THE BLACK BOX BETWEEN ARCH DRAWING 1101 MODELLING AND REPRESENTATION

BEFORE THE NEXT STUDIO ON TUESDAY, SELECT ONE SLIDE FROM THE FOLLOWING AND USE THE IMAGES, OR VIDEO, ON IT TO REFLECT ON A COMPONENT OF YOUR DESIGN.

MAKE A NEW BLOG POST AND WRITE APPROXIMATELY 150 WORDS THAT CLEARLY SUMMARISES YOUR THOUGHTS. INCLUDE IMAGES OR VIDEO AS NECESSARY.

The Black Box, *The Concealed Room*

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Submitted for the Degree of Master of Design at Victoria University of Wellington, 2004

A

B

C

D

E

The Black Box

The spaces and events occur in New Zealand over the significant evening-morning of 21st-22nd June, being the longest night of the year.

One

Time of night
Occupant
Type of space
Mode of drawing/ technique
text
Shadow Condition
Vehicle
Light source
Colour
Temperature

Two

Time of night
Occupant
Type of space
Mode of drawing/ technique
text
Shadow Condition
Vehicle
Light source
Colour
Temperature

Three

Time of night
Occupant
Type of space
Mode of drawing/ technique
text
Shadow Condition
Vehicle
Light source
Colour
Temperature

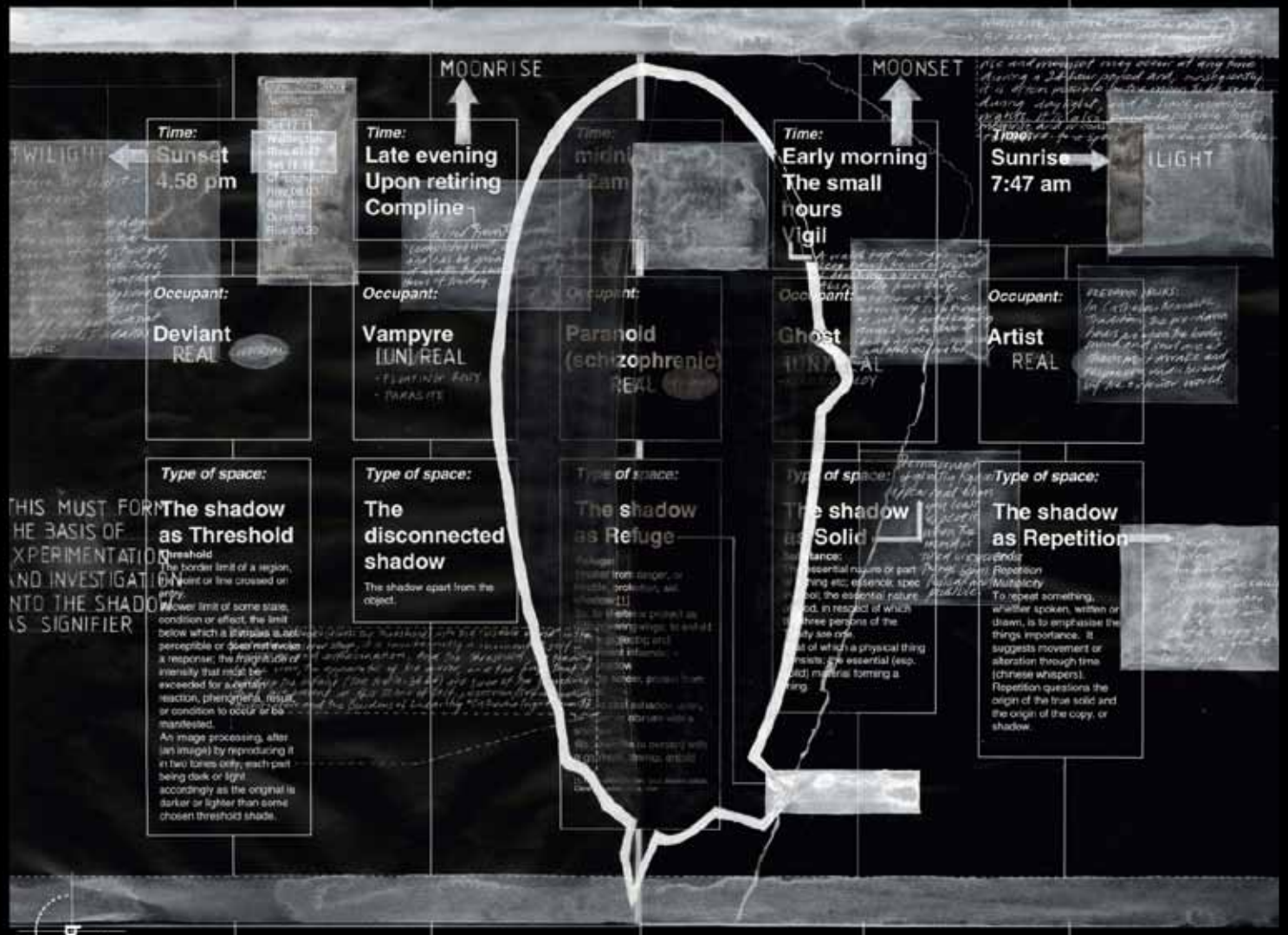
Four

Time of night
Occupant
Type of space
Mode of drawing/ technique
text
Shadow Condition
Vehicle
Light source
Colour
Temperature

Five

Time of night
Occupant
Type of space
Mode of drawing/ technique
text
Shadow Condition
Vehicle
Light source
Colour
Temperature

CONTENTS →


MOONRISE
MOONSET
Time:
Sunset
4.58 pm
Time:
Late evening
Upon retiring
Compline
Time:
Early morning
The small
hours
Vigil
Time:
Sunrise
7:47 am
Occupant:
Deviant
REAL
Occupant:
Vampyre
[UN] REAL
Occupant:
Paranoid
(schizophrenic)
REAL
Occupant:
Ghost
Occupant:
Artist
REAL
Type of space:
The shadow
as Threshold
Threshold
The border limit of a region, point or line crossed on
lower limit of some state,
condition or effect, the limit
below which a phenomena is not
perceptible or does not evoke
a response; the
intensity that must be
exceeded for a certain
reaction, phenomena, result,
or condition to occur or be
manifested.
An image processing, after
(an image) by reproducing it
in two tones only, each pixel
being dark or light
accordingly as the original is
darker or lighter than some
chosen threshold shade.
Type of space:
The
disconnected
shadow
The shadow apart from the
object.
Type of space:
The shadow
as Refuge
Type of space:
The shadow
as Solid
Type of space:
The shadow
as Repetition
Repetition
Multiplicity
To repeat something,
whether spoken, written or
drawn, is to emphasise the
things importance. It
suggests movement or
alteration through time
(chinese whispers).
Repetition questions the
origin of the true solid and
the origin of the copy, or
shadow.
THIS MUST FORM
THE BASIS OF
EXPERIMENTATION
AND INVESTIGATION
INTO THE SHADOW
AS SIGNIFIER

"By conventions of architectural drawing I mean the sign-made [illegible] of a two-dimensional surface that translates into graphic form an a great [illegible] ... The plan is obviously [illegible] for architectural drawing [illegible] of a building. It is [illegible] a drawing practice, but [illegible] that it exists only when it means the other thing to the observer [illegible] is a fact of communication. " (1)

Mode of drawing/ technique

Stereotomy

The word "stereotomy" is supposed to describe the technique of cutting solids, such as stones, to specified forms and dimensions. It was probably taken from one of Edgar Allan Poe's tales, "The Murders In The Rue Morgue".

Mode of drawing/ technique

Principle of discontinuity

... George Rowley in his *Principles of Chinese Painting*... points out that the sense of infinitude in Chinese landscape painting is achieved only by sacrificing the visible tangibility of space, by which I think he means what I have called representational space. Our Western notion of perspective depends on the representation of a continuous receding ground plane on which all the vertical elements rest, diminishing in size according to their distance from the spectator. The sensibility of the Chinese painter, however, was satisfied with [illegible] each [illegible] is measurable [illegible] space depends [illegible] dangerous [illegible] space, and his precept a [illegible] of [illegible] for language. [illegible] dark be inscribed in spaces, it must be [illegible] space [illegible] drawing [illegible] upon [illegible] ideology of [illegible] architect [illegible] drawing [illegible] architecture and say, [illegible] criticism has been suggesting a kind of drawing/reading, [illegible] kind of drawing/writing." (Architecture and the Burden of Learning pp. 99-100)

Mode of drawing/ technique

Sciagraphy – 1.

That branch of the science of perspective which deals with the projection of shadows; also, the delineation of an object in perspective with its gradations of light and shade

c. in allusion to the etymology: the depicting of shadows.

3. An outline, draught, rough sketch.

4. The art or practice of finding the hour of the day or night by observation of the shadow of the sun, moon or stars upon a dial.

Mode of drawing/ technique

Pentimento:

In a painting (particularly in oils), a trace of an earlier composition or of alterations that has become visible with the passage of time.

"Old paint" on canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines: a tree will show through a woman's dress, a child makes way for a dog, a large boat is no longer on an open sea. That is called 'pentimento' because the painter 'repented', changed his mind. Perhaps it would be as well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again." [1]

[1] Hellman, Lillian Pentimento: a Book of Portraits London: Quartet Books, 1976, pp. (PB3515 E343 P 1976)

Mode of drawing/ technique

Map/trace: Axonometric

?

?

Need to find appropriate technique for this experiment

Text:

"Perspective as Symbolic Form"

Erwin Panofsky

Text:

"Polyphilo or the Dark Forest Revisited. An Erotic Epiphany of Architecture"

Alberto Pérez-Gomez

Text:

"Flatland A Romance of Many Dimensions"

Edwin Abbott Abbott

Text:

Architecture of Information

Cemetery in Paris

Richard J. Etlin

Text:

"A short History of the Shadow"

Victor L. Stoichita

Condition of the shadow:

mezz' ombra

Semi-darkness (Half-shadow)

Condition of the shadow:

Darkness

TENEBRAE

Tenebrae, latin, Darkness

Cast shadow

Condition of the shadow:

Umbra (dark or

The Shadow Within

By shadow (umbra) [illegible] that which a body creat[illegible] itself

Condition of the shadow:

Umbel

1. Shade, shadow.
5. The shadow of the pointer on a sundial or quadrant. Obs.
3. under (the) umber of (or for), under the cloak or colour of; on pretence of. Obs.
4. The visor of a helmet. Cf. UMBRERE. Obs.

+(Still shadow (Surreal))

Condition of the shadow:

penumbra

(the blur of the shadow)

A partial shadow, as in an eclipse, between regions of complete shadow and complete illumination.

Vehicle:

Tomb of the Unknown

Vehicle:

Blimp
Flight craft (India?)

Vehicle:

Submarine
The coal bunker

Vehicle:

Memorial, ground zero

Vehicle:

A House for Durer
The Camera Obscura

Light source:

Evening Civil Twilight

Twilight is the transition from day to night, and light to dark. As such it is a potent symbol....paintings of twilight evoked associations with the failure of the Enlightenment, the threat of barbarism, and preoccupation with death." "For Caspar David Friedrich... twilight marked the ending of life's voyage"[1]

[1] Elkhen, Andreas; Lippincott, Louise. Light The Industrial Age 1750-1900. Art and Science, Technology and Society. Thames and Hudson, London, 2000, pg138

Light source:

Clouded moonlight

Light source:

Moonlight

"In folklore, the Full Moon brings about physical metamorphosis of all mortal creatures. It is also the time when evil spirits, ghosts and witches roam the neighborhood. At a basic level, these superstitions about the Moon might have something to do with the way in which moonlight is different from sunlight. The Moon's smooth, silvery light changes the perceived color relationships of objects, making things appear more monochrome, less corporeal and more ethereal. Also, the shadows cast by the full and waning moon tend to be more erratic than those cast by the sun."

[1] Lippincott, Kristen The Story of Time Merrel Holberton Publishers London, 1999, pg46

Moon at Last Quarter 2243 GMT NASA http://www.nasa.gov/

the last fourth of the moon's period of revolution around the Earth

Light source:

Artificial lighting

Single point source, fluorescent bulb

Light source:

Morning Civil Twilight

Before sunrise and again after sunset there are intervals of time, twilight, during which there is natural light provided by the upper atmosphere, which does receive direct sunlight and reflects part of it toward the Earth's surface."

http://www.phsenkeystone.com/

Colour:

grey

Colour:

red

Colour:

Black

Colour:

white

Colour:

blue

Temperature:

Temperature:

Temperature:

Temperature:

Temperature:

PROJECTS AND COMPETITION ENTRIES THAT ~~FORM~~ WILL FORM THE BASE FOR EACH OF THE EXPERIMENTS

The Black Box

The black box is analogous with many things... it is hyp[illegible] and also psychological references(1); with architecture and interior architecture, as both the architecture of death and [illegible] death of the black box; with the unseen [illegible] and the secret; with a device that records both images (as in photography) and disconnected happenings via sound (the airplane flight recorder). [illegible] is a sequence of spaces based on the concept of [illegible] 'veiled room' or 'camera obscura'. The potential for interpretation lies in both the association with the 'veiled concealed room' as a hidden, secret, mysterious space, and that of the camera obscura as [illegible] drawing tool, a perspective machine and image (time) recorder. Without shadow these spaces do not exist.

A series of 5 themes under the heading 'Black Box' which, although explore the shadow within the drawing are also lit by 5 lamps (ways of seeing) which respond, or result from each point within the series. The lamps, like the drawing respond to one anchor or path [illegible] to the one next to it within the series. The drawings explore the threshold between 2d and 3d drawing, between line on paper, computer, and model. Drawing is the method because it is 'the state between [illegible] abstract idea and a known built condition.

The camera obscura is synonymous with the black box [illegible] the black box associated with drawing, interior and photography) allows an integration of time and interior space. The 'camera obscura' is the vehicle for exploring the qualities of the black box. These qualities are:

- Inside vs. outside
- Single frozen moment of time vs. multiple moments of integrated time
- Light/camera focus vs. dark (camera obscura)
- Reversal and perhaps reflection?
- The 'self' becoming shadow
- Projection
- Mapping

Aspects of shadow and time differ depending on the location of the source of light - whether interior or exterior, night or day, and if it is sunny or overcast. Perhaps the biggest difference is that between inside and outside. Interior light and shadow is a controlled and deliberate environment. The light is constant (other than variables such as power cuts and turning lights on and off). It is also eerie 'timelessness' with respect to the keys of the shadow given the user/observer. It is a moment caught in time that is associated with the angle of the light in the room... does a room contain qualities that are 'late afternoon'?, 'early morning'? 'Mid-day'? purely obtained by artificial means and kept constant? Even a stopped clock gives the right time twice a day.

There is also the interior that is subject to only the light and shadow of the sun. It moves from day to night to day and is, in that respect, a clock. It is a room where light and shadow share the dominant role – light during the day, shadow at night, but neither being absent from the other, the Siamese twins.

1. ANALOGY OF THE CAVE

From

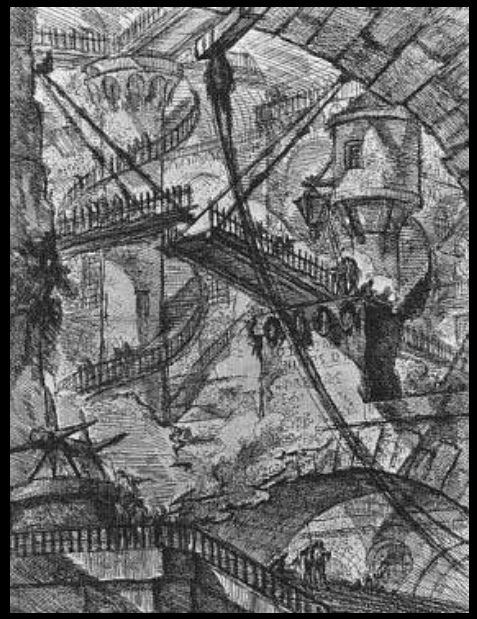
“Republic” by Plato

“Behold! human beings living in a underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.
I see. “

“And do you see, I said, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.
You have shown me a strange image, and they are strange prisoners.
Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?”

“True, he said; how could they see anything but the shadows if they were never allowed to move their heads? And of the objects which are being carried in like manner they would only see the shadows? ……..”


ATEVM PLATONICVM



2. CAMERA OBSCURA

Translated from Italian:

veiled or concealed room

"The 17th Century camera obscura, literally "dark room" was designed to create images for tracing. Latin: "darkened room" – attributed to Hassan Idn Hassan (Alhazan) who lived from 965 to 1038 AD. He described a technique for observing an eclipse of the sun without looking directly at it. You must place a small hole at an opening in the outside wall of a darkened room…so that the image of the sun is projected onto the opposite wall. Then as the eclipse takes place you will see a changing, crescent shaped image. However the hole must be quite small, otherwise rather than an image of the sun you will merely get an image of the hole itself……"

Goldsmith The Camera and its Images pg12

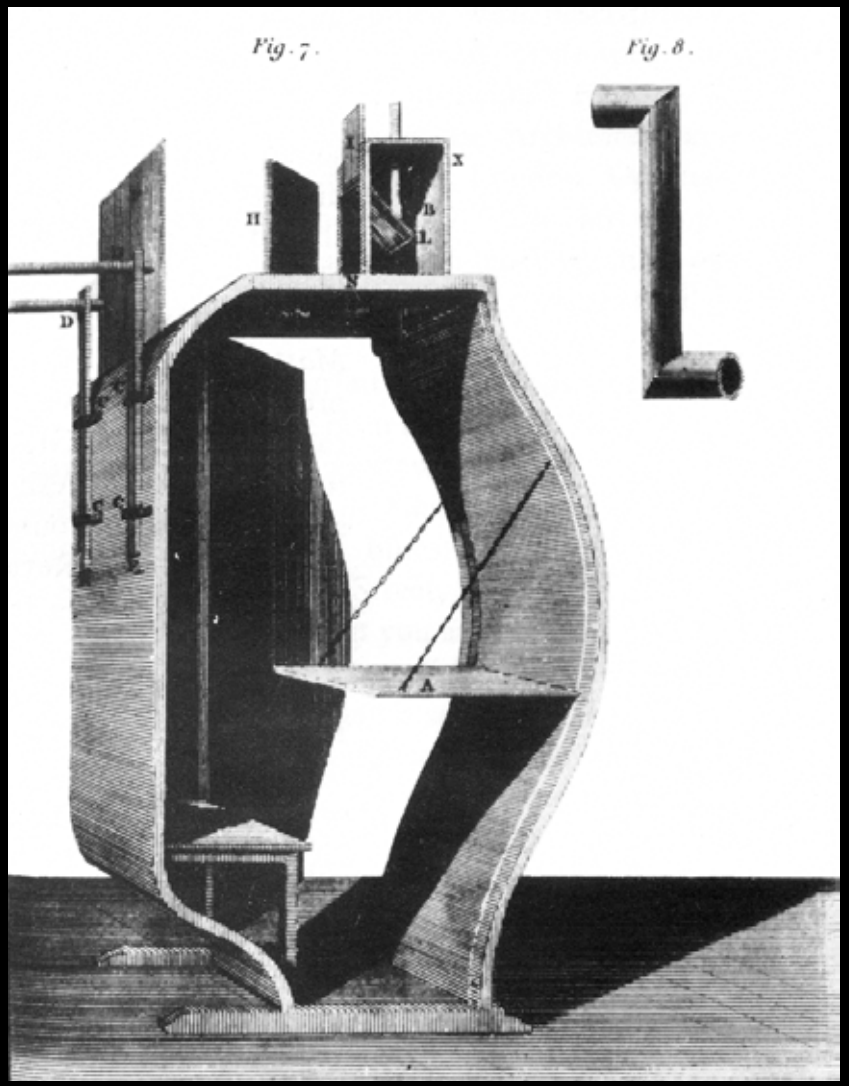


Fig. 7.
Fig. 8.
I
X
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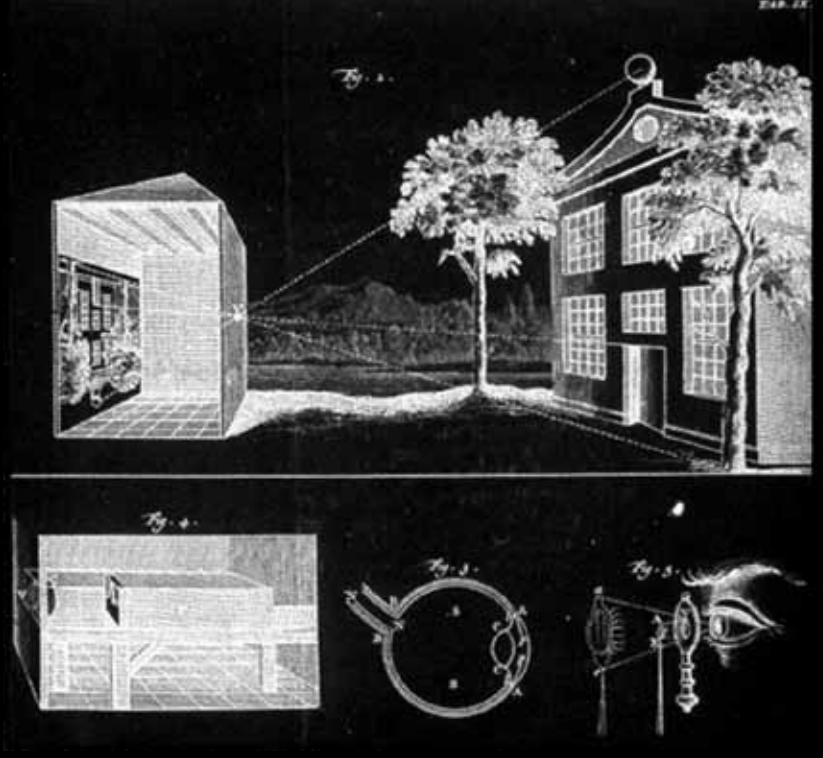


Fig. 1.
Fig. 4.
Fig. 3.
Fig. 5.


Fig. 7. CAMERA OBSCURA.
B
C
E
I
G
H
D
F
K
A
T. Jefferys sculp.

3. THE INVENTION OF DRAWING

From

“Natural History” by Pliny the Elder

The origin of drawing is said to have occurred when Butades daughter traced the projected image of her departing lover of the surface of a wall. The invention of drawing is bound to shadow; suggesting hand drawing is an appropriate language for the shadow.

> *“It is of unquestionable significance that the birth of western artistic representation was ‘in the negative. When painting first emerged, it was part of the absence/presence theme (absence of body; presence of projection).”* Stoichita *A Short History of the Shadow*, pg7

1. A SET OF BOOKS

The **5** shadow types established in the Matrix:

BOOK 0. Introduction

BOOK 1. The Shadow as Threshold

BOOK 2. The Disconnected Shadow

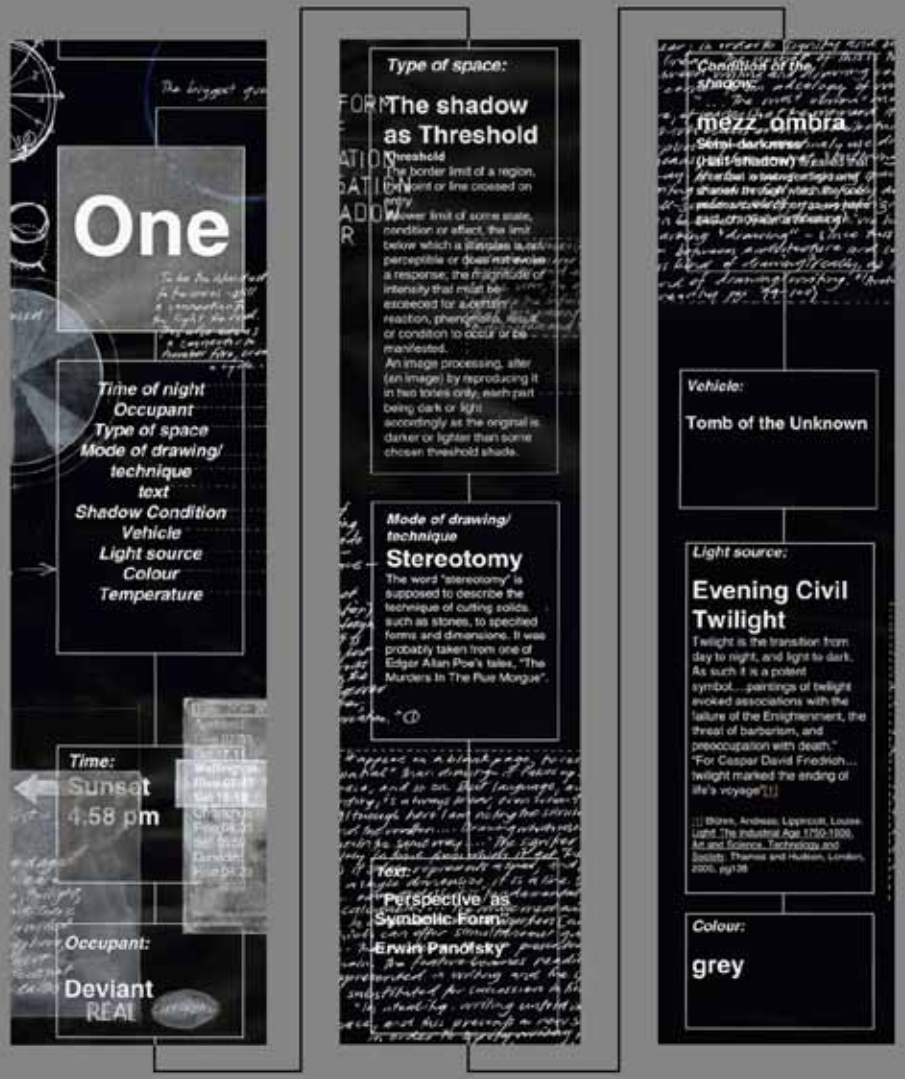
BOOK 3. The Shadow as Refuge

BOOK 4. The Shadow as Solid

BOOK 5. The Shadow as Repetition

THE SHADOW AS THRESHOLD

Time of Night……..	Sunset, 4.48-9pm 21st June 2003
Inhabitant/Protagonist……	Deviant
Programme……..	Gateway
Representation……..	Stereotomy the technique of cutting solids, as stones, to specified forms and dimensions.
Text……..	“Perspective as Symbolic Form” *by Erwin Panofsky*
Shadow Condition…….	Mezz ombra (semi darkness)
Vehicle/Site……..	Tomb of the Unknown Warrior (competition) The observatory instruments at Jaipur
Light Source……..	Twilight
Colour……..	Grey



The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit: www.theblackbox.co.nz/outline/

The Shadow as Threshold

Threshold (thr[E]sh ˈ ld , -h\ld) n

1. *A sill of timber or stone forming the bottom of a doorway and crossing in entering a house or room.*
2. *The border limit of a region, the point or line crossed on entry.*
3. *A lower limit of some state, condition or effect, the limit below which a stimulus is not perceptible or does not evoke a response; the magnitude or intensity that must be exceeded for a certain reaction, phenomena, result, or condition to occur or be manifested.*
4. *An image processing, after an image by reproducing it in two tones only, each part being dark or light according as the original is darker or lighter than some chosen threshold shade.*

Project One investigates the existence of shadow as threshold. Shadow threshold signifies a point of pause.

The shadow threshold is a dichotomic place, being spaces between past and future, life and death, known and unknown. This space is shadowy because it is an unknown place, heterotopic, a veiled room, serving to obscure what is to come and concealing what has been. The shadow threshold veils both understanding of self and of the self's relationship to temporal and spatial boundaries.

[1] Pronunciation key: http://dictionary.reference.com/ s.v. "threshold" (referenced 24 January, 2004).
[2] Lesley Brown, The Shorter Oxford English Dictionary, 3rd ed. (Oxford: Clarendon Press, 1993) s.v. "threshold."

3

SHADOW AS THRESHOLD

As a voyeur she enjoys looking at/for the 'other'. She is concerned with a reconciliation of the contradiction between "alienation and identification", and "identification not only with the ideal self but also, by extension, with other beings of whom the reflected image is a simulacrum.[10] She is not the keeper of the black box, nor the thresholds that are contained within. She is a momentary visitor, experiencing the space of the shadow threshold.

Time and shadow condition:

At precisely 4:58 pm[11] on the 21st of June 2003, the longest night of the year in Wellington, New Zealand, the voyeur enters the threshold of the black box. At 4:58pm the light is fading from the evening sky. It is the light of mezz'ombra[12], that area that is between light and shadow through which the one passes to the other, gradually diminishing little by little. It is the grey area, between recognition and anonymity.

"Twilight is the transition from day to night, and light to dark. As such it is a potent symbol....paintings of twilight evoked associations with the failure of the Enlightenment, the threat of barbarism, and preoccupation with death..... twilight marked the ending of life's voyage"[13]

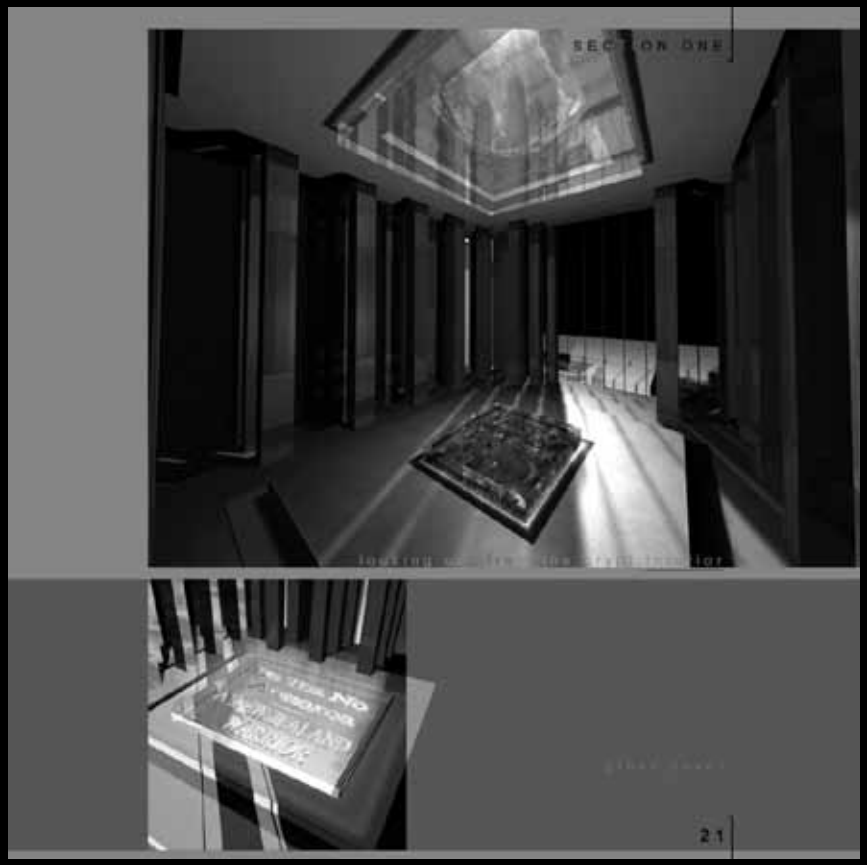
A physiological change takes place in perception of the voyeur. As darkness increases, the photosensitive rod receptors in the eyes take over from the cones. The rods control night vision, discerning only black and white. Rods are more sensitive to low light, but have lower acuity of vision than cones,[14] further depleting the level of detail she is able to witness.

[10] Clifton D. Bryant, *Sexual Deviancy and Social Prescription: The Social Context of Carnal Behaviour* (New York: Human Sciences Press, c1982), 101.

[11] Sunset in Wellington New Zealand, 21st June 2003.
Weather Underground, Inc., "History for Wellington, New Zealand on Saturday, June 21, 2003." Weather Underground, Inc., http://www.wunderground.com/history/station/93436/2003/6/21/DailyHistory.html (accessed 13 July 2003).

[12] "Half-shadow (mezz-ombra) – It is called that area that is between light and shdow through which one passes to the other ... gradually diminishing little by little according to the roundness of the object." E. H Gombrich, *Shadows : The Depiction of Cast Shadows in Western Art* (London: National Gallery Publications; Distributed by Yale University Press, 1995), foreword.
Andrew Bohm and Louise Lippincott, *Light The Industrial Age 1750-1900, Art and Science, Technology and Society* (London: Thames and Hudson, 2000), 138.

[14] "The cones... are responsible for color vision and for seeing small details. The rods...are "color blind" and are much more sensitive to low levels of light energy than cones, so they are responsible for night vision." Julian E. Hochberg, *Perception* 2nd Ed. (New Jersey: Prentice-Hall, 1978), 24-25.



The first threshold can best be described as an inverted threshold. Once inside this threshold the voyeur sees herself reflected in the mirror walls, multiplied, fragmented. Parts of adjacent walls are also bought through space and repeated on another plane. Nothing exists or happens in one part of the threshold that is not repeated in another part of the threshold. Every step, cut and path is reflected left to right, right to left, front to back.

the mirror

each action is, "at once, that action and its mirror image, which posses the special dignity of images, and this awareness prevents [her] from succumbing for a single moment to chance and forgetfulness."[31] There is a fascination with the specular image. As the voyeur catches herself in different poses and movements along the path that is extended an impossible distance, she smiles, frowns, and laughs to see the reflection shadowing each move. However nothing that happens in the threshold is symmetrical. Every gesture and fragment of architecture is answered by gesture or fragment inverted, point by point.[32]

Privileging visual perception over the corporeal body, the mirror functions both as a window and a barrier, a wall, preventing access. Like Alice in front of the Looking Glass, lamenting her desire to see that which she cannot see in the mirror, that which she knows exists in reality but is beyond the site of the mirror.[33] The visual corridor contains secrets. Spaces are hidden from view, as only the planes of objects adjacent to the plane of the perspective grid are revealed; and the nature of the mirror disallows enlightenment of what is behind and beyond.

[31] Calvino, Invisible Cities (London: Vintage, 1997), 53.

[32] Calvino, 54.

[33] "There's the room you can see through the glass – that's just the same as our drawing room only the things go the other way. I can see all of it when I get up upon a chair- all but the bit just behind the fireplace. Oh! I do so wish I could see that bit!" Carroll, 148.

11

A longing occurs, to breach the two-dimensional surface and occupy the inverted three-dimensional space beyond. The threshold is aspatial by its very nature, looking into the mirror that is a flat surface presents an image of "unsettling ubiquity and depth".[34] The mirror has prism-like qualities, disrupting the field of vision by hiding true space and revealing more at once; [redacted] it is a point of separation between body and vision.

[redacted] *"In Freudian theory the mirror represents the psyche. The reflection in the mirror is also a self-portrait projected on to the outside world. The placement of Freud's mirror on the boundary between interior and exterior undermines the status of the boundary as a fixed limit."*[35]

[redacted]

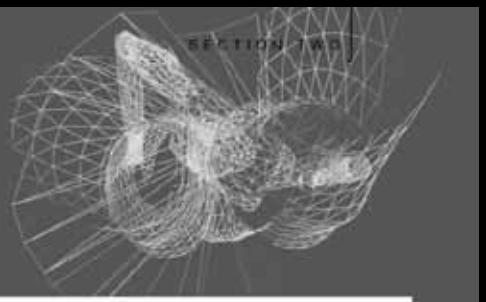
The threshold is a space of unknown limitations. It is a shadowy space, full of imitations and reproductions, removed from the "True Form".[36] "It negates the differences between front and back, between right and left, between bodies and intervening space ("empty space"), so that the sum of all the parts of space and all its contents are absorbed into a single "quantum continuum".[37]

[redacted] 7.

[redacted]

[redacted]

[34] Melchior-Bonnet, 101.
[35] Beatriz Colomina, "The Split Wall: Domestic Voyeurism" in *Sexuality and Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992), 86.
[36] Plato, "Book Seven" in *Republic*, ed. Tom Griffith, 225-258. (Great Britain: Wordsworth Editions Limited, 1997).
[37] Panofsky, 31.



SHADOW AS THRESHOLD

All surfaces of the room are uneven, [redacted] made of disconnected planes, and smaller surfaces [redacted] Shadows cast from the voyeur in the almost darkness touch and break up. They are no longer a mere projection of the self, but appear to be made by some other and move alongside the voyeur as something belonging to but separate from her. [redacted]
Identification of the 'other' occurs in the shadow stage, whereas the mirror stage primarily involves identification of the 'I'. Mirror and shadow are optically and ontologically different: the shadow represents the 'other' stage, while the mirror represents the 'same' stage.[44]

> *'Freud demonstrated that the duplication of the self was an essential ingredient in the production of the effect of 'the uncanny'... ...the double was an insurance against the destruction of the self, and 'energetic refutation of the rule of death'.'*[45]

Her shadow-form is part body, cut and sectioned on various planes, given thickness, solidity by the [redacted] that fills the air, and disappearing into the darkness of other built surfaces. As she had watched her reflection in the mirror threshold, so she watches her 'other' in this chamber of shadows. Here she realises all shadows are not perfect and beautiful objects but belong to an object that casts it, a distortable extension of herself. Her position as voyeur is flipped as she becomes the subject of the gaze of the other. [redacted]

[redacted] Each threshold is a point before enlightenment when all experience of past dictates the experience of the now. It is the moment before [redacted] understanding [redacted]

[redacted]

[44] Stoichita, 31-35.

[45] 'There is a reversal that takes place in western representation that results in the demonisation of the shadow. 'At the end of this journey the 'demonisation' of the shadow and the 'immortalisation' it performs meet.' Stoichita, 138.

FINAL DRAWINGS

Project 1

WATERCOLOUR, APPROX. 500MM X 1000MM

WATERCOLOUR, APPROX. 500MM X 1000MM

BOOK 2.

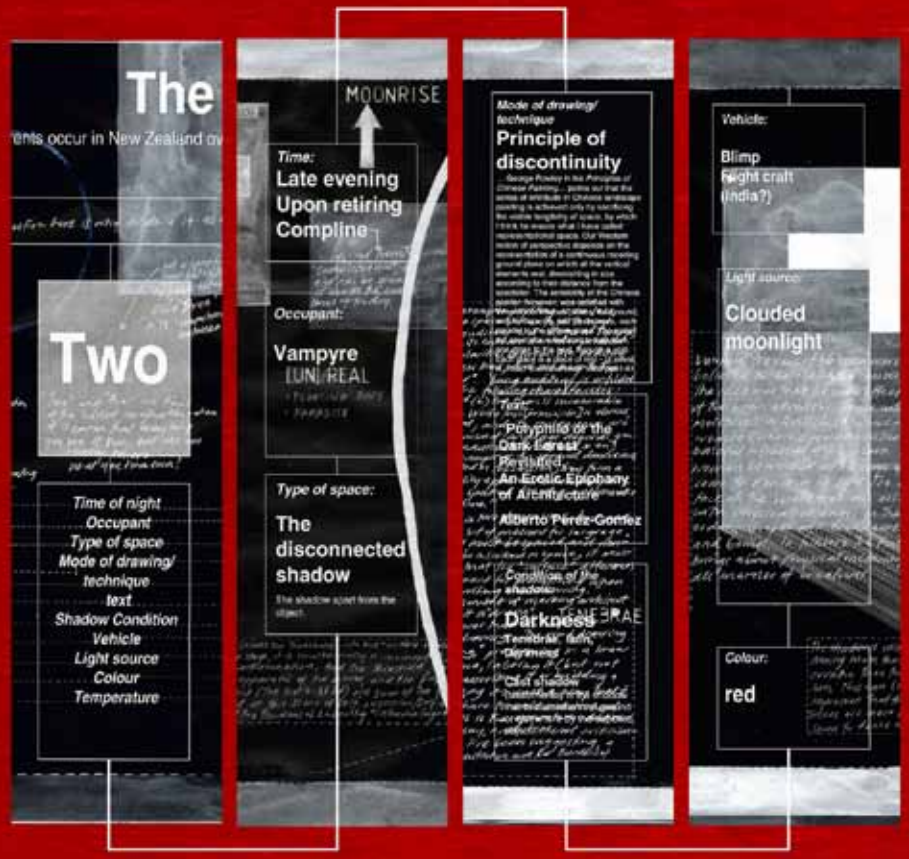
THE DISCONNECTED SHADOW

Time……..	Late evening, 9pm – 11:45pm, 21st June 2003
Inhabitant……	Vampire
Programme……..	Theatre
Representation ……..	Principle of Discontinuity
Text……..	“Polyphilo or the Dark Forest Revisited, An Erotic Epiphany of Architecture” *by Albeto Perez-Gomez*
Shadow Condition……..	Tenebrae (darkness)
Vehicle/Site……..	Blimp (flight craft)
Light Source……..	Clouded Moonlight
Colour……..	Red

BOOK 2

The Disconnected Shadow

The Disconnected Shadow Project 2



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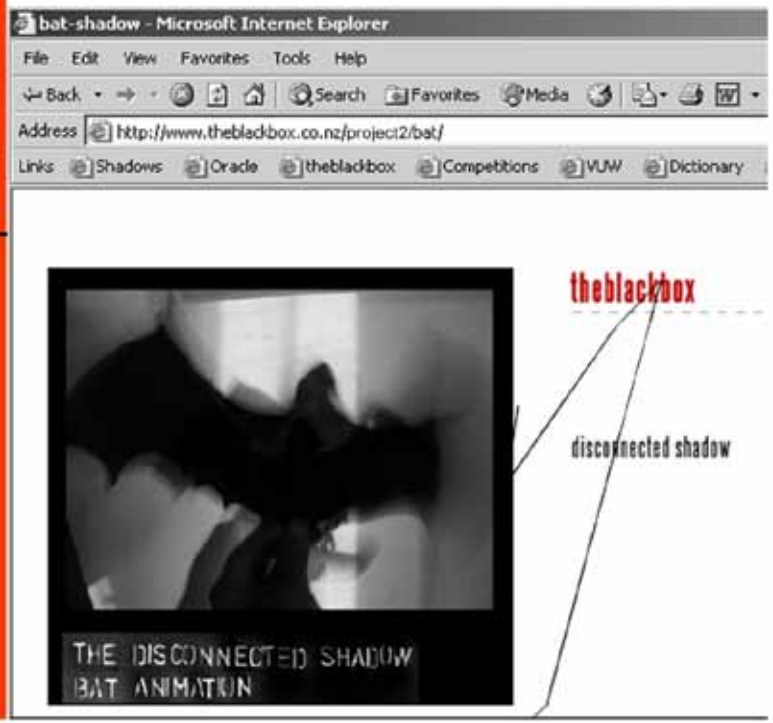
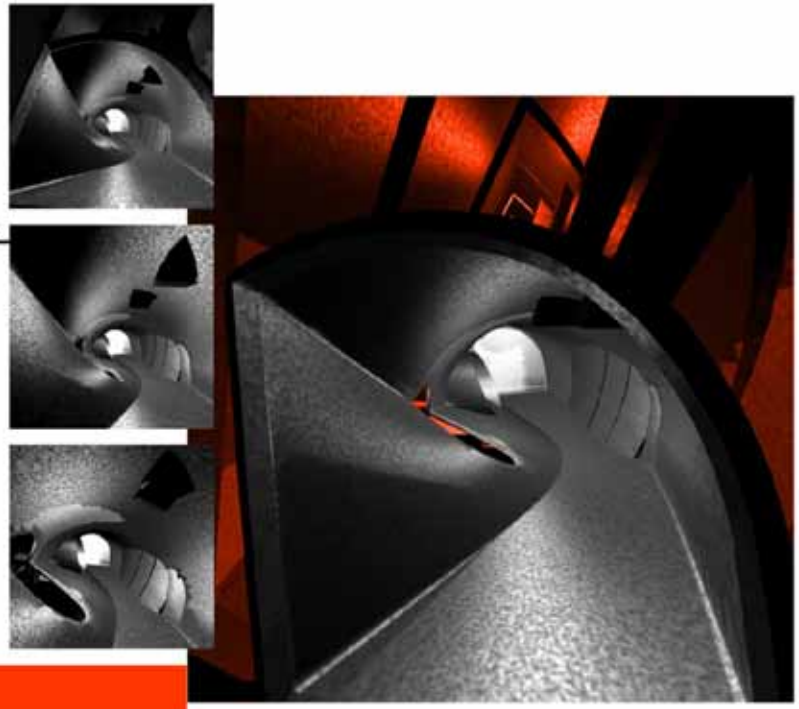
The Disconnected Shadow
Nosferatu, Murnau, 1922.

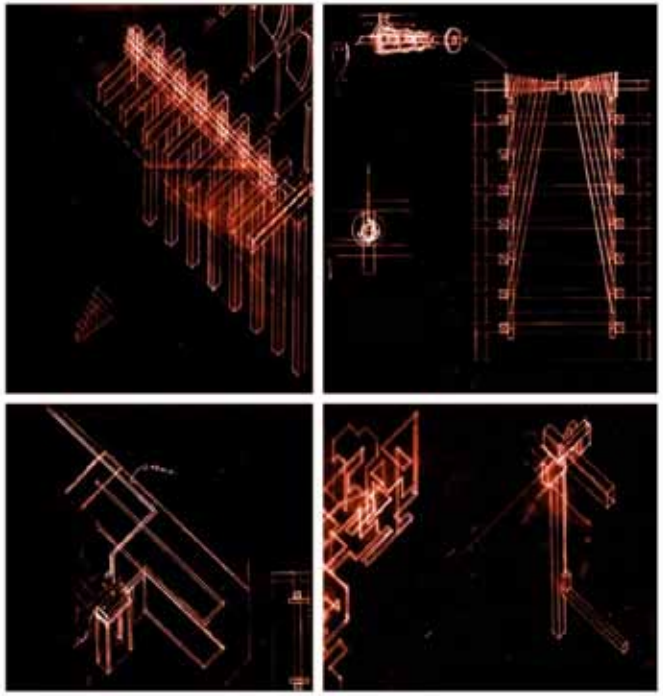

39

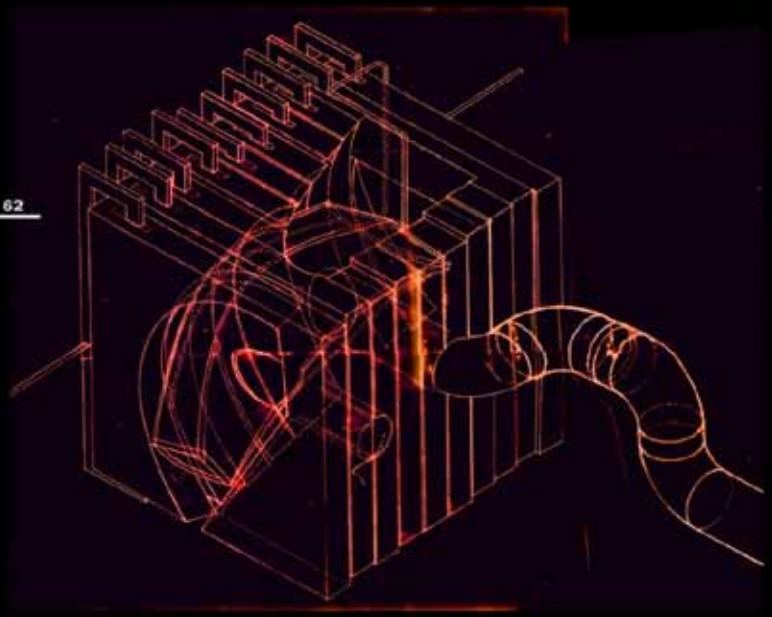


the being, giving identity. So lose your shadow is a symbolic l

*Stoichita interrogates the illustrations of Adolf Schroder, Adolf Menzel and George Cruikshank for different scenes of 'Peter Schle



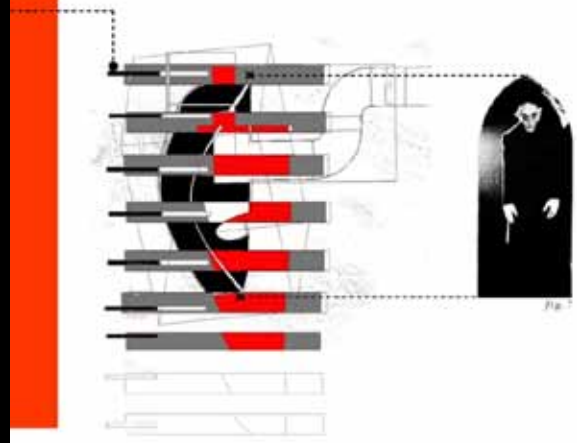




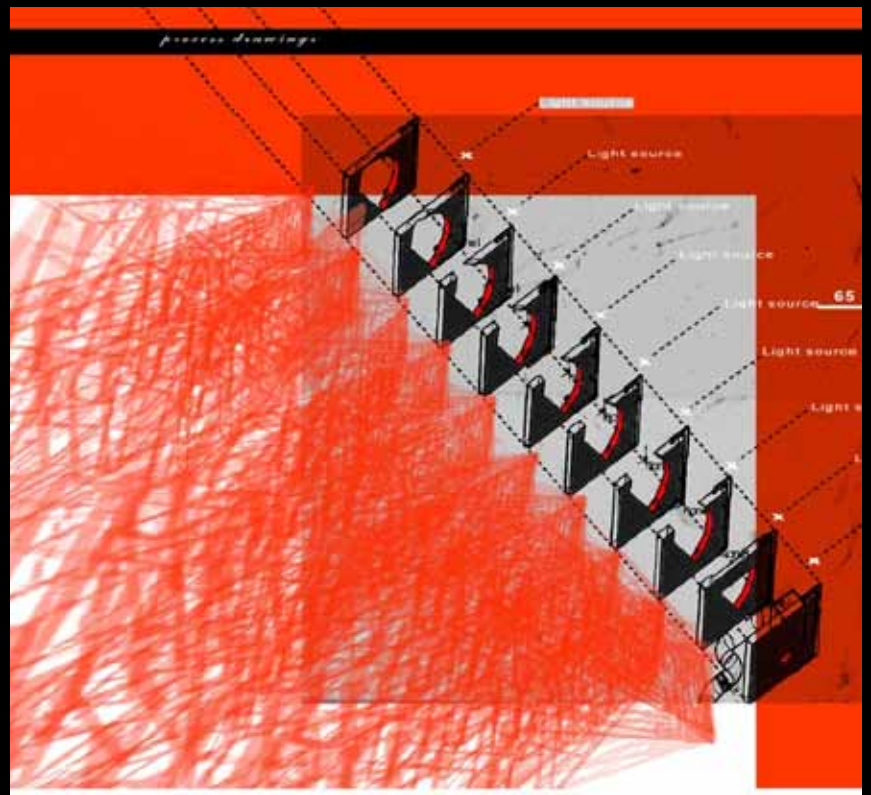
for the solid body. To twist and distort, and to take on properties

Flying above, batseye view

of that which it is cut upon, surely makes it a more adaptable in



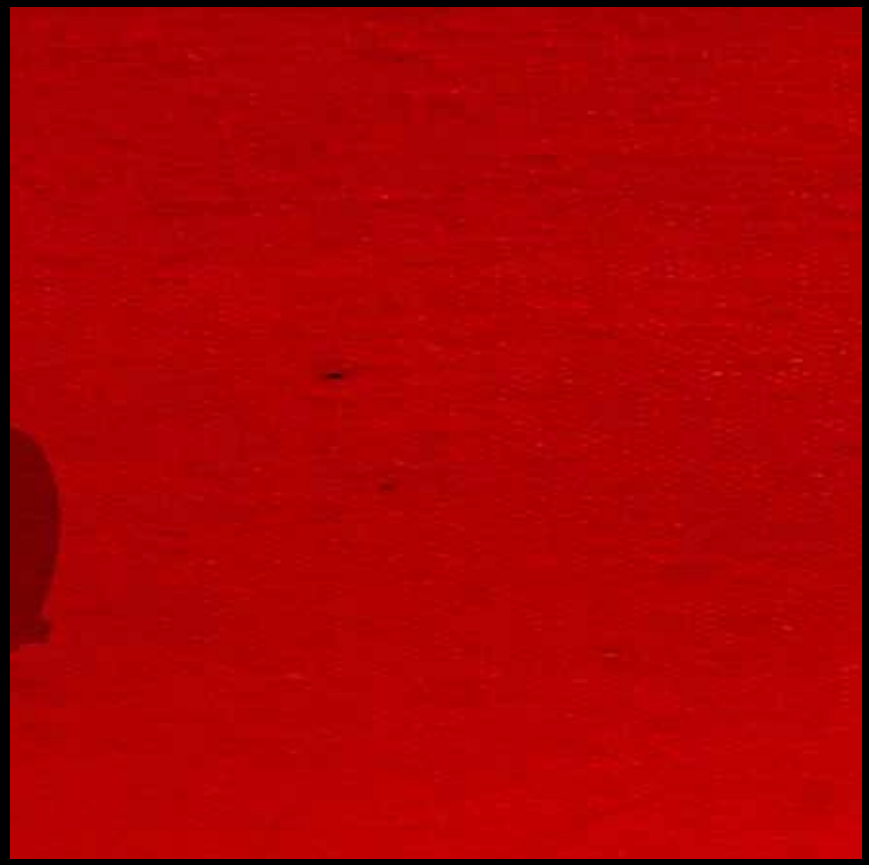
ay. While the shadow suggestionally relies on the solid to make



it. It is the solid that relies on the shadow to define it and give it

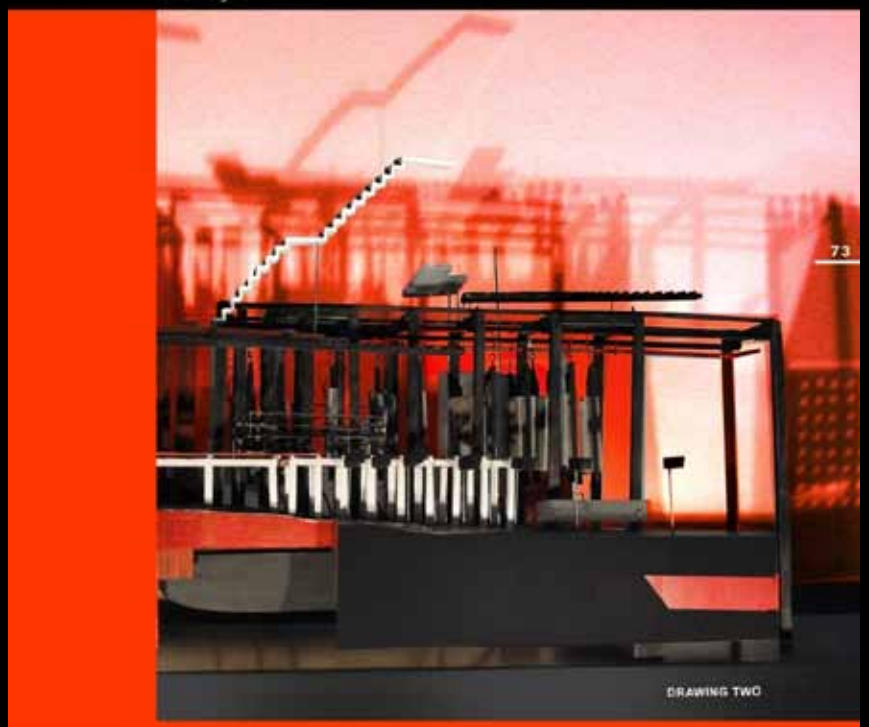
FINAL DRAWINGS

Project 2




drawing 1
71

In astounding dexterity, he silently detached my shadow from head to foot from the lawn. He folded it up carefully



DRAWING TWO

folded it and finally put it into his pocket. "I like Shadow it was disconnected at the sensel

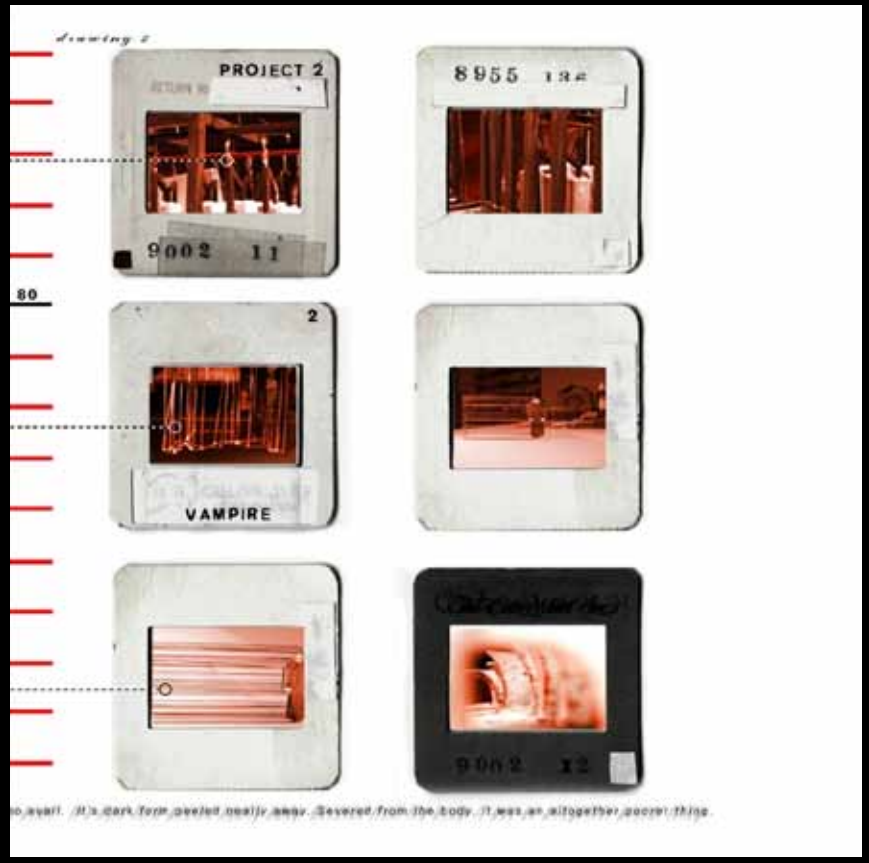
Chamisso, 23

each take a different point from which to provide misleading information

as to the character of the wild. Rawhani in "Hard-Boiled Wonderland" des

sus fixed my shadow fast to the ground. "Keep still now", the gatekeeper told me. Then he produced

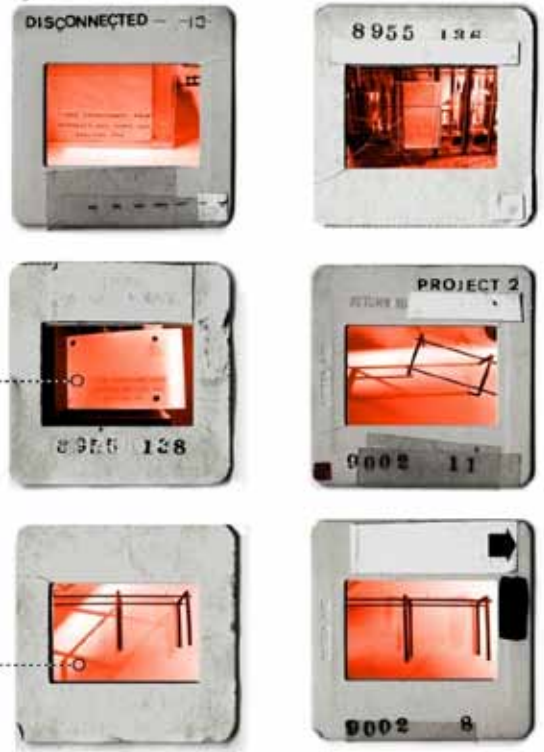
a knife and deftly worked it in between the shadow and the ground. The shadow writhed in resistance, but to

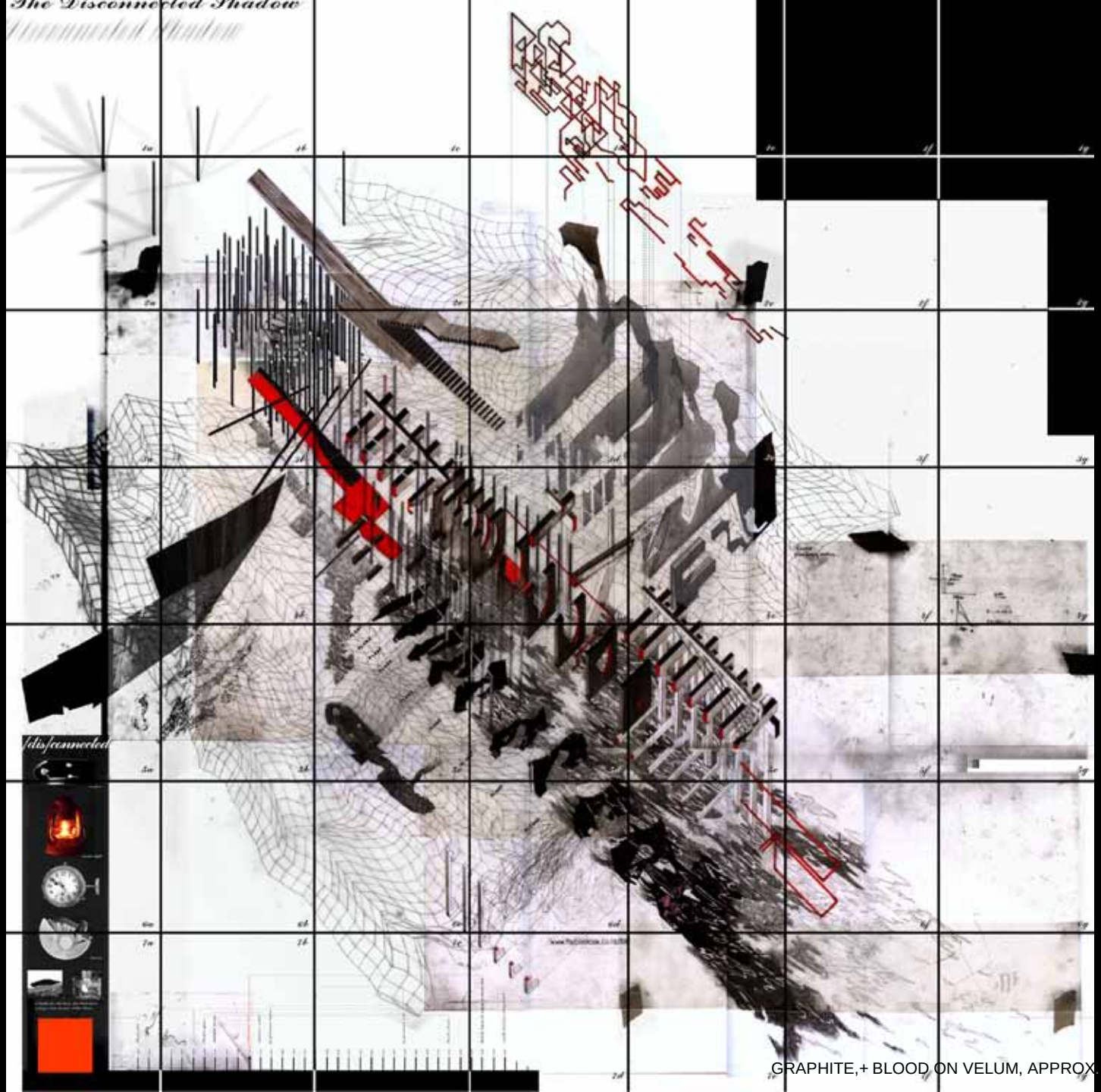

drawing 2
PROJECT 2
9002 11
8955
80
2
VAMPIRE
9002 12


drawing 2
81
It lost strength The Gatekeeper put away his blade. "What do you make of it? Strange thing once
Murakami, 63.


8955
2
VAMPIRE
DISCONNECTED
SHADOW


Electric fan
Three dimensional shadow


DISCONNECTED
8955
PROJECT 2
9002 11
9002 8



GRAPHITE,+ BLOOD ON VELUM, APPROX. 1000MM X 1000MM

SHADOW AS REFUGE

Time…… Midnight, 11:45pm – 12:15am, 21st – 22nd June 2003

Inhabitant…… Paranoid (Schizophrenic)

Programme…….. Bridge

Representation…… Sciagraphy
drawing in light and shade; The art or science of projecting or delineating shadows as they fall in nature; An old term for a vertical section of a building

Text…….. "Flatland: a Romance of Many Directions" *by Edwin Abbott Abbott*

Shadow Condition……..… Umbra (Dark core, the shadow within)

Vehicle/Site…….. Coal Bunker; Submarine

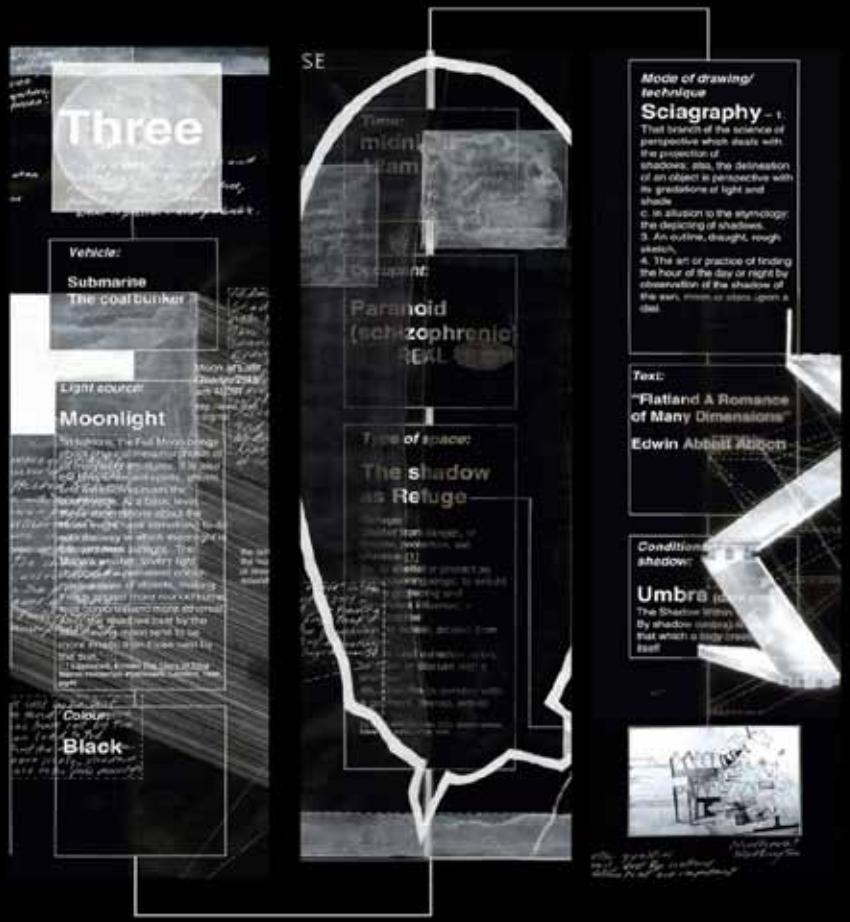
Light Source…….. Moonlight

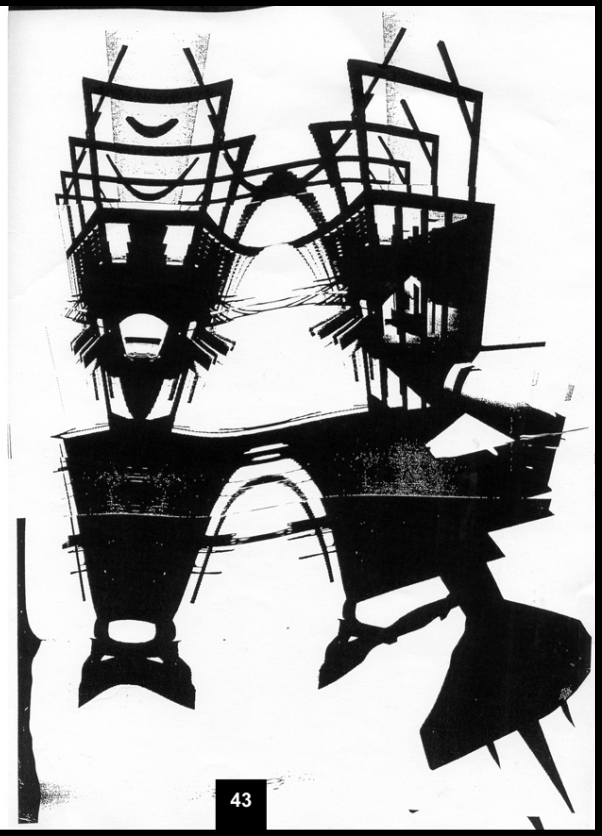
Colour…….. Black (+ white)

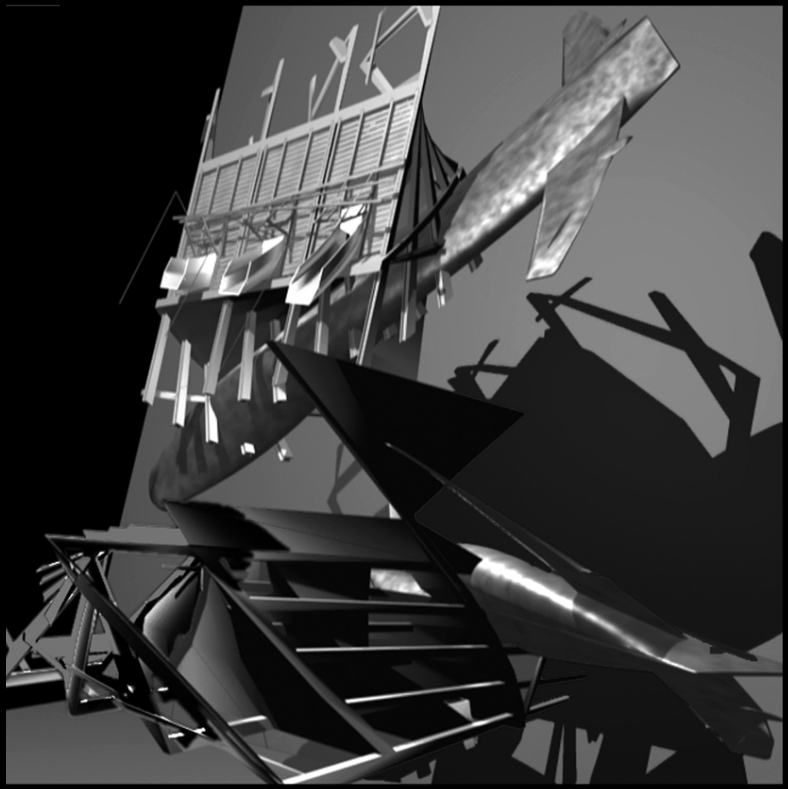
BOOK 3

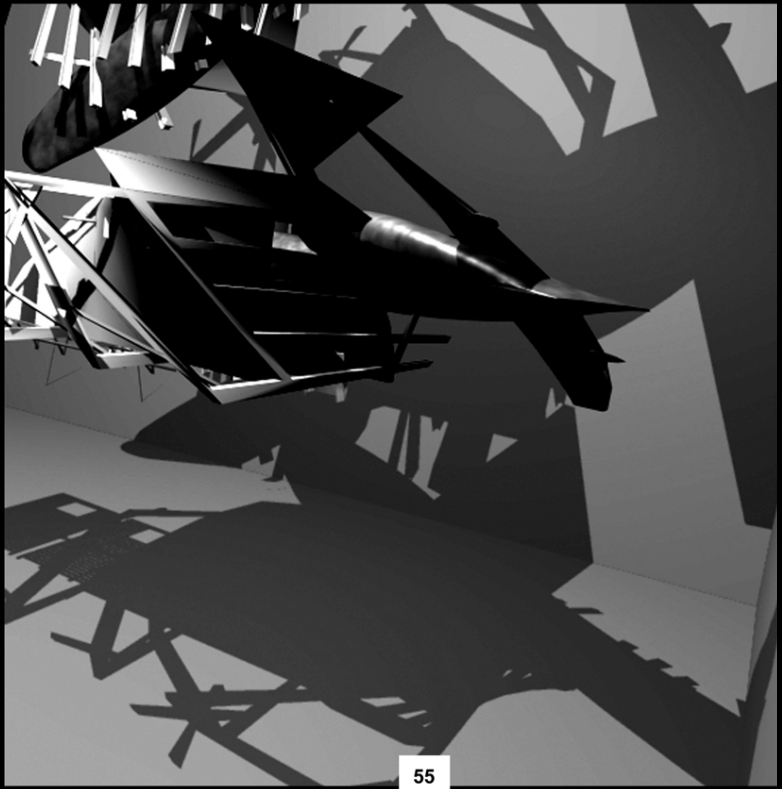
Project 3: The Shadow as Refuge

The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit www.theblackbox.co.nz/outline/



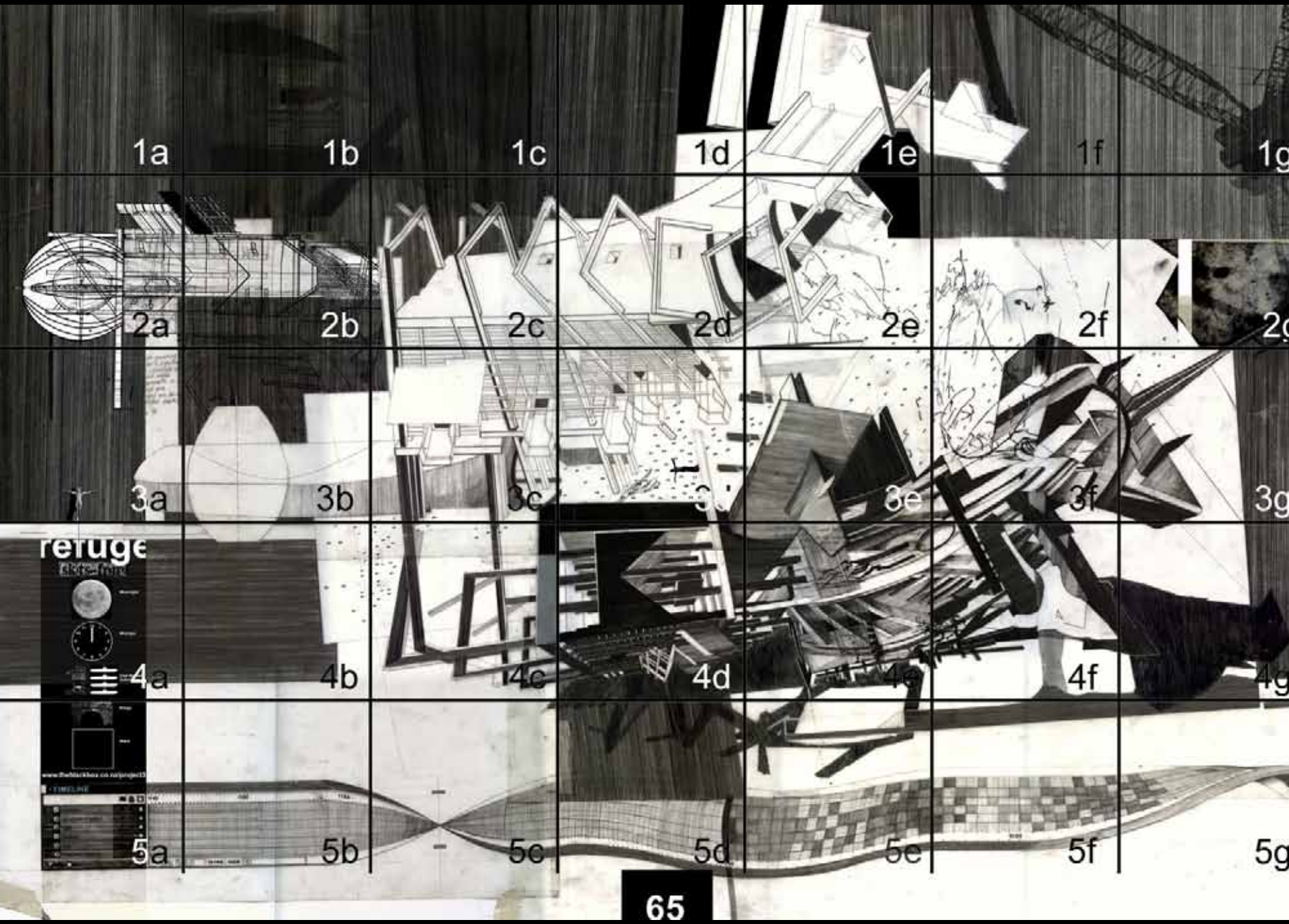






FINAL DRAWINGS

Project 3



GRAPHITE + COAL ON VELUM, APPROX. 1000MM X 1000MM

Play

SHADOW AS SOLID

Time…….. Early morning, 12:15am – 4am, 22nd June 2003

Inhabitant…….. Ghost

Programme……. Memorial

Representation……. Pentimento
An underlying image in a painting, as an earlier painting, part of a painting, or original draft, that shows through, usually when the top layer of paint has become transparent with age.

Text…….. "The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris" *by Richard Etlin*

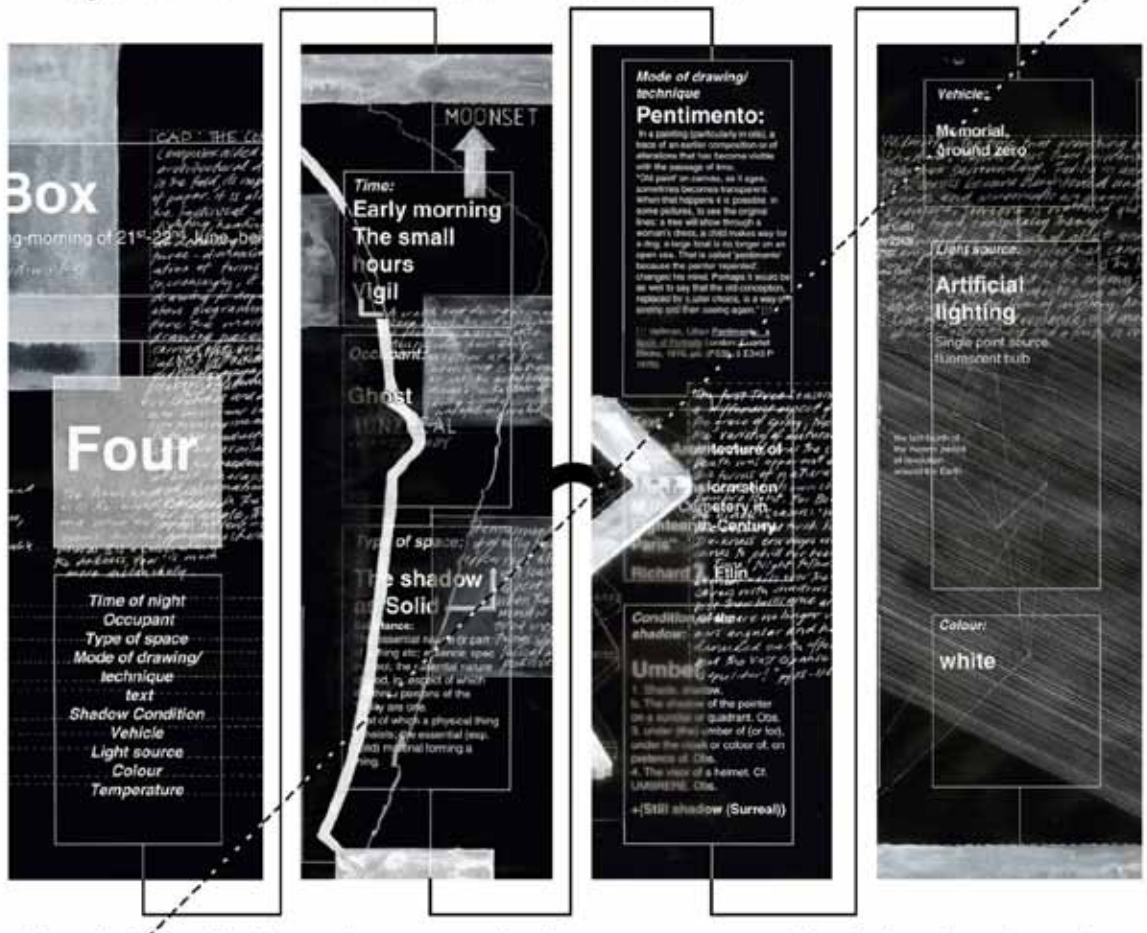
Shadow Condition……. Umber (under shadow)

Vehicle/Site……... Ground Zero; Twin Towers, New York

Light Source……. Artificial

Colour…….. White

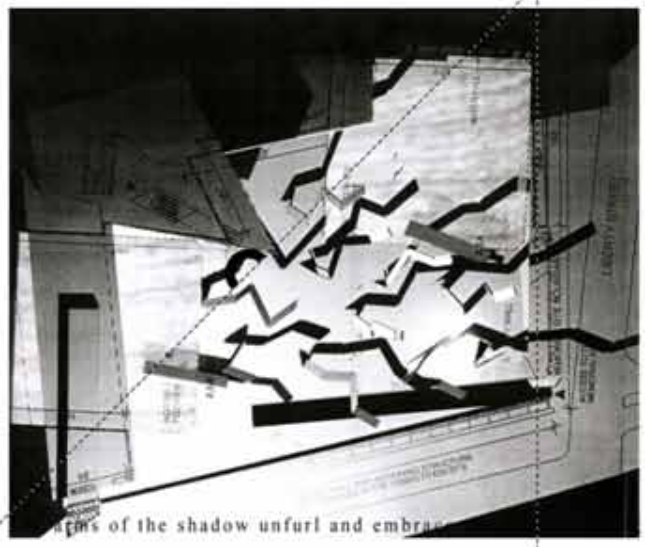
Project 4: The Shadow as Solid



The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit www.theblackbox.co.nz/outline/

FINAL DRAWINGS

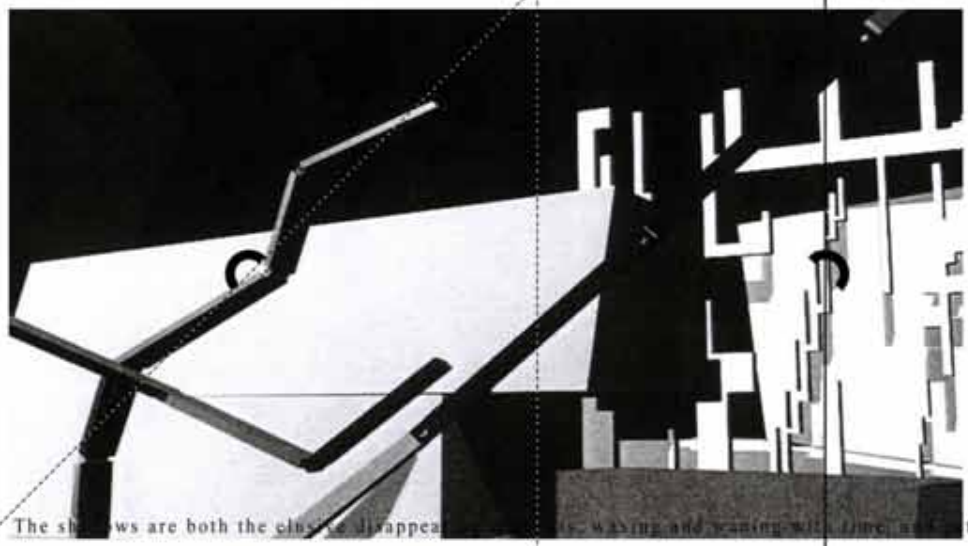
Project 4



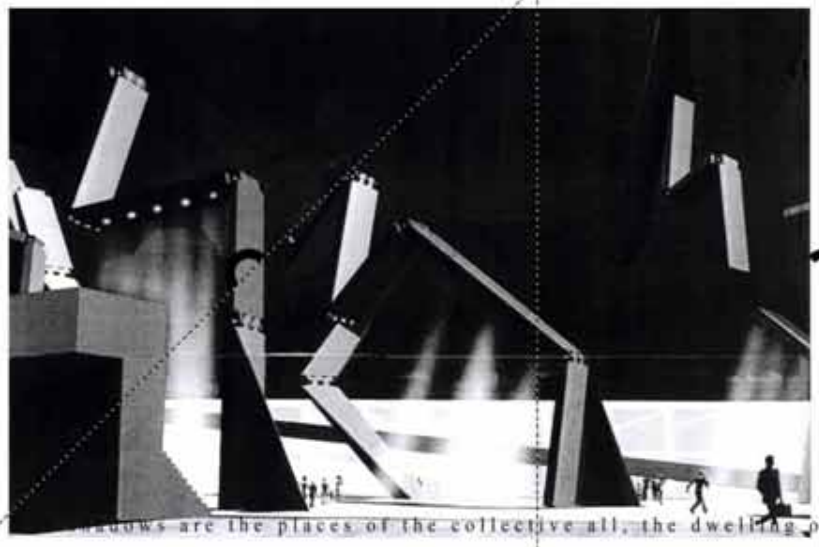
ems of the shadow unfurl and embra

those forever lost. The shadow provides a plac

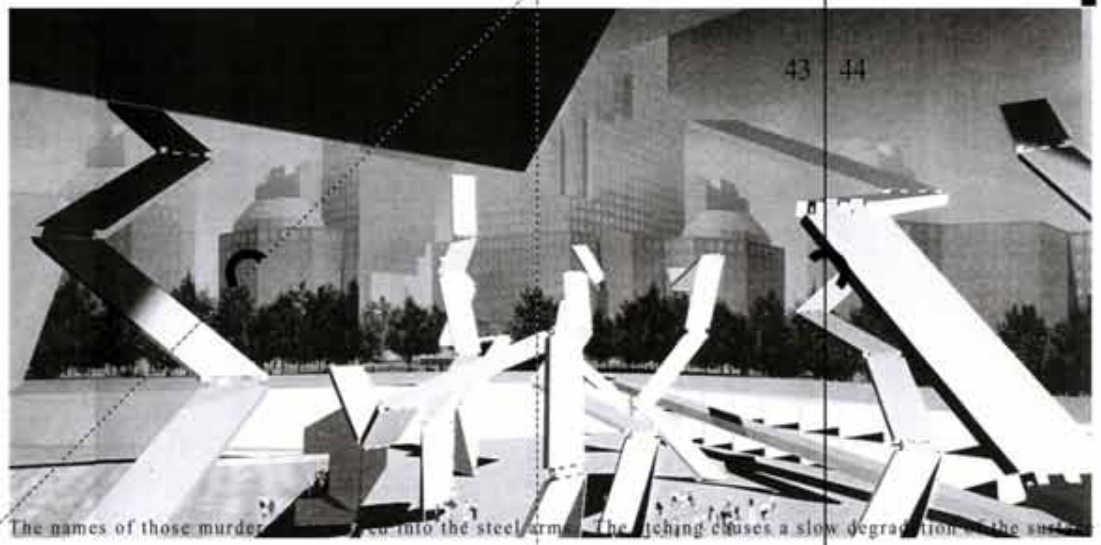
flection, re



The sh ws are both the elusive disappea waxing and waning with time, and t also the



ndows are the places of the collective all, the dwelling of those both great and small, as in death, the [illegible] is lost.



The names of those murder[illegible] into the steel arm[illegible] The [illegible]ching causes a slow degra[illegible]tion [illegible] the su[illegible] until the outline[illegible] of the names appear only in lig[illegible]

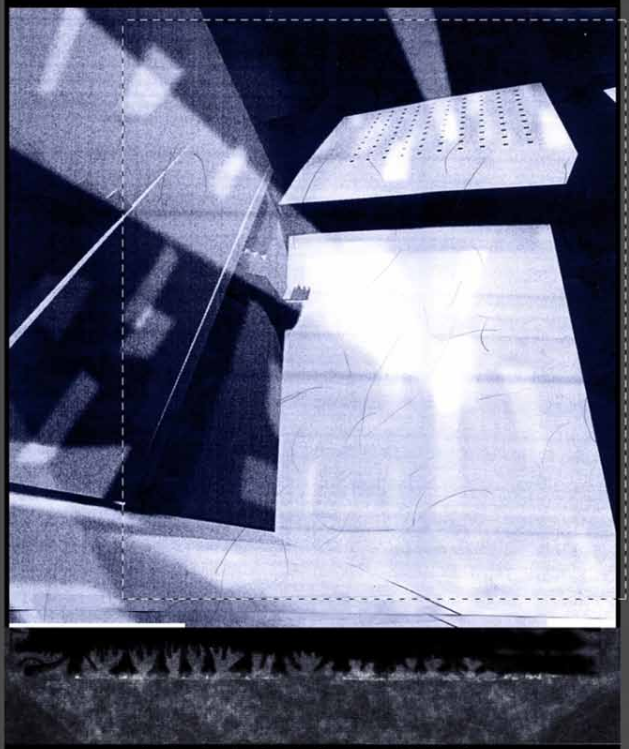
SHADOW AS REPETITION

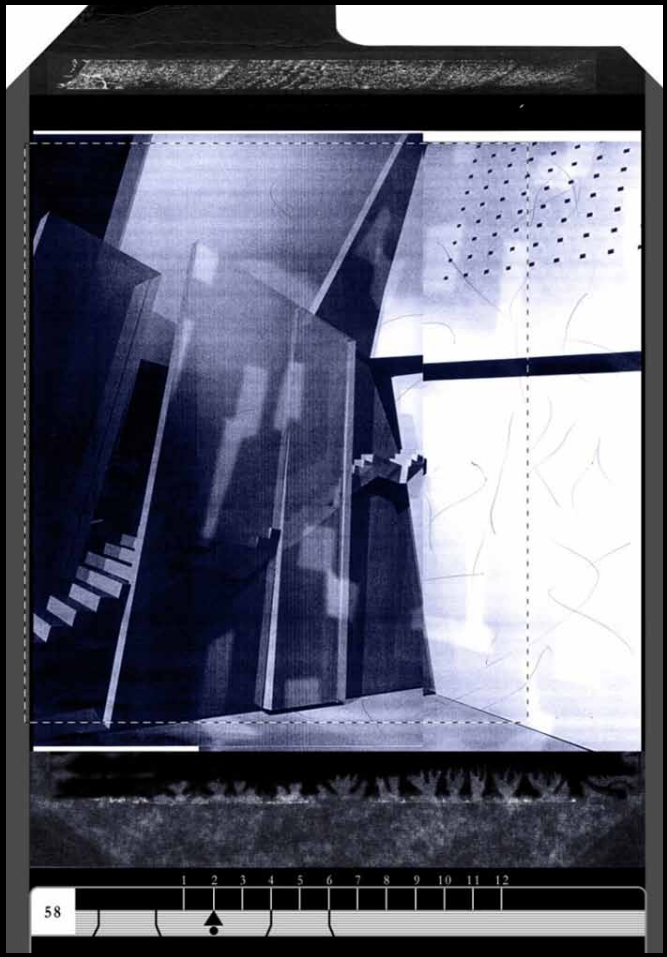
Time……	Sunrise, 4am - 7:47am, 22nd June 2003
Inhabitant……	Artist
Programme……	Art Gallery
Representation……	map/trace
Text……	“A short History of the Shadow” *by Victor L.Stoichita*
Shadow Condition……	Penumbra (the blur of the shadow)
Vehicle/Site……	The Camera Obscura A House for Dürer
Light Source……	Morning Civil Twilight
Colour……	Blue

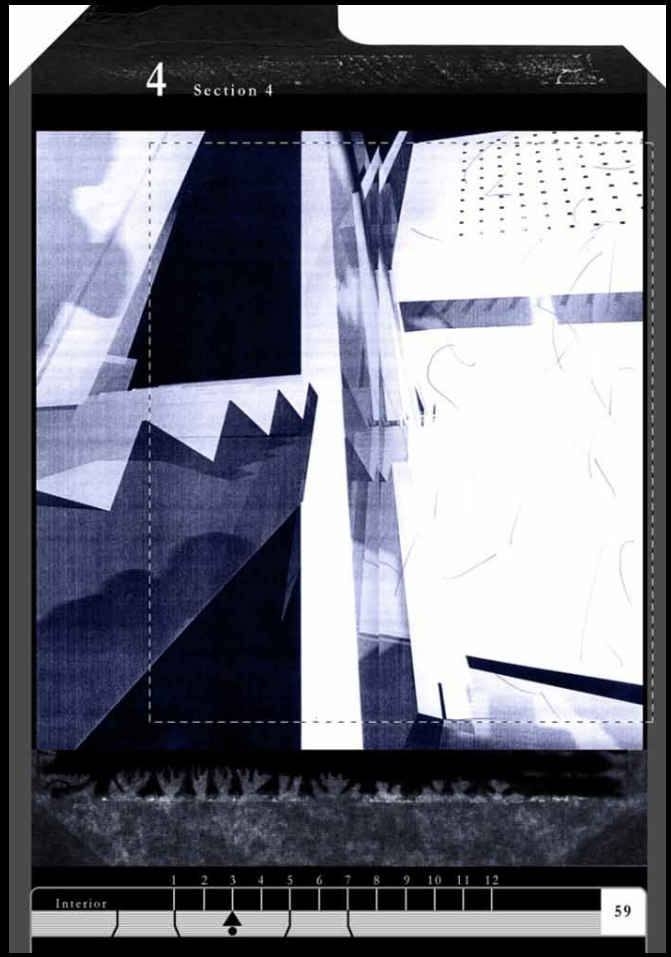
BOOK 5

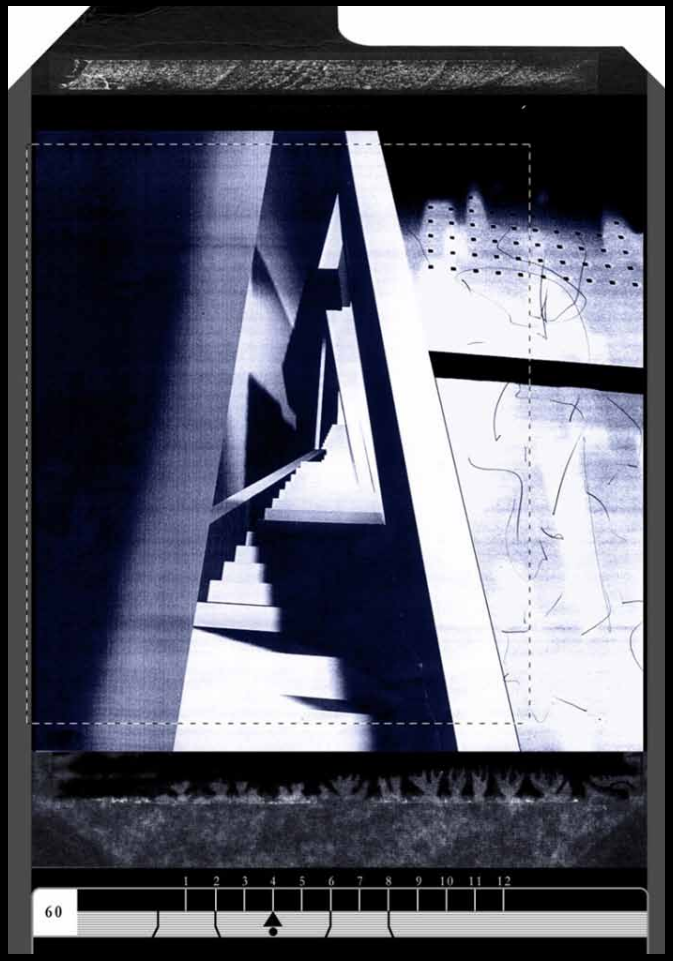
The Shadow as Repetition
Project Five

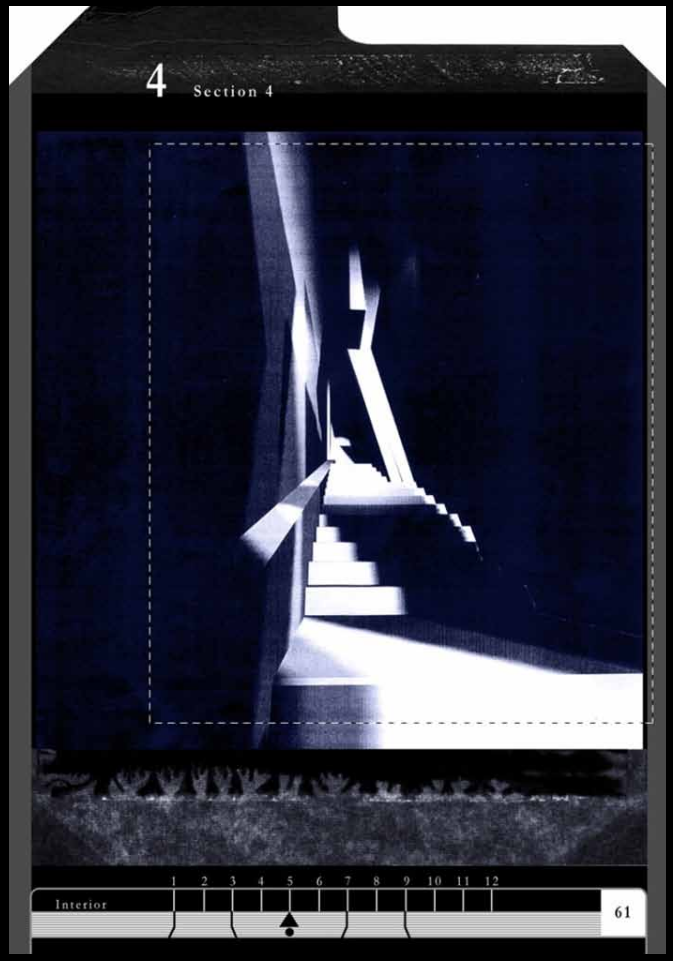
The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit www.theblackbox.co.nz/outline/

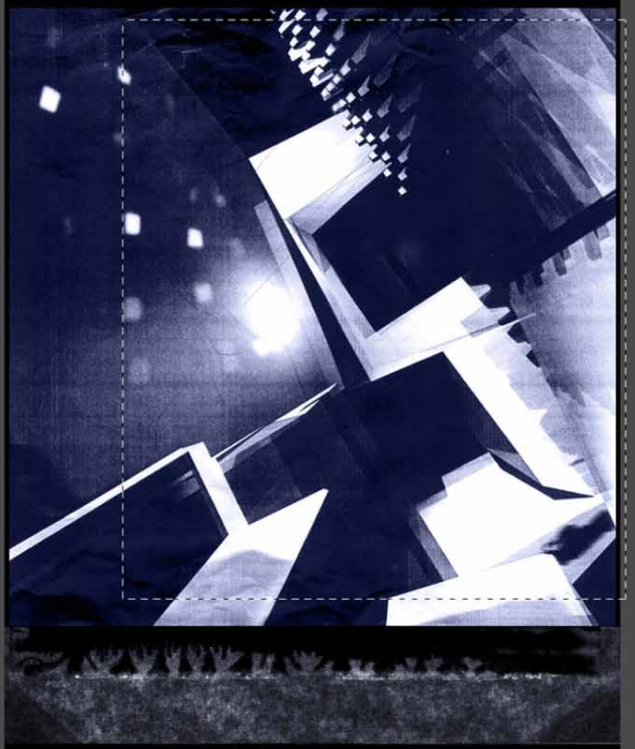


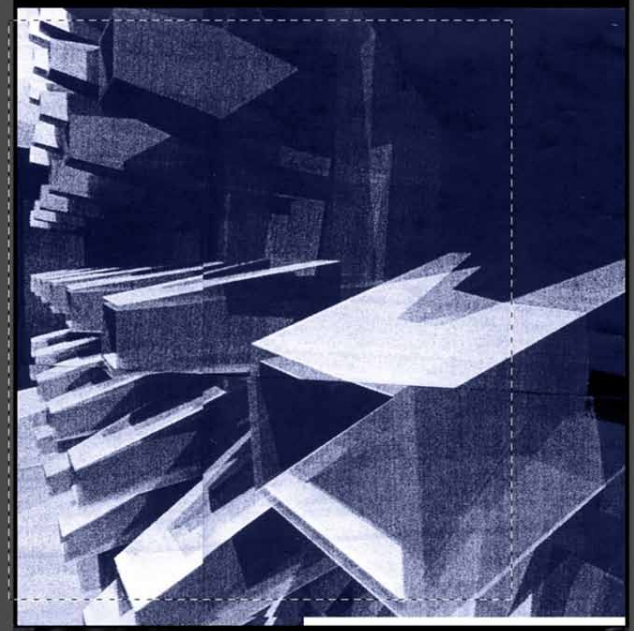






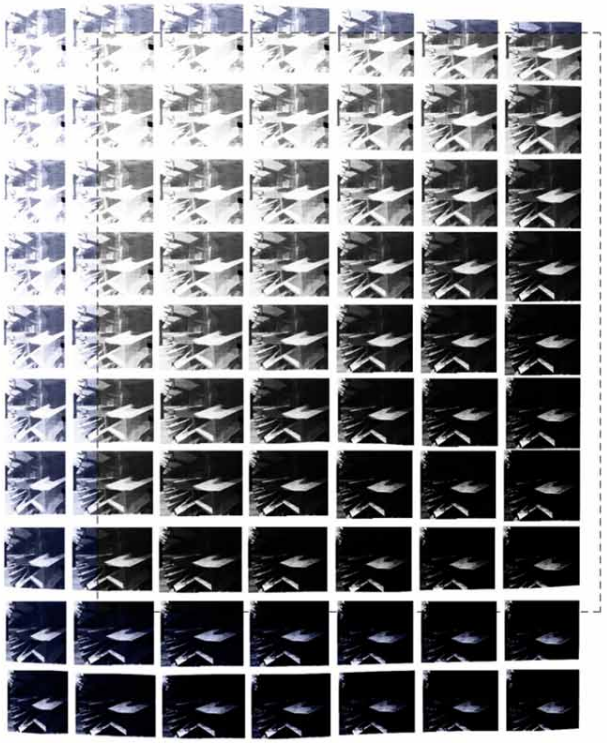


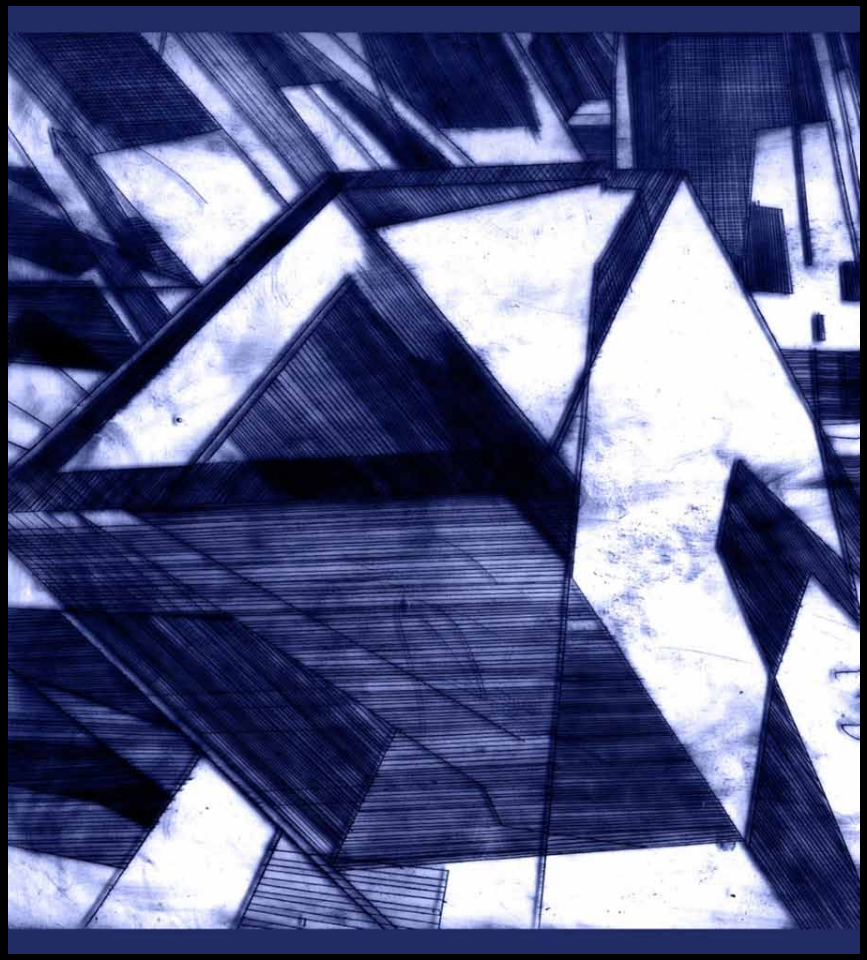




It is a device for recording the shadows, as to see shadows and to perceive the world (and record it), is to remember.

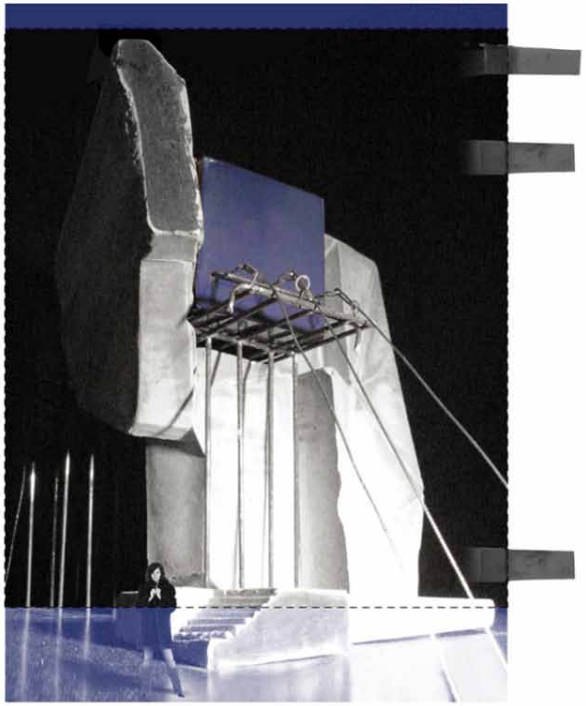
5 Section 5





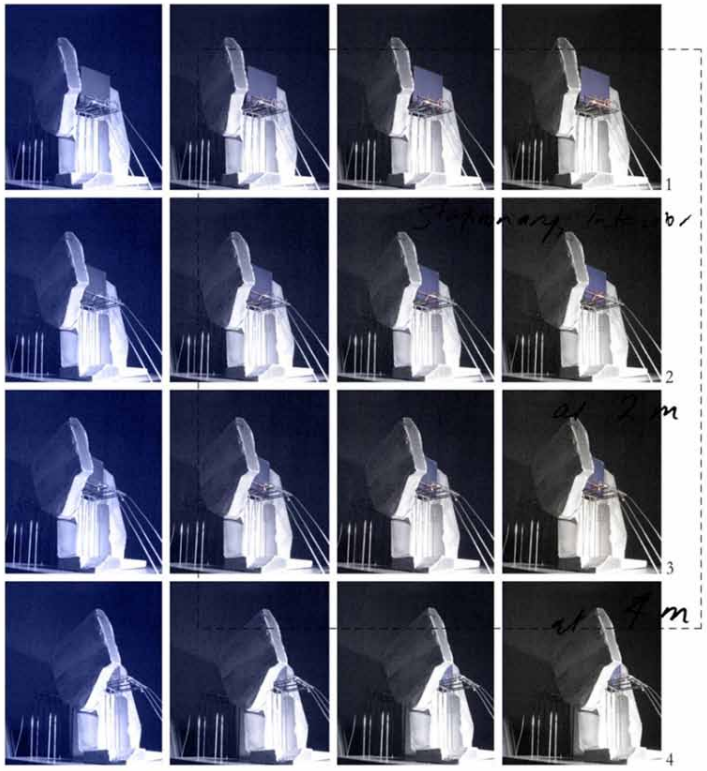
FINAL DRAWINGS

Project 5

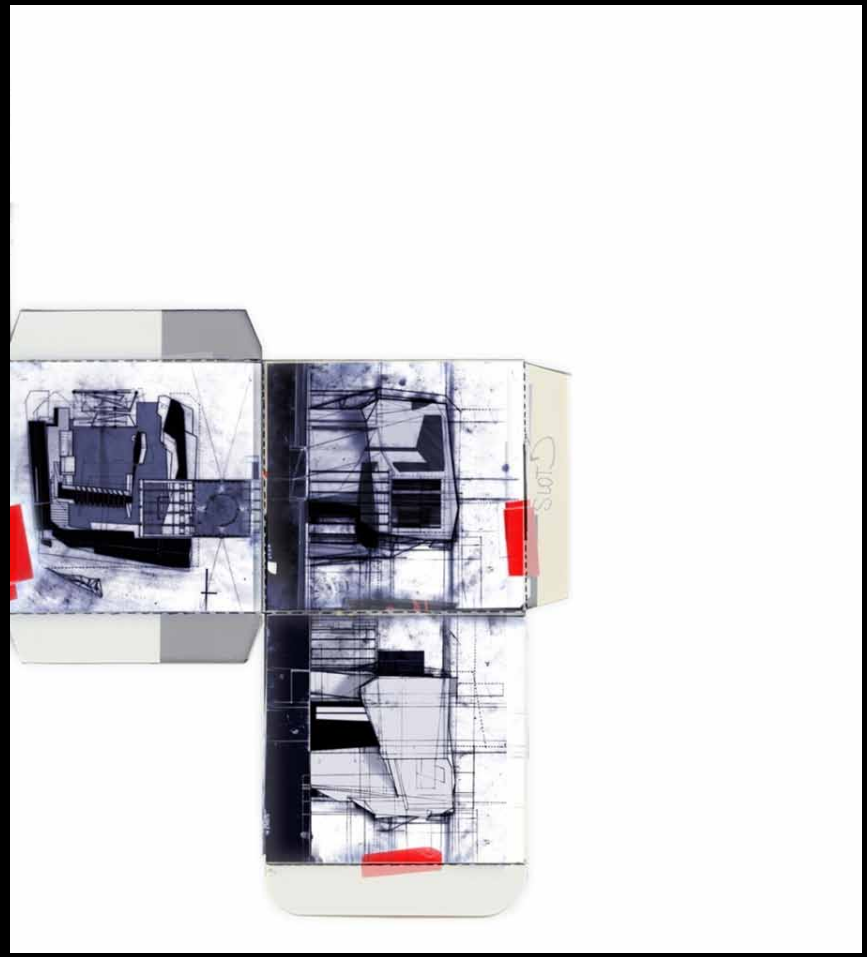


era Obscura room, the artist workroom.

3 Section 3



Sectional Model, showing the camera Obscura room, the artist workroom.


SLOT


3
Section 3
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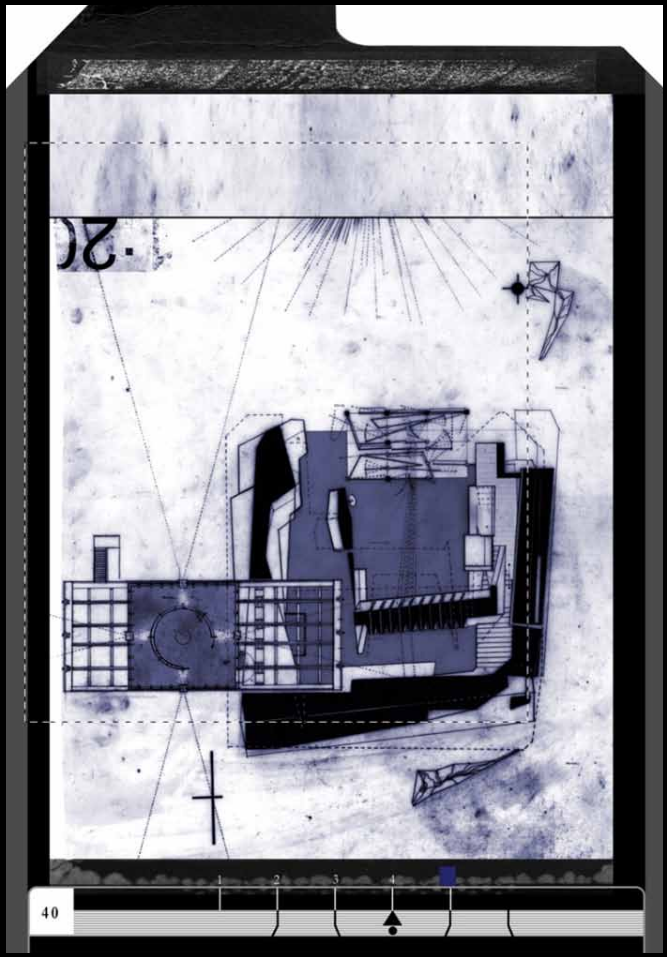
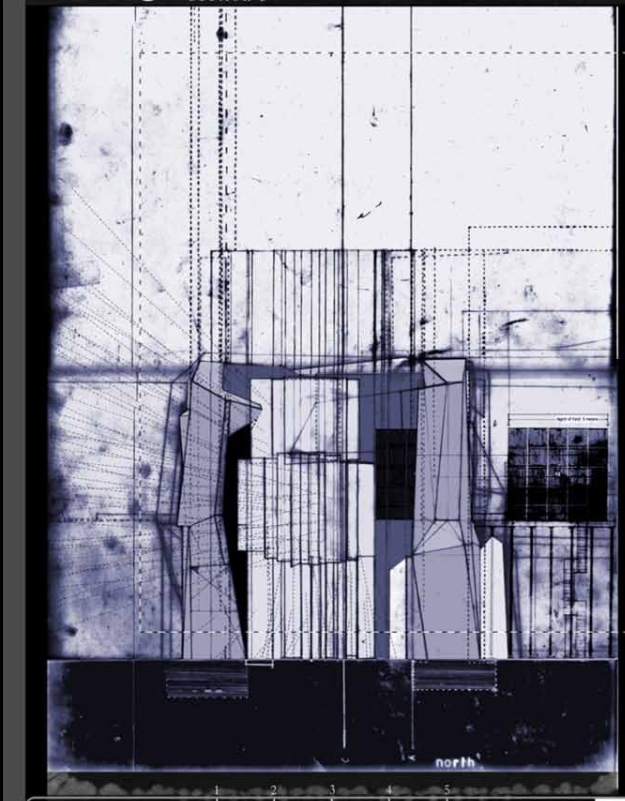
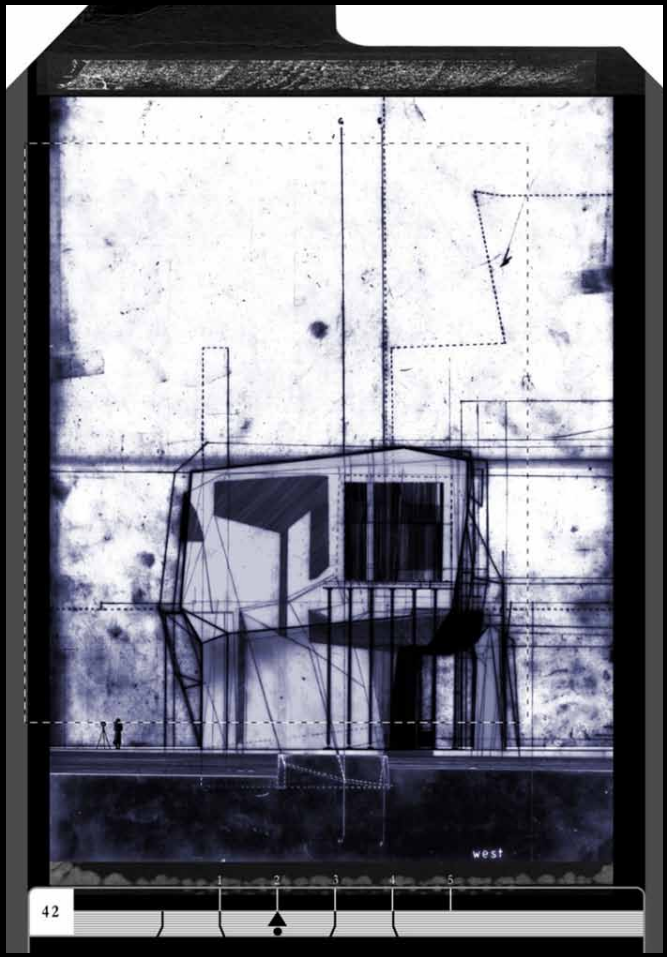
2
3
4
plan
37



3 Section 3



elevation


west
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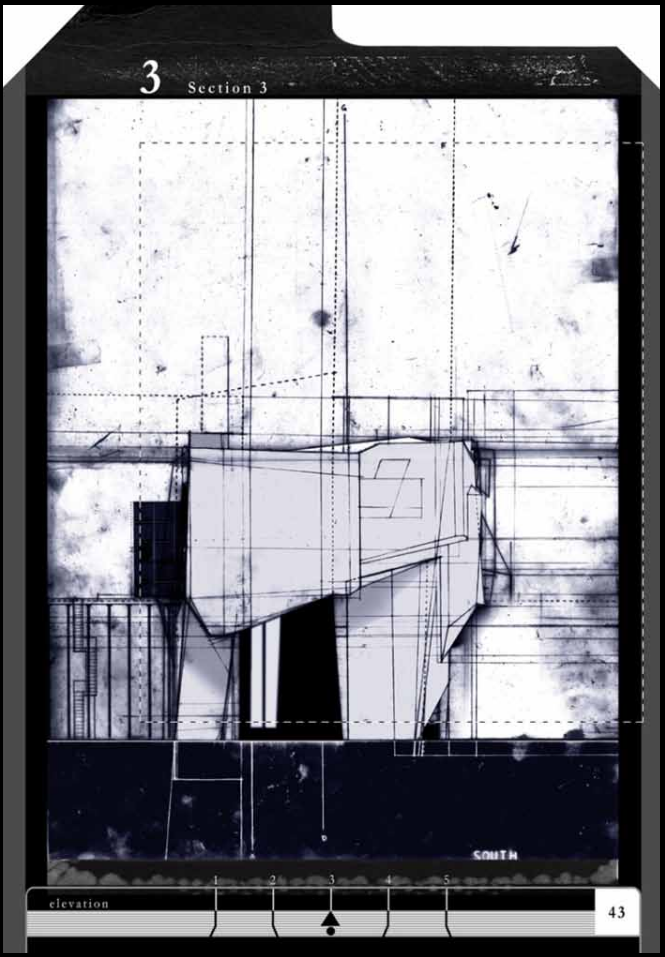
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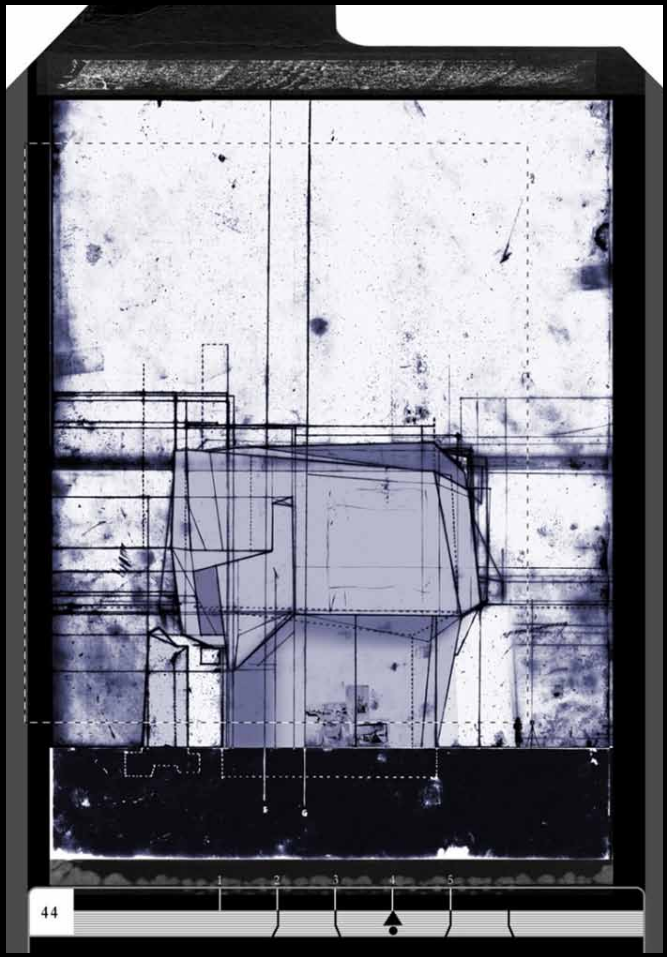

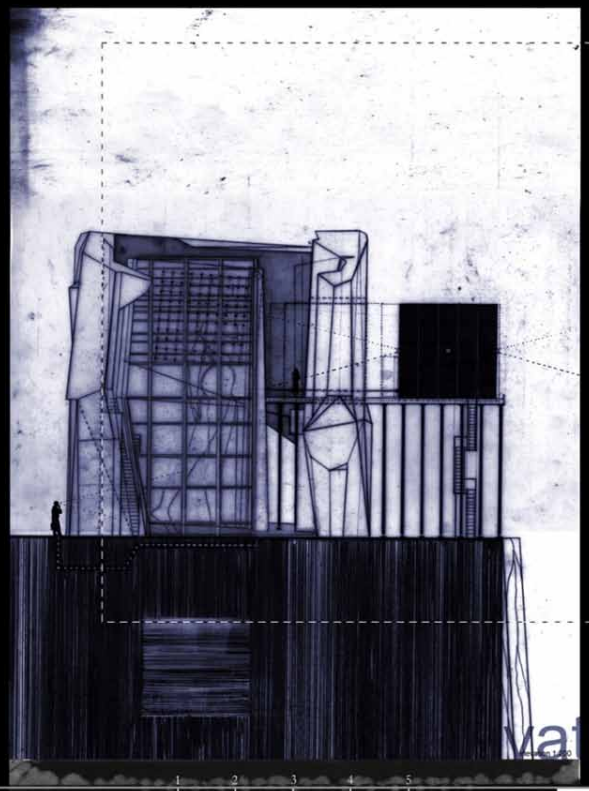

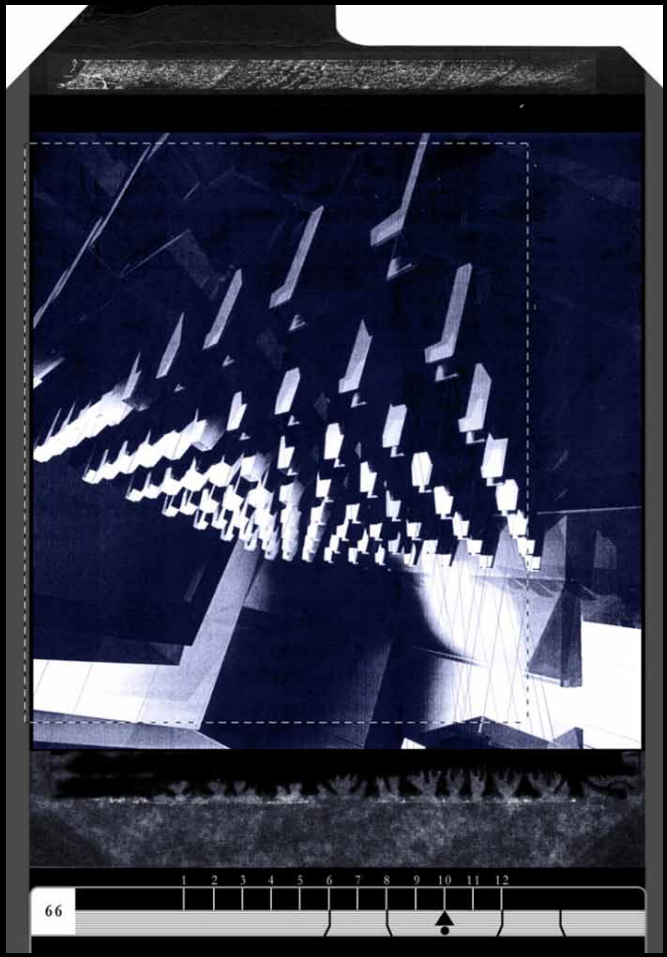

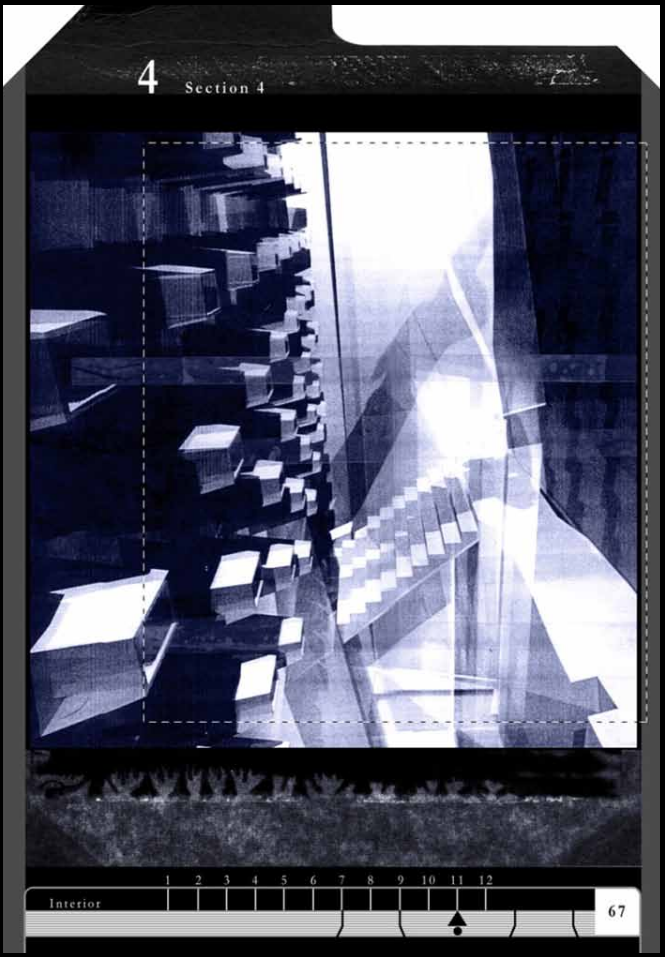

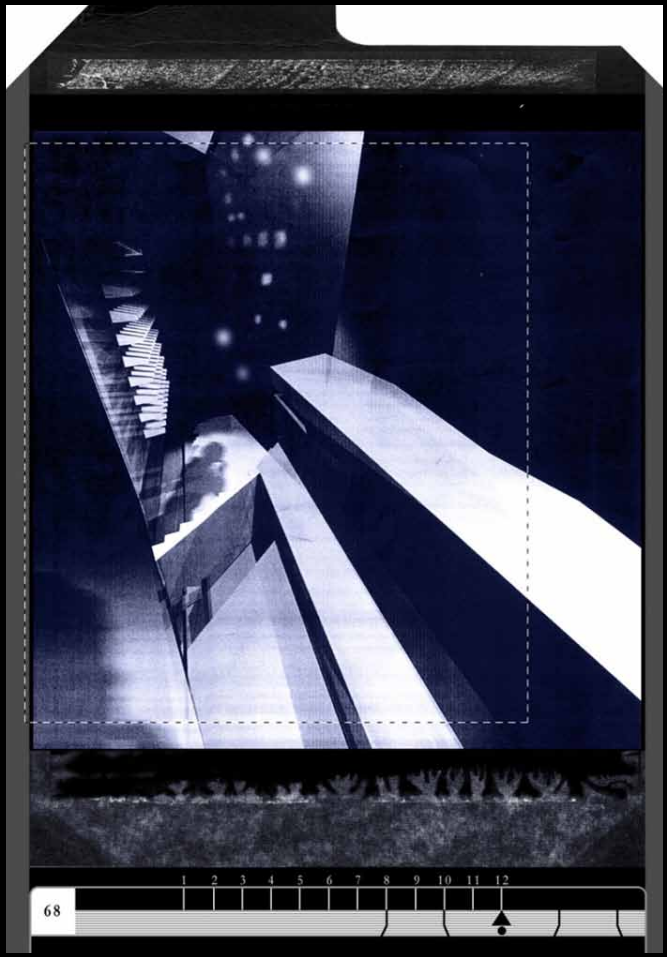
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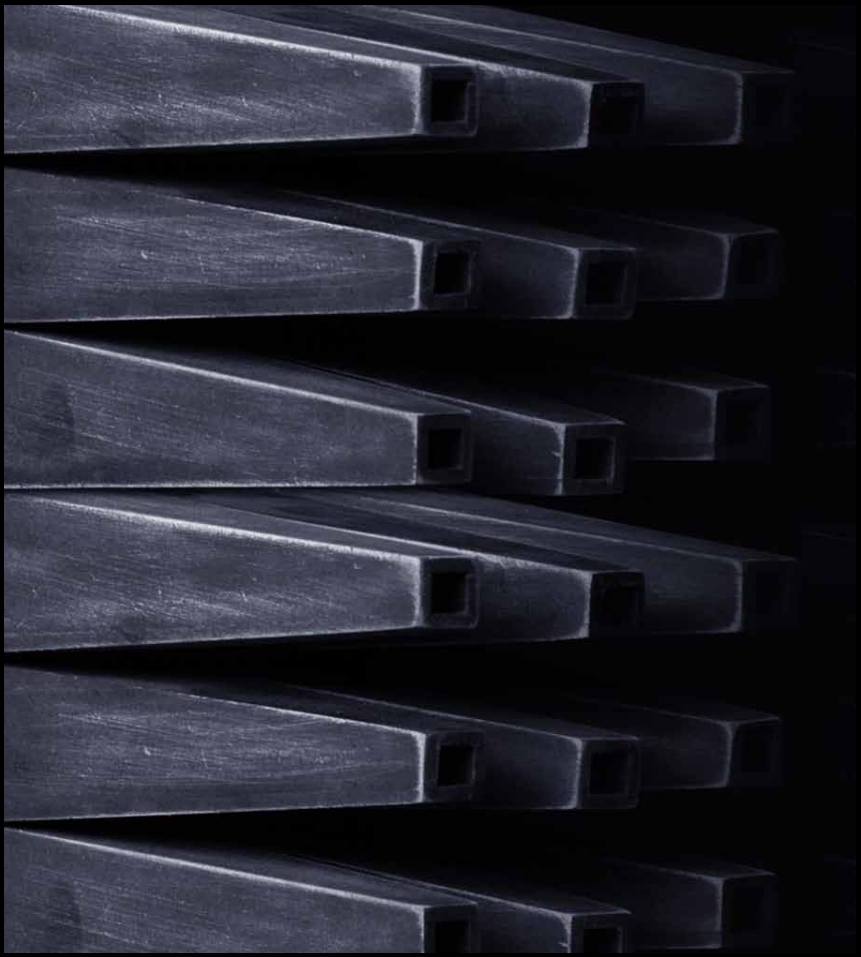
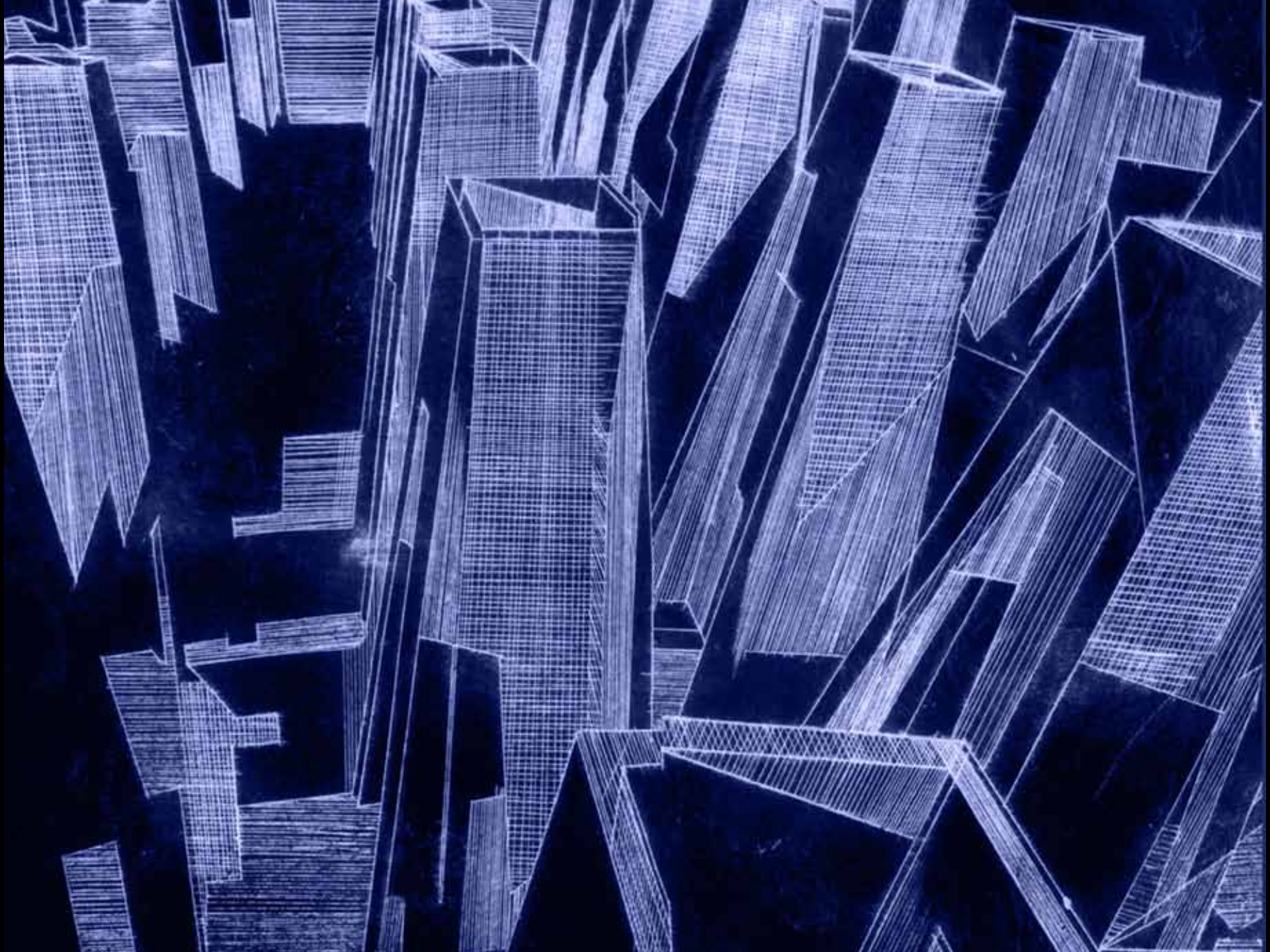
68






THE BLACK BOX ERIKA KRUGER
THE BLACK BOX ERIKA KRUGER
THE BLACK BOX ERIKA KRUGER
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END