

July/Aug.

The objective of a new architectural gallery at Toronto's Harbourfront is to "challenge and question the thoughts and the ideas that inform contemporary architecture." For its second exhibition in the new space at York Quay Centre, three architectural firms were invited to create installations in response to the idea of "sacredness." More specifically: what, in a secular city, could be seen as sacred?

Levitt Goodman Architects' multimedia installation, entitled *Twilight*, offers participants the opportunity to stop and experience the "sacred space" within. On curved scrims, a six-minute cycle of shifting light distills the 24-hour cycle of the sky; a soundscape by artist Yiu-Bun Chan floats in and out, while the floor gently vibrates. Light, sound and motion come together to form a mysterious space of reflection.

Kearns Mancini Architects' installation, *Ceremony*, was presented as a work in progress. Clear acrylic rods, illuminated with fibre optics, and sheets of clear acetate provide an austere framework for visitors' input. Each visitor is invited to reflect on his or her own version of sacred space, describe what it looks and feels like on a piece of acetate, and then tie the acetate to one of the rods. Complete once all the input has accumulated, the closing of *Ceremony* will in reality be its opening.

Taylor Smyth Architects' installation - *In search of the sacred in the space of the city* - captures transformative moments of particular Toronto spaces, from the grand to the banal. A forest of suspended columns holds a number of backlit acrylic views boxes and peepholes; each of these contains an image or video of a space that's sacred to a person in the Taylor Smyth office. A large map with backlit LED lights indicated the featured spaces.

Sacred Space runs at Harbourfront's York Quay Centre until Sept. 7.

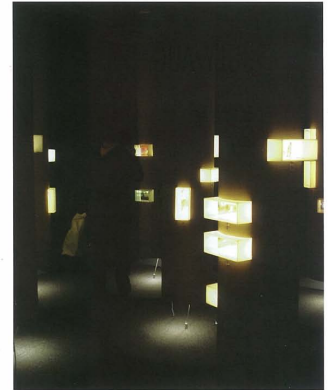
What's Up

JULY/AUG.

Is nothing sacred?

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Above: *Ceremony*, an installation by Kearns Mancini Architects, is composed of light, transparency and memory. Illuminated, clear crystal rods and sheets of clear acetate provide a framework for visitors' descriptions of sacred spaces.

Above in Taylor Smyth Architects' installation, suspended columns hold backlit view boxes. Right in Levitt Goodman Architects' *Twilight*, a six-minute cycle of shifting light distills the 24-hour cycle of the sky.



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