations, and surprises could all take place between the strangers. But no one greets anyone. Eyes are secured to the ground, but when eyes lock for just a mere second, they dart away. Our eyes seek other eyes on a continuous cycle. When Marco notices a dead, man, huddled in a city corner of Adelma with a blanket covering his head, he remembers his father. This connection draws up memories of his father's yellowing skin and unkept beard, Marco is forced to look away due to his memories. Marco says, "I no longer dared look anyone in the face" (Calvino 94). When people do find themselves together, taking shelter from rain under an underpass waiting for a bus, crowding under an awning to escape the heat, or stopping to listen to a musician, meetings, seductions, copulations, and orgies are considered without a word exchanged. "Without a finger touching anything, almost without an eye raised" (Calvino 51).

If people don't want to use the subways, they won't. There needs to be a desire to use the stations. Calvino describes a hostile city named Baucis; a city that sits on stilts. To enter the city, people must climb the ladders up to the high city where no one leaves. They have everything they need up there, there is no reason for them to come down. The narrator Marco proposes three reasons why the citizens of Baucis don't come down: that they hate the earth, that they respect it so much they refuse to touch it, or they love it through their spyglasses and telescopes that they use to watch every pebble and ant that roam under the city with flamingo legs.

Every time you enter a public space, you are caught in a dialogue. These participants preform roles that come and go, just like the population of Calvino's city of Melania, "The participants in the dialogues die one by one and meanwhile those who will take their places are born, some in one role, some in another" (Calvino 80). The roles of people change, just like how a city changes. From act to act, the dialogue of public space is constantly changing. At every point, the public space offers a new surprise to your view. Our footsteps aren't guided by what exists outside the eye, but what is buried with in. Millions or eyes may look at the same windows, bridges, and fences, but they may be scanning a blank page. Cities often elude the gaze of all, except for the man who catches it by surprise

Rumiko Handa
W.G. Sebald's Austerlitz: Architecture as a Bridge Between the Lost Past and the Present

Every human action is considered physical and ephemeral. We come, and we go. We strategically maneuver through crowds, appearing and reappearing. When in a subway, some commuters may recognize a small crack in a stations' wall, others may notice that crack was caused by a bomb from world war two. All of these actions are people's personal memory, not focusing on the physical trace of the person. Rumiko Handa defines these experiences from personal memories as a memento.

A memento has a reality of its own. They refer to the past, so it is a sign. Mementoes are a precious piece from the past that hasn't disappeared, it keeps the past present for us. But a memento has a value as a memento only to those that can recall the past and is personally experienced to a specific past. Everyday architecture has the potential to become a memento. Handa quotes, "it is 'a bit of the past that has not disappeared' and 'keeps the past present for us'" (Handa 74). This memento is how W. G. Sebald's Austerlitz tells a story. We trace back Jacques Austerlitz childhood spanning from Prague to London. Throughout the book, or the first fifty pages that I have read, Austerlitz uses his physical environments to help him understand the past. He becomes stimulated in his environments through sights and sounds. But as he waits for his train at the Liverpool Street Station, he has no immediate intention to find his train before he leaves. He is lost in memory, in a memento. He sees this Liverpool station as one of the darkest and most sinister of all places in London. "A kind of entrance to the underworld" (Handa 74). According to Rumiko Hand, Sebald uses two literary strategies: setting fictional events in actual buildings allows the imaginary to merge with the real and the use of first-person singular of "I" to multiply the personalities. Sebald uses a physical space not just as a scenic backdrop, "but a dense, laden, and multifarious presence of what had happened" (Handa 77). The translation of time and space becomes architectural pieces that bring the past to the present for us. His use of personality gives a sense of personal experiences. These experiences are ethereal and forcefully grounded; once acutely personal and assuredly shared. When we contemplate in a building, we gain a sense of identity and solidarity. We look for the past that took place there, the past is what makes a person. Sebald interchanges the narrator and the protagonist, encourages empathy for the characters.

Sebald demonstrates how everyday architecture goes beyond by jut being a memento. In Austerlitz, to remind everyone, I have only read the introduction and the first fifty pages, we experience the past through architectural settings, humans have a desire in human nature to make common experiences out of the past, either of one's own or of others. Austerlitz recalls his own personal experiences through pieces of architecture.

Personal Essay
Perception of Time

What is time? Is it the numbers displayed on an analog clock? Is it a numerical attribute? Time can embody a va-

riety of definitions, but whatever time is, it is not universal; everyone experiences time differently. It escapes us; time is forgotten but still forever present. The past and present can be compared without difficulty. We plan for the future through fixed calendars. We reminisce the past through youthful memories. The past ends and the future begins, which sets limits for each other. But the present cannot be conceived at any length. The present cannot be understood as of any length or of any quantity. Humans have an ability to ignore the present and be constantly stuck in either the past of the future. The temporality of the present can only be understood by attempting to define what time is.

In order to understand how time is different between each person, we must first understand what the nature of time is. Aristotle was essentially the first person to question what time is. He considers that the natural world is constantly being a subject of change and transformation. These special changes of the present include quantitative and qualitative views. It was clear to Aristotle that time and change are closely related but time cannot be linked to motion. Change is always faster or slower, whereas time is not. Aristotle quotes, "'fast' is what moves much in a short time, 'slow' what moves in a long time; but time is not defined by time, by being either a certain amount or a certain kind of it" (Physics, chapter 10). When waiting for the subway car to stop in front of us, time doesn't change as it slows to pick up its new passengers nor does it change as the car speeds away. But this change and temporal event has an influence on our perception of time. The state of our minds does not change at all nor do we notice its changing, we don't realize that time has elapsed. Our body stays in one indivisible state, regardless of the change in time and the movement of the world around us. Time, therefore, is neither movement nor independent of movement. We must view movement and time together, whether it is physical or mental. Movement goes without magnitude, it is continuous. Aristotle quotes, "if any movement takes place in the mind, we at once suppose that some time also has elapsed" (Physics, chapter 10).

We often associate time with the 'before' and the 'after' in virtue of relative position, apprehending time only when we have marked motion; a starting point and an ending destination. But this is an obsolete way to view time. It disregards the 'now,' the present sense of time. When we talk about motion in association with time, it becomes a number. The 'now' is a subject of time's identity, but it accepts different attributes when comparing the 'before' and 'after' that is associated with time. It can be assumed that the sense of 'now' can be associated with the same measurement of past and future, but in another sense, it is not the same. When sitting on a subway car, the vessel goes at a constant speed; reaching each destination with a predictable measure of time. But the body experiences a different sense of motion, a new understanding of time. The 'now' corresponds with the body that is carried along the subway route; 'now' is not predictable and time is therefore fluid. The 'now' depicts how the body can escape a linear measurement that time creates. Aristotle quotes, "Clearly, too, if there were no time, there would be no 'now', and vice versa. Just as the moving body and its locomotion involve each other mutually, so too do the number of the moving body and the number of its locomotion. For the number of the locomotion is time, while the 'now' corresponds to the moving…" (Physics, chapter 11). Motion is understood by what is being moved, also known as locomotion. What is being carried is a real thing, but movement is not a physical being. The 'now' in one sense could always be the same, in another sense it may not be the same. The 'now' is ever changing and can even be perceived differently throughout time. 'Now' is a boundary, it is not time but an attribute of it. The 'now' is continuous and doesn't have a specific spot on the spectrum of time. If a line was drawn depicting a lapse of time, the 'now' would be the whole line. When riding the subway, the 'now' may be near your departure or near your destination. The 'now' is the being sitting on the subway and how they perceive the time lapse of their journey.

Aristotle believes that time cannot be counted; time is solely up to the mind and body. What we see on our phones or what the clock reads on the does not persuade our body as to how we may perceive time. Even though Aristotle is considered the first philosopher to question time and attempts to create a definition for it, he doesn't go in-depth with how time is related to the mind. Yes, he does consider the significance of the 'now,' but only in relation with the 'before' and 'after.'

Today, we can categorize the time in three categories, physical time, biological time, and psychological time. Physical time, also considered 'public time,' is what we read on our clocks. Physical time is designed to be measured, hence the term 'physical.' Biological time is within all human beings. This time runs a variety of internal, bodily functions such as heartbeats, breathing, blinking, and our sleep/wake cycle. The circadian rhythm, our twenty-four-hour internal clock, would be considered into this biological time category as well. These two categories of time are both considered measurable sets of time, but our psychological time is very different. Psychological time is considered private time, subjective time, and phenomenological time. Aristotle slightly touches base on phycological time through the 'now.' He pointed out that it is understood through the body and the ephemerality of time. Aristotle believes that if there is no soul then there is no time, thus he considers the consciousness needed to understand time. Most philosophers believe that our ability to imagine other times is necessary to having a conscious at all. The psychological time is our ability to experience a difference between our present perceptions and our present memories of past perceptions. Our consciousness allows us to connect the present world through a variety of memories that creates a whole new atmosphere, a whole new sense of time. This world that we see right now is interpreted through these past memories and is forever changing as some past events succeed other events. The 'present' is a temporal state.

Heidegger brings the temporality and the analytic of Dasein when trying to understand the meaning time. However, Heidegger does not follow the Aristotle view of time. Heidegger actually criticizes Aristotle's interpretation of time, he says that viewing time that has a higher priority to the

present, the 'now,' is a vulgar way to see time. Heidegger's approach to understanding time is to avoid the conception of time that has a distinction between time and eternity. We should see time as a temporal state that is derived from a higher, non-temporal state of eternity. In Heidegger's novel, Sein und Zeit, or Being and Time, he defines his interpretation of time and what it means to be temporal. Dassein brings a sense of anticipation, where the human is not confined to the present but instead always projecting towards the future. Human beings aren't stuck in the 'now;' the human being is running towards the end. Heidegger believes there is a link between the future, Zukunft, and to come towards, zukommen. Dasein takes over our sense of the future: in anticipation, I project towards the future, I carry my past, I carry a cultural baggage. This then brings us to another term, Gewesenheit, which essentially means our 'having-been;' a sense of the past. But this doesn't mean 'I' am condemned to the past, rather we take these past experiences to take over our current state of free-action. It creates a resoluteness of the future.

Heidegger defines time similar to how he describes the sense of distance. Everything today can be considered as equally far and equally near, it is distanceless, similar to how everything could be considered as temporal. Nearness preserves farness, just like how our temporal state of time preserves the sense of anticipation. In order to understand a sense of 'nearness,' we must examine what is close and not from a distance. This follows Heidegger's critique of Aristotle's understanding of time that is in constant comparison of the 'before' and the 'after.' You can't understand nearness by looking from a distance. We can compare Heidegger's nearness to his interpretation of the present. The present is something that we can seize hold of; we make it our own. What is opened in the anticipation of the future is the fact of our having-been which releases itself into the present moment of action. Hence, we can only experience nearness from what is close. This is what Heidegger calls, Augenblick, which is called the "moment of vison" or literally meaning "glance of the eye." What appears in Augenblick is the essence of Dasein. The key understanding to Heidegger's understanding of time is essentially the unity of the future, past, and present. This is what he calls "primordial" or "original" time that he insists is finite. It comes to an end in death; we are time. It is clear that both Heidegger and Aristotle agree on one thing, if there is no soul then there is no time.

Whether you side by Heidegger or Aristotle, we all question, "Where did the time go?" The aging process persuades our perception of time. When we are younger, we are bombarded by rich, fresh memories because everything is new. When we are older, memories become less rich because we have "seen it all before." This is why as we age, it seems that decades fly by faster than it did when we were younger. This sense of living in the past is all caused by physical time. We look at the clock, the calendar, and we sigh. Our brains build stories from our past through the variety of sensory organs. The smell of a familiar place, the touch of a past lover, the sound of a song you heard years ago, the taste of some foreign food, or the sight of memorable face, everything is entangled in our brain. We connect time with these past senses. This story-building takes milliseconds until the brain acquires all the information from all the sensory organs; some becoming present faster than others. A good example to visualize this story-building is seen in the early days of television. Engineers were constantly worried about keeping audio and video signals synchronized. If audio is slightly faster or slower than the speed of the video, it looks like a badly dubbed movie. This is just like how our brain works with temporal experiences. Time is blurred when our brain resurfaces past experiences, we remember a smell, or a visual, one before the other. Nostalgia takes over our body and we are thrown into a trance. These temporal experiences are affected by deficiencies in our imagination and our memory; each person's brain controls that person's temporal experience.

This sense of slowing down is considered the "time dilation" effect. Essentially, time dilation is the slowing down of a clock as determined by the observer who is in relative motion in respect to that clock. Moving clocks are measured to tick more slowly than an observer's "stationary" clock. This is a more scientific and concrete examination of how time is mailable and has the ability to change. Time dilation is apart of the theory of relativity, which introduces concepts including space-time as a unified entity of space and time in the field of physics. But it could also be applied to psychology. For example, with repeated events lasting the same amount of clock time, presenting a brighter object will make that event seem to last longer. Similarly, for louder sounds. Heidegger and Aristotle focus on the subjective, psychological time and how it has the ability to change depending on the mind and the body of the person. But what about biological and physical time? Do they have the ability to change and appear to warp as time goes on? Albert Einstein describes how gravity and space changes our physical state as we travel in space. Space-time isn't linear, instead it is warped. Depending on our position and speed, time can appear to move faster or slower to us relative to others in a different part of space-time. And for astronauts on the International Space Station, that means they get to age just a tiny bit slower than people on earth. Does this mean physical and biological time aren't fixed in space as they are on earth? I would argue no. The physical and biological time people experience in space is still relative to their time in their position and is constantly being compared to the time on earth. It appears that physical and biological time only changes when it is compared to another physical or biological time. So, only subjective/psychological time has the ability to be warped because it is within us.

Humans see the world differently regardless of what the clock says or how many hours of sleep we get in a night. For Aristotle, time must be seen through the now in relation to the before and the after; a type of dependency between time and the identifier. For Heidegger, time is seen through a type of anticipation; a constant projection towards the future. Einstein's approach to time brings a warped sense of physicality in time. To Einstein, physical time does change as we explore space. But here, on earth, time is temporal, it is not an endless cycle. Every human experiences time differently through a variety of reasons. No one shares a similar mind-

set, we all have very different memories and anticipations of the future. One thing that every human will experience is death. Without the soul, without the body, time ends when death arises.

Personal Essay
Gordon Matta-Clark

Anarchitecture. A group of radical vigilantes that included musicians, dancers, architects, and artists. This group was made up of eight artists; the most prominent of the artists included singer Laurie Anderson, performance artist Tina Girouard, sculptor Richard Nonas, and Gordon Matta-Clark, an artist that can't really be assigned a genre. Is he an architect? A sculptor? A photographer? Anarchitecture is a subgenre that Gordon Matta-Clark is best known for. Known as an artist that cuts into buildings, often through buildings that are planned to be demolished. He transformed architecture into giant temporary installations, extracting fragments that becomes a sculpture on view to the public with site specific scenes throughout the seventies. These ephemeral installations only exist today through video and photographs that Matta-Clark archived. Anarchitecture was a collaborative effort of ideas and participation; it held a mindset that allowed Matta-Clark to create violent intersections of the built and natural worlds. Unfortunately, Gordon Matta-Clark's work barley lasted a decade due to his death from cancer that took his life at the early age of thirty-five; a death that resembles the temporality of his work.

Before Anarchitecture, Matta-Clark studied at Cornell University in Ithaca, leaving his hometown of New York City. The university at the time was taught by the most eminent architectural theorists of the time. The fresh writings of Jane Jacobs was a huge influence on Matta-Clark. He loves the city of New York, especially Greenwich Village where both Jacobs and Clark lived. They see the urban environment as a space that can be learned from; legitimizing the community of dense neighborhoods. Jane Jacobs and Le Corbusier were the most obvious architectural influences for Matta-Clark. During the sixties when Clark was in school, Le Corbusier was a prominent figure in architecture schools, as he is today. The book Vers Une Architecture was a required text for the students at the time and fundamental to Matta-Clark's education. His father, Roberto Matta, a Chilean surrealist painter, even worked as a drafter for Corbusier. After graduating Cornell with a bachelor's in architecture, Matta-Clark pushed for this emergence of "Anarchy" and "Architecture."
The starting point of Anarchitecture was a linguistic one. Their first exhibition of this group incorporated twenty photos showing the urban environment of New York. Celebrating the inner city to all of its craziness and disorder. But what do these photos suggest? The photos of Anarchitecture wasn't a literal one, but an exploration that focused on the language of the work through the otherness of the photographs. Richard Nonas, a member of Anarchitecture, quotes, "The interesting thing about Gordon was that he was full of ideas and in a way highly intellectual. But, just in the same way that he broke context, he broke words and ideas. So he was playing with it, playing with the intellectualizing…" (Attlee). Matta-Clark believed in language as a central idea in the design making process. He uses language that serves his dynamic inventiveness that is reflective in his work; a constant play of words and puns, hence the term "Anarchitecture." We can see a play in language through his photos of the World Trade Center (figure one). When looking at the photo of the urban landscape, our eyes are constantly moving up. Looking up the vertical skyscrapers, the roman columns, the trees, and the strange tombstone-like monuments populating the vacant sidewalk. The photo is dark, full of urban shadows, except for the white sky, where our eyes look directly at the void that is formed between the World Trade Center towers. The photograph is vague and open-ended, which it is intended to be. Matta-Clark deepened the mood of life irrevocably disrupted, challenging our way to see the world and the way we see space and reality, forming an atmosphere of human activity.

This human activity can only be experienced as a free act, only occurring "within an articulation of a world (a human habit)" (Welch 355). Even though Matta-Clark took photos of the majority of his work, (he even intentionally distorted these photos through collages) these photographs fail the true experience of his work. When experiencing Matta-Clarks work, its all about the moment he creates with the piece. The creation of moments, like a wall crumbling to the ground, exposing near perfect geometry, or the sound of hammers and electric saws gnawing at floor beams; even the heat of a welding gun creates a new atmosphere. Matta-Clark creates a performance, which are then supplemented by photos and film. One of his most famous pieces titled "Conical Intersect," can't be understood through the complexity of the work he produced seen through photos. Matta-Clark focused heavily on experiencing the site in person, from a pedestrian point of view or an artists' view. "Conical Intersect" is a piece by Matta-Clark that existed in Paris where he carved a tunnel out of a building next to the Centre Pompidou, which was under construction at the time. Gordon Matta-Clark chooses two, seventeenth century buildings that appear to be residential, based off of the interior spaces and the variety of wallpaper that the artists smash through with their sledgehammers. They start carving from the inside out. An angled void in the shape of a cylinder that grows from the second story to the fifth floor. The fifth floor welcomes the outside elements with a large, circular hole, exposing the insides of the building (figure two). When walking towards Centre Pompidou, you can look up into the void, a projection that continues to the sky and changes with every step as it exposes more and more through new angles. The floors and walls are completely removed with such an aggressive force you can see the unevenness and the rough edges of the void. Each room exposed shows a different color and function. We can see blue bathrooms with porcelain toilets and claw-foot bathtubs, beige living rooms with glass doors leading to a kitchen, and dark closets that holds nothing but emptiness. Walking around his work exposes new images. Gordon Matta-Clark created spaces that are transformative; spaces that change every second.

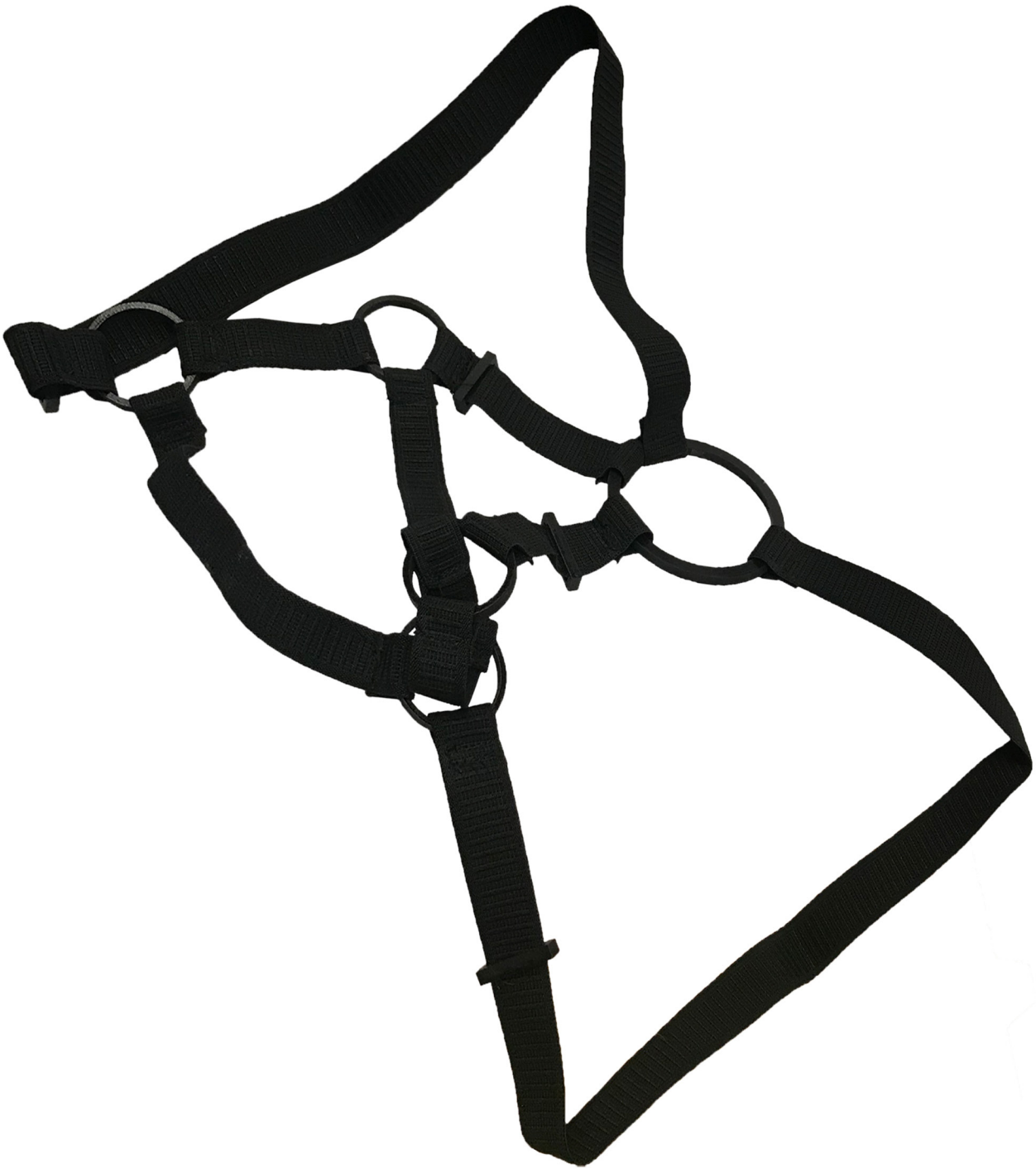
Gordon Matta-Clark wants to create a new reality in public

space. A temporal experience similar to that of my artefact and the tension within the subways of Toronto. Matta-Clark directly exposes the urban environment with the humans of the community that can only be experienced in person. When I open up the depths of the subway station, I expose the iron veins of Toronto. You see things you wouldn't see with the previous built environment; humans walking, talking, resting, running, and so on. This human exposure creates the architecture, not the walls going up around them. Matta-Clark deconstructs the public space, opening it up to specific narratives. The Parisian neighborhood where "Conical Intersect" took place was promoting a gentrification process that promoted Matta-Clark to create this architectural piece. The construction of Centre Pompidou that took over the neighborhood triggered Matta-Clark. "Conical Intersect" was intended to be seen as a new perspective of the city. A city trying to hold on to the past while constantly projecting towards the future. The deconstruction of the seventeenth century building prompted a critical view of the city; Do we keep the ruins of Paris or do we demolish them? Matta-Clark provided an alternative vocabulary in response to this question, he wanted to do both. Just like that of St. George and Bloor-Yonge. Two stations clinging to the past, ignoring the present and the humans of today. Opening these two stations up to the city up will allow the interventions of humans through pathways, open spaces, and private spaces, creating the dialogue between the built environment and the human environment. Forcing some passengers to walk through the subway labyrinth, while allowing others to wander, a journey that blurs vertical from the lateral. Ideally, allowing people to meet. When entering these public spaces of St. George, Bloor-Yonge, and Conical Intersect, anything can happen, a temporal and memorable space. Especially that of my artefact.

Matta-Clark exposes the insides of the buildings, at the time a radical approach. This exposure is similar to my interpretation of how humans feel in public space, which I expressed in my artefact. We walk through public space scared, fearing the eye contact of others. The average human feeling naked as eyes stare and watch the humans. The audience looks through the clear, connected garments, noticing the flesh of the human bodies moving. Skin, hair, fat, and muscles can be seen as the participants walk up and down the stairs. The audience watches in horror, or in delight. Just like the audience in Paris, walking towards the Centre Pompidou, but noticing a massive hole cutting through their beloved French architecture. Both my artefact and Gordon Matta-Clark challenge reality, deconstructing what we are used to seeing into a new way of seeing, a space for poetic imagination.

Absence and presence is constantly allowing givenness to Matta-Clarks work, which creates this unreality that Paul Ricour describes. Unreality allows the imagination to grow, it grows through the absence, the voids that Matta-Clark created. Paul Ricoeur quotes, "… this nothingness proper to the representation of an absent thing, belongs to the mode of givenness of the image, not to its referent" (Ricoeur 126). It's hard to critique Matta-Clarks work today since all we have are photographs, fragments, and Super 8 films. His much larger, grander works of architecture doesn't exist anymore, they were all ephemeral projects and Matta-Clark knew that. His work invents and rediscovers itself within its own time and space. He was successful in creating spaces for communication, a space that critiques the modern architecture, allowing the humans to interact with the architecture, if they dare. Just like my artefact, forcing consenting participants to connect with one another through the bondage of clothing, resembling the human interaction of intimacy. Alberto Pérez-Gómez from his Attunement book quotes, "It could be argued that in architecture the subject is not a building, but the meaningful event made present: life itself" (Gómez 180). My artefact raises the tension that Gordon Matta-Clark creates. A performance where someone can miss a step, falling down, taking their companion with them; the staircase could simply break due to the persistent stress of the human weight or even someone from the audience could stop the performance just from the strange performance. Gordon Matta-Clark creates an act. A public role in art while having a critical view of modern architecture. Gordon Matta-Clark creates a contrast between spaces. Inside to outside, public to private, or even legal and illegal. He creates short performances that, today, can only be over-analyzed through film and photography.

Even though Le Corbusier was a great influence on Matta-Clark, he disagreed with Corbusier's vision to erase the underground infrastructure, such as a subway system. Corbusier loved the automobile and towards the end of his career, designed around them. But Matta-Clark saw the underground as one of the last repositories of history in North America that had not disappeared under parking lots, but he worried that it was now under threat from the ever-deeper foundations of new buildings. Matta-Clark is right, we should celebrate the underground, recreating the space to make it more interesting to commuter or else the streets and vehicular traffic will take over. To overcome this, we must celebrate the unconscious and the irrational; Gordon Matta-Clark praises the forces of society to breakdown at any moment. The public realm is raw and intimidating, which it should be.



ARTEFACT

A Theatrical Performance
Fargo | North Dakota
Shaun Rolfes

SITE VISIT

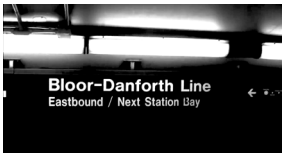
In a city that celebrates the human, standing as a role model and advocate for diversity, Toronto fails at creating meaningful spaces for human interaction. The reduction of public space to a homogeneous isotropic entity halts the humans ability to wander, to explore, to create a journey of desire in a city where the democratic human being and stories may merge. For the past two hundred years, the modern city has forgotten what public space is intended to be; a space for political, artistic, and linguistic action.

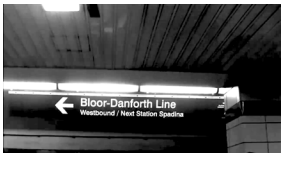
After visiting the city on multiple excursions, moving through the concrete veins of Toronto, I have seen the deteriorating public space of the subways. A space once highlighting the city's prosperity, now left to deteriorate. The subway stations of St. George and Bloor-Yonge have failed the citizen; two stations that have potential to bring the commuters together, to bring back the intimacy of public space; to bring back a desire for city.

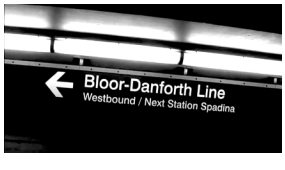
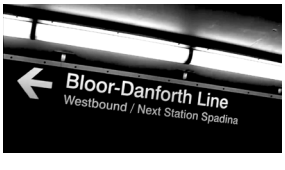
GE ORG

FINCH

ST. GEORGE
Danger

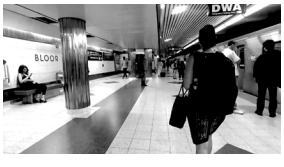

Bloor-Danforth Line
Eastbound / Next Station Bay


Bloor-Danforth Line
Westbound / Next Station Spadina

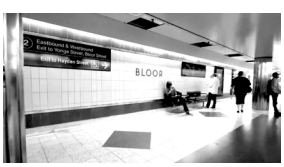
Bloor-Danforth Line
Westbound / Next Station Spadina

Bloor-Danforth Line
Westbound / Next Station Spadina

Bloor-Danforth Line
Westbound / Next Station Spadina

ST. GEORGE
Bloor-Danforth Line
Eastbound / Next Station Bay
St Geo
St George

WITHOUT IT.

BLOOR

BLOOR

BLOOR

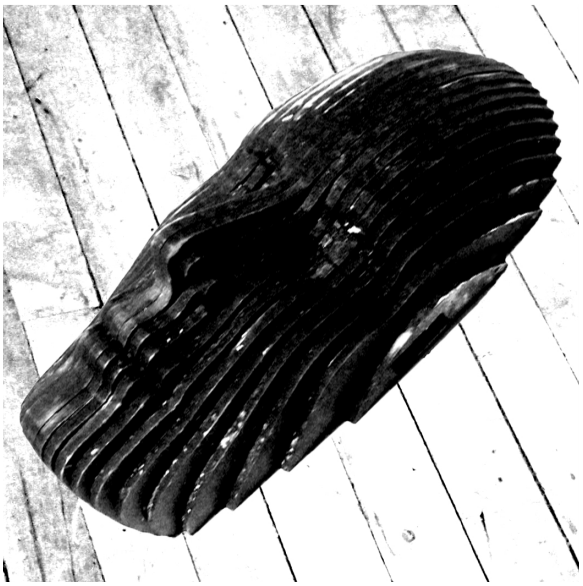

BLOOR

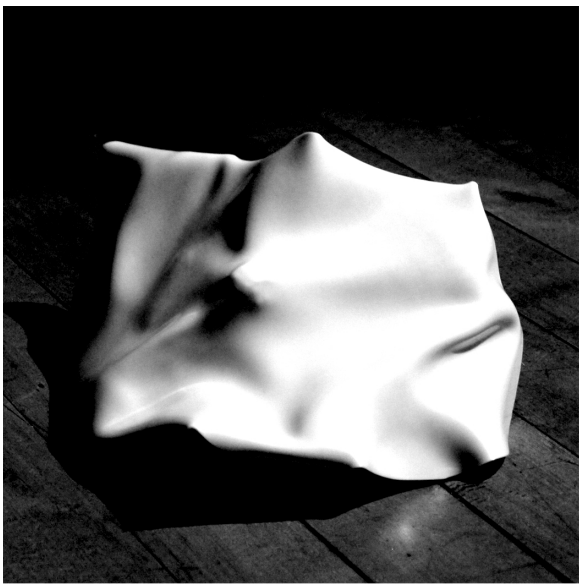
BLOOR

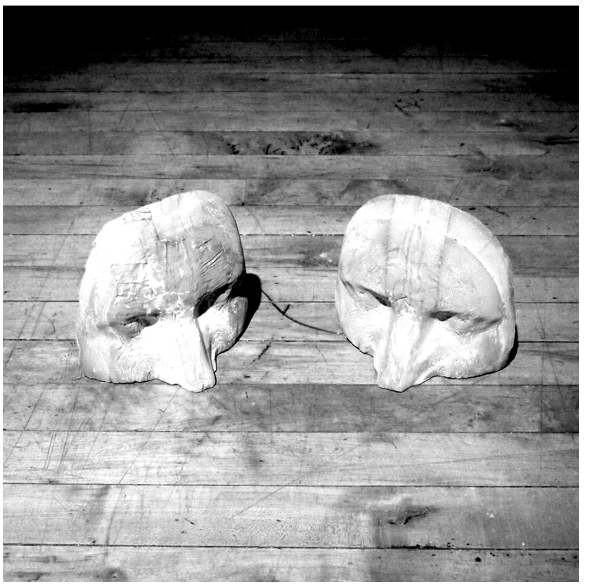
MASKS

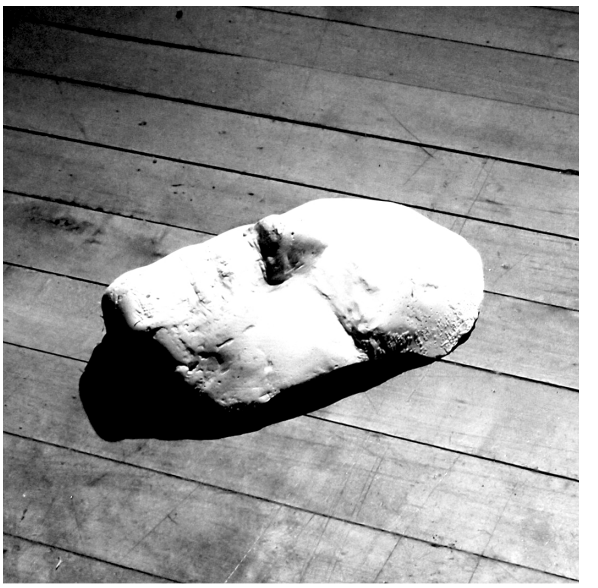
The city exists like memories: fragments of faces, bodies, smells, interactions, make up the city. Creating these masks was an exploration of these fragments. Layers of textures, colours, and shapes make up the masks, like the layers of humans that make up the city. Each mask made differently, taken on a different journey through the process.

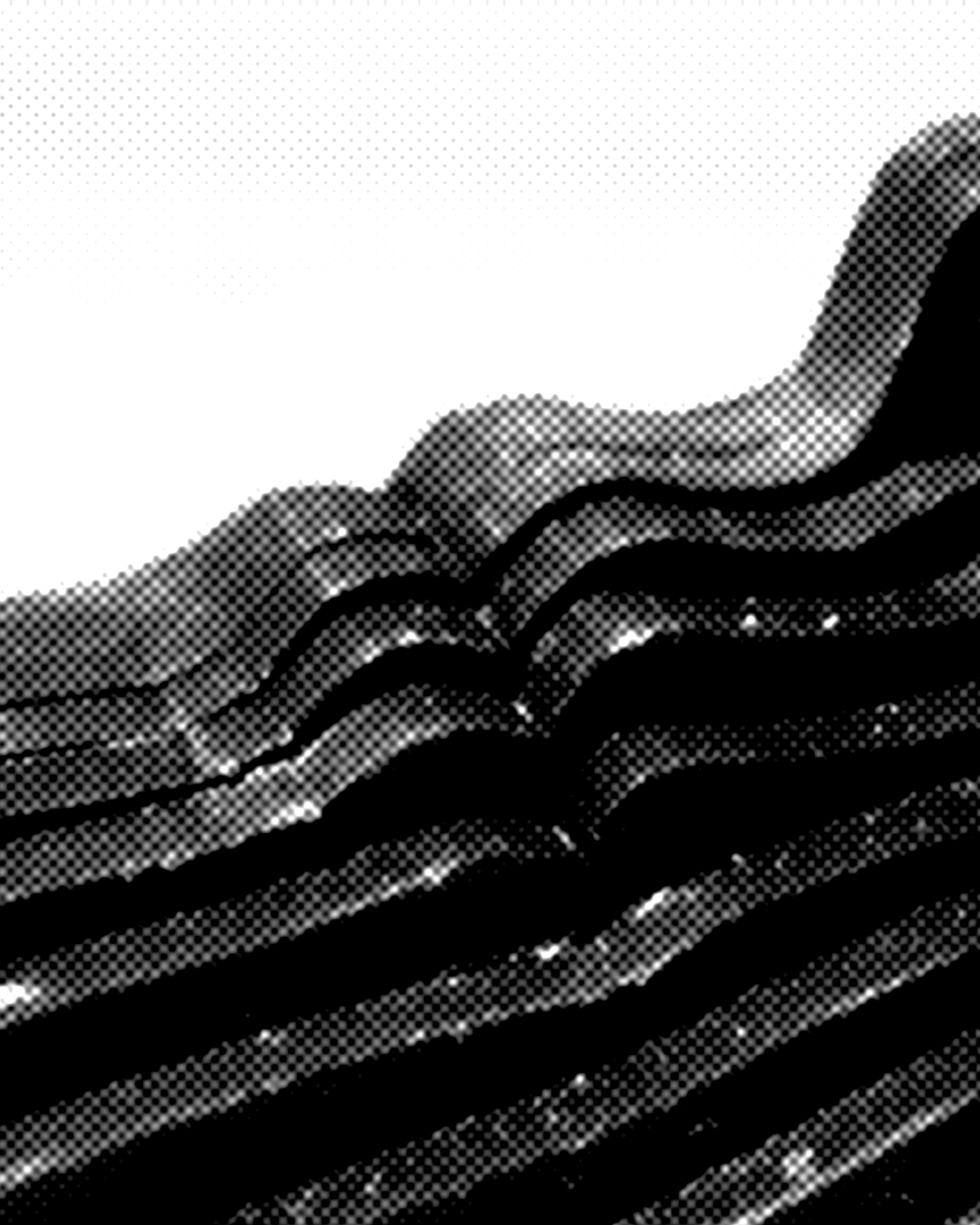
The first mask I created is made out of laser cut pieces of wood, creating topographical face that ended up being too thin. Mask number two is a thin piece of white acrylic melted and warped over the wooden mask. It became a mask caught in motion, moving and twisting, negotiating within its space. The next process was creating two masks, stuck between the above and the below. Made out of concrete, these heavy masks sit staring. Mask number four is possibly the only humanoid mask created through my process. Using plaster strips, I molded my face then let these strips harden. The next step was to pour plaster into the mold, which then duplicated my face. The intention to create this was to melt acrylic over the plaster mask. The final masks are both made out of acrylic. Both pushing on the surface, emerging out of their planar surface.

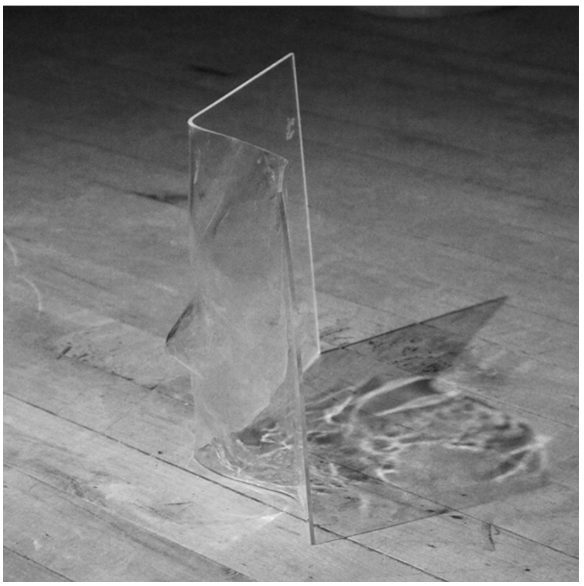








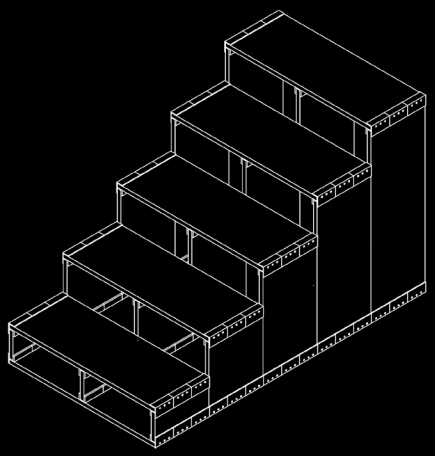


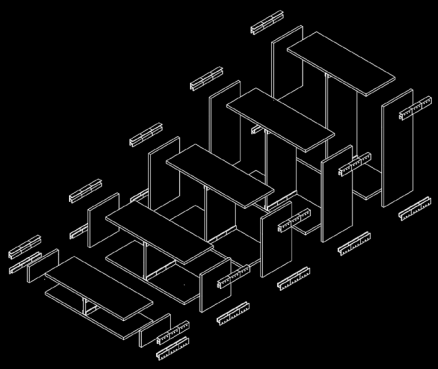


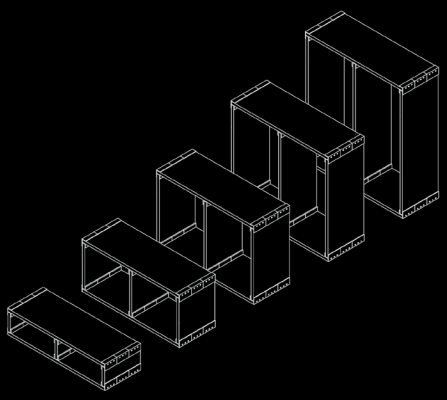
STAIRCASE

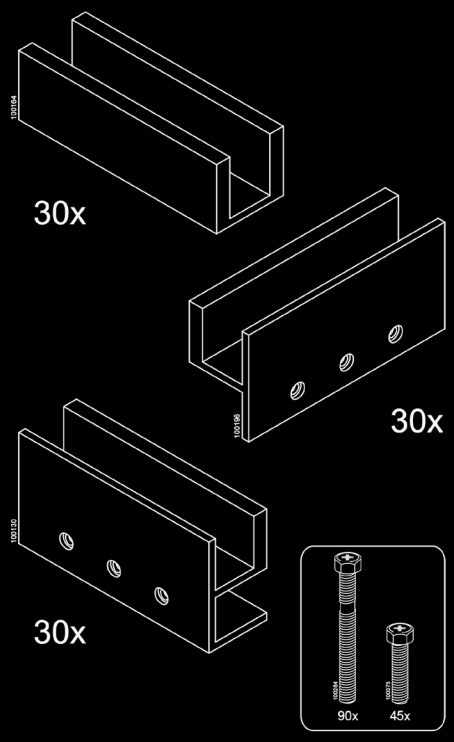
The motion of the subway is obscure, challenging our perception of vertical and lateral movement. Subways challenge our ability to navigate: deciding which way is north, which line goes where, or even know when the trains will arrive. Our perception of time and distance becomes warped. This is what my artefact does, a staircase that warps time. The modularity allows for different routes and different spacing between each step. It is intended to be built together, with a group of people. With the 3D printed hinges, the staircase has the ability to be reduced to lumber.

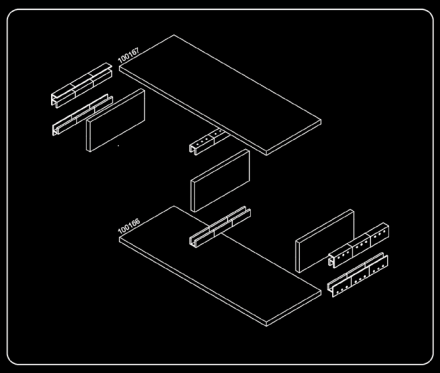
During the performance, the staircase becomes tense space, similar to the fast-paced atmosphere of the subway. Bodies pushed together, the sound of each step pierces the ears, demanding the attention of the audience.

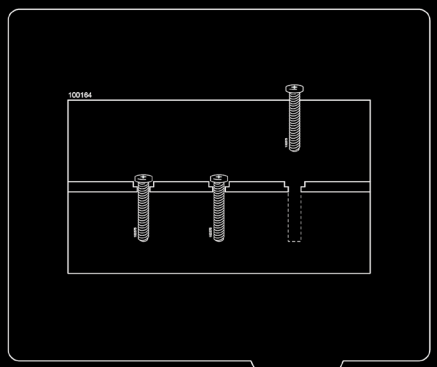


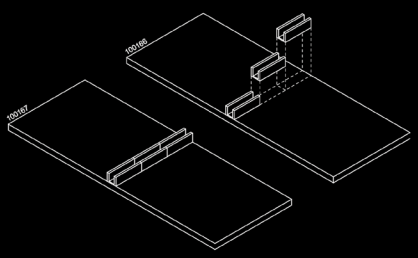


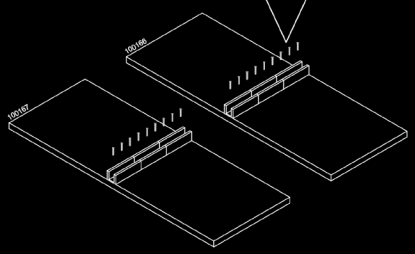


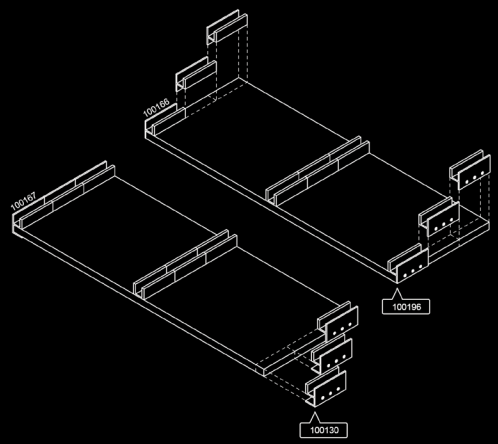

100164
30x
100168
30x
100130
30x
100084
90x
100075
45x

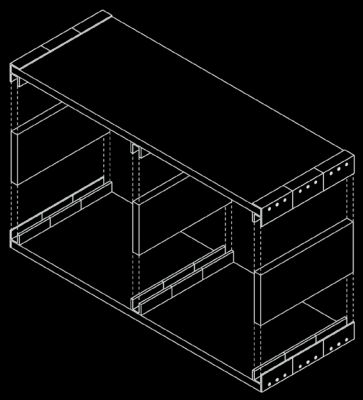

100187
100186

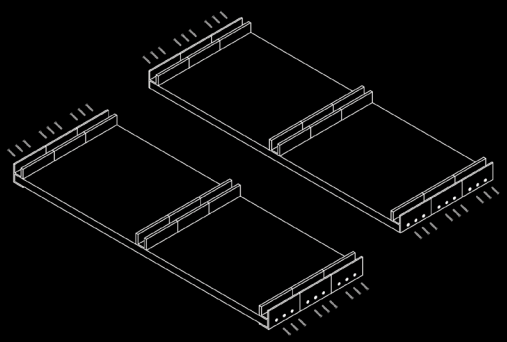

100164

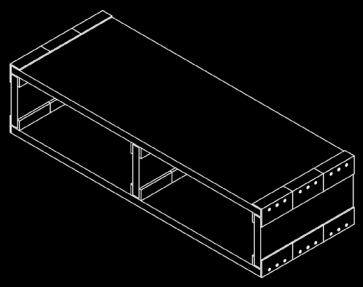

100186
100187


100186
100187


100166
100167
100196
100130

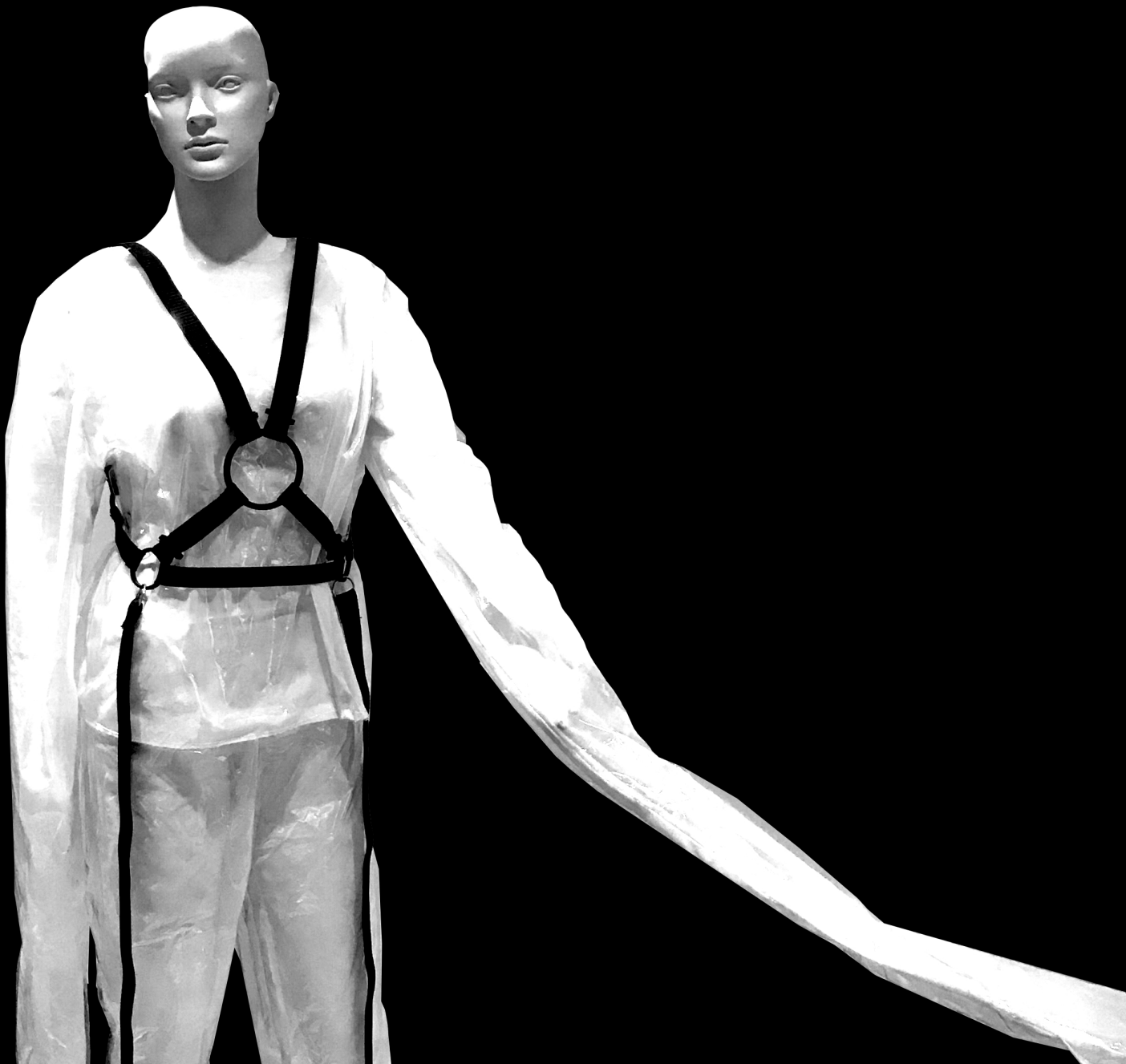


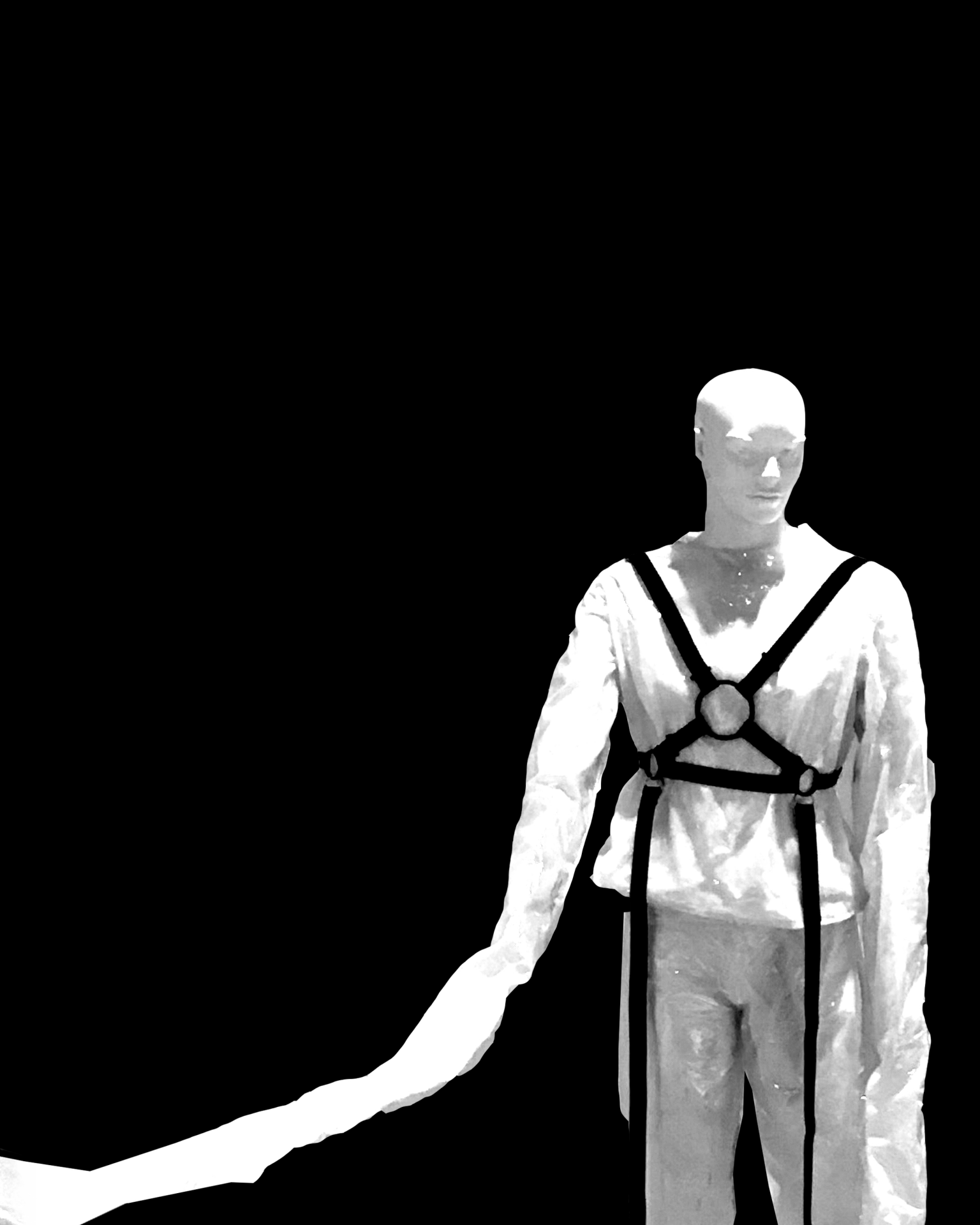




GARMENTS

In order to have a successful public space, it must be civil, a sense of participation that allows for an intimate atmosphere. A togetherness that was once experienced in a traditional public space. My Outfits dramatize this togetherness, eroticism the ability to rely on one another. The long sleeves imitating a social distance connects two actors with zippers. The constricting vinyl and sheer replicates how the human feels in the public space; we feel exposed, afraid to show our true selves in public, almost feeling naked. We feel constricted, anxious to get to our destination.
The bondage pieces also represent this togetherness that must exist in a successful space, but also shows the elasticity of time the public spaces create.

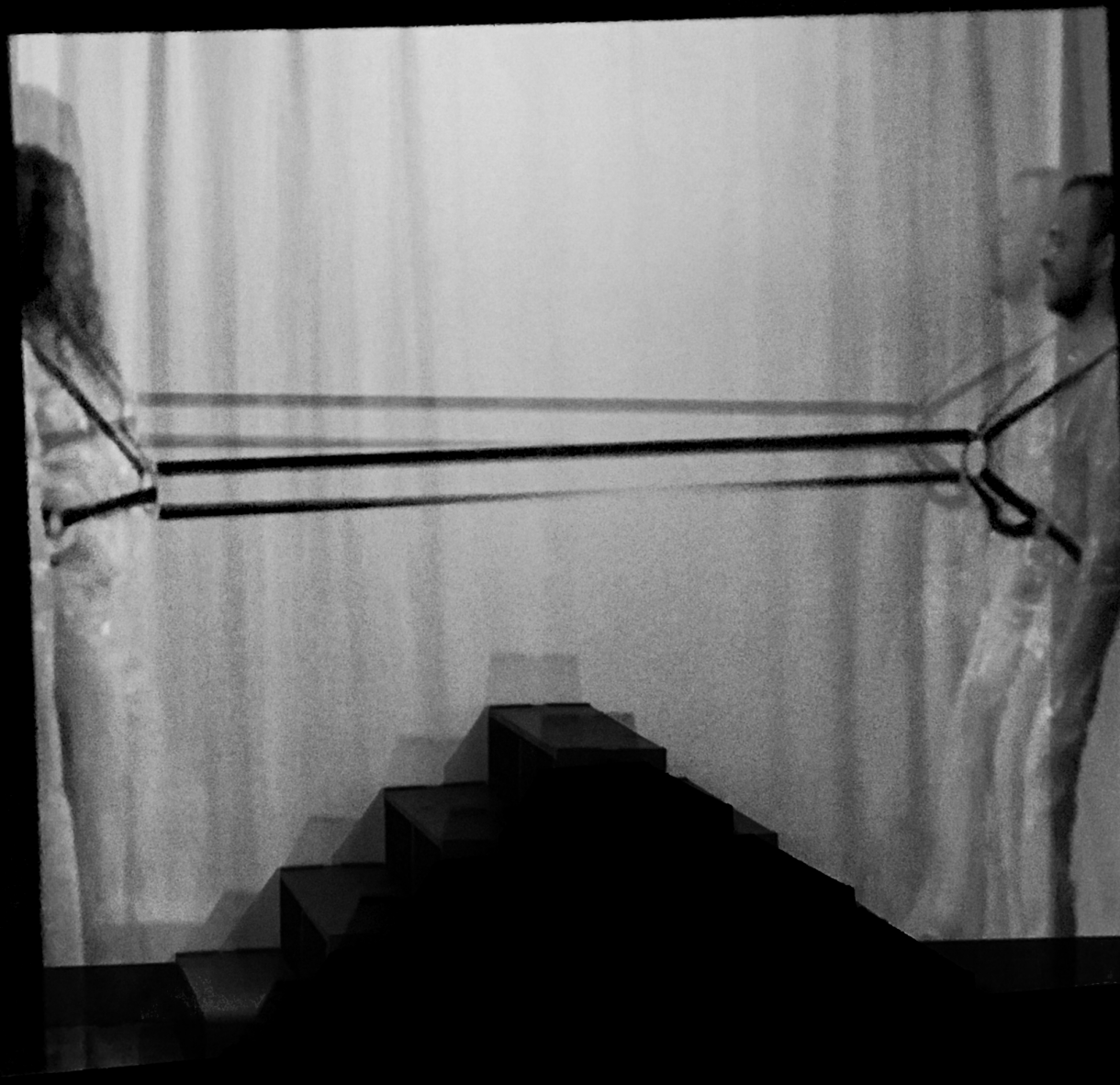


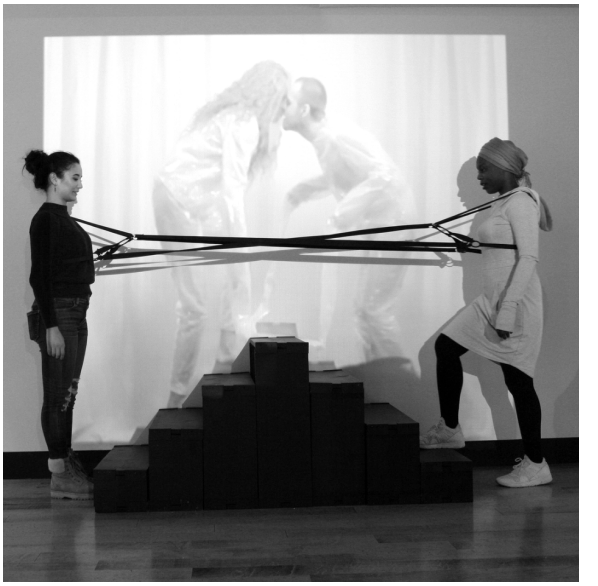


GALLERY

The gallery show at NDSU's Memorial Union allowed my artefact to truly test public space. On March 20th I relied solely on audience participation, dramatizing this sense of civility, a sense of participation and intimacy. Act one utilized the bondage pieces, representing this idea of how time is elastic. Two friends happily performed this theatrical piece, testing the strength of the garments' strength. The following act tests the actors ability to come together. A thin, clear mask separates the faces. It replicates how our personal space is tested on the subway; people may accidentally nudge you as they exit, fall asleep on your shoulder, or even fall on you as the train comes to a sudden stop. Our personal space is constantly being tested, pushed to the limits.

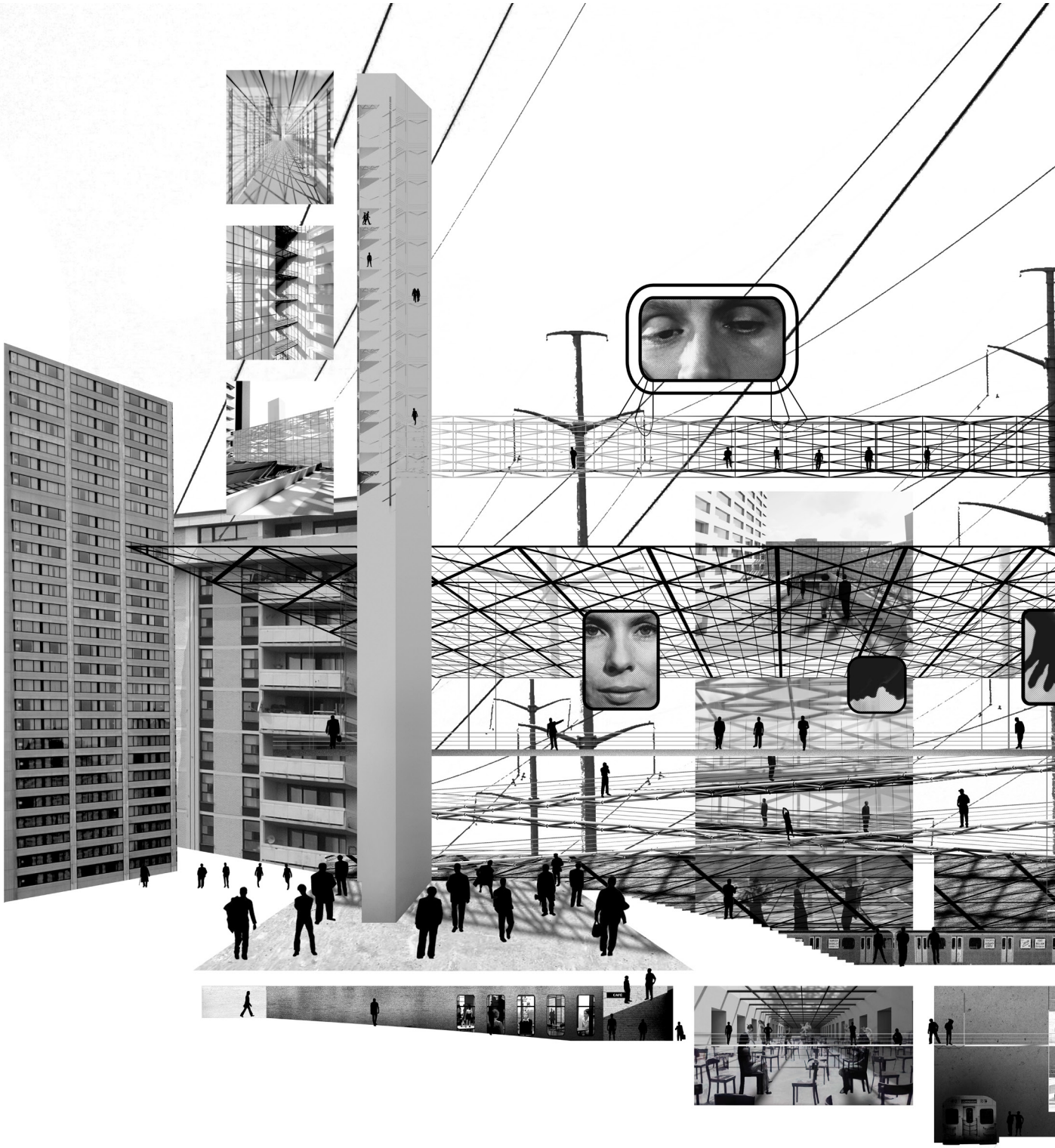
The show consisted of a film featuring a friend and I performing the acts of my artefact, projected on top of the staircase. Two mannequins wearing the clothes I created are displayed connected with a mask suspended between the two. With further inspection of the gallery, one would find a process film that displayed the becoming of my artefact.

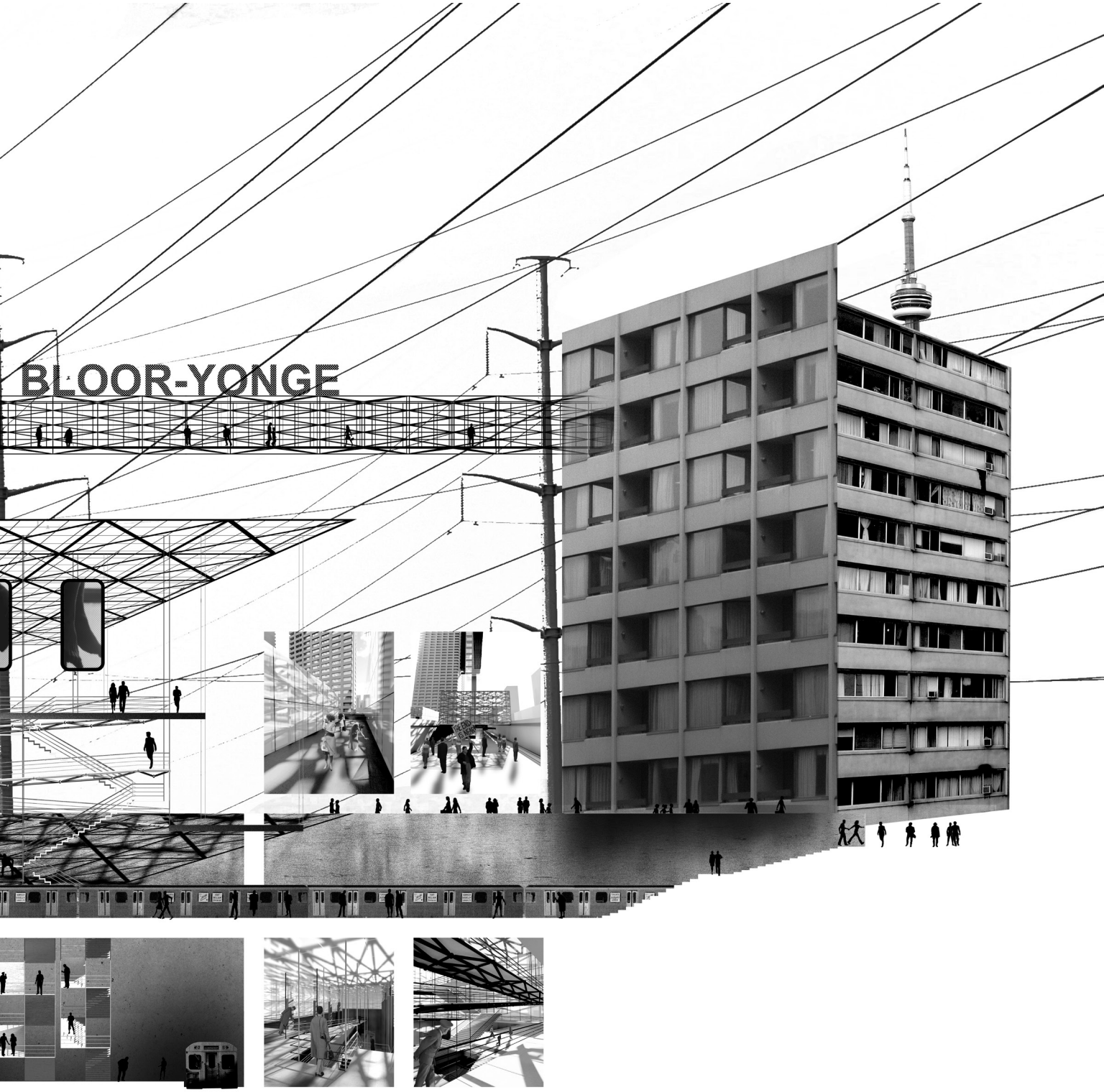


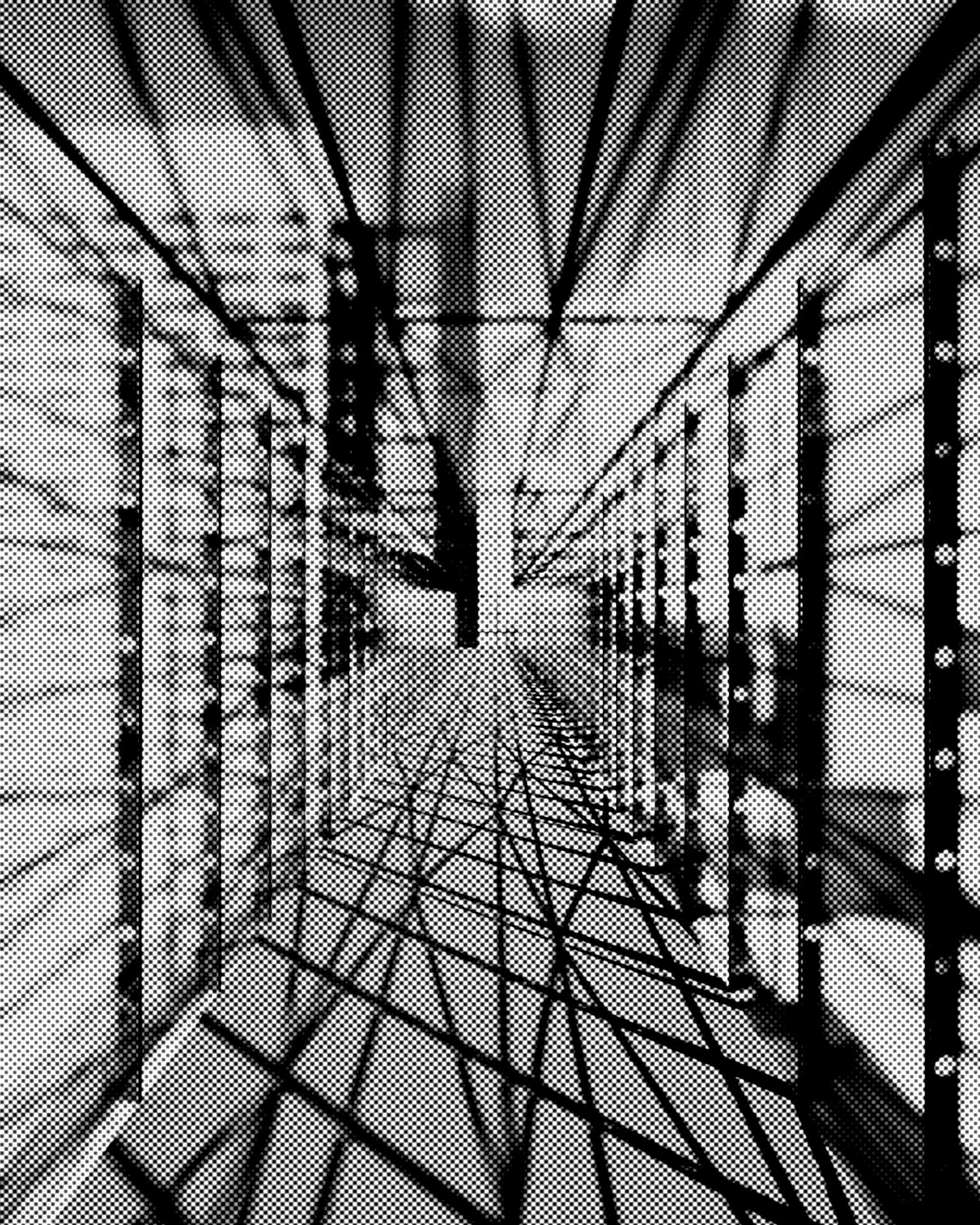


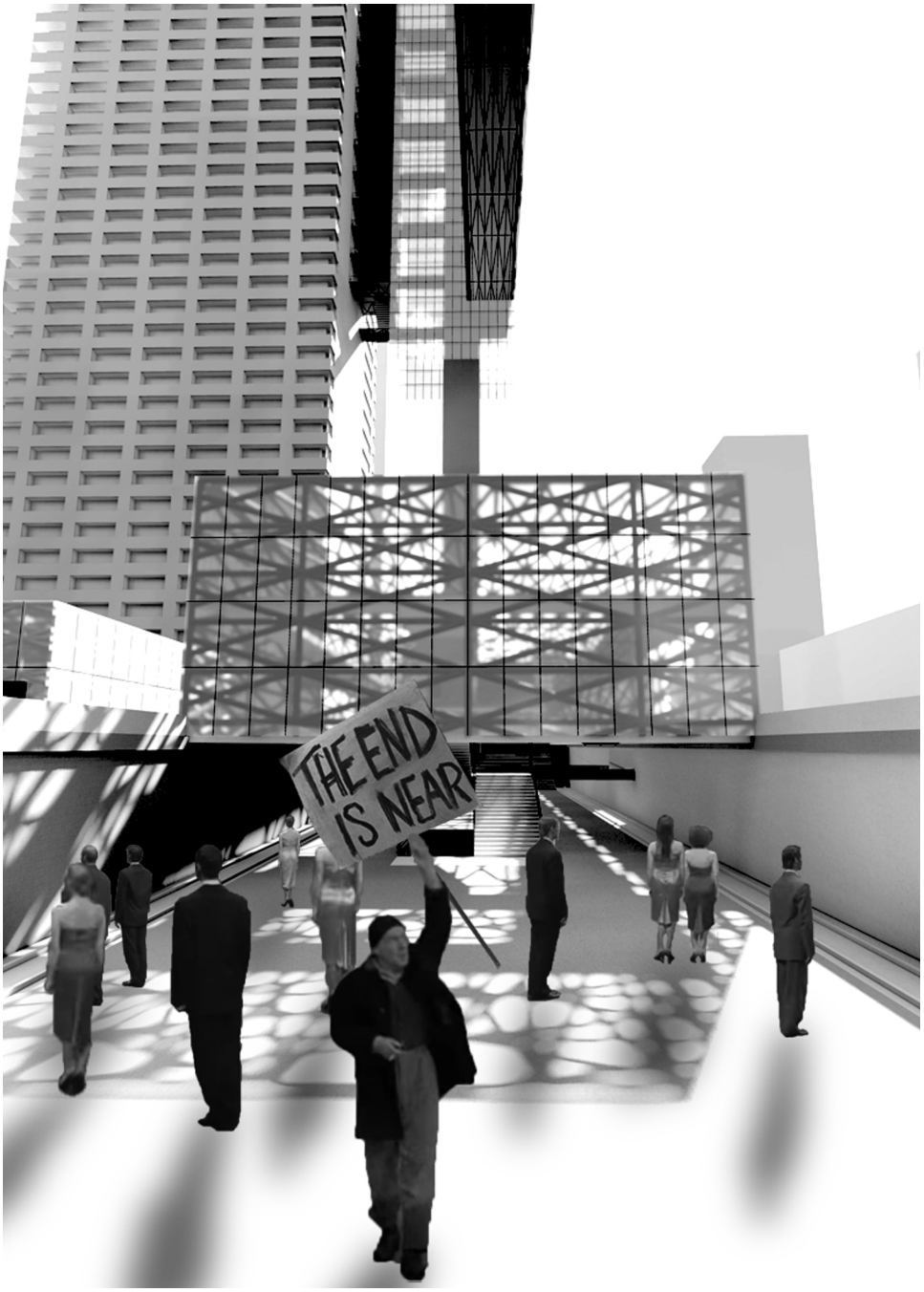
PROCESS AND DESIGN

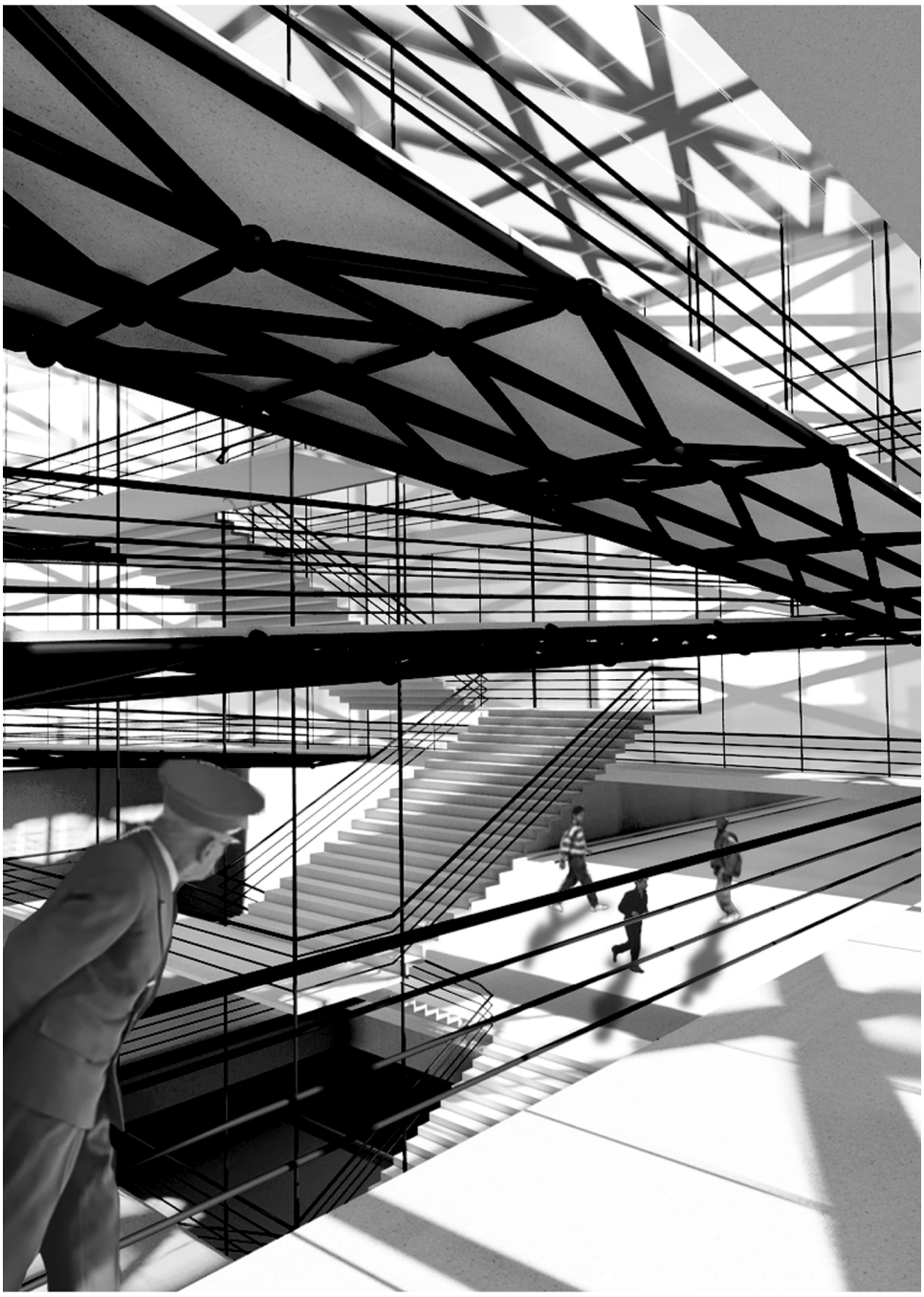
Architectural Design
Fargo | North Dakota
Shaun Rolfes

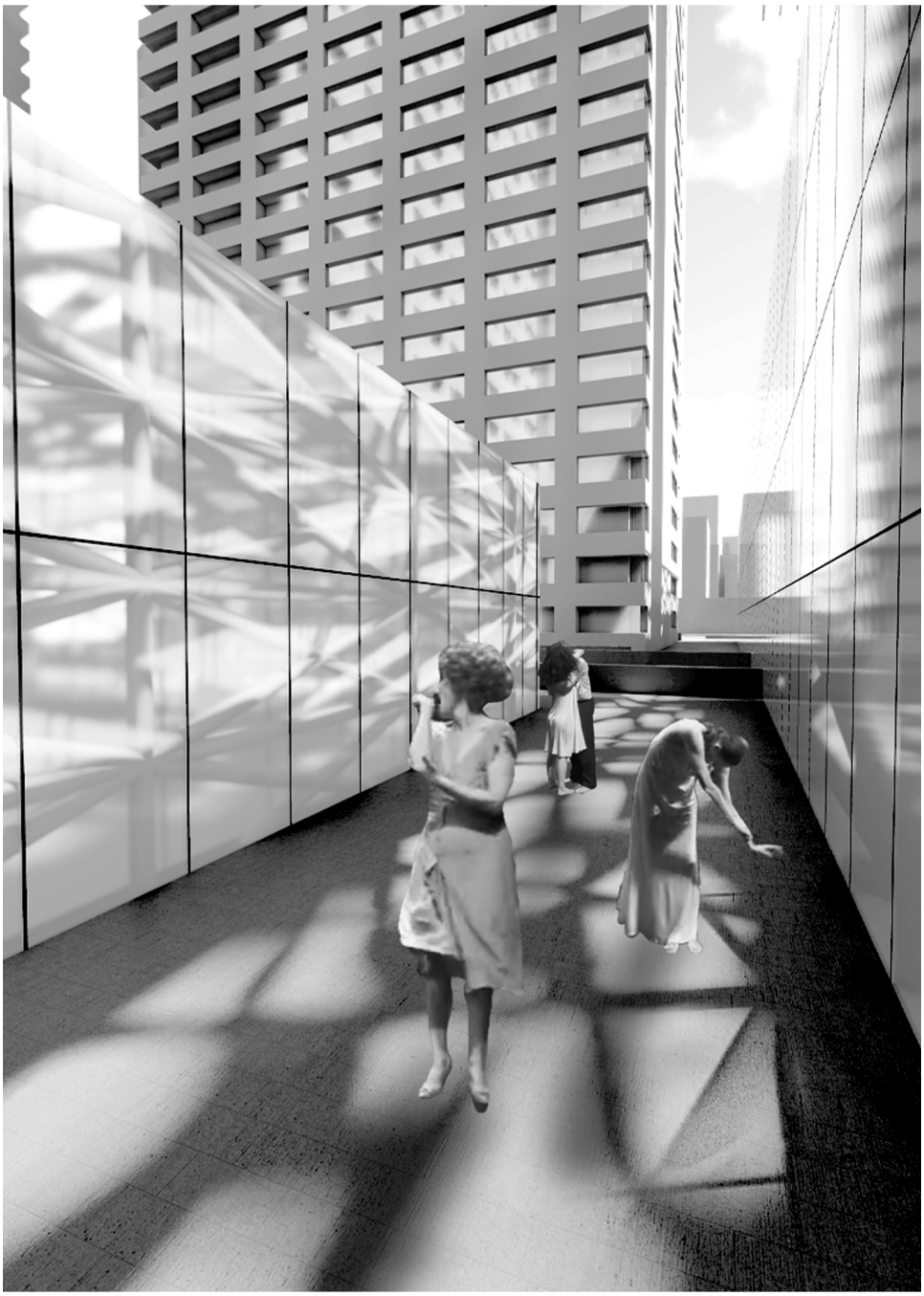


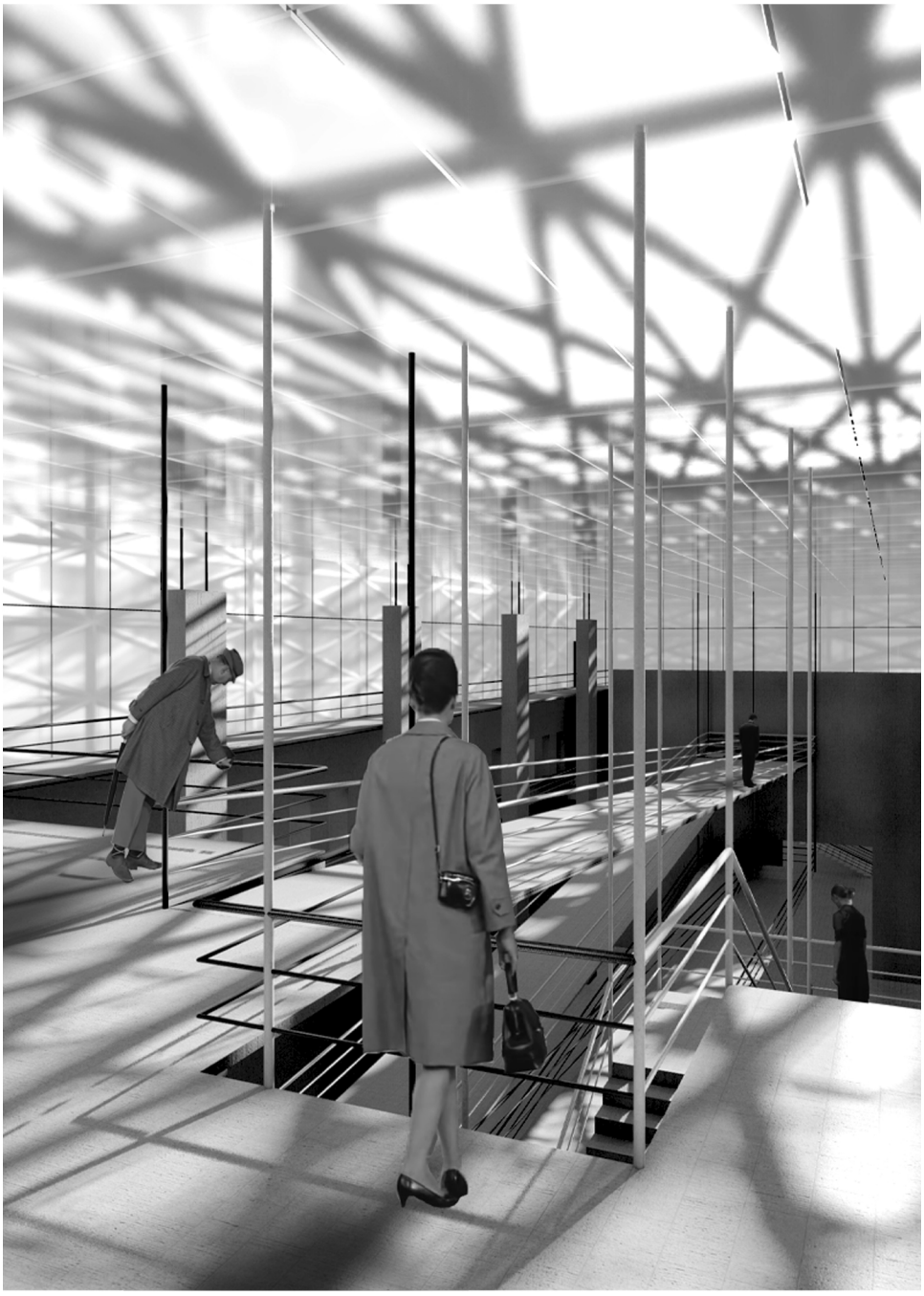

BLOOR-YONGE

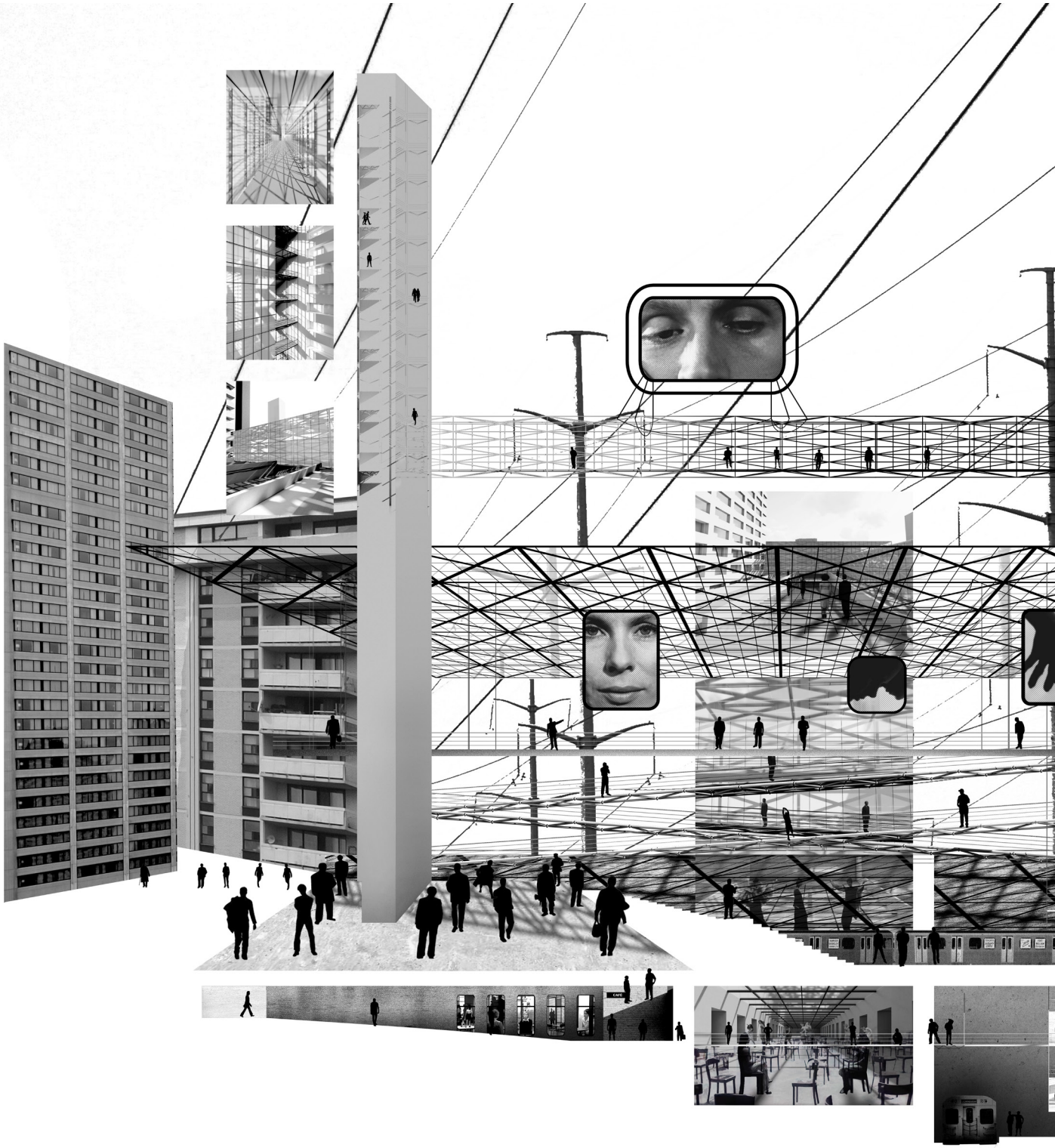


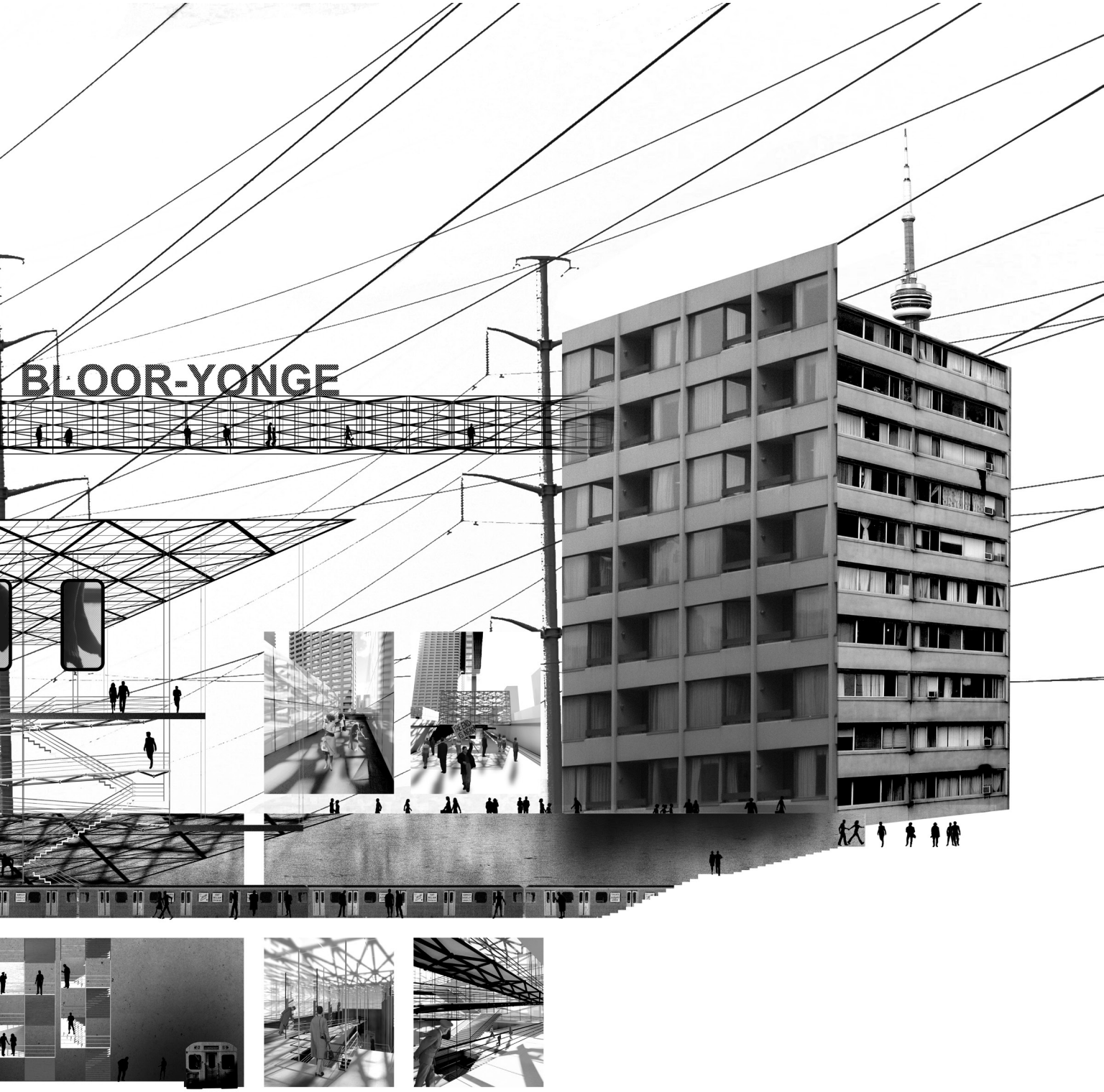

THE END
IS NEAR

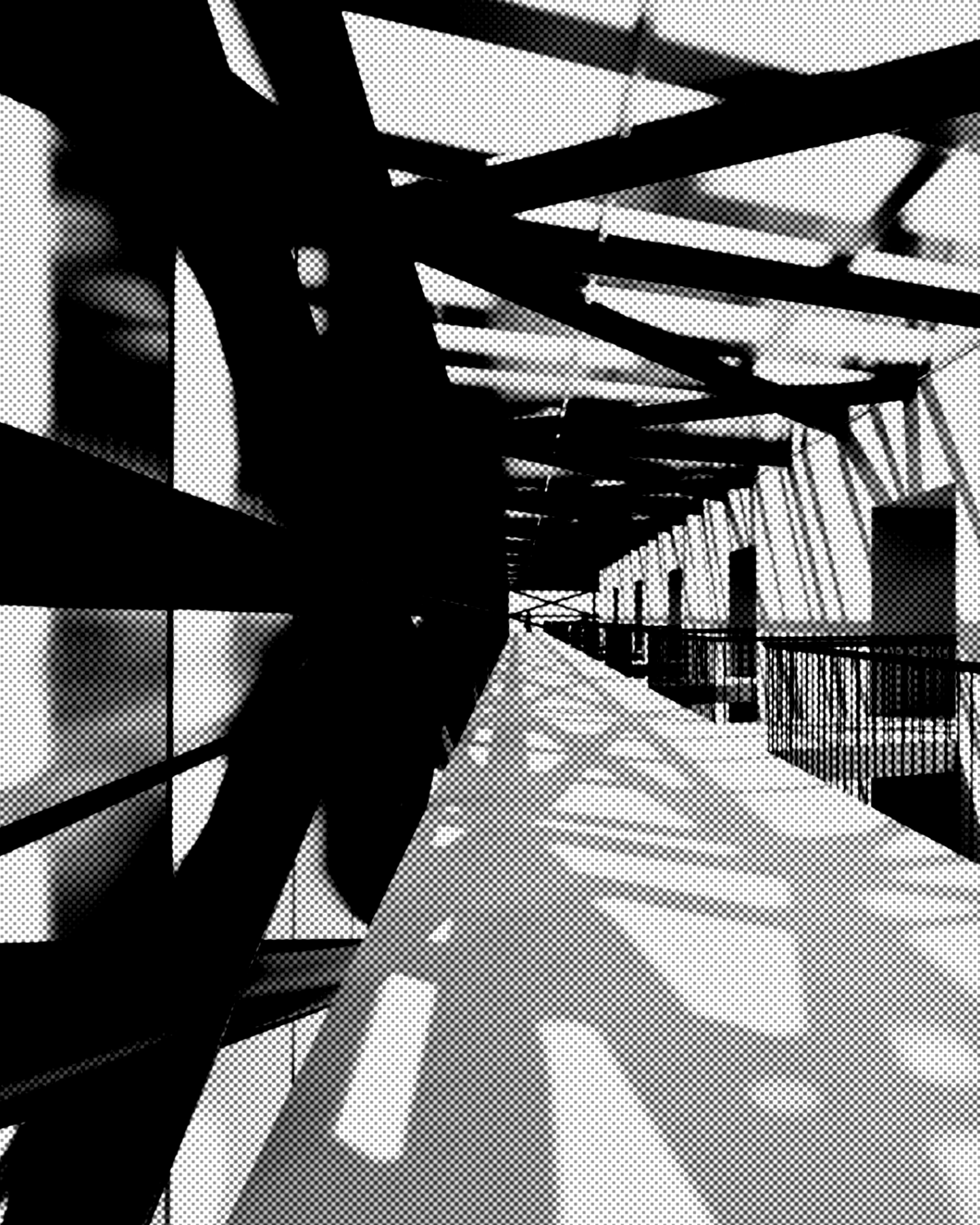


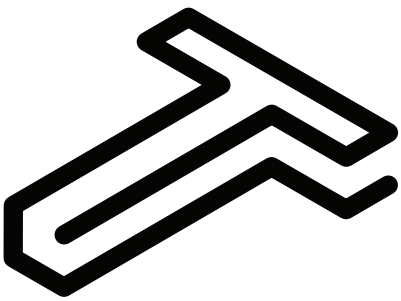







BLOOR-YONGE





INTIMATE ENCOUNTERS: TRANSPORTATION AS THEATRE IN TORONTO'S UNDERGROUND

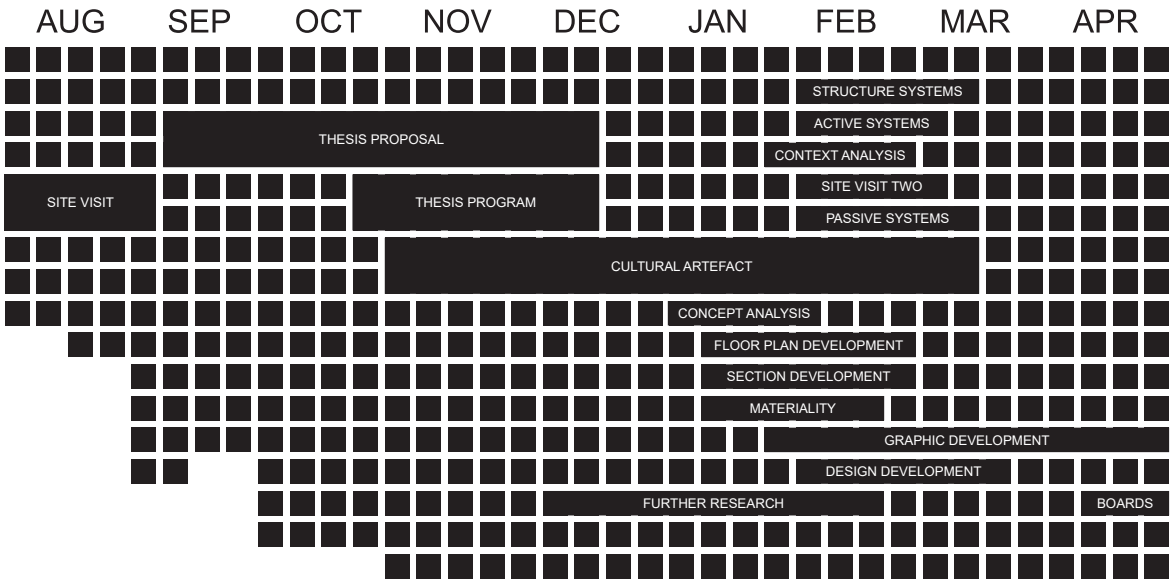
Thesis Proposal and Research
Toronto | Ontario | Canada
By Shaun Rolfes

SCHEDULE

2018 / 2019

Spring and Fall Semester

Professor Stephan Wischer



STUDIO EXPERIENCE

Fourth Year 2017 / 2018

High Rise - San Francisco

Marvin Window Competition, Fargo

High Rise - San Francisco

Urban Desin - Minneapolis

Mark Barnhouse

Don Faulkner

Third Year 2016 / 2017

Art Focussed School - Fargo

Memorial - Sicily

Museum - Winona

Boat House - Winona

Bakr M. Aly Ahmed

Mike Christenson

Second Year 2015 / 2016

Bird House Competition - Fargo

Community Dwelling - Marfa

Montessori School - Fargo

Tea House - Moorhead

Cindy Urness

Darryl Booker

PERSONAL INFORMATION

Shaun Rolfes

320 250 7715

shaun.rolfes@ndsu.edu

APPENDIX

Aristotle (1957). Aristotle: the physics, books I-IV. Cambridge, MA: Harvard University Press.

Attlee, J. (2007). Tate papers no. 7 – towards anarchitecture: Gordon Matta-Clark and Le Corbusier. London, UK: Tate Papers.

Bradburn, J. (2016, January 16). Toronto subway. https://www.thecanadianencyclopedia.ca/en/article/toronto-subway

Calvino, I. (1974). Invisible cities. New York, NY: A Helen and Kurt Wolff Book Harcourt Brace Jovanovich.

Carter, E. (2016, July 16). How was it built, metro. https://architectofthecapital.org/posts/2016/6/22/metro-under-construction

Dodds, E. R. (1956) The Greeks and the irrational. Berkeley, CA: The Regents of the University of California.

Derrida, J. (1986) Deconstruction in context: literature and philosophy. Chicago, IL: The University of Chicago Press.

Derrida, J. (1987) Philosophy: end or transformation. Cambridge, MA: Massachusetts Institute of technology.

Frankfurt, H. (1971) Before philosophy: the intellectual adventure of ancient man. Chicago, IL: The University of Chicago Press.

Gómez, A.P. (1981) The myth of daedalus. London, UK: Architectural Association.

Gómez, A. P. and Parcell, S. (2016). Chora seven: intervals in the philosophy of architecture. Montréal, QC: McGill-Queen's University Press.

Gómez, A. P. and Parcell, S. (1996). Chora volume two: intervals in the philosophy of architecture. Montréal, QC: McGill-Queen's University Press.

Gómez, A. P. (1994). Polyphilo or the dark forest revisited. Cambridge, MA: The MIT Press.

Gómez, A. P. (2016). Timely Meditations: Selected Essays on Architecture. Montréal, QC: Right Angle International.

Hatvani, A. (2017, August 11). New metro line m4 for budapest, hungary by spora architects. https://www.tvarchitect.com/en/video/spora-architects/

Heidegger, M. (2008). Being and time. New York, NY. Harper Perennial Modern Classics.

Heidegger, M. (1973) Man and world. The Hague, NL: Martinus Nijhoff Publishers

Heidegger, M. (1971) Poetry, language, thought. New York, NY: Harper and Row, Publishers Inc.

Johnson, M. (2014, July 8). What are the 10 longest metro escalators? https://ggwash.org/view/34875/what-are-the-10-longest-metro-escalators

Kelly, J. (2013, May18). Hark, what poem leaps fromyonder Metro wall? https://www.washingtonpost.com/local/hark-what-poem-leaps-from-yonder-metro-wall/2013/05/18/42194bf4-be3a-11e2-9b09-1638acc3942e_story.html?noredirect=on&utm_term=.ca4315fccb18

Metro art: università. (2014). http://www.anm.it/index.php?option=com_content&task=view&id=688&Itemid=176

M4 fovam station. (2014). http://sporaarchitects.hu/index.php?page=t/03_projects-menu/05_infrastructure-menu/096_M4F&lang=en

Paribello, A. (2016). New art stations of naples metro. https://www.visitnaples.eu/en/neapolitanity/discover-naples/new-art-stations-of-naples-metro

Pásztor, B. (2014, July 7). M4 / sporaarchitects. https://vimeo.com/100090648

Ponty, M.M. (2008) The world of perception. Abingdon, UK: Routledge Publishers.

Public transportation ridership report. (2018, March 13). https://www.apta.com/resources/statistics/Documents/Ridership/2017-Q4-Ridership-APTA.pdf

Ricoeur, P. (1979). Man and world. The Hague, NL: Martinus Nijhoff

Robert, S. (2014, March 28). Line m4 keleti pályaudvar kelenföld vasútállomás. http://www.urbanrail.net/eu/hu/budapest/budapest-line4.htm

Savalli, D. (2015, October 21). The art stations of the naples metro. https://www.youtube.com/watch?v=wgJ5h_IUlmg

Sebald, W. G. (2011) Austerlitz. New York City, NY: Modern Library Trade Paperback Tradition.

Sennett, R. (1977). The fall of public man: on the social psychology of capitalism. New York, NY: Random House, Inc.

The 10 highest population densities among municipalities. (2017, March 30). https://www150.statcan.gc.-ca/n1/daily-quotidien/170208/t001a-eng.htm

Toronto Population 2018. (2018). https://www.canadapopulation.org/toronto-population/

Toronto transit commission subway ridership (2016). https://www.ttc.ca/PDF/Transit_Planning/Sway%20ridership%202016.pdf

Twin stations / sporaarchitects. (2014, September 15).

https://www.archdaily.com/546390/twin-stations-sporaarchitects

Urban passenger transport 2001-2017. (2017). http://www.ksh.hu/docs/eng/xstadat/xstadat_annual/i_odme004.html

Welch, C. & Welch, L. (1979). Man and world. The Hague, NL: Martinus Nijhoff