

ARCH 684

Competition: Artcity, Peepshow International Pavilion Design Competition 2005

Title of Competition Design: Elusive Projections

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In Transition: Art as Architecture

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1- View of Urban Canvas, *Elusive Projections*

The theme of the 2005 Peepshow International Pavilion Design competition is “Trans”. The chosen pavilion will be reconstructed annually to exhibit contemporary visual art for the Artcity festival in Calgary, Alberta. Entrants were challenged to answer the question of how TRANSarchitecture could be defined as an art pavilion. The typology of an art pavilion may perhaps be most closely linked with that of an art gallery or museum of art. The typological history of a formal art gallery, a building designed with the sole intention to house and exhibit art, does not date back beyond the Louvreⁱ (1793). Before that, art was displayed in caves, temples, palaces, and cathedrals. A pavilion, a term which suggests impermanence, finds itself at odds with the formal definition of an art

gallery which implies a weighty sense of permanence. Not only does the transitory quality of a pavilion struggle to integrate itself into this typology, but digital artwork, the chosen medium to be displayed in this pavilion, seems to be searching still for its own ideal framing environment. An American Museum of Art director discusses this struggle: "Museums are the victims of their own success and progress; the more they give the more is wanted. They also suffer because the newer multi-media types of art-making evolved within the gallery-museum context. The mutual antagonism between "newer" and "older" forms of art-making, between "formalists" and "anti-formalists," has come about only because both were born and raised in the same household, and the newer forms have not found their natural arena."ⁱⁱⁱ The challenge of this pavilion project therefore became the search for a new typology that would present contemporary artwork at its best. The analysis of historical precedents was influenced by Aldo Rossi's approach to typology as described by Manfredo Tafuri, "Rossi assumes history as an uninterrupted event to be studied and explored, to be drawn and written; a world pregnant with magical evocations and inscrutable correspondences."ⁱⁱⁱⁱ Precedents of inspiration for this design were chosen for their ability to merge art with architecture while exhibiting an element of transience. The power of architecture to evoke sensory manipulation in the viewer, enriching their experience of viewing artwork, was also a unifying theme among the precedents. The type of digital artwork, whether it be projected videos, computer graphic art or three-dimensional renderings was selected because of its contemporary nature. An original environment in which to display such a comparatively innovative medium seemed appropriate and necessary. In the examples studied it is evident that architecture can be used to not merely 'house' artwork in the traditional art gallery approach but can also be used to activate the art. So much so in certain cases that the line between the architecture as a framework to support the artwork becomes blurred into the architecture becoming a piece of art in itself, sometimes overshadowing the artwork it was intended to display. *Elusive Projections* plays with this ambiguity in mixing together the role of the temporary architectural pavilion with the artwork

that is displayed on it. Francesco Borromini's Spada Gallery in Rome, the Solomon R. Guggenheim Museum by Frank Lloyd Wright in New York and Christo and Jeanne-Claude's Wrapping project of the Reichstag in Berlin were strongly influential in the design of this pavilion. Through the investigation of these specific projects where architecture has been inventively used or designed to promote the stimulation of the senses in association with the viewing of artwork or the architecture itself, this pavilion design has been enriched with a continuity of historical ideas that remain valuable today. Through the concepts of transience, transformation, movement, light and contrast, the examination of these projects have informed the design of *Elusive Projections* and have mapped the essential qualities in the creation of a new typology in which to root a contemporary art pavilion.

The theme of transience was important to understand and develop in order to shape the pavilion whose theme depended on this idea. Christo and Jeanne-Claude's work presented the strongest influence for this element, however both Borromini and Wright's projects offered subtle yet insightful transient elements.

The limited time which the Reichstag was wrapped was crucial to the success of the project. Though the popularity of the event induced officials to request that the exhibit be extended past its scheduled two week period (to take advantage of profitable flocking tourists), the artists refused. Their refusal was more poignant in light of the fact that it took 24 years of lobbying the German government to allow the exhibit to take place. The strength of its impact lay in the power of the moment that it was experienced. Werner Spies describes Christo as, "a "maker of remembrances" who has turned to aesthetics of the transitory in the midst of an overcrowded world. It is clear that Christo is not concerned with definitive monuments; he is preparing an inheritance. The removal of the original (a disappearance allowing no patina) and the aura of the is-no-more, the irretrievable, make it necessary to prepare collages, drawings, and all the photographs, books, and films for documenting the project."^{iv} And yet

even though the Reichstag project was impeccably documented (as are all of Christo's projects) it is understood that no camera, or film could truly capture the exhibit. It could only truly be extended beyond those two weeks in the summer of 1995 in the memories of those who had witnessed it first hand. The preciousness of a unique experience was thus heightened.^v In their installation, Christo and Jeanne-Claude presented a gift to the German people, along with visiting tourists, to interpret as they would the historical significance and the future potential of what lay beneath those folds of fabric – together.



CHRISTO AND JEANNE-CLAUDE: Wrapped Reichstag, Berlin 1971-95, Germany.
Photo: Wolfgang Volz. Copyright Christo 1995-2005.

2-Wrapped Reichstag Project, Berlin

For Borromini, the element of transience may be found in the elusive grasp of the illusion of perspective. It was perhaps his extensive experience in Baroque religious architecture that he acquired such a skill for emotive environments. Borromini's false-perspective colonnade, one of his few contributions to civil architecture, was built near the end of his career between 1652-3. Once the illusion of the space has been revealed, the eye cannot help but meticulously analyze the piece for discrepancies in the details. Upon realization that the illusion is false, the viewer is said to enter "artificial space". Paolo Portoghes describes the transformation of perception: "Once this point has been clarified it is no longer possible to distinguish dilated and contracted spaces and we are forced to recognize the Borrominian intention of making us not only victims but witnesses of the artifice of the humanization of space."^{vi} It is the quality of Borromini's perspective manipulation that teases one's intellect into

believing and disbelieving. Only such mastery could reproduce the illusion, even if only momentarily, after one has acknowledged the artificiality of the space. Portoghes describes the colonnade as both a spectacle and an experiment: “The experiment consists in verifying the possibility of operating on space by means of geometric projection and perspective method.”^{vii}



3- Borromini's Perspective Colonnade

Wright's ambition of addressing the notion of time, a key aspect of transience, in the Guggenheim museum (conceived in 1944 and finished in 1959) is described by Vincent Scully as “the conquest of time itself through the use of the continuous spiral, “beyond time and infinity,” which returns cyclically and never seems to end – are climaxed in the Guggenheim Museum...”^{viii}. The Guggenheim with its spiraling ramp gallery possesses perhaps more influence on the pace that the viewers experience the exhibit than in a standard flat white box gallery. The slope of the ramp and the circumference of the spiral designed by Wright imbue a certain standard of pace that will intrinsically be forever present in the gallery. A measured tempo here is possible as the circulation path is so defined. In a more traditional flat rectilinear gallery, one can crisscross the rectangular rooms in an infinite number of patterns and pace without feeling a prescribed rhythmical path.



4- The Guggenheim museum, New York

The role of the Urban Canvases in *Elusive Projections* was drawn primarily from the sense of active time in the Reichstag project where the viewers were offered a unique and finite experience. The sequence of displaying the digital art involved two separate zones. The first zone located under the +15 bridge included three screens upon which the digital artist's work would be projected. The second zone encompassed the two Urban Canvases on either side of the +15 where the Projection Gallery would be filmed and simultaneously projected in real-time. The real-time image of people studying contemporary art being projected concurrently for others to ponder and contemplate, attempts to open a public flow of consciousness. The provocation of not only addressing one's own intuitive reaction to contemporary art but being faced with the unique opportunity of studying the reaction of other's, presents a unique sense of collective critical appreciation and communal reflection. The initial mystification of where the real-time film projected on the Urban Canvases is located, and the subsequent discovery of the Projection Gallery under the +15 is reminiscent of the revelation of Borromini's illusion.

Transformation in relation to contemporary digital art is described by digital artist Roy Ascott: "Transformation is the commanding concept of interactive, virtual, networked, multimedia art – the transformation, that is, of meanings, images, forms, and perhaps of oneself and even the world – and it is the rapidity of transfer, the speed of shift between states that we value most."^{ix}

The collective experience of the Reichstag was not only transient but also transformative. The iconic power of architecture was exploited here to activate

the art installation. Through the process of the installation, an implied cleansing and re-birth of this powerful iconic building, plagued by countless atrocities during the last century seems to have been enacted. The communal act of witnessing the covering and uncovering seems to have been an integral part in the sense that the building has been revealed in a new light. Such heavy contemplation must have been made easier or perhaps intensified by seeing and feeling the reactions of a collective body of people. Although the artists maintain that the work conveyed no message, rather it was for the viewer to decipher, the iconic power of the Reichstag leaves little room for escape from a political interpretation of the exhibit. The building (constructed in 1884) has represented democracy, Fascist dictatorship, and Communism. When the installation took place in 1995, only six years had passed since the Berlin Wall had fallen. The Berlin Wall had been standing since 1961 and the Reichstag itself had been divided as its eastern façade fell in the Soviet military sector in East Berlin^x. The wrapping of the Reichstag transformed the architecture into art, stripping it temporarily of its function and contemplatively relying on its symbolic power to evoke meaning. The fleeting transformation of the Reichstag from the modern day German centre of democracy into a monumental abstracted sculpture with simply fabric and rope seems almost surreal. The illusion was heightened with the use of steel armatures on the roof of the building to protect pediments and statues as well as to simplify its form into a more symmetrical object. The Reichstag truly experienced a re-birth in the 1990's for not only was it symbolically revealed anew it was also being physically refurbished by Sir Norman Foster & Partners who were reshaping the interior and exterior of the building.



5-Reichstag with completed addition by
Sir Norman Foster & Partners

The type of communal engagement that was made possible in the Reichstag project was incorporated into *Elusive Projections*. An environment conducive to open discussion was designed to help each other understand and reflect upon the medium of our age. The comments of Andreas Jurgensen, the curator of a Digital Art exhibit shown in 1999 confirm this need: “The challenge is thus to create images on the computer that go to our hearts, that fascinate us, that help us to see the humanity in ourselves” ... “For two things are certain; in our historical situation, where the computer is still a “newly invented” medium, much of computer art is dominated by technological exploration, by effects. In addition, we who are spectators have not yet been able to develop words, thoughts and feelings so we can look at and talk about computer images in a meaningful way. Without the possibility of creating a tradition for dealing with computer art, the basis for our judgments of its aesthetics is still obscure.”^{xi}

The vacillation of definitions between art and architecture within which the Guggenheim’s identity is attained highlights its transformative nature. This dualistic quality is at the root of the inspiration for the typology of an art pavilion. The overlap of definitions occurred so completely in the Guggenheim that some critiques have argued that its failure as a museum has been overshadowed by its success as a piece of art in itself. Peter Blake pronounced the museum itself as problematic, however he redeemed it by describing the building as “the most valuable piece in the Guggenheim collection”.^{xii} Similarly Lewis Mumford

compensates for the museum's failure in functional qualities with its quality as "an abstract composition in interior space."^{xiii} Tom Kren (director of the museum in 2000) wrote more positively of the overall success of the building: "As a discourse on twentieth century values – which are so closely linked to art and culture of the period – the Wright building itself is an extraordinary work of art. Architectural quality and architectural adventure are attributes that have been associated with the Guggenheim since its inception."^{xiv}

The Guggenheim embodies transformation not only in its dualistic nature of being both art and architecture but also in the experience that it offers. The transformative experience in the Guggenheim has been exhaustively argued to exist on a spiritual level within the spiraling rotunda. Addressing the 1993 addition to the museum by Gwathmey Seigel Architects, J. Quinan writes: "it is clear that the recent alterations by Gwathmey Seigel have seriously



6-Guggenheim Museum, showing Gwathmey Seigel Addition behind

compromised the essential spiritual qualities of Wright's design, that is to say, the transcendency of the spiraling rotunda."^{xv} Robert McCarter, not specifically addressing the addition affirms the Guggenheim's spiritual quality: "It was Wright's lifelong propensity to transform all building tasks entrusted him – whatever their purpose – into the creation of sacred spaces, thereby reconnecting to the ancient understanding of building itself as a sacred act. This is nowhere more evident than in the Guggenheim Museum, which through this process may be understood to have become itself an artwork of the highest order"^{xvi}. Margit Rowell, a former curator at the museum, reinforces this idea

further by stating: “In an age and a country ambivalent about religion, Frank Lloyd Wright’s Guggenheim Museum is one of the rare modern buildings that affords an unequivocal spiritual experience.”^{xvii} Philip Johnson goes so far as to state that the Guggenheim is the only building in America that offers a comparable experience to that of Chartres.^{xviii} The emphasis on the form and emotive quality of the interior of Wright’s gallery was very important as a conducive environment to house the contemporary art of abstract expressionism during its development.



7-Guggenheim Museum,
View upwards towards dome of
spiral rotunda

Borromini succeeds equally in transforming architecture into art. Although his accomplishment is twofold as he not only succeeded in transforming a colonnade into a piece of art but he succeeded in salvaging what would have been a dead end passageway between two extraneous properties into a delightful composition. He utilized a mere eight meter long corridor to create the illusion of one four times this length, creating a long vista towards a small courtyard. The illusion was achieved by converging the two sides of the colonnade together and reducing the height of the columns gradually as they receded to amplify the depth of the colonnade. Although this colonnade of heavy Doric columns was not designed to house art per say, it is inextricably linked to

art in its framing capacity towards a statue and in its own transformative quality of space which has been described as being in a painting. Today, the Palazzo Spada is open to the public as an art gallery where the personal art collection of Cardinal Spada (who took possession of the Palazzo in 1540) is crowded into a few rooms on the first floor of the Palazzo. Borromini's perspective colonnade has seamlessly become part of the gallery's collection and enjoys the status of being the palazzo's "greatest architectural feature".^{xix} The inclusion of Borromini's colonnade as a 'piece' in the Spada collection is proof that the colonnade embodies a twofold definition of art and architecture.



8 - Exterior of Palazzo Spada, Rome

Though not presuming to attribute the transformative spiritual qualities of the Guggenheim to the Spada perspective colonnade it has been hypothesized that it may have possessed a lesson for its viewers: "The colonnade may well have had an allegorical and moralistic intention; this hypothesis is suggested by the naturalistic representation that appears at the end of the perspective in the Albertina drawing... which shows a diagonal flight of birds, a background of tress, and rising up at the center a dark form that resembles a serpent."^{xx} Although no formal interpretation has been linked with this image it has been suggested that the sense of disappointment which the viewer would inevitably experience upon entering the false colonnade and physically touching the dwarfed columns could be justified in their enlightenment of this depicted moralistic tale.

The perspective manipulation of the Urban Canvases in *Elusive Projections* was inspired by Borromini's illusionary technique in his perspective

colonnade. The urban canvases are stretched out at a 45 degree angle towards the viewers distorting the images being projected onto the screens. The illusion created here of figures or images stretched beyond their normal heights is meant to both attract attention from a significant distance away from the pavilion and also to obscure reality enough to stimulate lateral thinking and contemplation about the artwork. This type of opportunity to promote critical thinking of contemporary digital art addresses digital artist, Doug Back's criticism of his medium, "One thing that this field has sorely lacked is critical friction and critical friction is what will make or break technologically based art works."^{xxi}

The role of movement in the pavilion project was addressed in the three projects of inspiration, although in very different ways. In the Spada colonnade movement is created by accelerated perspective, in the Guggenheim by the continuously fluid spiraling ramp, and in the Wrapped Reichstag by the billowing wind under the fabric.

Borromini plays with the idea of Anamorphic art, a movement that grew popular in the 17th century when it formally acquired its name. Jurgis Baltrusaitis defines the word: "[Anamorphis] plays havoc with elements and principles; instead of reducing forms to their visible limits, it projects them outside themselves and distorts them so that when viewed from a certain point they return to normal"^{xxii}. ... the system was established as a technical curiosity, but it embraces a poetry of abstraction, an effective mechanism for producing optical illusion and a philosophy of false reality."

Unlike the psychological pretence of movement in Borromini's piece, literal movement is a key animating technique for Christo and Jeanne-Claude: "The fabric is allowed to unfold from the top", said Christo, 'covering the building, moving in the wind, so that the building is alive and breathing. The fabric adds to the dynamics of the project by making the building a living object, the fabric moving in the wind. To create drapery, the fabric is twice the surface of the building'.^{xxiii} Tension between the building's surface and the fabric, was activated by the wind and controlled by 15,600m of blue polypropylene rope.

The continuous flow of circulation and dynamic perspective views are responsible for the inherent movement within the Guggenheim. Wright described the museum himself in an article written in 1946: "For the first time in the history of architecture a true logarithmic spiral has been worked out as a complete plastic building: a building in which there is but one continuous floor surface: not one complete floor slab above another floor slab, but one single, grand, slow wide ramp, widening as it rises for about seven stories – a pure plastic development of organic structure."^{xxiv} He goes on to justify the specificity of its nature to accommodate contemporary art, "For the first time, purely imaginative paintings, regardless of the representation of any natural object, will have an appropriate, congenial environment suited to their character and purpose as harmonious works of art for the eye as music is for the ear." The museum's uniquely dynamic atmosphere has even been categorized as 'action art'. This comes out of an explanation by Michael Sorkin, a great supporter of the Guggenheim museum's architectural significance. He uses the addition to the museum to highlight the qualities of the original design: "Wright's is an architecture of spiral and collision. Gwathmey Seigel's is one of right-angles and reveals. It's the opposition of an architecture conceived in three dimensions with one conceived in two ... The Guggenheim, like abstract expressionism with which it was contemporary, is action art. The new addition tries to compose it."^{xxv} In this same article Martin Filler described the building as having an "internal dynamic, which made the rotunda one of the world's most compelling architectural volumes." "Wright sought not the literal extension of growth, but the spatial fusion implied in the continuously unfurling ramp and the space it defines."^{xxvi}

The 'poetry of abstraction' in Anamorphic art, combined with the literal interaction of the wind in the Wrapping project was the inspiration for allowing the Urban Canvases in *Elusive Projections* room to breath along their guide wires, altering the degree and type of distortion continuously. The flexibility of the adjustable tension connection between the fabric and the guide wire allows for the possibility of the Urban Canvases to be stretched taut depending on the

particular artist's/curator's objective. The scaffolding in *Elusive Projections* functioned to support the canvas screens and aluminum frame spanning over the walkway while also providing a framework for the interactive movement of the viewers. The scaffolding provided the opportunity for the public to climb up to the height of the glazed +15 walkway and look into a space where they had only ever looked out from. Additionally, the scaffolding acted as a compositional device, allowing the silhouettes of the participating viewers to be distributed more diversely across the Urban Canvases.

The importance of light in animating the pavilion project was inspired by the significant role that light played in the precedent works. Borromini's use of light has been described as 'guided light', Wright associated light as one with space, and Christo and Jeanne-Claude exploited the changing pattern of daylight with their choice of material.

David Galloway described the lighting of the Reichstag project; "...as a purely visual phenomenon the Wrapped Reichstag was astonishingly protean. The aluminized surface of the building's polypropylene sheath responded to every nuance of the light, reflecting a shimmering blue when the sky was clear, a leaden gray when it clouded over, flaming orange at sunset, yellow-gold when spotlights were turned on it at night."^{xxvii}



9- Wrapped Reichstag, Berlin

Like Christo and Jeanne-Claude, Borromini relied on natural daylight to illuminate his project however his was a much more careful and manipulative usage. The success of the perspective illusion that he created was dependent in large part due to his having separated the columns physically one from the other. They were three dimensional entities around which air could circulate. Form however is enriched in no better way than when shadows are cast to accent their three-dimensional nature. Borromini incorporated three openings in the roof corresponding to the rhythm of the colonnade through which light could filter through; “their purpose was to slow down the plunge into the perspective distance and produce not only the illusion of a greater depth, but also that of a space amplified by light, and therefore unreal, like the space of a painting.”^{xxviii} The dreamlike quality of the space is grounded in reality through imitation as Borromini’s false colonnade is related to a conventional colonnade in the nearby Palazzo Farnese. Regrettably, two of the three light openings have been blocked by subsequent alterations and the reduction of light has greatly diminished the intended spatial effect.



10- Light openings in Spada Colonnade

Wright, like Borromini integrated natural lighting between formal elements of his structure. He designed continuous bands of horizontal clerestories between each successive level of ramps designed to illuminate the artwork. Unfortunately, as in the Spada colonnade, these clerestories have since been

blocked. Bands of fluorescent lights now illuminate the art at the Guggenheim.^{xxix} It would seem that our modern sensibility lacks an appreciation for the subtle qualities of natural lighting that master architect's like Borromini and Wright obviously understood.

The mood of *Elusive Projections* was inspired by the dreamlike quality of Borromini's colonnade. The dramatic effect of back lighting in *Elusive Projections* was intended to encourage the interaction of the viewers through their own physical projections of shadow art. The light being cast from the digital projectors towards the screens creates ample opportunity for silhouettes to integrate themselves into the softly billowing urban canvases. A layering of interaction is thus achieved; through the distorted projection of viewers in the projection gallery with the silhouettes of viewers 'behind the scenes' projecting their shapes without the help of a projector. The distorted images on the Urban Canvases being so closely located to the real people being filmed under the bridge recalls the grounding to reality of Borromini's dreamworld colonnade with the nearby undistorted colonnade.

The contrast between existence and absence in Christo and Jeanne-Claude's work, the highly controversial contrasting shape of the Guggenheim museum with the artwork it was meant to exhibit, and Borromini's space theories on the contrast between curvature and flat space have all contributed to the dynamic nature of *Elusive Projections*.

The idea of absence and presence runs as a theme through all of Christo and Jeanne-Claude's temporary outdoor exhibitions. Their wrapping projects specifically depend on the pre-existence of an object in order for the effect of absence to register effectively. This temporality was highly relevant given the Artcity's theme of TRANSArchitecture. Even though *Elusive Projections* does not completely cover the +15 walkway it significantly alters its appearance enough to radically change the overall perspective of the street and the enclosed walkway. The vista of Steven Avenue Mall is blocked not only changing the depth of familiar views but obliging traditional circulation paths to adapt around the

installation. The rectilinear aluminum frame that spans overtop of the bridge was designed to mask the familiar triangular gabled form of the bridge.

The Guggenheim has been faced with the challenging task of marrying the contrasting form of a curvilinear architectural surface upon which to display rectilinear works of art. “While the iconic value of the exterior was often taken for granted, the interior surface was attacked for not fulfilling its function successfully. The icon and the institution were maintained as separate categories, often through a separation of ‘architecture’ and exhibition surface.”^{xxx} Another aspect of contrast in Wright’s work occurs between the external and internal reading of the spiraling volume. From the outside, the rotunda clearly expands outwardly as it ascends while on the inside the spiraling ramp increases in width as it ascends, diminishing the central space towards the top and thus creating a perspectival effect of increasing the height of the structure.^{xxxi} Vincent Scully describes the contrasting experience of scale as one moves through the building: “Upon entrance, under the skeletally obtrusive and therefore volume-negating dome, the building seems small. It does not exalt man standing fixed and upright within it. The meaning is in the journey, since from above, upon leaving the elevator, the visitor finds the space dizzying and vast, while the great downward coil of the ramp insistently invites him to movement.”^{xxxii}



11- Guggenheim Museum, New York

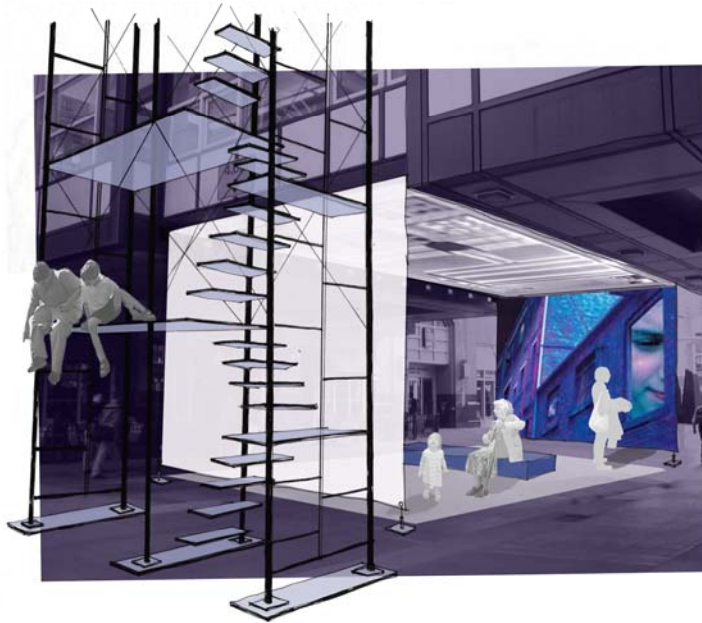
An important contrasting aspect of *Elusive Projections* is that of distortion. The contrast of the distorted images on the Urban Canvases with the undistorted images that viewers would be able to extrapolate in their minds eye was inspired by Borromini’s theories on space curvature: “The procedure of giving curvature

to an originally flat surface is one that escapes bi-dimensional definition and determines a series of transformations in the ambient space. Most generally Borromini's thesis is that such curvature influences the space and renders it directly perceptible and measurable, inasmuch as it is no longer bound to the mere back-front polarity but may be distinguished in relation to the flat surface as internal and external, dilation and compression.^{»xxxiii} Borromini's perspective gallery also exhibits the experiential contrast of believing the illusion of the depth and the shock of acknowledging its false-reality

Additionally, contrast was achieved in *Elusive Projections* by a difference of scale between the Urban Canvases and the Projection Gallery. While the Urban Canvases speak to the scale of the pedestrian street, the scale of the projection gallery under the bridge speaks to the intimacy of a focused space in which to view the art.

The precedents that have been examined have thus demonstrated the ability to activate art through architecture using transience, transformation, movement, light and contrast. In so doing they have inspired a rich array of techniques amply suited to inform a contemporary art pavilion. The typology of an art gallery here was addressed in terms of an art pavilion. The studied projects demonstrate the capacity of architecture to not necessarily 'house' art but instead to activate it. The sense of temporality that a transitory pavilion evokes inspired the contemplation of how to infuse into architecture a sense of preciousness for the present moment. All three examples demonstrated how architecture can be intrinsically connected to the artwork and indeed become artwork itself. Artwork is produced and inspired in and through its own respective contemporary culture. Borromini's perspective colonnade was invented during the Baroque period in Rome, Wright's Guggenheim was inspired during the Abstract expressionist movement in the United States, and Christo and Jeanne-Claude's Reichstag Wrapping project which specifically took place in Berlin, evolved out of the 'large-scale outdoor' movement exhibited throughout the

world. The type of artwork evolving out of the technologically driven age in which we live deserves a method of display as contemporary in its nature as the artwork itself. *Elusive Projections* represents an initial foray into identifying the essential elements necessary to create a contemporary architectural environment capable of supporting the rapidly evolving medium of digital art.



12- View of 'Projection Gallery', *Elusive Projections*

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- 5- <http://nora.embl-heidelberg.de/albums/Berlin2003/Reichstag.jpg>
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- 7- <http://www.anxo.org/imaxes/artigos/guggeny.jpg>
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11- <http://pbsvideodb.pbs.org/resources/flwright/images/gugg.jpg>

12- View by author and Kristi Ante

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