

CHAPTER 9: CONCLUSION



Figure 9.1: Abstract Painting:
Abstraktes BILD, Gerhard Richter,
 1990

...[C]amcorders have built-in features that encourage generic usage: a warning light flashes whenever there is a risk of 'spoiling' a picture, as if to remind the user that they are about to become creative and should immediately return to the norm. (Dunne, 1999: 30)

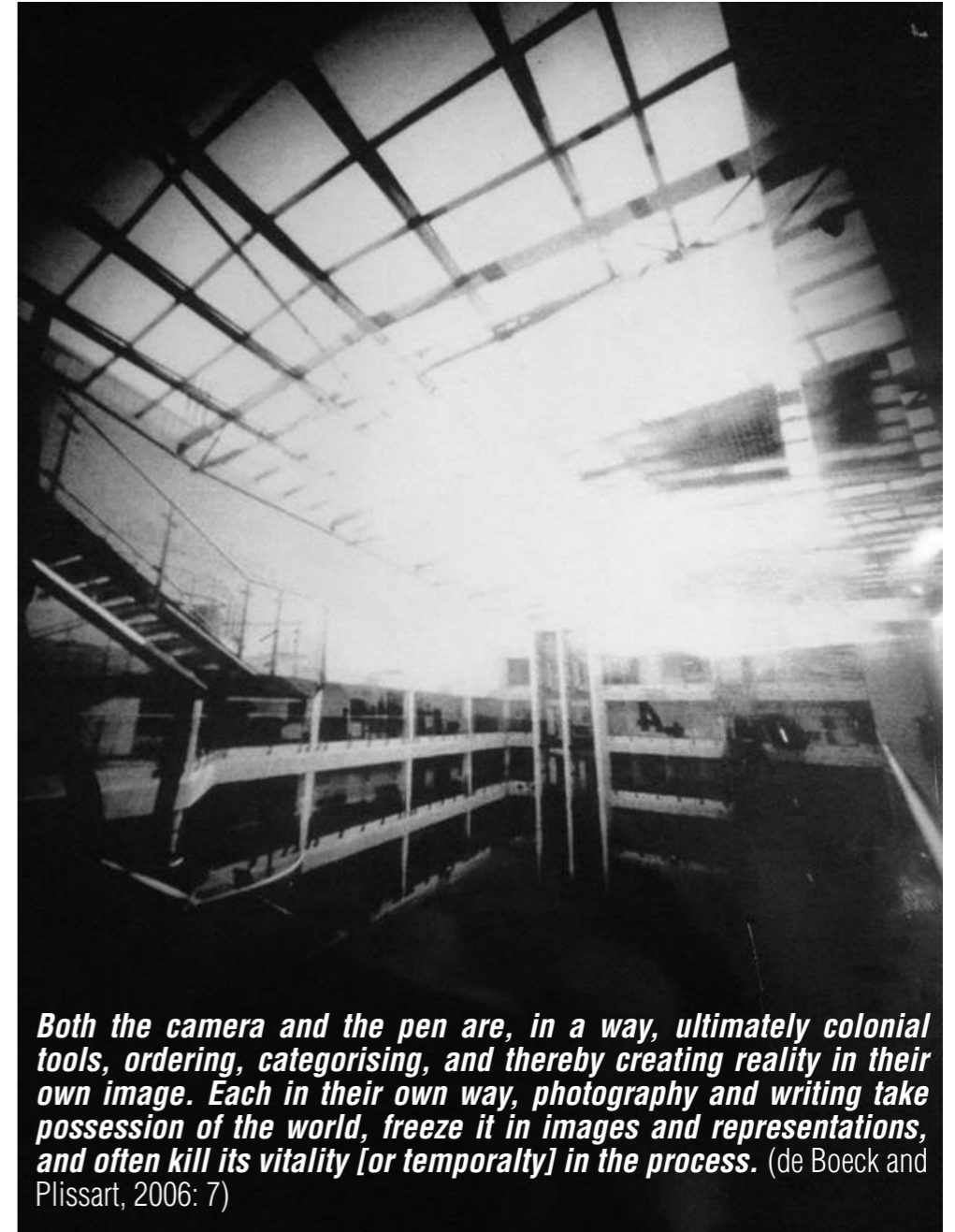
There is a restraint on creativity when people are forced to use production tools in a particular fashion. When a building specifies to its inhabitant a singularity of use this restraint on creativity becomes evident in architecture. Figure 9.1 represents the blurring of an image and figures 9.2 and 9.3 represent the abstraction of an image of an architectural space through light exposure. All three figures provide an alternative way of looking at established/normative ideas.

As buildings are experienced spatially there is a sequencing of experience in time. The concept of 'blurring' in painting or photography becomes evident in architecture when the sequencing of spatial experience undergoes an abstraction so that the relationship between one spatial event and another is not wholly fixed. What this translates to in real and simplified terms is degrees of concealment and revealment: or the curtain and the veil.

It is impossible to wholly capture the events - the experiences, smells, sounds, energies and the possibilities - in the *Baixa*; either in text or in imagery. These events and their temporality form a basis for our spatial experiences and are often more striking than the built forms themselves. The selective concealment and revealment of the temporal nature of these events by buildings demonstrates the plurality of use. In this way actions find liberation.



Figure 9.2: Architectural Pinhole photograph 1



Both the camera and the pen are, in a way, ultimately colonial tools, ordering, categorising, and thereby creating reality in their own image. Each in their own way, photography and writing take possession of the world, freeze it in images and representations, and often kill its vitality [or temporality] in the process. (de Boeck and Plissart, 2006: 7)

Figure 9.3: Architectural Pinhole photograph 2