

travelling  
concepts  
EXPO  
7270  
MONTREAL & OTTAWA  
MAY 2013



IDES7270: Travelling Concepts in Photography is a graduate level photography elective offered by the Department of Interior Design in the Faculty of Architecture at the University of Manitoba. It combines the practice, theory and history of photography. The outcome is to stimulate the use of photography as a visionary and hands-on tool. The final outcome will be an exhibition of student work.

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travel

concepts

# l i n g p t s

## *Introduction*

Travelling Concepts in Photography is an interdisciplinary graduate level photography elective that combines the practice, theory and history of photography. The objective is to stimulate the use of photography as a visionary and hands-on tool. The course takes place in Montreal and Ottawa in May and concludes with an exhibition of student work in Winnipeg. The eight students who took part in 2013 were: Corrie Allan, William Gray, Theo Rutherford, Suzanne Therrien- Richards, Heather Wagner from the Interior Design Department; and James Robertson, Ting Wu and Dazhong Yi from the Architecture Department.

In Montreal the students photographed and explored the city. They visited photo archives, exhibitions and galleries as well as a variety site visits to see examples of adaptive reuse and sustainable design. These visits included: the Musee des Beaux-Arts, Darling Foundry, the Canadian Centre for Architecture, the Biosphere, Habitat 67, Parc Jean Drapeau, Vox Centre de l'image contemporaine, Maison de l'architecture du Quebec, Centre phi, Pointe-a-Calliere and McGill University. As well, various neighbourhoods and social spaces were explored including: Jean Talon Market, the Atwater Market, St. Henri, Mile End, the Plateau, Griffintown, the old Port and the Downtown. In Ottawa the class visited the prints and drawings room at the National Gallery of Canada to study images from the photography collection and visited the Sakahan exhibition of contemporary Indigenous art. The students also toured La Filature in Gatineau and met with the photographer, Marie-Jeanne Musiol.

# assignment

## A1. Talking Pictures: Images & Analysis

Select a concept that you wish to explore in a series of images. Explore making a series of images that are informed by this concept over the period of the first 5 days of the course. Consider carefully your choice of location and be certain if it is a public space that you can get permission to make photographs there. Also make certain that you will have good lighting conditions to work in.

Make images for this assignment on a daily basis. Experiment with what you think best expresses the concept that you have selected to photograph. Expect to make at least 40-50 images, from this group select 5 that represent the concept well.

Write a 250-word analysis of 1 of the 5 images in your series. Explain how it relates to your chosen concept.

## A2. Making vs. Taking: Montreal & Ottawa Portfolio

This assignment explores the idea of public place and neighbourhood in relationship to the concept you have selected for Assignment 1. Select a neighbourhood in Montreal/ Ottawa that is accessible to you. Walk that area to become familiar with it and begin to photograph there. You may wish to create collages or maps to help you understand the sense of place. These can be added to your portfolio to show process.

Neighbourhoods or public places selected can include, but are not limited to:

*Mile End, The Plateau, The Lachine canal, Griffintown, Westmount, Downtown, Outremont, Little Italy, McGill Ghetto, Mount Royal, Latin Quartier, Quartier Concordia, West End of Downtown, St. Henti, South West, Old Montreal, The Islands, Old Port.*

You should make at least 10 images per day and edit this down to a final portfolio of 20 images that record your experience of the area. Select 20 photographs and present as a portfolio. This can be in a variety of formats including: prints in book format, as a "suite" in a small box, or another constructed form that has been agreed upon with your instructor and is appropriate to your work. You may wish to present a series or sequence of images.

# gnments

## A3. *Final Portfolio & Exhibition*

Make 20 photographs that relate to your selected concept in Montreal and Ottawa. Images should be handed in as a portfolio on a labeled cd. The portfolio should include at least 15 images that are new and not made or presented for the 2 previous assignments. In addition to the cd, each student will make 5 enlarged prints. The photographs used for the 5 printed images can come from any of the 3 course assignments.

You should have read the assigned readings to date. These readings will help inform your image making.

Once you have made and selected your final images then you construct a digital portfolio on a cd to be handed in.

Select 5 images from your exhibition portfolio (or from images made in the previous 2 assignments) to make hardcopy prints.



UNKNOWN 1

# Terrain Vague

by CORRIE ALLAN

Our current age is undoubtedly an age of production - an age bent on progress - but the inevitable consequence of the increasing pace of production is obsolescence. "Terrain vague" refers to this inevitable obsolescence of occupations and technologies, to abandonment and deterioration by way of progress. But the concept is bivalent. While it can suggest capitalist obsolescence, abandonment and neglect, "terrain vague" also refers to an alternative productivity. While it does not conform to the orderly appearance of a prosperous modern city, "terrain vague" provides an opportunity for what Luc Levesque describes as "spontaneous, creative appropriation and informal uses that would otherwise have trouble finding a place in public spaces subjected increasingly to the demands of commerce [and progress], the 'terrain vague' is the ideal place for a certain resistance to emerge, a place potentially open to alternative ways of experiencing the city" (2002).

These images provide a glimpse of industries and buildings, once symbols of the speed, transportation, and technology of progress, now defunct. They speak simultaneously to decreased ship-based trade and obsolete occupations, as well as to an alternative functionality, a life outside commerce. This series is a collection of portraits of abandonment and reclamation, reclamation by nature as well as by the act of photographing. By making and exhibiting images of derelict buildings in both Montreal and Gatineau's industrial neighbourhoods, these structures are raised out of

obscurity – though largely because of their obscurity – and made relevant, celebrated, and even precious as works of photographic art. It is in this sense that I invoke "terrain vague," as a space of both obsolescence and purpose. While it questions the pace at which buildings, technologies, and occupations are created and subsequently outmoded, it also speaks to the productivity implied by obsolescence, or as Jane Tormey suggests, the presence implied by absence (Tormey 2013, "Walking the City" 56/105)

## References

Levesque, L. (2002). "The 'Terrain Vague as Material': Some Observations. Retrieved May 20, 2013 from [http://www.amarrages.com/textes\\_terrain.html](http://www.amarrages.com/textes_terrain.html). Originally published in House Boat/Occupations Symbiotiques (2002). No publisher given: Gatineau, pp. 6-7.

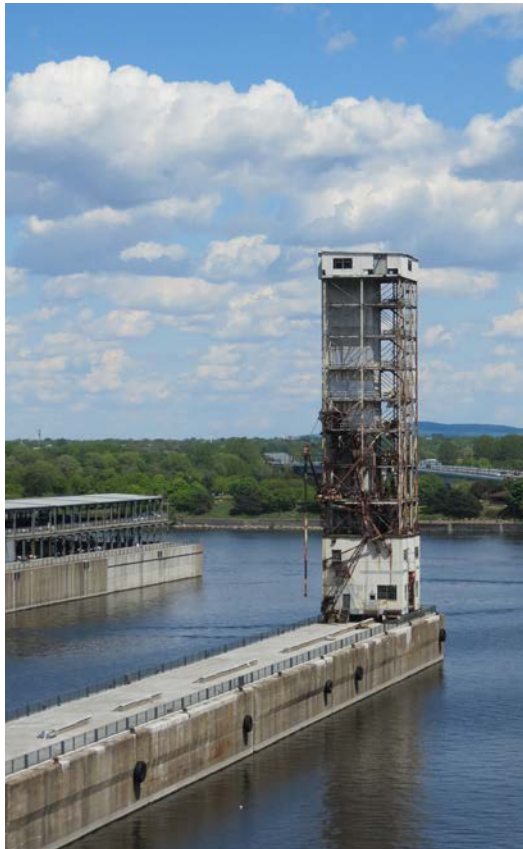
Tormey, J. (2013). *Cities and Photography*. New York: Routledge, for Kobo e-reader.





above, clockwise: UNKNOWN 2-4; below: UNKNOWN 5





above, clockwise: UNKNOWN 1-4; opposite: UNKNOWN 5



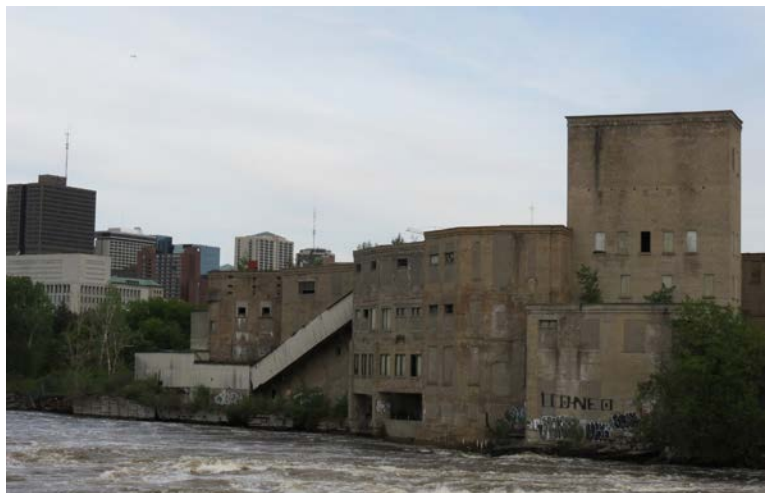
PARIS CANALS  
CANAL-DE-  
LACHINE CANAL  
PARKS EXPLORE

Handwritten graffiti in black and white, including the letters 'IS' and other illegible tags.

SAKE  
SMILE  
QUIT DAM

CONS  
:822

GER  
3





above, top: UNKNOWN 14, bottom: UNKNOWN 15; opposite, clockwise: UNKNOWN 6-13





### **Silo No. 5 – A Video Portfolio**

Silo No. 5 is a portrait of abandonment and reclamation, reclamation by nature as well as through the act of photographing. By making and exhibiting images of the building at Pointe-du-Moulin, Montreal QC, the building is removed from obscurity – though largely because of its obscurity – and made relevant, acknowledged, even precious as a work of photographic art.

The first half of the film is meant to identify the finding of something, placed very deliberately, that has since been abandoned. By documenting the find and reaching for one of the images, the videographer performs a kind of reclamation.



The still images that follow are presented as artworks, whose subject is raised out of obscurity by the very act of being photographed and exhibited. The soundtrack that accompanies their presentation is composed of audio recorded during the opening and closing of the locks on canal separating Silo No. 5 from the shore. These speak to the history of shipping and industry that surround Montreal's old port, but also to the relative silence of the silo itself. The soundtrack closes with a recording taken at the Darling Foundry during the setup of a Kinetic Music performance. As a space that has been reclaimed and adaptively reused, this accompaniment suggests a future in spite of abandonment.



above, top: UNTITLED 1, bottom: UNTITLED 2; opposite, top: UNTITLED 4, bottom: UNTITLED 5

# Unwarranted Bricolage

by WILLIAM GRAY

The purpose of this photographic series was to explore the presence of unwarranted bricolage in Montreal's Le Plateau. Ubiquitous in this community were diverse forms of unsolicited messages and media, layered onto the built environment. Back alleys, front facades, signs, and signposts became alternative canvases for expression and marking. Although these moments of apparent vandalism were conducted with intention, they contribute an unexpected quality of environmental patina. These markings were not isolated to the intention of the artist; when abandoned, they permeate the overall image of the underlying architecture. As an inexperienced traveller through this city, I could not visually separate these messages from their metaphorical canvas. The conflation of these environmental components indirectly generates a visual sense of place, depicting the impact of the encompassing social, cultural, and political landscapes. It is the relationship between these unsolicited markings and the built environment, the unwarranted bricolage, that produce a fascinating visual narrative.





*Réparations*  
*Montres et Bijoux*  
*Montres*  
*Or, Argent*

  
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swatch

swatch





← PETERS

STARZ

420





row 1: UNTITLED 6-9, row 2: UNTITLED 10-13; row 3: UNTITLED 14-17; row 4: UNTITLED 18-20







***title title title title***

by JAMES ROBERTSON



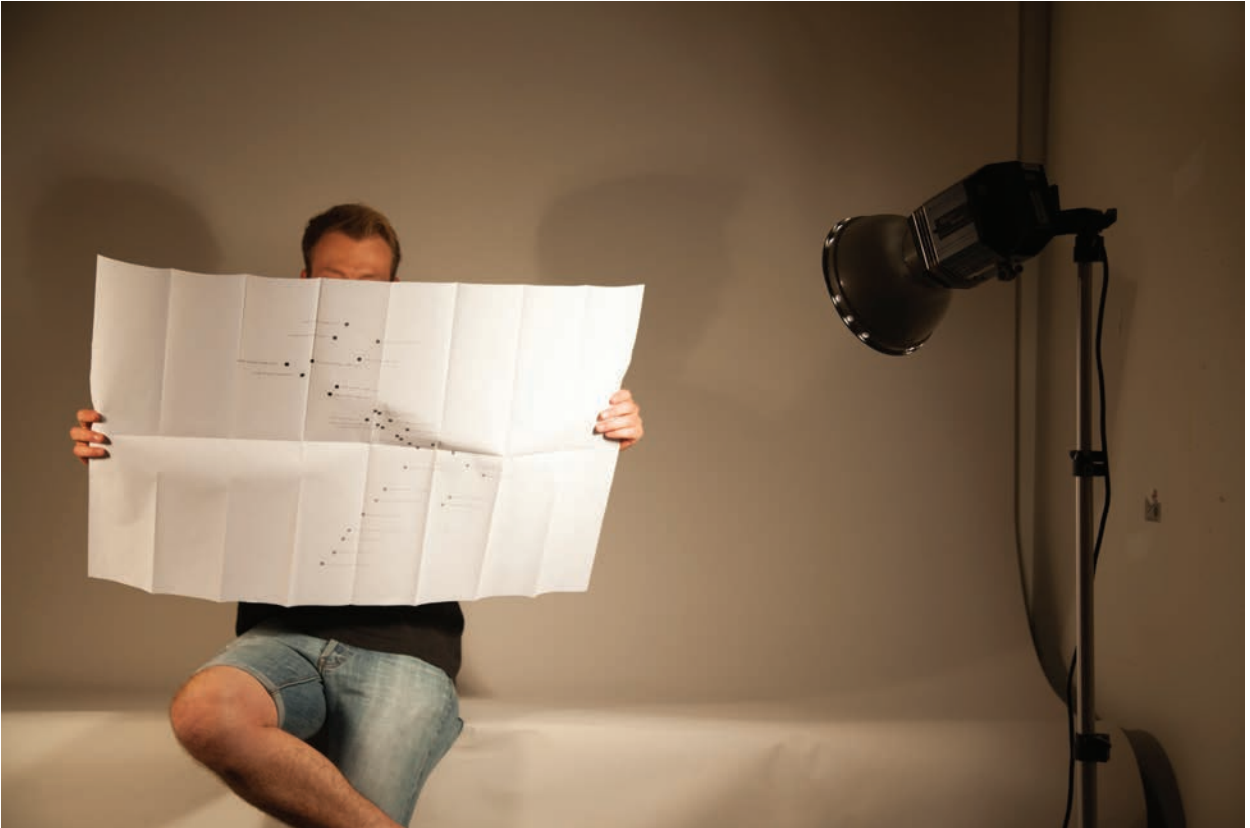
















UNTITLED 5 (SERIES 1)

## The Photographer-Flâneuse

by THEODORA RUTHERFORD

Jane Tormey's interpretation of how Michel De Certeau distinguishes between *flânerie*, the act of walking, and *voyeurship*, the act of observing, emphasizes the significance of physical distance between the photographer and who or what they are making a picture of (Tormey, 2013, pp. 92-93). The five photographs in Series 1 are an exploration of this notion of distance and the "everyday" from the point of view of what Tormey refers to as the photographer-flâneur, or in this case flâneuse (Tormey, 2013, pp. 51-53, 92-93).

The photograph Untitled 5 in Series 1 depicts the activity of shoppers and passers-by on a pedestrian street in Montreal's Chinatown, it serves to capture - or as Tormey suggests, to eternalize - an otherwise forgotten "everyday" moment (Tormey, 2013, pp. 51, 93). In doing so, the photograph is a reflection of the photographer's commitment to becoming a "passionate spectator" of city life, one of the essential qualities of the flâneur as described by Charles Baudelaire (as cited in Tormey, 2013, p. 93).

By Tormey's standards, the proximity of the photographer to the scene signals that they were immersed in their surroundings, and as such, the photograph was indeed made by a flâneur

rather than a voyeur (Tormey, 2013, p. 93). However, the man - perhaps the shopkeeper - at the centre of the frame holding up his hand defensively at the camera acknowledges the presence of the photographer-flâneuse suggesting that she has overstepped a boundary. This man's reaction to the camera reminds the photographer of the unease that the documentation of the 'everyday' can cause.

The photographer-flâneuse continues to investigate the notion of the "everyday" in Series 2 and Series 3 by exploring Le Plateau-Mont-Royal, this time with an emphasis on the point of view of the photographer. In Series 2, an album of photographs titled *A Photographer-Flâneuse Reflecting*, the reflections in windows and on water are utilized to make abstracted photographs that are at once self-portraits and documentation of the neighborhood. Series 3, a collection of fifteen photographs of laneways, chronicles the paths that the photographer-flâneuse did not take.

### References

Tormey, J. (2013). *Cities and Photography*. New York: Routledge.



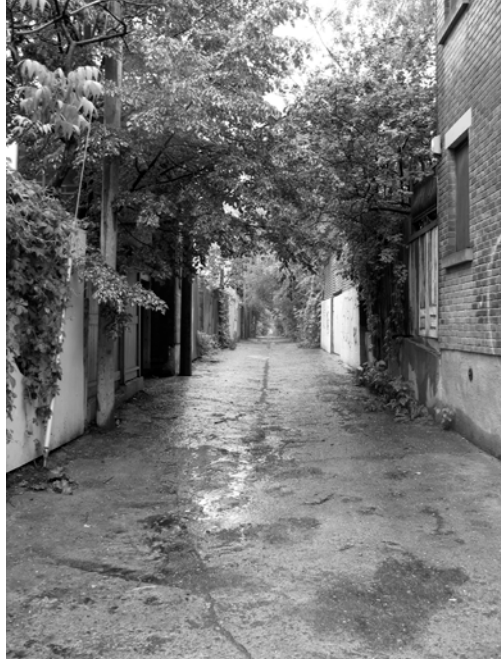


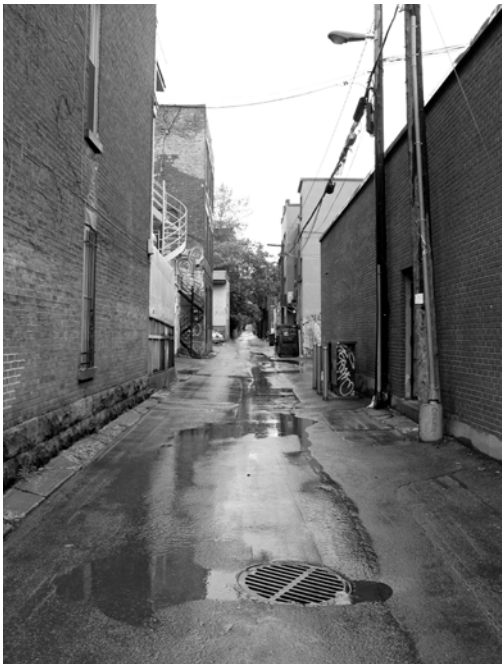
above: UNTITLED 4 (SERIES 1); below, left: UNTITLED 3 (SERIES 1), right: UNTITLED 2 (SERIES 1)



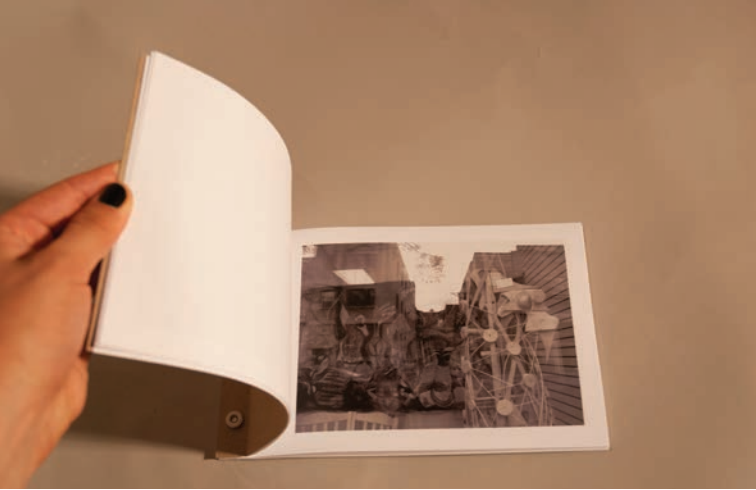












A PHOTOGRAPHER-FLÂNEUSE REFLECTING, AN ALBUM OF IMAGES FROM SERIES 2

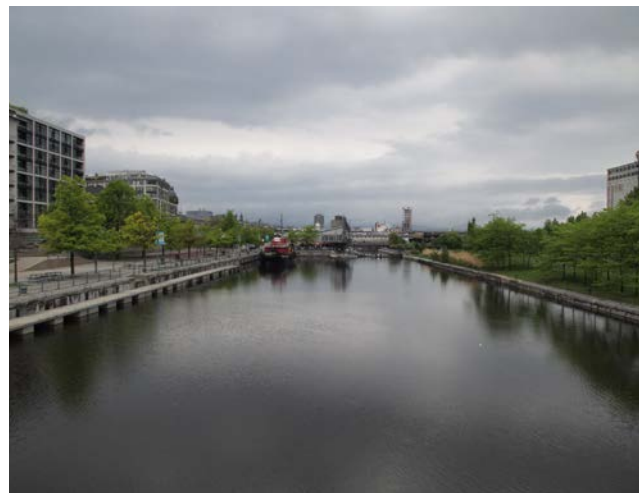


## Connections

by SUZANNE THERRIEN-RICHARDS

In my discovery of the neighbourhoods of Montréal, I have explored the concept of connections. I initiated my exploration with images of physical connections as evidenced in the architecture and the environment, documenting connections between geometric planes, adjacent buildings, light and shadow, indoor and outdoor, built environment and nature. These physical connections create other connections - connections between individuals and communities at all scales; connections in transportation and commerce; and connections to the past.

The object, a collage of pieces of images from the Lachine Canal and the Old Port, speaks to connections in yet another dimension. The viewer can apply the concept of connection in the broadest sense in the analysis of the object created with images of the Lachine Canal and the Old Port, built structures which connect waterways in Eastern Canada and the Northeastern United States; the analysis creates a three-way partnership and symbiotic relationship between the concept of connections, the viewer and the images, that will facilitate the understanding and interpretation of the object, the collage.

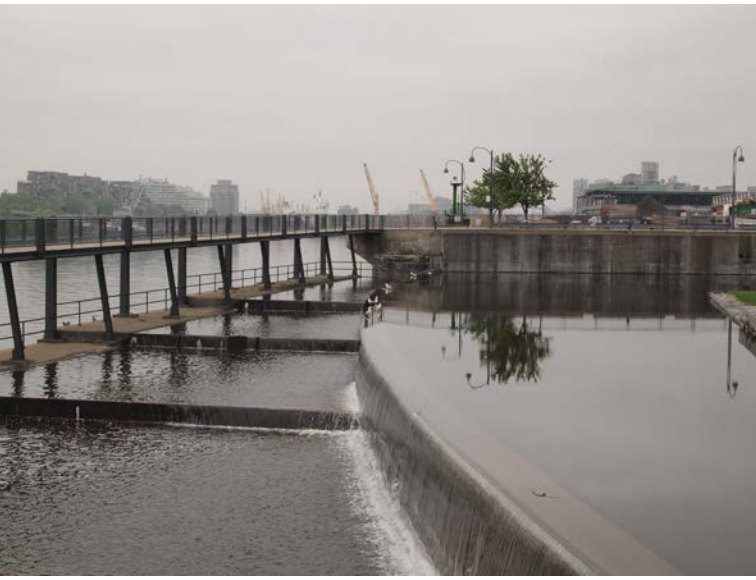






opposite, clockwise: LACHINE CANAL 1-4; this page, clockwise: LACHINE CANAL 5-7







row 1: LACHINE CANAL 8-11, row 2: LACHINE CANAL 12, OLD PORT 1-3; row 3: OLD PORT 4-7











top: BARRIER; bottom: CLOSED FOR THE SEASON

## Layers

by HEATHER WAGNER

This series of photographs explores the layering of tourists, travellers, residents and commerce in old Montreal and Ottawa. A balance between the economy and inhabitants are apparent in the exploration of these neighbourhoods. Tourism is a driving force behind the economy. As such, areas like the arts have been able to flourish. Private and public funded art galleries line the winding streets of Old Montreal and commerce blends the old with the new in Ottawa.

“If a city is to keep a balance between its economy and the quality of life of its inhabitants, the whole fabric of the city, specifically its urban design, has to consider the symbolic meaning of its structures as well as the practical necessities of living” (Tormey 2013, 215).

### References

Tormey, Jane. *Cities and Photography*. New York: Routledge , 2013.





top: LA CRÈMERIE DE L'ÎLE; bottom, left: UNTITLED 1, right: UNTITLED 2



STREET ART



CONSTRUCTED



SHOPPERS



HIDDEN



DRIVE



HAPPY



CANAL



MARKET



PERFORMANCE



PERFORMANCE 2



QUAY



EDITORIAL

Rue  
Notre-Dame O.





opposite: CROSS; this page, top: WORKER, bottom: CAFE







top: IMAGE C; bottom: IMAGE D

## diversity of the city

by TING WU

I have chosen to represent my five days in Montreal with the concept entitled 'the diversity of the city.' In terms of 'diversity', a lot of things could be included such as different culture, people, and forms of exterior and appearance of buildings with a strong comparison between old and new, modern and traditional, strong and weak, serious and relaxing, unusual and regular. It's really an exciting thing that items found in the same photograph have the same function; however at the same time have different sizes, colors, and forms such as the balcony in the neighborhood, the architectural roof along the road, the stairs to the entrance, the windows and the doors.

On one hand, I wanted to show the strong comparison of different forms found in one photo which could include a lot of things; on the other hand I wanted to show how inclusive the city is, because Montreal is so different from other cities when we talk about its background. There are millions of things that make up Montreal. Each building seems to have its own personality, and the official language is no longer English. From above, Montreal looks like a great mother, taking care of her different babies all the time, which make people feel free when wandering in this vivid city.

The photo I chose is an image of Montreal's downtown. In this photograph, the building at the back is a modern one; the

two lines of office and commercial buildings beside the road are not that new but still look good. The heart of this photo is the cathedral; though a portion of it is covered, one could still reflect the magnificent feeling of the history of Montreal. The components of a building which include its style, use of materials, color, and shape form the word 'diversity,' ultimately emphasizing the comparison between modern and traditional which cannot be ignored at the same time.

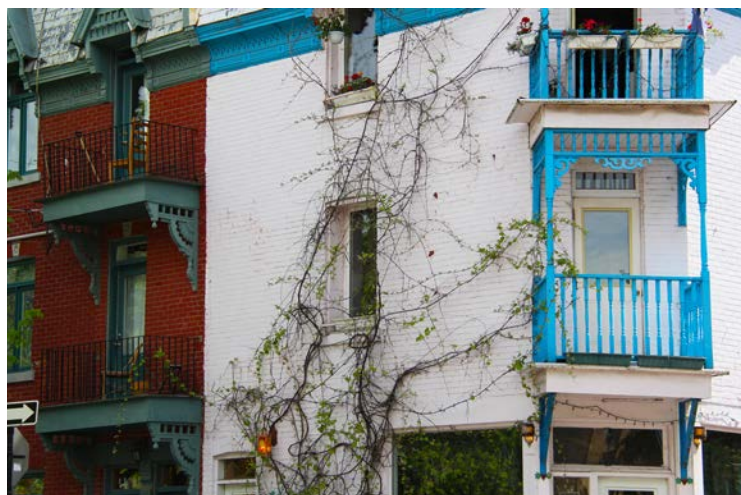






IMAGE A

Simon

You are more than a serial number

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CRL

MONTREAL 2013

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L'eau  
c'est

MAYA

MEORGE

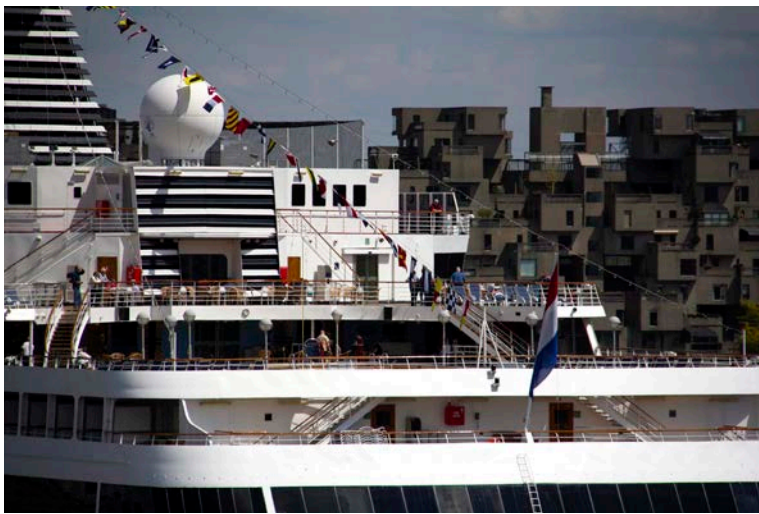
MELAINA

BRASHIL

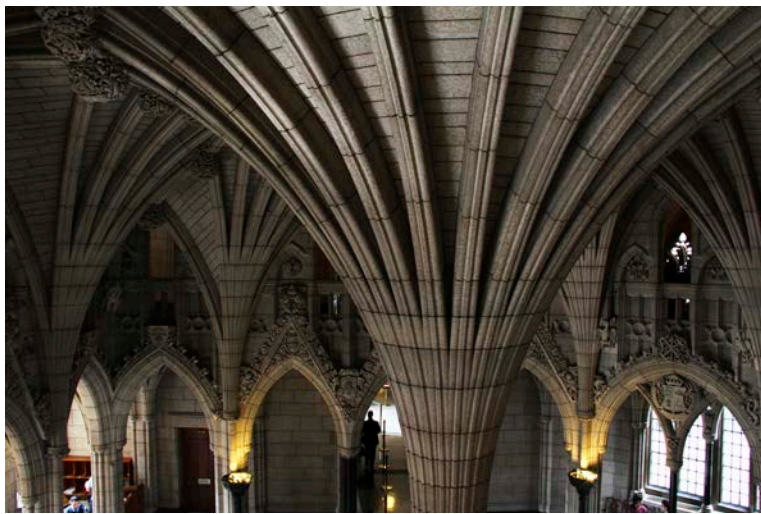
Vertical graffiti on the left edge of the wall.







67 HABITAT



CATHEDRAL



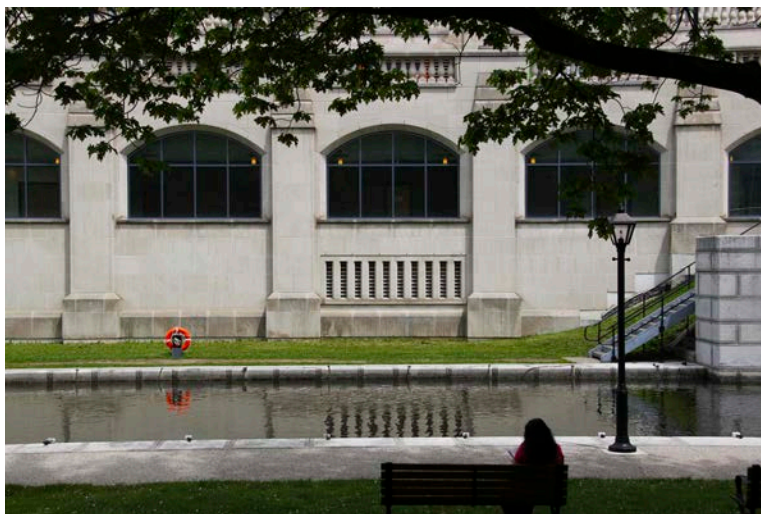
MOVING CITY



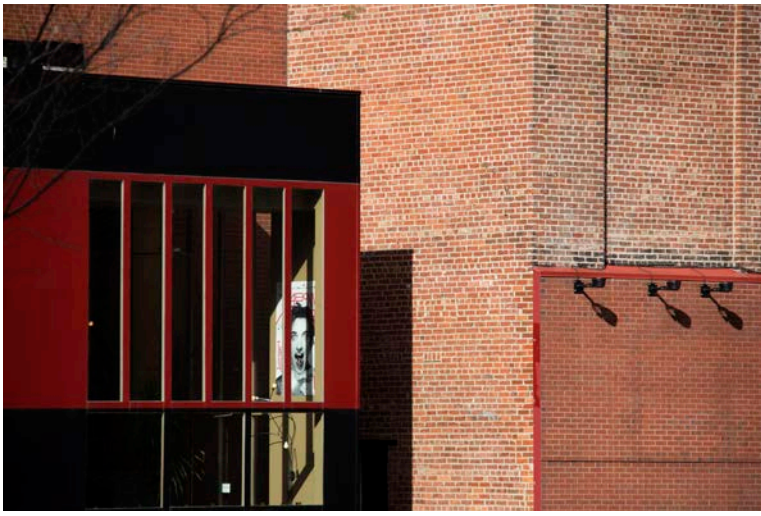
OLD MONTREAL



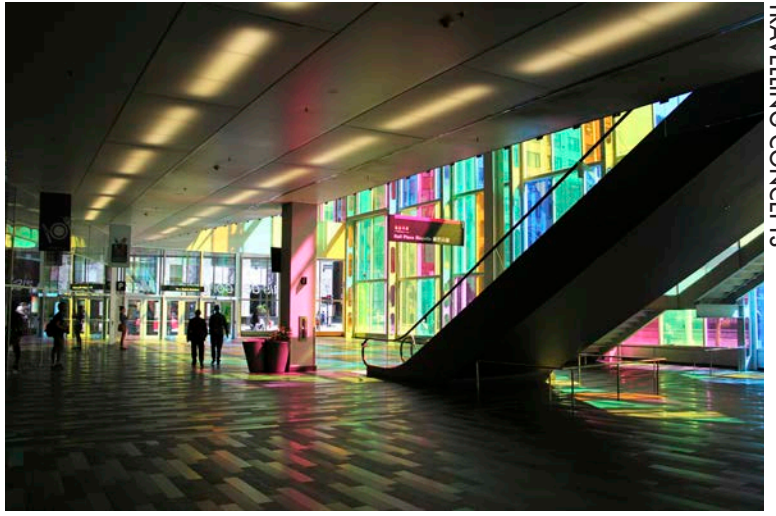
PERFORMANCE



READING



CORNER



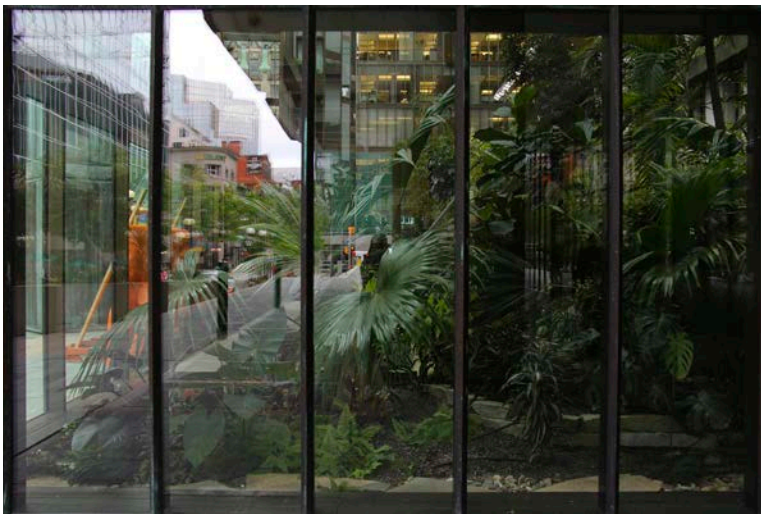
LIGHT



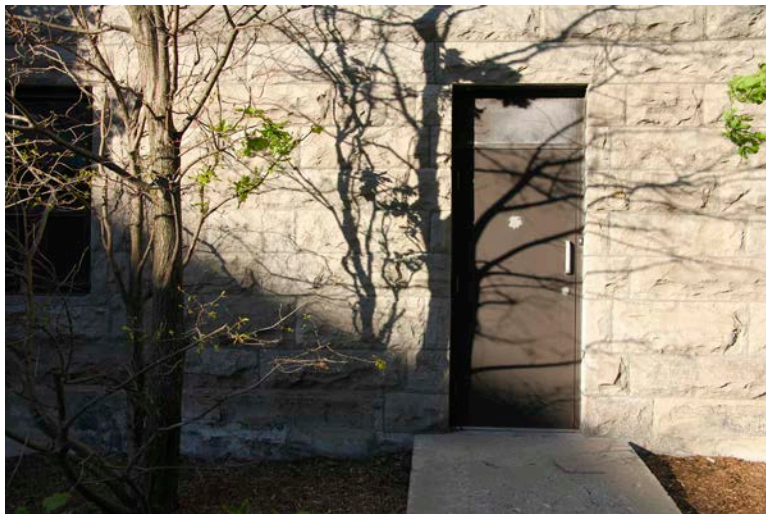
OLD PORT



OTTAWA RIVER



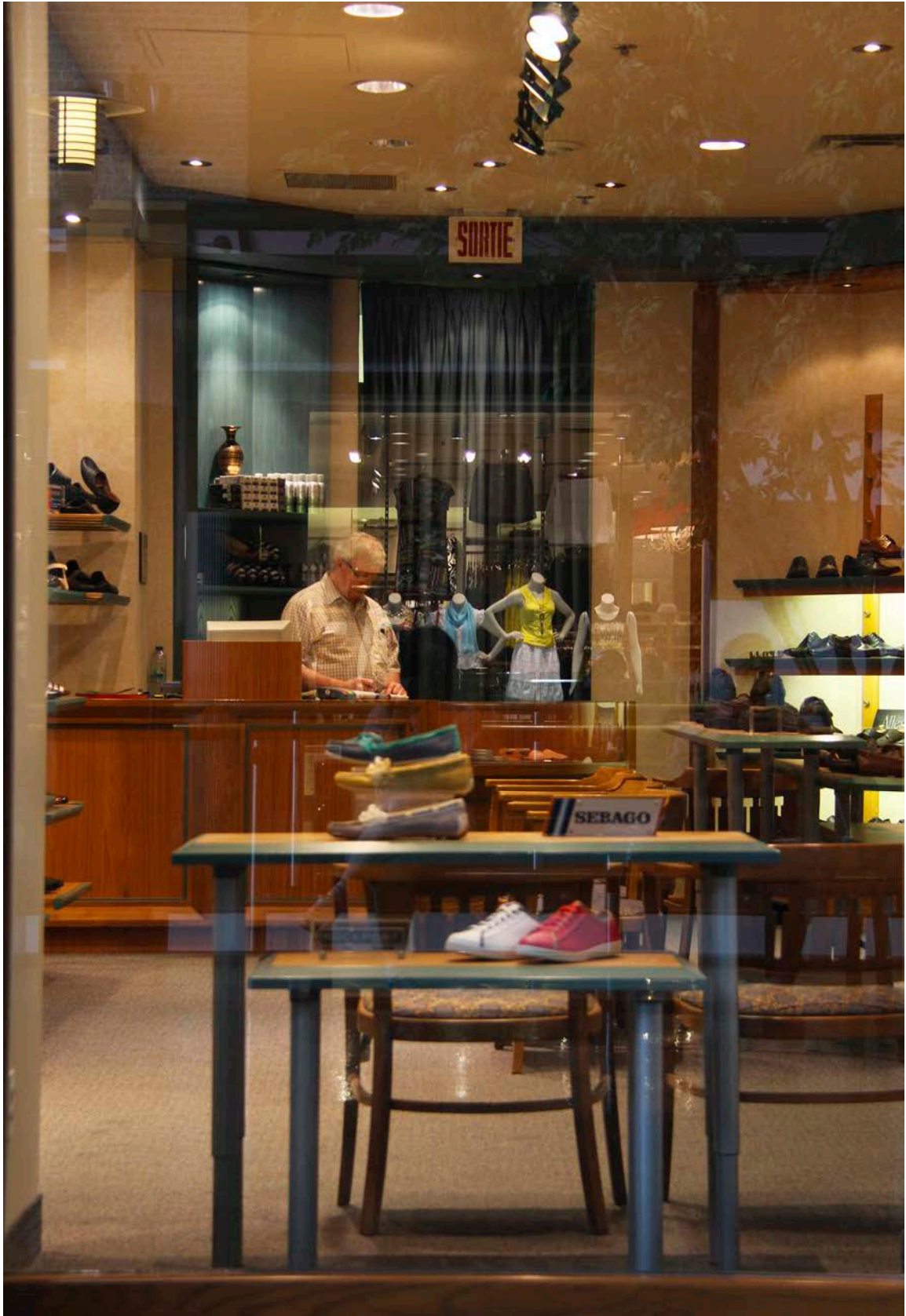
REFLECTION



SHADOW



top: RESTAURANT; bottom: SHOPPING MALL



SHOPPING







You never know what will happen at the next junction, and keep walking, recording and searching for the destination. Most of the time, it could be an enjoyable journey when experiencing different cities by walking. When you finally get to the destination, recall those memory from the very beginning of the road, it is always the best travel you have ever had.



## Predictable Encounter

by DAZHONG YI

Every city would naturally emerge a mass of unique spaces, people, behaviors, and events with the development of this city. This relationship occur in multiple scales of the city, and formulates a “predictable encounter” which means those meetings are unexpected in people’s experience, but predictable in collective view.

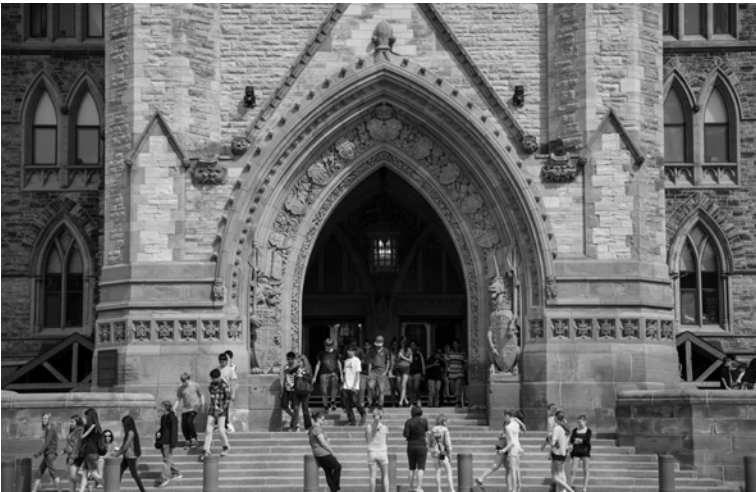
In the individual sense, different particular urban contexts around each element affect their motions and behaviors. Therefore, elements carry their own individual notion moving around the city or creating their own realm. Spatially and temporally, they create relationships – “encounters” with city and other elements when they meet, and the place of these meetings becomes the “encounter space”.

But in another sense, these “encounters” are “predictable” when we look at them from urban perspective – like a bird view of city. This is an assumption that seeing through the city with the collective sense. This notion of “predictable” indicates that individual motions and behaviors are under control by the particular context of Montreal. These meetings are unexpected in human sense, but become predictable and rational in the ideology of the city, and carry out spaces with diverse interaction in the same time.









Those are the issues naturally occurred around the daily life of citizens. But the “Place” which was formed by these “predictable encounter”, is the most value part in the statement. It is relate to the architectural and cultural solution of the precess of “self-evolution of the city”. The position of the photographer in this portfolio attempts to show the “place” that progressed by the behaviors of human, reactions of objects and vitality of physical space. The intention of the analysis in this series of photos is the exploration of the potential of a mediocre space - how the “encounter” empowering the space.

The city always have vivid situations and conditions, and never stop its step of promotion. These photos are exploring the potential of the space that could be influenced by people, object and other space. The urban contexts become the instruction of the evolution of the space, and these evolution process also change the urban landscape in the same time. The position of photographer try to use the tool of observation to discover the space which was formed by spatial and temporal conditions, and the ideology behind the physical space. The encounter between different elements is the key factor in those process, and provide the opportunity to promote a single space or entire city.



ARTISTE EST CELUI QUI FAIT VOIR DE L'AUTRE COTE DES COULEURS  
ET NON PAS CELUI QUI FAIT VOIR DE L'AUTRE COTE DES COULEURS



LE EST CELLIOU FAIT VOIR DE L'AUTRE COTE DES COTE







Object is intending to create possibility of different encounters between photos. Different position of unfolding and the flippable frame could make spaces inside object. Meanwhile, It is a representation of ideology of human behavior in urban scale.



exhibit





Photography  
2011  
Exhibition  
April 15th - 18th



# *thank you*

Mary Anne Beecher and the Department of Interior Design

Dean Stern and the Dean's Office

Brandy O'Reilly and the Partners Program

Donna Mamott

Lynn Bohonos

Keith Millan

Audio Visual And Classroom Technology Support

Kristy Miyanishi and The LabWorks

Marie-Jeanne Musiol, La Filature

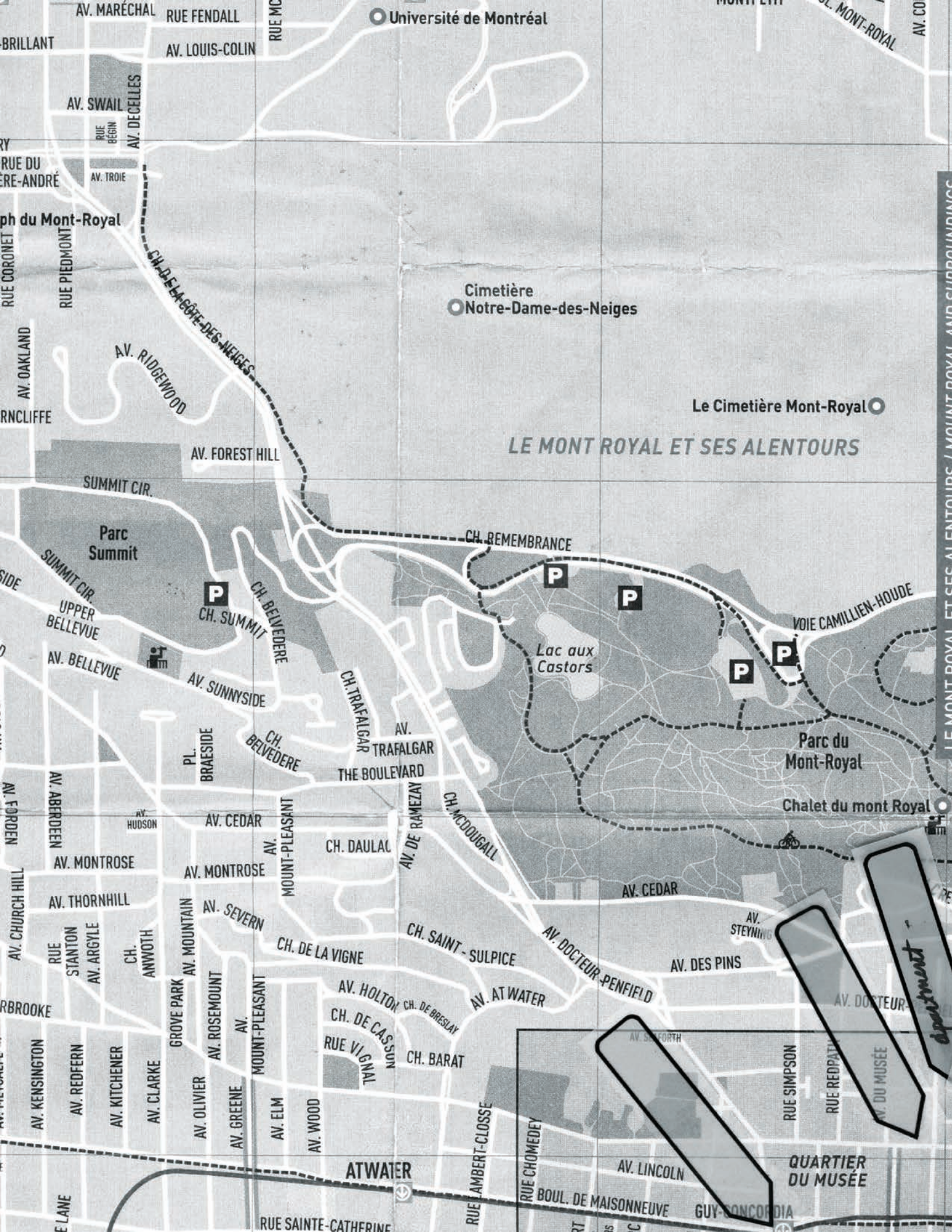
Amelie Lawrence Fortin, VOX

Shawn Boisvert and Louise Chenier, National Gallery of Canada

Myriam Achard, phi Centre

John La Tour, artexte





Université de Montréal

Cimetière  
Notre-Dame-des-Neiges

Le Cimetière Mont-Royal

# LE MONT ROYAL ET SES ALENTOURS

SUMMIT CIR.

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Lac aux Castors

Parc du Mont-Royal

Chalet du mont Royal

appartement -

QUARTIER DU MUSÉE