6
In Practice III: Lighting

With the last two chapters, we gradually gained a different understanding of the architecture of the Sainsbury Centre. Not a static architectural body, a white box that contains a lot of space, but many elements of the building and specific practices came to the fore as we moved closer and followed people in their engagement with the building. Firstly, we witnessed how working-with is a constant re-thinking, re-shaping, and re-negotiating of material arrangements and sets of practices as ingredients for spacing. In following this work we gained an understanding for the shared agency between humans and nonhumans in changing ingredients of spacing or in spacing itself (Chapter 4). Furthermore, by approaching mundane courses of action we traced the multiplicity of experience in spacing (Chapter 5). Thus, we gained an understanding for the diversity of people and the manifold of possibilities with the building. All of which shifts our understanding of a static unified object, which contains space to a decentred building of many mediating elements with a multiplicity of spacing possibilities.

With this chapter, we will go into greater detail. We will pay particular attention to the role that nonhumans and the material world play in spacing. In their capacity to hold different times and spaces in place, above all, the focus on objects in this chapter will help us to understand the complicated nature of spacing.[1] Earlier, we addressed how the materials and objects of the Sainsbury Centre have been purposefully chosen and designed by planners or curators and have been tailored by knowledgeable workers and craftsmen (Chapter 4). And that these people anticipated and still anticipate specific 'scripts of action' with each change in the material arrangement (Akrich 1992; Latour 1994). For instance, putting a new temporary exhibition in place or changing the lighting can be described as a purposeful inscribing of action. However, the scripts are not simply extracted, but negotiated. There is always the possibility to negotiate scripts in

1 See Latour (2005, 199 ff.) in comparison to what face-to-face interactions are not able to deliver.

the process of 'de-scription' in the interaction between people, building and objects, as discussed in terms of the Living Area (Chapter 4.4). The specificity of the Sainsbury Centre, however, is unlike most other buildings as we have seen because the architects have never left the site. Foster and Partners do not only act indirectly through the many connections they have put in place—but moreover they are present designing and overlooking all major changes that have been made to the building since its beginning.

Since this study has not set out to re-tell the story of the designer's hand creating a space but to trace the many spaces that emerge in the daily life of a building we will try to leave behind the idea of 'human genius'. Unravelling the knot of action we see how every spacing not only connects different times and places but is also of different material quality: patrons, architect, plans, glass, UV filter, light, art object, viewer. Just to give one example, the glass fitted with UV film continues to act when the many humans have already left the scene. And this is why we have to move forward and backward throughout history. There are many elements in place that take part in these interactions and they have been put in place in different times throughout the past 40 years and might even lead further back in history. In addition, these elements will lead us to different locations. It is not only the collection of Robert and Lisa Sainsbury that connects the Sainsbury Centre to different sites around the world, but anything that is acting today is never acting alone, without multiple connections. Thus, in order to take into account the spacing of the Sainsbury Centre, we will need to travel both in time but also to other spaces. This is not, however, an extensive re-collection of the history in a chronological or geographical manner. We will only approach the history or different locations when it makes itself present and where it makes a difference today.

After all, this chapter also keeps us tracking the building in its complex and diverse reality—this time by following light. Light is connecting countless actors and in *doing the light* countless actors become connected. Light was in the process of modification during the course of my research. Light in the building is not simply there, but there is a constant concern about the quality and intensity of light, and with it, concerns about visibility and connectivity, and thus, about possible processes of spacing and experience. What does light do? How can a coloured shadow stimulate thinking? How can it move us?

Again, before plunging into this chapter, let us briefly review the tools I apply to trace light. Structuring this chapter along three settings, each opening with an ethnographically inspired account, this chapter combined the observations and experiences of an outsider (myself) with insider knowledge from the in-depth interviews.

6.1
Tracing the Object

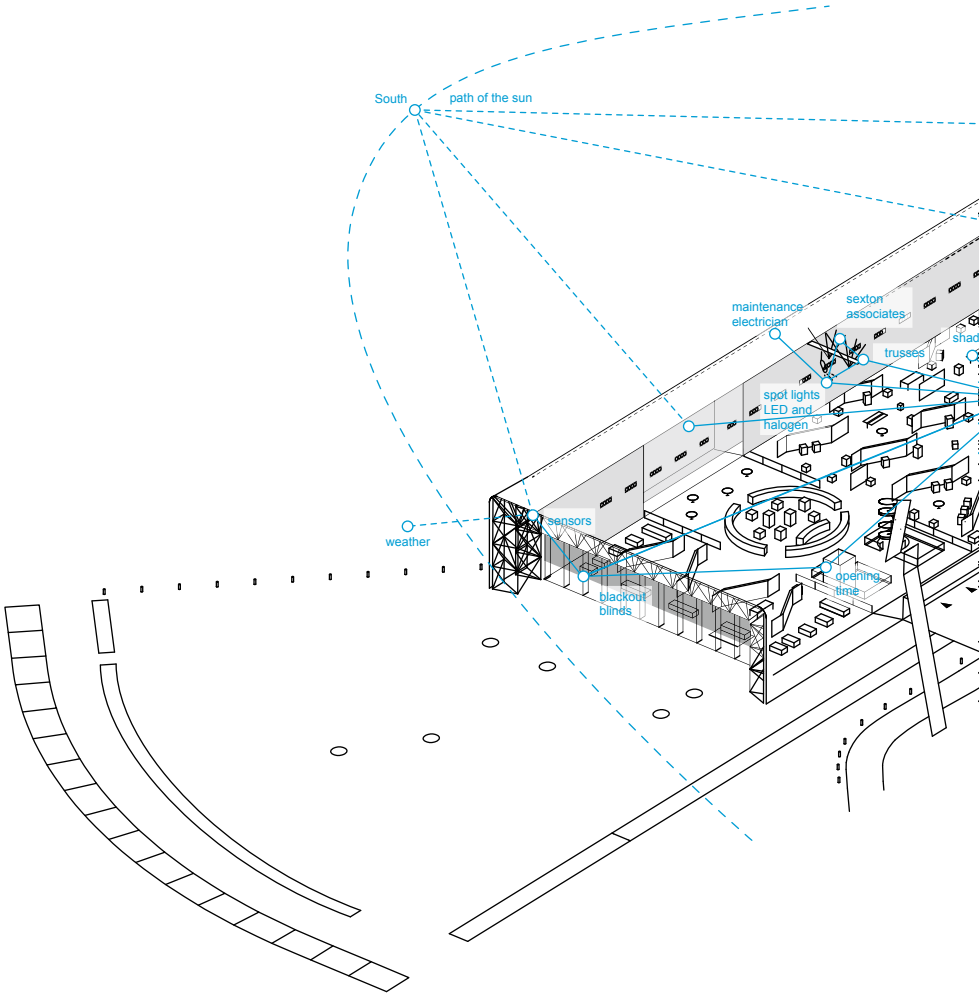
To move deeper into the world of the Sainsbury Centre each of the following accounts starts off with an experience of light based on my experience as an architect and based on the experience of other people through observation and interviews during my research visits to the Sainsbury Centre. These accounts do not approach a phenomenological experience, they are not auto-ethnographical, but follow a pragmatist tradition as explored with the last chapter. The writing strategy aims at taking the reader into the particular experience. Here, various actors are present, including myself. I contribute to spacing and am part of the entanglement in action. Therefore, I am visible in all of these accounts. All accounts of the Sainsbury Centre were written immediately during and after visits based on my field notes. In that they are not 'stories' but carefully chosen examples, they should immerse the reader into the world of the building.

Once again, we witness the bridging quality of experience that allows us to pass over the distinction between the objective or subjective world of a building. These accounts will thus allow us to see the richness and complexity and to carefully unpack what happens *in* and *with* space, *who* and *what* contributes to a course of action. And this time we put a particular stress on *what* contributes and how. Each setting consists of a dense description of observation and pictures, the latter showing central actors in the setting. Again, I do not provide separate captions introducing these actors, since the pictures are part of the ethnographic account. All these accounts come together in a reduced and simplified version in the isometric diagram of the building (**Fig. 6.1**). Tracing the network of light this sketch allows the reader to travel the three subchapters in a non-linear way, moving into detailed descriptions and following the light with this map in hand.

Firstly, we will return to the building to find it changed. A device has broken down and in what follows we will witness the testing out of new experiences—an experimentation with light. Aiming for the most comprehensible account of complexity possible, we start off with the 'natural light' that is entering the building and follow its filtering, co-production and distribution by many mediators.[2] Contrary to what we might imagine, the world of light is far from 'light' and ethereal, but heavy, full of mediators.

Secondly, we approach artificial light, which is not disconnected from natural light. Instead, we will determine that light is mixed and layered, guiding together, along with many other devices, human experience. Here, we will follow a visitor interacting with a piece of art. Who is in control?

2 I use the term 'natural light' in distinction to artificial light. Considering the anthropogenic change of earth's atmosphere, I would like to point out here that this light is already 'made' and is not 'natural' in the actual sense of the word.



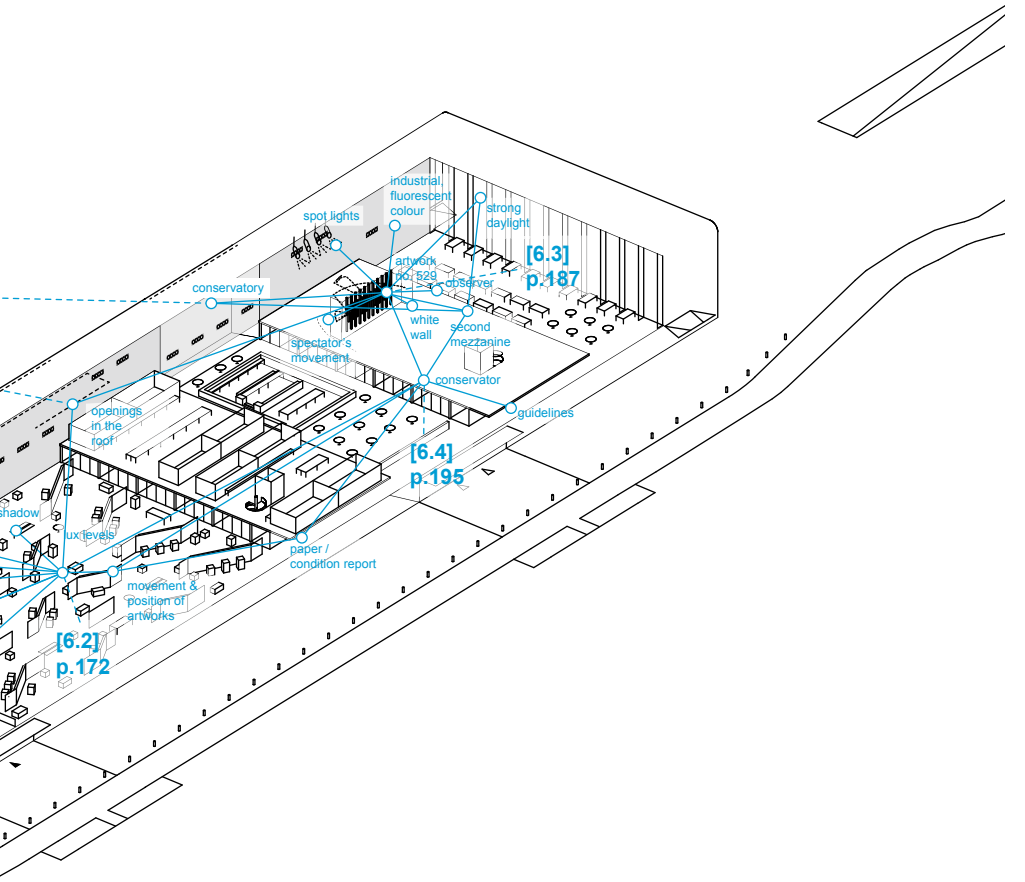


Fig. 6.1:

Isometric view tracing the network of light as visible in the three settings. The doing of light emerges out of a complex socio-technical network. A variety of material and immaterial spacing devices work together to shape, diffuse and carry light.

Thirdly and lastly, we will join the dismantling of an exhibition. Following the conservator, who is concerned with the well being of the art objects, we can enter the controversies around the issue of light and see how the art is guiding new lighting policies.

6.2
Opening Up and Spreading

Fig. 6.2

First Setting

Date: Saturday May 13, 2017 / Monday May 15, 2017
Location: Gallery entrance and Living Area / School entrance and roof trusses

I had not been at the Sainsbury Centre for a couple of months. I enter the building on this Saturday afternoon and it is like entering a cave. It is remarkably dark in there. I can recognise that the blackout blinds at the east end façade are half down; a position that I have not seen before. It is not particularly sunny outside. So why are the blackout blinds down, and why only halfway?

I turn to one of the women at the reception. At first, she avoids providing an answer. However, after sharing my knowledge about the system I learn that

the blinds are broken. The blackout curtain is down and it is broken; a technical failure; thus: less light in the building.

On the following Monday morning, I enter the building through the university entrance. Turning left I pass under the first mezzanine. I am stopped. There are not only portable barrier stanchions with retractable belts and an information panel ('Galleries Closed; Opening Time: Tuesday—Friday 10:00–18:00. Saturday—Sunday 10:00–17:00. Access to Robert Sainsbury Library for students and staff. All other visitors report to Security desk. Thank you'), that hinders me from walking directly into the Living Area and re-directs my walk to the Security desk but there are also portable yellow barriers catching my attention. 'Danger. Man working overhead (contact gallery assistant if access required)' is written on them. One is standing on the floor and a second is hanging on the metal handle of the glass door to the Living Area, which I find closed for the first time—a door that I actually recognise for the first time. The gallery assistants, located right next to the scene behind a counter, with a view onto this door and through the glass wall into the Living Area, share with me that the light bulbs will be changed today at noon and additionally somebody from Sexton Associates, the lighting consultant, is there to adjust exposure. Three men are standing in the middle of the Living Area in the middle of discussion; they point up and look at some notes.

Later in the afternoon, I find one of them laying on the bottom of a metal truss in the roof, a thin metal grill to his left and right protecting so that he cannot fall down while reaching out for a spotlight. He is far from where I am standing—high up in the roof.
He gets up, looks at his notes. Pauses. Leaves this truss and walks to the middle of the next truss. He stops and looks down, looks at his notes and walks back to where he came from.

6.2.1 Who Does the Light?

There seems to be a world of 'making light' that is connected to many devices: glass, blind system, light bulbs, closure (the Museum is closed on Mondays), lack of a corridor (thus the need to close the whole Living Area when working overhead), barrier system, art, Sexton Associates, trusses in the roof, notes, etc. They all seem to be somehow involved with the modality of light—a network of lighting.

The breaking down of the blackout blinds are what force light to become a noticeable issue at the Sainsbury Centre. Apparently, there are changes going on that I had not noticed before and which nobody had mentioned in the interviews. Why is it dark in the gallery space? Previously, I had taken the light for granted. I had seen beautiful small points of sunlight wandering across the floor and walls

of the Living Area and Winner had touched on the topic of light during the walking interview in relation to the blind system (Chapter 4). Apart from that, however, I had not paid much attention to the light. In other words, I had taken light as an aesthetic quality of architecture; I had taken it for granted. Obviously, this was due to my view from the outside, a very partial view. And this seems to hold true to most visitors. There had been many comments on the light during the sketching interviews (Chapter 5): 'the building is spacious with lots of lights', 'lighting is indirect', 'different levels of light', 'it is airy', 'views are lovely', 'gives a sense of light', but none of these rather atmospheric descriptions touch the internal complexity of light. This is where we come back to the phenomenon of black-boxing (Chapter 4.3). Just as we commonly approach the building as a black box, we approach light as a black box. The malfunctioning, the dark gallery space, points towards a crisis in the joint 'production of actors and artifacts' (Latour 1999a, 183). The blackout blind had worked as a silent and smooth intermediary until its crisis points towards its associations with many other actors. The light, which as a result I am force to recognise fully, had been rendered invisible by its own success.

Actually light in a museum is always a concern, always in the process of negotiation between the conservation of artefacts and the experience of the art.[3] This turns out to hold particularly true of the Sainsbury Centre that uses both daylight and artificial light and that has objects that are very sensitive to light on view. At the same time, the Sainsbury Centre tries as an institution to follow the legacy of its patrons who wanted their collection to be shown in a relaxed atmosphere, with natural light (Rybczynski 2011, 141).

Let us pause for a moment and open the black box of light. We briefly touched on so many actors, all somehow involved in *doing the light*. What do they do? How and where? We follow the natural light first—how it enters the building and spreads—before slowly moving deeper into this complex socio-technical world of light that is mixed, focused and layered, monitored, tabularised and mapped, and that involves, guides, and also hinders many moves. Light is a very active player in the world of the Sainsbury Centre and it leads us in countless directions throughout the monospace as it is present in all spacings—in its positive or negative value.

6.2.2 Letting the Light Show Through

The broken double-layer blind system that set off my journey into the light was installed in 2014. One layer is a solar blind, which filters most of the solar light while still being transparent, and the other is a blackout blind. They work automatically, guided by the weather outside. Sensors inside and outside of the building measure the light intensity and close the blackout blinds if necessary. Addi-

3 For a general introduction into the negotiation between museum environments and experience see Thomson (1978) and Cuttle (2007).

tionally, the blackout blinds are down always whenever the Gallery is closed to keep unnecessary natural light out. This blind system had replaced the venetian blinds that had been closed most of the time. The idea of a blind system that replaces the original venetian blind was controversial, particularly as the building was already listed by Historic England at that point. Winner recalls, 'There was a lot discussion with the list, the planning, because of course it had been Venetian and we change[d] it. [...] [T]he way they were convinced was by showing then that actually having the blinds down was not a normal condition. The normal condition would be the blinds are up so you should not be listing something that's in the closed [position], you should do it when it is up.'[4] But having the blinds up, was not possible due to the potential damage to the artworks through the light and 'anecdotally they [the venetian blinds] never really worked from the very beginning—or they worked for a bit, broke, were too expensive to repair, [so] we left them closed.'[5] The solution to install the double-layer blind system eventually allowed the *opening up of* the east end view onto the surrounding landscape again, always with a thin layer of fabric, the solar blind that *filters* the light, in between. Hence, the solar blind allows the light to enter again, and enables a view onto the outside, but it does this only with the help of the glass. The pre-condition of the solar blind to do its work is the transparency of the glass. The exterior envelope of the building is perforated and allows for a lot of natural light inside (see Chapter 3.1). Transparency is a crucial modality if we want to follow the natural light on this trajectory to the inside.

The most iconic images from the Sainsbury Centre show either end of the building, like the view from the lake by night, when the inside is captured with reflections in the water. By night the glass becomes wholly transparent, when there are no reflected light distortions or mirror we can see directly inside from the outside. The two glass façades of the Sainsbury Centre are even a bit more transparent because they are made without a further support system of metal posts. The glass of the two 30 x 7.5m end walls is load-bearing and each glass wall with 12 panels of annealed glass is stiffened against wind loads with glass fins. One way that we could explain these all-glass façades would be to follow the claim to transparency of modern architecture that has been quite controversial in architectural theory (Vidler 1992). The origin of the term 'transparency' in architecture is not bound to the development of the use of glass, but Forty distinguished three modes of transparency—the 'literal', the 'phenomenal' and 'meaning'—that give it a broader significance (Forty 2004, particularly 286-88). Nevertheless, as we are concerned with the very material world in this chapter, let us not lose track of the

4 Winner, walking interview.

5 Ibid.

formal gesture and its meaning. Rather, we are interested in what the glass actually does and how it participates in the inside of the building.

Glass *allows* the visible light to pass through. It allows the movement of the light from outside to inside, the *passage of light*. But this passage of light does not occur without consequences, as light carries with it some damaging effects. The glass is not transparent to infrared light, though, and thus, especially the glass end walls, causes a greenhouse effect, which is one reason, amongst others (e.g. lack of temperature and humidity buffering materials, low thermal mass), for the comparatively high microclimate variability in the SCVA (Camuffo 2001). With the re-cladding of the whole building during Spring 1988 and in the course of the construction of the underground connection to the Crescent Wing replacements of the glass panels took place (Rybczynski 2011, 178, 210).

New glass panels installed had been fitted with neutral density UV film, and it is said, that there is barely any UV light in the building today, which is potentially particularly damaging to the works of art. Nevertheless, 'all light is damaging to the collections'.[6] That is why the move of opening the building up to the landscape and allowing for daylight in the gallery space (a decision made in the 1970s) is accompanied by countless humans and nonhumans who filter, shape and react to and interact with the light in a way today, that it is not or, at least, less damaging to the works of art. They all contribute to the making of the light and share agency in the network of lighting. Light is an essential as much as controversial ingredient to spacing that requires a lot of collective effort particularly because the monospace allows the light to travel.

Glass allows the passage of light into the building. Let us look at the etymology of the word 'transparency.' the word transparent leads back to the Medieval Latin 'transparent-em', the present participle of *transparere* which consists of *trans-* ('across, to or on the farther side of, beyond, over') and *parere* ('to appear, be visible') (Oxford English Dictionary 1989a). The transparency of the glass does not only guide the light through but also allows for things to appear, to come to light—which leads us to a general feature of the building. The light that is *shown though* by the glass spreads in the building in a very specific way and allows the art to appear, to be seen. This is the Janus-faced nature of light: it allows the art objects to be seen, but can also damage them. In that it enables and facilitates as much as it impedes and prohibits many spacings.

6 Ledinskaya, in-depth interview 1.

6.2.3 The Generosity of Light

Sitting on the second mezzanine and facing a computer a graduate student, is able to see the greenery of the landscape on the white wall in front of her (**Fig. 6.3**). The landscape is not only present inside the building because the glass in combination with the translucent blinds allows looking outside, because the *light is shown though*, but additionally shiny surfaces all over the building draw light in and spread it. These surfaces allow the light to become a connective power. Depending on the weather, outside reflections appear and disappear, and with them multiple visual connections happen that even wrap around corners. If we follow the connective power of the trajectory of light, we can make our way through the building. Not in the sense of moving in space, but in following the network of light that connects different actors, and facilitates and demands certain courses of action (**Fig. 6.1**).

From downstairs in Gallery 1, it is possible to follow people entering the monospace upstairs in the glass railing that encloses the connecting holes between the two floors. Sitting in the middle of the school area or at the Gallery Assistants counter, it is equally possible to follow the coming and going at the school entrance in the back around the corner. The glass walls under the mezzanines and the glass finish of the white furniture in the school area and in the mezzanine, in the café and the shop, all re-arrange the bright natural light and create clear reflections that allow one to see 'elsewhere' in the building. Less shiny but nevertheless reflective, the slats along the walls and roof, and the plastic flooring in the museum entrance area re-distribute light in the building (**Fig. 6.4, 6.5**). As soon as there is a bit of sun, the green of the trees outside of the restaurant is drawn deeply into the building along these slats of the inner skin. All these materials connect the inside to the outside of the building but also leads to multiple engagements. All these devices make the light move and it is a specific feature of the monospace that allows for particularly rich experiences.

Such things do not create loud effects, but rather discrete movements, always unpredictable and different throughout the day. In interaction with people, individual movements and reflections visually occur and change, connections arise and disappear again—light permits seeing with all these devices. Thereby, the connective property of light is equally affiliated with its absence, the shadows that also populate the building. As Dan Rycroft, who is working in the Department of Art History and World Art Studies, emphasises, '[s]o it's not really only about brightness but also about the reflections and the shadows, because those are really what change the most, and if you are a regular user of the building, you can actually pick up and appreciate.' He continues, '[s]o even just the fact, I'm looking here, this is a shiny or reflective surface, means you've got some engagement with what's over there, namely the window and the grass and

so forth.[7] We experience these multiple reflections mainly on vertical surfaces. This is vertical light, as lighting and museum designer Sexton explains, and the louvre system in the roof is centrally engaged with providing the surfaces with this kind of light (**Fig. 6.6**).[8]

There are two layers of louvres in the roof scattering the light that enters through the four glazed strips on the top of the building. The upper blinds below the skylights are motorised but controlled by a system that in fact is based on a timer, which means that it does not react to the actual daylight. This layer was kept shut during my research, and I often hear that it is broken. This may or may not be true, even when the louvres are closed, light still falls in. But, this light is not simply there, a pure light, but is shaped by the louvre system. Sexton explains that in traditional galleries with laylight the light fills the space but the floor catches all the light in the most direct manner and becomes the brightest element in space while less light rises to the vertical surface.[9] Due to the louvre system, however, this is not the case in the Sainsbury Centre:

> Even though it is directional, it [the louvre system] tends to put more light on vertical surfaces. Which means your eye is looking more at things on a vertical surface, which is where the art is displayed. And then you have the artificial light, which is really directed entirely at the objects and at the vertical surfaces, the display planes. And therefore, I think there's a sense of overall *generosity of light*. But still there's an emphasis, although it's a very imperceptible and subtle emphasis. It's really focused entirely on the objects in the vertical surfaces, the display surfaces. That's what gives it a special quality.[10]

A quality that Sexton specifies as a 'materiality' that the light has in this building. Light is *heavy* in the Sainsbury Centre. Actually, there are a lot of materials throughout the building, which have reflective surfaces and support the verticality of the light.

Thus, light is not *falling* but it moves throughout the building, it bounces and jumps and it is guided in its trajectory by many devices. It is made with many materials, supported by a louvre system that enables light to spread, not only to

7 Rycroft, Daniel (Lecturer in the Arts and Cultures, UEA). In-depth interview by Sabine Hansmann. Norwich, 17 August 2016.

8 Sexton and Geitner, in-depth interview.

9 See Christopher Cuttle (2007) for a general introduction to the different approaches to museum lighting and in particular the different daylighting typologies. Concerning the Sainsbury Centre, Cuttle emphasises that a large room of this kind must be 'well-lit' in order to be effective (ibid. 250 ff.).

10 Sexton in: Sexton and Geitner, in-depth interview; emphasis added.

ground surfaces, but vertically, to vertical surfaces—like art objects. This is a light that renders visible through its materiality, its devices, its generous technical systems—they make the light generous. And they make light able to facilitate in generosity the daily spacings in and with the Sainsbury Centre.

This 'overall generosity of light',[11] that Sexton emphasises, is highly compromised on that Saturday afternoon in May 2017 when I walk into the building. Instead, the building is rather moody. It is dark in the building because Ledinskaya, the conservator, introduced a new light policy during the summer season in 2017. A policy that tries to adapt the artificial light to the rhythm of the natural light. Daylight, even if it is filtered by many layers and distributed by different surfaces and forms and in this sense is transformed and manipulated technically, remains ephemeral and subject to the weather, the day and the seasons. In principle, more daylight can be expected in the summer months. Hence, Ledinskaya advised keeping the screen lights in the Living Area switched off and only the spotlights turned on. These spotlights highlight singular pieces of art, and disperse and scatter little light away from these areas. But it is tricky to get the balance right. Ledinskaya's attempts coincided with the blinds breaking down. The result: the environment stayed rather dark, while the art started to glow.

This allows another aspect of light to be seen, it not only moves around the building, but also, in the Sainsbury Centre, is layered. There is the natural light with all its mediators and there is the artificial light. They work together to make us see and to change our trajectories and they do this with the help of many devices. If one device has broken down, as the blind system did, the ratio falls out of balance. The interior experience in general and the experience of the art in particular depend very much on the subtlety of the light. Ledinskaya's new light policy is driven by the attempt to reduce the potentially damaging impact of light on the artworks and this is a long-term project. Comparing earlier images of the Living Area to the experience of the interior today, the amount of daylight has been dramatically reduced. The primary source of illumination today is electric light. Nevertheless, I can witness dappled light that wanders across the floor, along the walls, and over showcases on sunny days (**Fig. 6.7**). Not only are these strains shaped by material means but the sophisticated systems of filtering mechanisms that shape the quality and intensity of the natural light throughout the whole building—essentially allowing it to open up the building to the landscape. In this sense, natural light *is made* in and with the building and with all these different devices just in the same way as artificial light is made.

11 Ibid.

Understanding the heaviness of light means understanding how this vivid and important actor in the course of spacing is in itself dependent on many other actors who do the work and convey the light. Entering the Sainsbury Centre we do not enter 'a single, light-filled space' (Foster + Partners, 2018); instead we connect with light and through light with a multiplicity of devices. As an ingredient for spacing in a museum setting it is controlled and curated however, the network of light is in experimentation throughout my research and thus in a moment of instability that allows me to witness the negotiations that occur with it. While I became aware of the issue of light because of the breakdown of the blind system, there are other occasions, which let us witness how light is an important actor in spacing, how it guides and changes trajectories.

Fig. 6.3:
Student in front of her Computer (2017). Light reflections on the wall connect her to the outside.

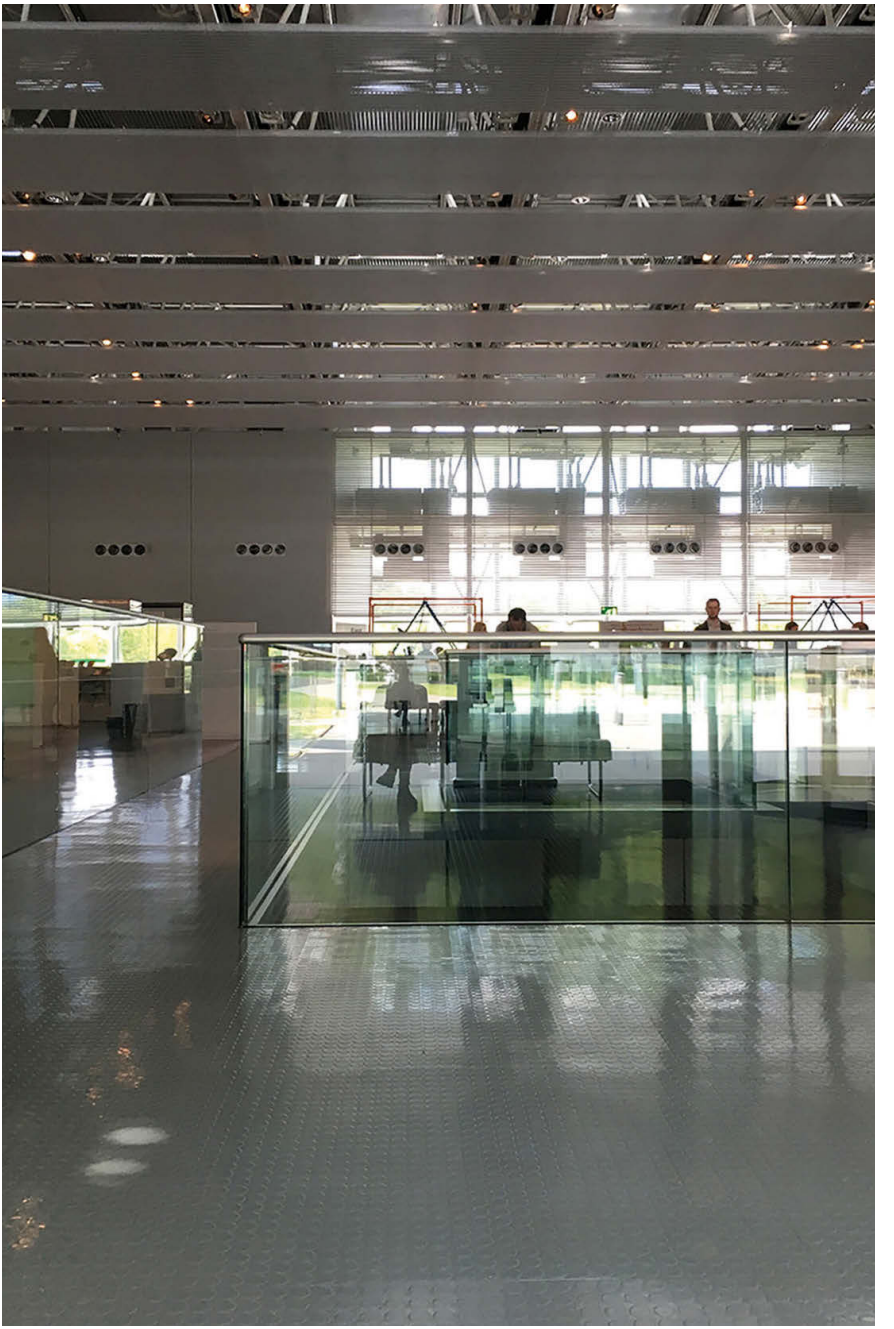


Fig. 6.4:
Glass railings in the entrance area but also the rubber floors convey the light (2017).

Fig. 6.5:

Slats along the wall and the roof (partially perforated) (2017).

Fig. 6.6:

In between the louvre system in the roof (2016).
The upper layer stops most of the light from falling in.

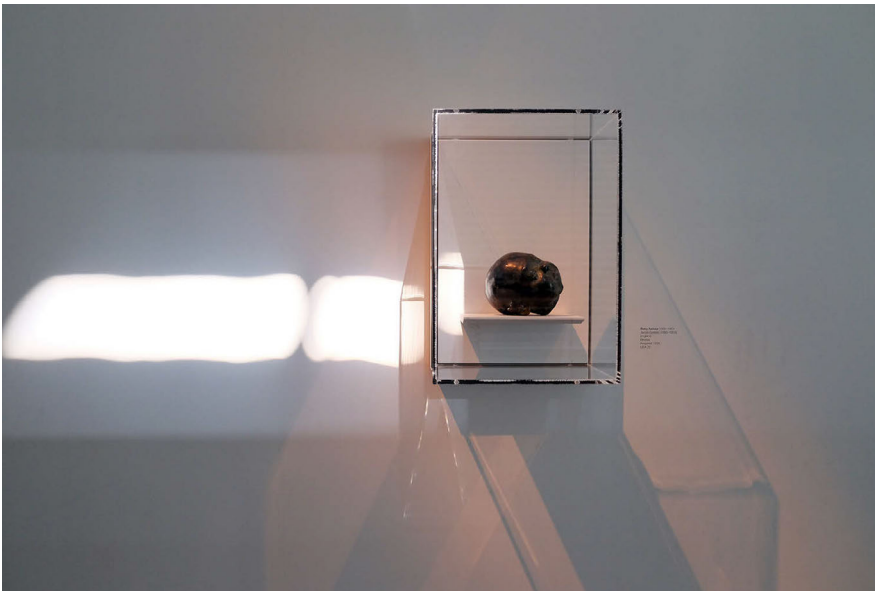


Fig. 6.7:

Baby Asleep by Jacob Epstein with combination of sun light and artificial spot light (2017).

Fig. 6.8:

A theatre fabric on both sides at the edge of the second mezzanine should reduce the amount of light for the artworks (2017).

Fig. 6.9:
Living Area in cleaning light (August 2017).

Fig. 6.10:
Living Area in spot light (August 2017).

Fig. 6.11:

Smith's collection of used light bulps (2016).
A hawkers's tray helps him on his morning tour throughout the building.

6.3
Layering

Rana Begum's exhibition *Space Light Colour* is still in place when I return in summer 2017.[12] I had visited it in May of the same year just after its opening more or less as a 'hasty sightseer',[13] but decided to return, to slow down, and take a closer look at this temporary exhibition. Located in the Mezzanine Gallery, it is the third show that I am able to experience here during my research. However, it is the first one that does not utilise a theatre curtain, a light grey fabric extending between the ceiling and the bottom edge of the mezzanine, to prevent the pieces of art from direct daylight (**Fig. 6.8**). Thus, cutting off the visual connectivity of the building, the transparency from one end to the other, it stops the light in its movement, which makes a difference in how we are able to spatially experience the mezzanine. But there is another reason why I am interested in this exhibition.

In the exhibition brochure I read that Rana Begum's 'practice blurs the boundaries between sculpture, painting and architecture, and has a transformative, sensory and immersive quality' (Sainsbury Center 2017). But what does Begum's art practice have to do with a concept of space committed to the idea of movement and interaction rather than the enclosed and static spaces of a container space? Immersive art intrinsically allows questioning the borders that 'container space' assumes: the art object produces the space; it is not placed *in* the container space. Blurring the boundaries between art and spectator is an old topos in art, where immersion disperses the distance, the clear distinction between the 'subjective' and 'objective' part of an experience. Instead, spectators become part of the art production. However, I am not going to enter an art historical discourse here. Let us move closer into the exhibition and see how it can take us back to architecture and spacing.

It is summer and there are only two weeks left until the Paul Nash exhibit ends (8 April–20 August 2017), a major exhibition downstairs that spans all three galleries. One of the receptionists explains to me that, often, with the end of an exhibition, visitors are naturally drawn in. However, since the Begum exhibition,

12 Rana Begum is a visual artist who lives and works in London. The exhibition *Space Light Colour* at the Sainsbury Centre (12 May–15 October 2017) is her first solo museum exhibition, which spans the entire gallery mezzanine. Begum describes her art through the adjectives 'abstract', 'minimal', 'colourful', 'architectural' and localised 'between painting and sculpture' (in-depth interview, 9 August 2017). The exhibition comprises an extensive walk-in installation (No.670, mesh installation), objects like the folds and bar pieces to which work No. 529 belongs and a selection of models from some of her public art projects. The artist explicitly appreciated the opportunity to exhibit her art in the upper part of the building because of its quality of natural light.

13 On the 'hasty sightseer' and 'the slow ethnographer', see Yaneva (2013).

which overlaps with the Paul Nash exhibit, is on until October it will probably be rather quiet during my research visit.

I am there to follow visitors, to track their movements, to see how they interact with and how they are guided by the art. I want to learn more about the relation between the art and the architecture in its widest sense, all the different devices and actions that are necessary to present the art, to keep it in place and how this scenography might differ from the permanent collection of the Centre.

This time I stay for seven days and come up into the Mezzanine Gallery again and again, as often as possible in between prearranged interviews; and on Saturday and Sunday I stay longer as I do not have any obligations. Often I see people walking into the exhibition from downstairs, while having an interview in the school area or on the first mezzanine. I witness adults and children both using the neon coloured jackets provided in the entrance area under the mezzanine, I see them walking along the glass railing looking down into the school area, and I see a lot of them using their mobile phones to take pictures of the art and themselves in front of the art. That is also the case this Saturday.

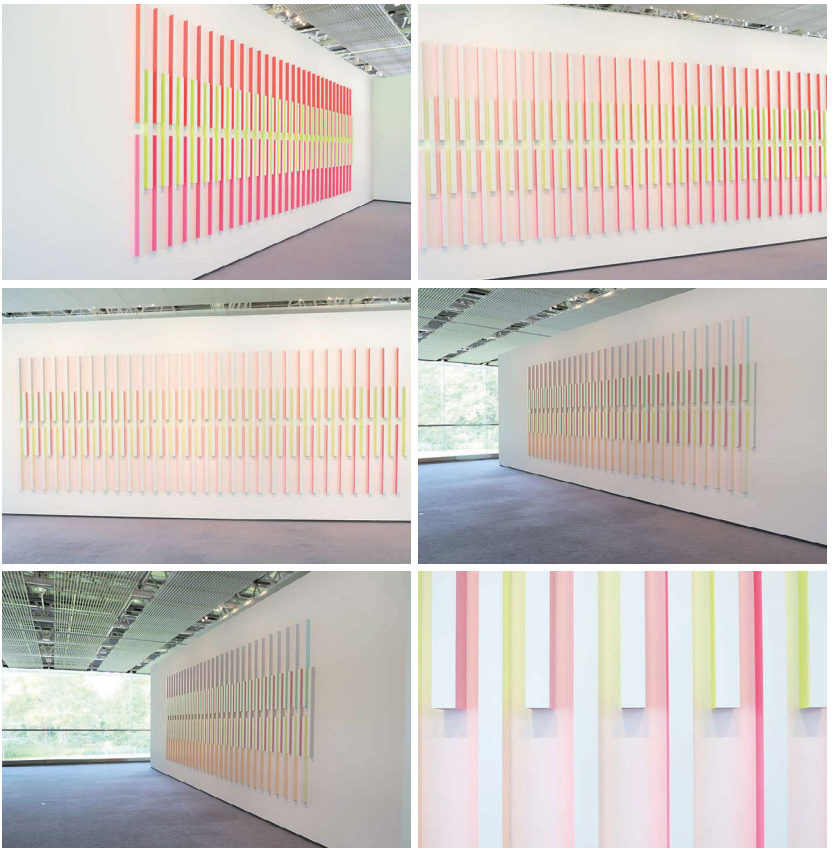


Fig. 6.12

Second Setting

Date: Saturday August 12, 2017; 11:40 am
Location: Second mezzanine; exhibition *Space Light Colour by Rana Begum*

I am still downstairs in the school area. A man holding a folded information brochure with both hands behind his back walks along the railing. He seems to be the only visitor on the mezzanine at this moment. I go upstairs—I walk underneath the mezzanine, climb the spiral staircase, pass the mesh installation (artwork No.670, 2016) at the entrance to the exhibition and greet the invigilator on her chair sitting and reading a book. Approaching the rear area of the exhibition I find the same visitor standing in front of a centrally positioned grey visitor bench.

Bending forward, with both hands resting on the bench, he is reading the visitor book, where people can add comments about their visit.

He leaves this position. He gains distance from the bench and looks at artwork No.529, a hanging work that consists of three interlocking rows of square coloured metal rods. He pauses. He seems to dither, then walks straight back to the bench, kneels down on the carpet, takes up the pen and starts writing.

I leave the scene for a moment and turn towards the restaurant to take some notes in my notebook that I place on the metal handrail in order to write. I turn around again and find him still reading in the same kneeling position.
All of a sudden, he gets up from his writing position and walks around the bench close to the right corner of No. 529. He stands there. Close. Very close. Moves his head. Moves two, three steps left—a little backwards—forward to his initial position. He raises one hand up and in between the two metal sections.
Again, moving his head.
A quick burst along the work to its left end—Stop. He looks back to where he came from. Turns firmly around and leaves the work to view it from a distance.
Again, his body is kept in motion and he shifts his position several times over here, and then he walks towards the work and its centre.
He turns back and leaves the scene around the corner of the exhibition wall.

I am still there, leaning against the glass railing at the edge of the mezzanine and decide to sit down and use the silence to complete my notes and to, later, browse the visitor book on the grey bench.
With nobody else to observe in sight, I leaf through the booklet once and a second time. I cannot find his entry.

To my surprise he turns up again. He has put on one of the neon coloured jackets. Again piece No. 529. He walks all the way alongside it. Moving his head, changing his position. Back and forth. Examining.
And then he walks down to me and asks: 'Do you think she is cheating?'
I am confused. I stand up.
–'I don't think so,—no,—I am absolutely sure, she is not.'
Together we walk back to the wall.
– The reddish line of reflection on the wall is straight, he explains, while the yellow reflection is rather blurry and unclear.
I had not noticed this difference before.
Now both of us are moving very close. Turning our heads. Left. A bit to the right—bending forward. Closer.
I step back and turn around and point towards the light sources. Four spotlights up there are pointing in our direction. This does not explain the blurri-

ness of the yellow but the four subtle lines of shades of red that are visible in the close-up.
– 'She is not cheating,' I repeat to myself referring to this connection.

6.3.1 Moving with Intensities

Let us step back and recollect what we experience in this scene. Following me with this little ethnographic piece into an event of spacing in the Rana Begum exhibition we can witness how spacing emerges out of a specific coming together of different actors. At first glance we see a visitor, who moves along in relation to a work of art, constantly changing his position. Who stops for a moment and speeds up in the next. Is he concerned with the full perception of the different colour nuances or with a physical understanding of what he sees? Perhaps both. This moment takes over and guides him, as far as I can see. But let us slow down and take a second glance. Once again, there are many devices that create and interact in this specific situation. Who is present? The natural light that is *shown through* by the extensive glazing on the north end façade, the conservatory in the school area and roof top lights, the overwhelmed visitor, the artist, the assistant who carefully sprayed metal bars in Begum's studio in London, the visitor book and all the voices that the visitor read, the soft carpet that is comfortable enough to kneel down on and the white wall, the spot lights. They, and many more including myself, are all woven together in this interaction—we all come together in this specific event of spacing which develops along different intensities.[14]

At the centre of this event is object No. 529. A piece of art, that consist of 90 metal bars hung in three interlocking rows on the white wall. The front of each bar is kept white, while the sides are coloured. The artist works with different colours in this piece: fluorescent colours (pink, yellow and orange) on the one side and more pastel colours (grey, light blue and yellow) on the other side of the metal bars. Both sides of each bar are a homogeneous monochrome but when opposed the pastel side reflects the fluorescent colour—'it's bouncing onto the other side'.[15] To see the layering of the colours, the mixes and nuances, the spectator has to move. 'You can't really fully experience the artwork completely without the viewer, or the spectator moving around and really taking in the work',[16] Begum explains. Begum's work plays with light and shadow, and the infinite nuances of colours glowing in light; light that is reflected and absorbed by different surfaces. To see

14 Latour (1997) conceptualises spacing outside of 'objective' and 'subjective' time and space. Instead he points to its processual nature that develops with *intensity* which he uses to 'shift attention to the labor that goes into the fabrication of [both] space and time […].' (Ibid. 179)

15 Begum, Rana (Visual Artist). In-depth interview by Sabine Hansmann. London, 9 August 2017.

16 Ibid.

the spectra of colours, spectators have to change their position. The fine shades of colour on the wall, which the visitor tried to unravel, are created by the interplay of colour, material surface, and light. We can see the colours because the light is bouncing, jumping from one surface to the next.

This brings us back to my introductory question regarding why this exhibition is so fruitful for the concept of spacing. The boundary between art and spectator is not blurred by means of emotion but by means of sensory awareness. The spectator becomes aware of his or her body in relation to different art pieces in this exhibition, he or she becomes aware of the light, the colours and forms, and the relation of all four. The artist is not present in this interplay. Using industrial material and repeated modular components, artificial, industrial colours and application processes that avoid a gestural brushstroke, Begum's art is *impersonal*. Form, colour, and light interact with the spectator in an immediate way. Numbers in sequential order as titles and the lack of any labels next to the works emphasise interaction. However, as already suggested, this event cannot be limited to a work of art viewer interaction. For instance, we should not forget about the very bright white paint with a high reflectance level on the wall that does allow the colour to jump onto the wall in this intensity. Furthermore, we must not forget the specific lighting situation that takes advantage from its position in the building (strong light from the left) supported by a very flat and even artificial light. Clearly, it is *not* the artist alone, who is guiding this visitor, neither is it the architect or the building's layout. Without being able to fully count the present actors in this event—they all came together in this spot and the visitor is moving with them. There is no strict form-function correlation. Many connections, associations, and mediations during the encounter with the visitor become visible. Here is no longer a static whole at work but a lot of diligent helpers who are involved in this specific event. Following the *moving with* shifts the focus from who acts to what acts and we become aware that the whole setting acts together. Here, no actor is in full control and clearly our common hierarchical division of subject and object does not help to take into account what happens in this event of encountering art.

This event develops not in time but with intensities. The encounter with No. 529 increases in speed when the visitor leaves his first position at the bench and starts to move closer and closer, testing different relations between body and piece of art, moving back and forth; this intensity is lost in the next moment as he leaves around the corner; and gains new pace with him coming back. Spacings are driven by their own speeds and intensities. They develop not *in* time and *in* space instead time here is produced in the process, in the event similar to spacing. Leaving an objective space we also leave an objective time and enter different processes which create spacings and timings which can be characterised by intensities (Latour 1997). Furthermore, this account helps understanding how ephemeral spacing is.

Thus, inside the building there is not one homogeneous space, but countless spacings where their own speeds and intensities co-exist.

6.3.2 Light and Shadow

We already approached the light as a connective power propagated through uncountable devices, reflective surfaces, the louvre system, etc. that make light move; that make it generous. We have drawn attention to the modality of light that renders visible through its materiality—the *heaviness* of light. However, the observation above furthermore points to another aspect of light: The play of light and shadow.

In my encounter with the visitor, I could not explain the lines in the red areas on the wall and the softness of the yellow zones, but a later hint from the curator seems to offer a solution. Winner reminds me that a sharp amount of daylight enters from the left, while the light incidence from the conservatory is minor. Daylight and artificial light are mixed but the very position of the artwork on the wall in relation to the openings of the building's façade is crucial. The bars in the middle draw a shadow to their right because intense light hits from the left. The light spreads out because it is reflected on the surface of the object, the light bounces back and draws infinite colours and shapes, but at the same time because it bounces back, shadows appear in the original path of its movement. These shadows caught the visitor's attention. Light and dark, natural and artificial light play together with No. 529, and with the visitor. The event of the un-concealment of the lighting has a connecting power just as the multiple reflections do. Light and shadow create depth like the technique of chiaroscuro, a painting technique in the Renaissance that gives volume and increases the spatial depth by contrasting light with dark—a technique to give space (Pallasmaa 2012, 50f.). However, my interest is not in a tool for creating illusory effects, but stays with spacing.

The play of light and shadow is a spacing device. Croose Myhill, Education Officer at the Sainsbury Centre, points out that this play of light and shadow is one aspect that counters the stability of the 'historic display' in the Living Area: 'What feels like a very fixed display suddenly becomes actually quite a dynamic display, and the more time you spend in a collection, the more that kind of reveals itself.'[17] There is a speed of light. But light is travelling and moving, dancing and passing through by the mediation of a generous technical system. In contrast to the ephemeral character of the daylight that is speeding up and slowing down with the clouds, the artificial light is subject to a completely different rhythm. It is the light that travels with a constant speed. That is stable. But is it?

In the morning before the Gallery opens, there is the 'cleaning light' (**Fig. 6.9**), fluorescent lights, rather luminous that shows all dust that accumulated during

17 Croose Myhill, in-depth interview.

the previous day on the acrylic glass covers; during opening hours, there is the exhibition light (**Fig. 6.10**), that changes according to every object that either travels downstairs to rest in the dark or goes on loan and so exposure needs to be adjusted on the object exchanged, but also changes with every light that happens to go out. 'Usually in the morning I come in to check the gallery, to make sure there are no lights that have gone out overnight', Trevor Smith, maintenance electrician at the Sainsbury Centre explains.[18] He does so with the help of a hawker's tray (**Fig. 6.11**). Smith is also pointing out that the halogen lamps 'get redder and redder and the light output goes down' as they age.[19] Showing me several reddish lamps he explains that they are in the state of experimenting with LED. The savings both in terms of electricity and money, the colour of the light, the decrease in light over time, the lifespan of a bulb, the loss of heat, the possibilities to adjust the existing fittings, all this has a relevance and are underlying concerns. In summary, there is a dynamic inherent to the artificial light that only reveals itself to the knowledgeable viewer. Tracing the light involves both observation and the knowledge of people from inside that allow for the process of light to be unravelled.

Light and shadow travel throughout the building because of its transparency, because it is a monospace. There are no walls that stop the light and its shadow in their movements. In the beginning, it is the intense visual but also acoustic transparency throughout the building that allows me to relate to what is happening on the mezzanine, even if I am not in the exhibition myself all the time. Likewise, I can witness visitors on the mezzanine leaning at the railing and following the hustle and bustle in the school area or the restaurant. Rycroft's office is located underneath the first mezzanine and thus he is looking from his table towards the gallery mezzanine. He points to the blinds on the inside of the glass front of his office that gives him back privacy, '[g]iven that you've basically got people wandering up and down this exhibition space most of the day, it just allows for a bit more privacy if the blind is closed.'[20] The absence of walls as dividing functions and with it areas physically separated from another is one of the key characteristics of this building. On the one hand, these visual references allow for more or less voyeuristic or contemplative observations and, on the other hand, as in my case, lead to active participation, related actions and modes of engagement. But even though the openness of the building allows me to stay in contact with the activities on the mezzanine level while lingering in the adjacent areas there are movements and interactions that I cannot witness: When artworks are being touched and moved.

18 Smith, Trevor (Maintenance Electrician, SCVA). Walking interview by Sabine Hansmann. Norwich, 18 May 2017.

19 Ibid.

20 Rycroft, in-depth interview.

Nobody does this while I am there. Clearly my presence changes behaviour and as such I am part of the spacing as it takes place during my visits.

However, pieces of art are touched and these interactions are traceable. On the Saturday described, a metal stick of the work No. 161, the yellow leaning piece at the end wall of the exhibition is moved. Later I see mounting material on the wall proving that one stick is no longer in its original place. These interactions leave traces: fingerprints, scratches, paint losses, etc. which will be collected at the end of the exhibition. Light in this context becomes a tool for examining and handling the artworks, and marks the starting point of a journey into the agency of the artworks.

6.4
Monitoring and Rotating

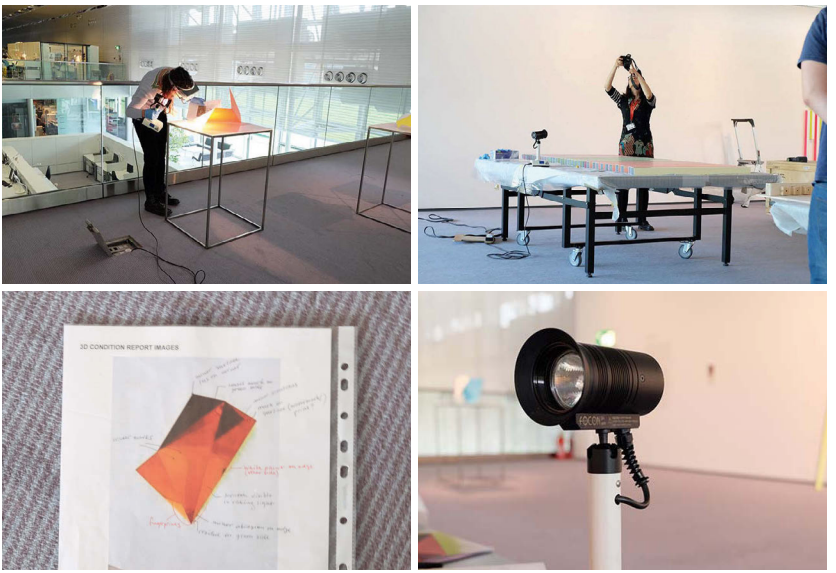


Fig. 6.13

Third Setting

Date: Monday October 16, 2017; early afternoon
Location: Second mezzanine. The exhibition *Space Light Colour by Rana Begum.*

In the third week of October 2017, I return to the Sainsbury Centre to observe the de-installation of Begum's exhibition *Space Light Colour.* Maria Ledinskaya,

the conservator, is the first person in the exhibition area on the second mezzanine on this Monday morning. She is looking after the well being of the objects, both in the collections and those that are loaned to the Sainsbury Centre externally for exhibitions. She has just started to examine the artworks. Equipped with blue lab gloves and a magnifying headset she is focused on an object in front of her when I arrive. She lifts the object with both hands and turns it around, reaches for the lamp on the ground next to her, turns it on and runs with the light across the surface of the object.

'The colour coating is very sensitive', Ledinskaya explains, and visitors would have touched the works again and again.
She is now standing in front of piece No. 516 moving again slowly with the high intensity lamp in the right hand and a sheet of paper in the left hand around the artwork. Systematically the light drives along the surface of the sculpture. The cone of light glides over the orange finish, from one edge to another, slows down at one spot momentarily and speeds up again. Ledinskaya moves her whole body but particularly her head smoothly with the movement of the light beam along and around the object; she stops, gets a soft microfibre cloth and runs over the white smooth areas of the object. She bends over forward and inspects carefully the surface and compares her findings again and again with the notes on the sheet of paper in her hand.

The condition report is at least two pages for each object in a transparent cover, one with text and one with an annotated image. 'Crack in paint, abrasion, flattened paint area, adhered fibre, minor paint loss, scratch, minor cracking, shiny area' are frequent notes that I can find precisely localised by lines and circles on the image of the object. The second sheet includes a table in which all the data for the object is entered: artist, owner, title, dimension, material, packing, handling, display requirements and condition of the structure and the surface ... she signs this note with today's date in red ink.

Ledinskaya puts the lamp down on the floor. Walks over to the bench in the middle of the exhibition area and picks up her digital camera and returns to No. 516. Again, her body is slowly rotating around the object, this time with the light in one hand and the camera in the other: Taking pictures of all the findings.

She has the impression that there are new marks present on the objects. She needs to go downstairs later and compare the new pictures with the pictures taken on arrival of the objects, Ledinskaya explains. The sculptures were re-

peatedly touched, partly because there were no signs and the room was difficult to monitor.

With the dismantling of the exhibition Ledinskaya starts to collect the traces. She carefully checks and documents the condition of an object when it arrives and before it leaves the Sainsbury Centre. This is integral to the insurance process and they keep a copy of this report for 10 years. Paper, is considered to be more a record document than digital files, which, by their nature, would rarely meet such criteria of 'record-ability'. Furthermore, the quality and details vary and every time a new person looks at a piece, she or he might find new or extra details, Ledinskaya explains and adds that different institutions handle this differently. In the case of the Rana Begum exhibition, she will write a small report, summarise her findings and explain why she thinks this happened, instead of sending all condition reports with the objects. This procedure is based on trust, but that also varies according to the exhibition. With the Begum exhibition it has been in a much riskier environment than they would do normally. The artist, however, wanted the works to be shown without explicit 'do not touch' signage or barriers, as she felt that that would take away from the viewer's experience of her work Ledinskaya then clarifies and adds, that in practice, it turned out to be difficult to protect the artworks.[21]

6.4.1 Condition of Movement

Ledinskaya moves with the light around the artwork, searching for traces of interaction that are left behind on the surfaces. The intensive light renders all differences, all changes in the texture of the surface visible. Still the exhibition is unchanged and Ledinskaya's movement, her inspection, cleaning and documentation, is the pre-condition for the objects to start their movement: From the walls, on the Ping-Pong table (examination of the back side by Ledinskaya), from the table into the wooden boxes softly surrounded by foamed plastic, closing, screws, the boxes line up in a row, travel down from the mezzanine and wait for the courier. There is an amazing world of mediators who accompany these procedures, who guide the technicians … but for now, let us return to the light.

Work No. 529 could be exhibited on the mezzanine because its materiality is not light sensitive just like most other objects in this show. Begum uses industrial colour that is actually for exterior use, hoping that this extends the lifespan.[22] From a conservation point of view, the mezzanine is a particularly difficult area in the building in terms of light conditions due to its location within proximity of the west end façade and the school conservatory. The glass in this area allows for a lot of light for the restaurant and the school area, areas where people meet, work,

21 Ledinskaya, in-depth interview 2.

22 Begum, in-depth interview.

eat and chat. Back in 1978 the mezzanine was also such a place, a bar for post-graduates and staff, the 'Senior Common Room'—a leisure area. The mezzanine underwent several changes later, each of which created different connections, controversies, interactions and events in the daily life of the Centre.

Hence, the mezzanine was not put in place to be a gallery space and this creates a specific world of practicalities today, of what the light does to the artworks. Particularly in following the light we can understand how the building's shell, its openings and materiality is present in spacing. The building's shell in connection to light prohibits certain exhibitions on the second mezzanine unless other actors are included. '[S]o we would look to either show objects that were not vulnerable to light damage, or try and build walls in such a way that protected vulnerable objects, [...] in some cases we would put up a cover over a case, so when there are no visitors it's protected completely. [...] [W]e cannot control the brightness of the light at any given moment but we can tell you how much exposure it had and then try to work backwards from that, put covers on things or you could limit the duration of the exhibition.'[23] Light damage is cumulative and leads to both loss of colour and strength of the material. The classification of the objects from 'highly responsive' (silk) to 'non responsive' (most metals, stone, ceramic) is not always easy due to material mixtures (Cuttle 2007). Once classified a decision needs to be made on how long an object should be preserved before a schedule can be made. This brings the curator and the museum management together. The idea is to have light quotas for every object in the collection but this is part of the on-going light management survey, which Ledinskaya bases on guidelines from the Victoria and Albert Museum in London (V&A). The classification of the objects is only one step, surveying the site (the proportion of electrical and natural light, the movement and hot spots of light in the building) is another. Once finished this survey will guide the objects in their movements. When they must go to the storage to rest in the dark, when they are allowed to return, where they should be shown (facing north), and how much and what kind of artificial light should rest on them. Here is another gathering of actors: Light, building, curators, objects and materials, V&A guidelines and object reports; they all work together to create the future trajectory of each object. And with this comes the possibility for each of them to contribute to specific events, to meet with visitors, or to stay hidden in the dark.

6.4.2 The Controversy of Light

Light that makes us see, allows us to enjoy the art, it connects us and guides us, it makes the colours glow and jump—it is fundamental to our experience, essential to the pleasure and information in a museum. But it causes damages to nearly all forms of art media. That is a principal problem that art museums have. In the case

23 Ledinskaya, in-depth interview 1.

of the Sainsbury Centre, it is not only the visitor experience versus preservation of the object, but also other actors that are involved in this controversy over light. Light is *in the making* and with the experimentation during Summer 2017 this controversy has gained new pace, and the tempo feeds on the past.

It is said that Robert and Lisa Sainsbury favoured natural light and appreciated sun strokes on paintings (Rybczynski 2011, 141). But when the building opened the concept of a light-permeable building that houses art was already controversially discussed and new recommendations on lighting levels published at that time were much lower than what could be reached in the Living Area (Thomson 1978; Boys 1978). This contradiction has driven many decisions until today and is at the centre of much of what we have discussed in this chapter. Sexton puts this dilemma in the following way:

> I think there's a fundamental problem. A lot of the collection has works on paper in the Living Area, and I think if you look at lux restrictions in museums for works on paper, it's almost counter to having any daylight at all in the space. When the building was designed, the patrons […] were more concerned about how people enjoyed art, rather than saying you need to be at a certain temperature, at a certain humidity, or a certain lux level, and I think the whole package: the space, the relationship with daylight in the space, the relationship of the display to the space and of the objects to the display, if you upset any of those parameters and put them in the context of a museum, a very strict museum environment, you really change dramatically the experience. And to them I think the experience was much more important than the preservation of the objects. [24]

However, Sexton adds that he does not wish 'to give the impression that the Sainsburys didn't care. I knew that when they had the collections in their home, when they would leave their home they would pull all the curtains closed and blackout the room.'[25] It is part of the narrative of the Sainsbury Centre, the story that is frequently re-told during every guided tour and in all publications, that the domestic setting of the Sainsbury's home at 5 Smith Square in London informed the design of the building, which is reflected in the naming 'Living Area' (Powell 2010). And there is a strong desire to maintain the 'original' building and to affirm the legacy of the patrons (see Chapter 4).

The decision to leave the screen lights switched off during Summer 2017, which was due to conservatory concerns, turns out to be very contentious, as it is considered to compromise the 'design intent'. Joe Geitner, the project manager at

24 Sexton and Geitner, in-depth interview.

25 Ibid.

Sexton Associates, is, together with one colleague, more or less in the Centre every week to make adjustments to the lighting in the Living Area. He is tasked with fixing the light problems:

> The other problem I thought with that approach is because you turn off the light on the screens, you lose the reflected light on the floor, it's harder to navigate the space. And then the works […] have a halo of light around them, so the light becomes really obvious, which is unfortunate, because you lose the blending between the spotlighting and the lighting of the vertical surfaces. So we disagreed [with that approach], and we're working with them to maintain the design intent but help them reduce the amount of light that hits the works, as they see it, in the summertime.[26]

Also the curator Winner admits, 'It becomes very atmospheric and very moody'; he adds that it is 'very unpopular with our visitors, I think.'[27] The problem is provisionally solved in September 2017 when the lights on the screens are turned on again. It is winter term.

Ledinskaya explains that it is difficult for her to negotiate with the light in the museum because the damages are so gradual, but she just received an email with information about the considerable financial savings made by reducing electric light during the last four months. She adds, she hopes that Joe Geitner will come up with a good solution that is both energy efficient and creates less light exposure.[28]

Ledinskaya then addresses a very important aspect: some actors are more pressing and noisier than others. Saving energy and thus saving money acts in her favour, in favour of the art, while the gradual damage remains irrevocable but mainly invisible and therefore more difficult for their spokeswoman to argue.

Light exists within a contested space and brings many different actors together: the lightning designer, curators and conservators, the living room in 5 Smith Square, the spokesmen and women of the past and objects of the collection, the visitors, the material responsiveness classifications and the mappings of light hot-spots. Light is holding all this together and creates new associations (e.g. the conservator and energy consumption). The light and with it the building are in the process of making, of experimentation and controversy. Light as an ingredient of spacing connects a wide variety of actors. Often overseen and taken for granted, it turns out there actually is a huge amount of work that is necessary to let the light travel and participate in spacings in the Sainsbury Centre.

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26 Geitner in: Sexton and Geiter, in-depth interview.

27 Winner, in-depth interview 2.

28 Ledinskaya, in-depth interview 2.

6.5 Conclusion: Spacing Devices

Spacing requires work: Work that we can learn about when following the permanent actors in their long-term engagement in working-with (Chapter 4). But this work also becomes visible when asking questions like 'What is doing the light?' that shifts our attention towards the many nonhumans involved in spacing.

Light is a classic topic in architecture. 'Architecture is the masterful, correct and magnificent play of volumes brought together in light. Our eyes were made for seeing forms in light', as Le Corbusier famously wrote in *Vers une architecture* (1923, here quoted after the English translation 2007,102). Furthermore, light serves in the phenomenological tradition as an effect to create atmospheres for bodily, sensual experiences of space (Böhme 2017, particularly part IV).[29] The account into the world of light in architecture with this chapter, however, was very different. It is not the aesthetic quality, the masterly shaping of forms that become alife in the play of light and shadow and the sensorial appreciation of it that was of interest, rather we traced how light is done and the doing of light.

Light has a connecting power. In experiences, in controversies, in happenings and events it is connecting every day countless actors. With the modality of lighting there is the technology, the 'faire-faire' of light (Latour, 1999a, 21), that is made visible through countless technological devices and that can travel because of the transparency of the glass and the building as a whole. There is the rhythm and the course of the natural light and the rhythms of the artificial light (Monday is a dark day), there is the speed of the light and the dynamic of the shadow and the play of these together. There is the institution that wants to be faithful to a legacy and also wants their visitors to enjoy as well as presenting the art in a well-lit environment. There is the conservator who rests the objects downstairs in the dark. There are the objects that deteriorate invisibly and the costs that are not to be underestimated; there are silent and invisible actors as well as manifest and omnipresent ones. Space is being made on a daily basis with all this stuff, with all these humans and nonhumans.

In all of this there are countless materials and objects involved and as such this chapter particularly turned our attention to the material world of the Sainsbury Centre. Not that this world would have been less present in the last two chapters and of course the world of light is also a socio-technical one, but light in its speed and generosity renders this chapter particularly rich in materiality. We collected some key actors like the blackout blinds, the louvre system and the halogen

29 See also Pallasmaa on the loss of architectural masters in times that treat light as 'mere quantitative matter' (2012, 51).

lamps, but also the building's shell with its distinct openings appeared again and again throughout the chapter. We became aware that none of these is doing the light, not the halogen lamps and not the openings in the building's shell, but that the light is rendered visible out of a complex network that mixes and layers, monitors and maps light.

The monospace allows the light to travel and we traced this network of light, how it connects a student with the greenery outside by mediation of the shiny white wall or how it facilitates and creates the specific event of encounter between a visitor and piece no. 529. By following the light, we witness the doing of the building in specific spacings in which various actors are involved. The building is not acting on its own but is nurtured by its parts and connected to many other actors in its doing. Understanding the ways in which a building shares agency is essential to grasp its contribution to spacing. Here, we understand particularly well, that in spacing, in courses of action, we cannot draw lines between architecture and interior design. Actors act and they are made to act (Mol 2010). It is not one building that acts in one way. The building facilitates, allows and hinders spacings on the second mezzanine differently than in the East End Gallery. What is possible with the building in one area differs from another; this is due to its specific shape and layout, but also to other actors it connects with. The event with no. 529 was only possible due to the very specific weaving together of actors at this place. Not in time and in space, but in the process of this joined spacing.

We have taken three different paths to explore the building 'in practice', to witness the spacing in and with the Sainsbury Centre. First, we entered the world of the building by taking a walk with Winner and focused on how humans and nonhumans share agency in re-thinking, re-shaping and re-transforming the material world as much as courses of action and movements. We became aware that in spacing we face both moments of stability and moment of negotiations. Secondly, turning to the experiences of people who only engage temporarily with the Sainsbury Centre, we witnessed the multiplicity of both experience and the coexistence of multiple spacings, which do not emerge out of simple causal relations. And thirdly, by following the light we encountered the work of the countless spacing devices that come together and connect, guide, re-direct and facilitate mundane practice as much as any specific event. With the next chapter we draw these different accounts together in more detail and discuss the implications spacing has for our understanding of the architectural relation.