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Concept of Façade

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Concept of Façade
With Daylight at Heart

Torben Thyregod
Architect MAA

Ph.D. Thesis

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Royal Danish Academy –
Architecture, Design, Conservation

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With Daylight at Heart

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Abstract/Abstrakt

Concept of Façade
With Daylight at Heart

From an evolutionary perspective, human beings belong to nature, attuned to the sun via the circadian rhythm. We are meant to be exposed to daylight far more extensively than we are nowadays. The present situation, whereby mankind has more or less consciously decided to spend life inside buildings, is in intense contrast to basic human physiological needs, indeed our very DNA. It is therefore time to recall our natural basic requirements as human beings. There is a need to rethink the protocol of present building practice in terms of daylight qualities in relation to the act of creation¹ of the *inside* (of housing/ in architecture), and therefore to rethink our building culture in the actual act of sustainable transformation of existing housing, as well as in ‘The Act of Making’ sustainable new housing.

A façade is not a façade – it is the hypothesis of this thesis. But then, what is a ‘façade’, and what is the role of the façade in the creation of contemporary housing – within the concept of architecture? The hypothesis provokes the following research question: how can daylight and daylight phenomena be at heart in the architectural process of creating natural living conditions – in ‘The Act of Making’ the *‘inside’*? Etymologically the word *façade* is fascinating, connoting the expression in a human face – Façade, the face of a building. And it is exactly when the activity of the façade genuinely relates to human life inside buildings, when the façade reaches into ethical and existential realms, and beyond itself, and when a full awareness of the potential of the façade has been reached, that the concept of façade comes to life. Essentially, architecture is the cultural ‘act of making’ sustainable *‘inside’* space that supports the health and well-being of human beings. Awareness of natural daylight is therefore vital. Consequently, this thesis is theoretically adjoined to both the phenomenological and the ontological tradition.

In search for daylight qualities (wealth), a conceptual take – one at the periphery of the present academic practice in the field of daylight research – is applied for analysis and used as a methodology. In ‘Conceptual Activism’², a concept is built upon knowledge from a personal ‘empirical archive’, infused with new knowledge, meaning, and findings, and the concept is consequently redefined. This thesis strives to unfold daylight as the “prime matter” in the creation of the *‘inside’* space by using empirical evidence from the periphery of the current domain within architecture. The primarily new infusion into this research project derives from qualitative interviews with three international art photographers, Bert Teunissen (NL), Daniel Blaufuks (PT), and Torben Eskerod (DK),

1 Deleuze, Gilles. “The Act of Creation.” Lecture, FEMIS (Fondation Européenne pour les Métiers de l’Image et du Son), Paris, 17 May 1987

2 Meier Sørensen, Bent. “The Use of Concepts: Choosing and Unfolding Concepts in PhD Theses.” Lecture, Copenhagen Business School (CBS), 1 June 2016

accompanied by a representation of their significant artworks in experiencing and documenting people, daylight qualities, and the *'inside'* space.

This thesis reaches out for new variations, layers, aspects, and finally understandings in how we address daylight within the concept of façade when creating human-oriented inside space, hence in 'The Act of Making' Space.

This thesis consists of three main chapters:

Chapter 1: The Awareness of Daylight: Before 'The Act of Making' Space. This chapter frames the conceptual ideology, and describes how the project is theoretically and methodically based.

Chapter 2: The Potential of Daylight: Towards 'The Act of Making' Space. This chapter analyses qualitative interviews with three international art photographers as the empirical infusion of the conceptual take, reaching out for a new understanding of daylight potentials in architecture.

Chapter 3: Transformation with Daylight: 'The Act of Making' Space. This concluding chapter explores the creation and design of alternative scenarios to the present state.

Facade som Begreb Med Dagslys som livets akse

Fra et evolutionært perspektiv tilhører mennesker naturen, tilpasset solen via den cirkadiske rytme. Det er meningen, at vi skal eksponeres for dagslys i langt højere grad, end vi er i dag. Den nuværende situation, hvor menneskeheden mere eller mindre bevist har besluttet at tilbringe livet indenfor i bygninger, står i en skærende kontrast til de grundlæggende menneskelige fysiologiske behov, tilmed selve vores DNA. Det er derfor på tide at huske vores naturlige grundlæggende behov som mennesker. Det er således af stor betydning at genoverveje protokollen for den nuværende byggepraksis i forhold til dagslyskvaliteter i relation til 'the act of creation'³ [handlingen i skabelse] af *'the inside'* [inde/indenfor] (i boliger/i arkitektur), og dermed genoverveje vores bygningskultur i den egentlige 'act' [handling] i bæredygtig transformation af eksisterende boliger såvel i 'the act' [handlingen] at skabe nye bæredygtige boliger.

En facade er ikke en facade – det er hypotesen i denne afhandling. Men hvad er så en 'facade', og hvad er facadens rolle i skabelsen af kontemporære boliger – inden for begrebet arkitektur? Hypotesen anstiller følgende forskningsspørgsmål: hvordan kan dagslys og dagslysfænomener være 'at heart' [livets akse] i den arkitektoniske proces med at skabe naturlige levestandarder – i 'the act' [handlingen] at skabe *'the inside'* [inde/indenfor]? Etymologisk er ordet facade fascinerende og konnoterer udtrykket i et menneskeligt ansigt – facade, bygningens ansigt. Og det er nøjagtigt, når facadens rolle med ægthed vedrører det menneskelige liv inde i bygninger, når facaden når ud i etiske ekstsnielle

3 Deleuze, Gilles. "The Act of Creation." Lecture, FEMIS (Fondation Européenne pour les Métiers de l'Image et du Son), Paris, 17 May 1987

begrebsverdener og ud over sig selv, og når en fuld bevidsthed om facadens potentiale er nået, at begrebet facade bliver vækket til live. I det væsentlige er arkitektur den kulturelle 'act' [handling] at skabe bæredygtige *'inside'* [inde] 'Space [rum], der understøtter menneskers sundhed og velvære. Bevidsthed om naturligt dagslys er derfor afgørende. Følgelig er denne afhandling teoretisk tilknyttet både den fænomenologiske og den ontologiske tradition.

I søgningen efter dagslyskvaliteter ('wealth' [rigdom/indsigt]) anvendes et konceptuelt greb i periferien af den nuværende praksis til analyse og som metode. I 'Conceptual Activism'⁴ [Konceptuel Aktivisme] bygger et koncept på viden fra et personligt 'empirical archive' [empirisk arkiv], tilført ny viden, relevans og artefakter, hvorefter konceptet redefineres. Denne afhandling stræber efter at udfolde dagslyset som "prime matter" i skabelsen af *'inside'* [inde] 'Space [rum], ved at bruge empirisk vidnesbyrd i periferien af arkitekturens nuværende domæne. Den nye primære tilførsel i dette forskningsprojekt kommer fra kvalitative interviews med tre internationale kunstfotografer, Bert Teunissen (NL), Daniel Blaufuks (PT) og Torben Eskerod (DK) akkompagneret af en repræsentation af deres bemærkelsesværdige kunstfotografiske skildringer – det at opleve og dokumentere mennesker, dagslyskvaliteter og *'inside'* [inde] 'Space [rum].

Denne afhandling rækker ud efter nye variationer, lag, aspekter og endelig forståelse for, hvordan vi adresserer dagslys i forhold til begrebet facade, når vi skaber 'menneskefokuserede' *'inside'* [inde], dermed i handlingen at skabe 'Space [rum].

Denne afhandling består af tre hovedkapitler:

Kapitel 1: Det at være Bevist om Dagslys: Før Handlingen at Skabe Rum. Dette kapitel indrammer den konceptuelle ideologi og beskriver, hvordan projektet er teoretisk og metodisk funderet.

Kapitel 2: Potentialiet i Dagslys: Henimod Handlingen at Skabe Rum. Analytisk og programmatisk, som den empiriske infusion i det konceptuelle greb, analyserer dette kapitel interviews med tre internationale kunstfotografer der rækker ud efter en ny forståelse af dagslysepotentialer i arkitektur.

Kapitel 3: Transformation med Dagslys: Handlingen at Skabe Rum. Dette konkluderende kapitel søger mod skabelse og design af alternative scenarier til den nuværende situation.

4 Meier Sørensen, Bent. "The Use of Concepts: Choosing and Unfolding Concepts in PhD Theses." Lecture, Copenhagen Business School (CBS), 1 June 2016

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Special thanks to James Carpenter of James Carpenter Design Associates (JDCA) (US) for years of close cooperation during my time at VELUX Group, for

5 Anne and I had the first conversation after my introduction to astrophysicist Michael Linden-Vørnle, lecturing about “The First Light” at the opening reception at the Tycho Brahe Planetarium in Copenhagen in relation to the opening of the 5th VELUX Daylight Symposium, held at the Royal Danish Academy of Fine Arts (KADK) in Copenhagen, 15–16 May 2013.

inspiring daylight insights, ideation sessions, designs, conversations, and road trips, and for allowing me to use the material developed during our cooperation in this thesis.

Great thanks to GI (Grundejernes Investeringsfond [Landowners' Investment Fund]), VELUX Group, Dovista, and the Royal Danish Academy – Architecture, Design, Conservation, for their generous financial support, and for their belief in the importance of further unravelling and understanding the potentials of daylight. Their belief in the topic as well as the candidate helped make this thesis a reality.

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With Gratitude at Heart.

Torben Thyregod
Solrød Strand, June 2022

Preface

This thesis is the result of research at the Centre for Industrialised Architecture (CINARK), Institute of Architecture and Technology (IBT) at the Royal Danish Academy – Architecture, Design, Conservation in Copenhagen, Denmark, and published June 2022.

Concept of Façade – With Daylight at Heart strives to reach a higher degree of daylight awareness before, towards, and in the actual act of creating architecture. Architecture is the cultural spatial containment of our natural habitat, and a healthy sustainable life inside such an ‘unnatural’ domain demands daylight, both in terms of quality and quantity. This thesis is a viable attempt to reposition daylight at heart and thereby to acknowledge human beings as a part of the equation of nature. This fact will consequently influence our acts when creating architecture.

Concept of Façade – With Daylight at Heart is theoretically adjoined to both the phenomenological and the ontological tradition, and uses a conceptual take in searching for daylight qualities (wealth) that derives from linking consolidated philosophical observations and innovation within entrepreneurship. The empirical body of this thesis derives from a personal ‘empirical archive’, infused with new knowledge, meaning, and findings from qualitative interviews with three internationally recognised art photographers.

Concept of Façade – With Daylight at Heart reaches out to researchers concerned with daylight, researchers within the field of architecture and building construction, as well as to decision-makers, building owners and the building product manufacturing industry (e.g. within manufacturing of glass façades, façade windows, and roof windows), and everyone concerned with the health and well-being of people living inside buildings.

This thesis has received generous financial support from GI (Grundejernes Investeringsfond [Landowners’ Investment Fund]), VELUX Group, Dovista, and the Royal Danish Academy – Architecture, Design, Conservation.

*Torben Thyregod
Solrød Strand, June 2022*

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Chapter 1

The Awareness of Daylight: Before ‘The Act of Making’ Space

Conceptualising

1. Introduction

“Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses.”⁶

Juhani Pallasmaa

Background: Motivation and Aim

The motivation for and the approach to writing this thesis, the “raison d’être”, is to be found in my personal empirical archive (see an additional theoretically founded explanation in Chapter 1 p. 19). The empirical archive comes from my own personal experiences, gained over more than a quarter-century as a professional within the field of architecture, the vast majority of which is focused on people’s well-being through the virtue of daylight.

For almost 12 years, I have worked to bring daylight, a precious gift from nature, into living spaces in my role at the VELUX Group⁷. The professional experience gained from this field is multifaceted and the entire personal empirical archive spans politics (subject-related policy), concept development, community development, project development, international and national communication, the founding of my own companies as well as voluntary projects and voluntary work within the field of architecture and daylight (Appendix, Empirical archive, pp. 242–275).

The common denominator within all the areas has been a genuine belief or hypothesis that the potentials of daylight in the built environment can be re-discovered and unfolded. Rediscovered in the sense that, throughout the history of mankind, rich cultures have understood and praised the vital human dependency on daylight and the sun⁸. Throughout my professional career, however, I felt that I was not really able to reach the inner core of this challenge. I felt intellectually inadequate, unable to meet my own expectations nor fulfil my vision of communicating the virtues of daylight. When releasing films and magazines; when arranging conferences, seminars, and innovation meetings; when lecturing; and when completing projects, strategic cooperation and/or corporate strategies, I always felt grateful straightaway and believed in an impact. These efforts to bring forward the virtue of daylight have generally been well received over the years. But after a while, it became obvious that the virtue of daylight, and the understanding of the power and the potential of daylight and the sun, were not in focus. Altogether it seems as though daylight is ap-

⁶ Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*, John Wiley & Sons, 2012, p. 77.

⁷ VELUX Group: www.velux.com.

⁸ Hobday, Richard. *The Healing Sun: Sunlight and Health in the 21st century*, Findhorn, Findhorn Press, 1999.

preciated to a certain extent, but not as the “Materia Prima”⁹ in the creation of liveable *inside*¹⁰ spaces – meaning in the of creation of architecture. Why is that?

I take the standpoint that *The Conceptual World* and the existing approaches seem insufficient to give properly nuanced answers to the present situation. And it is exactly the aim of reaching a much higher degree of awareness regarding the potential of daylight that inspired this research project and the journey of exploring how the rediscovery of daylight in architecture can be gained. For this reason, I am now striving for new insights into a more profound understanding of a commonly shared daylight awareness before ‘The Act of Making’ Space.

Reaching out for daylight and its eternal valid sensuous and vital aspects regarding life, aspects that impact all human beings, inevitably involves oneself at a more existential level. Contemplation of a life of sensorial experiences, many years of personal and professional experiences, comprehensive insight through readings and new empirical findings for this research project, all of which I have endeavoured to condense in a non-native written language, is challenging. Challenging also due to the complexity of the interdisciplinarity of the chosen areas, from where I have been searching – doing research¹¹ (re-¹²search¹³) into the subject matter affiliated with *The Concept of Façade*. But also challenging on a more personal level. Spending several years of a life, a vast majority of one’s professional work, writing a PhD thesis consequently involves the writer both personally and professionally (as a researcher and as an architect). The writer of this PhD thesis thus becomes the very medium for the research process, a position that requires a strict continuous focus and a clarified scientific method to be followed throughout the process. But such an intense process is also a process that enables important time with oneself while researching, time that supports and enriches one’s life. The ancient Greek aphorism *Gnōthi seauton* (“know thyself”)¹⁴ relates precisely to the importance of such a personal odyssey of life.

9 Materia Prima, L. first or prime matter. The term *primary matter* relates to the indeterminate common nature and its relations to specific forms – as the potential relates to the actual. The term is deployed by Aristotle. Dictionary of Philosophy, s.v. “Materia Prima”, Oxford University Press, 2022, <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100139815>.

10 The term *Inside* is consistently used throughout the entire thesis as the precise juxtaposition to the term *outside*. The terms *inside* and *outside* relate conceptually and linguistically to the fact that there is ‘something’ that separates the two sides from each other, and which consequently creates the two completely different states. The term *inside* hereby replaces the commonly used term ‘indoors’.

11 Research, a careful search (F.—L.). Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Research”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 512.

12 Re-, *prefix*, again (F.—L.; or L.). Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Re-”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 501.

13 Search, to seek, explore, examine (F.—L.). Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Search”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 545.

14 This aphorism is the first of the three Delphic maxims (maxim: a concise statement expressing a generic matter) being inscribed in the forecourt of the Temple of Apollo at Delphi (GR). Perseus Digital Library. “Pausanias, Description of Greece, Phocis and Ozolian Locri, chapter 24”, 10.24.1, <https://www.perseus.tufts.edu/hopper/text?doc=Paus.+10.24&fromdoc=Perseus:text:1999.01.0160>.

The empirical archival as a backdrop for research

The empirical archive, that is my professional experiences in the field, but also an ambition to overcome my feeling of inadequacy, is the rationale for this thesis. The empirical archive is thereby a kind of base from where a potential new concept of façade, through a conceptual take and the infusing of new insights and vitality, may rise. The empirical archive is enriched by the research conducted throughout this project. An enrichment originating from the reading diverse fundamental writings that unfold the conceptual body of the project, its context and opportune position, and by the analysis of qualitative interviews of three esteemed international art photographers. Additionally, also an enrichment by initiating a student assignment at Academy of Art & Design (NL), resulting in a publication and an exhibition at Royal Danish Academy, Architecture, Design, Conservation (DK), and co-initiating the three Living in Light projects (Appendix, Empirical archive, pp. 194–208 and pp. 210–231). These explorations have led to new questions, considerations, and conclusions.

The present situation, whereby mankind (people in the Western world) has more or less consciously decided to spend life inside, is in an intense contrast to basic human physiological needs, indeed our very DNA. It is therefore time to recall our natural basic requirements as human beings. There is a need to rethink the protocol of present building practice in terms of daylight qualities in relation to the act of creation of the *inside*, and therefore rethink our building culture in ‘The Act of Making’ Space (new buildings), and in the transformation of housing (existing buildings).

Aim of the thesis

This thesis strives for new variations¹⁵, layers, and aspects in how we address daylight when creating the *inside*, thus creating human-centred interior space. May the perception of daylight enlighten each of us from within – and from without through “The Concept of Façade” – in the creation of architecture.

*“If the doors of perception were cleansed everything would appear to man as it is, Infinite. For man has closed himself up, till he sees all things thro’ narrow chinks of his cavern.”*¹⁶

William Blake

Human beings belong to nature, attuned to the sun via the circadian rhythm, and we are meant to be exposed to daylight far more extensively than we are today. Unity with nature calls for a more sensory and bodily validation of indoor qualities before taking ‘The Act of Making’ Space, and before making building skins that embrace people’s lives. *The aim of this thesis is thus to search for new variations in how we can take a different approach, towards a human-oriented focus with daylight at heart when creating architecture.*

15 Variations as a concept relates to the French philosopher Giles Deleuze (1925–1995) and is widely used in his writing.

16 Blake, William. *The Marriage of Heaven and Hell*, Boston, John W. Luce and Company, 2016 (1794), p.15.

The Present-Day Challenge: Being Separated from Natural Conditions

People in the Western world spend most of their life inside buildings. According to The National Human Activity Pattern Survey¹⁷, people in 48 U.S. states spend up to 93% of their time being inside, in their homes, in public buildings, or being inside during transportation.

“The finding that emerges is that we are basically an indoor species. In a modern society, total time outdoors is the most insignificant part of the day, often so small that it barely shows up in the total.”¹⁸

Wayne R. Ott

In Europe, a white paper¹⁹ published by BUILDINGS 2030²⁰ calls for a more people-centric focus in built environments, not least when renovating buildings. A greater focus on people’s health and well-being is evidently connected with human productivity. For that reason, the white paper identifies the following focus areas directly forwarded to European policymakers: “Increase support for research and innovation on how buildings impact human health and wellbeing” and “Improve national renovation strategies to include considerations for health”.

Regarding climate change, man-made climate change, “The 2018 report of the Lancet Countdown on health and climate change: shaping the health of nations for centuries to come”²¹, issued four significant key messages. Key message number two identifies “A lack of progress in reducing emissions and building adaptive capacity threatens both human lives and the viability of the national health systems they depend on, with the potential to disrupt core public health infrastructure and overwhelm health services”.

At COP21²² in Paris on 12 December 2015, all 196 member parties adopted the most ambitious sustainable development goals the world has ever seen. The Paris Agreement on climate change was signed by all countries on 22 April 2016, and the world now has common goals in the effort to tackle the alarming climate crisis. The UN 17 Sustainable Development Goals aim to transform our world. All the goals have human health and well-being at their core, whether directly or indirectly.

17 Klepeis, Neil E., et al. “The National Human Activity Pattern Survey (NHAPS): A Resource for Assessing Exposure to Environmental Pollutants”, in *Journal of Exposure Analysis and Environmental Epidemiology*, 2001.

18 Ibid. p. 2.

19 BUILDINGS 2030. *Building 4 People: People-Centric Buildings for European Citizens*, “White paper”, Brussels, November 2017.

20 BUILDINGS 2030 is supported by a grant from the European Climate Foundation and the ClimateWorks Foundation. The white paper is a perspective of Buildings 2030, prepared by European knowledge institutions, market leaders and key influencers (non-commercial as well as commercial) with the vision that is “for all buildings to provide people with comfortable, healthy and productive spaces, while minimizing their carbon footprint”. Ibid. p. 42.

21 The Lancet Commission. *The 2018 report of the Lancet Countdown on health and climate change: Shaping the health of nations for centuries to come*, *The Lancet*, Volume 392, Issue 10163, 2018.

22 COP21, meaning Conference of the Parties (COP). The number refers to how many times the world leaders and nongovernmental organisations (NGOs) have been meeting under the auspices of the alarming climate situation, and the number (21) means that the conference in Paris was the 21st in the consecutive series of conferences. Conceptual projects and works initiated/co-initiated by the writer of this thesis regarding Conference of the Parties, Copenhagen, Autumn 2009 (COP15) in Appendix, Empirical Archive, page 266–269.

But before a far more much-needed human-oriented and sustainable transformation of the way we address ‘The Act of Making’ Space can be materialised, a visit or a revisit with significant challenges and concepts are needed. Visiting and revisiting these challenges and concepts have the potential to reveal disregarded or invisible²³ insights.

The concept of separation is central in this PhD thesis. Defining the concept of separation consequently implies that there is a “separator” that separates “something” (on ‘the one side’) from “something else” (on ‘the other side’). The “separator” can be physical in the meaning of a physical façade (made of physical materials) that ‘allow or prevent’ a mediation of human sensing from one state (on ‘the one side’) to the other state (on ‘the other side’) respectively – or the “separator” can be non-physical in the meaning of the distinction between having consciousness or not having consciousness of the concept of being respectively on ‘the one side’ or being on ‘the other side’ of the “separator”. In architecture the physical “separator” can be the façade – the façade that separates the natural conditions on the ‘out-side’ and the culturally created conditions on the ‘in-side’. The concept of separation thus becomes principal in the creation of architecture. Both in terms of ‘The Façade’ as a physical separation of the out-side and the in-side, and in terms of ‘The Façade’ as the non-physical conceptual “separator” between being conscious or unconscious regarding the basic psychological needs and the qualities of “Being on ‘the one side’ of (a) Façade” or “Being on ‘the other side’ of (a) Façade”.

To reach a greater awareness of the importance of daylight inside a house, and thereby to reach out for a more genuinely human-oriented architecture, a full understanding of the above-mentioned concepts is basic before the creation of architecture – Before ‘The Act of Making’ Space.

Concept of Separation, Figure 1, p. 22.

Consciousness of Being *Inside*, Figure 2, p. 24.

‘The Act of Making’ Space, Figure 03, p. 26.

23 Invisible, that cannot be seen, antonymous of visible, that can be seen. Derived from Vision, sight, a sight, dream. Goth. *witan*, to know (F.—L.). Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Invisible” and s.v. “Vision”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 308 and p. 693.

A conceptual model entitled:
Concept of Separation

The 'Concept of Separation' is central to 'The Act of Making' – in creation of architecture.

By erecting a façade, a separation is built between two states. Now the facade acts as a separation between the state of 'Being on 'the one side' of (a) Façade, and the state of' Being on 'the other side' of (a) Façade. The façade thus becomes a separator between the two states.

Figure 1

Concept of Separation

Being on
'the one side'
of (a) Facade

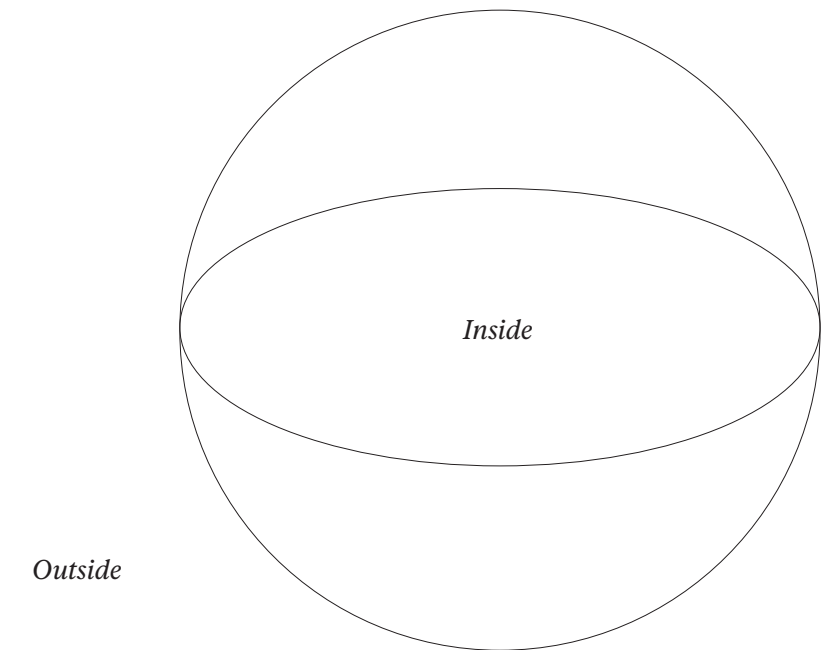
Being on
'the other side'
of (a) Facade

A conceptual model entitled:
Consciousness of Being *Inside*

The 'Consciousness of Being *inside*' is pivotal to 'The Act of Making' – in creation of architecture. The whole basic principle of creating architecture is to create healthy and attractive spaces for people – to create the *inside*. Dualistically, the concept *inside* implies an *outside*, and both sides are consequences of 'The Act of Making' architecture.

Figure 2

Consciousness of Being *Inside*

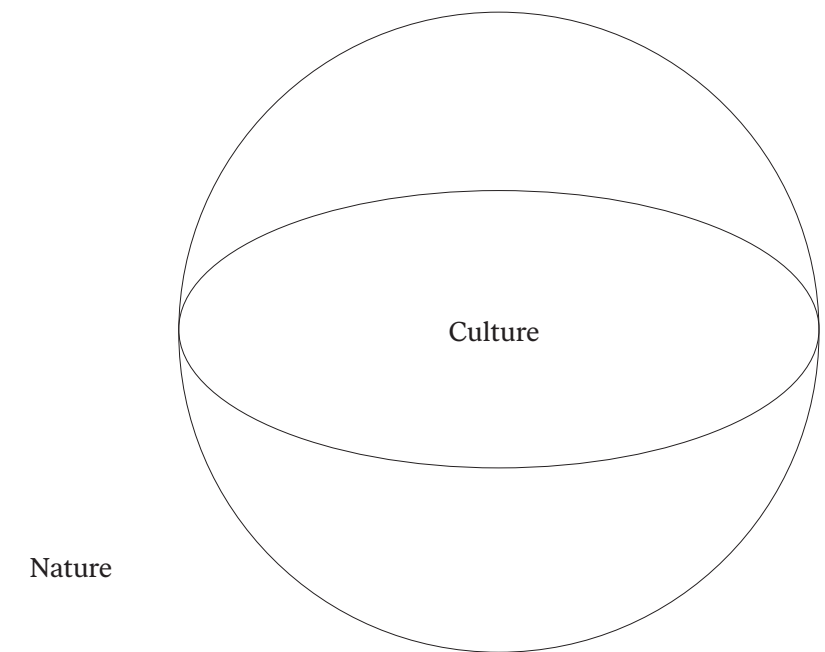


A conceptual model entitled:
'The Act of Making' Space

'The Act of Making' Space is a cultural act. A cultural act that affects human life, both in regards to the life that is lived *inside* buildings and to the life that is lived *outside* buildings.

Figure 3

'The Act of Making' Space



Human beings belong to nature by all means. Our embedded affiliation to daylight is one important aspect, but basic questions regarding our general separation from nature could be raised. The present-day situation, where most of the human population is separated from the natural conditions that we physiologically are 100 percent dependent upon, is completely incomprehensible. A vast majority of human acts are not truly sustainable in a holistic sense, and that is precisely why the life of living species on Earth is under enormous pressure – including the human life. Pressure, both in the sense of infinite human expansion everywhere on the planet and in the sense of the alarming pollution of Earth (soil), Water, Air, and even of Fire^{24,25} and the consequent alarming drastic loss of biodiversity, declining resource of natural raw materials, a declining of fossil energy sources, and a lot more. One could rightly ask oneself how humankind can reach the point where there will be a real connection or balance with nature?

A beginning could be to revisit and study the thoughts and exploits of insightful ancestors and use these as vital components in a *new sustainable beginning* – a new base from where the present-day challenges potentially could take its point of departure. And such beginning could furthermore be to revisit the concept of time, a concept that presently is strongly connected to the manmade present-day challenges. Today the consciousness of time is predominately perceived to be linear. The past (including all its accumulated knowledge, insight, and wisdom) is very often abandoned as soon as it becomes past, and tradition leaches or even disappears. The Earth's natural recourses are used almost uncritically in the human act of making, despite the definitive scarcity of these resources. Present-day challenges are certainly immense and multifaceted, but a greater awareness of the human position and the concept of time could conceivably qualify a reunification of people and nature. 'The future is open for destination²⁶'. But a 'destination' that supports life (human life and the life around us) requires a notion of time that is cyclical and thus sustainable. Such a concept of time incorporates both the sensory riches of the present with the almost inexhaustible accumulated knowledge and insight from the past. The Present-day Challenge will be further unfolded in further in 'The Question of Framing', later in this Chapter 1.

Consciousness of Position, Figure 4, p. 30.

Conventional Consciousness of Time, Figure 5, p. 32.

Conceptual Consciousness of Time, Figure 6, p. 34.

24 Fire in the meaning of light from the sun, but in particular the reflected moonlight in the night. The general 'pollution' from artificial light sources during the hours of night has "serious repercussions for the ecosystems of our planet and the human health", as stated by editor Jakob Schoof. Schoof, Jakob. "The Night side of Life", in D/A, Copenhagen, spring 2016, issue 25, p.19, following an article by John Bogard.

25 Earth, Water, Air, and Fire are the four elements or *roots*, that originates from the ontological work: *On Nature* by the Greek pre-Socratic philosopher Empedocles (c. 494 – c. 434 BC). Empedocles claim that everything consists of the four equally balanced and eternal *roots* (and forces), however with the alternating influence of the uniting love and the separating strife. The four elements are driven naturally towards homogeneity on the principal of affinity. Stanford Encyclopaedia of Philosophy, s.v. "Empedocles", 2021, <https://plato.stanford.edu/entries/empeocles/>.

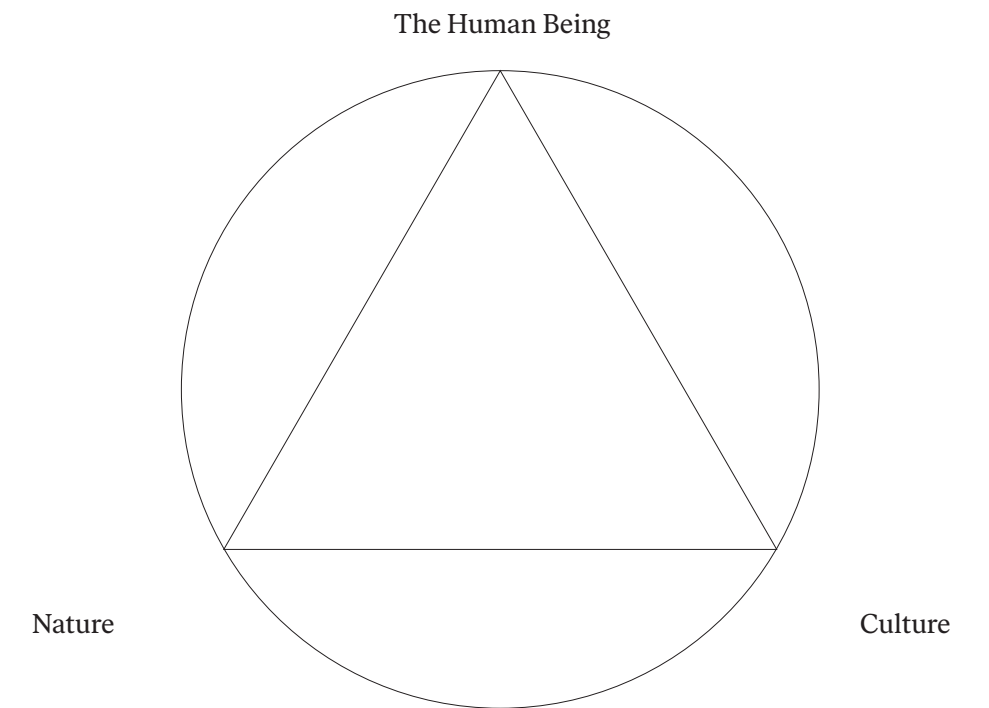
26 Destination derives from Destine, to appoint, ordain, doom. – L. *destina*, a support – to cause to stand (F.—L.). Skeat, Walter W.. Etymological Dictionary of the English Language, s.v. "Destine", London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 165.

A conceptual model entitled:
Consciousness of Position

'Consciousness of Position' draws attention to the human origin – the human association to nature. An equilateral triangle is distinguished by the eternal 'struggle' between the length of the sides of the triangle and thus its justification as an equilateral triangle. Such an analogy makes sense in the relation to the position of 'The Human Being', balancing between nature and culture.

Figure 4

Consciousness of Position

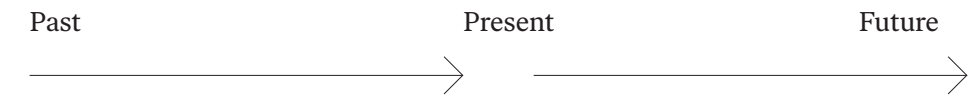


A conceptual model entitled:
Conventional Consciousness of Time

'Conventional Consciousness of Time' is linear. The human consciousness easily forgets its origin – both the natural origin and the cultural heritage. In an eternal zeal we seek unceasingly and unstoppably – the present constantly becomes a search for the future.

Figure 5

Conventional Consciousness of Time

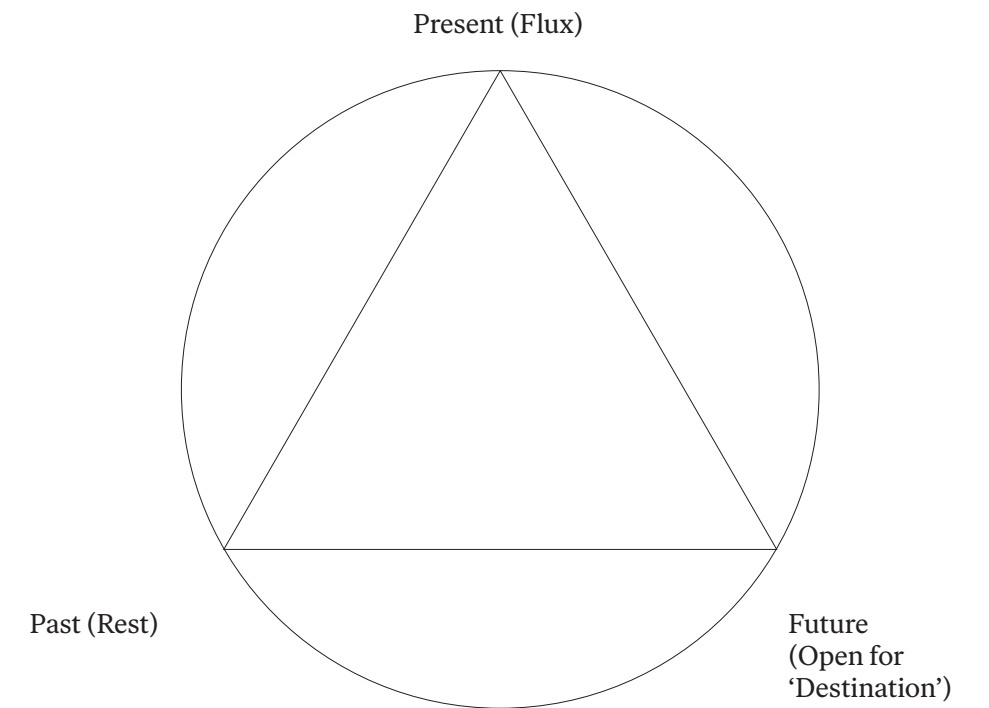


A conceptual model entitled:
 Conceptual Consciousness of Time

'Conceptual Consciousness of Time' also uses the analogy of the equilateral triangle as in figure 4. The concept of the present is volatile by definition. The concept balances between the *past* og the *future*. The *past* is not forgotten, the *past* is waiting to be unfolded and understood. The *future* is determined by the human consciousness in the *present* – the *future* will be the product of the humans – and 'The Act of Making'. The *future* is open for its destination.

Figure 6

Conceptual Consciousness of Time



‘The Act of Making’ Space: Daylight as the Conception for the Creation of Architecture

“The history of architecture is the history of the struggle for light.”²⁷

Le Corbusier

To tackle present-day challenges, human beings will have to re-think and re-develop our present-day conduct. The way we currently orchestrate our lives on Planet Earth is not sustainable. If we continue to rely on our superiority in exploiting nature, regardless of our absolute dependence on nature, we will not succeed. For that reason, the present-day challenges demand much more than simple adjustments of present conduct, and surely, technology is not the only answer. It is the cumulative impact of human activity throughout the entire history of humankind, heavily accelerated with the arrival of the “achievements” during the Industrial Revolution²⁸, that now threatens the survival of Homo Sapiens as a living species.

The present-day challenges were predictable and could probably have been avoided to a certain extent, if humanity’s eagerness for acting and producing in advance was founded upon a more solid base of common awareness. In the 1973 book, *Small is Beautiful, A Study of Economics as if People Mattered*, the German-British statistician and economist E. F. Schumacher make remarks to Western populations’ attitude to nature:

“Modern man does not experience himself as a part of nature but as an outside force destined to dominate and conquer it. He even talks of a battle with nature, forgetting that, if he won the battle, he would find himself on the losing side.”²⁹

E. F. Schumacher

The actions of human beings are multifaceted and complex, but a common determinant in how we, in an ideal world, could change our current conduct by excelling our acts, and hence potentially developing genuine sustainable solutions, might be right in front of us – or more precisely, right inside us – as part of our awareness³⁰. Be it the awareness in each individual human being or the awareness in the collective consciousness – collective in the sense of all people on Earth.

27 Le Corbusier. *Towards a New Architecture*, Oxford, Butterworth Architecture, Translated by F. Etchells, 1989 (1923), p. 29.

28 The negative effect (in the meaning of carbon emission) caused by the human activity took a huge step under the transition from hand productions methods to machines under the first industrial revolution, starting in the second half of the 17th century. The invention of the coalfired steam engine (among others inventions) had a significant impact on the increase in the human activity, an invention that led humanity towards new fossil-fuelling conquests – towards new ‘superpowers’.

29 Schumacher, Ernst Friedrich. *Small is Beautiful: A Study of Economics as if People Mattered*, London, Vintage Classics, 2011 (1973), p. 3.

30 Awareness, derived from the state of being aware. Aware, adj., informed of, in a watchful state, connected to Wary and Ware, cautious, guarding against deception or danger. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Aware” and s.v. “Wary, Ware”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 41 and p. 702.

The concept of awareness is dependent upon the vital interaction of the unique human capacity to process, accumulate, and act according to ‘the concept to receive’. Be it ‘to receive’ through the capacity ‘to sense’ (e.g., through the visual sense) or the capacity to receive information³¹.

The received sensing and/or information is processed and stored in the human brain (and body³²) and can be summarised and released as a ‘subjective (personal) awareness’ across the spectrum of the physiological domains through “sensations, percepts, thoughts, memories, emotions, desires or intentions”³³. The basic properties of awareness within each human being our content of consciousness is eternally fleeting. Awareness is unique, and therefore belongs only to the individual. The awareness of the present is potentially unlimited and can be summarised effortlessly from the aforementioned domains in the physiological spectrum. But because of the embedded subjectivity in the concept of awareness, the awareness per definition distinctively limits our perspective of the world – thus the awareness of the world belongs to ourselves (Zeman, 2006). And we as human beings are the protagonists of that world.

Achieving the right sustainable solutions, or acts, that support the ability to sustain human life in ‘The Act of Making’ Space”, thus includes the way we individually expand our horizons, but also the way we communicate, share and gather the individual awareness to a ‘collective subjectivity’ – towards a ‘common awareness’.

Subjective Awareness, Figure 7, p. 38.

Collective ‘Subjective’ Awareness, Figure 8, p. 40.

31 Information, derive from the word inform. Inform, knowledge to, to impart. Skeat, Walter W. (F.—L.) *Etymological Dictionary of the English Language*, s.v. “Inform”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 299.

32 The learning process is holistic – an equal whole of body, brain, and the outside world. Fredens, Kjeld. *Læring med kroppen forrest*, Hans Reitzels Forlag, 2018, p. 9.

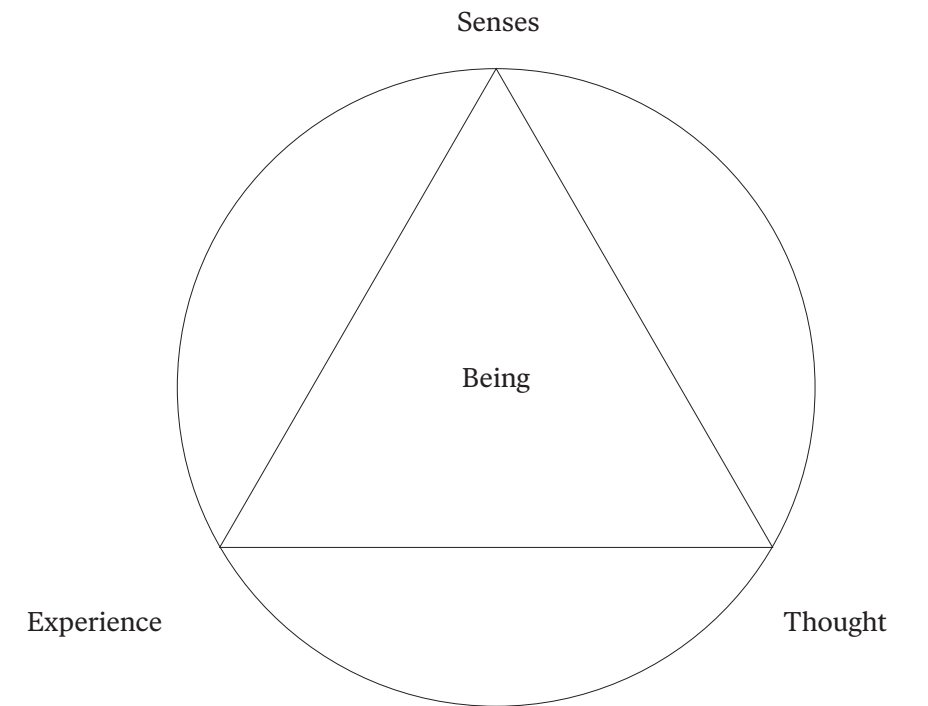
33 Zeman, Adam. What do we mean by “conscious” and “aware”?, in *Neuropsychological Rehabilitation*, University of Exeter, September 2006, pp. 356–376.

A conceptual model entitled:
Subjective Awareness

The human *Lifeworld* is unique and belongs to the individual human being. Central in this conceptual model is the existential eternally floating concept of – *Being*. *Being* as a concept, is interlinked with the concept of cognition, and the three central components within cognition: Senses, Thought and Experience. These three components enrich and support each other to benefit the concept of being – in the equilateral triangle.

Figure 7

Subjective Awareness

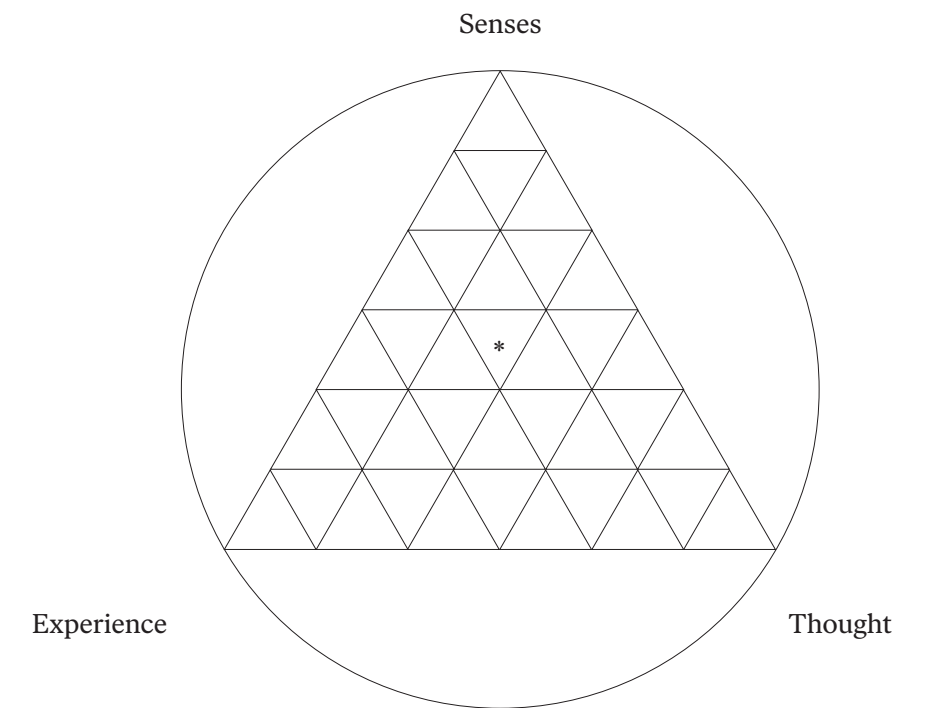


A conceptual model entitled:
 Collective 'Subjective' Awareness

As in the previous model – in figure 7, but added the almost 8 billion human beings presently living on this planet, and added all our ancestors, and all of those who will come in the future.

Figure 8

Collective 'Subjective' Awareness



* Being – All human beings: Past/Present/Future

Communication or acting through architecture

Of significant importance in communicating the awareness of daylight in architecture is the use of words and their meanings, both verbally and as written words. And the preciseness of the words and the formulations in which the words are included is of utmost importance when the indispensable position of daylight in architecture is to be communicated – and comprehended.

Words and the meaning of words are naturally change over time, but occasionally the origin of words, their initial meaning, reveals meanings that today have evanesced. In search for the wealth³⁴ of daylight – ‘Before’, ‘Towards’, and in ‘The Act of Making’ Space, revisiting the etymological origin of significant words, their initial meaning, and their intended interrelationships, have been instrumentally investigated.

Communicating the role of daylight in architecture through the use of accurate words is defiantly needed. But just as important – or rather crucial – in this regard is the personal daylight experiences one can experience by being sensorially and intellectually present – when being inside a house. The capacity to receive daylight implies a particular participation with one’s surroundings – the space inside. And the space inside, reveals daylight qualities that are directly proportional to the presence of ‘The Awareness of Daylight’: Before ‘The Act of Making’ Space!

This means that the architect as well as *all* the actors involved in ‘The Act of Making’ Space have a central responsibility for the health and well-being of *all* of us in the Western world, since we have decided to ‘live our lives’ inside buildings (ref. The Present-day Challenge: Being Separated from Natural Conditions, p. 20). Thus, a responsibility that extends far beyond the very creation of a building – and this is very thought-provoking.

Art³⁵ and architecture are historically strongly interlinked. In antiquity, a separation of the disciplines would be unthinkable. And in Denmark, for example at Charlottenborg³⁶ in Copenhagen, ‘Det Kongelige Danske Skildre-, Billedhugger- og Bygnings-Academie i Kiøbenhavn’ was founded in 1754 by the King Frederick V of Denmark, and the three artistic disciplines (sculpture, painting, and architecture) were inseparable on the central location at Kongens Nytorv for about a quarter of a millennium. The searching, artistic primordial force is common to both the artist and the architect. And immersion through fervour is central in the artistic contrivance – in the act of creating art and architecture. To describe the capacity and rather central position of art – the American philosopher, educational reformer, and psychologist John Dewey writes:

“Every art communicates because it expresses. [...] communication is not announcing things [...]. Communication is the process of creating participation, of making common what had been isolated and singular; and part of the miracle it achieves is that, in being communicated, the conveyance of meaning

34 Wealth (n.) origins from the archaic meaning of “health and well-being”. Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Wealth” and s.v. “Well”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 704 & p. 707.

35 Art (2), skills, method and contrivance. Skeat, Walter W. Etymological Dictionary of the English Language, “Art”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 32.

36 Charlottenborg (Gyldenløves Palais), built between 1672 and 1683 as the residence of the governor of Norway, Ulrik Frederik Gyldenløve – hence the name of the mansion. Earlier academies were founded in 1738 and in 1748, but when ‘Det Kongelige Danske Skildre-, Billedhugger- og Bygnings-Academie i Kiøbenhavn’ was founded in 1754, they moved in at Charlottenborg. www.kunstakademiet.dk

gives body and definiteness to the experience of the one who utters as well as to that of those who listen.”³⁷

John Dewey

The role of architecture, that implies the act of creating the ‘inside’ space, is important for human life, particularly since we have decided to spend the vast majority of our lives living inside buildings. For that reason, awareness of the life-supporting qualities of addressing the senses, qualities that bodily and mentally support and enrich human life, is crucial. In that sense, daylight can be regarded as an absolute necessity.

Conceptually, ‘The Act of Making’ Space has for that reason been chosen to be the guide throughout the whole narrative of this thesis. The term “act”, the concept of act(ing), is used by the French philosopher Gilles Deleuze. In “Two Regimes of Madness: Text and Interviews 1975–1995”³⁸, Deleuze’s lecture about “The Act of Creation”³⁹ is included. In this lecture, Deleuze assesses and unfolds a sequence of concepts, leading towards the credo of, “What is the Creative Act?” Entering the concept of society, his point of departure is Michel Foucault, the disciplinary society, the transiency of society, and the coming of a new type of society. Regarding the concept of discipline, Deleuze rules:

“Control is not discipline. You do not confine people with a highway. But by making highways, you multiply the means of control. I am not saying this is the only aim of highways, but people can travel infinitely and “freely” without being confined while being perfectly controlled. That is our future.”⁴⁰

Gilles Deleuze

Further in his unfolding, before the “works of art”, Deleuze elaborates on “the unique case”, when a human reaction regarding inadequate general objectivity becomes effective “counter-information”. Deleuze elaborates:

“Counter-information only becomes really effective when it is – and it is by nature – or becomes an act of resistance. An act of resistance is not information or counter-information. Counter-information is only effective when it becomes an act of resistance.”⁴¹

Gilles Deleuze

The concept of resistance is a paraphrase of the powerful philosophical concept by André Malraux⁴²: “Art is the only thing that resist death.” Gilles Deleuze’s unfolding of the sequential row of concepts consequently leads to a new opening ‘in response to’ the initial question: “What is the Creative Act?” Deleuze concludes his insightful journey in the lecture titled “The Act

37 Dewey, John. Art as Experience, New York, Penguin Group, 2005 (1934), p. 253.

38 Deleuze, Gilles. *What is the Creative Act?*, Lecture on the Act of Creation, May 17th 1987, by La FÉMIS (Fondation Européenne pour les métiers de l’image et du son), in Two Regimes of Madness: Text and Interviews 1975–1995, Edited by David Lapoujade, Translated by Ames Hodges & Mike Taormina, 2007, pp. 312–324.

39 Ibid.

40 Ibid. p. 322.

41 Ibid. pp. 312–324

42 Malraux, Georges André (1901–1976), French novelist, art theorist, Minister of Information (1945–1946) and first Minister of Cultural Affairs (1959–1969).

of Creation”⁴³ by elucidating: “The act of resistance has two faces. It is human and it is also the act of art. Only the act of resistance resists death, either as a work of art or as human struggle.”

As already stated, ‘The Act of Making’ is a central term in this thesis. And absolutely central in the creation of architecture is thus ‘The Act of Making’ Space. The term ‘act’, meant as a verb, means to do something for a particular purpose (a deed⁴⁴), to do something with the intention of achieving a particular result, to solve a problem⁴⁵.

We, as human beings, are responsible for all our acts of making. Any act of making influences life. Some very little, some indefinitely. The consequences of neglecting the influences of human activity or of isolating the impact of each human activity, negatively as well as positively, will be paramount. To negatively impact, such as deteriorating the ability to conserve an ecological balance over time. An ecological balance for human beings, as well as for flora and fauna. To positively impact, such as intentionally reaching out to solve the problem of the negative impact.

‘The Act of Making’ without any kind of impact does not exist. In the domain of building for human habitation, one could for that reason advantageously review the various acts of making in the larger human ‘value chain’⁴⁶, in the present notion and practice – in ‘The Act of Making’ Space. The present practice, in “the complete” act of making space, could be titled, and arranged as follows.

Acts linked to the creation of a building

- The act of creating the idea for a building.
- The act of designing and planning the construction of a building.
- The act of constructing a building.

Acts linked to the operation of a building

- The act of maintaining a building.
- The act of supporting the use (hence the operation) of a building.

Acts linked to the prerequisite for the creation and operation of a building

- The act of preparing legislation.
- The act of creating the economic leeway that enables ‘The Act of Making’ Space.
- ‘The Act of Making’ the materials and components (hence the tactility⁴⁷) for a building.

43 Deleuze, Gilles. *What is the Creative Act?*, Lecture on the Act of Creation, May 17th, 1987, by La FÉMIS (Fondation Européenne pour les métiers de l’image et du son), in *Two Regimes of Madness: Text and Interviews 1975–1995*, Edited by David Lapoujade, Translated by Ames Hodges & Mike Taormina, 2007, pp. 312–324.

44 Act, a deed. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Act”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 6.

45 PProblem, a question advanced for solution, esp. a demanding one. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Problem”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 476.

46 Value chain in the meaning of an absolute sustainable and continuously life supportive focus.

47 Tactility, derived from the word tact. Tact, delicate handling. (L.) from the English poet, and politician Thomas Babington Macaulay (1800–1859): Todd says: ‘Tact, touch, an old word, [...] in the secondary sense of touch, as a masterly or eminent effort, and power of exciting the affections.’ Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Tact”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 626.

These chronologically listed phases, their actual substance⁴⁸, are predominately characterised by aspects that belongs to the actual building – and building meant as a physical object (as a noun).

However, the solely primary reason for building any kind of building is to support and enrich the lives of the people who live, work, or play inside the buildings. The awareness of human desires, needs, and requirements for the qualities of the environment inside buildings hence become cardinal, and the environment inside of a building is the direct and factual result of ‘The Act of Making’ Space. For that reason, the whole motivation for creating truly human-oriented and sustainable architecture must be related to the human body and mind – to the lives of humans. The process of creating architecture moves therefore from primarily being the creation of a physical object (a noun) to the process of processing ‘the life of humans’ living inside buildings – thus “architecture is a verb.”⁴⁹

48 Substance, matter, body, essential part. (F. -L.) – L. *substant-*, stem of pres. part. of *substāre*, to be present, exist. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Substance”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 612.

49 Robinson, Sarah. *Architecture is a Verb*, Taylor & Francis Ltd, 2021.

The inner nature of ‘living architecture’

The whole approach to creating living architecture with a focus on human health and well-being thus requires a paradigm shift in relation to current building practice, not necessarily in the order of the phases but in the real value of both the individual phases as well as overall building process – in “the complete” act of making space.

‘The Act of Making’ (space) refers to any participation, any action, in the process and finalisation of the creation of space within the context of architecture (buildings), including known and unknown desirable and undesirable effects⁵⁰. We, as professionals⁵¹ in the field of creating liveable spaces, must act according to physical (bodily) and mental sensations and thus act according to a much more general human and holistic perspective. Such a paradigm shift will require a more complete view, both individually and collectively – ‘Before ‘The Act of Making’ Space.

A human act has an impact, as previously described. Consequently, a myriad of human acts has a myriad impact, and the impact of about 8 billion human beings currently living on Planet Earth (pt. increasing by more than 36 million annually⁵²) is almost infinite. It is essential to consider these myriad impacts synergise – the impact escalates ad infinitum.

A radical approach to such a paradigm shift is not required. What is required is a greater awareness of the innermost essence of architecture and its impact on human life, and this will, as a positive consequence, create a positive change in consciousness. A true cultural act (‘work of art’) will be to invite and co-create equally with other professionals working with daylight in important areas such as health, well-being, sensing, perception, experiences and awareness in the creation of architecture. The central re-introduction of such absolutely crucial elements in the creation of architecture, such as the cultural act, will have the potential to ‘loosen the bond of consciousness’. ‘A bond’ that obscures the creation of precise and much-needed acts in the goal of absolute sustainability. To have an ambitious goal like this, demands a deep notion of the impending act – a notion of the acts temporal position, its hierarchical position, and its implications.

A true cultural act could be to pay attention to a cyclical (conceptional) notion of an act. A conceptional notion of an act, where the act is directly linked⁵³ to its destination⁵⁴, and the destination hence becomes the goal for the act.

Conventional Consciousness of an Act, Figure 9, p. 48.

Conceptual Consciousness of an Act, *Awareness*, Figure 10, p. 50.

50 Vissonova, Karina. Explicating The Sustainable Design of Technical Artefacts, PhD Thesis, The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, Copenhagen, 2016, pp. 33–48.

51 Professional in the meaning of not exclusively filling out a predefined position (e.g., according to expectation, tradition, management, job description, profit, company directions, etc.), but taking our academic, creative, and holistic professionalism seriously and act in a timely manner in the current situation.

52 The present population growth this year (2022), according to www.worldmeters.info.

53 Link, understood as a torch, and thus a light source. Link is also the connection of concepts, people, and ideas, and it is thus plausible to deduce, that link also means to light a way, to give a direction. Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Link”, “Torch”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 342, p. 654.

54 Destination, from 1590s in the sense of ‘an act of appointing with a predetermined purpose’. To predetermine as an act of fate, an act of design or as a general intentional act. From Latin *destinare*, to ‘determine, appoint, choose or make firm’. Merriam-Webster.com Dictionary, s.v. “Destination”, <https://www.merriam-webster.com/dictionary/destination>. Harper Douglas, “Etymology of Destination,” Online Etymology Dictionary, <https://www.etymonline.com/word/destination>.

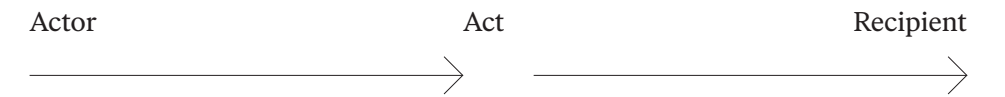
A conceptual model entitled:
Conventional Consciousness of an Act

'Conventional Consciousness of an Act' is a linear model, as figure 5 is. This model communicates based on the same consciousness as figure 5. In the 'Conventional Consciousness of an Act', there is probably no particular recipient of the Act of The Actor.

Thus, 'The Act of the Actor' is without a particular destination and therefore detached of an actual context.

Figure 9

Conventional Consciousness of an Act

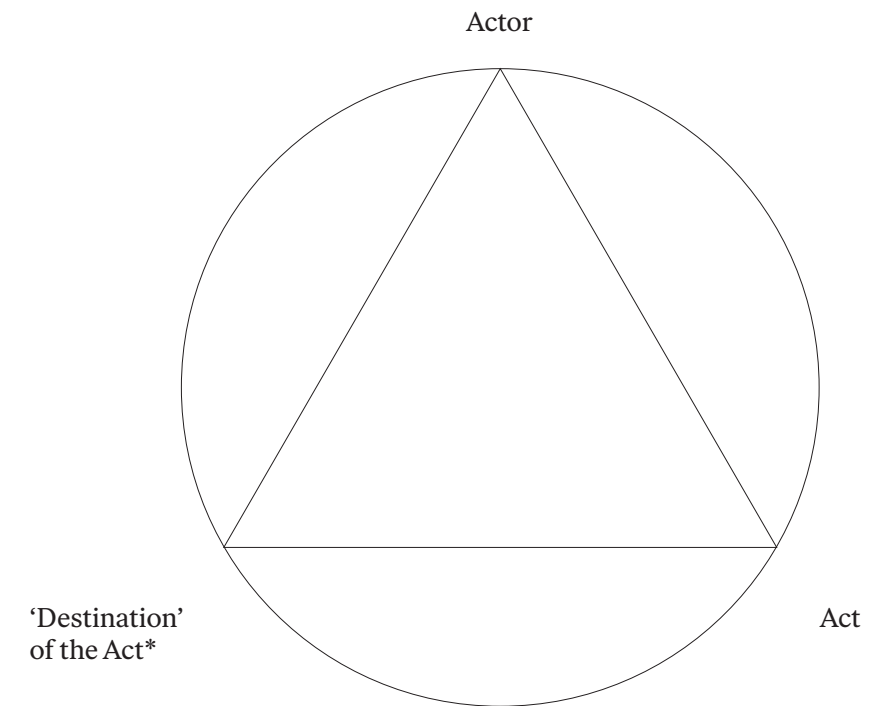


A conceptual model entitled:
 Conceptual Consciousness of an Act
Awareness

This model reveals the 'Conceptual Consciousness of an Act' by registering the three components within the concept 'The Act of Making'. The three components: 'The Actor', 'The Act of the Actor' and 'The Destination of the Act' are inscribed in the sustainable geometry of the equilateral triangle. The positions of the components naturally strive towards a balance – 'nothing is wasted'.

Figure 10

Conceptual Consciousness of an Act
Awareness



* Person/Purpose/Place

The titles and the order of the different acts in “the complete” act of making space, as previously shown, could be right, but looking at the obvious challenges that the overall construction industry and the world faces, we ‘the professional architects’ must realise and accept that something must be change. Are the buildings that we are creating at present really the desired goal? Does the created ‘inside’ have the true capability of supporting and enriching human lives – as a lasting coherence? Are human beings living their lives *inside*, a part of nature and time (as we belong to), or are we apart? (ref. APART OF A PART, Appendix, New Infusing, pp. 194–208)

2. Concept of Façade: Field of Research

“The face is a primordial metaphor of the unveiling of the internal.”⁵⁵

Wojciech Kalaga

A façade is not a façade: Propitiate life and habitus

A façade is not a façade. But then, what is a “façade”, and what is the role of the façade in contemporary buildings, in architecture per se?

A façade is not a façade. A façade is more than a façade, the front of a building, the vertical plane that makes a building three-dimensional and thus spacious. But what does a façade reveal when multiple initial aspects within concepts of façade are approached? What can be achieved by bringing daylight to the forefront in the creation of the “inside” of a building?

We know that daylight is the reason for life, but how do we establish a deep general daylight awareness – ‘Before the Act Making Space? (One is tempted to think of this as the concept of enlightenment in the creation of architecture). Could such an awareness change the actual act of making space and consequently put people before buildings, thereby improving people’s lives?

These questions have been bothering me for many years. Thus, this thesis aims to enrich the understanding of the multifaceted layers of concepts, their qualities, and their positions, embedded in the narrative of a building façade. Of significant interest is the role of the façade – in the interplay between the ‘outside’ and the ‘inside’, therefore in the interplay between daylight in two entirely different states: daylight in a natural state and daylight in a cultural state. The transition between the two states has a paramount influence on the qualities of *inside* space. Daylight therefore has a unique potential as a messenger for a new awareness of the true essence of architecture, and daylight can therefore be positioned and announced as – “Daylight a driver of change”⁵⁶.

Over nearly two decades, my interest in the qualities of *inside* space – the primary cause in the value creation of architecture – has been to “Us”⁵⁷, to human beings and our health, in the qualities of our states of being and our states of mind, as well as to our becoming. This being, living, and being inside build-

55 Kalaga, Wojciech. “Face/Façade: The Visual and The Ethical”, in *Town Planning and Architecture* 2010, 34(3): 120–127, p. 121.

56 The 6th VELUX Daylight Symposium, “Daylight as a driver of change”, London, September 2–3, 2015, preceded by the 3rd VELUX Daylight Academic Forum.

57 Levin, Kasper. “Becoming Worthy of What Happens to Us: Art as Subjectivity in the Philosophy of Gilles Deleuze”, in *Art and Identity: Essays on the Aesthetic Creation of Mind. Consciousness, Literature and the Arts* 2013, Vol. 32, Amsterdam/New York, pp. 133–165.

ings, in man-made spaces, being “on the one side” of the separation entitled *the façade*, and consequently being separated from “the other side”, being separated from nature.

Etymologically, the word façade has a fascinating origin, connotating the expression on a human face. Façade, *the face of a building*, according to An Etymological Dictionary of the English Language⁵⁸. (F.-Ital.-L.) Façade, *the outside or for-front of a great building*. In Italian *facciata, the front of a building*, and *faccia, the face*. The Latin word, *facetus, elegant and courteous*; orig. “of fair appearance”; connected with *light*, in Greek, and the Proto-Indo-European, “to shine”. The connotations of the word façade are *facetious*, but also have the same representative dichotomy⁵⁹ as the word face. The words façade and face are immediately recognisable and understandable, but far from adequate to describe the inside qualities of a building or the qualities and magic of a person.

The genesis of architecture can be said to arise out of the genesis of culture. Architecture is the result of a creative act, a vital subset of the entire evolution of human culture, and probably the most significant and life-changing influential act of making for all people through the ages. Architecture is basically a materialised, physical wrapping of the human body. A “third skin”, assisting the natural skin of our bodies, and assisting the culturally conditioned clothes we wear. This “third skin”, the façade, has an important role to fulfil, a role as well as a potential, that somehow is not yet fully recognised. Do present general acts regarding the creation of indoor space, with all its significances, actually assist the life humans spend inside buildings?

The etymological consanguinity between face and façade potentially points towards a strong framework of understanding, and to a new recognition of the importance of the qualities of the concept of the *inside* – the inside of buildings. To the (present) separation between the *inside* and the *outside*, the Polish professor of literary and cultural theory, Wojciech Kalaga, writes:

“The activity of face and façade relates to the basic dichotomy between inside and the outside and manifests itself as an unveiling of what is hidden and invisible, and what would have remained invisible were it not for the “f/act” of externalization. In contrast to the countless variety of possible actions, the activity is one-sided and, one could say, monotonous, and yet it reaches into ethical and existential realms; both face and facade – in a way passive in their activity – send us beyond themselves – even though each does it in its own different manner.”⁶⁰

Wojciech Kalaga

It can be argued that it is only when ‘the activity of façade [genuine] relates to’ human inside life, when the façade ‘reaches into ethical and existential realms [...] and [...] beyond [itself]’⁶¹, when a full awareness of the potential of the façade has been reached, that the concept of façade comes alive.

The present situation is far from ideal, however. When addressing a house or a flat, one is often solely confronted with quantifiable aspects of the place.

58 Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Facade”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 206.

59 Dichotomy, (noun); a difference between two completely opposite ideas or things. Cambridge English Dictionary Online, s.v. “Dichotomy”, 2022, <https://dictionary.cambridge.org/dictionary/english/dichotomy>.

60 Kalaga, Wojciech. “Face/Façade: The Visual and The Ethical”, in *Town Planning and Architecture* 2010, 34(3): pp. 120–127, p. 121.

61 Ibid.

Presently, consciousness is mainly based upon something concrete. It could be a concrete measurement, such as the square footage, that informs us of the area of a room as well as the total area of a space. Such information, though, is purely linked to a two-dimensional horizontal plane and to the basic positioning of e.g., furniture. Concrete and quantifiable information, such as the amount of measurable square footage, is easy to communicate and easy to price, but rather inadequate when it comes to communicating all the spacious qualities of the *inside*.

Qualifiable information in regard to the experienced and unique qualities of being inside a building requires (well-defined) personal consciousness. Consciousness, both regarding the sensory capacity of the human body, but also regarding the way we process, comprehend, and communicate the sensed. The complex imaginal transition, from a two-dimensional plane to a three-dimensional, liveable space, a space where we as human beings have decided to spend the vast majority of our life, is therefore entirely up to each individual person to create. To each individual person's capacity to comprehend impressions, their scale, and their affiliation, the Scottish philosopher David Hume writes:

*“Nothing, at first view, may seem more unbounded than the thought of man, which not only escapes all human power and authority, but is not even restrained within the limits of nature and reality. To form monsters, and join incongruous shapes and appearances, costs the imagination no more trouble than to conceive the most natural and familiar objects. And while the body is confined to one planet, along which it creeps with pain and difficulty; the thought can in an instant transport us into the most distant regions of the universe; or even beyond the universe, into the unbounded chaos, where nature is supposed to lie in total confusion. What never was seen, or heard of, may yet be conceived; nor is anything beyond the power of thought, except what implies an absolute contradiction. But though our thought seems to possess this unbounded liberty, we shall find, upon a nearer examination, that it is really confined within very narrow limits, and that all this creative power of the mind amounts to no more than the faculty of compounding, transposing, augmenting, or diminishing the materials afforded us by the senses and experience. When we think of a golden mountain, we only join two consistent ideas, gold, and mountain, with which we were formerly acquainted. A virtuous horse we can conceive; because, from our own feeling, we can conceive virtue; and this we may unite to the figure and shape of a horse, which is an animal familiar to us. In short, all the materials of thinking are derived either from our outward or inward sentiment: the mixture and composition of these belongs alone to the mind and will. Or, to express myself in philosophical language, all our ideas or more feeble perceptions are copies of our impressions or more lively ones.”*⁶²

David Hume

The three-dimensional space, the physical space inside a building, rises with the façades. The façades, the vertical planes, physically hold the building upright⁶³. Far more interesting, however, is their acting role as the intermedium of life.

The façades could be regarded as a double-faced, multifaceted vertical planes, with the capacity to receive from nature and, in return, give to inhab-

62 Hume, David. “Of the Origin of Ideas”, in *An Enquiry Concerning Human Understanding*, London, The Electric Book Company, 2019 (1777), pp. 15–16.

63 Curtainwalls excepted.

itants living inside buildings. Significant inside qualities such as daylight and space could consequently become the determinators when creating façades, creating architecture. By unfolding the life lived *inside*, as opposed to the life lived *outside*, ‘in the city’, there is an alternative to the present notion of the concept of façade. An alternative to a more humane and holistic architecture, thus potentially a new sustainable culture.

In relation to seeing potentials in having a ‘dream world’, in being able to transfer these dreams to the ‘real world’, David Hume further elaborates:

*“It is an established maxim in metaphysics, that whatever the mind clearly conceives, includes the idea of possible existence, or in other words, that nothing we imagine is absolutely impossible. We can form the idea of a golden mountain, and from thence conclude that such a mountain may actually exist. We can form no idea of a mountain without a valley, and therefore regard it as impossible.”*⁶⁴

David Hume

The concept of human consciousness has been intensely investigated throughout history, not least in philosophy, and this investigation will continue as long as there are people. As a very central constituent in the human consciousness is (must be) the role of daylight, especially the role of daylight for humans who have chosen to live the majority of their lives inside buildings.

The importance and central positioning of the sun (daylight) in a cultural and/or religious context is well known⁶⁵. Since the beginning of human settlement, the sun (daylight) has had an important impact. In great ancient cultures such as the Mycenaean, the Egyptian, the Greek, the Nabataean and the Roman, the sun (daylight) had a central role. In the creation of the architecture of these great civilisations (often of religious significance), the architects/builders understood the importance of daylight, both in the experience of the *inside* but also in the articulation of light and shadow in the experience of the façade of the building.

Professionally I have been working with “Le Temple de L’Aphrodite Chypriote” (CY), affiliated with École française D’Athènes (GR), experiencing the architectural richness created by the use of daylight and its interplay with the moulding of the façade. Thorough measurements and analyses of all remaining significant architectural artefacts (stones/fragments/tiles, etc.) from the Roman/Nabatean temple (dated to the first century AD) a reveal of the proportion and the architecture of this important temple at Amathus arose. Many years of collaborative work enabled the publication of a scientific book⁶⁶, a reconstruction (drawings) of the temple, as well as a reconstruction of the base of the temple. (Appendix, Empirical archive, pp. 244–245).

64 Hume, David. *A Treatise of Human Nature*, London, Penguin Classics, 1985 (1739)

65 Hobday, Richard. *The Healing Sun: Sunlight and Health in the 21st century*, Findhorn, Findhorn Press, 1999.

66 Hermary, Antoine, Schmid, Martin. *Amathonte VII: Le temple de l’Aphrodite Chypriote*, Études Chypriotes XXI, École Française D’Athènes, 2020.

On the interplay between architectural forms and daylight, the Swiss architect and artist Le Corbusier (Charles-Édouard Jeanneret-Gris) (1887–1965) famously wrote:

*“Architecture is the masterly, correct, and magnificent play of masses brought together in light. Our eyes are made to see forms in light: light and shade reveal these forms.”*⁶⁷

Le Corbusier

The importance and central positioning of the sun (daylight) regarding its health-promoting effects is well known, but has unfortunately not manifested itself in general, thus has not yet been democratised – yet!

As early as in 1791, a coastal sanatorium by the Thames estuary in Margate (UK) used the sun (daylight) as the healing effect in their treatment of various diseases. Around 75 years later, a coastal sanatorium was built in Breck sur Mer by the French canal coast, and in 1875 “Kysthospitalet” on the peninsula of Refsnæs near Kalundborg (DK) was built. “Kysthospitalet” was the first Scandinavian coastal sanatorium and central to its mission was the use of ‘nature’s gifts – be it: the sun (daylight), water, or air (as well as healthy food) – to treat children with tuberculosis as well as screwless children⁶⁸. The medical work was carried out by V. E. Schepelern on occasion of S. Engelsted, and their pioneering work was continued under the auspices of “Finsens medicinske Lysinstitut” (“Finseninstitutet”), founded by the Faroese/Danish doctor, Niels Finsen (1860–1904), specialist in the effects of light on the skin, and Nobel laureate (1903).

The modernistic period unfolded a paradigm shift in the relationship between humans and nature. To the benefit of human beings, daylight and fresh air were in focus when architecture was created. New sanatoriums were built, and central in this area was Zonnestraal⁶⁹ (NL) and Paimio Sanatorium⁷⁰ (FI). The new paradigm focused on daylight and fresh air, also influenced the architecture created for humans in relation to buildings for living, working, and playing. Pioneering architects of this period were Le Corbusier (CH), Ludwig Mies van der Rohe (DE), Frank Lloyd Wright (US), and Alvar Alto (FI).

Today, there is a promising development within research in daylight. Also, a promising development within developing of daylight ‘clusters’ and communities, as well as in daylight communication. The cardinal role of daylight for people in the built environment is gaining increased focus. Having said that there is a long way to go before the world has seen a complete democratization in the right to get a healthy and comfortable indoor climate.

One can (roughly) divide daylight research into two categories: ‘the measurable daylight’ and ‘the sensed daylight’. The entrance or the incentive to access these two categories is essentially different. Research related to ‘the measurable daylight’ is typically related to engineering or in transition between engineering and architecture. This research approach leans on the classic scientific approach – on isolation of a subject area, in order to thereby uncover the subject area.

67 Le Corbusier. *Towards a New Architecture*, Translated by F. Etchells, Oxford, Butterworth Architecture, 1989 (1923), p. 29.

68 Jensen, Torben Thyregod. *Hospital for genoptræning på Refsnæs*, graduation project, Copenhagen, June, 1996.

69 Zonnestraal (Sunbeam), Hilversum (NL), by architects Jan Duiker, Bernhard Bijvoet and Jan Gerko Wiebenga. Zonnestraal was completed in 1931.

70 Paimio Sanatorium, Paimio (FI), by architect Alvar Alto. Paimio Sanatorium completed in 1933.

Research related to ‘the sensed daylight’ is a completely different approach. This research approach leans on the classical research within the humanities – on linking ‘the sensed daylight’ (sensations), art, and architecture into phenomenology, and/or ontology and philosophy.

Research related to ‘the sensed daylight’ is particularly grounded in the (new) Danish tradition. At the Royal Danish Academy – Architecture, Design, Conservation and at the Aarhus School of Architecture, the research related to ‘the sensed daylight’ is the unique basis for all the studies in architecture – at least ideally. Not least taken into consideration that all education is affiliated to the 17 UN Sustainable Development Goals. The two architecture schools have fostered several very insightful research dissertations⁷¹, as well as research related to ‘the sensed daylight’ and the human-centred multifaceted research has proven its unique value as a significant counterweight to the research related to ‘the measurable daylight’ – which is the leading one.

Nature is under tremendous pressure, and this of course also affects humans, as we are a product of nature. The human ability to sense is therefore also under pressure. The physical and mental distance between nature and humans is getting bigger and bigger. This is not least in relation to the fact that we have established our lives inside the buildings, hence far away from the basic human physiological needs, indeed our very DNA, as described (p. 5).

On infants’ sensory experiences in nature, about growing up, and the beginning of separation with nature, the American environmentalist and author Paul Howe Shepard (1925–1996) writes:

*“For the infant as person-to-be, the shape of all otherness grows out of the maternal relationship. Yet the setting of that relationship was, in the evolution of humankind, a surround of living plants, rich in texture, smell, and motion. The unfiltered, unpolluted air, the flicker of wild birds, real sunshine and rain, mud to be tasted and tree bark to grasp, the sounds of wind and water, the calls of animals and insects as well as human voices – all these are not vague and pleasant amenities for the infant, but the stuff out of which its second grounding, even while in its mother’s arms, has begun. The outdoors is also in some sense another inside, a kind of enlivenment of that fetal scape which is not so constant as once supposed. The surroundings are also that-which-will-be-swallowed, internalized, incorporated as the self.”*⁷²

Paul Shepard

It is worth paying attention to the above quote from “Nature and Madness” by Paul Shepard. Often, we as human beings, seem to forget our heritage, our dependency on nature. Human beings are created as an act of nature, not an act of culture. We are entirely interwoven with nature; hence we are nature. But are we actually acting according to this reality, or are we in every way, due to an incapable holistic awareness, acting in contrast to this reality?

The stage is set, and an act can begin, but what are the premises for an act, and what are the requirements to an act? And the act is not an act in a virtual world or in a theatre, but the very single act of all human beings, as members of Planet Earth. A single act, including unintentional side effects, might be inconsiderable on a small scale but on a larger scale, accumulated acts become considerable. And paradoxically, the accumulated considerable acts are first gener-

71 PhD dissertations by: Nanet Krogsbæk Mathiasen, Merete Madsen, Katja Bülow, Peter Andreas Sattrup, Carlo Volf.

72 Shepard, Paul. *Nature and Madness*, Athens/London, The University of Georgia Press, 1998 (1982), p.7.

ally understood when the unintentional side effects reach the small scale – our own *‘Lebenswelt’*.

This lack of coherence with nature, and the lack of awareness about it, creates a great schism. Will we be able to reach an awareness of daylight through “the sensed daylight” if the capacity for sensing is neglected, demoted, and reduced – generally in humans but unfortunately also in professional circles – in the architectural profession – In ‘The Act of Making’ Space”?

Perhaps it will be expedient to focus on the human capacity of sensing on time, and the most influential cultural act, the one that affects most people over time, is the act of creating (making) space. The true value of the relationship between the sensing itself and the perceived sensation is life itself, and the value of life itself indisputable. To the first position of the personal experience of the world, the French philosopher and public intellectual Maurice Merleau-Ponty (1908–1961) writes:

*“Everything that I know about the world, even through science, I know from a perspective that is my own or from an experience of the world without which scientific symbols would be meaningless. The entire universe of science is constructed upon the lived world, and if we wish to think science rigorously, to appreciate precisely its sense and its scope, we must first awaken that experience of the world of which science is the second-order expression. Science neither has, nor ever will have the same ontological sense as the perceived world for the simple reason that science is a determination or an explanation of that world. [...] Scientific perspectives ... always imply, without mentioning it, that other perspective – the perspective of consciousness – by which a world first arranges itself around me and begins to exist for me. To return to the things themselves is to return to this world prior to knowledge, this world of which knowledge always speaks, and this world with regard to which every scientific determination is abstract, signitive, and dependent, just like geography with regard to the landscape where we first learned what a forest, a meadow, or a river is.”*⁷³

Maurice Merleau-Ponty

73 Merleau-Ponty, Maurice. *Phenomenology of Perception*, Translated by Donald A. Landes, London/New York, Routledge, 2012 (1945), p. xxii.

3. The Question of Framing:

Framing

This section explores and discusses the question of framing, according to the overall title of Chapter 1, ‘The Awareness of Daylight: Before ‘The Act of Making’ Space. Framing in the sense of the formulation of a concept of new meaning and bringing this concept forward to a professional audience, the actors in the building industry. But ideally⁷⁴, also to a general audience, people who are actually living in the buildings, buildings being the results of professional ‘acts of making’.

Human habitation, the life we spend indoors, with or without daylight, as the matter of life (and death) will be brought together with pivotal historical grand achievements, cultural elements, present grand critical grand challenges, and challenges due to incomplete terminologies in our professional disciplines of the building industry. By framing, in the selection, constellation, and discussion of the above, a new territory⁷⁵ of knowledge could ultimately be created, a territory that has the potential to reposition the Concept of Façade.

Initially it could be stated that, if one wants to communicate a vital topic, e.g., a topic that has the potential to improve people’s lives, one is required to find the best way to communicate such a topic. In communication theory, according to Entman⁷⁶, framing is one direction to follow. In his article about *framing*⁷⁷, Entman argues that communicative framing has the potential for:

*“... bringing together insights and theories that otherwise remain scattered in other disciplines. Because of lack of interchange among the disciplines, hypotheses thoroughly discredited in one field may receive wide acceptance in another. Potential research paradigms remain fractured, with pieces here and there but no comprehensive statement to guide research. By bringing ideas together in one location, communication can aspire to become a master discipline that synthesizes related theories and concepts and expose them to the most rigorous, comprehensive statement and exploration.”*⁷⁸

Robert Mathew Entman

Framing in the sense emphasises the importance of bringing forward a thorough selection of aspects of a perceived reality, while promoting specific definitions of a problem, including the causes and the moral evaluations and/or solutions to the described phenomenon.

74 Ideal (noun), in the sense of a principle or way of behaving that is of very high standard. Cambridge English Dictionary Online, s.v. “Ideal”, Cambridge University Press, 2019, <https://dictionary.cambridge.org/dictionary/english/ideal>.

75 Territory (mass noun), in the sense of knowledge. Oxford Learners Dictionaries, s.v. “Territory”, Oxford University Press, 2022, <https://www.oxfordlearnersdictionaries.com/definition/english/territory?q=territory>.

76 Entman, Robert Mathew, Ph.D., Professor of Media and Public Affairs, and Professor of International Affairs, George Washington University, Washington DC, USA.

77 Entman, Robert Mathew. “Framing: Toward Clarification of a Fractured Paradigm”, in *Journal of Communication*, Volume 43, Issue 4, December 1993, p. 51.

78 Ibid. p. 51.

Grand Challenges

Today, mankind is faced with challenges that are almost beyond our imagination. Challenges caused by natural circumstances are manifold. For example, tectonic activity, the release of the energy from the Earth's interior, can lead to earthquakes, volcanoes, and tsunamis. Other even more significant challenges include potential asteroid impacts, as happened some 66 million years ago. Such natural events catalytically influence the atmosphere, changing the living conditions for flora and fauna, and changing the living conditions for people – locally, regionally, or even globally.

Mankind is also faced with many equally profound challenges of our own making. Challenges that have the potential to eliminate, or at least significantly complicate, our ability to sustain life on Earth as we know it. We now live in the Anthropocene⁷⁹ era, in which mankind rashly uses more and more energy⁸⁰ to support rapidly increasing human activity. This appetite for energy is fuelled by the mechanical and technological advances brought about by the Industrial Revolution. A huge variety of different types of machines are all powered, directly or indirectly, by fossil fuels such as wood, coal, petroleum, diesel, and gas. Mechanical machines for all kind of purposes: for the transportation of people and goods; for manufacturing; for the reshaping of landscapes in search for raw materials; for the building of roads, railways, airports, and harbours. But these machines, and the challenges they create, are also fundamental in the creation of all the buildings, at least within a contemporary Western context. In the present creation of buildings, in the maintenance of the buildings, but also in the use of the buildings, mankind is completely dependent on the use of machines and the use of fossil fuels. The total amount of fossil fuels remaining on Earth, or at least the amount that is accessible, is generally known⁸¹. The rapidly dwindling supply of fossil fuels, compared to what we need, is alarming. But more alarming is the extremely negative environmental impact caused by the combustion of fossil fuels – a rapidly changing global climate due to the greenhouse effect.

In WMO Greenhouse Gas Bulletin, No. 15, 25 November 2019, the World Meteorological Organization (WMO) and Global Atmosphere Watch (GAW) published “The State of Greenhouse Gases in the Atmosphere Based on Global Observations through 2018”. The bulletin confirms an increasing level of atmospheric carbon dioxide. “The latest analysis of observations from the WMO GAW programme shows that globally averaged surface mole fractions calculated from this in-situ network for carbon dioxide (CO₂), methane (CH₄) and nitrous oxide (N₂O) reached new highs in 2018, with CO₂ at 407.8 ppm (deviations +/- 0.1)”. This is 2.26 ppm -1, annual absolute increase over the last 10 years, and 2018 abundance relative to year 1750 on 147%.⁸² Carbon dioxide is by far the single most important anthropogenic pollutant in the atmosphere, and the emission is primarily from combustion of fossil fuel. This energy source is having great negative impacts as air pollution, making healthy living difficult in cit-

79 Cambridge English Dictionary Online. s.v. “Anthropocene”, Cambridge University Press, 2022, <https://dictionary.cambridge.org/dictionary/english/anthropocene>.

80 Syvitski, Jaia., Waters, Colin. N., Day, John, et al. “Extraordinary human energy consumption and resultant geological impacts beginning around 1950 CE initiated the proposed Anthropocene Epoch”, in *Communications, Earth & Environment*, 1, 32, 2020.

81 Perez, Richard. “Making the case for solar energy”, in *D/A, Copenhagen*, Autumn 2008, Issue 9, pp. 8–17.

82 WMO Greenhouse Gas Bulletin. *The State of Greenhouse Gases in the Atmosphere Based on Global Observations through 2018*, No. 15, Genève, WMO, November 25th, 2019, https://library.wmo.int/doc_num.php?explnum_id=10100.

ies and other places exposed to heavy combustion of fossil fuels. Air pollution like this, causes multifaceted diseases and ultimately also death.

The shrinking reservoir of fossil fuels, and thereof potential prize rice, have caused several energy crises, and several regulatory changes as well as leading to some human behavioural adjustments.

Changes have also been made in the field of building construction. For several decades, there has been a great deal of focus on how to save energy, be it for heating or cooling of buildings, and the concept of ‘building energy renovation’ has been created over this broad field. It has primarily been oriented towards improving the energy performance of the existing building stock by e.g., replacing of energy supply, adding extra insulation, and changing windows from single- or double-layer glass to tribble-layer glass. The latter having great impact on the daylight conditions of the *inside* space since it reduces the amount of lux and changes the colour of the daylight to grey or green hues depending on the quality of the glass.

4. Theory and methodology

*“A new concept gives us a prism from which we can gain a new perspective on the world”*⁸³

Meier Sørensen et al.

Defining the concepts

Do the existing concepts and practices in the building sector and the present awareness in this regard, provide sufficient daylight accessibility?

As a part of the reading for the Ph.D. course *The Use of Concepts: Choosing and Unfolding Concepts in PhD Theses* at Copenhagen Business School, extracts from *What is Philosophy?* by Gilles Deleuze and Felix Guattari were included. In Part One, *What Is a Concept?* the authors state that “A concept always has the truth that falls to it as function of the conditions of its creation” and immediately thereafter they continue:

*“Of course, new concepts must relate to our problems, to our history, and, above all, to our becomings. But what does it mean for a concept to be of our time, or any time? Concepts are not eternal, but does this mean they are temporal? What is the philosophical form of the problems of a particular time? If one concept is “better” than an earlier one, it is because it makes us aware of new variations and unknown resonances, it carries out unforeseen cutting-out, it brings forth an event that surveys (survole) us.”*⁸⁴

Deleuze & Guattari

Ideally, a concept should allow us to be surprised, as it makes us sensitive to how we encounter those phenomena that perplex us. A concept is a form of “para-sense”⁸⁵ because it challenges common sense.

As such the concepts that are included in research defined by artistic dimensions as architecture plays a pivotal role and the context in which they are embedded with other concepts must be defined. In the following the main concepts will be unfolded.

Conceptual Activism – as a concept and as a method

Conceptual Activism as a concept, as a theoretical framework, and as a method to conduct scientific research in humanities and social science, came to my knowledge early in the research process of my PhD project and it now forms a central theoretical backdrop of this thesis. As a part of a PhD course⁸⁶ concerning the use of concepts in academic work and PhD theses, Professor Bent Meier Sørensen⁸⁷ held a lecture with the title, “Conceptual Activism: Taking

83 Johnsen, Christian Garmann, Olaison, Lena, and Sørensen, Bent Meier. “Conceptual Activism: Entrepreneurship Education as a Philosophical Project”, in *Revitalizing Entrepreneurship Education: Adopting a Critical Approach in the Classroom*, London/ New York, Routledge, 2018.

84 Deleuze, Gilles, & Guattari, Felix. *What is Philosophy*, London/ New York, Columbia University Press, 1994 (1991), p. 27.

85 Spoelstra, Sverre. *What is organization?*, Lund, Lund University Press, 2017.

86 A four-day Ph.D. course at Copenhagen Business School (CBS).

87 Bent Meier Sørensen, Professor (MSO), Department of Management, Politics and Philosophy, Copenhagen Business School (CBS), Denmark.

the Lead from Deleuze”, at Copenhagen Business School (CBS). *Conceptual Activism* rests upon, “the recognition that constructing a concept is inevitable a performative act. This is so, because concepts are never neutral descriptors of reality but are always inserted into already conceptualised domains.”⁸⁸

To solve the world’s great challenges, Meier Sørensen argued in his lecture, that one must make use of a conceptual method – *Conceptual Activism*, and also act together and with a higher purpose to secure our own becoming. Our own ‘becoming’, or our ‘destiny’, is closely connected to the human notion of sensing (the capacity of sensing), the human notion of Planet Earth as our home, and consequently how we as humans act according to these two notions.⁸⁹

Solving problems (Grand Challenges⁹⁰) requires ‘less empirical data, more thinking, and more imagination’, according to Meier Sørensen. ‘*The normal does not move, what matters now is You and the World – Do it!*’

This lecture was an eye-opener for me. Throughout my professional career I have worked as a ‘concept developer’ and a spearhead for sustainable transformation⁹¹ in the VELUX Group, and worked with human accessibility to daylight in architecture as the focal point. I have been searching for new conceptual entries to the penetrations of the barriers, barriers that hinder the entire accessibility to daylight that I was searching for. But one could question if there are any barriers at all, or whether it is just my own inadequacy that creates the barriers? But imagine if the barriers do exist on some level, how then can one identify these barriers? Does a penetration of the barriers (the separation) have the capacity to evoke a consciousness in regard to human dependency to daylight, and potentially create a new notion of the way we live *inside* buildings? Are there connections between ‘*the barriers*’, and the direction of our own becoming, as Meier Sørensen addresses? How can they be identified? And does the present direction, as described in Chapter 1, The Questions of Framing, page 59, cause a problem, and does it give any occasion to sound the alarm?

The façade of a building, of any building, is ‘*the barrier*’ between the natural conditions outside, and the man-made conditions *inside*. As earlier described by Kalaga (Chapter 1, 14–19), we are separated due to the physical barrier materialised by the façade and it evidently affects our act(ing) in terms of being or situating ourselves *inside* vs *outside*, and therefore the barrier of the facade forms our perception of architecture by its mere physical separation. However, the barrier can also be seen as a ‘carrier’, a carrier of daylight, and of life.

Titled the ‘Concept of Façade’, this thesis will strive to unfold some of the complexities closely attributed to the notion of the materialised concept of façade, as well as to the notion of the more unmaterialised concept of façade.

Using the idea of Conceptual Activism, this project will proactively enter the art territory, by infusing new knowledge from analysing interviews with three art photographers and combining it with the mindset the projects which can be seen under: Appendix: Empirical Archive. The subject matter of this thesis is thus to ‘re-search’ the interdisciplinarity of the three concepts, *daylight*, *human beings* and *inside* space. The idea of Conceptual Activism is further presented in Chapter 2 – as a natural part of: 1. The Empirical Body, and 2. Infusing new Knowledge and Meaning.

88 Course description, “The Use of Concepts: Choosing and Unfolding Concepts in PhD Theses”, (31 May to 3 June 2016): <https://www.cbs.dk/the-use-of-concepts-choosing-and-unfolding-concepts-in-phd-theses-31-may-3-june-2016>

89 Notions as described in Chapter 1, p. 38.

90 Grand Challenges (detachment to nature) as described in Chapter 1, The Questions of Framing, p. 59.

91 Career as architect at VELUX Group, please see p. 17.

Research question:

How can daylight and daylight phenomena be at heart in the architectural process of the creation of natural living conditions – in ‘The Act of Making’ Space, making the Inside?

But changing the state of our built environment from an inadequate daylight awareness regarding its impact on people’s health and well-being in the present state, to a new and more human- oriented and thereby more sustainable state, seems to be dependent on our capacity to properly identify pressing problems, and to create concepts that connect problems (the present state) and concepts (towards a new state). To reach such a new state will require a reconnection between concepts and problems, from the present notion of sense (e.g., the notion of sense using the present language linked to the notion of sense, or the notion of sense as “what we all know”) to a notion of sense beyond the present notion of sense. A new notion of sense, ‘para- sensing’⁹², has the potential to offer an entirely new domain, a new entry to the concept of consciousness, hence, to a new connection with life – to life’s domain itself.

As described in chapter 1, page 21, the concept of consciousness is universal and has been central since antiquity. The Danish philosopher Søren Kierkegaard reflects upon The German Philosopher Johann Gottlieb Fichte⁹³ and his argument that consciousness is not grounded in anything outside of itself. The phenomenal world, by its very nature, derives from self-consciousness; the activity of the ego; and moral awareness.

“I agree perfectly with this whole effort to cling to form, insofar as it continues to be the medium through which we have the idea, but it should not be forgotten that it is the idea which should determine the form, not the form which determines the idea. We should keep in mind that life is not something abstract but something extremely individual. We should not forget that, for example, form a poetic genius’ position of immediacy, form is nothing but the coming into existence of the idea in the world, and that the task of reflection is only to investigate whether or not the idea has gotten the properly corresponding form. Form is not the basis of life, but life is the basis of form.”⁹⁴

Søren Kierkegaard

Striving for a new notion of consciousness, one passes through cognitive science. And today human cognitive science is the interdisciplinary study of the mind and its processes. The study incorporates fields such as neuroscience, psychology, anthropology, philosophy, linguistics, and artificial intelligence.⁹⁵ However, Conceptual Activism, which can be defined as a juxtaposition of a theoretical conceptual position and a proactive methodical approach, “aims to

92 Spoelstra, Sverre. What is organization?, Lund, Lund University Press, 2007.

93 Klausen, S. H., *Johann Gottlieb Fichte*, German philosopher, see: https://denstoredanske.lex.dk/J.G._Fichte.

94 Kierkegaard, Søren. “Our Journalistic Literature: A Study of Nature in Noonday Light”, in *Early Polemical Writings*, Translated by Julia Watkin, Princeton/New Jersey, Princeton University Press, November 28th 1835, 2009.

95 Baraldi, Andra, Lang, Stefan, Tiede, Dirk, Blaschke, Thomas. “Earth observation big data analytics in operating mode for GIScience applications-The (GE) OBIA acronym(s) reconsidered”, in *HAL open science*, 2018, p. 4.

utilise philosophical concepts”⁹⁶ in search for daylight potentials by “unlocking alternative viewpoints on phenomena”⁹⁷ that are central in the creation of architecture. The search for such vital alternatives requires an open approach.

A predefined approach, or an approach using insufficient best practice, or blindly linking to admirable research, will often lead to a general repetition of existing knowledge and, consequently, will not broaden the notion of consciousness. Striving for a new notion of consciousness regarding *daylight* will demand an open and *inclusive cultural approach*. On the matter of learning, Deleuze writes:

“We learn nothing from those who say: “Do as I do”. Our only teachers are those who tell us to “do with me”, and are able to emit signs to be developed in heterogeneity rather than propose gestures for us to reproduce. In other words, there is no ideo-motivity, only sensory-motivity.”⁹⁸

Gilles Deleuze

To sum up – all human beings as well as all living beings are sensorial beings, so all human beings are both teachers and learners in this matter. This understanding is pivotal to this thesis, since the overall intention is to analyse and examine daylight as a fundamental enabler when creating the experience of spatial quality in architecture – architecture seen as an artistic act. Professor Meier Sørensen describes the fine nuances of the interaction between the recipient(s) and the phenomenon (in this case art) which he defines as part of a collective whole.

“At its best, art is a collective encounter that can generate a radically different experience in the recipient. You do not “teach” art or, at least, you should not. Instead, you should say “come with us” into a work of art.”⁹⁹

Meier Sørensen et al.

Like this generous invitation to ‘come with us’ into the work of art, Chapter 2. – The Potential of Daylight: Towards ‘The Act of Making’ Space offers an invitation to ‘come into the daylight found in architecture’ as found in the work of three art photographers.

96 Johnsen, Christian Garmann, Olaison, Lena, and Sørensen, Bent Meier. “Conceptual Activism: Entrepreneurship Education as a Philosophical Project”, in *Revitalizing Entrepreneurship Education: Adopting a Critical Approach in the Classroom*, London/ New York, Routledge, 2018.

97 Ibid.

98 Deleuze, Gilles. *Difference and Repetition*, Translated by Paul Patton, London/New York, Bloomsbury Academic, 2014 (1968), p. 27

99 Johnsen, Christian Garmann, Olaison, Lena, and Sørensen, Bent Meier. “Conceptual Activism: Entrepreneurship Education as a Philosophical Project”, in *Revitalizing Entrepreneurship Education: Adopting a Critical Approach in the Classroom*, London/ New York, Routledge, 2018.

Chapter 2 The Potentials of Daylight: Towards ‘The Act of Making’ Space

Programming

1. The Empirical Body:

In search for the wealth¹⁰⁰ of daylight, through the qualities and perceived properties of its phenomenological aspects, a conceptual take in the periphery of the present practice¹⁰¹, will in the following be applied for a particular analysis.

In order to do so, the concept of “Conceptual Activism”¹⁰² is exported from its present domain within the new entries of entrepreneurship into the domain of architecture. The concept of “Conceptual Activism” holds three core components:

1. An existing body of knowledge, also termed as “personal empirical archive”.
2. An infusion of new knowledge, meaning, and findings to the existing body of knowledge.
3. A conclusive redefinition of the initial conceptual take, building upon the infusion of the new knowledge, meaning, and findings.

Using this concept including its three central components as the cantilever, and as a methodology, is meant to reach potentially deeper into the core of the topic, into the apparatus of daylight, and into the being and conception of ‘wealth’. Since we (inhabitants of the Northern Hemisphere) spend by far the predominant part of our life being inside buildings¹⁰³, the collective awareness of wealth of daylight and the notion of ‘Being *Inside*’, has become important. ‘Being *Inside*’ is understood as a conscious Self-Awareness, both understood as embodied and conceptual when being inside a building. The concept of ‘Being *Inside*’ is elaborated more thoroughly in Chapter 1 (page 20).

100 Wealth (n.) origins from the archaic meaning of “health and well-being”. Skeat, Walter W.. Etymological Dictionary of the English Language, s.v. “Wealth” and s.v. “Well”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 704 & p. 707.

101 Present practice in the meaning of the academic practice in the field of daylight research. Research that potentially influences ‘The Act of Making’ architecture through its stakeholders – the prescribers in the process as: the architects and the engineers, the construction industry, the manufacturing industry – such as window manufacturers and manufacturers focused on indoor climate and health in the building industry – but also the building investors.

102 “Conceptual Activism” as an idea, arises out of a new and progressive teaching of entrepreneurship towards a potential new business creation. I encountered the concept of “Conceptual Activism” for the first time during a Ph.D. course (31 May to 3 June 2016) at Copenhagen Business School (CBS), Denmark. “Conceptual Activism” is described in greater detail in Chapter 1 (page 62).

103 Klepeis, Neil E., et al. “The National Human Activity Pattern Survey (NHAPS): A Resource for Assessing Exposure to Environmental Pollutants”, in Journal of Exposure Analysis and Environmental Epidemiology, 2001, p. 2.

The empirical¹⁰⁴ body of knowledge presented in this thesis consists of two parts. The first part is formed by *existing knowledge* originating from my personal observations during a lengthy professional career that is defined as a “personal empirical archive”. (Appendix, Empirical Archive, page 242–275). The first part is defined as “*infusion*”, created by comprising (potential) new knowledge, meaning, and findings, through interviews with three internationally recognised art photographers who have daylight, people, and interior space, and not least the interrelation between the three subjects, as their central field of investigation. The first part is also informed through background readings of relevant theories and through daylight investigations consisting of: the student assignment at Academy of Art & Design (AKI); Crossmedia Design (NL) (by invitation) (Appendix, New Infusing, page 194–208); as well as through close cooperation among Danish (Nordic) partners in the *Living in Light* projects, executed between 2013 to 2021 (Appendix, New Infusing page 210–231).

2. Infusing New Knowledge & Meaning:

*“Every art communicates because it expresses. It enables us to share vividly and deeply in meanings to which we had been dumb, or for which we had but the ear that permits what is said to pass through in transit to overt action. For communication is not announcing things, even if they are said with the emphasis of great sonority. Communication is the process of creating participation, of making common what had been isolated and singular; and part of the miracle it achieves is that, in being communicated, the conveyance of meaning gives body and definiteness to the experience of the one who utters as well as to that of those who listen.”*¹⁰⁵

John Dewey

The American philosopher, psychologist, and educational reformist John Dewey (1859–1952) emphasises something very important in the above statement. The most vital task in the act of communicating¹⁰⁶ is the process of creating participation between the actor, the act of the actor, and the recipient of the act, ‘the destination’ of the act. The act will hence act as a ‘device’ for the actor, and through the communicative act, via experiences, have the capacity to reach significant alterations to transcend a present state, and potentially create a new and richer state. This being in the realm of art, but naturally also in the realm of architecture. The acts of a practicing architect predominately result in built architecture, and architecture involves people bodily and mentally, this being consciously or unconsciously. Through the rich experiences from the

104 Empirical in the archaic meaning of experience, from Latin *experimentum*, to gain knowledge due to trial, reaching for the understanding, intellect, and memory for all’s well (ment-al), to affirm life. Skeat, Walter. W..Etymological Dictionary of the English Language, s.v. “Emperic”, s.v. “Experience”, s.v. “Mental”, and s.v. “Mind”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 193, p. 204, p. 371 & p. 376.

105 Dewey, John. *Art as Experience*, New York, Penguin Group, 2005 (1934), p. 253.

106 Communicating in the broader meaning of bringing forward and expressing a materialised or non-materialised object in an act. Object: ‘presented to the senses of mind’. Skeat, Walter. W..Etymological Dictionary of the English Language, s.v. “Object”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 407.

“*Lebenswelt*”¹⁰⁷ of three selected art photographers, together with a selection of their artwork and their depiction of daylight in their work, this thesis aims to extract new knowledge, meaning, and findings in a realm of richer experiences in architecture. This is with daylight at heart.

Introduction to the Art Photographers

The second part of the empirical knowledge, which relies on and applies “Conceptual Activism” as a conceptual approach, is the *infusing part*. This comprises prospective new knowledge, meaning, and findings, through the interviewing of three art photographers, built on top of the “personal empirical archive”. This potentially enriches and rejuvenates an area that may be difficult to unfold by use of existing entries and conventional quantitative research data.

In this context, ‘infuse’ means to fill or add new sensations or qualities to a concept. Such additional information may be important as part of the conceptual Self-Awareness towards ‘The Act of Making’ Space, through ‘The Act of Making’ a ‘façade’. Ideally, the façade will hence have the potential capacity to become the mediator between the ‘*outside*’ and the ‘*inside*’. The concept of façade – the façade studied as a concept¹⁰⁸ and the notion of ‘a façade is more than a façade’ – is a constantly changing concept, never conceptually isolated. Though, in most research of façades, isolation of a phenomenon, an object, or an event is often used. Isolation of an object or an event may qualify the specific, however the definition of the specific also turns its back to ‘*hólos*’¹⁰⁹. Any isolation of an object, phenomenon, or event, in search for wealth of daylight, might exclude exactly what one is aiming for. And the concept of isolation therefore becomes problematic. Daylight is life¹¹⁰, and life is characterised by flux.¹¹¹

107 *Lebenswelt* (German) or Lifework (English) as a phenomenological concept was introduced by Edmund Husserl in his book, “The Crisis of European Sciences and Transcendental Phenomenology” (1936).

108 The concept of façade is here defined as, the universal layers, the very nature and essence, in the notions of the concept of façade. ‘Façade’ is not only considered as the front of a building, as something tangible in construction as well as in architecture, but more as the interconnected embodied self-awareness of the experienced life; ‘being *inside*’ or being ‘on the one side’ of the façade. The concept of façade is also understood as; the physical separation of the ‘*inside*’ and the ‘*outside*’ of the mental separation of a present basic notion, and a potential new future notion. Etymologically the word façade connotes the face of a human being.

109 *Hólos* in Ancient Greek, from Proto-Italic *sollus* (*solnos*) and Proto-Indo-European in the adjective meaning of “*whole, entire, complete and absolute*”. Wiktionary Online, s.v. “ὅλος”, 2022, <https://en.wiktionary.org/wiki/ὅλος>. Whole in the meaning of *hale, sound, entire and complete*, from the original sense ‘hale’ or in sound health, but whole also relates to *Holy, the sacred, pure, and sainted* in Pure English. It has the same meaning in many languages e.g., Danish, and Swedish. . Skeat, Walter. W..Etymological Dictionary of the English Language, s.v. “Whole” and s.v. “Holy”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 714 & p. 275.

110 *Daylight* is understood as the meaning of being the vital factor for the creation of living conditions for all humans and for all biological nature.

111 *Flux* is understood as the meaning of everything being in a state of ongoing change. The pre-Socratic Ionian Greek philosopher Heraclitus of Ephesus (c. 535 BC – c. 475 BC), was an exponent for the believe in an ever-present change or flux as the characteristic feature of the world. His thoughts and the vivid adages: “No man ever steps in the same river twice” and “everything flows” (Ancient Greek: *Panta rei*) have inspired Plato and Aristoteles as well as more recent philosophers such as e.g., G.W.F. Hegel. Stanford Encyclopedia of Philosophy Online, s.v. “Heraclitus”, 2022, <https://plato.stanford.edu/entries/heraclitus/#Flu>.

In the context of this matter, new knowledge and meaning are infused into this thesis material through qualitative interviews with three internationally recognised art photographers. Three art photographers from across Europe, who use daylight as the core ‘material’ in their work, have been selected to represent artistic and conceptual characteristics, as well as to represent a conceptual time span.¹¹² The selection is furthermore based upon their specific and unique artwork, work that has positioned the photographers internationally as significant interpreters within the area of daylight qualities in relation to architectural spaces. Consequently, the three photographers are positioned on a representative timeline according to the conceptual take of this thesis. The three art photographers are as follows:

Artist / Representing / Characteristics / Artwork

<i>Bert Teunissen</i> (NL)	: Past – Preserving memories	: Domestic Landscapes
<i>Daniel Blaufuks</i> (PT)	: Present – Documenting moments	: Attempting Exhaustion
<i>Torben Eskerod</i> (DK)	: Future – Searching for meaning	: Contemplations II – Can Lis

Initially as a part of this research, and out of my personal empirical archive, a conceptual figure materialised (Figure 6, page 34). An essential component in this initial conceptual figure is the use of a timeline where the three representative positions – Past, Present, and Future – are central in the search for the wealth of daylight. The human notion of daylight is undeniably linked to the notion of life, and life is undeniably linked to the notion of time. Consequently, each of the three positions were infused with new knowledge, meaning, and findings through the interviews with the art photographers regarding their rich experiences with daylight and their artistic work. The three characteristics that are linked to the three representative positions occurred during the analysis of the interviews. The three positions thus work as a methodological take within the use of ‘Conceptual Activism’, and the entire initial figure 6 consequently became the central posture, the structural framework (skeleton), for this entire research project. More detailed causes, for the application of the specific predicates are to be found in the description of each art photographer later in this chapter.

The reason for using interviews with art photographers as part of an architectural scientific study concerning daylight, as attempted by this thesis, is described in Chapter 1, Section 7 (Methodology, 1.7.3 “Why art photographers?”). Whereas the individual presentations of the three art photographers are presented in Chapter 2, “Art Photography”. *Interview Bert Teunissen* in Section 4, *Interview Daniel Blaufuks* in Section 5, and *Interview Torben Eskerod* in Section 6.

112 Representative timespan as a sequential position of the artists according to their personal characteristics (as a Person/as a private person), and their characteristics in their professional artwork (as an Artist/as a professional artist).

3. Art Photographers: Interview Method and Questionnaire Model:

The phenomenological research method¹¹³ aims for a thorough and precise description of the bodily sensed and mentally/intellectually perceived impressions of daylight, and how it defines and qualifies architectural spaces. The qualitative research method based on open, semi-structured interviews with the art photographers enables a rich and privileged entry to valuable sensed experiences that hold a great number of nuances and details. Per se it forms a valid method for phenomenological research, and thereby research into architectural spaces and daylight qualities, which are often defined as polyvalent entities and therefore difficult to ascribe to ‘one’ sufficient or comprehensive method of analysis. The applied interview method is a consequence/result of the overall research method chosen for this thesis, described in Chapter 1, page 62.

The three art photographers have daylight as their ‘including companion’, both at a personal human level (as a Person/as a private person), as well on an artistic level (as an Artist/as a professional artist). Their photographs are ‘condensed pieces of artwork’, created upon a personal and unique sensory and explorative process, interwoven with professional photographic knowledge, experience, and skills.

To structure the three interviews, a questionnaire model was developed (page 72). To secure a dynamic progression throughout the interview process, and to get as many intuitive details as possible, an open semi-structured¹¹⁴ interview format was chosen. By using this format to interview the art photographers about their empirical experiences through the creation of their artwork, this thesis aims to reach out for the art photographers’ “*Lebenswelt*”, their living world, or literally their lifeworld (as described in Chapter 2, page 69).

The questionnaire model was created with the intention to openly unfold the concept of daylight, in the search for the wealth of daylight, concurrently keeping the focus according to the overall topic and the conceptual take of the entire thesis. The questionnaire model was developed to function as a ‘general guideline’ rather than a tool for ‘systematic examination’, for both the interviewee (subject) as well as the interviewer, during the actual interview. Ideally, the questionnaire model should enable the interviewee to unfold their experiences with the phenomenon of daylight intuitively. The subject matter is explored in three stages. Firstly, in relation to a personal focus (as a Person/as a private person) linked to daylight, method, and communication, respectively. Secondly, in relation to a professional focus (as an Artist/as a professional artist) linked to daylight, method, and communication, respectively. Finally, the questionnaire model reconnects the distinction between a personal and a professional focus and asks for the interviewees’ relation to daylight linked to time/progression and the future.

113 As described in Chapter 1, page 57–58.

114 Kvale, Steinar, Brinkmann, Svend. Interview: Det kvalitative forskningsinterview som håndværk, Copenhagen, Hans Reitzels Forlag, 2015, p. 49.

Questionnaire model

Aim: As a Person & As an Artist?



As part of the initial preparation for the interviews, as well as before the recording, a verbal introduction to the questionnaire model¹¹⁵ was explained to the photographers to eliminate any potential misunderstandings. When the recording was started, the interviewer tried not to interrupt the interviewee during the interview session. Only the interviewer's immediate presence, facial response, and expression (as well as the body language) were actively present. As such, the questionnaire model was the only 'guidance' during the interview recording.

The questionnaire model is to be read from left to right and from top to bottom. Central in the questionnaire model is daylight, and how daylight influences the interviewee (subject) on a personal level as well as on an artistic level. The distinction between a personal focus (as a Person/as a private person) and a professional focus (as an Artist/as a professional artist) is vital for the quality and novelty of the infusion of knowledge in this thesis. The temporary isolation of the focus areas potentially qualifies the quality and the sequential positions of the answers and reflections of the interviewee. The above distinction arises out of the classical 'mind-body duality' and the order of appearance.

In Aristotle's Concept of Mind, "The Precedence of Sensation"¹¹⁶ written and handled by American adjunct in the philosophy of Jiménez¹¹⁷, Aristotle is quoted; "no one would learn or understand anything without having first sensed" (DA III.8, 423a3–8). According to Jiménez, Aristotle (Met. L.1 & Apo II.19) further claims "that thinking and understanding depend on a history of sensation, memory, and experience." Aristotle is hereby offering a rather clear distinction in the order in which the perceived phenomenon appears. The sensing (body) appears before any learning, thinking, or understanding (mind) appears. An equally clear distinction between the sequential order of appearance, between a body sensing sensation and intellectual comprehension, is stated by

115 The questionnaire model has been changed, so that it is linguistically correct compared to the version handed out to the photographers before the actual interview. Now (valid): As a Person & As an Artist. Then: As Person & As Artist.

116 Jiménez, Erick Raphael. "Mind in Body: Aristotelian Arguments for Embodiment", in Aristotle's Concept of Mind, Cambridge, Cambridge University Press, 2017, p. 62.

117 Erick Raphael Jiménez, adjunct in Philosophy, California State University, Los Angeles, US.

the French philosopher Merleau-Ponty (1908–1961)¹¹⁸, in "Phenomenology of Perception":

"Everything that I know about the world, even through science, I know from a perspective that is my own or from an experience of the world without which scientific symbols would be meaningless. The entire universe of science is constructed upon the lived world, and if we wish to think science rigorously, to appreciate precisely its sense and its scope, we must first awaken that experience of the world of which science is the second-order expression. Science neither has, nor ever will have the same ontological sense as the perceived world for the simple reason that science is a determination or an explanation of that world. [...] Scientific perspectives ... always imply, without mentioning it, that other perspective – the perspective of consciousness – by which a world first arranges itself around me and begins to exist for me. To return to the things themselves is to return to this world prior to knowledge, this world of which knowledge always speaks, and this world with regard to which every scientific determination is abstract, signitive, and dependent, just like geography with regard to the landscape where we first learned what a forest, a meadow, or a river is."¹¹⁹

Maurice Jean Jacques Merleau-Ponty

This titanic statement by Merleau-Ponty is in absolute contrast to the general and collective consciousness from where we as human beings presently are acting. The neglect of 'me', 'my existence' and 'my personal experiences of the world [life]' as the valid ontological quintessence from where everything springs/originates is significant. By neglecting or even rejecting the validity of personal experiences of the world as the 'natural environment' when devoting to scientific research, one risks missing something important.

But why have we established a contradiction between the two positions – 'the personal [subjective] experiences of the world' and 'the collective ['subjective/objective'] scientific determination of the world'? Or is there any separation of the two positions at all? Together with other supporting questions, these questions lead to the (main) hypothesis of this thesis: *A façade is not a façade*, as stated in Chapter 1, page 52. And further: *But then, what is a 'façade', and what is the role of the façade in the creation of contemporary housing – within the concept of architecture?*

The hypothesis provokes the following research question: *How can daylight and daylight phenomena be at heart in the architectural process of creating natural living conditions – in 'The Act of Making' the 'inside'?* (Page 64)

To reach for the further understanding of this paradoxical contradiction – to "awaken" the validity of personal "experience of the world", an experiment has

118 Maurice Jean Jacques Merleau-Ponty (1908–1961) was a French philosopher, a public intellectual, and the leading academic proponent of existentialism and phenomenology in France after the Second World War. Original and influential contribution on embodiment, perception, and ontology, as well as to the philosophy of art, language, nature, and politics. The thinking of Merleau-Ponty was influenced by e.g., Edmund Husserl, Martin Heidegger and by his friend Jean-Paul Sartre. But it was also influenced by neurology, gestalt therapy, and literature. Merleau-Ponty was highly influential for the post-structuralist movement in France, including thinkers and philosophers as Gilles Deleuze, Jacques Derrida, and Michel Foucault. Among his most influential theoretical writings is Phenomenology of Perception (1945). Stanford Encyclopaedia of Philosophy Online, s.v. "Maurice Merleau-Ponty", 2016, <https://plato.stanford.edu/entries/merleau-ponty/>.

119 Merleau-Ponty, Maurice. Phenomenology of Perception, Translated by Donald A. Landes, London/New York, Routledge, 2012 (1945), p. 9.

been implemented in the questionnaire model. An experiment in the form of a conscious separation of Embodied Self-Awareness (bodily sensing sensations) (as a Person/as a private person), and Conceptual Self-Awareness (intellectual comprehensions) (as an Artist/as a professional artist) in the procedure of asking (questionnaire model). This interim separation potentially creates the advantageous prospect of reaching new layers within the area of Concept of Façade.¹²⁰

In the search for a deeper awareness concerning daylight and a fuller understanding of daylight, a distinction in ‘the order of appearance’, could thus be made through the use of the dualistic character introduced in the questionnaire model – a personal act, and a professional act. Any intellectual comprehension layers, including professional and artistic layers, are sequential according to the natural bodily sensing layers.

One could argue that professional acts and procedures, built upon specified masterly knowledge and experiences, are not necessarily influenced by any personal levels. And argue in a similar manner that; personal levels meant as sensing experiences, bodily sensations experienced before the influence of any later professional/artistic contribution. The semi-structured interview model and the questionnaire sheet are planned to reach out for “new variations and unknown resonances”¹²¹ of sensing and understanding daylight. By processing the interviews according to this distinction and using “Conceptual Activism” as the conceptual approach (as described in Chapter 1, page 62).

As expected, the interviewed photographers had a certain recognition of the subject matter. Throughout the three interview sessions, it became clear that the questionnaire model/interview model worked as a medium that aided the creation of a sensorial memory, as well as a recollection of knowledge and awareness. For that reason, the interviews did not end up as linear processes, but a set of processes according to what directly came to mind to the interviewed photographers during the session.

The interviews with Bert Teunissen and Daniel Blaufuks were conducted in English, while the interview with Torben Eskerod was conducted in Danish. The interview in Danish was subsequently translated into English¹²² after the transcription. ‘Literal and all-inclusive transcriptions’ have been chosen as the level for the three interviews, with the aim of presenting the interviewees as genuinely and accurately as possible, and as close to the actual “interview sphere” as possible. According to the Norwegian/Danish psychologists Kvale and Brinkmann, transcriptions with rich and nuanced language, including small personal sounds and remarks, will strengthen interviews affiliated with a phenomenological based method.¹²³ Therefore, this approach was selected for the purpose of forming the richest pool of data for analysis.

The selected subject field of this present project arises from my personal set of aims when working professionally with daylight and my own personal understanding of the phenomenon, and therefore consequently reflected in the choice of Conceptual Activism as the method¹²⁴. The declared goal of searching

120 Concept of Façade: Field of Research, Section 2, page 52.

121 Deleuze, Gilles, & Guattari, Felix. *What is Philosophy?*, London/ New York, Columbia University Press, 1994 (1991), p. 28.

122 Translation by Consultant, Philip Antony Wedgwood, Fasanvænget 532, 2980 Kokkedal, (DK).

123 Kvale, Steinar, Brinkmann, Svend. *Interview: Det kvalitative forskningsinterview som håndværk*, Copenhagen, Hans Reitzels Forlag, 2015.

124 Method origins from Greek, linking *meta-* (expressing development) and *hodós* (way), giving the meaning; pursuit of knowledge or approaching the road to the goal. Oxford LEXICO Online, s.v. “Method”, 2022, <https://www.lexico.com/definition/method>.

for wealth of daylight, the developed research question, and the key hypothesis (described in Chapter 1, page 64) together lead to a semi-structured interview, and an intentionally systematically executed analysis of the three interviewed photographers (subjects).

Due to the selected phenomenological method, the transcribed interview text is not to be seen as a set of fixed answers, but merely as intersubjective co-answers, arising from a shared interest in the topic between the interviewee and the interviewer. The interview text becomes a natural and continuing element of information and views upon how daylight phenomena are perceived; a vital nourishment for further inner conversations in the search for new meaning when we deal with daylight in an architectural context.¹²⁵ Based on the phenomenological method, the three transcribed interviews have undergone a sequential process, as follows:

Analysis:

- 1) Comprehensive Understanding >
- 2) Meaning Condensation >
- 3) Categorisation >

Sub-conclusion:

- 4) Essences

During the conception of the questionnaire model, thoughts were raised concerning the later procedure about how to accomplish the analysis of the interviews. These initial thoughts supported the progress of the questionnaire model, supported the progress during the actual interviews, and therefore supported the progress in the later analysis process. Regarding such method, Kvale and Brinkman bring forward the argument: “The analysis can also be incorporated into the interview situation to varying degrees. In such forms of analysis – where one interprets ‘along the way’ – considerably parts of the analysis are ‘advanced’ to the actual interview situation”.¹²⁶

Qualitative interviews are not objective. The transcribed interview texts are not just reproductions of one-way conversations but are records of vivid conversations between the interviewer and the interviewees. They are particular records of particular situations at particular times and contexts.

The transcribed interview texts are not static objects, but rather the vital core material, the new infusing material from which new advances can be made using the inner dialogue¹²⁷ as the method.

Embedded in the questionnaire model (page 72) are nine questions regarding the concept of daylight. These nine questions were revealed through an unfolding of the questionnaire model into more linear, process-oriented questions.

125 Kvale, Steinar, Brinkmann, Svend. *Interview: Det kvalitative forskningsinterview som håndværk*, Copenhagen, Hans Reitzels Forlag, 2015, p. 250.

126 Ibid.

127 *Inner Dialogue* as a concept, derive out of the Platonic dialogues. An Inner Dialogue is a silent soliloquy in the mind of a single person aiming for a higher degree of Conceptual Self-Awareness through the infusing of new knowledge, meaning, and findings from external contributors. Clay, Diskin. *Platonic Questions: Dialogues with the Silent Philosopher*, The Pennsylvania State University Press, 2000, p. 161.

The nine questions were developed and written down after the interviews and have therefore not been introduced to – or seen by – the photographers. The nine questions were further categorised based on their specific characteristics and affiliation to different topics/concepts, as well their position in the sequential order. Both the unfolding of the questionnaire model into nine questions as well as the categorisation of the five categories, were narrowly created to guide the interview analyses. Establishing the five categories; A, B, C, D and E, enables a liberation of the linear sequential questions (as in the questionnaire model), and at the same time potentially also enables an articulation of the arising different concepts – towards a (new) preciseness of the different levels of awareness in regard of daylight.

The nine sequential questions and the five sequential categories are as follows:

Questions concerning daylight:

- 1) What are you aiming for – as a Person?
- 2) What are you aiming for – as an Artist?
- 3) What kind of method are you aiming for – as a Person?
- 4) What kind of method are you aiming for – as an Artist?
- 5) What kind of communication are you aiming for – as a Person?
- 6) What kind of communication are you aiming for – as an Artist?
- 7) How do you relate yourself and your artwork to the concept of time?
- 8) How do you relate yourself and your artwork to the concepts of time and progression?
- 9) How do you relate yourself and your artwork to the concept of future?

Categories:

- A) Daylight: As a Person – As an Artist
- B) Daylight & Method: As a Person – As an Artist
- C) Daylight & Communication: As a Person – As an Artist
- D) Daylight: Concept of Time and Progression
- E) Daylight: Contemplation and Concept of Future

The analysis of the interviews is executed using the four steps in the phenomenological sequential analysis process as previously described: 1) *Comprehensive Understanding* 2) *Meaning Condensation* 3) *Categorisation* 4) *Essences*, as well as using the four categories derived from the overall structure of the questionnaire model.

The first step in the analysis: *Comprehensive Understanding*, is positioned solely under the headlines: comprehensive understanding, and all five categories are analysed explicitly according to the phenomenological sequential analysis process. The second, third, and fourth steps in the analysis: *Meaning Condensation*, *Categorisation*, and *Essences*, are compiled under the headlines: meaning condensation, categorisation, and essences, and the five categories are analysed more openly/freely, while still adhering the phenomenological sequential analysis process.

Altogether, the entire analysis of the interviews with the three art photographers is considered as the novel empirical infusion of new knowledge, meaning, and findings in this thesis, using Conceptual Activism as the method, striving for a new and alternative daylight methodology within the creation (making) of architecture. The analyses of the interviews are hence executed with an open mind and to the best of my ability according to the empirical archive, pp. 242–275.

Interview

Analysis:

- 1) Comprehensive Understanding >
- 2) Meaning Condensation >
- 3) Categorization >

Sub-conclusion:

- 4) Essences

As a Person – As an Artist
Daylight
Daylight & Method
Daylight & Communication

Unified: As a Person – As an Artist
Daylight / Time, Progression & Future

4. Interviewing

Art Photography: Interview Bert Teunissen

Introduction

“[...] what I was doing, was an attempt to make a sort of reconstruction of my past, of my youth. By finding the light and the atmosphere in other people’s homes and making a photograph of it and putting those photographs together in an archive, I was sort of trying to make a reconstruction of that. [...] Because in each place [...] I would find back some of that atmosphere, it was like sort of coming home, although I had never been there before. But it felt like coming home. It was like a nice full, warm coat that you put on for a minute. And making the photograph in there was sufficient, it was enough. I didn’t need anything more. [...] And that became like a sort of addiction, [...] because I kept doing it. And it totally went out of hand. [...] it was like twenty years later [...] twenty-five different countries [...] [now [2017]] there is an archive of 790 images [...] on this topic, on this subject. And [...], although it’s a very personal [...] quest [...] for something that [...] I miss, that I, that’s lacking in my life, because of the act of my father [Bert Teunissen lost his attention but continued after a few seconds]. Well, [...] it ended up in becoming an archive. An archive is something that you can add stuff to and [...] it’s got the potential of growing even bigger than it is already now. [...] It’s the atlas of Europe around the [...] turn of the century about an architectural era where daylight [...] [was the] leading light source [...] inside the homes of people. [...] that changed [...] dramatically after the Second World War, when electricity became integrated in the architectural [...] plans and construction.

Bert Teunissen, interview, Copenhagen, Denmark, 2017

Bert Teunissen¹²⁸ is one of three European art photographers chosen to be included as a ‘research object’ in this thesis, due to his comprehensive portfolio of work that portrays people in ambient daylight in their homes. For more than two decades, from 1996 onwards, Bert Teunissen has travelled to 24 European countries, as well as to Japan¹²⁹, to photograph people in their private homes as part of their vernacular habitat. In total, more than 800 portraits have been taken/shot, and it is an ongoing process of his artistic exploration. The grand project is titled *The Archive of Private Spaces*. Initial and essential portraits have been published in the book: “Domestic Landscapes: A Portrait of Europeans at Home”¹³⁰.

Bert Teunissen works with three significant interlinked components in his photographs, representing *Domestic Landscapes: The Archive of Private Spaces*. The cornerstone components of *Domestic Landscapes: The Archive of Private Spaces* are the elements: a) *private interior space*, b) *people positioned in their private interior space*, and c) *daylight as the source of light*. These areas respectively, their interlinking core, their *suntithenai*¹³¹, were the main reasons for choosing Bert Teunissen and his artistic work represented in the above-mentioned project as the preference research object. In the ‘Concept of Façade’, they altogether represent

128 Bert Teunissen is a Dutch art photographer, born in Ruurlo, Gelderland, the Netherlands, in 1959. Bert Teunissen grew up in the small town of Ruurlo, above his grandfather’s grocery shop. When Bert Teunissen was nine years old, his father took over the family business and decided to demolish the old house and build a more contemporary new house. Bert Teunissen moved back into the first floor, into a new room with the same location and geometry, but sensorially a room far from the room he had in the old house. The search for the lost sensorial sensations of his youth, became, later in life, the model from which Bert Teunissen created his artwork, the documentation of the palace specific daylight in; *Portraits of Europeans at Home*, later titled *Domestic Landscapes*.

Bert Teunissen started his professional career within photography in 1984, as a photographer’s assistant in Amsterdam. He became an independent commercial photographer in 1987 and worked for major advertising agencies and magazines for about 10 years before entering the art photography scene in 1996, working on personal projects.

Bert Teunissen started documenting the place specific daylight in; *Portraits of Europeans at Home* in 1996. But at that time, it was only the contour of what later became the grand documentations project of *The Archive of Private Spaces*. It was Finn Trane, M.A. in Danish literature and film science, and the Founding Director (1985–2007) of ‘Museet for Fotokunst’ in Odense (DK), that first saw the uniqueness in Bert Teunissen’s artwork. Finn Trane invited Bert Teunissen for a three-month solo exhibition at the museum in Denmark (1999), and the exhibition was exclusively positioned in between exhibitions by the already prominent and established international art photographers; Helmut Newton and William Eggleston. After that exhibition and after thorough contemplation, a structure was made, and *The Archive of Private Spaces* was created. Today, more than 20 years after the exhibition in Denmark, Bert Teunissen is still working in qualifying the documentation, now planning new unique portraits from the Nordic region, documenting the place specific daylight for *Domestic Landscapes*.

129 *The Archive of Private Spaces*, full archive, more than 800 photographs from The Netherlands, France, Portugal, Belgium, Spain, United Kingdom, Germany, Italy, Bulgaria, Hungary, Czech Republic, Poland, Macedonia, Kosovo, Serbia, Montenegro, Bosnia and Herzegovina, Croatia, Slovenia, Estonia, Latvia, Lithuania, Romania, Ukraine, Sweden, Denmark, and Japan. The documentation for the project: *The Archive of Private Spaces* is still in process.

130 Teunissen, Bert. *Domestic Landscapes: A portrait of Europeans at Home*, New York, Aperture Foundation, 2007.

131 Concept of *suntithenai* derives from Greek, meaning “to combine separate elements to a whole”. *Suntithenai* consist of two parts, *sun* meaning “together” and *tithenai* meaning “to place”. Bock, Peter. *Getting It Right: R&D Methods for Science and Engineering*, San Diego, Academic Press, 2020 (2001), p. 228.

‘Past – Preserving memories’¹³²

Bert Teunissen worked as a commercial photographer for many years and has an extensive backlog of photographic projects for international clients and commercial campaigns, before entering the art photography scene.

In *The Archive of Private Spaces*, Bert Teunissen represents the classical school within photography, using an analogue camera¹³³ par excellence. His series of photographic portraits of ‘Europeans at Home’, have been compared with the artwork of Dutch painters such as Rembrandt and Vermeer¹³⁴.

“It only dawned on me that the photographs I took were special when a New York magazine writer, reviewing an exhibition in that city, compared my work to that of Johannes Vermeer and Rembrandt, commenting that the light in my photographs is very similar to that in their paintings. Such insights added a new dimension to my work and made me begin to understand why it held such a strong fascination to me.”¹³⁵

Bert Teunissen

I have known Bert Teunissen for many years. During the creation of the international magazine, *Daylight & Architecture*¹³⁶, published by VELUX Group (2005–2018), I happened to have the pleasure of working with Bert Teunissen as a member of the editorial team, as well as being responsible for the coordination of the layout.¹³⁷

132 ‘Past – Preserving memories’: Referring to page 70.

133 For the project, *The Archive of Private Spaces* project, Bert Teunissen uses a Cambo Wide – a Dutch custom-made wide-angle view camera for 4×5” film. Bert Teunissen exclusively uses daylight as the light source in this art project, and the exposure time is usual in the range of 1 to 8 seconds, sometimes even up to 40 seconds. For that reason, Bert Teunissen uses Kodak Portra 400 colour negative film. This film is very tolerant to extreme light circumstances and to long exposure time. The photographs for this project, are often taken under difficult circumstances in tiny rooms/houses, with no possibility of being behind the camera – making it impossible to see through the viewing glass or to calibrate directly. For that reason, Bert Teunissen relies on horizontal/vertical water levelling and the pre-use of a Polaroid 4×5” film cassette with black & white 400 ASA film, securing the right composition, exposure time, and focus. When Polaroid was sold in 2008 and announced the end of analogue film manufacturing, Bert Teunissen bought a huge stock of Polaroid black & white 400 ASA film from all over the world. For panoramic photographs, a 6×12 centimetre roll film back is used instead of the 4×5”, but with the same Kodak Portra 400 colour negative film.

134 Teunissen, Bert. *Domestic Landscapes: A portrait of Europeans at Home*, New York, Aperture Foundation, 2007.

135 Teunissen, Bert. “The realisation of the project”, in *Domestic Landscapes: A portrait of Europeans at Home*, New York, Aperture Foundation, 2007, p.4.

136 *Daylight & Architecture (D/A)*, magazine by VELUX was published from the autumn of 2005 to the summer of 2018. The magazine came out twice a year and in total 29 issues were published. The total print run varied from issue to issue, depending on the selected theme of the magazine, as well as on its local relevance for the stakeholders of the magazine. The stakeholders being the partially autonomous 39 to 40 sales companies globally within the VELUX Group. The maximum print run was 90,000 copies and was reached several times.

137 Co-founder of *Daylight & Architecture (D/A)* magazine by VELUX. Member of editorial board & responsible for the coordination of the layout from 2005 to 2013, and external editorial & creative advisor from 2013 to the closure of the magazine in 2018.

In *Daylight & Architecture*, issue 02, spring 2006, titled *Living Environments*¹³⁸, Bert Teunissen was commissioned based on the artwork he had developed for his upcoming book; *Domestic Landscapes: A Portrait of Europeans at Home*, which was published in February 2007. In *Daylight & Architecture*, issue 02, portraits were taken of people in their homes in the newly built SWANLA-Catsburg estate on the outskirts of Zevenhuizen (NL). In *Daylight & Architecture*, issue 14, autumn 2010, which held the thematic title: *Re-naissance*¹³⁹, Bert Teunissen was commissioned to portray a selected group of people in Germany, outside and inside their renovated homes.¹⁴⁰

Later, in 2011–2012, I had the opportunity to co-initiate a ‘deep renovation program’ for ten dwellings, De Poorters van Montfoort, Montfoort (NL).¹⁴¹ This program, the first houses in the Netherlands renovated using the innovative ‘Solar Solution’¹⁴² set-up and according to the principles of *Active House*¹⁴³, was

138 The theme of the magazine was *Living Environments* and the four Bert Teunissen photographs, were created for the VELUX Insight section, titled; “Suburban Jigsaw Puzzle”. Bert Teunissen portrayed people in their homes in the SWANLA-Catsburg estate (NL). Pfeiffer, Katja. “Suburban Jigsaw Puzzle”, in D/A: Living Environments, Copenhagen, issue 02, spring 2006, pp. 54–62.

139 The theme of the magazine was *Re-naissance*, and the six large Bert Teunissen photographs were created for the Reflections section, titled; “*Comfort, Money and Good Intentions: Reasons for Modernising Buildings*”. The reflection section of this issue aimed to reach beyond those of everyday architecture to the wishes, desires, and priorities of the buildings’ owners, balancing comfort, money, and good intentions when retrofitting buildings according to energy efficiency. The unique photographs by Bert Teunissen portrayed people inside or outside of their homes in three different places in Germany. The photographs were accompanied by a text of Dr. Immanuel Stieß, Senior Researcher and Head of Research Unit; Energy and Climate Mitigation in Everyday Life, Institute for Social-Ecological Research, Frankfurt am Mein, Hesse, Germany. Stieß, Immanuel. “Comfort, Money, and Good Intentions: Reasons for Modernising buildings”, in D/A: Re-naissance, Copenhagen, issue 14, Autumn 2010, pp. 32–45.

140 Bert Teunissen was portraying people in Lower Saxony (D) in the following three places: Fintel, Bakum, and Goldenstedt.

141 De Poorters van Montfoort, Montfoort (NL): www.activehouse.info & www.velux.com

142 ‘Solar Solution’ is a concept as well as a set of full-scale pilot projects developed by X-Lab/VELUX Group from 2009 to 2013. ‘Solar Solution’ was built and tested by VELUX Group in close cooperation with Danfoss. The aim was to develop a one-point of B2C (Business-to-Consumer) entry, qualifying easy access to optimisation of indoor comfort and well-being, as well as to renewable energies. Potentially, ‘Solar Solution’ was an endless selection of objects, unique components, and elements (already existing in the portfolio or coming new) from the two world leading companies, put together in a configurative model as a shared business and a shared responsibility. ‘Solar Solution’ had the capacity to end the period of ‘fossil energy supply’ in European single-family houses, while at the same time adding valuable qualities as daylight and fresh air to the indoor life. The ‘Solar Solution’ concept was the offspring of the two earlier full-scale projects titled ‘SOLTAG’ (SUNROOF) (completion: 2005) and ‘Solar Prism’ (completion: 2010). ‘SOLTAG’ was developed in close cooperation between X-Lab/VELUX Group, Rubow Architects (CEO Martin Rubow), Cenergia (CEO Peder Vejsig Pedersen), and Kuben Management (Senior Advisor Jakob Klint) and built off-site by JYTAS (CEO Christian Torp). ‘SOLTAG’ was financially supported by EUDP and was exhibited in 2005, close to the Danish Radio Concert Hall in Ørestad, Copenhagen (DK). ‘SOLTAG’ has been numerously exposed, and the project has won several prizes. ‘Solar Prism’ was developed by the same team as ‘SOLTAG’, in a close cooperation with the Municipality of Albertslund (DK), ‘The Village of Hyldebjerg’ (represented by: Innovator/resident Poul Markussen), Albertslund District Heating (Supply Manager: Hans-Henrik Høg), Danfoss, and Rockwool. ‘SOLTAG’ and several core elements in the later developed ‘Solar Solution’ were used in the transformation and upgrade of several houses in Albertslund. This project titled: ‘Albertslund Konzeptet’ [“The Albertslund Concept”], was awarded the ‘Nordic Energy Municipality’ in 2011. *Solar Prism* at Hyldebjerg, Albertslund (DK): www.activehouse.info

143 www.activehouse.info

organised as a strategic collaboration between the commercial partners VELUX Group, Danfoss, and the reputable housing company GroenWest, the owner of the dwellings.

As a part of this project, an initial meeting was held with Bert Teunissen with the intention of launching an ambitious art project that would involve all the people living in the social housing complex. We wanted to follow people’s life in their homes, before and after the renovation, through ART photography, but also by executing a series of anthropological interviews. Unfortunately, the ART project was not realised due to organizational changes in the VELUX Group. However, the preparations and collaboration with Bert Teunissen led to further new insights regarding the value of quality daylight in people’s private homes, and thus its impact on people’s daily lives.

Selected Artwork

The three photographs presented in this chapter are selected from *The Archive of Private Spaces*, and their use has generously been approved by Bert Teunissen. The three portraits of ‘Europeans at Home’ are from three different countries: Belgium, Germany, and the Netherlands. The three photographs represent a series of unique life stories, distinctive interior spaces, and particular daylight qualities. The photographs are artistic representations that depict the specificities of lives that have been and are still being lived inside buildings – in people’s private homes. The private interior spaces become a set of testimonies that tell a series of vernacular histories that are at risk of disappearing. The motives represent a moment in time, but when the private homes lose their people and become empty houses, or when financial wealth reaches people’s private homes and the homes are modernised, the unique particularity disappears.

The uniqueness of Bert Teunissen and his artistic work, taking the point of departure from significant sensorial experiences in his early infancy. Sensorial memories from a time before the introduction of electrical light in vernacular architecture. Sensorial memories strongly linked to daylight, when daylight was the main sources of light inside people’s homes. The characteristic phenomenon of ‘claire-obscur’, the richness of the spectrum of daylight in the concept of ‘the between’ – in the eternal duality ‘between’ light and darkness. A spectrum of ambient daylight that reveals interior space and give life to people living in these domestic landscapes. Bert Teunissen is collecting his childhood sensorial memories in his artistic ‘act of making’ photographs that recall his sensations¹⁴⁴. An act that has become pervasive and paramount. Not solely as a personal act for the sake of having a recall of personal sensations but as a methodology to ‘literally’ collect qualified photographic representation of European (Japanese) testimonies of lived inside lives, before the arrival of the electrical light. The artistic project was entitled: *Domestic Landscapes* and the entire collection of the ongoing project is entitled: *The Archive of Private Space*.

144 Sensation origin from the Latin word *sensus*, and the Late Latin word *sensatus* “having sense”. Longman Dictionary of Contemporary English Online. s.v. “Sensation”, 2022, <https://www.ldoceonline.com/dictionary/sensation>. The acratric meaning of the word sensation bridges the state of Pre-Embodied Self-Awareness and the notion of Conceptual Self-Awareness.

The three selected photographs were chosen to accompany the analysis of the qualitative interview in regard of Bert Teunissen's *Lebenswelt*. The photographs (the act of the actor) are not to be part of an analysis, but they are to act as narrative and sensorial contributors to the research, and to the comprehension of the research. Comprehension in terms of an additive method to communicate, a method that beside the selection of representative art photographs of Bert Teunissen (the three photographers), also includes conceptual models and writing.

Bert Teunissen
The Archive of Private Spaces

Selected Artwork

Belgium: Steenkerke #5, 23/4/2003, 11.25 AM



Germany: Todtmoos-Lehen #1, 26/7/2005, 16.15 PM



The Netherlands: Ruurlo #7R, 8/11/2009, 12.16 PM



Prestart Interview

The interview with Bert Teunissen¹⁴⁵ was conducted on Wednesday 24 May 2017 at The Royal Danish Academy: Architecture, Design, Conservation (former KADK).¹⁴⁶ Bert Teunissen gladly accepted my invitation to be one of three European art photographers interviewed for this thesis. Bert Teunissen was invited to Denmark to hold a Keynote lecture¹⁴⁷ at the Nordic Conference: *Living in Light, People Before Buildings*¹⁴⁸. Also, Bert Teunissen was invited to represent AKI¹⁴⁹ along with a group of 20 students of interaction design, as part of the vernissage-exhibition presenting the result from the student assignment that was titled: *APART or A PART*.¹⁵⁰ The opening session of the conference was held at Copenhagen City Hall, whereas the actual conference and the exhibition were held at The Royal Danish Academy: Architecture, Design, Conservation (former KADK).¹⁵¹ The interview was conducted the day after the conference.

The one-page brief, which included factual data, the three interview sequences, and the interview questionnaire model, was presented to Bert Teunissen just before the beginning of the interview (ref. page 72). The questionnaire model was introduced and carefully discussed to ensure the best possible mutual understanding and awareness of the intentions for the interview and the subject matter, before beginning the actual interview and before the recording. The total length of the interview was one hour and six minutes. The interview was recorded on an iPhone 5 (TT) and transcribed by a professional company, Transskription Online.¹⁵²

Interview and Analysis

The interview analysis is constructed according to description in Chapter 2, Section 3, Interview method and questionnaire model: 1) Comprehensive Understanding 2) Meaning Condensation 3) Categorisation 4) Essences. Where the first three steps are framing the analysis the fourth – Essences – is applied to sum up the sub-conclusion.

145 www.bertteunissen.com

146 The interview began at 12:30 PM, and was held in IBT meeting room, Building 68, entrance A, ground floor, Philip de Langes Allé 10, Copenhagen (DK).

147 Teunissen, Bert. "Daylight that Shapes our Lives and Buildings – a Photographic Journey", Keynote lecture, at the Nordic Conference: *Living in Light, People Before Buildings*, Copenhagen, The Royal Danish Academy: Architecture Design, Conservation, May 23rd, 2017.

148 Nordic Conference: *Living in Light, People Before Buildings*, was held on Tuesday 23 May 2017 at KADK, Copenhagen (DK). The conference were financed through the Nordic Built projects "Living in Light", "Active Roofs & Facades in Sustainable Renovation", and Grundejernes Investeringsfond (GI).

149 Academie voor Kunst en Industrie (AKI), Academy of Art & Design, Crossmedia Design, Enschede, the Netherlands.

150 Student assignment titled: *APART or A PART*, please see appendix pp. 194–208, for more details.

151 Auditorium 2 (plenary), auditorium 2, 5 and meeting room (breakout sessions), exhibition area H (*APART or A PART* exhibition) and quayside at Takkelloftvej (*Living in Light/BOX* (testbed))

152 Transskription Online, Gammel Kongevej 1, 1610 København V. (DK), affiliated Transcriptie Online, Weena Zuid 130, 3012NC Rotterdam (NL).

Daylight

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The first sequential category in the questionnaire model concerns daylight linked to the concept of aim: Does the photographer have any conscious or unconscious aim concerning daylight: ‘as a Person’ and ‘as an Artist’?

Based on a personal understanding, Bert Teunissen refers to how he perceived daylight before he became a commercial photographer working in advertising, and later as an art photographer. At this early stage of the interview session, when Bert Teunissen just had started to unfold his immediate awareness regarding daylight, he did not recall having any personal aim linked specifically to daylight. His entry to daylight is rather pragmatic at this point. Daylight is seen as a constant source, something that does nothing but comes and goes, a free flow of daylight, something taken for granted. On the one hand, Bert Teunissen presents an understanding of an omission of the link between daylight and life when recalling his personal response to the ‘aim’ – in regard of daylight. On the other hand, Bert Teunissen is open to a potential inclusion when he says: “I am not sure”, referring to the link between personal aim and daylight in the questionnaire model. The questionnaire model was created with the intention to openly unfold the concept to daylight and the openness in such a choice of model will naturally cause some initial uncertainty for the interviewee. The model requires a certain degree of voluntariness and a great deal of openness, both of which require the progression of a considerable amount of time.

As a highly skilled photographer, Bert Teunissen deals with daylight sensitively and realistically, in a way that is based on decades of professional experience. This professionalism leads towards a distinct notion of daylight concepts, with daylight as a qualitative entity as well as an independent existence – that is to say, independent of human existence. Bert Teunissen carefully makes a sequential distinction in his progression of the notion of daylight in his artistic approach of photographing people in *Domestic Landscapes: A Portrait of Europeans at Home*. Through photography, Bert Teunissen is developing a clearer notion of daylight. An increasing understanding of daylight, founded in a more distanced quality asset (‘a thing’) towards a more consciously felt entity (‘a subject’), and then finally contemplated in the notion of daylight as the holistic reason for life (‘an object’). Through his work, Bert Teunissen makes a kind of alliance with daylight, hence daylight reveals its potential. With that in mind, one could state that ‘Daylight is a vital component in his work, daylight has become a friend’.

“What am I aiming at linked to daylight?”

“[...] I am not sure if I am aiming at something specifically, at daylight, to be honest. I think, I became aware of the daylight as an entity through photography. Before that, it’s just something that is there. It comes in the morning, and it leaves in the evening. And it doesn’t make that much sense out of life [...]. It’s just there, it’s something you take for granted. And as a photographer, I started to have to deal with daylight. And then it became a thing, a subject almost, or an object almost.”¹⁵³

Bert Teunissen

Daylight is a highly personal matter for Bert Teunissen. This becomes evident, after the first attempts in the unfolding of his immediate awareness to daylight by using the questionnaire model as intended. The notion of the importance of daylight and the notion of the importance of all the human senses were dramatically brought to life because of a huge loss of homely space and belonging to context in his early childhood, when Bert Teunissen was only nine years old. The place-specific atmosphere, synonymous with the safety of infancy, was brought to an abrupt end with the demolition of Bert Teunissen’s family home and his bedroom, his private sensory sphere. The recall of his unique sensorial memories from that lost space is powerful and vibrant, almost half a century later. The sensorial memories from his birthplace came alive, almost as if these sensorial experiences were experienced simultaneously with the actual interview session – in that very moment. Thus, the sensorial memories become the foundation from where he now recalls the proportions of the physical space, as well as the materials of the home and its surroundings. The interview, which was conducted using a semi-structured interview method, allowed Bert Teunissen to arrive at a state saying: “I guess that – that moment was the moment when the blueprint¹⁵⁴ of my place of birth got engraved in my memory”. Later, but still at the beginning of the interview, Bert Teunissen recalls his sensorial memory more distinctly and his memories become more well-defined. The daylight of his childhood bedroom seems to be the most significant and unique sensorial memory.

“[...] it’s a very personal story. It’s coming from a loss that I suffered in my youth. [...] I was born in a place that had this specifically, typically old light as we call it. [...] we call it in – in the painting – art – we call it *claire-obscure*. And that’s the typical light where, especially the Dutch master painters, as Rembrandt and Vermeer and Pieter de Hooch and Jozef Israëls became famous about. They used that typical kind of light in that atmosphere in their paintings. And that is the light that I grew up in, that I was born in. And when my father took over the business of his father, [...] he decided to take it all down. [...] and he built a completely new [...] house connected to the shop on that same spot. [...] the minute that we walked in a year later [...] I realised that [...] everything that I know and all my memories and everything I’ve got, I know is gone, because it’s connected to that old place. [...]. I guess that that moment was the moment when the blueprint of my place of birth got engraved in my memory. [...] as we sit here and speak, if I close my eyes, [...] I can walk

¹⁵³ Transcription time: 0–05 minutes.

¹⁵⁴ Blueprint is a photography print in white on a bright blue ground, or vice versa. Blueprints were used for copying architects’ plans, mechanical drawings etc., this as in serving as a model or providing guidance. Synonyms for the meaning of blueprint are among other concepts as, plan, scheme, and design. Merriam-Webster.com Dictionary, s.v. “Blueprint”, 2022, <https://www.merriam-webster.com/dictionary/blueprint>.

through that place and point out each and every corner, step, window, the noise of the floor, the creaking, the stairs. Even [...] the smells and the sounds. Everything I can bring back. And if I could, if I had very [...] good hands, I could reconstruct it, like, absolutely exactly the same as it was. That much do I remember about that place. But most of all, the light, the atmosphere.”¹⁵⁵

Bert Teunissen [Related to the ‘Domestic Landscapes’ project]

Evidently, time- and place-specific daylight had a distinct impact on the young Bert Teunissen, an impact that became the springboard for his life task – the art project: *Domestic Landscapes: A Portrait of Europeans at Home*. The “specifically, typically old light” present in Bert Teunissen’s work is also evident in the paintings of “the Dutch master painters as Rembrandt and Vermeer and Pieter de Hooch and Jozef Israëls”. The concept of *claire-obscur*¹⁵⁶, the notion of the contrasts, nuances, and richness in daylight, the atmosphere ‘within’ daylight, is historically embedded in the Dutch tradition. The more that Bert Teunissen recalls the sensorial daylight memories from his childhood, the more he yearns to express these unique recalls. As it happens, Bert Teunissen states he can entirely reconstruct his old house, physically as well as emotionally. When “I close my eyes, I remember” – and “most of all, the light, the atmosphere.”

The questionnaire model is implicitly asking for potential links between concept of aim and daylight, while ‘making’ the temporal isolation of ‘as a person’ and ‘as an artist’. In the first part of the interview with Bert Teunissen, instantaneous answers occurred, but at this point of the interview he is more reflective and distinct, saying: “maybe my aim is to feel free, to feel comfortable”. This freedom happens when Bert Teunissen works artistically with daylight as the source of light. Daylight is a vital, but less predictable, source of light compared to artificial lighting. This ‘not being in control’ of the entire artistic act of making photographs, “not sitting above it” and “not having complete control about everything” enables Bert Teunissen to be personally and artistically ‘liberated’, being mutually in correspondence with the other constituents in the entire ‘act of making’; *Portraits of Europeans at Home*. The ‘old light’ (read: daylight) as a recall from the daylight of his childhood, the designated space where this rich daylight occurs, and the people (Europeans) that live their lives in these spaces with this place-specific daylight, are the core constituents in the work of Bert Teunissen (Figure 6, page 34). Being a part of ‘a whole’ rather than being in “complete control about everything”, gives Bert Teunissen a sensorial memory of daylight from the past. Daylight as the light source in photography is never a constant and ‘reliable’ source. Daylight is fluctuating par excellence. For that reason, working with daylight as ‘the source of light’ is challenging, but Bert Teunissen ‘feels good’ and ‘comfortable’ working with the ‘unpredictable’, while recalling sensorial sensations – “it’s more like who I am, where I feel comfortable”.

155 Transcription time: 15–20 minutes.

156 *Claire-obscur*, French translation of Italian *Chiaroscuro*; an emphasis on the contrast between light and shadow using a limited and concentrated light source, qualifying shapes, and colours. *Claire-obscur* was a significant style feature in the Baroque period, and painters as Caravaggio and Rembrandt are known for this technique. Lund, Jørn. Den Store Danske Encyklopædi Bind 4, S.v. “Claire-obscur” & “Chiaroscuro”, Copenhagen, Danmarks Nationalleksikon A/S, 1996, p. 154 and 233. *Sfumato*, a corresponding technique was previously used in the renaissance by Leonardo da Vinci et al. Lund, Jørn. Den Store Danske Encyklopædi Bind 17, s.v. “Sfumato”, Copenhagen, Danmarks Nationalleksikon A/S, 2006, p. 135.

“[...] I like working with unpredictable situation and not having complete control about everything. So, I become sort of part of the whole situation instead of sitting above it and controlling it from the top. So [...] that’s more like me, it’s more like who I am, where I feel comfortable. [...] if you ask me, what’s your aim, [...] I think maybe my aim is to feel, to feel comfortable. And [...] I feel like I’m in control of the situation, although I’m not. But it does feel like I am because I feel good in that situation. Makes that sense?”¹⁵⁷

Bert Teunissen

Daylight & Method

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The second section of the questionnaire model concerns *Daylight & Method* linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight and method: ‘as a person’ and ‘as an artist’?

Bert Teunissen started out as a commercial photographer. Teunissen was an internationally recognised, highly renowned advertising photographer for many years before entering the art photography scene. Teunissen notes that uniformity is at the heart of commercial photography. The ability to consistently deliver the highest quality photographs demands a qualitative uniformity and stability, hence “Everything needs to be controlled”. Client demands make the use of daylight as the source of light an unlikely choice for commercial photographers, and Bert Teunissen states that: “you always take [photographs] to artificial light”.

“[...] the way I was brought up in photography is in commercial, advertising photography, where you can leave nothing to, coincidence. Everything needs to be controlled, because [...] you’re dealing with clients, budgets. [...] in those days, it was a lot of budgets, so you have responsibility [...], you have to make sure that you deliver work that the client wants. So [...] you always take to artificial light.”¹⁵⁸

Bert Teunissen

The transition to an artistic, methodical approach that uses daylight as the source of light came to Bert Teunissen through a recall of sensorial experiences, a recall of the atmosphere in his childhood bedroom that was torn down when he was just nine years old.

After many years in commercial photography, primarily using artificial light as the source of light in his photographs, Bert Teunissen decided to make a change in life. The particular “atmosphere in other people’s places” from

157 Transcription time: 05–10 minutes.

158 Transcription time: 05–10 minutes.

where Bert Teunissen could recall sensorial memories from his childhood, became the point of departure for his career change. A change from the use of artificial light to the use of daylight. A change from commercial photography into art photography. The transition was not spontaneous, but rather occurred when linking present sensorial experiences with identical sensorial experiences from his childhood. One recognition of a particular atmosphere in one private vernacular home was supplemented with others over distances, borders, and time. When put together, the photographs had a common sensorial recall, and Bert Teunissen declared: “there is something about these photographs that I like very much”. He observes further: “there is something that is, that does make connection to where I come from”. From the moment when these sensorial links were made, a vigorous personal and artistic search for additional unique ‘Domestic Landscapes’ began. ‘Domestic Landscapes’ is the work where place, people, and the ‘old light’ are united. An artistic search based upon sensorial recollection as the method. A method that reveals more photos from more places, connecting with the past, and preserving memories.

“[...] having become a photographer after many Years, I sort of started to recognise that atmosphere in other people’s places. And there was a moment that I started making photographs of that situation. And a couple of months later, I made another photograph of a similar situation, but then like 1200 kilometers apart [...] from each other. And I had these two images and I put them together and I thought like wow, there is something about these photographs that I like very much. [...] I couldn’t [...] pinpoint [...] what exactly it was. And it took a while before I understood that okay, there is something that is, that does make connection to where I come from. And then I realised, I, I just started looking for other places and you know, it became a sort of game like, can I find another one? O yeah, I found another one. And I asked people and I took another photograph.”¹⁵⁹

Bert Teunissen

Daylight & Communication

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The third sequential category in the questionnaire model concerns *Daylight & Communication* linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight and communication: ‘as a person’ and ‘as an artist’?

There has been a huge difference across countries and continents in how photography as an art form was accepted, and how the photographer ‘as an

Artist’ was accepted. Bert Teunissen was born in the Netherlands, and he states, “the Dutch history has been documented by painters”, not by photographers. The centuries-old tradition in the Netherlands mandated that a piece of art was a ‘unique act of art’ e.g., as a painting (as a portrait painting). Unlike a painting, a photograph can be multiplied infinitely and for that reason photography has not conventionally been accepted ‘as art’, nor has the photographer been regarded ‘as an Artist’. The Dutch lack of acceptance of photography as an art form is in stark contrast to the situation in the United States: “In America, history has been documented by photographers”, Bert Teunissen proclaims.

“[...] Photography wasn’t an art form that was accepted by the mainstream. [...] photographs, you can make thousand copies of this, so it’s not- Painting, [...] that is a piece of art, because there is only one of it [...] the Dutch history has been documented by painters. While in America, history has been documented by photographers. So that makes a big difference.”¹⁶⁰

Bert Teunissen

The clarity and direction of the first series of photographs of ‘Portraits of Europeans at Home’, Bert Teunissen’s early artworks, were first observed not by the artist, but by Finn Trane¹⁶¹, Museet for Fotokunst¹⁶². Bert Teunissen was aware of a particularity in these early photographs, but he “couldn’t [...] pinpoint [...] what exactly it was”, as previous described. In the search for responses to his ‘Portraits’, Bert Teunissen wanted to share – communicate – his personal experiences with an audience. But at that time, before his solo exhibition at ‘Museet for Fotokunst’, Odense (DK) in 1999, the opportunities for exhibiting, let alone communicating, his work were close to non-existent in the Netherlands. More than thirty years ago, there were no galleries or museums dedicated to art photography, and no magazines interested in photography as an art form. Therefore, Bert Teunissen had to look beyond the borders of the Netherlands in order to communicate his art photography. Due to the unsatisfying situation in the Netherlands, Bert Teunissen sent his first ‘Portraits of Europeans at Home’ to international magazines, hoping for interest. A telephone call from Finn Trane, the director of ‘Museet for Fotokunst’ in Denmark, changed Bert Teunissen’s life and career. Bert Teunissen recalls that Trane: “saw something in my work that interested him” – Trane positioned Bert Teunissen’s personal work in an artistic and historical context. Quite extraordinarily, Trane awarded Bert Teunissen – previously unknown in the art world – an exclusive solo exhibition between two other exhibitioners, the internationally renowned art photographers Helmut Newton and William Eggleston.

“[...] I wanted to show those photographs to people,” but “[...] in Holland, we didn’t have anything, any place to show that. There was not one photo museum. Now, we’ve got four in Holland. There wasn’t one. There were no galleries. [...] So, I knocked on all the doors I could imagine, of all the museums and

¹⁶⁰ Transcription time: 20–25 minutes.

¹⁶¹ Finn Trane, M.A. in Danish literature and film science, and the founding director (1985–2007) of ‘Museet for Fotokunst’ in Odense (DK).

¹⁶² ‘Museet for Fotokunst’ (The Museum of Photo Art – now Brandts) in Odense (DK), opened to the public in 1987 as a part of the Cultural Centre: ‘Brandts Klædefabrik’ (a former textile company (1869–1977)). ‘Museet for Fotokunst’ was a state-recognized museum specialized in photography and housed almost 9.000 unique pieces of works of art (2010). The museum merged with ‘Fyns Kunstmuseum’ and ‘Kunsthallen Brandts’ in 2013.

*the people that were around and might be interested in what I was doing. And nobody even wanted to take a look. So, out of pure frustration, I started to send that stuff abroad. I just bought a pile of magazine [...] in the bookstore in Amsterdam. [...] magazines that [...] might be interested in what I'm doing, hoping that they would publish it. And not knowing [...] I also sent some information to a Danish magazine [...], the magazine of the Museet for Fotokunst [...] to [...] Finn Trane. [...] he saw something in my work that interested him. And I have to give him credit, because he opened my eyes, he pointed out what I was doing. And he was telling me [...] I can give you an exhibition. [...] a three-month-exhibition, solo, in the Photo Museum in Denmark. It was right after Helmut Newton [...] and after me it would be William Eggleston. And I would be in the middle. And I was like, what?"*¹⁶³

Bert Teunissen [Related to the 'Domestic Landscapes' project]

Daylight / Time, Progression & Future

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The fourth sequential category in the questionnaire model concerns *Daylight / Time, Progression & Future*. This final part of the interview is liberated from the previous temporary distinction between the concept of aim: Does the photographers have any conscious or unconscious aim concerning daylight: 'as a Person' and 'as an Artist'?

The move from a more structured part of the interview to a more liberated part¹⁶⁴ unintentionally caused an interruption of the natural flow of the interview, but also created a natural reflective pause. In terms of the concept of time linked to his artistic progression and to the expectations to the future, Bert Teunissen begins his reflections at a cardinal period in his life more than twenty years ago. Bert Teunissen had achieved artistic success; his art photographs had gained exposure and were sold at prominent galleries in New York City. But the Great Recession¹⁶⁵ from December 2007 to June 2009, had an immediate negative impact on the general sale of art, including Bert Teunissen's art photography. In the same decade as the Great Recession, a general worldwide technological shift within photography – from analogue photography to digital imaging – took place. The two circumstances came as disruptions to the work

¹⁶³ Transcription time: 20–25 minutes.

¹⁶⁴ The move from a more structured part of the interview into a more free part made possible an invitation to have a short coffee break which, however, was politely declined by Bert Teunissen.

¹⁶⁵ The longest and, by most measures, worst economic recession in the United States since the Great Depression in the 1930s. Center on Budget and Policy Priorities. Chart Book: Tracking the Post-Great Recession Economy, March 26th 2021.

and life of Bert Teunissen. He had to make an important decision at that time; "Am I going to stay in that commercial photography?" consequently changing from analogue to digital equipment, or should he continue his personal journey searching for the 'old light' solely using an analogue camera? The choice was rudimentary. In the art project: *Domestic Landscapes: A Portrait of Europeans at Home*, Bert Teunissen is searching for natural daylight phenomena for personal reasons, this being sensorial daylight memories from his childhood. And to bring forward these unique memories, in the most genuine and honest way as an art photographer, demands equipment that has the capacity to reach and record the exact daylight phenomena, as per his artistic intentions. The choice of Bert Teunissen's future direction was defined by the equipment's capacity in this regard, and to the use of digital imaging Teunissen states; "I don't dig digital. It's [...] ones and zeros and I cannot grab it; I cannot feel it". Consequently, Bert Teunissen made the decision to focus on his personal "analogue journey" pursuing sensorial daylight memories in his future artistic work.

*"Well, [...] in terms of time [...] there has been a moment [...] I needed to ask myself [...] the question, [...] what are you going to do? Because [...], due to [...] economic [...] resets [...], due to [...] big change in the whole business [The Great Recession], I needed to answer the question, what am I going to do? Am I going to stay in that commercial photography? If so, then I'm going to have to change from analogue to digital. [...] I [...] made up my mind and I said like, [...] I'm going to be very [...] unhappy doing that, because [...] I don't dig digital. It's [...] ones and zeros and I cannot grab it; I cannot feel it. [...] I made the decision, [...] that's not what I'm going to focus on anymore. I'm going to focus on my own stuff and my analogue journey over the world, looking for [...] what interests me, what I think is important to photograph. [...] Time has become very valuable to me, [...] I'm much more concentrated on what I want to do."*¹⁶⁶

Bert Teunissen

Now, nearly one hour into the interview, Bert Teunissen speaks solely related to the present time when he is reflecting upon time, progression, and future about daylight. And extraordinarily, Bert Teunissen uses the interview to take stock of his life.

Bert Teunissen has been following personal interests in his 'act of making' art photography and now being in his late 50s he has found a state of satisfaction and happiness, despite years of financial adversity. Bert Teunissen summarises his present feelings, his present state, with a single essential word; "confident". It is the sum of Bert Teunissen's trials in life, his ability to endure unpleasant difficulties and changes without any diminished perseverance in following the recall of daylight sensations from his childhoods, that is condensed in his careful reflection. Bert Teunissen is happy and confident acting within his artistic métier, his unique subject field. And as an artist he has a natural 'doubt' to the impact of his artwork as the dualistic counterpart to 'confidence' and regarding the future on behalf of "feeling very confident" in his present state, Bert Teunissen answers laconically; "well let's see tomorrow".

¹⁶⁶ Transcription time: 45–55 minutes.

*[...] if I ever felt confident about what I'm doing, it's now. [...] the last twenty years have been a real lesson for me in life, [...] thank God [!] [...] there is [...] this strange mix of feeling very confident about what you want to do, but [...] at the same time, is it gonna work? I've got no idea. [...] I've got a good feeling about it, but I have no idea [if] it's gonna work. So, about the future, well let's see tomorrow. [But] I'm happy about what I'm doing.*¹⁶⁷

Bert Teunissen

In the last 10 minutes of the interview, Bert Teunissen manifests an optimistic view upon the future and beautifully links daylight in regard of time, progression, and future in the concise statement; “[...] I see the future as something [...] very bright¹⁶⁸”. The course of this statement relates to the new epoch in Bert Teunissen’s life, which began when he was invited to teach students in cross-media design at AKI¹⁶⁹. Due to rapidly increasing new technological advances, enabling most people to work with a huge variety of cross-media design elements, a new approach to concept of ‘teaching’ within these disciplines is unavoidable. The “[...] vertical standards are [...] falling apart”, according to Bert Teunissen. And ‘vertical’ in the sense of the present and often used classic distinctions between the artistic disciplines. By reversing the whole teaching approach, not automatically teaching an artistic discipline as an ‘isolated’ discipline but more as an artistic discipline as a part of a whole, the AKI has amalgamated a new cross-disciplinary programme, where eminent professionals within fields such as philosophy, photography, architecture, art direction, scriptwriting, graphic design, typography, etc. are available to the students. AKI, hence, acts as a ‘contemporary art academy’ reflecting the present technological (and industrial) advances, the highest knowledge, and experiences within ‘all’ areas, striving to encourage the students “to make their own choices” and “[...] to be [...] independent [...] and responsible from day one” as Bert Teunissen states. Bert Teunissen’s 30 to 40 years of experience within photography are now inspiring a new generation of young people with a passion and eagerness to create and communicate themselves through Crossmedia design. Bert Teunissen’s sharing role at AKI, being a part of a unique “playing ground” and feeling the students’ enthusiasm, enhances and revitalises Bert Teunissen’s own life and his artistic work, hence his own “storytelling”.

[...] the teaching came about five years ago. [...] they [aki] approached me like, would you be willing to consider coming to teach our students here? And I was like, are you [...] kidding me? How can you ask me to educate people to become a photographer while I'm not even able to make a living out of it? No, no, no, that's not what we want. We [...] do not teach [...] [students] to become [...] photographer[s]. We teach them to become the new generation cross-media designers. [...] now [...] I feel really at home at the [...] aki. Because [...] we [...] [are] a group of teachers that are all coming from the field. [...] we bring our knowledge and our experiences and share it with our student's, and they decide what to do with that. And it's a totally different way of teaching [.] Tell us what you want to know from us. Ask us the, the questions, and we'll help you to make [...] sense out of it. [...] we're trying to teach them [...] to be [...]

167 Transcription time: 55–60 minutes.

168 Bright, in the meaning clear or shining. (E.). Cf. W. berth; Skt. *Bhargas*, light. Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Bright”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 74.

169 Academie voor Kunst en Industrie (AKI), Academy of Art & Design, Crossmedia Design, Enschede, the Netherlands.

*independent [...] and responsible from day one. And to make their own choices in which direction they wanna go. And all we can say is like okay, we got knowledge from the field. There's an architect, there's a philosopher, there's a script writer, there's a director, there are photographers, there's an art director, a graphic designer, typographer, you name it. [...] all [...] vertical standards are [...] falling apart. [...] It's like one big playing ground, where you [...] form everything into the direction you want to go. It's about storytelling. And [...] I see the future as something [...] very bright in that sense. I see a [...] very eager and bright new generation coming up. And they're doing such a great work.*¹⁷⁰

Bert Teunissen

170 Transcription time: 55–65 minutes.

5. Sub-conclusion:

Essences

Past – Preserving memories

Bert Teunissen (NL)

After reaching the end of the interview, having completed the questionnaire model, Bert Teunissen commented on the unfolding of his life experiences about daylight in an honest and forthright way, stating: “How in the hell did you manage to make me express myself like this?”¹⁷¹ and he continued: “I think I said something interesting, didn’t I?”¹⁷². These emotional comments were unfortunately said after the recording had ended, hence only valid as my personal comments, freely reproduced after my own memory. The recorded (official) interview seemed, however, to support Bert Teunissen’s subsequent, rather frank comments, demonstrating the value and power of a semi-structured qualitative interview.

The questionnaire model served as a starting point for the interview with Bert Teunissen. After some initial hesitation – understandable, given that there were no straightforward questions to answer and almost no verbal support from the interviewer – Teunissen spoke fluidly about his essential experiences with daylight.

Based on the qualitative interview with Bert Teunissen, mainly related to the art project: *Domestic Landscapes: A Portrait of Europeans at Home* but also related to his universal qualities, three original particularities can be extracted.

A unique sense of daylight

Firstly, one can observe that Bert Teunissen has a unique aptitude for sensing daylight, for experiencing experience the sensation of daylight, and for recalling the specific and life-changing sensation of daylight, even several decades after the fact. Most (all) human beings are naturally gifted with the unique capacity to sense daylight (and the capacity to sense in general), but Bert Teunissen has been particularly unique in his stubbornness to follow the recall of his childhood’s daylight experience. A persistence that has had an enormous impact on several decades of his life. In the questionnaire model is embedded a distinction between a personal focus (as a Person/as a private person) and a professional focus (as an Artist/as a professional artist) in the procedure of executing the interview, aiming at a thorough and precise description of the bodily sensed and perceived impressions of daylight, and hence consequently implying a momentary sequential isolation from the mentally/intellectually perceived impressions of daylight. Bert Teunissen is existential in his response to the importance of sensing daylight. A single unique daylight sensation became the impulse to a search for a comprehensive intellectual and artistic understanding of the wealth of daylight and the order of the appearances, thus substantiating the claim by Aristotle; “that thinking and understanding depend on a history of sensation, memory, and experience.” (Chapter 2, page 72).

171 The comment is freely reproduced after my memory.

172 The comment is freely reproduced after my memory.

A sincere dedication to recalling daylight experiences

Secondly, Bert Teunissen is genuinely truthful to himself in the sense that he dedicates a substantial part of his life to recalling a single unique daylight sensation (and further daylight sensations) from his childhood as the basis for his professional life's work¹⁷³. Bert Teunissen's sensorial memories and his search for new personal sensorial satisfactions became an artistic journey. A single personal sensation – multiplied – became the titanic collection of art photographs, *The Archive of Private Spaces*, or as Teunissen states; “[...] the atlas of Europe around the [...] turn of the century about an architectural era where daylight [was]¹⁷⁴ a leading light source [...] inside the homes of people.”

Bert Teunissen is moreover genuinely truthful to the accuracy of the camera equipment, in how the representation of daylight is communicated through his art photographs. For the project *Domestic Landscapes: A Portrait of Europeans at Home*, Teunissen exclusively uses an analogue camera capable of ‘capturing’ the ‘available’ daylight in real time so that the Portraits are as rich and nuanced as personal experience. The photographs (acts) hence become Bert Teunissen's unification of personal and artistic testimonials of daylight experiences. New personal sensorial satisfactions are communicated as palpable testimonials from carefully selected European homes. Portraits that coalesce ‘the personal and initial daylight experience’ from Bert Teunissen's childhood and ‘the artistic recall of the same daylight experience’.

A generosity of sharing daylight experiences

Thirdly, Bert Teunissen shares important and genuine daylight experiences. Of significant interest is that the aspect of sharing is two-sided. The first aspect relates to how Bert Teunissen communicates, hence sharing his unconditional devotion to daylight's capacity to create human daylight sensations through art photography. The recall of ‘a single personal sensation from his childhood’ has now grown to the impressive numbers of 747 photographs¹⁷⁵, and the *Domestic Landscapes* project now covers 26 European countries as well as Japan¹⁷⁶ – the recall “became like a sort of addiction”¹⁷⁷ as Bert Teunissen states. The recalls of the unique daylight sensation are initially of ‘a personal matter’ but when they are fixed in the act of a photographer – as photographs and subsequently communicated to an audience – the recalls become the sharing act of an artist. By sharing his most precious experiences with daylight, manifested in each single photograph and through the systematic completion of “the atlas of Europe”, Bert Teunissen has created a majestic testimonial of daylight's influence on people's lives, of living in a vernacular context. This way of sharing constitutes a particular destination, does not constitute a particular ‘destinare’ but has an infinite number of recipients.

The second aspect relates to how Bert Teunissen shares his huge daylight experiences in the ‘teaching role’ at Academie voor Kunst en Industrie (AKI), Academy of Art & Design, Crossmedia Design, Enschede, the Netherlands. At AKI, the teaching act is a consulting act. The approach to new findings is rooted in the students' curiosity to access new knowledge. The student(s) ask ‘the

professional team of teachers’ for advice, and the ‘teacher(s)’ assist the student(s). When Bert Teunissen shares his personal daylight experiences, as well as his general experiences, through his consulting act, he holds an important position. As the artist behind the *Domestic Landscapes project*, Bert Teunissen is the protagonist of extremely important sensing experiences, knowledge, and intimate testimonies regarding daylight, people, and private interior space across Europe. By sharing this with the students, the all-embracing role of daylight can be passed on to the next generation. Sharing something inevitably assists the concept of caring. And Bert Teunissen certainly cares about the richness of daylight – this for the sake of people. This way of sharing constitutes a particular destination, constitutes a particular ‘destinare’ – the students – but has a limited number of recipients.

173 Teunissen, Bert. *Domestic Landscapes: A portrait of Europeans at Home*, New York, Aperture Foundation, 2007.

174 *Was*, has been altered the text for better understanding.

175 Bert Teunissen. 2021, <https://bertteunissen.com>

176 Bert Teunissen. 2021, <https://bertteunissen.com>

177 Transcription time: 25–30 minutes.

6. Art photography: Interview Daniel Blaufuks:

Introduction

“I like that you use the word delighted, because that actually comes from light, so be delighted is actually to be filled with light. So, [...] I think it is a very nice word in the context of that you are after here.”¹⁷⁸

Daniel Blaufuks, interview 2019

Daniel Blaufuks¹⁷⁹ is the second art photographer chosen to be included as a ‘research object’ in this thesis, due to his comprehensive art production aiming ‘to reach for the presence of life in daylight’. Through continuous artistic investigations, represented in several art projects, Daniel Blaufuks documents vital moments of life in daylight. Along with the presence of ‘life in daylight’, the photographic ‘moments’ captured by Daniel Blaufuks also exude human presence, even though the photographic ‘moments’ are without the physical presence of any human. The presence of human life is often represented by artefacts, everyday items that are part of human acts, e.g., cutlery from the act of eating cereal in the morning or the newspaper from the act of reading a newspaper. Often, the items have just been used and left, or they have been arranged in preparation for a coming human act. These photographic tableaux, arranged but ‘naturalistic’ at the same time, refer in a direct line back to the classical man-made Still Life¹⁸⁰ competitions. The photographs depict ordinary situations from ordinary daily routines, situations that can be recognised by most people. But through a stubborn artistic search for wealth in daylight, Daniel Blaufuks manages to reveal and exalt daylight as ‘unique life’ – valuable in all life’s moments and all life’s environments. This is particularly evident in the art project entitled: *“Attempting Exhaustion”*, exhibited in Lisbon (PT) during the winter of 2016–2017.¹⁸¹

Daniel Blaufuks works with three notable conjoined components in the photographic collection titled *Attempting Exhaustion*. The components of

¹⁷⁸ Transcription time: 0–05 minutes.

¹⁷⁹ Daniel Blaufuks is a Portuguese art photographer, visual artist, and filmmaker, born in Lisbon, Portugal in 1963. Daniel Blaufuks is the grandson of Polish and German Ashkenazi Jews, who moved to Portugal in the late 1920s and 1930s. Daniel Blaufuks lived in Germany from 1976 to 1983. Before entering the art scene, Daniel Blaufuks worked in the import business (among others, overtaking his grandfather’s business). Initially, Daniel Blaufuks wanted to be a writer but selected photography as the primary artistic form of expression. Daniel Blaufuks holds an extensive list of solo exhibitions, solo film programs, awards/nominations, and group exhibitions. Daniel Blaufuks has a large bibliography, has created a number of film, videos, workshops, and special projects, and his artwork is present in public collections in Europe and the US. Daniel Blaufuks holds a Ph.D. from the University of Wales (2017) with the project entitled: “Photography through the Works of Georges Perec and W. G. Sebald and its Relations to Memory and the Holocaust”. Furthermore, Daniel Blaufuks is a visiting professor/guest lecturer at Ar.Co Centro de Arte e Comunicação Visual, Lisbon (PT), Editor at *Granta Portugal/Brazil* and Director at the Ursel August Art Residency (PT).

¹⁸⁰ Ebert-Schifferer, Sybille. *Still Life: A History*, New York, Harry N. Abrams, 1998.

¹⁸¹ Blaufuks, Daniel. “Tentativa de Esgotamento / Attempting Exhaustion”, at Galeria Vera Cortês, Rua João Saraiva 16, 1700–250, Lisbon (PT), November 2016 – January 2017. As a part of my research, I visited the exhibition on Saturday the 21st of January 2017. I happened to leave the exhibition as the last visitor, on the last opening day, paradoxically when the artificial light at the exhibition went off.

Attempting Exhaustion are the elements: a) *the momentary presence of the life in daylight through one particular window*; b) *the presence of human life through left items from human acts*; and c) *time*.¹⁸² These components and their inter-relations were the reasons for selecting Daniel Blaufuks and the artwork: *Attempting Exhaustion* as the preferred research object. In the ‘Concept of Façade’, and together they represent:

‘Present – Documenting Moments’¹⁸³

Daylight as ‘unique life’ is embedded everywhere, and Daniel Blaufuks takes up the responsibility for documenting unique daylight moments closely linked to his personal life. His artistic documentations are important alternative contributions to the present general absence in the notions of life in daylight, the absence of an awareness in the ‘uniqueness in the everyday life linked to daylight’, and the present factual-oriented, evidence-based focus in general. Daniel Blaufuks hence acts as an escort of the profound daylight moment, and his visual artworks focus on the documentation of these unique daylight moments.

The conveying message to the recipients are in focus, and Daniel Blaufuks uses the camera/media that is available, enabling him to reach the intended. Daniel Blaufuks uses all different kinds of photographic cameras and techniques, be it traditional analogue or digital cameras, be it very old or brand-new equipment. Likewise, Daniel Blaufuks uses other visual medias e.g., old film found at a random flea market as the incentive to create a new artistic narrative, or an old film camera used as the premise to create a new artistic project.

Beside the depiction of the unique life daylight in ‘The Present’, Daniel Blaufuks is highly influenced and inspired by his family heritage – ‘The Past’. His grandparents’ heritage, their escape from the Nazi regime in the late 1920s and 1930s to Portugal, a country that had originally been intended merely intended as a transit country before the family moved on to a new life in North America, but which ended up being their new home country. This family heritage is the base from where Daniel Blaufuks personal and artistic works emanates.

Daylight is the absolute core component of all the individual art photographs by Daniel Blaufuks that make up the project titled *Attempting Exhaustion*. The complexity and ambiguity in the photographs, and the telling title of the project call for reflection. Something is at stake – Daniel Blaufuks is penetrating and communicating something vital regarding daylight, time, and life. And some of life’s complex mysteries also appears in other of his artworks:

“1 + 1 = 1”¹⁸⁴

Daniel Blaufuks

The above calculation is obviously incorrect, if understood as a mathematical calculation. Here, however, the calculation functions as the title of an artwork – a book by Daniel Blaufuks – and the use of this specific incorrect calculation has an important intention. In the online introduction to the book, published

182 Time as a concept is important for Daniel Blaufuks, both in the meaning of the subjective duration of sensed and lived life, in the meaning of the seasonal variations during time, as well as time understood as sequential layers. But time also in the meaning of the precision of measured time, (approximately) linked to the position of the sun as ordinary civil time.

183 ‘Present – Documenting Moments’. Figure 6, page 35.

184 Blaufuks, Daniel. 1 + 1 = 1, Lisbon, Pierre von Kleist editions, 2018.

by Pierre von Kleist ‘editions’¹⁸⁵, the following can be read: “[...] if you add a drop of water to another drop of water, how many drops will you have?”¹⁸⁶. The erroneous calculation from the book title has an analogy to the above question, and the perspective of unfolding this analogy is potentially huge. The tools and parameters that we, as human beings, have chosen to measure everything from, are primarily based on mathematical calculations and economic considerations, and these premisses are questioned in the artistic work of Daniel Blaufuks.

Daniel Blaufuks’ artistic endeavours reach out for alternative directions in life, using daylight as the essential element, almost as an ‘instrument’, in the search for a more sensory and poetic world. The book’s introduction also states: “Poetry as a means of survival, when all one hears is screams, noises, and music you have not chosen. Silence is a blessing and if you add a photograph to another photograph and maybe yet another, how many photographs are you then looking at?”¹⁸⁷

I have known Daniel Blaufuks for some years. During the creation of the international magazine, *Daylight & Architecture (D/A)*, published by VELUX Group, I happened to have the pleasure of working with Daniel Blaufuks as the external editorial and creative advisor of the magazine. For the *Daylight & Architecture (D/A)*, issue 25, spring 2016, which held the thematic title, *Night Towards Day*¹⁸⁸, Daniel Blaufuks was commissioned based on his unique artistic awareness regarding the sensibility and the presence of daylight. In *Daylight & Architecture (D/A)*, issue 29¹⁸⁹, spring 2018, which held the thematic title *Forward Through Feedback*, the artistic qualities of Daniel Blaufuks’ work were desired once again. Here he was commissioned to artistically accomplish ‘Schemes for Healthy Buildings’¹⁹⁰, the part of the magazine that listed the most relevant methodologies and rating schemes, in search for reaching the sense of healthy buildings.

Through Torben Eskerod, art photographer and the photo editor of *Daylight & Architecture (D/A)* from its inception, I also had the occasional opportunity to meet with Daniel Blaufuks. Daniel Blaufuks is a dear colleague and friend of Torben Eskerod, and we have met each other several times, regularly discussing his work when he visited Copenhagen.

185 Pierre von Kleist editions is a publishing house run by artists and based in Lisbon (PT). The publishing house is committed to the production of new, innovative photobooks hence contributing to establishing ‘the photo book’ as a representation of photographic art.

186 Pierre von Kleist. 2018, https://www.pierrevonkleist.com/products/1_1_daniel_blaufuks.

187 Ibid.

188 The theme of the magazine was *Night Towards Day* and the commissioned artwork was created by Daniel Blaufuks (PT) and Adam Mørk (DK). Their unique photographs covered the entire magazine (except page 2–7). This issue of *Daylight & Architecture (D/A)* explores *Night Towards Day* – the necessity of having qualitative darkness in the night that enables starlight, and the necessity of having a sharpened focus during the distinct twilight zone, the transition into the day. VELUX. D/A: Night towards day, Copenhagen, issue 25, spring 2016.

189 VELUX. D/A: Forward through feedback, Copenhagen, issue 29, spring 2018. This was the final magazine realised by the VELUX Group.

190 Shoof, Jakob. “Schemes for healthy buildings”, in D/A: Forward through feedback, Copenhagen, issue 29, spring 2018, p. 32–53, as well as cover, backside cover, inside covers, and content pages.

Selected Artwork

The photographs presented in this thesis are all selected from the artwork *Attempting Exhaustion*, the use of which has kindly been approved by Daniel Blaufuks. The photographs were essential photographs during a photo exhibition at Galeria Vera Cortês in Lisbon (PT) from November 2016 to January 2017. The selected photographs are significant representations of the three notable aforementioned conjoined components, and the photographs visually substantiate and unfold the interview text, the analytical process, and thus the progression in the ‘Concept of Façade – With Daylight at Heart’.

The photographs by Daniel Blaufuks are all from the same architectural location, ‘the table by the window’ in the kitchen in his private flat, on the second floor in an apartment block built in the late 1940s, centrally located in Lisbon (PT). The apartment block is located on a street corner and the building density in the area is considerable. The urban density, together with the considerable depth of the house, only allows daylight in the rooms not facing the street, due to a light well.¹⁹¹ One particular window, the central ‘building object’ in the photo series *Attempting Exhaustion*, faces the lightwell. The original window¹⁹² is oriented towards the northwest¹⁹³, thus making the direct afternoon and evening sun possible. At other times of the day, the window allows reflected daylight to reach the kitchen, because of the lightwell.

The window frame is made of iron and painted with oil alkyd paint. Vertically, the window has three sections with sashes, and horizontally it has two sections with sashes – a lower part and an upper part. Each sash in the lower part consists of eight single glass sheets and each sash in the upper part consists of six single glass sheets. In total, the window has 42 single glass sheets. Vertically, the central sash in the lower part is divided into two, as inward-facing window sashes. All the other sashes are fixed. Every single glass sheet in the window is one layered ‘matte-frozen’, rough-surfaced and uncoloured. Some of the glass sheets are broken, and the drying out of the putty has caused some glass sheets to loosen.

The daylight is continually changing and the daylight situation inside (which has a window understood) is hence naturally changing corresponding to the outside. Naturally, Daniel Blaufuks is intrigued by the uniqueness of the natural and unaffected light that flows through the glass of the kitchen window. But in *Attempting Exhaustion*, Daniel Blaufuks persistently alters modifiers and/or artefacts that artistically affect the quality of the experienced daylight at the kitchen table, and these modifiers/artefacts can plainly be divided into two categories: 1) modifiers that qualitative and quantitative aiming to manipulate, filter, redirect or restrict daylight¹⁹⁴, and 2) modifiers or artefacts that communicate the link between daylight and the everyday acts by Daniel Blaufuks at the kitchen table¹⁹⁵.

191 Well, in the meaning of a spring, a fountain of water. Skeat, Walter. W. Etymological Dictionary of the English Language, s.v “Well”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 707.

192 “I presume it is the original window”, as announced by Daniel Blaufuks upon my subsequently written question (on 22 October 2020).

193 “Northwest, I think”, regarding the orientation of the window, as announced by Daniel Blaufuks upon my subsequently written question (on 22 October 2020).

194 This first modifier links to the first element among three: a) *the momentary presence of the life in daylight through one particular window*, that works as conjoined components in the project *Attempting Exhaustion*.

195 This second modifier links to the second element among three: b) *the presence of human life through left items from human acts*, that works as conjoined components in the project *Attempting Exhaustion*.

The modifiers in first category are diverse, be it semi-transparent coloured tissue paper (for wrapping or packaging) arbitrarily placed on the inside of a random number of single glass sheets, or small ‘exhibited’ objects placed horizontally on the glazed ceramic tiles on the inside of the window. Or the curtain positioned differently. Sometimes hanging untouched, sometimes artistically draped or tightened with a clamp. Also important is the choice of tablecloth, both in regard of material, texture, pattern, colour, or the way it has been arranged. Occasionally the table is without a tablecloth.

The modifiers/artefacts in the second category are similarly diverse, be it cups, glasses with milk or water, full or empty bowls, carafes, pots, jugs, cutlery, cloth napkins, books, newspapers, reading glasses¹⁹⁶, and similar artefacts that are parts of the daily act of eating, drinking, or reading. Or more dedicated composition applying completely different modifiers/artefacts, be it artificial body parts¹⁹⁷, chessboards, lamps, vases with or without flowers (fresh or withered flowers), Bonsai trees, eggs differently exposed, different kind of fruits (whole or sliced) or similar. Most of the artefacts are common as the firmer listed but here more lined up – more arranged.

Together the chairs by the kitchen table seem to act as a kind of mediating sign of human presence – sometimes in the framed photography, sometimes not. The fact that the window can be opened, creating a state where direct access to daylight and fresh air, hence dissolving all boundaries embedded in the building’s façade, seems not to be important for this art project, since only a few the photographs show this possibility.

The selected photographs are chosen to accompany the analysis of the qualitative interview regarding Daniel Blaufuks’ *Lebenswelt*. The photographs (the act of the actor) are not to be part of an analysis, but they are to act as narrative and sensorial contributors to the research and to the comprehension of the research. Comprehension in terms of an additive method to communicate, a method that beside the selection of representative art photographs of Daniel Blaufuks (the three photographers), also includes conceptual models and writing.

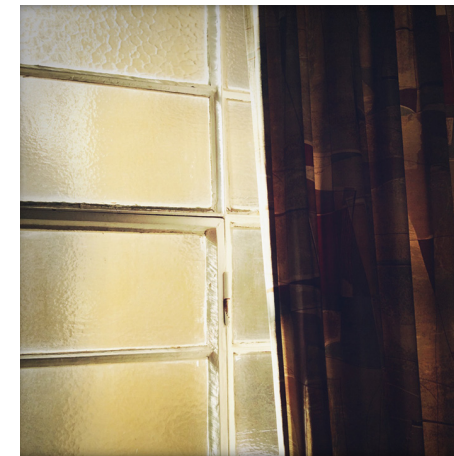
196 Same reading glasses used by Daniel Blaufuks on a photograph for the content spread in: VELUX. D/A: Forward through feedback, Copenhagen, issue 29, spring 2018

197 E.g., a hand and the lower part of an arm from a kind of mannequin.

Daniel Blaufuks
Attempting Exhaustion

Selected Artwork

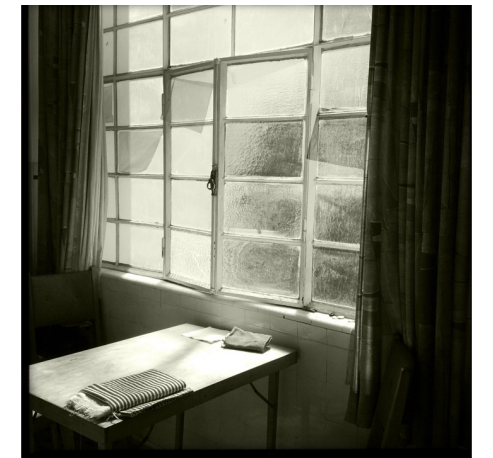
Attempting Exhaustion



Attempting Exhaustion



Attempting Exhaustion



Prestart Interview

The interview with Daniel Blaufuks¹⁹⁸ was conducted on Friday the 14 June, 2019¹⁹⁹ at Ursel August Art Residency²⁰⁰, Rua das Açucenas, 2750–210 Cascais, approximately 20 kilometres west of the city centre of Lisbon (PT). Daniel Blaufuks accepted my invitation to be one of three European art photographers interviewed for this thesis. As a generous gesture, Daniel Blaufuks kindly invited me to come and stay at his recently established *Ursel August Art Residency*. I spent almost four full days at the art residency together with Daniel Blaufuks and the photographer Torben Eskerod.²⁰¹

The one-page brief, including factual data, the three interview sequences, and the interview questionnaire model, were given to Daniel Blaufuks just before the beginning of the interview (ref. page 72). The questionnaire model was introduced and carefully discussed to ensure the best possible mutual understanding and awareness for the intentions for the interview and the subject matter before beginning the interview and starting the recording. The total length of the interview was more than an hour. The interview was recorded on an iPhone 5 (TT) and as an additional precaution also on an iPhone 7 (TE). The interview was transcribed by Skribenterne IVS.²⁰²

198 www.danielblaufuks.com

199 The interview began at 13:30 PM and was held on the open veranda in front of Ursel August Art Residency, Rua das Açucenas, 2750–210 Cascais (PT).

200 Ursel August Art Residency is the old summer residence of Daniel Blaufuks' grandparents. The house was built in the 1950s, and uniquely designed to the picturesque setting on the large grounds with multiple pine trees. When built, the house was situated in the countryside but is now part of the municipality of Cascais, on the Portuguese Riviera, west of Lisbon. The work of Daniel Blaufuks is influenced by his heritage, and his grandparents to a great extent. The personal and creative respect to his heritage, and to the beauty and peacefulness of the place, has inspired Daniel Blaufuks to establish the art residency. The Ursel August Art Residency is named after his grandparents, and the first workshops were held in May 2018.

201 While staying at the Ursel August Art Residency, we were debating art photography and daylight in architecture, and debating the importance of being conscious of our personal as well as our collective history – the importance of being conscious of the human heritage – the collective memories. As a part of the discussion, Daniel Blaufuks introduced his latest art films in his private cinema in the old basement garage at the art residency. These films are personal films, which interweave the history of the family and the family destiny with the general heritage of Europe.

The conversations continued during all our meals and during road trips in the area. Among others, we visited the historical town of Sintra. On Sunday 16th June, we also visited the private home of Daniel Blaufuks in the centre of Lisbon. I had the opportunity to experience the old window and the table in his private kitchen, which for several years has been the prime setting in the art project entitled: *Attempting Exhaustion*.

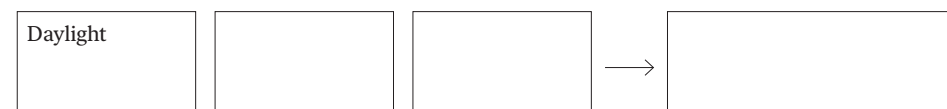
202 Skribenterne IVS, Rugårdsvej 103D, 5000 Odense C. (DK).

Interview and Analysis

The interview analysis is constructed according to description in Chapter 2, Section 3, Interview method and questionnaire model: 1) Comprehensive Understanding, 2) Meaning Condensation, 3) Categorisation, 4) Essences. Where the first three steps are framing the analysis the fourth – Essences – is applied to sum up the sub-conclusion.

Daylight

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The first sequential category in the questionnaire model concerns daylight linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight: ‘as a person’ and ‘as an artist’?

By way of introduction, Daniel Blaufuks uses an apprehensible analogy to emphasise the cardinality of daylight. Daniel Blaufuks argues that receiving daylight is as important for human life as breathing (the receiving of oxygen). He states, “Without it [the breathing] there is no life”.

But despite this cardinality for human life, both breathing (oxygen) and human contact with daylight (and sunlight) are infrequent in the human consciousness, as Daniel Blaufuks explains. He posits that it is only in situations where these vital life conditions are obstructed e.g., if we lose the capacity to breath properly (or lose access to daylight), that we become aware of their importance. Initially, Daniel Blaufuks says that we are “always sure” about the presence of daylight the coming day, but then he starts to position light (through a mumbling but contemplative process) contextually as part of the concept: ‘day’. This contemplation causes a change, as later he says that we “cannot” [...] be “sure” about the presence of daylight the coming day. Daniel Blaufuks states: “So, we need in many ways to be more – more aware of it [daylight].”

“Well, [...] to talk about daylight is to talk about breathing. Breathing like it is – Without it there is no life. But – as we are breathing, we are not often so aware of it. We do not value it we do not take care. [...] It is only when having breathing problem or a cough or something that we are aware that we have difficulties with it. And so, I would say – with daylight we are always sure that tomorrow it is going to be daylight again, although already we cannot – The fact that it has been – The day²⁰³ was born for the past millions of years there

203 A part of this sentence is linguistically incorrect (from the comma to the reference number). In the recorded interview it is impossible to hear if Daniel Blaufuks says, “although we control or as transcribed “although already we cannot”. It has been decided to use the ‘incorrect’ version, keeping the authenticity of a lively interview in the process of analysing according to the phenomenological method, comprehensive understanding.

is not sure that tomorrow there is going to be daylight. So, we need in many ways to be more – more aware of it.”²⁰⁴

Daniel Blaufuks

Daniel Blaufuks cannot immediately, at this early stage of the interview, distinguish between his personal aim and artistic aim regarding daylight. Daniel Blaufuks ‘as a person’ equals Daniel Blaufuks ‘as an artist’ – “it is the same”, in his opinion. Nevertheless, Daniel Blaufuks speaks about a particular awareness that is a part of being an artist, and thus also to an important distinction in the sensing of daylight, compared to a more personal (‘as a Person’) awareness. The difference in between ‘personal’ and ‘artistic’ daylight consciousness is to be found in the degree of daylight awareness. Daniel Blaufuks’ ‘personal’ consciousness (‘as a Person’) ‘perceives’ the daylight and thereby he ‘sees’ the narrative in that motive, but it is Daniel Blaufuks’ ‘artistic’ consciousness (‘as an Artist’) that contemplates the qualities in the daylight and thereby fully develops the momentary particularity in the narrative – in that moment in time. As an Artist, as an art photographer, Daniel Blaufuks expresses himself through photography and he states, “photography is about recording daylight”. Daylight is fluctuating and it is constantly changing, it is never the same. Furthermore, daylight is the measurement for a day, a sequence in time, a day with light that creates a rhythm – the symbiosis between life and time. Daniel Blaufuks considers himself a medium for the recording of ‘unique daylight moments’. The artist Daniel Blaufuks thus becomes ‘the actor’ of depicting acts that quantifies and communicates these ‘unique daylight moments’.

[...] it is hard for me to distinguish the person and the artist. Because I think for me it is the same. The artist ‘make’ – the fact that I am – that I work as an artist makes me more aware of things than I would possibly be as a person. But in the end, it is exactly the same thing – meaning – if I see something that is photographable or I would enjoy photographing or see as an image, means that as a person I am aware that the light is falling in a way, and it will be worth recording. Photography is about recording daylight; it is nothing else. [...] – We [...] know that daylight is fleeting. [...] Everyday, we get that sense of time passing. And time passing means light passing.”²⁰⁵

Daniel Blaufuks

The questionnaire model was intended to act simply as guidance for the interviewee during the interview. The questionnaire model is not intended as a substitute for the conventional questions-and-answer methodical approach (Q&A).²⁰⁶ Instead, the questionnaire model acts as an open guide, prompting the interviewee to recall nuances and aspects that could otherwise be difficult to recall. For that reason, it does not cause any conflict if the interviewee addresses aspects that are not sequential following the questionnaire model, or if a memory causes a flow of parallel memories during the actual interview. This only adds life and richness to the process and thereby to the project.

Daniel Blaufuks discusses the concept of control during his unfolding of the first sequence in the questionnaire model: do the photographers have any conscious or unconscious aim concerning daylight: ‘as a Person’ and ‘as an Artist’?

204 Transcription time: 0–10 minutes.

205 Transcription time: 05–10 minutes.

206 Q&A abbreviates the phrase ‘questions’ and ‘answers’. In interviewing (and for other purposes, e.g., polls and market research) the use of Q&A as the methodical approach (a question is exchanged with an answer) is widely used.

Daniel Blaufuks connects the concept of control with the invention of electricity and with it the possibility of access to ‘artificial daylight’ – through the invention of the electric lighting. The new artificial ‘daylight’ enabled mankind to control when to have light – for work, recreation, and daily routines. It became possible to alter and move the human rhythm, and even possible to “control the night”, as Daniel Blaufuks argues. Electric lighting soon dominated, implying neglect of the natural rhythm, the cosmic rhythm that is the basis of mankind’s life and wellbeing. Mankind is naturally attuned to this circadian rhythm, which derives from the rhythm of daylight, as well as of light in the night – the moonlight (reflected light from the sun) and starlight. Before the introduction of electric lighting, all human behaviour was dependent upon the ‘light from nature’ (the sun: sunrise/sunset), but with the introduction of artificial light, mankind suddenly could ‘conduct’ a new ‘enlightened’ era. Mankind was now able to live, work, learn, and play without daylight as the natural companion. Artificial light made it possible to control the light, to have a constant source of light, and to always have light available, for all sorts of purposes. But as Daniel Blaufuks very clearly states, “We try to control the world, but to control nature – [...] that is something we cannot really control”.

In nature, outside the cultural domain, mankind does not have any control of daylight and that causes a mental schism. Mankind is ‘a product’ of the uncontrollable nature but, at the same time, we are eager to take control of nature. Within the cultural domain of architecture, however, mankind does have the ability to control daylight. Daniel Blaufuks states this very clearly, “It [daylight] is only controllable through architecture”.

Daniel Blaufuks uses the word “control” in the meaning of ‘power’ – to control, to have a superior attitude to nature as ‘something’ that can be ‘conquered’. Mankind has ‘conquered the night’ through the invention of electric lighting, enabling people to: “choose [...] to read” instead of going “to bed” when it gets dark, as Daniel Blaufuks describes. As a considerate²⁰⁷ term, Daniel Blaufuks uses the concept of “controllable” when he describes the link between daylight (nature) and the human capability to ‘create and cultivate’ with daylight in the domain of architecture (culture). Daylight is fundamental to human life, and since we spend a vast majority of our time being inside houses, the quality of daylight, as well as the amount of daylight that penetrates through the façade/building envelope and reaches people, is of great importance. Architecture is the act of an architect, and the role of the architect becomes significant when daylight “is only controllable through architecture”, says Daniel Blaufuks.

“[...] we as human beings have not been – have not been able. We try to control the world, but to control nature [...] that is something we cannot really control. We control light because we invented electricity [...], so we can control [the] night. By controlling the light, we control the night. [Think that] [...] we can. Imagine before electricity we would have dinner and then everyone would go to bed to sleep. Or we will be outside speaking in the darkness. But with light, with electricity, we can continue doing things together or we can choose to go to our rooms and read or something like that. So, we control it. You do not need to go to bed at 8 in the evening when it gets dark. But daylight is [...] only controllable through architecture. See outside, there is no control, which makes it much more. More graspable in a way but also more- uncontrollable and we don’t like things that are not controlled.”

207 To consider, in the archaic meaning of “to deliberate, observe and think over”, origins “to inspect the stars”. Skeat, Walter W.. Etymological Dictionary of the English Language, s.v. “Consider”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 130.

*Human beings don’t like that. We need to control. We need to control nature. A garden- I mean what is a garden? A garden is controlled nature. Everything is controlled.”*²⁰⁸

Daniel Blaufuks

According to Daniel Blaufuks, photography is also about the control of daylight. “You push the boundaries of daylight into a square and it will be put into paper [...] you control it”, he states. The result in the form of a photograph is the forwarding of a daylight moment, selected by the photographer. A unique moment in time, e.g., daylight or sunlight illuminating an object, exactly as it is observed by the photographer. The photograph may create a sensorial memory to the viewer of the photograph – “[daylight] makes you rediscover”, Daniel Blaufuks argues. Most important in this quote is the precision in the use of the word “Re” linked to the word “discover”, meaning that the sensorial moment is not a new sensorial moment, but a neglected sensorial moment or a sensorial moment that has not been properly nurtured. Through an artistic act, in the documentation of a unique daylight moment, Daniel Blaufuks brings forward the uniqueness in the ordinariness of the daily (day) light.

*“In a photograph you also control it. You push the boundaries of daylight into a square and it will be put into paper or nowadays into a monitored screen, but you control it. And when you give it to someone else to see – What you are actually giving is a container of daylight [...]. I will give it to you and say: Oh, beautiful daylight. But, if I am doing a picture, I am doing exactly that. Because I will take a picture and bring it to you [...] but what is beauty? I mean the cup did not get more beautiful because I took a picture of it. Maybe I managed to find a way that the sunlight, the daylight falls on it in a certain, specific way – and you rediscovered daylight. But you knew that already. But in the fact that I brought it to you as something bottled, as something contains – it makes you rediscover.”*²⁰⁹

Daniel Blaufuks

To briefly sum up, daylight creates life, daylight reveals life, and daylight is far from being a constant factor. Every day is a new day, it is never the same from one day to the next. And it is the ever-changing light that generates and ‘shapes’ the ever-changing day. Only when daylight has our full sensorial and intellectual attention we will register this fact, though it remains inexplicable, “We don’t have that capacity” – the capacity to subtly register, as mentioned by Daniel Blaufuks. “Tomorrow is going to be tomorrow, and we are not going to be exactly the same [...] the light tomorrow will be a fraction different. [...]. We are fractional different”, Daniel Blaufuks argues. Mankind in general does register the changing in the daylight, but on a more unrefined and artless level. It is the significance of the ever-changing nuances in natural light – the richness of daylight we, in general, lack in our present sensorial and intellectual attention. Even architects do not have a rich awareness of daylight – Daniel Blaufuks proclaims, “Every architect should be aware of daylight. I don’t think they are”.

It is light that is the basis of all architecture, all painting, all photography. It is in the creation of space and shapes, in the conduct of materials and colours – that we as humans – as ‘cultural ambassadors’, have the potential to enrich what has been given by nature – daylight. But the refined and subtle conscious-

208 Transcription time: 05–10 minutes.

209 Transcription time: 05–10 minutes.

ness about daylight, unfortunately, currently relies on the visual artists, according to Daniel Blaufuks.

Implicitly requested in the questionnaire model, whether Daniel Blaufuks had any distinction in his recall in regards of having any conscious or unconscious aim concerning daylight: ‘as a Person’ and ‘as an Artist’, he responded, “It has been too long to be able to divide it”.

*“[...] I think every artist is and must be very aware of daylight. But also, every architect should be aware of daylight. I don’t think they are. I think there is a lack for that. But I think every artist work with daylight. Every visual artist. [...] light is the base of any painting – of how you fix the colours, how you apply the paint – how the light is going to fall on everything afterwards. So, it is like I said – it is difficult for me to divide between person and artist. It has been too long to be able to divide it. When you say aim – more like my aim as an artist. My aim as an artist is to record every – each daylight there is. And as time passes. Because – obviously we think that tomorrow it is going to be exactly the same. But it isn’t. Tomorrow is going to be tomorrow, and we are not going to be exactly the same, so how can nature be exactly the same tomorrow? It can’t. And the world will not be the same tomorrow. So, the day – the light tomorrow will be a fraction different. [...] We are fractional different. We will not notice it; we will be different. We don’t have that capacity.”*²¹⁰

Daniel Blaufuks

Attention, selection, and time are important aspects when searching for a richer awareness of daylight. The full attention within photography – in the sense of the photographer’s capability of having a full sensorial focus – enabling the richness of daylight to be magnified through the unfolding of “the tiny bits”, as Daniel Blaufuks describes it. Ergo, the entrance to the wealth of daylight, depends on the human capacity to be open for “the tiny bits” hence, to have a full sensorial focus.

Time is daylight and daylight is time, and nothing is constant. A photograph is a ‘little moment in time’, Daniel Blaufuks elaborates. A photograph is a carefully selected moment with a full sensorial focus – a selection concerning the framing of the motive, and the links between time and daylight. The consequence of a selection of a ‘little moment in time’, is the ‘de-selection’ of everything both before and after the selection is made. A photograph then becomes an artistic and personal representation on behalf of a sensorial moment in time – a precise fraction of space, daylight, and time. Photography as a testimony is a contrast to the painting, the painter’s artistic interpretation of space, daylight, and time, encapsulated during the fixation time of the paint on the canvas. A single photograph is also a contrast to the nearly endless amount of visual information we receive through film, social media, and the unfiltered documentation of human behaviour with surveillance cameras. An endless flow of visual impressions that are impossible to adapt and “memorise”, as Daniel Blaufuks states. The art photographer holds a responsibility for precision in the act of taking a photograph if the intention is to pass on, hence communicate, the wealth of daylight.

“[...] we missed the tiny bits [...] and photography is about the tiny bits. Much more than painting. Painting is the stretch of time – photography is about the little, little moment in time and finally you take it out of the – that panoply of

210 Transcription time: 05–10 and 10–15 minutes.

*moments [...]. That is why it is so interesting [...] If I photograph the whole day [...] if you are going to see everything [...] If you memorize all of your life you won’t have time to have new memories because you are always thinking about your memories. [...].”*²¹¹

Daniel Blaufuks

As the interview progresses, Daniel Blaufuks becomes more fundamental in his description of the importance of daylight. By using the questionnaire as a catalyst for recalling and reflection, it seems as though he is now speaking more freely about his personal experiences with daylight and hence is more liberated from his work as a professional artist. Daniel Blaufuks now positions daylight as ‘the mother of all life’: “without daylight there is no life”, he clearly states. Daylight is the primary basis for human life, for all life, and the importance of daylight cannot be overstated. For that reason, it is meaningless not to cherish and even “love” daylight, as Daniel Blaufuks says. Daylight is rich and generous, but it is up to human consciousness, as well as human insight, to reach for the beauty of daylight and to create (act) accordingly. Daniel Blaufuks uses the expression “reborn every morning”, analogous to the rise of the sun in the morning – meaning ‘to synchronise’ human life, the circadian oscillator, with solar time.

*“[...] without daylight there is no life. No plant will grow without daylight. [...] It is like breathing, there is no choice. [...] We have to love daylight because that is what makes us be here. And it is beautiful [...] it falls every evening, and it rises every morning – It is like a new beginning and an end. We are [...] reborn every morning through daylight.”*²¹²

Daniel Blaufuks

Light and darkness are greatly linked to how we, as human beings, experience the world through sensations, and how we acquire associations based on these sensations. Light and darkness are to a certain extent supportive to each other. From a human perspective, light could not be properly sensed, understood, or cherished without darkness. And darkness could not be the quality of state, a pause enabling mental and physical synchronisation, without light. But the conceptual dualism between light and darkness is dependent upon time, place, and the individual in the concept of ‘lifeworld’, as described in Chapter 1, page 69.

It is how we as human beings position ourselves mentally and physically, according to light and darkness, that finally will reveal the precise potential of light and darkness. The sun is constantly shining, ‘day and night’, and the light and the warmth from the sun are the most reliable factors of human life on Earth. Unlike many animals, human eyes require a certain amount of light, enabling us to see. The fact that we have more capability of seeing in light than in darkness means that the darkness of the night has yielded a fascination for the ‘unseen’, a fascination for the ‘unknown’. The darkness is fascinating “because everything is more mysterious at night”, states Daniel Blaufuks. Almost immediately he adds, “Daylight is as mysterious and as fascinating as night-light – night-time, moonlight”. And it is within this mystery and fascination of daylight, in the human neglect of the wealth of daylight, that Daniel Blaufuks is searching in his artistic work. He is not searching for what “looks nice and shiny”, as he refers to the use of strong artificial light in photography studios. Because “the more light you put the more you actually see. The brighter it is,

211 Transcription time: 10–15 minutes.

212 Transcription time: 10–15 minutes.

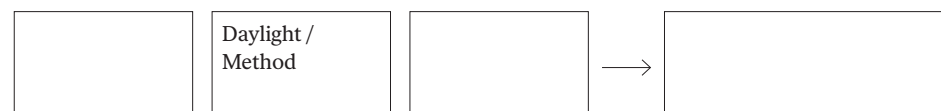
the less you actually see” and this causes an unintentional effect, “you do not see the mistakes, you do not see the failures”. It is in the interplay between light and darkness, between light and shadow, that the visual recognition of shapes is brought to life.

*“[...] people say they are fascinated by night – because everything is more mysterious at night – it is – I can say that too. But in a way it is not really true. Daylight is as mysterious and as fascinating as nightlight – night-time, moonlight – only things are more hidden. Apparently more hidden in the dark shadow. But we all say – and photographers know that – better than anyone – the more light you put the more you actually see. The brighter it is, the less you actually see. Photographers work with the studio lights know that is why they shoot – [...] they put very strong light, and everything looks nice and shiny – because you do not see the mistakes, you do not see the failures.”*²¹³

Daniel Blaufuks

Daylight & Method

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The second section of the questionnaire model concerns *Daylight & Method* linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight and method: ‘as a Person’ and ‘as an Artist’?

Daniel Blaufuks is insightful and acute when reflecting upon the link between daylight and method. Regarding this link, he states a clear distinction between a naturally conditioned conceptual method and a culturally conditioned conceptual method. The naturally conditioned conceptual method is based upon the heliocentric worldview where “Daylight has a method” as stated by Daniel Blaufuks. And naturally, this ‘method’ is caused by the Earth’s rotation on its own axis and the central/static position of the sun. This rhythm or ‘method’ has an infinite impact on the human life (on all life) and this life – “our life” is a “method”, according to Daniel Blaufuks. Indirectly, Daniel Blaufuks equates method with ‘the state of the organized’ when he reflects upon the culturally conditioned conceptual method. He acknowledges that “There is a method in everything” but at the same time he states “I am not a fan of methods. [...] I don’t like an organized world”. These two very different positions clearly cause a paradoxical schism for Daniel Blaufuks. However, he clearly acknowledges their interlink by stating that ‘the interlink’ “[...] belong to [...] life. And to art.”

“[...] Daylight have a method [...] It is morning, midday, afternoon, late afternoon, evening- There is a method in everything- [...] I have methods, but I am

213 Transcription time: 10–15 minutes.

*not a fan of methods. [...] I don’t like an organized world, but I know I am very organized in many ways. But- [...] Our life is method. We are born, we grow up, we live, we die. This is a method already. So- These are things that belong to- To life. And to art.”*²¹⁴

Daniel Blaufuks

Despite the fact that Daniel Blaufuks was not initially devoted to the culturally conditioned conceptual method, he recognises its premises, its revealing meaning and potential. The human act of choosing within art photography is inherent in the culturally conditioned conceptual method. “Photography is about choosing. So, if you choose- That is already a method”, as Daniel Blaufuks clearly states. The individual artist’s degree of consciousness regarding the two conceptual methods (naturally conditioned and culturally conditioned) hence derivate the width and power of its premises, meaning, and, ultimately, its potential. Daniel Blaufuks also gives an analogy between the word [concept of] “daylight” and the word [concept of] “method” – “Method is a word that can be- Like daylight can be very big- But [...] It can be also something very basic.”

The importance of choosing (having a method), in ‘The Act of Making’ art (photography) becomes evident since entry into the artist’s subject matter is dependent upon the artist’s choices; “[...] each artist chooses- [...] So, in photography you [...] are let into your work by your choices”, according to Daniel Blaufuks.

And Daniel Blaufuks chooses that ‘The Act of Making’ a photograph originates from his interest²¹⁵; “[...] I photograph what interests me [...]”. But a little enigmatically, he adds; “[...] what interests me makes me also photograph.” In other words, the creation of art is a continuous interaction between interests, “fascinations”, and the act of choosing – consequently in ‘The Act of Making’ art – the making of a product. The continuous interaction between the two states become “method”, precisely worded by Daniel Blaufuks.

*“Photography is about choosing. So, if you choose- That is already a method. [...] Method is a word that can be- Like daylight can be very big- But [...] It can be also something very basic. It is just choosing [...] – And each artist chooses- [...] So, in photography you [...] are let into your work by your choices. But your choices come from your interests- Your fascinations- [...] I photograph what interests me, but what interests me makes me also photograph. So- It is a dialogue. And then it became a method.”*²¹⁶

Daniel Blaufuks

Daniel Blaufuks has primarily been selected to be included as a ‘research object’ in this thesis due to his capacity to reveal and exalt daylight as ‘unique life’ – valuable in all life’s moments and all life’s environments. Art photography: Interview Daniel Blaufuks, page 126.

214 Transcription time: 15–20 minutes.

215 Not differentiated nor clarified whether it is ‘as a Person’ or ‘as an artist’ or both.

216 Transcription time: 15–20 minutes.

The artwork *Attempting Exhaustion* positively reveals these vital blessings²¹⁷ and, in regards to the project, Daniel Blaufuks is very clear in his use of a methodological approach in the conduct of the revealing of the ‘unique life’ in daylight by proclaiming- “[...] I am methodical”!

But Daniels Blaufuks do not want to be rigorous nor change his life in the use of whichever methodical approach. The “apparently perfect method”²¹⁸, exemplified in the use of a tripod in the exact same position, or having the same frame and photograph at exactly at the same time, is certainly not sympathetic in Daniel Blaufuks’ endeavour to reach the ‘unique life’, as being central in the artwork *Attempting Exhaustion*.

The method Daniel Blaufuks values and practices is a method ‘per contra’ – “my method is not to have a method”, he announces. This exceptional statement is associated with his request for artistic freedom, and liberation from the current norms and the ‘perfect’ within art photography. Daniel Blaufuks as an artist does not solely observe the subject matter of daylight from a distance but makes himself available as an active participant in ‘The Act of Making’ art. Daylight is certainly not static, nor is human life. And to *Attempting Exhaustion*, Daniel Blaufuks clarifies- “[...] this is about life”. He therefore becomes the protagonist in revealing and exalting the awareness of daylight in the artwork of *Attempting Exhaustion*.

*“[...] I am methodical- We are talking about the window project, right? Attempting Exhaustion. So, I am methodical because I take a picture every day that I am in Lisbon. [...] I decided- I don’t want a tripod exactly because my method is not to have a method- So the picture will change according to my position [...] - It doesn’t chance much- Because the space I have is not that large. [...] But I decided- If this is about life- Life is not a tripod- I am not a tripod. So, let’s take the camera in the hands and it will change- [...] Not only the light changes- Also [...] objects on the table change- Because [...] things happen at the table. [...] So- Also not having a method is a method. [...] A method would be- I mean the perfect- Or the apparently perfect method- Or the more rigorous method would be- [...] Camera on the tripod, same framing and I will photograph on precisely the same times. So, I photograph every day at 11 in the morning and I photograph every day at 3 in the afternoon. [...] I decided not to do that [...] - I am not going to change my life because of this. So, if I’m home, [...] I’ll do the picture. And if I’m not, I can’t do it. And if I am here at 6, I might [...] [do] it at 6. If I can’t be here at the exact best light, I will do it with another light. [...] these are choices I have made. [...] Anything that you repeat over a period of time becomes a method. [...] As soon as the photograph [...] repeats its subject it is a method. [...] - As a person I don’t like methods too much. I like routines but I also like to run away from routines. [...] I have many more methods as an artist than as a person.”*²¹⁹

Daniel Blaufuks

217 Blessing in the meaning of worshipping the ‘unique life’ in daylight. Bless, orig. to consecrate. (E.) Later associated with Bliss. Bliss, happiness. (E.). Worship, honour, respect, and adoration. (E.). Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Bless”, s.v. “Bliss” & s.v. “Worship”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 63, p. 64 and p. 723.

218 As an alternative reassessment to the present practise of constant striving for what seems “apparently perfect”, the unique working method of Daniel Blaufuks (his *modus operandi*), could favourably be exported into other areas within photography e.g., into the area of architecture.

219 Transcription time: 20–25 and 25–30 minutes.

Daylight & Communication

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The third sequential category in the questionnaire model concerns Daylight & Communication linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight and communication: ‘as a Person’ and ‘as an Artist’?

Daniel Blaufuks is exceedingly punctilious when reflecting upon the link between daylight and communication. “[...] there is no art without communication.”, as he states. However, this is expressed with the reflective and laconic words – “[...] I think”. Communication is hence a premise for the art – the precondition itself for the art, according to the statement by Daniel Blaufuks.

*“[...] I think there is no art without communication.”*²²⁰

Daniel Blaufuks

There is something at stake when Daniel Blaufuks explains his ideas about the premises between art and communication linked to daylight. And to instantiate this, he refers to the way the Spanish artist Pablo Picasso treats daylight in his artwork by saying “[...] When he shows it [art], it becomes art. Because it communicates.”. Art become art solely if is communicated, unknown or ‘hidden’ ‘art’ cannot be art, according to Daniel Blaufuks.

However, the act of communication art is like a double-edged sword where quality and quantity are concerned. Besides – quality does not deny itself (ref. Daniel Blaufuks use of the art of Picasso when creating the narrative of communicating daylight in the arts). This paradox of communication is causing some “doubts” for the thoroughly experienced and reflective artist Daniel Blaufuks, “[...] Because communication is also information [...]” and “we get so much information, so much communication that there is a constant noise.”

*“[...] When he²²¹ shows it, it becomes art. Because it communicates. It is like- If I write a good book and nobody reads it- Is it literature? No, it is not. [...] So, communication is [...] key. But [...] opposite of communication [...] is also silence. [...] Because communication is also information [...] [but] In the last years I have become more [...] [in] doubts about it, because we get so much information, so much communication that there is a constant noise.”*²²²

Daniel Blaufuks

At this point in the interview, in revealing the role of communication linked to daylight, Daniel Blaufuks sets the pace by rapidly reflecting and unfolding the

220 Transcription time: 25–30 minutes.

221 Daniel Blaufuks refers to the Spanish artist Pablo Ruiz Picasso when creating the narrative of communicating daylight in the arts.

222 Transcription time: 25–30 minutes.

scene. He recalls the work by Giles Deleuze and his deliberation on society and the role of communication. Daniel Blaufuks freely speaks about the “society of [‘passive’] spectators” and the infinite flow of communication to which we all participate, and we all are facing. But from Deleuze, Daniel Blaufuks further comments “[...] communication is [also] the base of progress [...] – Is a base for resistance.”

*“[...] we are in a society with communication- As Deleuze- We are society of spectators and communicating and receiving communication all the time. [...] communication is the base of progress [...] – Is a base for resistance.”*²²³

Daniel Blaufuks

The temporary separation of Embodied Self-Awareness (bodily sensing sensations) (as a Person/as a private person), and Conceptual Self-Awareness (intellectual comprehensions) (as an Artist/as a professional artist) implemented in this thesis reveals interesting aspects concerning incentives for the act of communicating artwork.

The role of communicating is vital, and Daniel Blaufuks clearly announces that “the artist enterprise is about communicating”. Following on from this statement, the act of communicating art pivots two important aspects of the artist’s ability to know thyself in the ancient meaning²²⁴. And each aspect nurtures the other. The one aspect is about “self-assurance”, and the other is about “self-satisfaction”, as clearly stated by Daniel Blaufuks. Self-assurance is reached through a comprehensive art production and the artistic enrichment such production evokes. Self-satisfaction is reached through the appreciation from viewers and this highly personal aim is the main driver in what Daniel Blaufuks describes as the artist’s “very egocentric work”. And he continues in the unfolding of personal concessions by verbalising that, “the artist is like a child” – a child that asks for recognition from his parents. And this fundamental appeal being common in childhood, and presumably common too in the private personal life, but rare in a professional life, is unique in the field of art and only exist among professional artist – and “maybe [among] the architect[s]”, as Daniel Blaufuks additionally discloses. He even uses the praying word “please” when expressing the gravity of the importance of the response from viewers of the act of art.

“Why would I take a picture I not want to show? [...] the artist enterprise is about communicating [...] And it is a very egocentric work [...] Look at my work. [...] You can gain something from looking at my work [...] Why would you want to see my work? Why? For the artist is like a child- The child who comes to the parents and say- See, see, I have done this. [...] Come to my opening, please [...] come to my opening. In no other job you kind of say that. [...] Nobody does that. [...] it is only the artist, maybe the architect who [says-]

²²³ Transcription time: 30–35 minutes.

²²⁴ This aphorism is the first of the three Delphic maxims (maxim: a concise statement expressing a generic matter) being inscribed in the forecourt of the Temple of Apollo at Delphi (GR). Perseus Digital Library. “Pausanias, Description of Greece, Phocis and Ozolian Locri, chapter 24”, 10.24.1, <https://www.perseus.tufts.edu/hopper/text?doc=Paus.+10.24&fromdoc=Perseus:text:1999.01.0160>.

*Come and see my work- It is so nice my work- Please tell me you like it. [...] But then again, it is about communicating- It is also about self-assurance. And self-satisfaction. If you like my work, I’ll be happy for the rest of the day. But what does it mean?”*²²⁵

Daniel Blaufuks

Daylight / Time, Progression & Future

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The fourth sequential category in the questionnaire model concerns *Daylight / Time, Progression & Future*. This final part of the interview is liberated from the previous temporary distinction between the concept of aim: Does the photographers have any conscious or unconscious aim concerning daylight: ‘as a Person’ and ‘as an Artist’?

Through progression, the interview with Daniel Blaufuks is now reaching its crescendo – the concept of time and the link to life itself. Vital life is imparted in “every moment that passes”, according to Daniel Blaufuks. And he is very accurate when revealing his considerations concerning the visual sense, the unique human capacity to perceive with the eyes, and the following intellectual comprehension and reflection. Daniel Blaufuks presents the present and most common meanings of the words see and look, this in the connection with his search for life in daylight. Looking is often used in the meaning of directing one’s gaze towards a person or thing, or in a specified direction. But searching for life in daylight requires more than looking; “[...] It [...] is [...] not about looking”, as Daniel Blaufuks states. Searching for life in daylight not only requires a deep presence in the moment but also a monotonous repetition, enabling the observer to see the rich and nuanced changes that are happening during time – changes in the life of daylight but also changes in life of the people. On this method, Daniel Blaufuks declares that “[...] It [...] is about seeing- About seeing the same thing over and [...] over again”. A moment is a moment, and all moments are “fleeting” as specified by Daniel Blaufuks. A human life is an entire unique sequence of moments, and a life can be lived with greater or lesser consciousness and to the gift of life and its link to concept of time, Daniel Blaufuks reflects by saying; “It is a short life but at the same time it is a very long life that we have”.

*“[...] It [...] is about seeing- And not about looking- About seeing- About seeing the same thing over and [...] over again [...] - And now we change and now every moment that passes is different, and [...] it is very fleeting. It is a short life but at the same time it is a very long life that we have.”*²²⁶

²²⁵ Transcription time: 30–35 and 35–40 minutes.

²²⁶ Transcription time: 45–50 minutes.

Daniel Blaufuks

As an experienced artist, Daniel Blaufuks now reflects on the general human lack of capacity when it comes to our realisation of our link to nature, “We as a society lost the connection to nature that made people wait for a plant to grow”, he comments. The reason could be found in the human belief in the dearth of time – distressed for potentially not being able to reach everything in our own lifetime. We do not have the patience, nor the consciousness to sense and experience life properly, “We want satisfaction really quickly [...]”, Daniel Blaufuks states.

*“[...] I think- [...] We as a society lost the connection to nature that made people wait for a plant to grow [...], we became anxious [...]. It shouldn't be that way. We should- I mean, you don't plant a tree, you grow a tree. [...] We want satisfaction really quickly now.”*²²⁷

Daniel Blaufuks

Photography “is about observing time” and “not about suspending time” as Daniel Blaufuks affirms. Time passes continuously, hence time cannot be encapsulated. But life that is lived while time is passing can be carefully observed. And the grand number of photographs, the sequence of observations, that in total creates the art project entitled Attempting Exhaustion, is Daniel Blaufuks' artistic criterion for careful observations of life – while time is passing.

*“Photography is [...] not about suspending time- Because you don't suspend time- It is about observing time- Which is different. That is what the work is about”*²²⁸

Daniel Blaufuks

Daniels Blaufuks is absorbed in the nuances of life, in the eternally changing state that exactly makes up life. And it is his endeavour to reach and communicate the fleeting but rich nuances of life in daylight, that informs his selection of medium and method. For that reason, Daniel Blaufuks is less inclined to see photography as being one single photograph – one single ‘perfect’ photograph, “anyone can take a good picture”, Daniel Blaufuks comments. Reaching out for a greater consciousness regarding the fleeting life in that very moment, is ideally constituted by a series of single photographs that together conduct a whole. Daniel Blaufuks sees photography as sequences of photographs that together reveal a narrative of life, “[...] photography [...] needs to be a part of a sequence [...] that convey a meaning”, he pronounces.

To explain the vital difference between the ‘perfect’, immediately understandable (the commonly) “one very nice picture” and “the series of pictures that convey a meaning”, Daniel Blaufuks makes an analogy to the art of writing²²⁹. Notwithstanding we are using the same letters, the compositions of the letters into words, sentences, and finally into literature²³⁰ – they communicate differently – rarely identically. It is the writer's (sender's) capacity to mastermind the alphabet, hence communicate ‘the writer's narrative at heart’, that potentially has the capacity to move the state of the reader (recipient). To this

227 Transcription time: 45–50 minutes.

228 Transcription time: 50–55 minutes.

229 Initially, Daniel Blaufuks wanted to be a writer. (Note 179, page 111)

230 Literature, the science of letters. Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Literature”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 344.

analogy and based on Daniels Blaufuks' great experiences in revealing the capacity of art photography to move the consciousness regarding the rich nuances of life in daylight, he contemplates a future wish for the art photography in the statement: “[...] photography [...] should also be that.”

*“[...] I cannot see photography anymore as one very nice picture- It is not about that; it is about the series of pictures that convey a meaning. [...] So, if you show me a great picture- [...] I enjoy seeing it, but anyone can take a good picture, even non-photographers- Because- You learn to see photography, so we all know how to take a good picture. But it needs more than that. It needs to be a part of a sequence. [...] I often say to my students- [...] Photography is about writing- Or we should think about it like writing. We all speak- We all use the same words, we all use the same letters, we use an alphabet which have been around forever- Since man learned to speak. The words are the same, but we all say different things. Even when I'm using the exact same words as you are, we are always saying different things. [...] Of course, we repeat basic sentences, but most sentences are constructed instinctively by our brains, out of our knowledge of the language- [...] And when you speak it's going to be a completely different construction- And photography could be- Should also be that.”*²³¹

Daniel Blaufuks

231 Transcription time: 55–60 and 60–65 minutes.

7. Sub-conclusion:

Essences

Present – Documenting Moments

Daniel Blaufuks (PT)

The interview with Daniel Blaufuks was executed while we were sitting on the open veranda in front of Ursel August Art Residency, the old summer residence of Daniel Blaufuks' grandparents. The carefully selected positing of the chairs in an open angle, a middle ground next to and facing each other, enabled the 'conversation' to have three triangulating loci/positions: the interviewee, the interviewer²³², and the ethereal ambience of the place – that being the large garden in front of us. This interview setting created an authentic atmosphere and the ideal base for Daniel Blaufuks to express his personal and artistic journey regarding the importance of daylight.

During the interview, Torben Eskerod²³³ sat silently next to us²³⁴. But Torben Eskerod was also qualifying this thesis with authentic artistic, documentary photographs from the interview session and the time around the interview (Appendix, New Infusion, pp. 238–239).

Based on the qualitative interview with Daniel Blaufuks, primarily regarding the art project: *Attempting Exhaustion* but also regarding universal qualities, three original particularities can be extracted.

*A devoted esteem to the fates of the past life –
through daylight consciousness*

Firstly, it is discernible that Daniel Blaufuks is strongly linked to his family heritage and in particular the heritage of his grandparents on his mother's side. Not as a nostalgic longing for what was, but in respect for 'the lived life' and the fact that it is an obvious²³⁵ the precondition for his own life. And for Daniel Blaufuks the lived life does not solely represent the past – The lived life is still very much alive in the present. The past is at most resting²³⁶, ready to reveal the prime. Basically, the past is open for inspiration and exploration. It is thus up to 'the present' to reveal the past's human narratives and potentially to learn from these narratives – History has a habit of repeating itself (unfortunately often negatively). Based on the testimonies²³⁷ from 'the just positioned past',

232 The interviewer was for the most part quiet during the interview, hence this loci/position was represented by the questionnaire model.

233 Ref. Prestart Interview, page 125.

234 Torben Eskerod was silent for most of the interview, but enthusiastically, Torben Eskerod began commenting on some of Daniels Blaufuks' statements in the end of the interview. His commentary had no effect on Daniel Blaufuks central considerations, however.

235 Obvious, evident. (L.) Orig. 'meeting in the way'. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. "Obvious", London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 408.

236 Rest (1), quiet or pause. (E.) ME. Dan. and Swed. rast; Icel. Röst, the distance between two resting-places; Goth. Rasta, a stage of a journey. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. "Rest", London, Oxford at the Clarendon Press, 2005 (1879–1882), pp. 513–514.

237 Testimony, evidence, witness. (L.). Englished from L. *testimonium*. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. "Testimony", London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 638.

and based on sincerity, dignity, and respect²³⁸, Daniel Blaufuks is deeply concentrated in exploring and documenting the moments of present life in the art project *Attempting Exhaustion*, as described in Selected Artwork, page 117–123.

A devoted esteem to the fates of the present life – through daylight consciousness

Secondly, it is obvious that Daniel Blaufuks is a uniquely sensitive, thoughtful, and dedicated artist – he is a voyager on an important mission. Dedicated, Daniel Blaufuks uses his large capacity in his exploration in his attempt to exactly position the crucial importance of daylight. A central positioning of daylight, both in terms of daylight as the “raison d’être” for the human life, but also as the substance²³⁹ of art.

To position (reposition) the consciousness of daylight, Daniel Blaufuks has ‘chosen’ to dedicate himself, bodily and intellectually, as a medium for the recording and communication of the ‘unique daylight moments’ in the everyday acts in the present life. The consciousness of the value of ‘the uniqueness’ in the ordinary everyday acts are often forgotten or simply neglected, though daylight play a pivotal role in all human acts. To reveal the potential of daylight’s prominent role in everyday acts, Daniel Blaufuks has established a vivid and intimate scene in his private kitchen, from where Blaufuks documents his highly personal, innermost experiences with daylight linked to ordinary acts and their affiliated artefacts. Methodically, but free from any constricting dogmas, Daniel Blaufuks documents his own natural rhythm, a rhythm directly originating from daylight, as described i.a., page 111–112 (pt. 44). The actual location of the scene is the same but everything else is constantly changing – daylight, time, and the acts by the kitchen table. The acts are all ‘natural composition’, with the intention of being ‘recognisable’ for the most. All the acts are from ‘the just passed present’ and it is the ‘left’ artefacts that leave traces and strongly indicate the human presence. And it is the large number of photographs – potentially endless, that together are the convincing message – and the vigour – of the potential of daylight in the present life. The wealth of daylight is eternally inexhaustible.

The artistic act as the predication²⁴⁰ of humanity’s natural affiliation with daylight

Thirdly, is clear that Daniel Blaufuks dedicates his artistic work and his own person to ‘making’ a difference. A difference, not exclusively for ‘the art scene’, but above and beyond – for the grand public scene. Because Daniel Blaufuks’ explorations and findings are far too important not to be largely communicated. Quantitatively, he is eager in his explorations of the daylight moments, “My

238 Respect, regard, esteem. (F. – L.) In *The Court of Love*, – L. *respectus*, pp. of *respicere*, to look at, look back upon. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Respect”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 513.

239 Substance, essential part, matter, body. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Substance”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 612.

240 Predicate, to affirm one object concerning another. Skeat, Walter W. *Etymological Dictionary of the English Language*, s.v. “Predicate”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 471.

aim as an artist is to record every – each daylight there is” as he probably slightly ironically and confidently expresses himself. But qualitatively, he is equally eager when he states, “[...] *photography [...] is about the series of pictures that convey a meaning*”. The meaning of the word ‘meaning’ becomes of great importance. ‘The Act of Making’ (photography) is about having an intention – a means to reach a larger goal – a destination for a particular purpose. Consequently, an act “that conveys a meaning”. Through his particular and unique methodical approach, concerning artistic quality and quantity, Daniel Blaufuks has realised profound ‘evidence’ of humans’ natural affiliation with daylight. The large series of art photographs (‘data’) in the project *Attempting Exhaustion*, the total collection, is a *cornucopia* (horn of plenty) and evidence of the wealth of daylight in the everyday acts in the present life.

Further, the title is ambiguous, as with other art project titles created by Daniel Blaufuks. The title, *Attempting Exhaustion*, does not only support the subject field of the project. The multi-faceted title requires, even demands, the strong involvement and a position of the art viewer. Embedded in the title is thus a call for action, and the title therefore become activist.

8. Art photography: Interview Torben Eskerod:

Introduction

*"You might say that the future is linked, somehow [...] with optimism."*²⁴¹

Torben Eskerod, interview 2017

Torben Eskerod²⁴² is the third art photographer chosen to be included as a 'research object' in this thesis. This is due to his comprehensive creation of unique and revealing photographs, be they portraits (Faces) or architecture (Places)²⁴³, aiming 'to search for meaning' through passionate interest in the concepts of contemplation and spirituality.

Time equals change – nothing that is alive is constant. Time, or more precisely the changes that emerge over time, are important and significant to Torben Eskerod and his artistic work. The changes render layers of the life that have been lived. And the generation and bestowal of these very tactile and fine layers of 'testimonies' of life – be it mentally and bodily in the creation of portraits (Faces), or be it in the use, the weathering, or ageing of a house or the seasonal changes of a landscape (Places) – are basic when Torben Eskerod creates his art photographs. It is Torben Eskerod's experiences within portrait photography (Faces), his capacity to bring forward the inner life of the person (the one portrayed) in front of the camera and into a portrait, transplanted into architectural photography, that exactly differentiates his work from the commonly known architectural photography.

²⁴¹ Transcription time: 10–15 minutes.

²⁴² Torben Eskerod is a Danish art photographer and architectural photographer, born in Jutland (Jylland), Denmark in 1960. Torben Eskerod has graduated as Bachelor of Engineering (B. Eng.) (original title: Akademiingeniør) from Aalborg University in 1986, has studied architecture at Aarhus School of Architecture in 1988, and photography at Fatamorgana School of Photography, Copenhagen, 1988–1991. Torben Eskerod holds an extensive list of solo exhibitions and group exhibitions, both nationally and internationally. With the title *Findings. Torben Eskerod*, Torben Eskerod held a huge retrospective solo exhibition at Fotografie Forum Frankfurt, Frankfurt am Main, (DE) from 7th November 2020 – 31st January 2021 (Due to the coronavirus pandemic, the duration of the exhibition was initially extended to 9th May 2021, but subsequently a second opening was held from 26th January – 6th March 2022). In total 140 art works representing nearly 30 years of 'search for meaning' were exhibited, and the photographs representing 22 different work series, all affiliated the concept of *Contemplations*. The exhibition was curated by Alison Nordström (US), and the exhibition program had an introduction by Susanne Hyldelund, the Danish Ambassador to Germany.

Torben Eskerod's work has been published in numerous art books, in books within areas such as anthropology, sociology, and architecture, as well as books for the museum world. Torben Eskerod has created portraits of a manifold of well-known people, e.g., politicians and artists. And Torben Eskerod has created several prominent portraits of Queen Margrethe II of Denmark and Prince Henrik of Denmark. Some portraits were public exhibited, some are permanently exhibited, and some became templates for coins and stamps.

For 12 years (2005–2016) Torben Eskerod was the Photo Editor of the international magazine *Daylight & Architecture*, published by VELUX Group.

The work of Torben Eskerod is represented by KANT gallery, St. Kongensgade 3, Courtyard, 1264 Copenhagen K, (DK).

²⁴³ Affiliated Torben Eskerod's concept of Places are beside architecture, scenes that engender spirituality, e.g., the landscape projects entitled Marselis I and Marselis II (ref. the Marselisborg-forests south of Aarhus, DK).

Embedded in the architectural photographs of Torben Eskerod when they are at their best is a sensitivity that reaches out for the fervour of eternity – and thus reaches out for the awareness of the potential of architecture. When Torben Eskerod creates his architectural photographs, he is not interested in depicting the physical and concrete aspects of the houses – the empty shells – ‘the lifeless’ architecture. It is the inherent presence of human life, the narrative of the people who live, play, and work in the houses, that characterises Torben Eskerod’s interest and immersion. His continuous search for the sensitivity of a ‘physical’ place, a search that goes beyond the ‘physical’, points towards a deeper understanding – towards a meaning or even the “raison d’être” – in the creation of architecture.

Torben Eskerod works with three interactive components that are characteristic to his art photographs, entitled *Contemplations II – Can Lis*. The representative and interlinked components of *Contemplations II – Can Lis* are the following elements:

- a) *Daylight and its translucent qualitative capacity for the sensed life – ‘inside’.*
- b) *Daylight and its reflective qualitative capacity for the sensed life – ‘inside’.*
- c) *The availability as an artistic position in the sensing of the qualities of daylight – ‘inside’.*

These respective areas, their harmony, and the contemplative approach to daylight, were the reason of choosing Torben Eskerod and the artwork: *Contemplations II – Can Lis* as a research object. In the ‘Concept of Façade’, and together they represent:

‘Future – Searching for Meaning’.

Torben Eskerod is multifaceted in several ways, both as an Artist and a Person, and this also shows in his educational background – being both artistic and technical (page 163). His interest and understanding of complex technical aspects, as the deeper functions of technical devices as e.g., an analogue or digital camera, a computer programme, a building construction technology, or an energy calculation for a house, seems to inspire and even strengthen his artistic work. Therefore, complexity²⁴⁴ or the decoding of complexity, seemed to be an inspirational driving force for Torben Eskerod.

*“[...] I would find the soul and photograph it. Which was a ridiculous idea – it’s impossible to do that. It’s a Sisyphean task – doomed to failure. But I would give it a go, nonetheless. I would engage in an in-depth discussion with the house.”*²⁴⁵

Torben Eskerod, *Contemplations II – Can Lis*, 2017.

And the way to the decoding of complexity is through experiences – concrete and practical experiences, but – even more important when it comes to the decoding of complexity through sensory experiences – ideally leading to more nuanced and rich human consciousness ‘in the art of living’. This way of searching for a deeper meaning demands a willingness to change and a complete availability, and time, when it comes to the creation of art. And it is such

244 Complex, difficult, intricate. (L.) In Locke, Of Human Understanding. Skeat, Walter W. Etymological Dictionary of the English Language, s.v. “Complex”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 125.

245 Transcription time: 25–30 minutes.

a ‘voyaging’ position that Torben Eskerod reaches out for, in his search for the concept of spirituality.

The artwork of Torben Eskerod has three representative positions in the thesis:

- *Firstly*, the five carefully selected photographs from the artwork: *Contemplations II – Can Lis*, accompanying the qualitative interview analyses of the interview with Torben Eskerod. The position of these photographs equals the position of the artworks of Bert Teunissen and Daniel Blaufuks, which respectively accompany the interview analyses of these art photographers.
- *Secondly*, Torben Eskerod kindly offered his ‘availability’²⁴⁶ throughout the whole process of the creation of this thesis. He continuously supported the artistic aspects through dialogues as well as through photographs for the research, which methodically led to the project of ‘Concept of Façade’. Torben Eskerod has been photographing two concrete innovation projects, “Living in Light/Valby Project” and “Living in Light/BOX” (Appendix, New Infusion, pp. 210–231). The two projects were simultaneous in their creation, and the process of photographing as well as our dialogues in-between, helped my later inner dialogue – in the process of analysing the interview text, therefore leading indirectly towards potential new findings.
- *Thirdly*, photographs that artistically and inspirationally qualify this dissertation, be it the photographs that accompany the interview with Daniel Blaufuks executed on the open veranda in front of Ursel August Art Residency in Portugal (Appendix, New Infusion, page 238), the classical photographs of the ancient Athenian silver tetradrachm following the quote of G.W.F. Hegel (pp. 287–289), or the illustrative photograph of the characteristically wide-angle lens that Torben Eskerod uses metaphorically in the interview process (page 240).

I have known Torben Eskerod since 2005, when he and Adam Mørk were appointed the photo editors²⁴⁷ of the international magazine, *Daylight & Architecture*, published by VELUX Group (2005–2018). The precursor for this

246 In this respect, availability means being at the disposal for my desires, aim, and research in search for the wealth of daylight during the process of creation of ‘Concept of Façade’.

247 From issue 01, 2005 to issue 11, 2009 the position as photo editor for *Daylight & Architecture* was equally shared between Torben Eskerod and the international esteemed architectural photographer Adam Mørk.

magazine was the Nordic magazine, *daylight*²⁴⁸, published by VELUX Nordic (2003–2005). This magazine aimed to create a fundamental platform for an expansive and inclusive view on daylight in architecture by revealing and bringing forward the virtue of daylight in an architectural context – central to the benefit of human beings. To further develop this aim in the subsequent magazine, *Daylight & Architecture*, an attentive artistic direction was fundamental. And to achieve this goal and use art photography as one of several ways to communicate daylight, Torben Eskerod and Adam Mørk were assigned the important role as photo editors. I had the pleasure of working closely together with Torben Eskerod for 12 years. His artistic and personal capacity, his in-depth knowledge within the history and the technology of photography, as well as his manifold contacts to international photographers, highly enriched the mission of communicating the wealth of daylight. Intense and confidential co-creation between everyone involved in the creation of *Daylight & Architecture* resulted in an enhanced awareness of the role of daylight in architecture in the years when the magazine was published. Beside our professional positions, after Torben Eskerod decided to leave the creation of *Daylight & Architecture* and after the close of the magazine, we have remained friends. We have exchanged thoughtful experiences about art photography and architecture, and we continue to nurture each other on our eternal artistic and personal life journey.

248 The Nordic magazine *daylight* was published by V-N (VELUX Nordic) between 2003 and 2005 (VOL 04, AUGUST 2005, ref. Appendix, Empirical Archive, pp. 246–247). The first issue, VOL 01, NOV 2003 – the introductory line in ‘daylight editorial’ initiated the pivotal role of daylight by announcing: *Light is fundamental to life*. The short ascertaining sentence was followed by the context from where the statement was to be understood. The vision that was the base for creating a Nordic daylight magazine, focusing on the paramount influence of daylight in our life in general, and on daylight in architecture, was based in the obvious. It was about taking responsibility besides narrow special interests. As the world leading manufacturer of roof windows, VELUX (‘VE’, short for ventilation and ‘LUX’, Latin for light) had an obvious responsibility for collecting and communicating, therefore sharing ‘the sheer daylight’. And the content of the magazine should not solely be associated with the ordinary, tangible, or measurable – the understandable (e.g., windows for construction). The content aimed to unfold daylight and its effect on people within the related areas of architecture (primary interiors [the inside]) and art. For that reason, the title of the magazine was *daylight*, accompanied by the concepts of ‘Architecture’ and ‘People’ and sometimes as well ‘Art’, ‘Interiors’ and ‘Nature’.

Selected Artwork

Contemplations II – Can Lis

The photographs presented in this part of the thesis were all selected from the artwork, *Can Lis*. This artwork is affiliated to Torben Eskerod’s ongoing art project, *Contemplations*, and *Can Lis* is the second work belonging to this life-long and ongoing art project. For that reason, the project carries the full title, *Contemplations II – Can Lis*. As for “navigation”²⁴⁹ purposes, Torben Eskerod categorises this project under the title Places. Beside the category *Places*, the ongoing *Contemplations* art project also includes prominent artwork as portrait photography and these works are categorised as *Faces*²⁵⁰.

The use of the selected photographs for this thesis has kindly been confirmed by Torben Eskerod. The photographs were essential photographs at the exhibition titled *Can Lis – Conversations on display* at Peter Lav Gallery in Copenhagen (DK) from 11 October 2014 to 19 December 2014²⁵¹, and at Utzon Center in Aalborg (DK) from 1 February 2018 to 15 March 2018²⁵².

Furthermore, a book entitled *Can Lis – a Conversation with a House* was published by the reputed publishing house for artbooks, Kehrer Verlag, in 2021²⁵³.

The selected photographs by Torben Eskerod are all from the same house, *Can Lis*²⁵⁴, designed by the world-famous Danish architect Jørn Utzon (1918–2008). The house was built in 1972 and named in honour to his wife, Lis Utzon. The house has been extensively photographed and documented by a great number of photographers over the last 50 years²⁵⁵. But Torben Eskerod’s ‘conversations’ with the house – the way in which he “engages in an in-depth discussion with the house”²⁵⁶ aiming to capture “the soul of the house”²⁵⁷ – as in his photographic art portraits (*Faces*) – has not depicted before now.

Kim Utzon, the youngest son of Lis and Jørn Utzon, is a friend of Torben Eskerod. And when Torben Eskerod turned 50 years old, he received a gift from Kim Utzon that was to shepherd the future artworks of Torben Eskerod, artworks that are affiliated the concept of contemplations. Kim Utzon²⁵⁸ gave Torben Eskerod the keys to *Can Lis* and invited him and his family to spend a

249 The conceptual expression: *navigation* was clarified during a telephone conversation with Torben Eskerod 26. November 2020.

250 Significant portrait photography (*Faces*) by Torben Eskerod, affiliated with the ongoing art project: *Contemplations*.

251 Torben Eskerod, *Can Lis – Conversations*, 11 October to 19 December 2014, Peter Lav Gallery, Bredgade 25F, 1260 København K. (DK). During the lengthy period of fund applications for this PhD project, I had the pleasure to be invited to participate in the vernissage of the exhibition.

252 Torben Eskerod, *Utzons Can Lis og det simple liv*, 11 October to 19 December 2014, Utzon Center, Slotspladsen 4, 9000 Aalborg (DK).

253 As an introduction to concept of contemplation in this artwork by Torben Eskerod is a text from the book entitled *Mr. Paloma* by Italian writer Italo Calvino, while an essay by Carsten Thau, professor in architecture at the Royal Danish Academy, Architecture, Design, Conservation, positions the project in an architectural context.

254 *Can Lis* (House Lis): Avinguda Jorn Utzon, 77, 07691 Santañy, Islas Baleares, Spain.

255 As a personal reflection, photographs of *Can Lis* by photographer Per Nagel published in the magazine: *LIVING ARCHITECTURE* Scandinavian Design inspired me in the early 1980s towards the decision to become an architect.

256 Transcription time: 25–30 minutes.

257 Transcription time: 25–30 minutes.

258 Kim Utzon inherited *Can Lis* after the death of his father. Today the house is owned by The Utzon Foundation.

couple of weeks in the picturesque house on Mallorca. The gift had no encumbered conditions, no expectations regarding any output – no photographs. But it turned out differently!²⁵⁹

The house entitled Can Lis

For historical context, the Utzon family began to holiday on Mallorca (ES) when they moved to Sydney (AU), after Jørn Utzon won the international competition to design the Sydney Opera House, and the project was to be realised. Jørn Utzon was inspired by the rich history of Mallorca, being influenced both by Christianity, as well as Islam through several hundred years of Moorish occupation.

With a stunning view and secluded location, the house became the retreat for the Utzon family, first as a vacation house, later as a permanent place of residence – their Paradise²⁶⁰. The renowned house faces south and is located on the very top of a cliff, with a full view of the Mediterranean Sea on the south-east coast of the island.

The local sand-coloured, rather rough ashlar sandstone was a natural choice as the basic building material for the whole house. The stone was not only modest in price but, more importantly, was of local origin, thus connected to the uniqueness and particularity (Genius) of the place (Loci). The basic in-born faculties of the sandstone²⁶¹ were solely in a resting position – resting until a masterly subtle architectural orchestration could take place – until Jørn Utzon began creating Can Lis.

The house was practically built ‘all around’ Jørn Utzon – seated in his ‘particular’ chair, he orchestrated both the local craftsmen and the positioning of the sandstone with only a few drawings made before the erection of the house. Jørn Utzon was very sensitive to solar glare and to avoid this, and to create a rich ‘dialogical’ interaction between the place, the carved sandstone from the place, the metrological conditions of the place, and the architectural creation of *inside* space, this rather unorthodox building method was selected. And daylight was central for Jørn Utzon – in all his houses and in Can Lis.

In the artwork *Contemplations II – Can Lis* it is the soul of house, vouchsafed through transparency and the interplay between daylight and surfaces in Jørn Utzon’s cultural ‘act of making’ architectural space, that Torben Eskerod is searching for. As noted, a process that Torben Eskerod appraises as “[...] an in-depth discussion with the house”.

259 Torben Eskerod has travelled to the house on Mallorca countless times and have so far spent more than 10 years photographing Can Lis.

260 Weston, Richard. UTZON: Inspiration, Vision, Architecture, Edition Bløndal, 2002, p. 368.

261 Inborn qualities are present in all natural, pure, non-composite, and non-treated materials.

Torben Eskerod
Places / Can Lis

Selected Artwork

Places / Can Lis





Places / Can Lis



Prestart Interview

The interview with Torben Eskerod²⁶² was conducted on Thursday 26 April 2018, beginning at 13:30. The interview was held in the Torben Eskerod Studio, Strandlodsvej 6, 2300 København S. (DK). Torben Eskerod gladly accepted my invitation to be one of three European art photographers interviewed for this thesis. Through my very close co-operation with Torben Eskerod in the creation of the *Daylight and Architecture (D/A)* magazine²⁶³, we have had numerous creative sessions as well as layout and art photography presentations at the Torben Eskerod Studio.

Torben Eskerod suggested that we complete the interview in his own studio, an informal setting where we have had many inspirational conversations. The one-page brief, including factual data, the three interview sequences, and the interview questionnaire model, was given to Torben Eskerod just before the beginning of the interview (ref. page 72). The questionnaire model was introduced and carefully discussed, to ensure the best possible mutual understanding and awareness of the intentions for the interview and the subject matter, before beginning the interview and starting the recording.^{264 265}

Interview and Analysis

The interview analysis is constructed according to description in Chapter 2, Section 3, Interview method and questionnaire model.

Daylight

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The first sequential category in the questionnaire model concerns daylight linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight: 'as a Person' and 'as an Artist'?

Since we have known each other for many years, and by conducting the interview at his own studio, Torben Eskerod was clearly relaxed and confident. Great familiarity with each other through many years of thorough conversa-

²⁶² www.torbeneskerod.com

²⁶³ Torben Eskerod, along with architecture photographer Adam Mørk, the photo editor for *Daylight & Architecture* magazine by Velux, from issue 01, Autumn 2005 to issue 11, Spring 2009. Torben Eskerod was the sole photo editor from issue 13, Spring 2010 to issue 26, Autumn 2016.

²⁶⁴ The total length of the interview was 48 minutes. The interview was recorded on an iPhone 5 (owner: Torben Thyregod), and as extra security also on an iPhone 7 (owner: Torben Eskerod).

²⁶⁵ Transskription Online, Gammel Kongevej 1, 1610 København V. (DK), affiliated Transcriptie Online, Weena Zuid 130, 3012NC Rotterdam (NL).

tions about daylight and photography, our shared interest in the search for a deeper meaning to life, and therefore mutual respect for one another, resulted in a spontaneous, impulsive conversation with Torben Eskerod.

Unexpectedly, Torben Eskerod did not link his opening answer to the questionnaire model²⁶⁶, but came up with his comparable observation between *Concept of Façade* (the title of this present thesis) and the essence of concept of the photography. Torben Eskerod began to explain what he calls “the nature of photography” by using a particular large format/wide-angle lens²⁶⁷ (Appendix, page 240), specialised for the use within architectural photography, as the medium for his artistic unfolding.

*“We worked together for many years on Daylight Architecture and had many interesting discussions and [...] what [...] interests me [is] [...] what you might call the nature of photography and what that [...] is. When we were talking together before the interview started, you spoke about the facade, about lenses, about windows, [...], about the eye. These are some of the keywords you mentioned, and I thought [...] as a photographer ... [...] I’ve brought something that might help explain things. It’s a lens, a lens for large format photography [Appendix, page 240]. I’ve put it right in front of us because [...] I think it could be interesting because [...] it’s the whole essence of the nature of photography.”*²⁶⁸

Torben Eskerod began to describe “the nature of photography” through a partial disassembly of the wide-angle lens that he had placed on the table in front of us. Step by step, Torben Eskerod unfolded how the daylight finds its way from ‘the one side’ of the lens/(camera) to ‘the other side’ of the lens/(camera). The state of daylight – conceptually – develops from being naturally but artistically discovered and the prerequisite for a motive, through an artistic and technical orchestration in the passage of the exact focal point supported by lenses on both sides, to a cultural state as the light that reaches the light-sensitive film and creates the imprint on the very inner back of a camera. The focal point of the lens is therefore positioned exactly where daylight is differentiated and separated into two states: as natural daylight and as cultural daylight.

The nature of photography

The mastery of daylight, through all ‘the acts of making’²⁶⁹ a photograph, is “the nature of photography”, according to Torben Eskerod. This mastery concerns the selection of the motive (framing), the selection of the photographic equipment, the selection of the amount of daylight that is wanted/needed (exposure time), the calibration of the sharpness of the motive (focusing), hence the imprint on the light sensitive film in the camera as the intermediate result, and finally the selection of the photographic paper – the actual photograph.

266 The introduction of the questionnaire model was followed by a short break, and it was in this ‘reflective pause’ that Torben Eskerod developed his immediate induction that did not follow the questionnaire model.

267 Schneider KREUZNACH Super-Angulon XL 90mm f/5,6 wide-angle lens for large format camera.

268 Transcription time: 0–5 minutes.

269 Make, to fashion, frame, cause, produce. Skeat, Walter W.. Etymological Dictionary of the English Language, s.v. “Make”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 356.

Torben Eskerod deduces the complexity in the entire domain of being an art photographer and his unfolding of “the nature of photography” simply by explaining the basics of the process of being a photographer: “photographers [...] travel the world with a camera in our hands looking at things, studying light.” We “[...] allow light to enter a room, a space – and in that space, there is a light-sensitive film material that records the image. Then [...] you have a photograph”. The basics of photography are analogous to the human processes of seeing – the act of receiving and processing daylight through the human eye. Torben Eskerod states, “It’s the same process, exactly the same thing that happens when a portion of light enters an eye [...] and imprints an image in our [...] brain.” And Torben Eskerod continues to explain:

*“[...] you have a facade [...] a lens that is placed accurately on that plate, that flat surface. On the one side [...] if we take it apart [...] we can turn it — sort of rotate it and disassemble it. Now you can see that there is a small hole, an aperture. And inside that hole there’s a closing mechanism, a roller blind shutter, a sort of blackout curtain that you can open and close for various lengths of time. It can run for a second, two seconds, an eighth of a second – or it can be set to B, which means it stays open until you shut it again. There are all sorts of possibilities. In the front of this plane, right in the plane itself, there is something called the focal point – that’s why it’s called a focal plane shutter [...] It’s at the exact point where the light waves are split, interrupted; where they impact and pass on through. Now in front of that shutter there is a piece of glass – the front element – and behind it another piece of glass – the rear element. And this one sort of draws the light in and the other disperses it. And that’s pretty much what it’s all about, being a photographer. We look through that arrangement of glass elements, bring everything to sharp focus on a particular point – the focal plane. We use pieces of glass to enlarge or diminish or reinforce the effect of seeing. Then we [...] use that closable aperture and a timer together. And the combination of [...] the relationship between how long you look through that that aperture – that is, the shutter speed – and how large or small you make it, is what we call an exposure. This might all sound a bit technical now, as we get into it – but that’s basically what photography is all about [...] and how that all relates to [...] windows, to architecture, glass, and light. Because [...] when you look through the camera and let in an amount of light [...] as I say that’s what we photographers call an exposure – it’s that dose of light you’ve been exposed to. It’s a quantity of light that [...] falls on the light sensitive [...] film material and imprints an image on it. It’s the same process, exactly the same thing that happens when a portion of light enters an eye [...] and imprints an image in our [...] brain. But we photographers use what we call a camera to look at things with. [...] And we travel the world with a camera in our hands looking at things, studying light. What you really do as a photographer, in basic terms, is to allow light to enter a room, a space – and in that space, there is a light-sensitive film material that records the image. Then, by either chemical or digital processes, you can fix that image, so it becomes permanent rather than transitory. And [...] – you have a photograph.”*²⁷⁰

Well into the interview, Torben Eskerod reaches a kind of mindful credo, thus the fundamental links between daylight, the purity of life, and his own position in life. His insightful considerations transpired after a while, when he was

270 Transcription time: 0–10 minutes.

searching for the right words and phrases²⁷¹ to reveal his innermost existential thoughts. Torben Eskerod raises questions that are central to the awareness of the culturally conditioned concept of “Lebenswelt” (ref. Chapter 2, page 69).

A little solemn, Torben Eskerod even refers to himself in the third person when he is searching for meaning of life – perhaps to contemplate the subject matter the *inside* from a little distance – from the *outside*? Central to Torben Eskerod’s questions about life’s unrevealed treasures are time, meaning, and his own position. All life is represented through a time span. And in Torben Eskerod’s life, his personal timespan, or as he calls it, “this strange interstitial space we occupy that is called life [...]”, he constantly dedicates his life (time-span) to the search for a meaning of his particular life, hence his position in the larger context. Furthermore, intrinsic to his questions are the questions about destiny – about the future. These existential questions are the motive for the artistic work of Torben Eskerod. His “existential photography” becomes the act of searching for meaning of life. And central to this quest is daylight. Both concerning life, time, and photography. Nothing will make sense without daylight.

*“What can happen when you start meddling with deep philosophical issues about what it means to be a person. What does it mean [...] to be Torben Eskerod in this world? What is this world? Where do we come from? Where are we going? And what is this strange interstitial space we occupy that is called life? What happens to us along the way? Or, on a larger canvas, where do we come from and where are we going? [...] these are the big issues [...] my photography is a sort of existential photography; some people might say there are even spiritual or religious overtones, undertones in what I do. But [...] it’s just implicit that I am the person I am, that I live in the world I live in and that I ponder the big questions of this life. [...] Obviously, as a photographer light is always the most important ... light is the material photographers use all the time.”*²⁷²

Daylight & Method

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The second section of the questionnaire model concerns *Daylight & Method* linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight and method: ‘as a Person’ and ‘as an Artist’?

Central to the methodical approach to photography and the selection of a worthy motive, two basic ingredients are at stake, according to Torben

271 “[...] oh, I’ve lost the thread ... well, it’s not really a thread ... not a thread I can lose ... it’s more a bunch of threads all mixed up with each other ... interwoven, inseparable. Ideas all tangled up — [...]”. Transcription time: 30–35 & 35–40 minutes.

272 Transcription time: 35–40 minutes.

Eskerod. The act of observing is sequentially the first ingredient, and the act of reflection is a consequence of the first, thus sequentially the second ingredient. Facing a potential photographic motive, in the centre of interest (the focal point), the process (act) of attentive observations dawns, and the significance of this act is basic in “the nature of photography” within art photography, as Torben Eskerod clarifies. The more intellectually and culturally conditioned reflective process is the part that indicates a direction – a search, and this act is linked with the capacity of sensing hence an emotional state, as he explains:

*“We look at things, we observe and reflect on what we’ve seen. These are two important parts of photography – the observation now and the reflection afterwards. [...] Some things you observe and then reflect on them ... and sometimes a picture forms itself from what you’ve observed ... [...] you have [a] façade – a focal point — and you peer into something and look out onto something. That’s one of the important aspects of the nature of photography. The other is on a more philosophical level [...] it is always related, in some way or other, with a feeling [...]”*²⁷³.

Torben Eskerod is searching both for the basic sensory layers of life as well for the comprehension of his own role in life, and this is conducted by positioning himself as a ‘medium’ for his mission – “[...] [I] make myself available to events of the world”, as he states. This ‘availability’ takes its starting point in Torben Eskerod as a human being (as a person), beside Torben Eskerod as an art photographer (as an artist) – including his cameras and equipment. Such a generous position provides affectionate and humble access to the surrounding world, giving Torben Eskerod the best prospect of revealing the secrets behind ‘the façade’, thus revealing the secrets beyond the boundary of what is immediately understandable, supporting his “basic objective” about the quest for the substantial question – “[...] what the world has to give in return [...]”, as Torben Eskerod expresses.

*“[...] we are photographers, so we make ourselves available, with our cameras, with our person, and we try and see behind the facade and reveal the [...] secrets. [...] my basic objective is to try to make myself available to events in the world – as a person, as an individual and as an artist – and see what the world has to give in return [...]”*²⁷⁴

Well midway into the interview focusing daylight and method linked to the concept of aim, Torben Eskerod broaches the central subject matter of the *Contemplations II – Can Lis* art project – that is, how to reach the spirit and the magic of a place (architecture) through contemplations. The project took as its point of departure the day that Torben Eskerod turned 50 years old. He made a notable decision regarding the further qualification of his photographic work affiliated architecture (Places), celebrating his half century by staying at the iconic house on Mallorca.

Torben Eskerod decided to reach out for the ‘soul’ of the house through the interplay between sensory experiences (bodily), and an inner dialogue between the sensory consciousness (intellectual) and the intellectual comprehension (artistic). Eskerod refers to this unique methodical approach as “an in-depth discussion with the house”. It requires a close and heartfelt relation with the place, to reach for the ultra-fine layers of life that Torben Eskerod aims for. By

273 Transcription time: 05–10 minutes.

274 Transcription time: 15–20 minutes.

staying in Can Lis many times over multiple periods, he succeeded in establishing an intense relationship with the house, enabling him to reach exactly these vital layers.

The concept of contemplation is strongly linked to meditation, thus to the ability of deep concentration and thoroughness – to the inward-facing spiritual world. By ‘having the time’ (by allocating sufficient time) qualifies the ability to find peace, to sense, and to observe, so potentially enables one to reveal the spirit of the house, thus establishing the artistic base from which Torben Eskerod creates his art photographs.

In particular, the visual sense – the ability of seeing, sequentially followed by the observing of the “fall of light” and daylights “relationship between” ‘the *inside*’ and ‘the *outside*’ demands deep concentration. Torben Eskerod’s methodical approach – contemplation of ‘a place’ through the place (Mallorca) and the masterly created house (Can Lis/the architecture), along with its natural affiliation to the place, further enrich the concept of gaze of Torben Eskerod.

“it’s difficult to put into words but I reached the decision, there on my 50th birthday that I too would photograph this house – but I would find that soul and photograph it. [...] I would engage in an in-depth discussion with the house. And I did. So, I went down there again [...] and again. [...] And what happens when you spend a lot of time with things is that you put yourself at the disposal of such a house. A calm descends, you enter a sort of state of meditation, a kind of contemplation ... you contemplate with your gaze, with your eyes and ... observe. You observe architecture, you observe the tangible, you observe the relationship between the internal and the ... the external. And you observe the fall of light [...].”²⁷⁵

Daylight & Communication

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The third sequential category in the questionnaire model concerns *Daylight & Communication* linked to the concept of aim: do the photographers have any conscious or unconscious aim concerning daylight and communication: ‘as a Person’ and ‘as an Artist’?

Torben Eskerod is very clear in his distinction between the reality that is portrayed in a photograph and the actual reality – the basis of the photograph. The actual reality is per se neutral, thus without any influence of feelings or consciousness. Whereas a photograph (the act of an art photographer), is a motive (frame) that represents a desire for an artistic expression on behalf of a more

²⁷⁵ Transcription time: 25–30 minutes.

personal motive (origin). When Torben Eskerod communicates his art photographs – be it at exhibitions, in books, or in other ways – there is something at stake. This is thus the reason why Torben Eskerod uses the rather praying word choice “hopeless belief”, when he expresses his appeal for dialogue.

“The photograph itself is not reality – but it is made of reality; that’s something very different. [...] There’s a sort of dialogue ... you have this hopeless belief other people might find it interesting as well – at least occasionally.”²⁷⁶

Through the dissemination of his art photographs, Torben Eskerod seeks to reach the universal common denominators that make human life, create human culture, and make the common denominators that unite all people.

“What really interests me is peeling away the layers, getting into the core that exists in all of us. That’s why I believe that, in some strange way, our photographs can [...] resonate in other people because we all have that core vibrating deep down inside us. I mean we all know whether something is close to us or distant from us ... I don’t know how to express this but that’s how things are.”²⁷⁷

Daylight / Time, Progression & Future

Comprehensive Understanding, Meaning Condensation, and Categorisation



Aim: As a Person & As an Artist?

The fourth sequential category in the questionnaire model concerns *Daylight / Time, Progression & Future*. This final part of the interview is free from the previous temporary distinction between the concept of aim: Does the photographers have any conscious or unconscious aim concerning daylight: ‘as a Person’ and ‘as an Artist’?

Artistic progression is thoroughly dependent on the ongoing interchange between the artwork (photographs) (hence also the artist) and the viewer of the artwork – and moreover carried by the passage of time. This interchange is the rising nourishment for the artist in his endeavour to reach deeper into his artistic *raison d’être*. And the artist is constantly on the move, and this ‘voyage’, be it psychological and/or mental, is absolutely central in an artist’s life – and Torben Eskerod reflects on this relationship by voicing that:

“[...] some people call photographers voyeurs.”²⁷⁸

Curiosity, expectancy, and even a longing for the unknown that is to come, thus his own destiny, seems to be driving forces for Torben Eskerod, when reflect-

²⁷⁶ Transcription time: 20–25 minutes.

²⁷⁷ Transcription time: 20–25 minutes.

²⁷⁸ Transcription time: 05–10 minutes.

ing upon the concept of the future. Torben Eskerod contemplates and raise the question: “[...] What’s waiting for me?”. And exactly this transitional phase, from being present in the present, through the act created on behalf of being present in the present, to the actual meeting with the future (through the meeting with his audience) – is very central for Torben Eskerod’s artistic work.

Torben Eskerod reflects on the concept of future and the link to daylight by making an analogy between different ways that daylight finds its way through ‘an impediment’, thus to existential human consciousness regarding daylight. Torben Eskerod begins the analogy in the realm of photography, by explaining the artistic/cultural transition between the state of daylight – “through a blind [blind shutter], through a piece of glass [in a camera/in a camera lens]” and then points at the similarity with the transition of the state of daylight through a “glass façade” (a window) in the realm of architecture, and finally in the correspondence to the function of the human eye in an entirely natural context.

The transition between the state of daylight, from its natural state (context) – *‘the not yet sensed – the not yet understood’* – to daylight in a cultural context (state), thus, ideally accessed by the human consciousness, is the core narrative in Torben Eskerod’s analogy. Consequently, he expresses his cogitation regarding the importance of daylight consciousness for human beings by stating “[...] *This is [...] existential reflection!*”

*“In some strange way you think about what the future may have in store. What’s waiting for me out there in that big, wide world? What’s waiting for me? That’s where the similarity exists ... you let light in through a blind, through a piece of glass ... [...] I think these things are very closely related. [...] ... what is photography? What is a glass facade? What is the eye? What is the essential nature of these things? That sort of forms the ... [...] ... foundation of understanding we stand on. [...] This is [...] existential reflection [...] ... this is [...] existential in nature.”*²⁷⁹

Towards the end of the interview, Torben Eskerod reviews his position as an art photographer – about how he can continuously develop himself, personally as well as artistically, and thereby assist in determining the direction of his own future. Curiosity claims presence, and keeping a persistent curiosity claims a continuous openness to “to everything that happens” as Torben Eskerod states. And an availability to sense the world that is.

*“And I think it is that aspect that continues to fascinate me in my role as a photographer – this dialogue with myself, keeping my self-open to the world [...], [...] open to everything that happens, rejecting any pre-determined script for what should happen and acceptance of being open to journeys in all sorts of directions — no fixed plans, no firm itinerary — just being present.”*²⁸⁰

279 Transcription time: 10–20 minutes.

280 Transcription time: 30–35 minutes.

9. Sub-conclusion:

Essences

Future – Searching for meaning

Torben Eskerod (DK)

The interview with Torben Eskerod was based on the questionnaire model, but the interviewee's enthusiasm for the topic resulted in immediate, free reflections, detached from the sequential order of the questionnaire model in the first part of the interview. However, these initial reflections proved extremely interesting and valuable in regard to the rest of the interview – and for the entire thesis. Beyond the initial liberation in relation to the sequential order of the questionnaire model, the interview followed the guidance in the questionnaire model.

Based on the qualitative interview with Torben Eskerod, primarily in regarding the art project *Contemplations II – Can Lis*, but also associated his universal qualities, three original particularities can be derived.

A distinctive capacity in revealing the synergy between sensing and contemplation

Firstly, it is obvious that Torben Eskerod has a particular artistic working method. A method that is carried by his great personal expectations and his curiosity about life, which can be encapsulated in his existential question "What does it mean [...] to be Torben Eskerod in this world?"

The concept of being Torben Eskerod seems to be an inner dialogue and unity between Torben Eskerod *as a Person* and Torben Eskerod *as an Artist*, and the way he expresses himself is through his artistic work – through photography. His photographs do not merely attempt to give answers but are rather highly personal contemplations on the selected motive, be it places (architecture) or faces (portraits). Torben Eskerod's photographs thus become vital components in a spiritual (and spatial) odyssey where daylight is the life-giving element, the element that nourishes him in his ongoing search for the meaning of life.

Daylight reveals the invisible, be it areas, aspect or things in life that are not yet illuminated, hence unrevealed and therefore not a conscious part of one's life. A saying goes – to *see things with new eyes* – and it is exactly the exquisite spacious qualities of daylight in *Can Lis* that Torben Eskerod has focused upon in the art project *Contemplations II – Can Lis*. Torben Eskerod thus strives to reach the spirituality of daylight in architecture as it relates to the iconic house on the very top of the cliff on the island of Mallorca (SP) (which has been photographed countless times over the course of half a century). Torben Eskerod expresses himself searchingly and earnestly by saying "[...] I would find the soul".

In *Contemplations II – Can Lis*, Torben Eskerod activates his 'availability' through a deliberately 'slow process of working'. Ideally, this process enables adequate time to reach the essential presence, the base for enhancing the senses – senses that become observations as well as the catalyst for his 'conversations' with the house *Can Lis*.

Dedication to linking the tradition within art portraits (faces) to the domain of architecture (places)

Secondly, Torben Eskerod is unique in the sense that he uses his vast experiences and knowledge of portrait photography (faces) to uncover new qualitative aspects within architecture, not least in the way in which daylight plays an absolutely central role. Torben Eskerod has thus established an artistic transfer of his remarkable capacity to sense daylight, processing the sensed into a ‘conversation-based’ dialogue with the house Can Lis, to alternative contributions to lively architecture photographs – thus to a transfer from the domain of art photography (portraits) (faces) to the domain of architecture (places).

Through the long process of ‘making’ the photographs affiliated with the art project *Contemplations II – Can Lis*, but also through the interview process, Torben Eskerod touches²⁸¹ upon highly complex concepts. The initial concept derives from the domain of photography (art photography), but through an analogy it becomes relevant in the process of creating architecture and for the same reason also highly relevant to general human consciousness. In the analogy, Torben Eskerod points out the conceptual division of two states of daylight and the processes that interlink the two states: 1) daylight that has not yet met any ‘obstacle’ (e.g., a camera lens or a piece of glass in a glass façade) and that are not yet in the human conscious, and 2) daylight that has met an ‘obstacle’ and/or that are in the human conscious. The first state of daylight is daylight in a natural context, and the second state of daylight is daylight in a cultural context. Through this analogy, Torben Eskerod introduces the demanding consciousness similarities between how daylight is processed from state 1 to state 2 – in the process of making a photograph (using a camera), in the process of receiving daylight inside (inside in a house, through a glass façade or through a window), and in the human process of receiving daylight through the eyes, respectively. Instantly the daylight experiences and interpretations of Torben Eskerod, in his metier as art photographer, become important in the domain of architecture, both as inspirational photographs but perhaps more importantly, as a compelling awareness-raising contribution in the creation of the *inside*.

Revealing the true potential of architecture through an artistic daylight consciousness

Thirdly, the total contribution of Torben Eskerod seems to have the potential to point towards a new dialogue regarding the ‘true’ potential of architecture through an artistic and richer daylight consciousness. Torben Eskerod searches for the spirituality in the people he portrays – and in the house Can Lis.

Through his artistic awareness of daylight, through his entire *lifeworld* – in ‘The Act of Making’ art (photographs), Torben Eskerod sees into the etheric of daylight – into the quintessence²⁸² of life.

And Torben Eskerod clearly states “[...] the future is linked, somehow [...] with optimism”.

281 Touch, to perceive by feeling, handle, and/or move influence. Skeat, Walter W.. Etymological Dictionary of the English Language, s.v. “Touch”, London, Oxford at the Clarendon Press, 2005 (1879–1882), pp.655–656.

282 Quintessence, the pure essence – F. *quintessence*, ‘a quintessence, the virtue or the spirit of a thing extracted’. Skeat, Walter W.. Etymological Dictionary of the English Language, s.v. “Quintessence”, London, Oxford at the Clarendon Press, 2005 (1879–1882), p. 493.

Chapter 3 Transformation with Daylight: 'The Act of Making' Space

Designing

1. Conclusive reflections

*"All work, the genuine work which we must achieve, is that which is most difficult and painful: the work on ourselves. If we do not freely take upon ourselves this pre-acceptance of the pain and torment, they will be visited upon us in an otherwise necessary individual and universal collapse. Anyone disassociated from his origin and his spiritually sensed task acts against origin. Anyone who acts against it has neither a today nor a tomorrow."*²⁸³

Jean Gebser

Personal reflections upon writing a PhD dissertation – in 'The Act of Making' Research

Writing a PhD dissertation can analogically be compared to climbing a high mountain. Climbing a high *golden* mountain consisting of *inexhaustible* knowledge and insight, potentially leading to a higher degree of consciousness or even an awareness – a mountain that is anguishing to climb. The destination for the climb is to reach the top of the mountain, from where new dreams and new discoveries can arise.

Climbing a high mountain and writing a PhD dissertation inevitably involve oneself on a personally level and on a professional level. The dualism between the personal and the professional is not only wanted, but needed, if one strives to reach a higher level of cognition.

The human senses are the organs that first meet and collect vital stimuli from the sun and Mother Earth – stimuli that become sensations that create the basis of the whole human. These senses are furthermore central components in the action and process of attaining a higher level of cognition, and the act of sensing is basic and sequential before the other important components in cognition – thought and experience.

The capacity of sensing, and the consequent sensations, is therefore essential in 'The Act of Making' research, both in relation to the writing itself and, in particular, in relation to the subject field of this PhD dissertation. Based on the above, and my experience in the field of daylight and architecture (empirical archive) – daylight, the three photographers, and I – were the very medium for the research process.

²⁸³ Gebser, Jean. "Part Two: Manifestations of the Aperspectival World", in *The Ever-Present Origin*, Ohio, Ohio University Press, 1985 (1949–1953), p. 532.

The awareness of daylight reveals the potential of daylight – in ‘The Act of Making’ Space

The origin of human beings belongs to nature, but despite this fact, it has unfortunately proved so far, that it is extremely difficult for human beings to genuinely coexist with nature.

I wonder why?

Without daylight (the sun) there will simply be no life at all. A disassociation (separation) between human life and our origin is consequential, both regarding the health and well-being of the single human but certainly also for people in general. A major reason for this disassociation (separation) between human life and our origin is to be found in the great change in our way of habitation. Most humans have changed their habitation, from being associated with nature in an outside domain, to a habitation disassociated from nature in an inside domain!

My inadequacy is striking. Our inadequacy is striking. Inadequacy in relation to responding to life’s major and alarming challenges – the Grand Challenges. As an architect, and with many years of professional experience within daylight and architecture behind me, thus gives me a responsibility to act on some of the challenges that exist within my field. From my position, the biggest challenge is that lives that are lived *inside* buildings do not have the right conditions that our lives actually require. This can surely be described as a Grand Challenge.

I believe it is time to act on this alarming situation, time to rediscover our natural association with nature, and to cultivate the gift from nature – in the creation of a human oriented *inside* that incorporates daylight.

Through a conceptual approach, using *Conceptual Activism* as both the methodology and the method, I have been searching into the wealth of daylight, based on the consideration and belief that there are new aspects to be found within this subject field, if new paths are trodden.

In this PhD dissertation, the way to tread is a linking of vastly different subject areas. Based on my initial hypothesis: *A façade is not a façade*, followed by the question: But then, what is a “façade”, and what is the role of the façade in contemporary buildings, in architecture per se? To study this closer a figure was created early in the research process (figure 1, pp. 22). This figure (and the hypothesis) became the inspiration and catalyst for the sub-areas that subsequently uncovered my aspirational search for insight. A natural component of this quest, in addition to the writing production, was the creation of the 15 figures. The creation of the figures helped the process towards an opening of the field of research and in the making of my final research question which is: *How can daylight and daylight phenomena be at heart in the architectural process of the creation of natural living conditions – in ‘The Act of Making’ Space, making the Inside?*

Supposedly the answer to the research question should be discovered within ourselves – in our consciousness. This also leads to my own perception of being inadequate and further leads attention to cognitive aspects. Am I – are we as humans – capable of coming up with adequate answers to the above research question? Not to mention our separation from nature.

By linking (immediately seen) different subject areas as architecture, philosophy, linguistics, and entrepreneurship with the daylight cognition components: sensations, experiences, and thoughts of three highly acclaimed international art photographers, new aspects leading towards a greater daylight awareness have been revealed.

The contribution from the three art photographers in regard to their ‘Lebenswelt’ cannot be underestimated – their contributions to my project

have been indispensable. Through the semi-structured questionnaire model (p. 72), the qualitative interviews with the three photographers revealed highly interesting experiences with daylight sensations. Sensations gained in the interaction of daylight, humans, and the domain of the *inside* of buildings (Subconclusions: pp. 107–109, pp. 141–143, & pp. 171–173).

Architects are responsible for ‘The Act of Making’ Space – the making of the inside, and the inside is brought to life by daylight, so that the inside becomes habitable for humans. Art and art photography have a lot to offer the architectural stand!

Derived from figure 11, and through the use of *Conceptual Activism*, figure 12 developed. Derived from the whole research, figure 13, 14, and 15 derived, and these figures (*conceptual models*) are thus contributed to the conclusive reflections.

Concept of give and receive – From Empirical Archive, Figure 11, pp. 178–179.

Concept of give and receive – New Infusion, Figure 12, pp. 180–181.

Primary Constituents within Concept of Façade, Figure 13, pp. 182–183.

Links within Concept of Façade, Figure 14, pp. 184–185.

Concept of Façade – Linking, Figure 15, pp. 186–187.

2. Conclusive perspectives

The architectural profession, in the meaning of the professional actors, could therefore with great advantage, focus on daylight’s obvious benefit for Us (humans), who now have decided to live their lives *inside* the buildings that We create.

- To the architectural profession, a prioritisation of the role of daylight could be as follows:
- To create a general awareness of the importance of a respectful fairness between nature and culture – before ‘The Act of Making’ Space.
- To create a general awareness of the importance of a long-term (sustainable) human-oriented, healthy indoor environment, based on natural recourses – with daylight at heart.
- Timely, to act according to our natural origin.

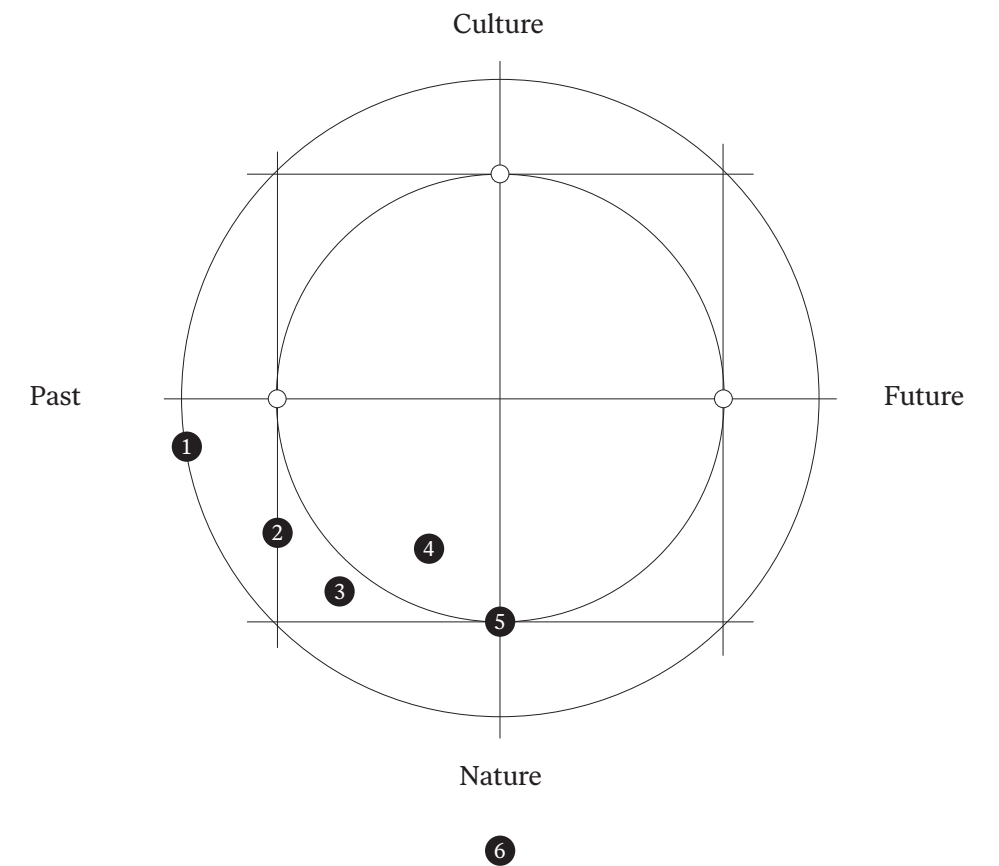
Architecture is the masterly act of making space, a human-oriented inside – by orchestrating daylight in a natural context – through the concept of façade – to daylight in a cultural context.

A conceptual model entitled:
Concept of give and receive –
From Empirical Archive

This, firstly drafted, conceptual model entitled: 'Concept of give and receive' is very central in the search for the wealth of daylight, within *Concept of Façade: With Daylight at Heart*. This model has been inspirational throughout the process – a fixed point from which everything has its base. 'The Concept of give and receive' has universal tones. The lives that are lived in the intersection between the axis of: Past-Present-Future and the axis of *Nature* and *Culture* is positioned *inside* the square that symbolises 'the four facades', thus creating the outline (in plan) of *inside* space. The inner circle symbolises the potential wealth of the *inside*, while the outer circle symbolises the potential wealth of the *outside*, meaning everything beyond the square (The world). The small circles represent the mediating penetration between the *outside* and the *inside*, thus *nature* and *culture*.

Figure 11

Concept of give and receive –
From Empirical Archive



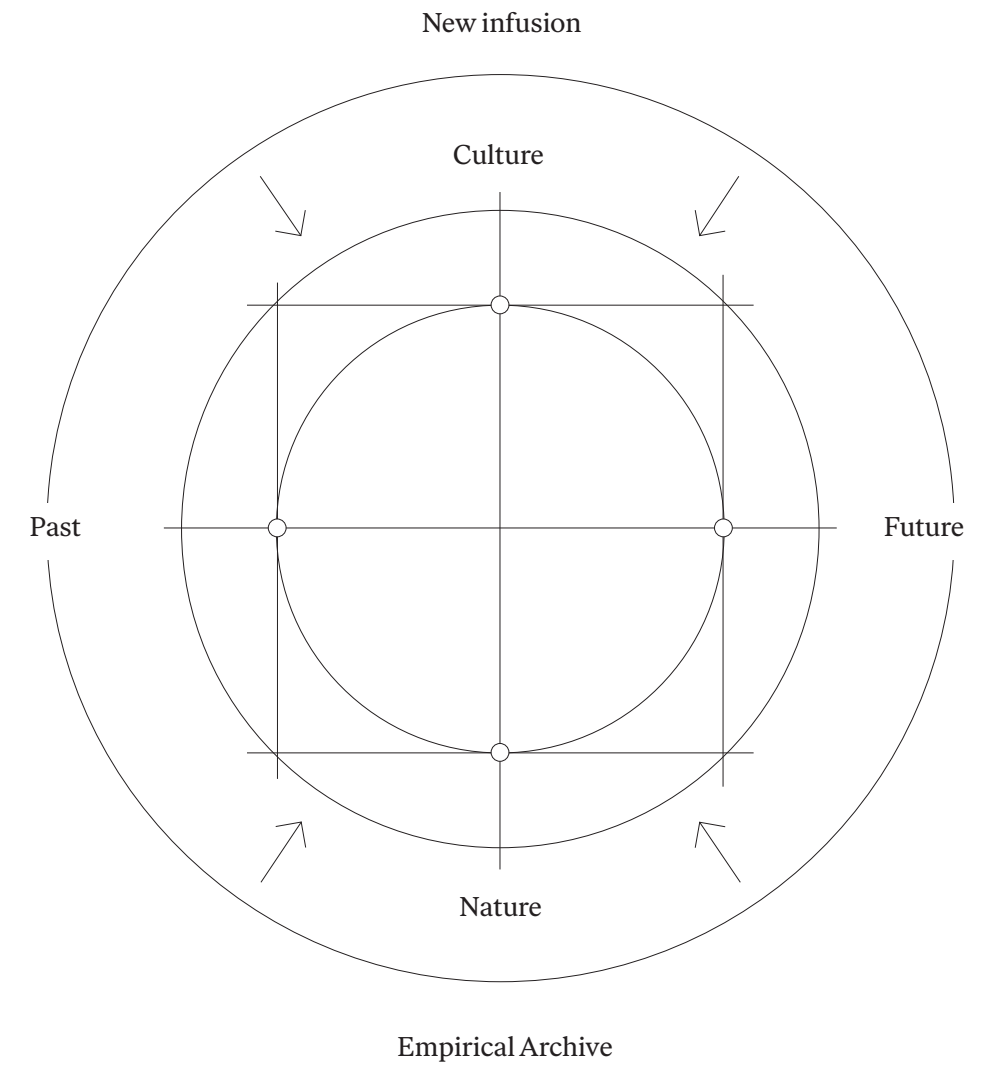
1. Future holistic context – Urban scale
2. Present situation – Building facades
3. Present situation – Indoor living conditions
4. Future situation – Indoor living conditions
5. Future situation – Channeling daylight through building skin
6. Future holistic context – Building scale

A conceptual model entitled:
Concept of give and receive –
New Infusion

This conceptual model is derived from Figure 11, the previous model, entitled:
Concept of give and receive – from my Empirical Archive. Figure 12, is the
same model but added (infused) with 'New Infusion' based upon sensations,
thoughts and experiences that derive from the interviews with the three inter-
national art photographers, and the research, affiliated with the projects that
are communicated in Appendix: New infusion and Empirical Archive
(pp. 189–275)

Figure 12

Concept of give and receive –
New Infusion

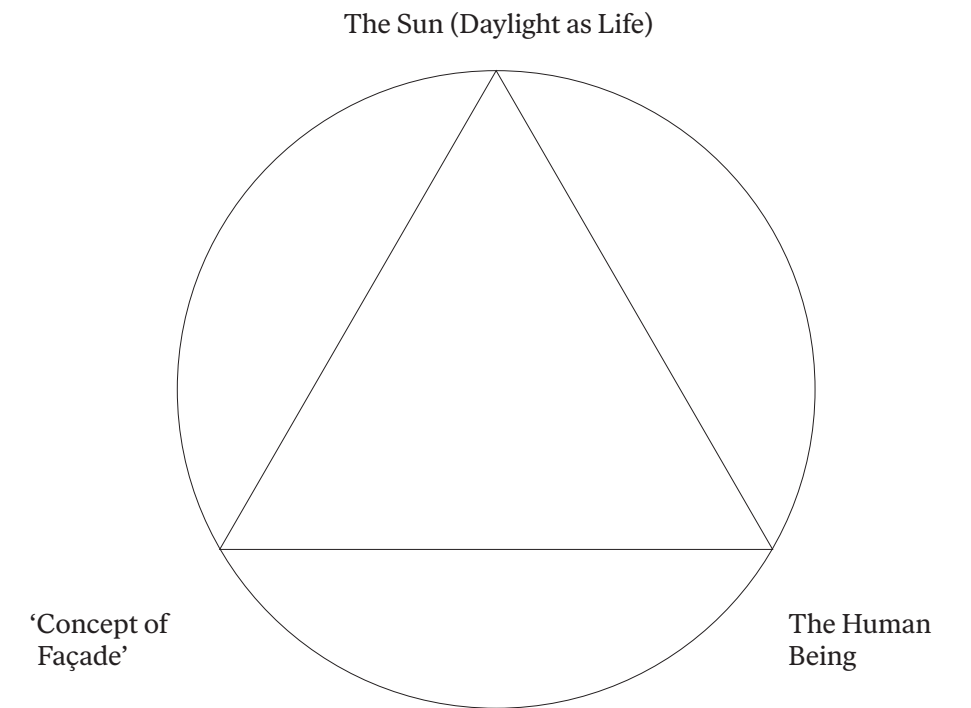


A conceptual model entitled:
Primary Constituents within Concept of Façade

This conceptual model entitled: 'Primary Constituents within Concept of Façade', is a finalising model. This model strives to re-position the awareness of 'The Sun' (Daylight as Life), 'The Human Being' and architecture through the 'Conceptual lens' (focus) of 'Concept of Façade'. All three positions are inscribed in the sustainable geometry of the equilateral triangle.

Figure 13

Primary Constituents within
Concept of Façade



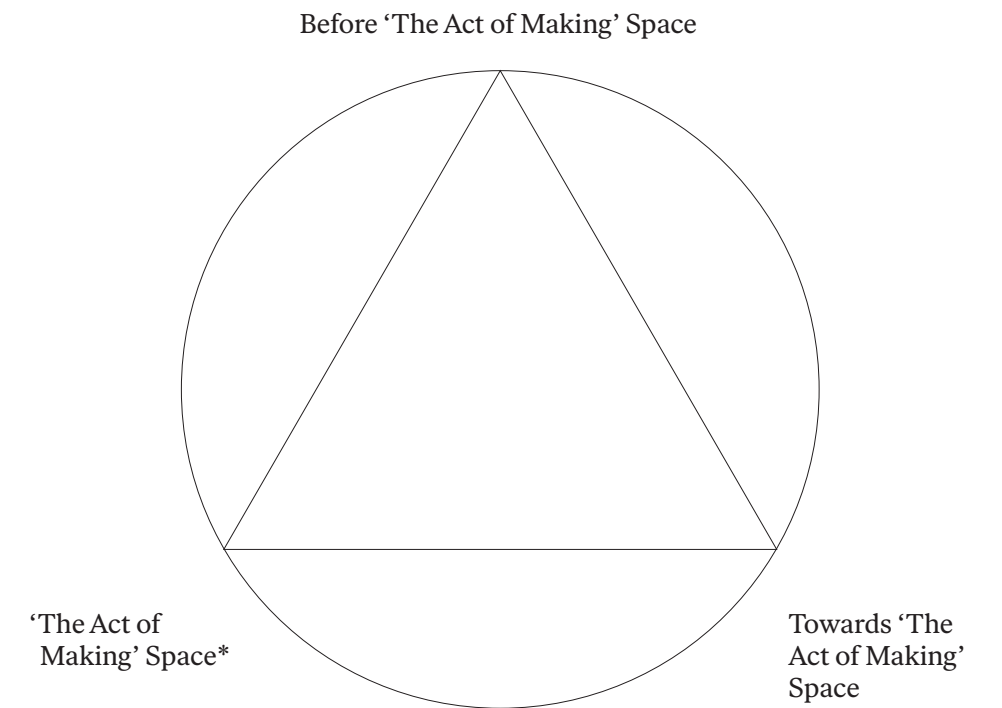
A conceptual model entitled:
Links within Concept of Façade

This conceptual model entitled: 'Links within Concept of Façade', is a finalising model.

This model strives to draw attention to the importance of having a fully enlightened consciousness of the important role of daylight: Before 'The Act of Making' – Towards 'The Act of Making' and in 'The Act of making' – Space. This sequential order in relation to consciousness is crucial for the quality of the acts, thus crucial for the impact of the acts – This with the 'Concept of Sustainability' in mind.

Figure 14

Links within Concept of Façade



A conceptual model entitled:
Concept of Façade
Linking

This final conceptual model is entitled: 'Concept of Façade': Linking. Figure 15 responds to figure 1. Through the research in this PhD dissertation entitled: Concept of Façade: With daylight at Heart, basic human values are revealed. The value in having a daylight-oriented consciousness is obvious, but in this respect, the consciousness of the values that relate to our subjective 'Lifeworld', is as important, as the values that relate to our more factual and daily life. This final conceptual model points towards a link between the two states: 'Real World' and 'Dream World'. The two states could potentially enrich each other, thus create a more united and balanced state. The findings from this model could potentially also create a more united and balanced state – in the *inside* domain.

Figure 15

Concept of Façade –
Linking

Real World

Physical
Factual
Objective

Dream World

Mental
Imaginary
Subjective

Concept of Façade –
Towards a new *Inside*

Culture/Nature

Bodily/Sensorial

Intellectual/Sensorial rely
Intellectual/Imaginary rely
Intellectual/Factual rely
Intellectual/Open-minded
Intellectual/Searching questions rather than answers
Nature/The human heritage & dependency

Culture/Searching richness in language & expression
Culture/Searching richness in creation
Culture/Searching a repositioning of the human mankind
Culture/Searching for a higher degree of awareness

Appendix

New infusion

Interview with Bert Teunissen, photographer and artist (NL)

Date: 24 May 2017
Time: 13:30
Place: KADK, Copenhagen, DK
Interviewer: Torben Thyregod, Ph.D. Fellow

Interview will be a part of Ph.D. project with the working title:

*Daylight, Health, and Better Well-being /
Glass as a Catalyst for Sustainable Transformation of Existing Housing*

The interview sequences

- 1) Introductory conversation and lunch at KADK canteen (not recorded)
- 2) The interview (recorded)
- 3) Closing conversation and lift to Copenhagen Airport (not recorded)

The interview

Introduction to questionnaire model and clarification of the questionnaire model.

Questionnaire model

Bert Teunissen

	Aim	Aim	Aim	
	As Person	Method	Communication	
DAYLIGHT	>	>	>	TIME/PROGRESSION > FUTURE
	As Artist	Method	Communication	

Torben Thyregod
Solrød Strand, 24 May 2017

Interview with Torben Eskerod, photographer and artist (DK)

Date: 26 April 2018
Time: 13:30
Place: Torben Eskerod Studio, Copenhagen, DK
Interviewer: Torben Thyregod, Ph.D. Fellow

Interview will be a part of Ph.D. project with the working title:

*Daylight, Health, and Better Well-being /
Glass as a Catalyst for Sustainable Transformation of Existing Housing*

The interview sequences

- 1) Introductory conversation and lunch (not recorded)
- 2) The interview (recorded)
- 3) Closing conversation (not recorded)

The interview

Introduction to questionnaire model and clarification of the questionnaire model.

Questionnaire model

Torben Eskerod

	Aim	Aim	Aim	
	As Person	Method	Communication	
DAYLIGHT	>	>	>	TIME/PROGRESSION > FUTURE
	As Artist	Method	Communication	

Torben Thyregod
Solrød Strand, 26 April 2018

Interview with Daniel Blaufuks, photographer and artist (PT)

Date: 14 June 2019
Time: 13:30
Place: Ursei August Art Residency, R. Acuenas, Cascais, PT
Interviewer: Torben Thyregod, Ph.D. Fellow

Interview will be a part of Ph.D. project with the working title:

*Daylight, Health, and Better Well-being /
Glass as a Catalyst for Sustainable Transformation of Existing Housing*

The interview sequences

- 1) Introductory conversation (not recorded)
- 2) The interview (recorded)
- 3) Closing conversation (not recorded)

The interview

Introduction to questionnaire model and clarification of the questionnaire model.

Questionnaire model

Daniel Blaufuks

	Aim	Aim	Aim	
	As Person	Method	Communication	
DAYLIGHT	>	>	>	TIME/PROGRESSION > FUTURE
	As Artist	Method	Communication	

Torben Thyregod
Solrød Strand, 12 June 2019

AKI
Academy of Art & Design
Crossmedia Design
Att.: Bert Teunissen

Student Assignment – Spring 2017

APART or A PART

Prologue

Mind-body dualism has been an ongoing complex research area since the beginning of philosophy. This dualism is central for all people, on an individual level as well as on collective level. It affects us through our life and in our time. We become hosts for an embracing act with a tremendous impact. This act is influenced by our senses, by stimuli. Our mind-body state is a result of these stimuli.

Daylight is a basic stimulus for human life. Without sufficient daylight, we, as human beings, will not be able to fulfil even our most basic needs. Physiologically, we belong to the conditions of the African savanna –our heritage, far from the conditions we face in a contemporary context. We now spend the vast majority of our time indoors in buildings, being at home, at work or at leisure. The basic physiological need for daylight, as well as fresh air, under these “new” circumstances, is far from fulfilled. Daylight also has a tremendous impact on our psychological state of mind. The link between these two aspects of life calls for greater focus on daylight when creating new buildings as well as – especially – when renovating existing building stock. Renovating existing buildings has by far the greatest impact in terms of quantity and time.

The façade is the boundary between outside and inside, between nature and culture. The façade, though, has the potential to be the mediator for these dualistic areas, to be a double-faced, multifaceted surface with the capacity both to receive from nature and to give in return to inhabitants and to the city, thereby creating a new culture. It is our act, upon deep daylight insight and knowledge, that reveals the daylight potentials – in buildings.

“OF COURSE, NEW CONCEPTS MUST RELATE TO OUR PROBLEMS, TO OUR HISTORY, AND, ABOVE ALL, TO OUR BECOMINGS. BUT WHAT DOES IT MEAN FOR A CONCEPT TO BE OF OUR TIME, OR ANY TIME? CONCEPTS ARE NOT ETERNAL, BUT DOES THIS MEAN THEY ARE TEMPORAL? WHAT IS THE PHILOSOPHICAL FORM OF THE PROBLEMS OF A PARTICULAR TIME? IF ONE CONCEPT IS “BETTER” THAN AN EARLIER ONE, IT IS BECAUSE IT MAKES US AWARE OF NEW VARIATIONS AND UNKNOWN RESONANCES, IT CARRIES OUT UNFORESEEN CUTTING-OUT, IT BRINGS FORTH AN EVENT THAT SURVEYS US.”

Deleuze & Guattari: What is Philosophy?

APART or A PART

Your personal view

Your eyes are receptors for information and stimuli. Your basic instinct garneted with high skills, in an act, will make a difference. Your common acts, together with other acts, will be vital input towards new ways to address future views on the Concept of The Façade.

Assignment

Please contemplate upon the title and the introduction. Make personal reflection, or group reflections. Reflect upon reflections, this can be important. Document everything, it can be important. Make a pinhole camera, be accurate – do not miss any daylight. Grasp the light, your personal light, and bring forward to all of us. Create this image, these images together with other media (drawings, models, text, music, etc.).

Context is the existing façades in existing building blocks. Any buildings for living, a flat – a home. How is daylight brought forward to people? Seen from the outside, as well as from the inside. Both in concrete detailing and in abstractions. People are more than welcome, in the images as well in other ways. Your eyes will see new aspects.

Materials

- You (as a human being/as AKI student)
- Daylight/Nightlight (moonlight)
- A pinhole camera
- Time

Deliverables

- Personal contemplations on one sheet of translucent paper (size/type of paper and quality to come/but size around 360x120 cm (to be exposed in front of a window/inside)
- Personal contemplations (images/drawings/models/film/etc.) (to be exposed on a black table in front of the image (sizes of table/high to come)
- Personal contemplations in text (A4/details to come/text to be exposed on table)

Exhibition

- Living in Light Conference, Copenhagen, 23 May 2017

Torben Thyregod, Architect MAA, Ph.D. Student
The Royal Danish Academy of Fine Arts, School of Architecture, Design and Conservation
– School of Architecture, January 2017

Ph.D. working title: Daylight, Health, and Better Well-being /
Glass as a Catalyst for the Sustainable Transformation of Existing Housing



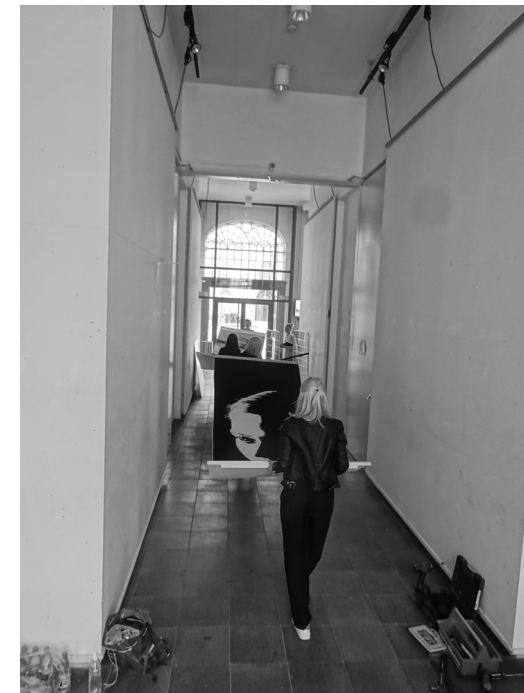
APART OR A PART
Student Assignment

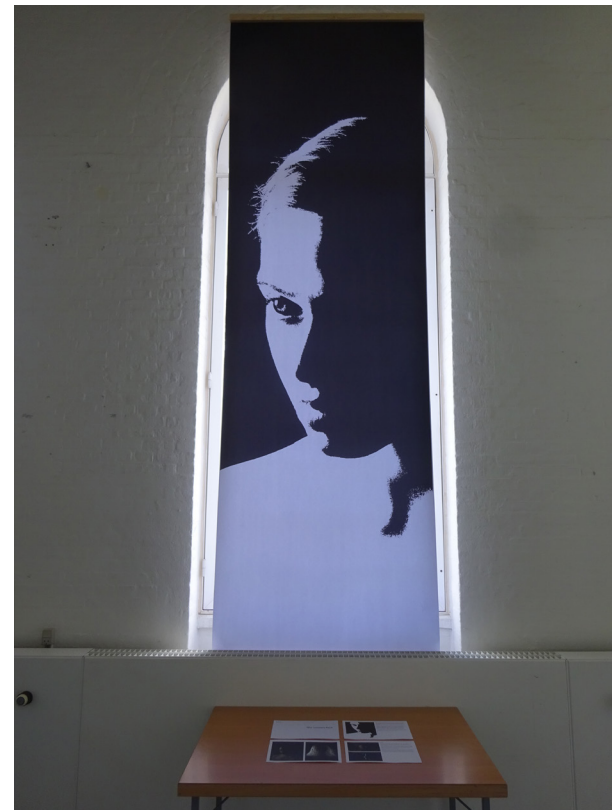
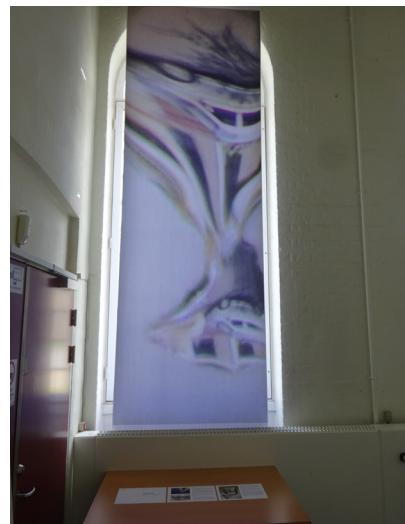
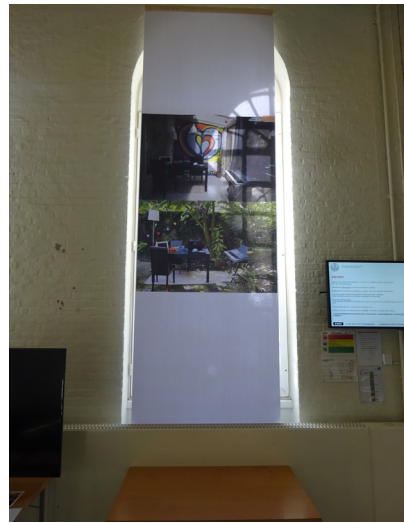
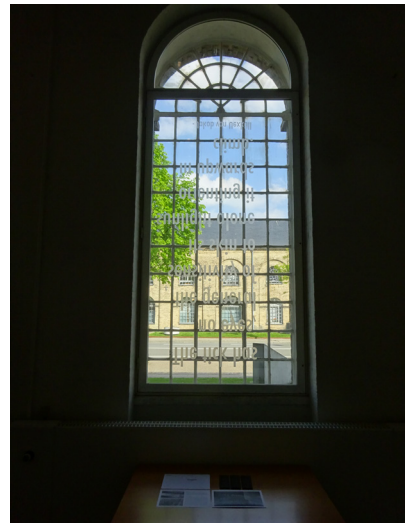
AKI
Academy of Art & Design
Crossmedia Design (NL)
Att.: Bert Teunissen

<i>Students / Groups</i>	<i>Projects</i>
Amber Christenhusz Esther van der Werf Leander Brinks	Tangible created by daylight
Talitha Fruneaux	Filters: Journey of light
Cas Klaver Louisa Garcia Ortega Laura Laura Heemink	8,33 Minutes
Celine Hoogervorst Kim Jansen Iris Veltman	MOVEMENT people in sunlight
Charlotte Bon Thijs Rosman Sytze Woudsma	Light can
Femke Bosma	daylight and rhythm
Dusty Thüss	_____ hole photography
Jasmijn Krikhaar Edwin Lamboo Melle Foortjes	Chroma Twisting of time
Wieke Hesp Elianne Schotanus	Daylight, Twilight, Nightlight.
Yleana Hanekamp Ketiskia C. Hodge Jessie Wijburg	Kaya The evolution of skin
Jip Bertelink Manon Stigt	The unseen face

All photographs are from April 10 2017 in connection with the second presentation of the students assignment entitled APART OR A PART at Academy of Art & Design, Crossmedia Design in Enschede (NL). A coordinating meeting between the students and Head of Crossmedia Design and Moving Image (BA) Ina Bode and Bert Teunissen were held the same day as a preparation for the exhibition of the final results at the Living in Light/Nordic Conference at Royal Danish Academy – Architecture, Design, Conservation, Copenhagen (DK), 22–23 May 2017 (page 87–89).







Wolke Hepp
Elisavete Schotanus

APART OR A PART

Daylight, Twilight, Nightlight.

#08



Modern buildings
Nowadays windows in houses and buildings are getting bigger and bigger. Architects wish to unite buildings with the world. People love to be outside, so in order to recreate this feeling while being inside, people must be able to watch in and out of their house properly. An additional problem that comes with this, is losing a sense of privacy. People can resolve this by hanging curtains, but by doing so the big windows lose their original purpose.

Our research
We have done research about the relationship between the facade of the building and the world at different times of the day. We have discovered that in the afternoon it is very dark inside even though it is very bright outside. Trying to look through the window is nearly impossible. The window acts more like a mirror around that time. You can see yourself in the window. When you stand inside the house though you can see pretty clear. When the sun goes down, you get more a mix of reflections, while at the same time you can see through it.

In the evening when the light turn on in the darkness, the contrast is reversed. Inside it is more bright than outside, while it was the other way round in the afternoon. In the evening you can hardly look outside: everything is black. In the window you will see a reflection of the room you are standing in. From the outside you see clear into the building.



Cas Klaver
Louisa García Ortega
Laura Laura Heemink

APART OR A PART

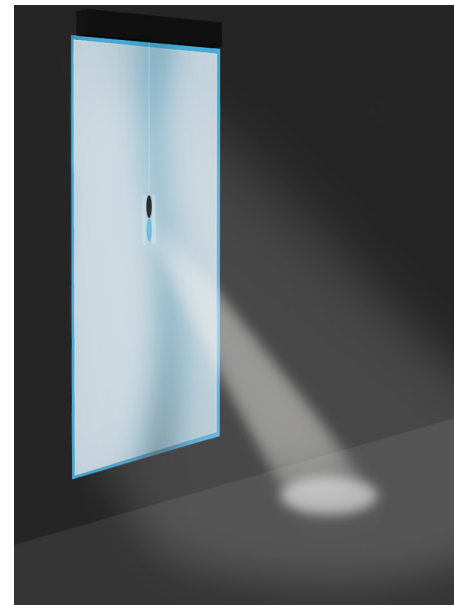
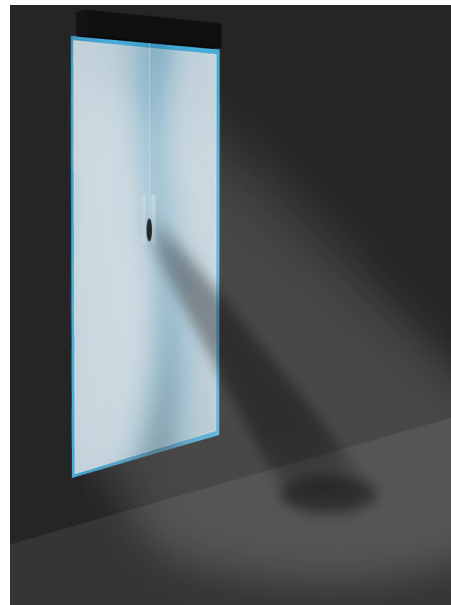
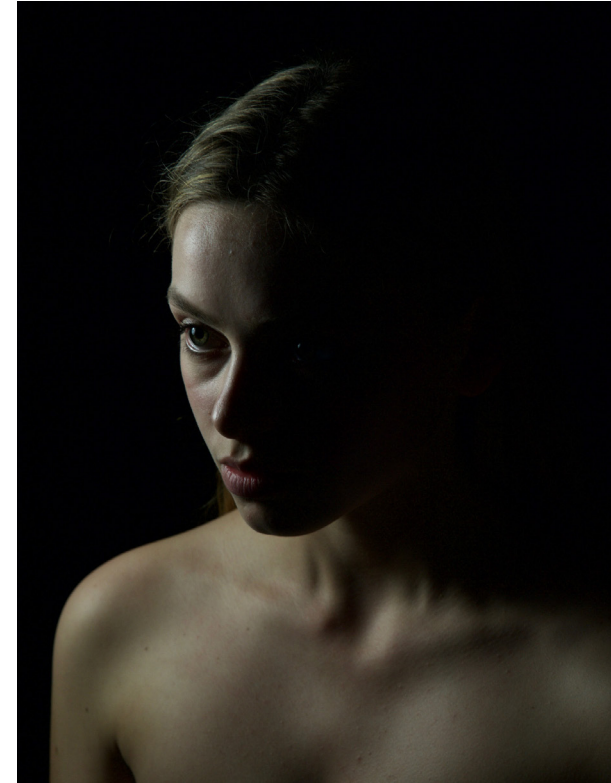
8,33 Minutes

Take it for granted
Go on.
Daylight, the sun
The past and present
Those 8,33 minutes the light travels to earth
The awareness will be so little

When it was
It will
And is

All around you

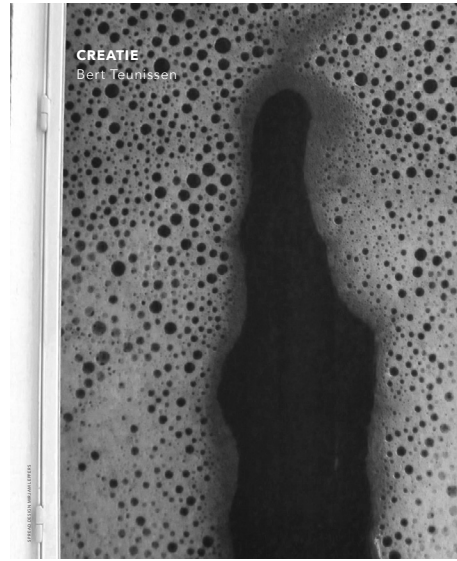
Appreciate it
Take it in
Be aware
enlighten



Idea
The unseen face, a facade between your inside and outside. The difference between what you show and what you actually feel. We feel that most of the people find it hard to show who they really are, they need this facade as a safe haven. So that they don't need to expose themselves in front of everyone.

This border we show by means of light and shadows, here the object is the border. Normally is the skin the border between inner and appearance, inside and outside. In our image, the original facade is broken by showing both inner and appearance on the outside. But there's a new border indicated, a literal border between light and shadow. This border also shows the hidden face, the inner of the human being. So there are two faces, the face how it is, en face, and a face from the side, en profil.

Some things fade away in the shadows, to the background and be seen as less important. For a person's inner and appearance this is the same, a first impression almost depends on only your outside.



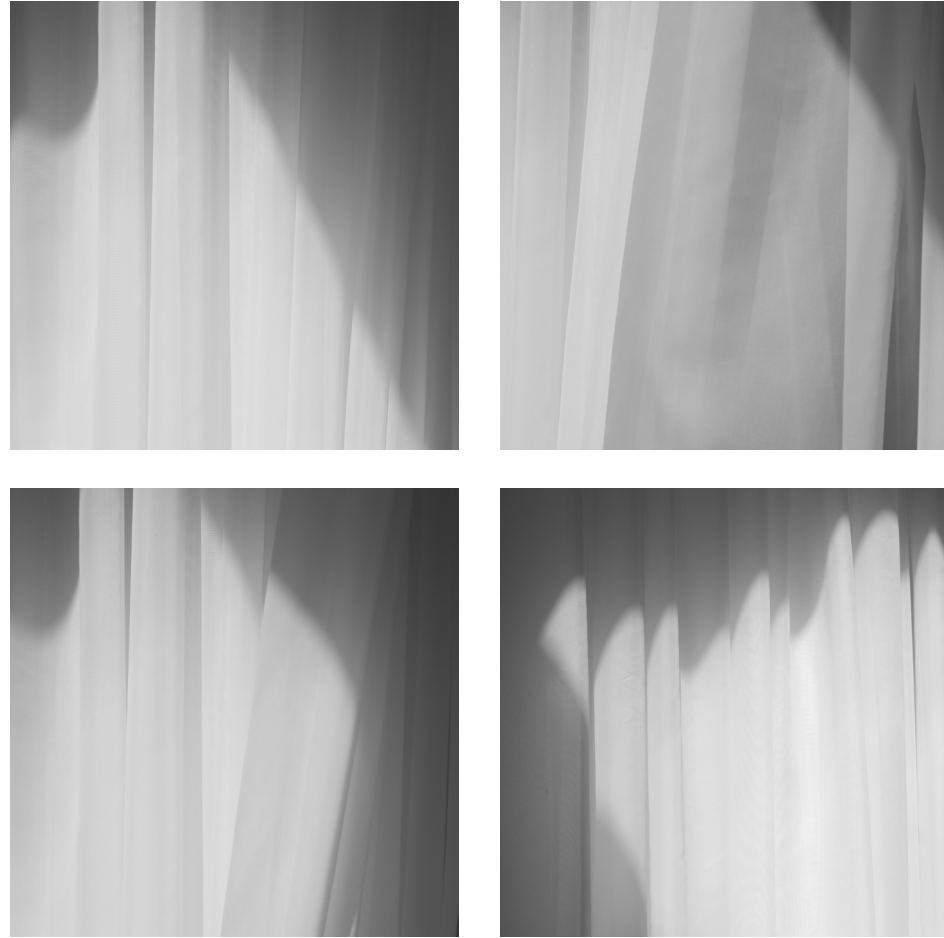
REALITY	IMPRESS AND ESTABLISH	RECOGNIZE AND ENCOUNTER
<p>For instance the time we worked together with the ADCN to produce tons of 'Polaroids' (Impossible Project*) for the 2016 Annual. That is a fine example of dealing with a real assignment, with conceptual development and photographic skills.</p> <p>Or the time we worked together with Danish architect and founder of the Velux Daylight & Architecture Magazine, Torben Thyregod to think about and develop ideas about 'Living in Daylight'. Both assignments resulted in publications and exhibitions. Not just theoretical ideas that could havetaken place in real life, but real assignments for which the students received full responsibility and credits.</p>	<p>Another way we try to establish a true connection between the students and reality is by inviting professionals from the field to come and lecture and if possible to do workshops.</p> <p>We do this both at the academy but also in our extended excursion program.</p> <p>During the New York excursion for example, which is fully booked an hour after opening the entry, I always organize at least three studio visits in which I connect people from the working field directly to our students. These are the moments where the penny drops. Those are the moments when the students become grown-ups or at least start to grow up.</p>	<p>I strongly believe that these encounters are of vital importance for youngsters for their understanding of the world they are being prepared for.</p> <p>For myself it is of vital importance to keep connection with the world around me; being a photographer alone is already a lonely and sometimes autistic existence.</p>
	<p>Memorable (and legendary) examples are the meetings with Tim Rollins at KOS, Lesley A. Martin at Aperture, NY based drawing artist Jason Polan, online gallery owner Jen Bekman, photographers Gerald Slota, Chantal Heijnen, Tony Vaccaro and Justin Brice Guariglia, photojournalist and founder and owner of Bronx Documentary Centre Michael Kamber and creative director Ray Mendez at Concept Farm. All these have been meetings that left indelible impressions with our students just like lectures and workshops by Maddie Raedts creative director at IMA - Influencer Marketing Agency and film collector and director Wim van der Aar.</p>	

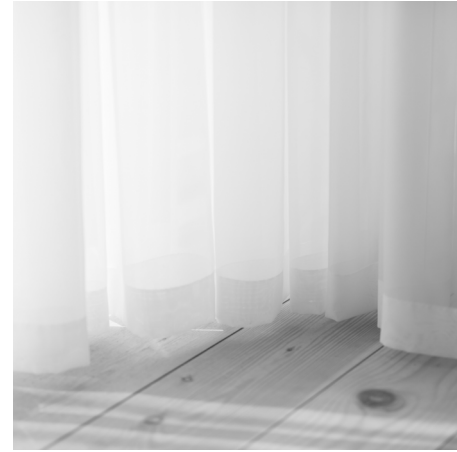


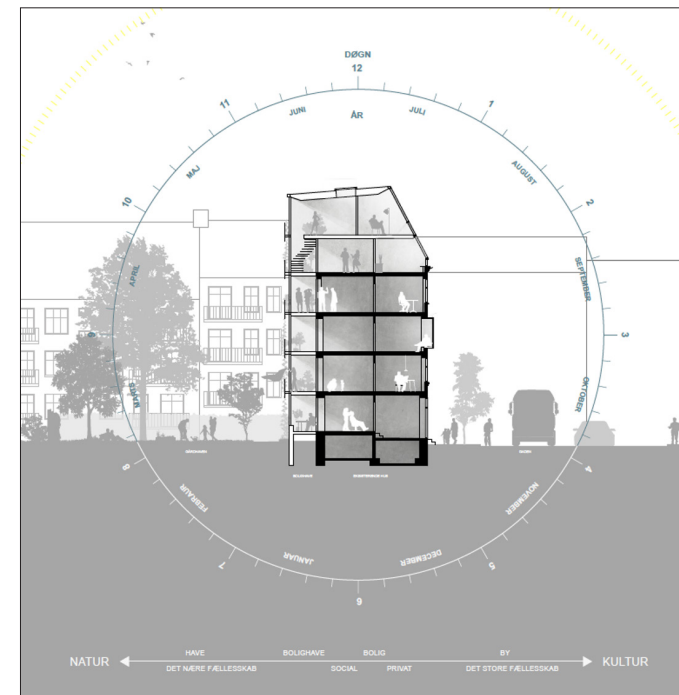
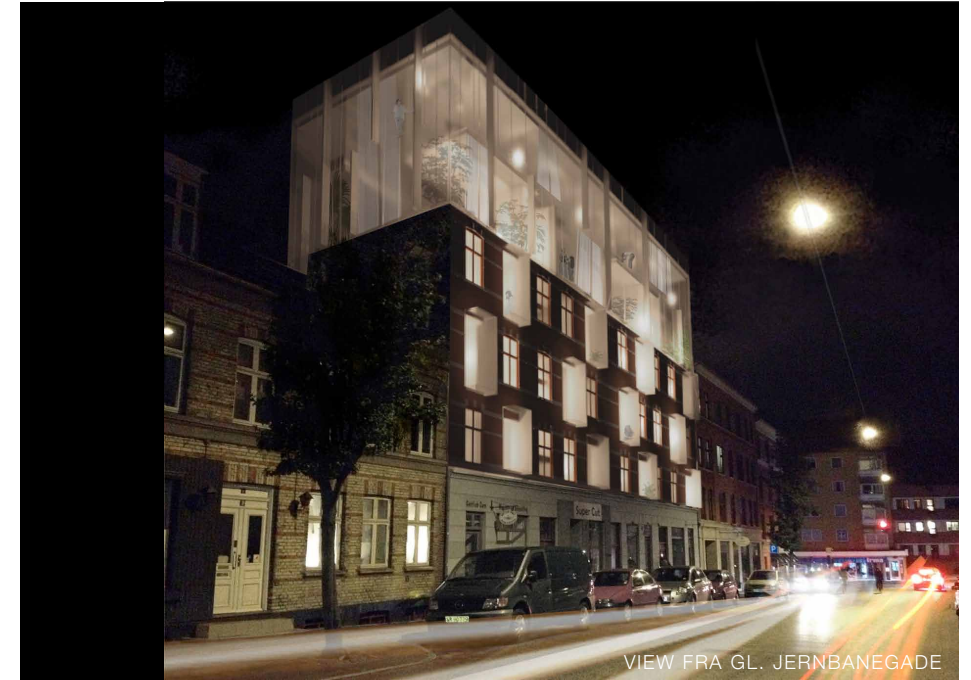


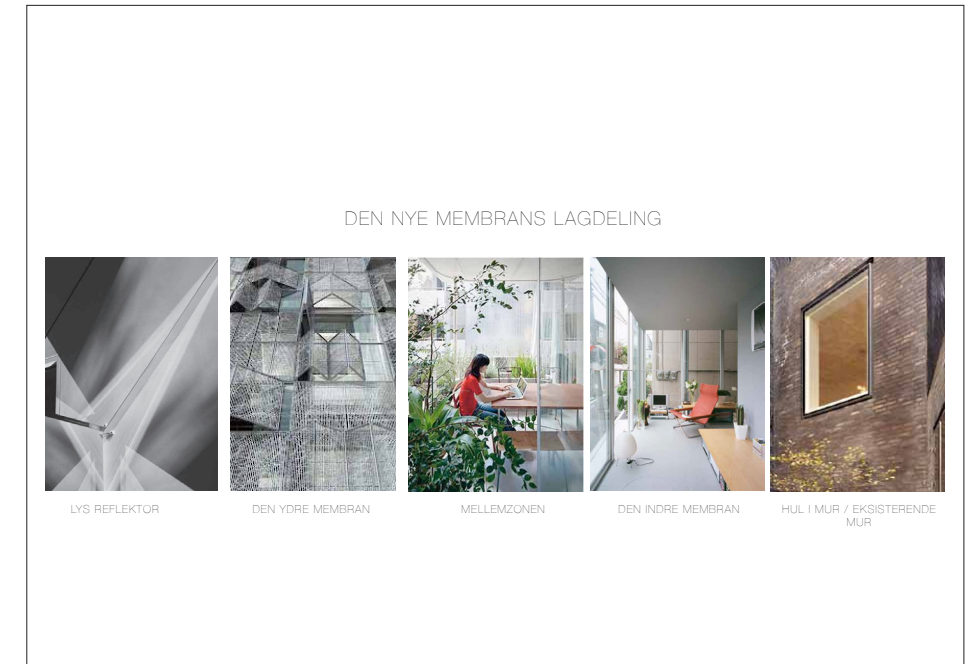












VIEW FRA DET GRØNNE GÅRDRUM









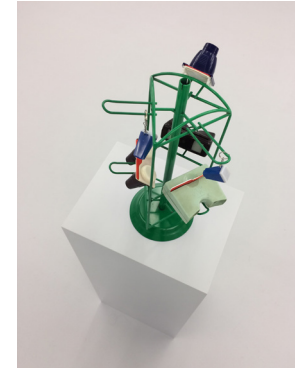
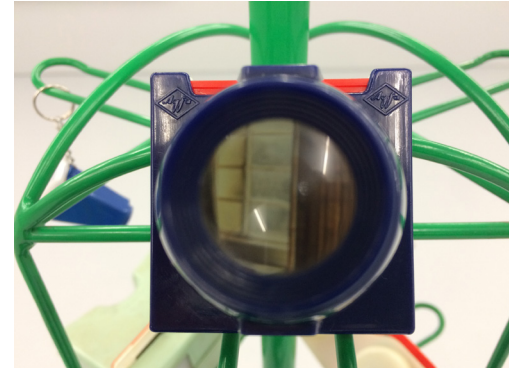




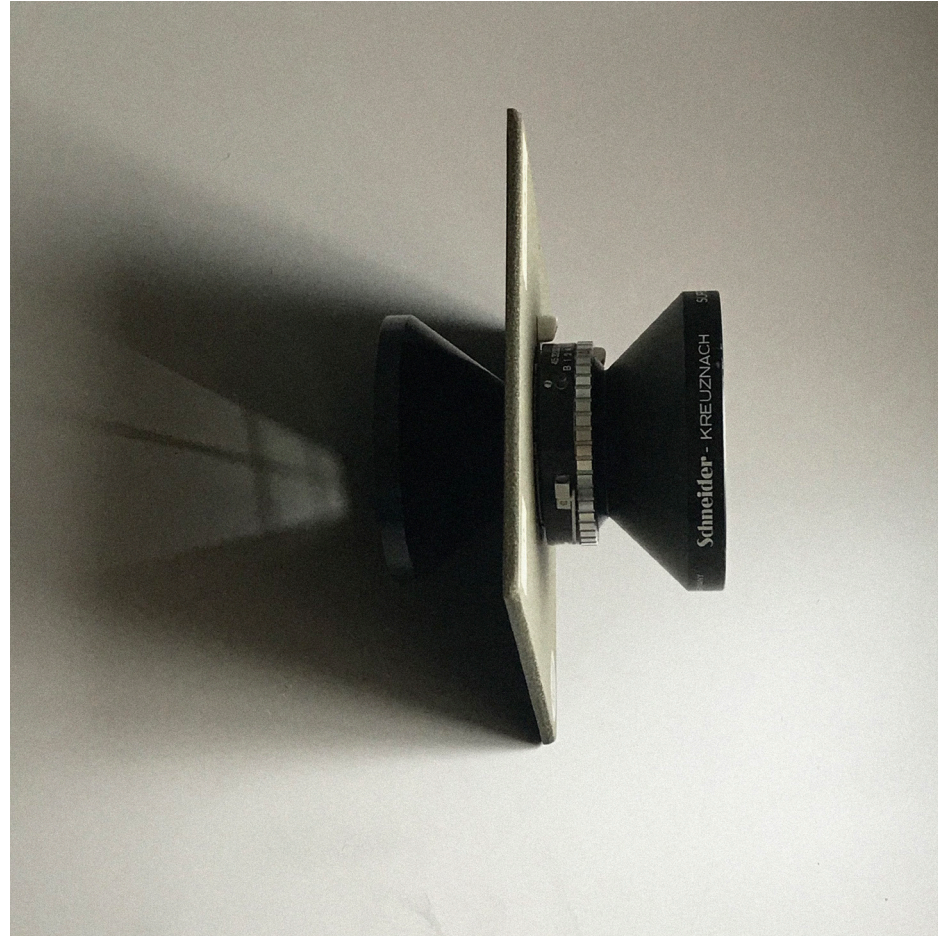
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TRYEGELEV #1 19/9/2020 15.21







Schneider KREUZNACH Super-Angulon XL 90mm f/5,6 wide-angle lens.
Photograph by Torben Eskerod at his Studio, 17. May 2020.

Empirical archive

CHAPITRE 2
Description architecturale et proposition de restitution
(M. SCHEID avec la collaboration de C. GUILLAUME, J. HUMBERT et T. THYRSGO JENSEN)

Dans ce chapitre sont successivement présentés les vestiges en place (1.), les éléments architecturaux trouvés lors de la fouille (2.), les éléments architecturaux employés (3.), l'architecture du monument (4.), sa restitution (5.), les tracés régulateurs (6.) et des remarques complémentaires sur la métrologie (7.).

1. LES VESTIGES EN PLACE (pl. I-III)

1.1. DALLAGE EXTÉRIEUR, ESCALIERS, MURS, CRÉPIS

Lors de la fouille, seuls des éléments du dallage extérieur, plusieurs marches de l'escalier d'accès au temple, une petite partie de son mur intérieur et de sa crépis, ainsi que des restes minimes des murs de fondation ont été trouvés en place.

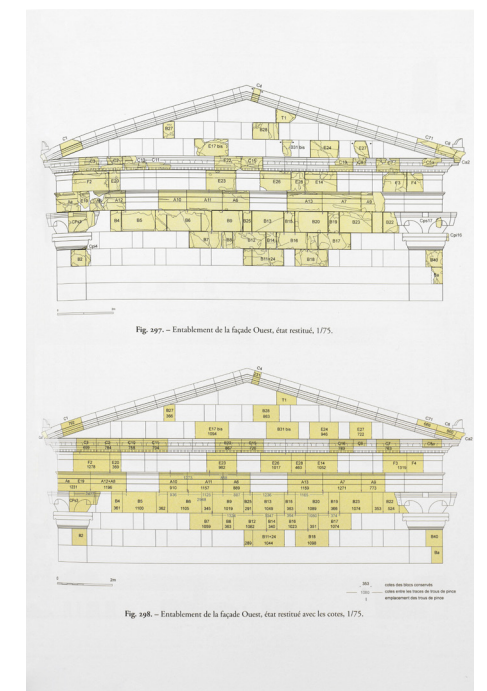
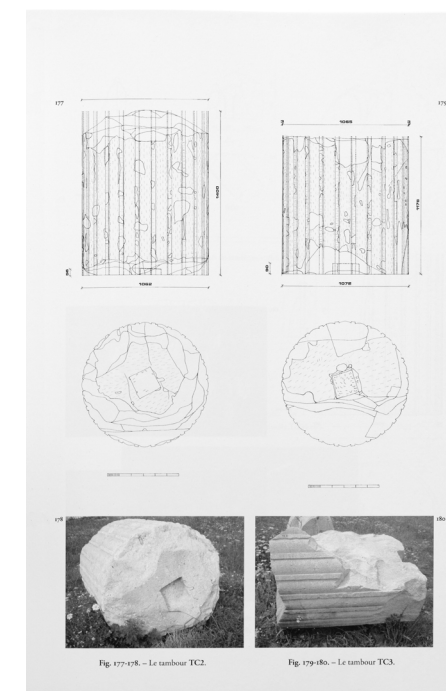
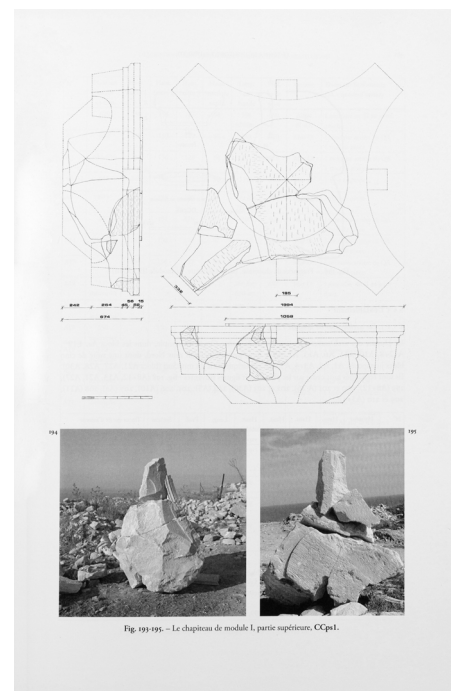
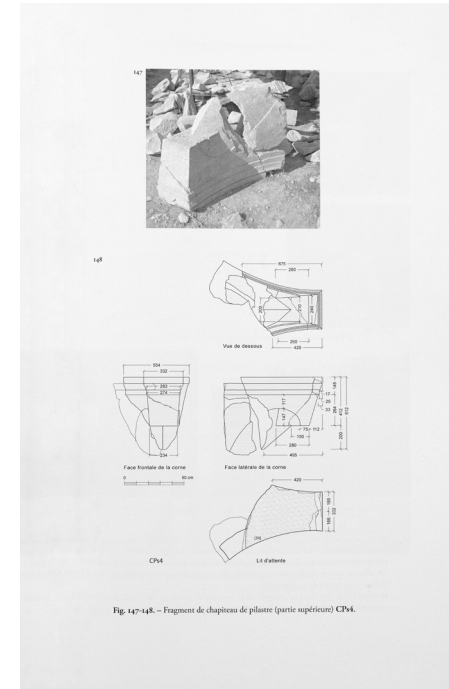
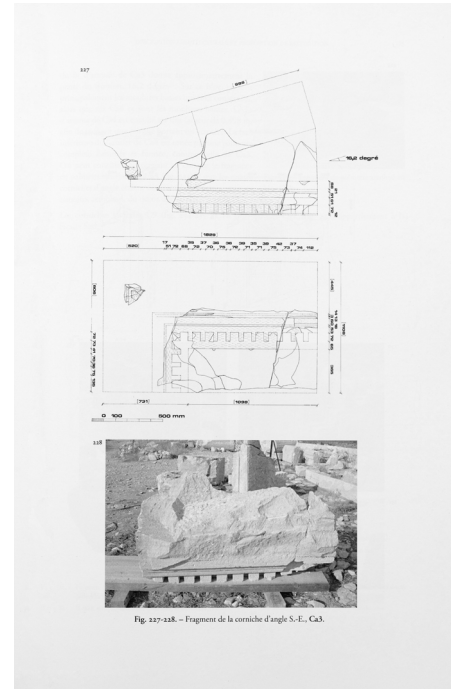
Le dallage conservé le long de la façade Est du temple, en pente du Nord vers le Sud (fig. 10-11), est en fait antérieur à l'édifice, car associé au « monument VIII »¹; mais il est resté ensuite en usage. Appartenant au même ensemble, deux dalles sont encore *in situ* à l'intérieur du temple, entre son mur Nord et le mur hellénistique (fig. 12). Les marches de l'escalier d'accès au temple romain sont construites sur ce dallage, à l'exception du mur supportant la rampe Sud qui est fondé plus bas.

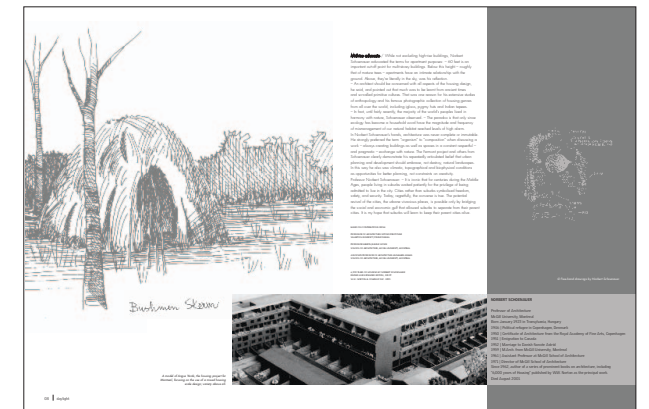
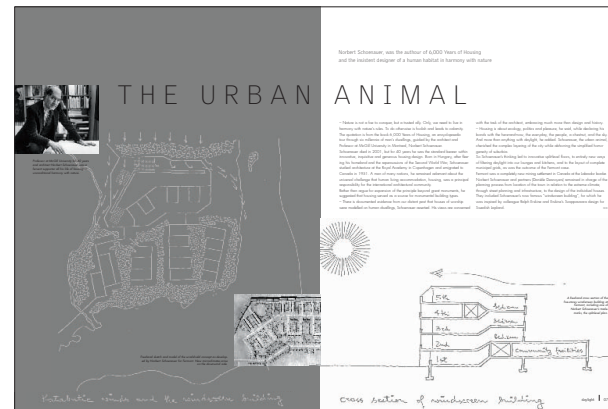
On a retrouvé de l'escalier d'accès (fig. 13) une grande partie des quatre premières marches et quelques fragments de la cinquième, les deux fondations supportant les rampes et quelques fragments du mur Nord, dont le départ du rampant s'appuyant sur la première marche (fig. 14-15).

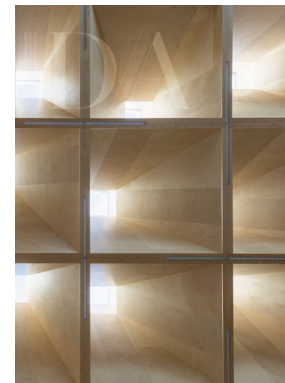
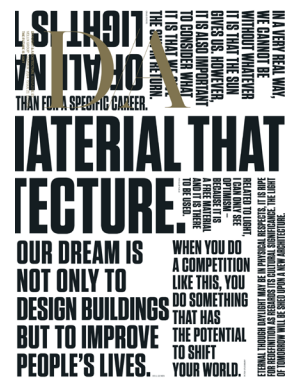
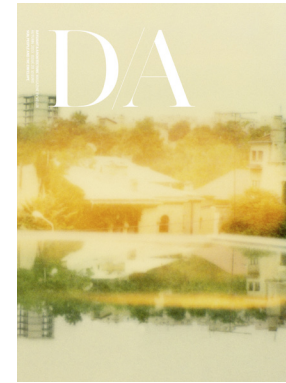
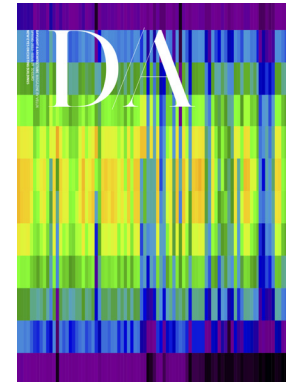
La partie interne du mur Nord du temple, conservée sur un mètre de hauteur, est bordée du côté externe par deux assises de la crépis (fig. 16), tandis que le mur Ouseu n'est bordé que par une seule assise, partiellement conservée (fig. 17). Ils courent respectivement le long et le petit côté du temple (pl. III). Leur parement interne étant conservé, nous pouvons déterminer l'épaisseur de ces murs au niveau de la première assise de la crépis : elle est, pour le mur Nord, de 2,50 m au niveau du pronos, de 2,35 à 2,40 m au niveau de la cella et de 2,20 m au niveau de l'opisthodomos; l'épaisseur du mur Ouseu, au niveau de la première assise de la crépis, n'est que de 2,05 m.

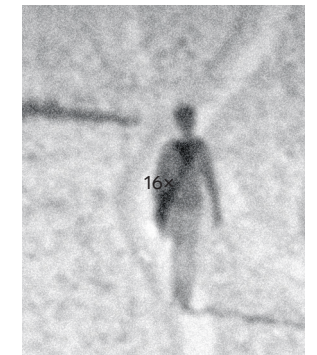
Le mur Nord s'appuie partiellement sur une assise appartenant au « monument VII »² (fig. 18) qui a probablement été remplacé, lors de la construction du temple, par la « chapelle » ou « monument XI », située un peu plus au Nord. Plus loin à l'Ouest, en MT 262, du côté interne, un mur

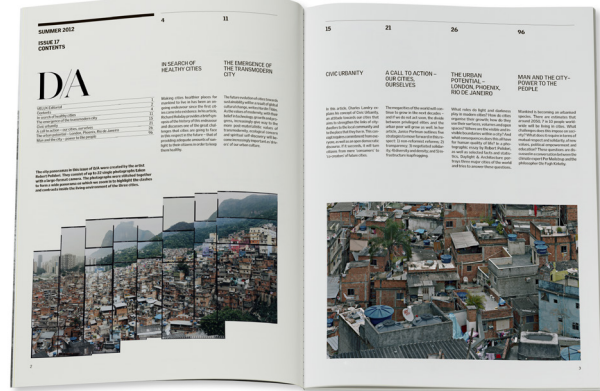
1. *Archéon* 13, p. 42.
2. *Ibid.*, p. 43, fig. 3 et p. 56-57.

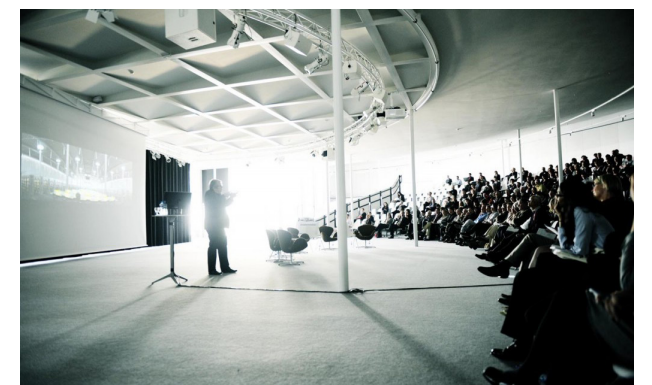








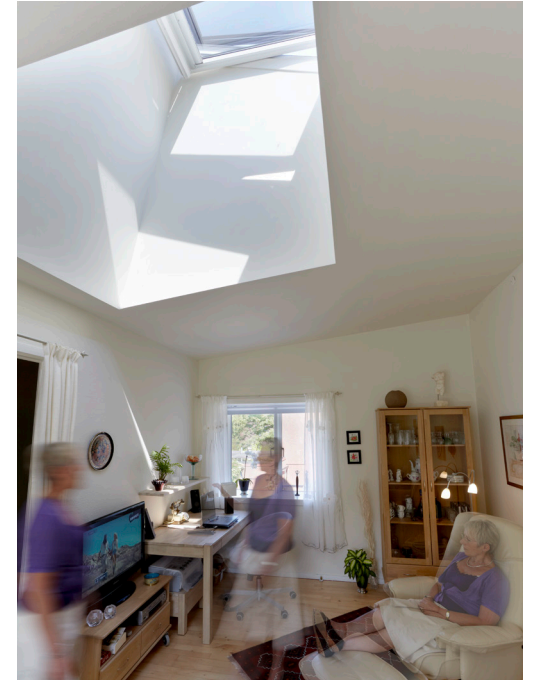






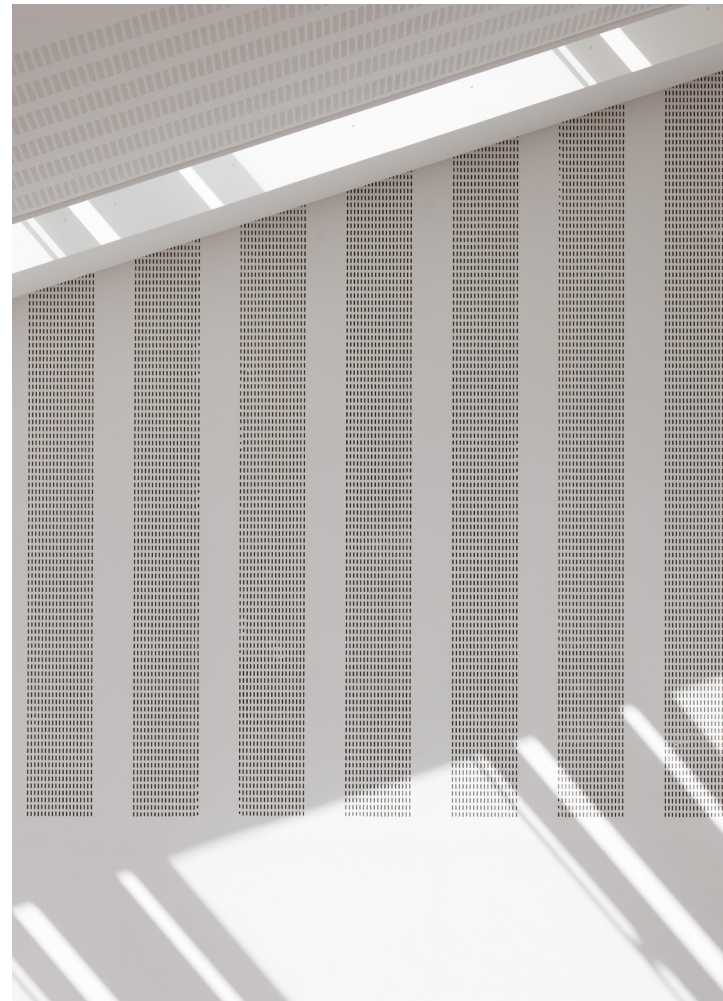


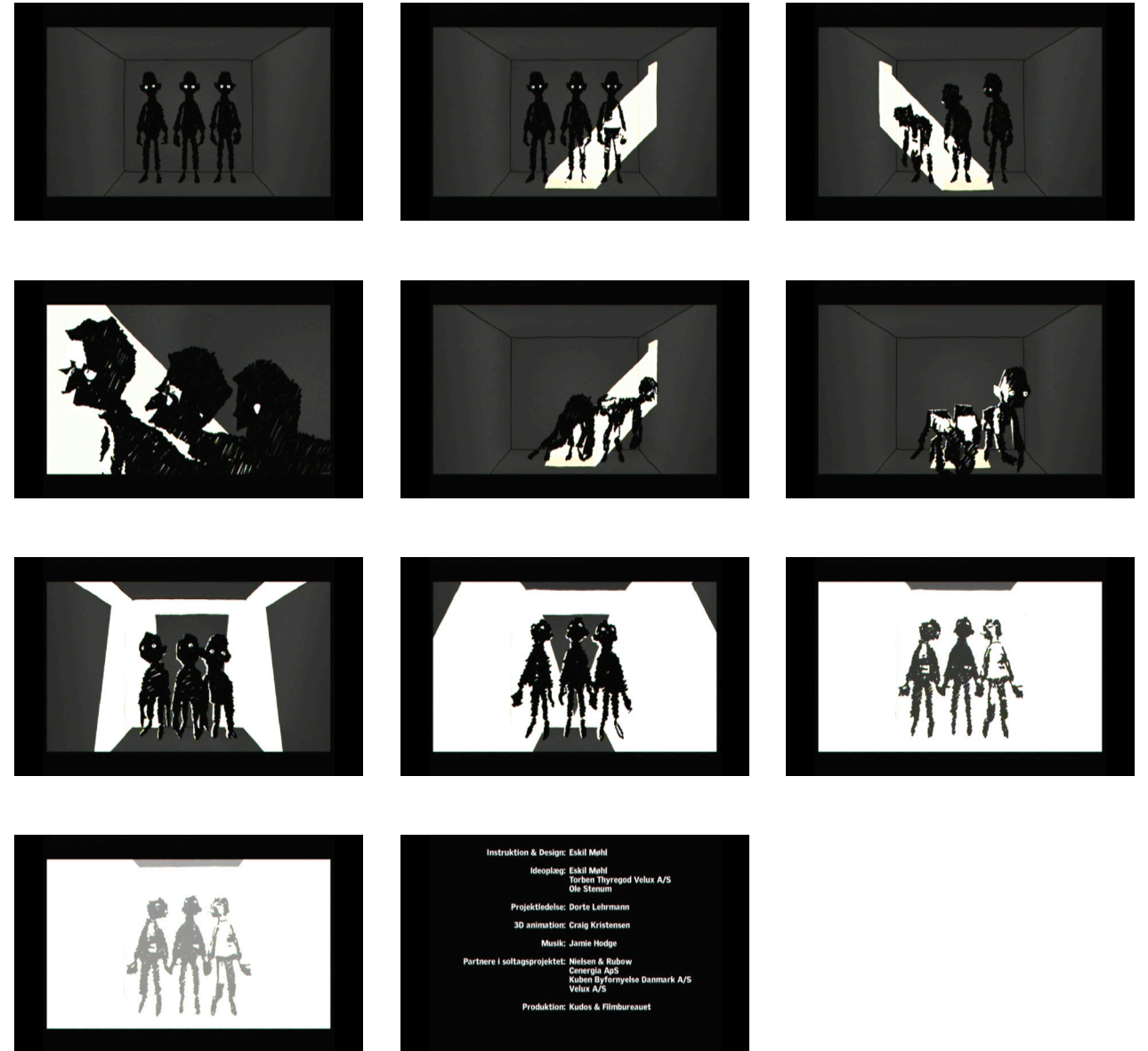












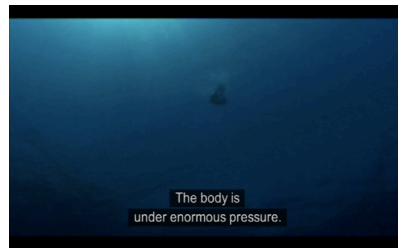
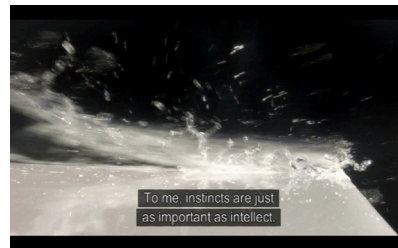
Three men for whom daylight and fresh air are life itself have realised their dreams by exploring the boundaries of human ability
- to the limits of the achievable



motive noun
that which induces a person to act in a certain way



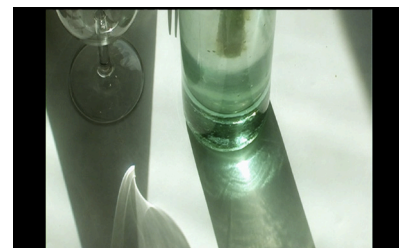
sense noun
the ability to perceive an external stimulus, enabling human beings and animals to see, hear, smell, taste and touch their surroundings.

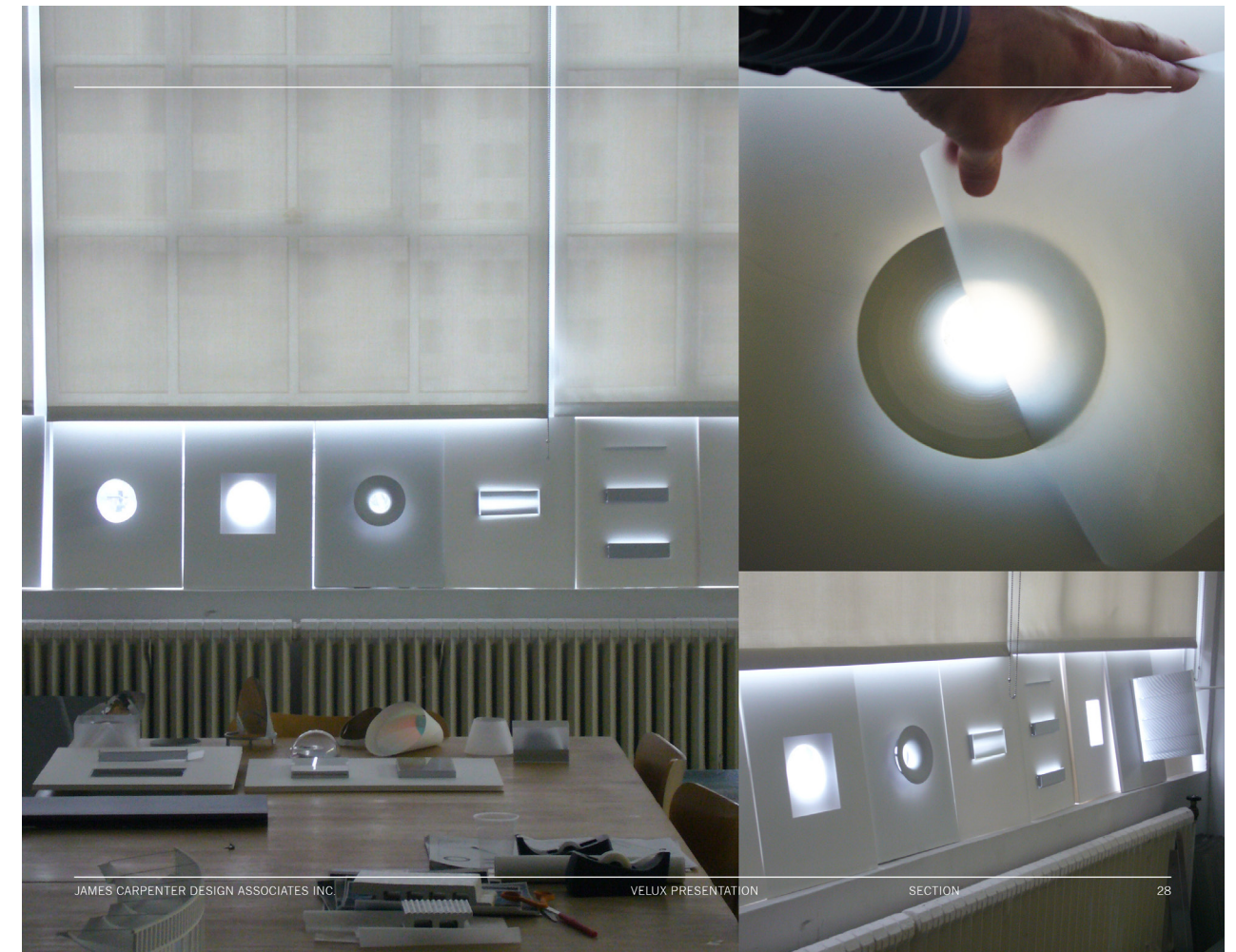
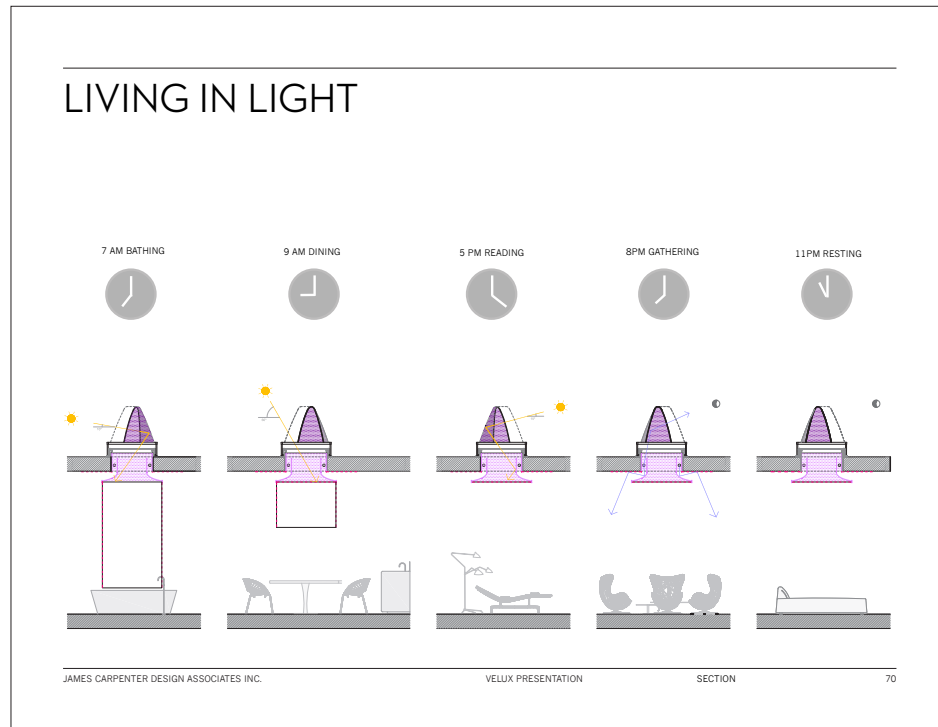


light noun
the energy that stimulates the sense of sight and makes things visible.



A journey with daylight





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All Conceptual Models by Torben Thyregod

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“Philosophy, as the thought of the world, does not appear until reality has completed its formative process, and made itself ready. History thus corroborates the teaching of the conception that only in the maturity of reality does the ideal appear as counterpart to the real, apprehends the real world in its substance, and shapes it into an intellectual kingdom. When philosophy paints its grey in grey, one form of life has become old, and by means of grey it cannot be rejuvenated, but only known. The owl of Minerva takes its flight only when the shades of night are gathering”.

G.W.F. Hegel, *Philosophy of Right* (1820), “preface”
(Translated by S.W. Dyde [1896])

The owl of Minerva

Athenian tetradrachm (circa 480–420 BC),
own collection, photograph by Torben Eskerod



This thesis was primarily written while I was sitting alone in complete silence in a generously granted office at the Royal Danish Academy in Copenhagen. During the Covid-19 pandemic though, I was sitting in my private study in Solrød Strand. Most of the research was completed in this silence, but occasionally music was played. Music composed by Bach, Debussy, Satie, and Glass inspired and improved the writing process, and broke the monotonous silence.

