Project 1
Transforming Space

Continuous Drift
Where the main occupation was unproductive of anything except encounters with other people and with places, and of ideas about enhancing those encounters – those “situations”.

(From “The Situationist City”, by Simon Sadler)

Cutting freely across urban space, drifters would gain a revolutionary perception of the city, a “rational disordering of the senses” of the sort demanded by Rimbaud, encountering both the city’s embarrassing contrasts of material wealth and its clandestine glories of popular culture and history.

(Guy Debord, Situationist)

Closing your eyes, focus attention on your breathing...
As you watch the breath, note that it happens by itself, without your will, without your deciding each time to inhale or exhale...It’s as though you’re being breathed—being breathed by life...
Just as everyone in this room, in this city, in the planet now, is being breathed, sustained in a vast, breathing web of life...
Now visualize your breath as a stream or ribbon of air passing through you. See it flow up through your nose, down through your windpipe and into your lungs. Now from your lungs take it through your heart. Picture it flowing through your heart and out through an opening there to reconnect with the larger web of life. Let the breath-stream, as it passes through you, appear as one loop within that vast web, connecting you with it...

(From “World as Lover, World as Self”, by Joanna Macy)

With all of your senses, take in these spaces and places you move through everyday.

Try to disorder common perceptions of your surroundings. Look at the sky and then the ground. Lie down. Jump up. Watch from positions you normally wouldn’t occupy. Take nothing in your surroundings for granted—consider everything large and small in scale.

Find the qualities of line, pattern, texture and shape. How does the light falling on surfaces affect these elements? How do the highlights and shadows define the space and create mood?

As you are photographing, compose images within your viewfinder. You are taking what is 3-dimensional, and flattening it onto a 2-dimensional plane in the form of a photograph. What should be left in the frame, and what should be left out? How does this change the way the camera will render this place/space?

Even the cement sidewalks you use everyday have lines, patterns, texture, and shape. What about the sky. Is it shifting with time?

Move again. Play with your angle of view and distance from the subject. Where is the light? How do things change in the image as you move your gaze and viewfinder? Where is the light streaming in? What moves in and out of the frame when you move left, right, up, down?

Your photographs should be a creative expression of a real space, rather than an objective visual document.
Remember. The photographs are your construction. Be playful. Use your camera as a tool for response and interpretation. Think about poetry that might describe this place, be aware of your feeling, senses of this place, your mood and let it guide your visual expression.

*You should not have people as the main focus in these photographs.

**Remember to bracket each image