

## EXHIBITION

As part of the Theatres of Architectural Imagination symposium, eleven short *Entr'Actes* have been selected for exhibition.

# ENTR'ACTES

Meaning literally 'between the acts,' *Entr'actes* were popular short performances in early modern theatre. They were devised to entertain audiences while stage curtains closed to allow for costume and scene changes between acts of a play.

Providing a practical pause, these live interludes also served a variety of artistic and interpretive purposes: offering comic relief and aesthetic delight; providing contemporary and historical allusions or context for the featured performance; and prompting alternative readings of the primary play's meaning and plot.

As complements to a symposium of academic presentations, these two-minute *Entr'Acte* videos illuminate the same theatrical themes of Memory, World and Action in multi-media format, while animating pauses between paper sessions with provocatively pleasing diversions.

Lisa Landrum, University of Manitoba  
CURATOR

Centre de design, UQAM  
<https://centrededesign.com/>

# ENTR'ACTES



## I Re-Actions

Henrique Pina, Maria João Moreira Soares, João Miguel Couto Duarte, Lisbon

## II Meeting with Vis Here and Now

Negin Djavaherian, Rojin Shafiei and Tina Bararian, Toronto

## III Janus

David Thomas, Jacquie Loewen, Avinash Muralidharan Pillai Saralakumari, Scott Henderson, Winnipeg

## IV Monoprocession

Sean Vandekerkhove, University of Manitoba

## V Thinking Out Loud

Johnathan Lum, University of Manitoba

## VI SCI-FI

Ralph Gutierrez, University of Manitoba

## VII Can You Hear the Light?

Zahra Sharifi, University of Manitoba

## VIII Jalur Sutra (The Silk Road)

Andria Langi, University of Manitoba

## IX Portrait of a House

Popi Iacovou, University of Cyprus

## X Constructing the Table: A Polyphonic Drawing Experiment

Bahar Avanoğlu and DrawingConstructions, Istanbul Bilgi University

## XI Ghosts of Tokyo

Doreen Bernath, Sarah Mills and Sarah Gerrish (Cinematic Commons), LEEDS School of Architecture





## Re-Actions

Henrique Pina, Maria João Moreira Soares, João Miguel Couto Duarte, Lisbon

Re-Actions is an excerpt from the film *Body-Buildings* (2020) directed by Henrique Pina (b. 1987). *Body-Buildings* brings together dance, architecture and cinema, merging identities and concepts. The film features six choreographies created for six works of architecture in six locations in Portugal. Through film, future memories are drawn.

This two-minute excerpt from the film focuses on a sequence from the choreographer Vera Mantero's encounter with the Tidal Pools in Leça da Palmeira (1961-66), designed by the architect Álvaro Siza Vieira (b. 1933). This place that has been appropriated by errant creatures, by beings that question themselves, lost between the horizon and a wall, between the sea and the rocks. The episode highlights interaction of noise and silence; primitive and erudite; natural and artificial. The Tidal Pools in the open sun are contrasted with a dark and cramped interior, an immediate repercussion of the human scale.

The sequence shot reveals some of the movements of these creatures, who now fill that interior. There is a repetition of cubicles, each occupied by a body. The creatures perform everyday movements that are almost pitiable, repeating actions without correcting them and without purpose, in a theatrical production that is apparently devoid of sense – blowing, measuring, dusting, hammering nails, measuring, hammering, marking, blowing, noting, spilling. So convinced of their actions, they have become self-absorbed. A continuous background sound registers the disquiet of the noise of each of the actions.

Action, reaction. Action, reaction.

## CREDITS

A film by: Henrique Pina

Produced by: Henrique Pina, Maria João Moreira Soares, João Miguel Couto Duarte

Cinematography: Cristiano Santos

Editor: Carolina Caetano

Sound recordist: Toninho Neto

Original Music: Ricardo Fialho

Choreography: Vera Mantero

Featuring: Vera Mantero, Vânia Rovisco, Henrique Furtado Vieira, Paulo Quedas

**Henrique Pina** (1987) studied Film & Screen Practice at the University of Roehampton, London (2005-2008). He returned to Lisbon and worked for two years in Krypton Productions, Portugal. He had his directorial debut in 2011 with the short film *Tejo*, which premiered at the New York International Film Festival and received an award at Prémios ZON. He was invited to direct a film to be screened at the Lisbon and Estoril Film Festival, which gave birth to the short documentary *Passerby*. His second fiction short film *The World Falls Apart (and still people fall in love)*, was awarded as Best National Fiction, in Oporto International Short Film Festival. *Aires Mateus: Matter in Reverse* (2017) was his first feature-length documentary, screened in more than 12 film festivals across three continents. His second feature-length documentary, *Body-Buildings* (2020), was awarded as Outstanding Achievement at Dance Camera West Los Angeles Film Festival, 2021.

**Dr. Maria João Moreira Soares** (1964) is a Lisbon born Portuguese architect practicing since 1988, an assistant professor at Faculty of Architecture and Arts, Lusíada University of Lisbon [FAA/ULL], and a research fellow at Design, Architecture and Territory Research Centre [CITAD], ULL. Member of CITAD's Board of Directors, coordinator of Architecture and Urban Planning Research Group and research coordinator of RP "Architecture and Transdisciplinarity" [ArT], and co-coordinator with João Miguel Couto Duarte of RP "Mapping the Architectural Inter-relationships Between Portugal and Japan in an International Context" [JAPOM] at CITAD. Member of the Athens Institute for Education & Research [ATINER]. Producer of *Aires Mateus: Matter in Reverse* (2017), directed by Henrique Pina and *Body-Buildings* (2020), also directed by Henrique Pina. Maria João holds a degree in Architecture from Faculdade de Arquitectura da Universidade Técnica de Lisboa [FA/UTL], 1987, and a PhD in Architecture from Universidade Lusíada de Lisboa [ULL], 2004.

**Dr. João Miguel Couto Duarte** (1966) is a Lisbon born Portuguese architect practicing since 1990 and an assistant professor at the Faculty of Architecture and Arts at Lusíada University of Lisbon where he teaches since 1991. The relationship between architectural representation – drawing and models – and design practice has long been his main research field. He is a research fellow at Design, Architecture and Territory Research Centre (CITAD) at Lusíada University of Lisbon and coordinator of RPs “Drawing Siza” [dS]. *Aires Mateus: Matter in Reverse* (2017), directed by Henrique Pina, is his debut in film production. *Body-Buildings* (2020), also directed by Henrique Pina and produced by João, is now completed. João holds a degree in architecture from Faculty of Architecture, Technical University of Lisbon (1990), a MSc in Art Theories from Faculty of Fine Arts, University of Lisbon (2005) and a PhD in Architecture from Faculty of Architecture, University of Lisbon (2016).

moonway apresenta  
um filme de  
**Henrique Pina**

**body  
buildings**

com criações  
coreográficas de  
TÂNIA CARVALHO,  
VERA MANEIRO,  
VICTOR HUGO PONTES,  
JONAS KLANDER,  
OLGA RORIZ,  
PAULO RIBEIRO  
produzido por  
HENRIQUE PINA,  
MÁRIO JOÃO SOARES,  
JOÃO MIGUEL COUTO  
DUARTE, PATRÍCIA  
NEVES GOMES  
música original  
RICARDO FIALHO  
som TOMINHO NETO,  
RICARDO FIALHO  
color grading  
MARCO AMARAL  
editado por  
CAROLINA CAETANO,  
HENRIQUE PINA  
direção de fotografia  
CRISTIANO SANTOS  
realizado por  
HENRIQUE PINA

A grid of logos for various companies and organizations, including Moonway, RTP, Proclut, Interfarma, M, Interlab, and others.

Body-Buildings Trailer:  
<https://vimeo.com/454803132>

MEETING WITH VIS HERE AND NOW





## Meeting with Vis Here and Now

Negin Djavaherian, Rojin Shafiei and Tina Bararian, Toronto



This short film is based on the theatrical production of *Vis and Ramin*, directed by Arby Ovanessian (1942-) at the fourth Shiraz Arts Festival in Persepolis in 1970. The original single performance, which dramatized a 12th-century Persian love story, was staged before the backdrop of ancient Persepolis, where the perpetual lovers Vis and Ramin came to life and discovered each other once again. The actors appeared and disappeared among the outdoor ruins, stairs and columns of Persepolis throughout the performance. The two-hour long story of forbidden love progressed in synchronization with the changing daylight, following the setting sun and motion of the stars. The epic story, the dramatic plot and the timeless place all came together to create a wholeness in an ephemeral experience.

*Meeting with Vis Here and Now* is a contemporary free-fluid reading of Ovanessian's *Vis and Ramin*, beginning where the original production ended. At the end of the 1970 performance, Vis walked out of sight into the ruins of Persepolis. This film calls her back after 51 years and extends her longing and tragic love, dramatizing her determination.

The fire in the film resonates deeply with the role of fire in *Vis and Ramin* as an embodiment of power. In the original play, Vis is challenged to prove her strength by passing through fire; but she refuses, insisting that the fire should prove its purity by passing through her. The fire's purity is Vis's purity, representing the lovers' flaming desire. In *Meeting with Vis Here and Now*, the bodily and emotional expression of Vis embellishes her freedom, stillness and eternity. As the fiery sun sets in the snowy distance, Vis once again disappears into the horizon as an act of liberation.

**Credits:** Conception/Research: Negin Djavaherian  
Cinematography: Farzad Seraji

Director: Rojin Shafiei  
Performer: Tina Bararian

**Dr. Negin Djavaherian** is an independent scholar. She holds both professional and post-professional Master of Architecture. She also received a Ph.D. in the History and Theory of Architecture from McGill University. Her doctoral thesis explored architectural potential and experience in the theatre of Peter Brook. She has conducted a series of interviews with Peter Brook, Arby Ovanessian, and Jean-Claude Carrière. She co-edited the book *Architecture's Appeal* published by Routledge in 2015. She practiced architecture working on residential, cultural, and art centres. Presently, Negin is working as a design consultant for a private construction company in Toronto.

**Rojin Shafiei** is an Iranian interdisciplinary artist/filmmaker living and working in Toronto. Rojin received her BFA in Intermedia from Concordia University in 2017 and currently, she is an MFA candidate in Film Production at York University. She has screened her work internationally in various festivals. In 2019 she was the Venice Lands Art Prize candidate in Treviso, Italy and she won the grand prize of Startupfest/Artupfest section in July 2018 for her piece "I Wait for the Time."

**Tina Bararian** is an award-winning dancer and performer. She holds a BA in Film Studies, and she is currently enrolled in Dance BFA at York University. She is trained in ballet, modern dance and acrobat. Since 2012 she has been working on dance and film projects.

JANUS





## Janus

Avinash Muralidharan Pillai Saralakumari, Scott Henderson, Jacqueline Loewen, David Thomas, Winnipeg

Janus enacts wonder about the powerful yet limited deity of doorways. On either side of a mortal veil, God and human are obscured from each other, yet mutually aware and reactive. To create an opening for them to truly see each other will require a magic beyond their control.

Janus is one of three works derived from the same story, incorporating three expressions developed through different personal lenses, individual histories and arts practices. This video documents the first draft of a theatrical three-part project. The two subsequent pieces will come from an indigenous perspective and the other from a classical Indian dance perspective.

Envisioned as a theatre for one, a mobile theatre/cave-like set piece was designed and constructed to embody and enable projections, shadows, light and tactile experiences. With each collaborator committed to this project for deeply personal reasons, a vocabulary of images was developed. Archetypal elements pass through different cultural experiences to be creatively reborn in the theatrical cave (or womb), a sacred space where destiny and divine doorways are questioned. Bharatanatyam, indigenous art, and modern theatre might seem distinct but are all sincere prayers to the divinity within.

This multidisciplinary project team, calling themselves [End of the West Collective](#), will be participating in the upcoming Digital Dramaturgy Initiative, a collaboration between Playwrights' Workshop Montréal, Playwrights Theatre Centre, the Manitoba Association of Playwrights (MAP), and the Blyth Festival. The three pieces will be produced in Winnipeg by Theatre Projects Manitoba in late 2021.

Shot & Edited by **Jacqueline Loewen**  
Music by **Rafael Reyes**

**Avinash (Nash)** started his training in Bharatanatyam at the age of 10. He has won many prizes in the field and expanded his horizon to other Indian dance forms such as Kuchipudi and Kathakali. The most exciting part for Nash when it comes to classical dances, is the ability to tell a story through movement. Indian classical dances provide the best opportunity to learn that correlation through its vast vocabulary of hand gestures, facial expression and body movement.

**Jacqueline Loewen** is a theatre maker and founding member of Hot Thespian Action, the multiple Canadian Comedy Award nominated physical sketch group. She has worked extensively as a fight choreographer and movement coach on every stage in Winnipeg, plus Bard on the Beach (Vancouver) Can Stage (Toronto), and Kansas State University. She has won two Winnipeg Theatre Awards for outstanding choreography. She has adapted and directed site specific operas for Manitoba Underground Opera, Little Opera Company, and Flipside Opera, and created several experimental physical theatre pieces, notably La Belle Laide (nominated for Harry S. Rintoul award), and Tree in the Closest Distance (residency at The Sawdust Collector, Vancouver).

**Scott Henderson** is a professional lighting designer who has worked extensively with every professional theatre in Winnipeg and many others across Canada, including Stratford, Shaw, Belfry, Globe, Theatre Calgary, The Citadel, and the Canadian Stage Co. He has also designed for a number of independent productions. Trained at Ryerson, Mr. Henderson is currently a member of the Associated Designers of Canada (and has served on its board) and IATSE. He teaches Lighting Design for the University of Winnipeg Department of Theatre and Film.

**David Thomas**, is Anishinaabe, a member of Peguis First Nation. As an architectural designer, he is currently involved in developing the former Kapyong Barracks master plan with the Treaty One Development Corporation and the Indigenous People's Garden at Assiniboine Park, part of Canada's Diversity Garden. Along with Indigenous architecture projects throughout Canada, David has presented in New Zealand and the UK and was part of UNCEDED, Canada's entry of Indigenous Architects for the 2018 Venice Architecture Biennale.

MONOPROCESSION



## Monoprocession

Sean Vandekerkhove, University of Manitoba

*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

Monoprocession seeks to describe a nature of continuous movement and transformation in time. Even when reversed and altered, Monoprocession proceeds in animated monochrome toward the same end, creating and recreating a resilient process of perpetual growth, beginning again, in cycles of renewal.

The video was created with a series of still photos of ink drawings on mylar that were manipulated via digital montage and animation and inspired by the processes developed by South African Artist William Kentridge. The scenes portrayed in the drawings reflect the construction and deconstruction of the natural environment, and the palimpsest of ephemeral building blocks and structures we work with as architects. In that sense, the ever-changing scenes attempt to convey the same conclusion, while repetition produces different images. The scenes are played forward and backward, displaying a sense of reciprocal growth and movement in time, balanced by the destruction and decay that occurs from different agencies. Along with the repetition of the theme, the drawings are performed in ways that, when played back via stop motion animation, appear to replicate movements required to create such living images. Movement itself is then cut up into smaller calligraphies, choreographing the gesture and motion of making a full brushstroke. Musical accompaniment with percussion instruments and violin participates in the process, mirroring and motivating what the images display. The monotone, droning sounds change slightly after each scene, bringing renewed focus on the monochrome repetitions and cycles of renewal beginning to form in the listener as they lose themselves in the film.

Ideally, the film is played on a loop so that the endings and beginnings are blurred with the theme of repetition.

All imagery and musical accompaniment created and performed by Sean Vandekerkhove.

**Sean Vandekerkhove** is currently working on his Master of Architecture degree at the University of Manitoba, where he completed his Bachelor of Environmental Design in 2020. Architecture school is filled with the push to be creative, form new ideas and go beyond boundaries. Early in architecture school, Sean began exploring the method of drawing with the specific media of ink and mylar, as shown in the film. This method morphed into creating impermanent drawings, where the ink could be reconstituted after it was dried and scraped away to create a new drawing. Other significant influences in the creation of this film include childhood fascinations with stop-motion animation (capturing clay models with a camera), and a musical background in piano, drums and violin.



## THINKING OUT LOUD

Johnathan (H)  
I'm hungry, what are we going to  
have for dinner today guys?

Johnathan(P) stares him Johnathan(H) with an annoyed look

Johnathan (P)  
You are always hungry, do you ever think  
about anything other than food?

Johnathan (H)  
We have to eat don't we?

Johnathan (A)  
I don't know, you guys can figure it out, i'm busy.

Johnathan (H)  
Let's see. What do we have in the fridge.  
Johnathan (P)  
I believe we have some chicken. I can  
chop that up and we can stir fry it. It's  
I'm so tired, can we just take a quick nap.  
been sitting in the freezer. I should probably  
I feel like I need to take a quick nap. I should  
take it out and let it defrost. I should probably  
after a quick nap. Get all warm and cozy.  
dinner time. I guess I should make a trip out  
You guys talk to the butcher, can't you see I'm trying to think here.  
Are you guys even listening to me?  
Maybe if you guys even listen to me, I can  
about other stuff, once we finish doing this, then we have  
all the time in the world to do it. Are we going to meet  
that deadline in time? I hope so, for your sake...I'm  
am so ready to get this over with and go on holiday.  
Hmm I think I'm getting somewhere with this design

I'm working on it, let me what you guys think of this concept.  
Did I remember to add the chicken?  
If we start to think we have a good idea, we should probably  
can start and say: We should probably stock up on stuff:  
The house can be thought of as a mise en scene  
what, did you say something? Sorry I was busy.  
and we never have anything in our pantry.  
I have been thinking about giving some  
I don't know why you are always in such a rush.  
cookies. Maybe I will bake some later.  
You guys are not even listening? Why do I even try?  
On what if the house is thought of as a mise en  
Hmmm, oh right, I almost forgot, what about dessert?  
He redirects his attention back to the house, his head in disap-  
pointment as he tries to focus on his design work.  
Maybe we can try to be a bit healthier today guys.

Maybe have some fresh fruit and some  
Thats exactly what I said earlier, if you were even listening!  
You start to change the phone.  
Anyways I'm not on my phone right now guys.  
Why does this have to be so hard. Just when I  
I was about to say something to you guys.  
and we can get back into shape. We should probably  
start going back to the gym again, or at  
Taking a nap doesn't seem like a good idea now that you mention it.  
All of this talk about food is starting to make me lose focus.  
I know it's tough guys, but someone has to  
look after our well being. I feel you guys never appreciate  
Do you really have to be on the phone all day? You are  
always like this, it's inconsiderate of what anyone else is doing.  
I have been really annoying lately. I'm sorry guys,

He looks angrily at Johnathan(H) get tired of me. Anyways are  
you guys ready to go to the store?  
You can't be serious, some of us are trying to focus!

## Thinking Out Loud

Johnathan Lum, University of Manitoba

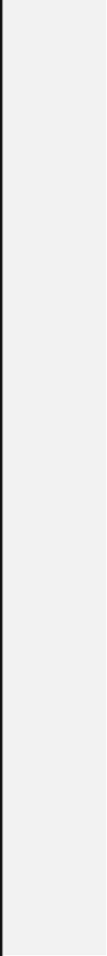
*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

Inspired by studies of the work of South African artist William Kentridge, this Entr'Acte aims to show creative thought as a non-linear process involving a multitude of ideas running parallel to each other. "Thinking Out Loud" is a theatricalization of imagination, bringing forth layers of different images, references and concepts together in a way that is representative of how one actively thinks. The result is a collage of many ideas all being experienced at once, which shifts the agency towards the viewer/listener, whose understanding demands participation and interpretation. This multi-layered and multi-vocal process of thinking has many similarities to the multivalent responsibilities of architects, and suggests how one might approach designing and conceptualizing architecture inclusive of many points of view.

The process started with my desire to understand and represent the sensitivities of managing with one's emotions. This led to the creation of physical manifestations of daily emotions based on the various ebbs and flows experienced during a day. Through this process, I established three major personas that take over at different times of the day: Hungry, Lazy, and Studious. Through these manifestations, I explore ways to represent a convergence of multiple thoughts and actions. By layering the visual and audio tracks of the three personas, the result was a messy illegibility that was open to interpretation. The three voices make it difficult to discern exactly what each persona is saying, representing the struggle at times to separate one's thoughts from emotions. This representation also acts as an analogy to the often complex and collective consideration of multiple ideas and concepts of various individuals during the design process.

**Johnathan Lum** is a Master of Architecture student at the University of Manitoba, with a prior degree from the British Columbia Institute of Technology. Early in his life he developed a passion for woodworking and craft, which led him to pursue architecture. He finds value in exploring notions of human agency within the design process as a tool to aid in the development of new models of urban living. He believes that now, more than ever, it is important for architecture to be cognizant of its role in fostering social resiliency.

SCI-FI





## SCI-FI

Ralph Gutierrez, University of Manitoba

*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

SCI-FI is an abstract retelling of a story about migration, trauma, and loss brought about by the cataclysmic 1991 eruption of Mount Pinatubo on the largest island of the Philippine archipelago. The minimalist animation of geometric figures dramatizes geophysical phenomena, explosive light, enveloping darkness and devastating diaspora. The choreography of black, white and grey creates a chiaroscuro-esque play of light, depth and shadow.

The shapes themselves enact the emotional narrative, moving through a series of symbolic episodes: Pandora (the long dormant Pinatubo opens); Wrath (land and sky become one); Midnight Sun (a pillar of light reaches the molten earth); Chaos (disorder made apparent, as the sky clears); Mercury (lava flows through oceans of ash); Pan (panic and pandemonium); Tabula Rasa (nothingness); Diaspora; and reaching for a New Realm.

The film is cropped in a square aspect ratio framed by two black rectangles, creating an illusion that the events occur within a proscenium stage or beyond the flat screen of a computer monitor or television. The shapes occasionally dissolve into the side stages, expanding the narrative beyond its own realm.

The abstract figures of SCI-FI are choreographed to entrancing musical arrangements inspired by Philip Glass' 1983 opera *Akhmaten*, intermixed with sound samples from science fiction films, creating hybrid rhythms to reflect the struggle between order and chaos.

SCI-FI reinterprets the abstract theatrical works of Robert Wilson and suprematism artistic expressions of Kazimir Malevich, which deploy minimalism and basic geometric figures in ways that dramatically amplify sensation. The specific motivating narrative of SCI-FI is only subliminally expressed, thus it is open to an infinite number of dramatic interpretations.

**Ralph Gutierrez** is a Filipino artist and designer from Winnipeg, Canada. His work intends to reify identity and define experiential spaces by investigating the niche between art and architecture through the visualization of rich and immersive built environments. By means of collages, animations, photography and found media, he explores the spirit, character, and phenomena that natural, and built environments embody. He is currently pursuing his Master's degree in Architecture from the Faculty of Architecture at the University of Manitoba, where he completed his undergraduate degree in Environmental Design in 2019. He also studied Architecture at the University of Santo Tomas in Manila. Ralph was born and grew up in the Philippines right at the epicenter of the devastation brought about by the eruption of Mt. Pinatubo. Portfolios: EPISODES [<https://www.studiosantocino.com>], SANTOCINO [<https://www.instagram.com/santocino>]

CAN YOU HEAR THE LIGHT?



## Can You Hear the Light?

### A reinterpretation of Orghast

Zahra Sharifi, University of Manitoba

*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

Combining short video clips of daily actions in private and public living environments, *Can you Hear the Light?* dramatizes familiar sounds and sights with unfamiliar juxtapositions. While the image focuses on a particular light condition of a space, the unseen sound of the same environment compels viewers to reinterpret the relation of visual and aural phenomena. Starting from day and passing to night, the short scenes play out in monochrome: black and white in the inner spaces; and earthy colors of mud in the outer spaces.

This Entr'acte is inspired by study of the Orghast performance, an experimental play with a blend of languages, created by Peter Brook and Ted Hughes, and performed in 1971 amid the ancient ruins of Persepolis in Iran. By incorporating myths and ceremonial sounds from different cultures, the performance enacted a series of scenarios by improvisatory movements and utterances of actors, and by the light of Promethean fire set against the ruins at dusk. The monochromatic soundscapes of the Entr'Acte aim to emulate the evocative half-lit atmosphere of the setting of Orghast.

The episodes of *Can you Hear the Light?* were filmed in the author's hometown of Yazd, a historical city in central Iran, with similarities to Persepolis. The scenes of light on muddy walls capture the rough textures and extreme contrasts within the spaces. Images of candlelight accompanied by readings of Avesta, an ancient ceremonial language and one of the many languages used in Orghast, refers to both the play and the Zoroastrian history of Yazd. The whispering of women, the echo of a motorbike passing through an empty narrow alley, and other familiar sounds of daily life, encourage spectators to be more attuned to common sounds within their own environments. Through hearing the light, the author discovered she practically lives in Orghast – an experience that may be mutual for all of us.

**Zahra Sharifi** is completing her Master's of Architecture at the University of Manitoba. She holds a prior degree in architecture from the University of Yazd in Iran. Her work is mostly focused on cultural heritage and social transactions between traditional and modern architecture. Zahra was born in the populated city of Tehran in 1995 and grew up in the rich, historical city of Yazd. The contrast of her environmental background encouraged her to dig deeper into the meanings behind traditional Persian architecture and how modern architecture often lacks certain elements that were considered in the past. Reviving and rehabilitating these elements is the main aim of her research.



# JALUR SUTRA (THE SILK ROAD)



## Jalur Sutra (The Silk Road)

Andria Langi, University of Manitoba

Humans are creatures of stories. Narrative storytelling is a tradition used in many countries around the world to pass down knowledge, norms, and cultures. The significance of storytelling can be found not only in the way it shapes social values but also in how it creates the identity of a place. Stories can bring us closer to the place we live by revealing myths and meanings latent in the built environment.

This Entr'Acte is part of an architecture thesis exploring folklore as a form of cultural exchange, sustainability, and community-building. The video dramatizes movement through a proposed multicultural storytelling venue, the Cocoon, designed for Winnipeg's Exchange District. The animated scenes enact the path of metamorphosis and events of exchange along the Cocoon's 'silk road' or Jalur Sutra (in Indonesian).

In the Cocoon, exchange happens between the curious – people who are new to a culture, and the virtuoso – people who have great cultural knowledge. With spaces to study, to make, and to celebrate, the Cocoon is designed to create cultural sustainability by exchanging knowledge and traditions through various performing art and folk traditions, including puppetry of various types and scales.

Folk stories are incorporated not only into the programing, but also materially into the walls and architectural elements. The transparency of the design further enhances the performative exchange between storytellers in the building and the surrounding city. Thus, the Cocoon becomes a fertile and life-giving node of the silk road. It provides a place to gather and transform the curious into a virtuoso, while performing as the backstage of a city theater, celebrating and radiating hope of multicultural communities. This theatre of intercultural imagination strives to deepen curiosity, inspire hope among immigrants, and shape a more inclusive city.

**Andria Langi** is an Indonesian designer and storyteller. She is a believer that stories of people, space, and place are the key to reach an inclusive environment. She is interested in exploring architectural experience in various art forms to create placemaking and community engagement. Her curiosity is mostly expressed in illustration and video. Andria has created and directed 'Project Uncover', a collaborative project of film, visual art, and music that promotes the importance of heritage preservation in Bandung, Indonesia. She has also created animations for The Canadian Architecture Forums on Education, or CAFÉ Initiative, in 2020. She is currently completing her last year as a Master of Architecture student at the University of Manitoba.



## CONSTRUCTING THE TABLE





## Constructing The Table

### Between Anamorphic Disguise and Dissection: A Polyphonic Drawing Experiment

Bahar Avanoğlu and DrawingConstructions, Istanbul Bilgi University

This video is composed of critical excerpts from an experimental architectural drawing project initiated by instructor Bahar Avanoğlu as a part of DrawingConstructions, an elective course at the Faculty of Architecture at Istanbul Bilgi University. Conducted entirely online during the fall semester 2020 due to the COVID-19 pandemic with twenty-seven participants, this drawing project has the challenging aim to create a participatory ritualistic drawing site in spite of the restrictive remote interfaces. Founded primarily upon esoteric practices which are inherent to architectural drawing, the drawing project specifically focuses on “the imaginal theater,” or what Marco Frascari called, in relation to mnemonic practices, “a world of images in suspense.”<sup>1</sup> The work intends to discuss manifold natures of “the arrested image.”<sup>2</sup>

With the desire to investigate the different semblances of “a world of images in suspense” and to resist the restrictions of the digital interface, the online exchanges are radically transformed into a polyphonic and theatrical site of a ritualistic gathering, whereby remoteness is transformed into a poetic distance. Relying on the critical relationship between memory and imagination, each participant was asked to simultaneously perform, construct and share their work tables cinematographically as the ephemeral space where their own ritual of drawing takes place. However, like chora, the tables are not preconceived stable stages where the act merely occurs: the very act of the ritual constructs the poetic site as a highly spiritual, labyrinthine and obscure table-machine as the foundation of the cognitive imagination.

In the anticipation that this poetic ritualistic construction would allow us to mediate between opposites and overcome common dualistic approaches in the realm of drawing, the tables are constructed upon the mnemonic powers of images suspended between disguise and dissection. Thereby a third unknown realm in between emerges and encourages us to contemplate the possibility of a cosmology of drawing.

**Bahar Avanoğlu** is currently a PhD candidate at Istanbul Technical University (ITU) and an adjunct faculty member at Istanbul Bilgi University. She works on architectural representation and architectural drawing in relation to esoteric practices. She completed her undergraduate studies at ITU in 2011. Following her graduation, she continued her studies at the MSci. Architectural Design program at ITU and presented her thesis called “The Unthinkable Space of The Realm of Representation”. She completed her second thesis project entitled “Constructing the Parallax Space” with the construction of a series of translation machines at MArch II program at The Cooper Union. She worked at Terreform ONE as a research fellow. Related to her academic studies as a PhD candidate and as an instructor, she is currently working on an experimental drawing project. Her drawings have been published internationally including the Architectural Review’s Drawing Folio.

**Footnotes:**

<sup>1</sup> Frascari, M., "Scamozzi's Universal Theatre of the Mind", in *Paper Palaces*, ed. Hart, V., Hick, P. (New Haven & London: Yale University Press, 1998), 253, with reference to H. Corbin's *Mundus Imaginalis*, or, the Imaginary and the Imaginal, Ipswich: Golgothooza Press, 1976.

<sup>2</sup> "A picture is something that has to be arrested before it can be mobilized." Evans, R., *The Projective Cast*. (Cambridge, MA: The MIT Press, 1995), 359. Also see the diagram drawn by Robin Evans entitled 'Projection and Its Analogues: The Arrested Image', *Ibid.*, p.367.

**Credits**

The project 'Constructing the Table' consists of six stages: Stage.01: The Mirabilium, The Jar and The Scroll as a Within-Drawing, Stage.02: Constructing The Table, Stage.03: The Jar and The Anamorphic Disguise, Stage.04: Bibliospace between Riddle and Silence, Stage.05: The Dissection Table, Stage.06: Towards a Cosmology of Drawing (The fifth and the sixth stage are supplemented with two workshops: 'The Polyphonic Translation-Dialogues' by Manuel J. Perez III (musician) on December 23rd, 2020 and 'Cine-Frescoes' by İpek Avanoğlu (architect) on January 16th, 2021 in collaboration with Jenny Hsiao (architect).)

All content belongs to DrawingConstructions, and was produced by the participants of DrawingConstructions during the fall semester 2020-2021, <https://pair-folio.com/drawingconstructions>. DrawingConstructions is an elective course initiated and instructed by Bahar Avanoğlu at the Faculty of Architecture, İstanbul Bilgi University. The fall semester 2020-2021 course was conducted entirely online due to COVID-19 pandemic. All audio-visual materials are recorded during the studio hours via Zoom by B. Avanoğlu and by the participants unless indicated otherwise.

The audio is recorded via Zoom during the studio hours and consists of the sounds of the drawing performance of the DrawingConstructions participants and musician Manuel J. Perez III.

The 121-second video entitled 'Constructing the Table between Anamorphic Disguise and Dissection, A Polyphonic Drawing Experiment' is directed and edited by B. Avanoğlu.

DrawingConstructions Participants: Danya Alaa Al-Khateeb, Sundus Adel Ali Al-Nakhif, Mohammad Al Sharabi, Selena Alay, Raghad Ahmad Saadat Alnajjar, Mert Aycan, Şule Çetin Beşir, Başak Doğan, Sara Mohamed Mahmoud Elarky, Alara Emengen, Damla Ertem, Ferhat Gül, Dohook Higazi, Beshr Jemieh, Omar Jemieh, Mehmet Olgaç Keskin, Amr Khabbaz, Yağmur Kömürcü, Kibar Öğütlü, Elif Öykü Örüçü, Lolo Mahmoud Hussein Mostafa Saleh, Mohamad Moaz Saleh, Salma Khalid Mohamad Altali, Bilge Hümeyra Sayarlioğlu, Zeynep Şahin, Doğa Tercan, Nihan Ugan.

Special Thanks to Guest Lecturers: Adrianos Efthymiadis, Marc Leschelier, Manuel J. Perez III, İpek Avanoğlu + Jenny Hsiao for her contribution.

**Act.01:**

D. Ertem in dialogue with M. J. Perez III [Stage.04, 'the Polyphonic Translation-Dialogues'].

**Act.02:**

Column.01: N. Ugan, Z. Şahin, B. Jemieh. Column.02: M. Al Sharabi, B. Jemieh, B. Jemieh. Column.03: N. Ugan, N. Ugan, D. Ertem [Stage.01 and Stage.02].

**Act.03:**

Column.01: M. Al Sharabi, B. Sayarlioğlu, B. Sayarlioğlu. Column.02: Z. Şahin, M. Al Sharabi, B. Sayarlioğlu. Column.03: Z. Şahin, D. Ertem [Stage.03 and Stage.04].

**Act.04:**

D. Ertem [Stage.03].

**Act.05:**

D. Ertem in dialogue with M. J. Perez III [Stage.05, 'the Polyphonic Translation-Dialogues'].

**Act.06:**

D. Ertem in dialogue with M. J. Perez III [Stage.05, 'the Polyphonic Translation-Dialogues'].

**Act.07:**

B. Sayarlioğlu, D. Ertem, M. Al Sharabi, Y. Kömürcü in dialogue with M. J. Perez III [Stage.05, 'the Polyphonic Translation-Dialogues'].

**Act.08:**

Column.01: E. Ö. Örüçü, O. Jemieh, D. Ertem. Column.02: A. Khabbaz, B. Sayarlioğlu. Column.03: Ş. Ç. Beşir, D. Ertem [Stage.03 & 04 & 05].

**Act.09:**

Column.01: O. Jemieh, O. Jemieh. Column.02: Z. Şahin, E. Ö. Örüçü, O. Jemieh. Column.03: D. Ertem, Ş. Ç. Beşir [Stage.03 & 04 & 05].

**Act.10:**

Column.01: O. Jemieh, O. Jemieh. Column.02: O. Jemieh, D. Ertem. Column.03: E. Ö. Örüçü, D. Ertem, Y. Kömürcü [Stage.03 & 04 & 05].

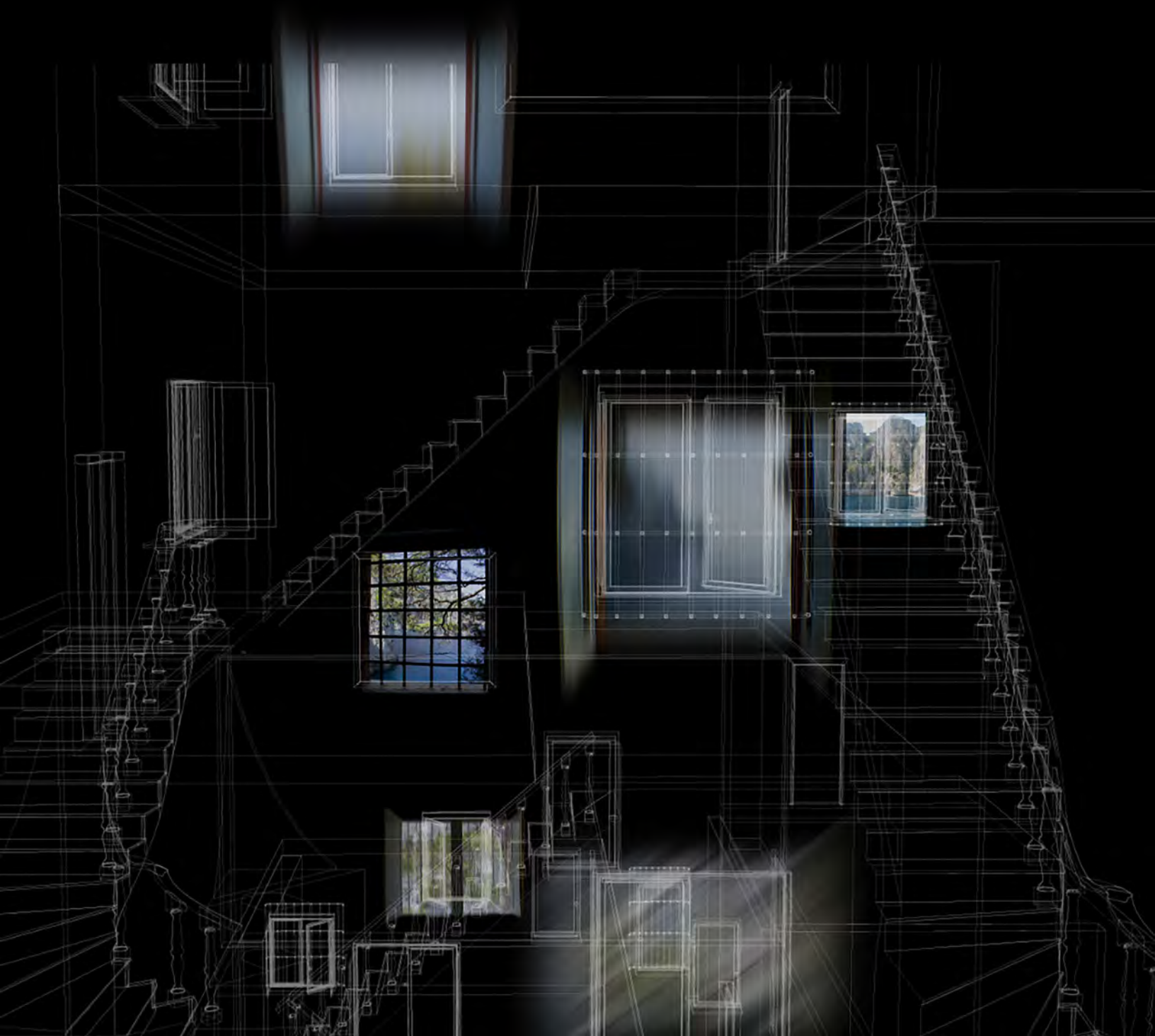
**Act.11:**

Column.01: N. Ugan, M. Al Sharabi, O. Jemieh, Ş. Ç. Beşir. Column.02: B. Sayarlioğlu, O. Jemieh, L. Saleh, M. Al Sharabi, Y. Kömürcü. Column.03: N. Ugan, O. Jemieh, M. Al Sharabi, M. Saleh [Stage.05].

**Act.12:**

D. Ertem, D. Al-Khateeb in dialogue with M. J. Perez III [Stage.06, The session 'Cine-Frescoes' was led by İ. Avanoğlu. The drawing performance was accompanied by a simultaneous script written by all the participants of the course. Special Thanks to J. Hsiao for her contribution].

# PORTRAIT OF A HOUSE



## Portrait of a House

Popi Iacovou, University of Cyprus

'Portrait of a House' is a two-minute animated portrait of Casa Malaparte built in Capri, Italy, between 1938-1942 by its owner Curzio Malaparte in collaboration with a master builder. This filmic portrait deconstructs the house's over-published iconic image to reveal an intimate and poetic interior, which has been neglected in its historical analysis and theoretical discourse. The short film is made as a mixed-media animation, combining photography, video and digital drawing. With a collection of found images, the creation of an audiovisual database, and processes of assemblage and digital montage, this mixed-media animation enacts the building's implicit narratives and reconstructs the experience of affective spatial views. It performs spaces, views and fragments in a series of animated tableaux, each capturing a specific theme of the house, including Raining Windows; Salon; and The Tourist Boat. The filmic work aims to make visible the transient conditions of atmosphere, affects and imaginary, all outcomes of the author's study, personal encounter and temporal occupation of the house.

'Portrait of a House' explores the potential of the moving image as a reflective tool in architectural design research. Foregrounding experience as a source of knowledge in architecture, this method introduces the concept of the architect-performer, as an active subject attuned to movement, who interweaves visual and spatial knowledge acquired from direct place experiences with insight from design, historical and theoretical research. This filmic practice explores the relationship between the architect-performer and the site under investigation, playing a mediating role between analysis and design. This embodied and performative approach poses an alternative to more common uses of the moving image in architectural practice and education that fluctuate between two polarised directions of photorealism and constructions of utopic fantasy worlds.

Credits: Script, 3D animation & composition, photography/ cinematography: Popi Iacovou  
Sound composition: Nasia Therapontos  
Vimeo Link: <https://vimeo.com/509502975/62c774f50e>

**Popi Iacovou**, lecturer at the University of Cyprus, is an architect and design researcher investigating trans-disciplinary models of thinking and practicing architecture. She received a PhD in Architectural Design from the Bartlett School of Architecture, UCL and an MPhil on 'Architecture and the Moving Image'. She has taught at Central Saint Martins College of Art and Design, the University of Cambridge, Neapolis University and University of Nicosia. Her research explores the intersections between architecture, performance and the moving image. It investigates how the everyday and the theatrical, as spatial events, produce architecture as a social field. Her methodology is based on situated filmic practice as design research method that investigates spatio-temporal phenomena across different scales. She has published internationally and her films and architectural design work has been shown in various film festivals and architectural exhibitions.



GHOSTS OF TOKYO



## Ghosts of Tokyo

Doreen Bernath, Sarah Mills and Sarah Gerrish (Cinematic Commons), LEEDS School of Architecture

Through analysis of current living and working conditions of day labourers who inhabit the area of San'ya, *Ghosts of Tokyo* (2017) creates a new urban commons which challenges the notion of Tokyo as a dense city. Using bamboo as a means of defining territory and creating a new social infrastructure, the day labourers of San'ya support not only themselves but the community as a whole.

This essay film by Sarah Gerrish, in collaboration with tutors Sarah Mills and Doreen Bernath, exemplifies the unique theatrical and filmic sets methodology probed by the Cinematic Commons design and research studio. Since 2013, Cinematic Commons have developed a critical, diverse body of urban propositions in response to infrastructural themes of 'Interchange', 'Water', 'New Nature', 'Subtraction', 'Decommissioned', 'Scapes' and 'Affectivity', and seek to catalyse genuinely public, proactive and productive urban transformations. One critical intention has been to explore new relations between a plurality of interrogative mediums and the architectural possibility of 'commoning'. Based in Leeds, Cinematic Commons interweaves strategies of essay film, cinematic forensics, story/spaceboards, set models and layered scenes, composite drawing and 1:1 installation in contexts of Mumbai, Mexico City, Tokyo, London, Berlin, Marseille and Beijing to develop architectural interventions as urban commons. Works seek to remedy the disintegration of the public domain as that which is active, collective and productive. The unit has formed a number of international partnerships through public events, symposiums, workshops, exhibitions and publications in collaboration with Studio X Mumbai of GSAPP, Columbia University; The Tetley Gallery, Leeds; Taller13, Mexico City and the National Autonomous University of Mexico; Cinematic Architecture Tokyo and The Faculty of Design, Kyushu University; AAVS Tropicality; raumlabor and Berlin University of the Arts.

**Doreen Bernath** is an architect and a theorist across disciplines of design, technology, philosophy, visual art, media and cultures. Trained at Cambridge and the AA, she won an RIBA scholarship and was a finalist in 2011 for the RIBA President's Award for Outstanding Thesis. She is currently a co-editor of RIBA's *The Journal of Architecture*, a director of studies in AA PhD, AA Project Cities MPhil and AA HTS programs, a co-founder of research collective ThisThingCalledTheory, AAVS Uncommon Walks, and a senior lecturer at Leeds School of Architecture.

**Sarah Mills** is an architect, Head of the Leeds School of Architecture and Head of Subject in Architecture and Landscape at Leeds Beckett University. She has co-directed the MArch studio 'Cinematic Commons' with Dr. Doreen Bernath since 2013/14 and jointly founded Group Ginger. Sarah's research reconsiders future models of interdisciplinary practice and the relationship between architecture and film in challenging urban conditions.

**Sarah Gerrish** studied architecture at the Leeds School of Architecture and is currently an architect practicing in the Lake District area. She is also the founder of the Wonderfully Wild Women community since 2016 with the aims to inspire all women no matter what their age, experience or ability to get into the outdoors and get active.