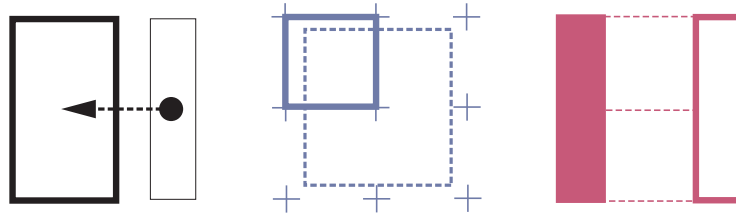


# Designing Architecture as a Performing-Ground

Conflict, Metaphor and the Design Research Method



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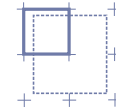
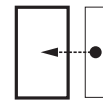
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**1**

# Preparations



## 0. Abstract

*'Designing Architecture as a Performing-Ground'*

*How can metaphor be used as a design research method in determining the ethical and appropriate design of the Performing-Ground for memory and fragmented identity?*

This thesis takes the form of an experiment, exploring and testing the role of metaphor as a design research method - specifically as a tool for rethinking and resolving site-specific design quandaries. For the 'Performing-Ground', ethical conflicts surrounding its design arise from the programme: a microcosmic public space for recognising and enacting the heterogenous identity of residents in Nørrebro, Copenhagen. Within the programme, 'performance' is a way of transforming and negotiating social tensions. This document asks how the metaphor of 'Performing-Ground' can be used to overcome theoretical tensions in design.

The experiment 'designing architecture as a Performing-Ground' derives its method from Jane Rendell's concept of site-writing. The writing of architectonic text constructs the Performing-Ground, its interpretative use and resolution the performance of 'site-reading'. The writing is based on the socio-spatial structure of theatrical performance: issues of ethics and programme are reinterpreted as a play, perceived through the lens of stage typology. Two voices are used, one declarative, stating and one experiential, perceiving. Through using the Performing-Ground, the architect/reader can determine a sensitive and appropriate design approach. This encompasses considering how architecture communicates ideas of memory and social identity; how architecture can be inclusive, rather than alienating; how the Performing-Ground will exist permanently, transiently and perceptively – what will exist in the external world, and what will exist in the beholder's cognitive world.

Through undertaking this experiment, the thesis will consider how metaphor can open up new ways of thinking, establishing its further potential as a design research method.

# 1. Aims and Objectives: Understanding the Research Question

## Defining Metaphor

In George Lakoff and Mark Johnson's work 'Metaphors We Live By', metaphor is defined as the conceptual system through which we experience the world. It is the act of "understanding and experiencing one ... thing in terms of another."<sup>1</sup> It implies that people's conceptual structures of cognisance are derived from individual and cultural experience. They further state that for metaphors to be a method for re-thinking a scenario, experiential, not objective, similarities between the two must be found<sup>2</sup>. There should be an experiential resonance for the person perceiving both metaphor and scenario. New and conventional metaphors do not only find resonance within their superficial concept, instead: "metaphors have entailments, which may include other metaphors and literal statements as well ... the result is a large and coherent network of entailments, which may... either fit or not fit our experiences..."<sup>3</sup> This elucidates the idea of metaphors being a system, existing beyond the parameters of the word expressing it.

## Performance

For Dorothea Von Hantelmann, “performativity points towards... fundamental levels of meaning production”<sup>4</sup>. Within the context of language, performance is an “act-like character” which “produces effects that reach beyond the realm of language.”<sup>5</sup> Conceptually, performance is a transformational act – both a maker and symbol of transformation. Through experiential modes, it both creates meaning and change within the performance microcosm and within the wider world. This is because “[a] performative act ... produces reality... because it derives from conventions that it repeats and actualises.”<sup>6</sup> Performance could be conceived as a lynchpin, connecting the theatrical and the real through an act of metamorphic ritual.

The concept of performance underpins the programme of the ‘Performing-Ground’, thus providing a framework and question for this thesis: how can the microcosm of a performative design research experiment reconcile the internal design conflicts of the architect?

## The Performing-Ground of Fragmented Identity

The Performing-Ground of Fragmented Identity is an original proposition. This space is for people to explore their personal identities, collective memories, and to interact with 'other'. It addresses Nørrebro's current conflicts of identity and culture through different performative meeting types, from the adversarial to the co-operative. Here, locals can encounter and challenge other cultures, turning the destructive tensions of the street into a productive socio-political act.

For the programme, 'ground', 'performance' and 'identity' are intrinsically connected. According to Theresa Hoskyns, Neil Leach and Vikki Bell argue that "... practices of identity stem from a desire for belonging ... Communities colonise territories through performance and ritualised repetition acted out within the architectural stage...[through performance] they achieve a certain attachment to place."<sup>7</sup>Through the performance of social dynamics plus the architectural recognition of local cultural diversity, the Performing-Ground seeks to be inclusive, giving local residents a sense of civic belonging.

## ‘Designing Architecture as a Performing-Ground’ Theatrical Performance as Metaphor

*“... Western theatre continues its post-dramatic turn and fuses ever more completely with the contemporary environment... where artists, scenographers and architects have all begun... to consider the performative dimensions of their practices.”<sup>8</sup>*

In Edward Scheer's quote, the concept of 'theatre', or 'theatrical performance' is merging the microcosmic and the real ever more. Conventions are being loosened, the ideas of theatrical performance being used increasingly as a way of re-thinking processes in related design fields. Thus, as an existing experiential concept, 'theatrical performance' can become a metaphorical structure.

Theatrical performance can act as a metaphor for the Performing-Ground. Currently, three key experiential similarities between them exist, as both are:

- an evocation of memory and identity<sup>9</sup>
- a microcosm of society and social interactions<sup>10</sup>
- a site of transformation through performance.

To formulate a design approach, the socio-spatial, formational entailments of theatrical performance will be applied to the Performing-Ground. These entailments will provide a framework for both interpreting the building-landscape, then enabling the act of 'designing architecture as a Performing-Ground'. Metaphorically, the Performing-Ground is:

- a negotiation of permanent, transient and perceived spatial qualities in order to generate meaning
- drawn together by the dramaturg
- defined by the characteristics of stage typology.

The following explores their roles in constructing a theatrical performance.



*“Although vision is the principle means of perception, this is complemented by images being perceived haptically, stimulating embodied understandings of the physical and material world. These sensations are often registered through impressions and fragments rather than in fully-formed images. Details of the composition spark new points of reference, often linked to the spectator’s subjective feelings and their private experiences from the past. Their own scenographic imaginations are set to work, They extend the designed visio-spatial realm by projecting and transforming the scenography of the performance into significant images and spaces of their own.”<sup>1</sup>*

A rich framework for the use of theatrical performance to determine the Performing-Ground's architecture is evoked here by Joslin McKinney. It explores the relationship between stage and audience, and the layers of physical and ephemeral fragments that together inform the performance narrative. Through perception, viewer weaves these fragments together, creating a performance of personal significance.

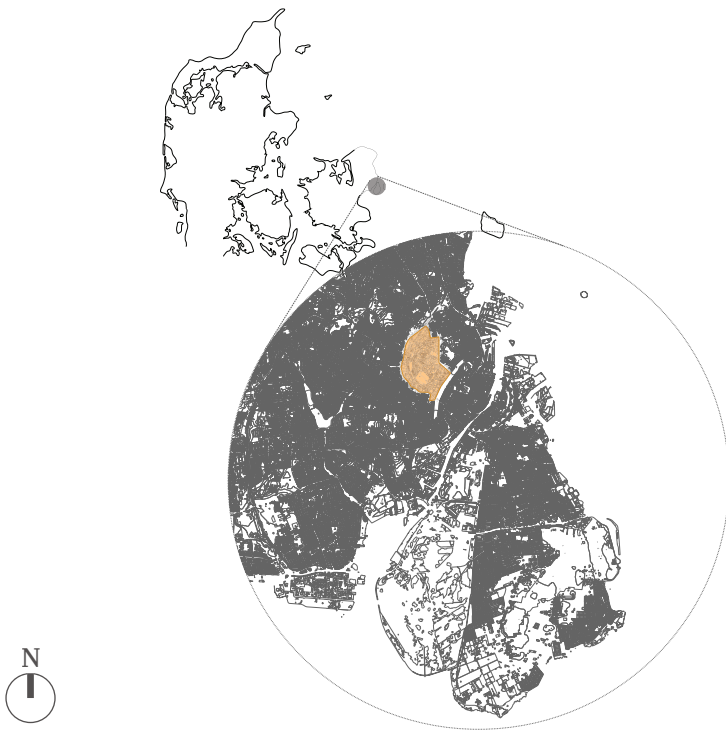
The dramaturg is responsible for formulating the evocative fragments of performance and the audience's subsequent experience. They facilitate the "connection between stage-world and audience-world"<sup>12</sup> through defining "dramaturgical structure (how plays are/should be written) and dramaturgical context (how plays are received and understood by a viewing audience)."<sup>13</sup> Using their own experiential structure, they arrange the physical, ephemeral and perceptive relationship between stage and audience, influencing the communicative style and success of the performance.

Stage typology also influences the manifestation of a theatrical performance: the audience's visual and experiential relationship with the stage is dependent on the form of the space<sup>14</sup>. The four main stage typologies – proscenium, thrust, traverse and in-the-round – provide varying tensions of the physical, ephemeral and perceptive performance states. For example, the proscenium stage controls meaning through emphasis on the external world of performance, whereas 'in-the-round' performance provides few visual cues, relying on the beholder to perceive a narrative.

## 2. Site Context

## Introducing Nørrebro

The district of Nørrebro is located north-west of Copenhagen's city centre. It can be considered as a site for socio-political diversity, associated with young people and migrants<sup>15</sup>. Conversely, Copenhagen has a general perception of being culturally homogenous and egalitarian<sup>16</sup>. The following considers how social tensions could be perceived within Nørrebro, through the urban treatment of memory and heterogenous identities.



Map of Copenhagen: Locating Nørrebro

## The Memory and Fragmented Identity of Nørrebro

For historian Dolores Hayden, the urban environment intertwines themes of memory and identity: “Identity is ultimately tied to memory... Urban landscapes are storehouses for these social memories ... [they] frame the lives of many people and often outlast many lifetimes.”<sup>17</sup> The sites of Jagtvej 69, Nørrebrogade and Assistens Cemetery are landscapes of local socio-political memory and identity, of negotiation and determination. Jagtvej 69 and Nørrebrogade are containers of fraught social tensions, whereas as the final resting place of Copenhagen’s significant citizens, Assistens Cemetery plays a more passive role.

Jagtvej 69 has a history of political rebellion. Originally a people’s house, from its inception in 1897 it was home to socialists and women’s rights groups. In 1982 it became the Ungdomshuset, or ‘youth-house’: a base for alternative youth movements. In 2001, right-wing fundamentalists ‘Faderhuset’ purchased the building with the intent of symbolically destroying it; an act they completed on 5 March 2007. Mass protests were sparked along Jagtvej and Nørrebrogade as well as around Copenhagen, protestors angry at the attack upon left-wing cultural identities.<sup>18</sup> Now 2014, The site remains a patch of grass, rubble and graffiti. There is little indication of the site’s past, and little agreement on its future.

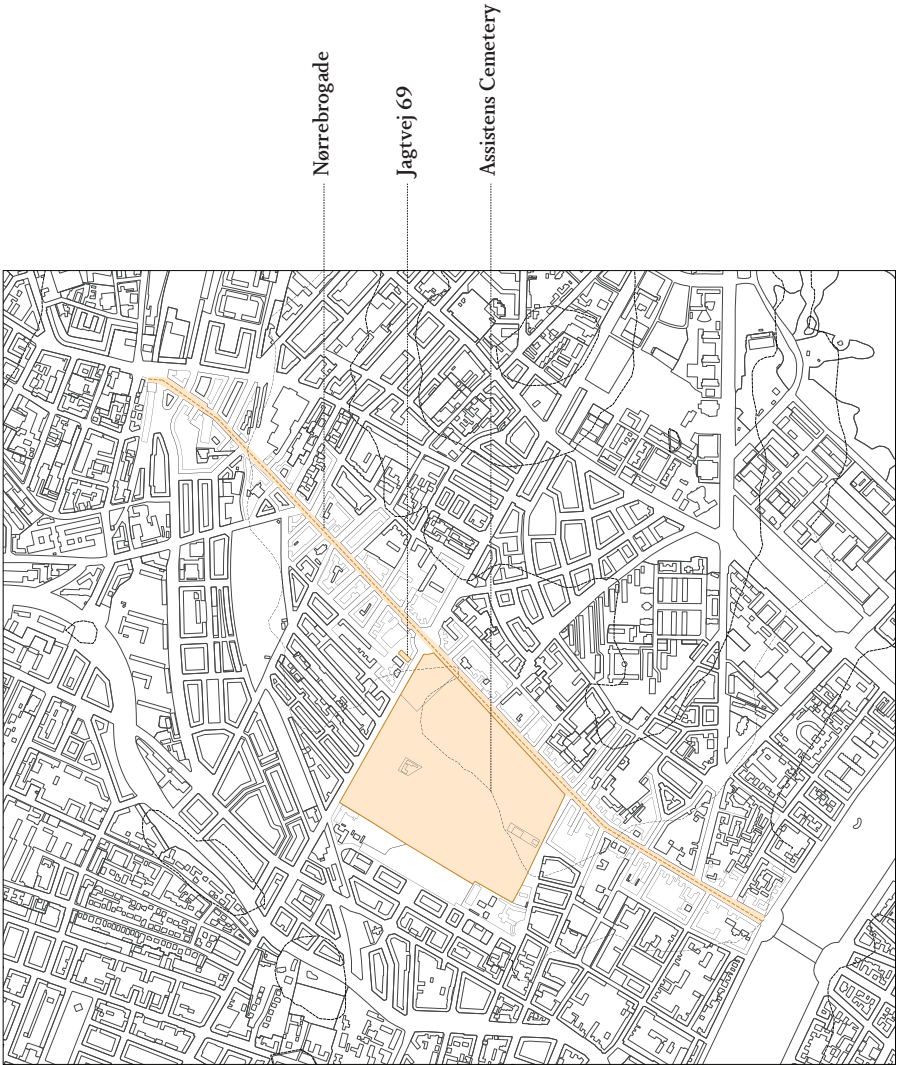
Nørrebrogade is Nørrebro’s main artery. It witnesses the disruption of protests and communicates the local social fragmentation. Socio-political diversity and violence are only visible within the transience of the streetscape: residents; shops; cafes; protests; graffiti and flyers. Although varying in ephemerality,

they are acts of passing through, not part of the permanent ‘harmony’ of the city. As “most buildings can be understood in terms of power or authority – as efforts to assume, extend, resist or accommodate it.”<sup>19</sup> the permanent architecture expresses the dominance of Danish/Western culture. Buildings are homogenous in size and fenestration, often referencing Western or Scandinavian architectural tradition.

Both Jagtvej 69 and Nørrebrogade contain narratives of forgetting or erasing difference. Tensions are to be remembered only in the cognitive worlds of the local residents.

Within Assistens Cemetery, graves permanently enshrine the memories of Copenhagen’s prominent cultural figures, many of whom represent a broad socio-political spectrum. It can be interpreted as site of memory and identity that belongs to the city, not the locality: a tall wall separates the cemetery from the life of Nørrebro. It is an island of past lives, divorced from the present.





Map of Nørrebro at 1:20,000



## Jagtvej 69



Before

Larsen, N.G. n.d. 3371106-ungdomshuset, photograph, BT, accessed 03 March 2014 < <http://www.bt.dk/danmark/usa-skyggede-unge-fra-ungdomshuset>>



After

Dresling, J. n.d. *Jagtvej 69-ejer\_Hv\_792122a*, photograph, Politiken, accessed 03 March 2014 < <http://politiken.dk/inland/politik/Kommunalvalg/ECE2106761/k-formand-i-koebenhavn-for-min-skyld-maa-saxo-bank-bygge-paa-jagtvej-69/> >

Nørrebrogade



Shops and Graffiti



Butchers, Jewellers and 'Star Exchange'

## Assistens Cemetery

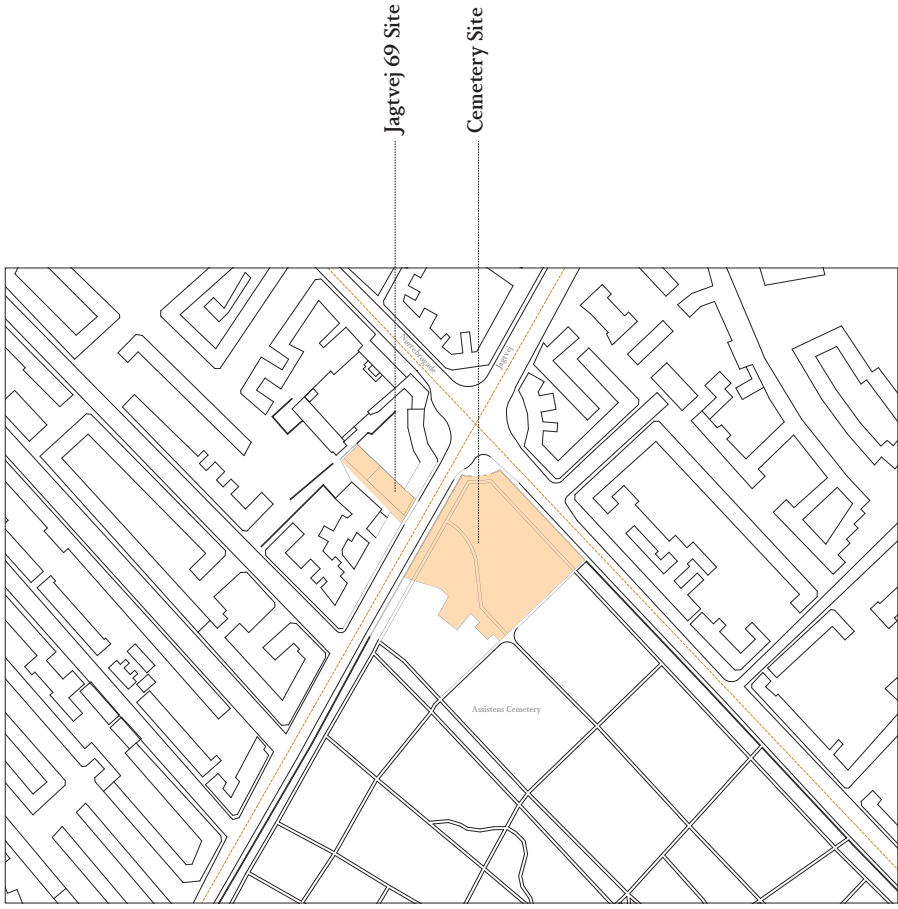


Outside





Inside



Locating the Performing-Ground at 1:5000

## Locating the Performing-Ground

The Performing-Ground sits at the junction between Jagtvej 69, Nørrebrogade and Assistens Cemetery. The Ground utilises both the Jagtvej 69 site and a deconsecrated north corner of the Cemetery. Choosing sites of spatial injustice is a way of ensuring a socio-political connectedness to place, as Dolores Hayden writes: “Finding these buildings and interpreting their history is one additional way to fuse the social and political meanings of space with the history of the urban landscape.”<sup>20</sup> In siting the Performing-Ground at the heart of local memory and identity, it holds the symbolic capacity to express local socio-political issues, becoming a site of relevance to residents.



### 3. Introducing The Experiment

The experiment is an enactment of the metaphor ‘designing architecture as a Performing-Ground’.

The experiment’s intention is to act as a Performing-Ground for the architect’s process of establishing the Ground’s design approach. The performance is a decision-making process, of the architect constructing then interpreting ideas of programme, site context and ethical conflicts, seeking a holistic design approach. The strands of a theatrical script are correlated with design facets: the ethical conflict becomes the dialogue of a play; the site becomes stage directions, creating the play’s setting. Stage typology influences how the script becomes an active play; hence, how the concepts of the Performing-Ground are constructed – what exists in the external or cognitive world, and how do users experience the Ground. The architect takes the role of the dramaturg. The dramatic structure is formed by choosing fragments of the script and stage type they read together. Then, using their perception of this script, the dramaturg establishes the dramatic context, or how the play/building should be ‘received’ by the audience/site users.

## 4. Methods

## Design Research

Architectural design research is concerned with “the processes and outcomes of inquiries... in which architects use the creation of projects... as the central constituent in a process which also involves the more generalised research activities...”<sup>21</sup> According to Murray Fraser, Jonathan Hill believes that: “design research offers a paradox in that it creates ‘novel histories’. Its methods are simultaneously objective and subjective, fictional and factual, yet all this feeds into the creation of innovative buildings and gardens.”<sup>22</sup> Design research therefore provides scope for finding appropriate, as opposed to singularly correct answers. It allows for a multidisciplinary approach, for the formation of new and unique ways of thinking, and for a bridging between internal/external world views.

## Metaphor and Chance as Design Research Methods

The architect Perry Kulper advocates the use of metaphor as a design research method. He uses metaphorical language as a thinking tool within design<sup>23</sup> and as a testing ground for generating new architecture: “I frequently develop conceptual catalysts... through the use of provocative language. Using suggestive phrases as a pre-spatial form of design, these prompts strengthen the role of speculative architecture.”<sup>24</sup> He sees metaphor in design as ‘relational thinking’, and a way of choreographing “the variables for a project”<sup>25</sup>. The conceptual network of metaphor can be used to find new ways of perceiving a design project, redefining relationships between critical factors, giving the architect a thought-framework for resolving design questions.

The architect Yeoryia Manolopoulou has investigated the potential of chance as a design research method. She states “... an important ability of chance is to evoke instability and change...”<sup>26</sup>, that it can “stimulate the imagination in unexpected ways...”<sup>27</sup> Within the context of metaphor as a design research method, her explanation of aleatory performance resonates: “Aleatory performance... is the practice of not completely specifying the end results of a piece. The composer or director controls only a part of it while the rest is left to be completed by the performer’s interpretations.”<sup>28</sup> Aleatory performance connects chance and metaphor through the importance of personal experience in creating meaning. Perhaps, as the ‘controlled’ part of the performance, a metaphorical network can be applied to the facets of a design project. Maybe, it is by chance that a reader perceives new experiential resonances from the relationship of metaphorical framework and design quandary. Hence, the precise nature of a design project’s re-thinking and resolution is dependent upon the chance interpretation of the performer.

## Writing/Reading as a Performative Design Research Method

On the role of writing as a design research method, Jane Rendell states “... writing is not only a way of communicating research findings, but also a tool through which to investigate architectural ideas”, that writing can “indicate different spatial, material and conceptual possibilities for ways of knowing and being in architectural design research.”<sup>29</sup> A type of architectonic writing is defined further by Rendell as ‘site-writing’ – the act of “writing as the object.”<sup>30</sup> The pieces of site-writing are produced “according to the distinctive locations of interpretation and the varying distances and conditions of responsibility interpreters and performers have in relation to authors and audiences.”<sup>31</sup> It is through the process of site-writing that a “new way of imagining architectural design”<sup>32</sup> can be found.

Psychoanalysis in part forms a conceptual basis for site-writing, as it provides a means to approach the “complex understanding of the relationship between ‘internal’ and ‘external’ space.”<sup>33</sup> In the context of architecture, this helps to “destabilise understandings of the boundaries between the subject of architecture and the researching subject him/herself.”<sup>34</sup> Site-writing therefore permits the articulation and interrogation of the external/cognitive worlds of architecture through the view of the architect/writer, in turn permitting an understanding and re-negotiation of the architect-architecture relationship.

The physical product of site-writing manifests as a set of complementary and contrasting ‘voices’, and through the tectonic relationship of words upon the page. The ‘voices’ denote the positions of the writer in relation to the object: “... critics have drawn on the possibilities offered by multiple subject positions and

voices as well as languages, genres and modes of writing to produce texts that have spatial qualities ...”<sup>35</sup> The design of the page itself, “its edges, boundaries, thresholds, surfaces, or the relation of one page to another”<sup>36</sup> permits for spatial relationships within the text to be visualised and experienced by the reader. Together, they generate interpretive possibilities, and allow the architect/writer to occupy, explore and reflect upon different standpoints/viewpoints.

But what of the reader? According to Jane Rendell, “Literary critic Mary Jacobus has described the ‘scene of reading’ in terms of a relation, perhaps a correspondence, which exists between the inner world of the reader and the world contained within the book.”<sup>37</sup> This correspondence between two states, and the generation of meaning within each, allows us to interpret the text as the architectural object, the process of writing the construction, and the process of reading its use and perception.

But, the user of the Performing-Ground, through performance, participates in the transformation of tensions, rather than being a passive recipient of change. ‘Reading’ as performance was used by Italo Calvino in the creation of his novel ‘The Castle of Crossed Destinies’. He used the arrangement of tarot cards to create narratives: “... the cards are “read” in the most simple and direct fashion: by observing what the picture portrays and establishing a meaning, which varies according to the sequence of cards into which each individual card is inserted.”<sup>38</sup> Although tarot cards are pictorial, the conceptual process derived is the arrangement, then relational interpretation of fragments to construct a unified narrative.



## Experiment Method

The experiment, 'designing architecture as a Performing-Ground' will be a performative site-writing/site-reading process. The 'performance' follows the structure of Aleatory performance. The site-writing forms the controlled fragments of the Performing-Ground; the site-reading the act of interpreting and completing the ground, by perceiving within the fragments a unifying design approach narrative. Through the experiment, transformation and resolution occurs both within the performance and the 'real world' of the design project. Metaphor has a twofold role: in providing the new architectural 'type' of Performing-Ground with the existing experiential structure of theatrical performance, through which to re-interpret it; then through using this new metaphor as a way of re-thinking the experience of designing architecture.



## 5. The Experiment Cards

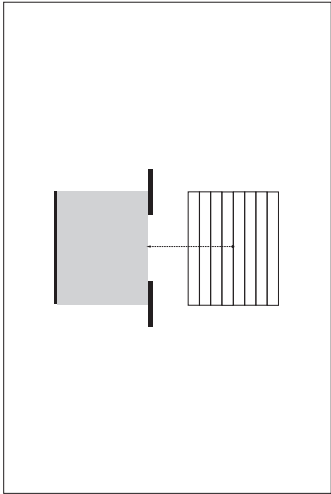
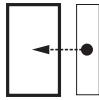
## The Cards

The experiment takes the form of twelve cards: three suits (Stage Typology, Site and Ethical Conflict), containing four cards each.

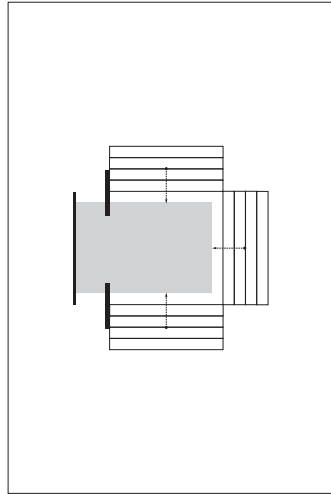
Each card ‘tells’ itself through two voices: one is declarative, the other is experiential. The declarative is a statement, an explanation; the experiential is more personal, a perceptive correlation to the declarative voice. The use of both offers an external/internal view of the performative fragment held within the card, the expression of the fragment’s intended experiential qualities aiding the process of metaphorical resonance. The text is arranged architectonically, the process of reading evoking the relationships between the declarative and experiential voices, and within the voices themselves. The folds of the cards form thresholds, emphasising spatial divide or ideological detachment.

To read the cards, one from each suit is chosen. The first encountered is Stage Typology, providing a metaphorical structure or ‘lens’ through which to read the two later cards. Next is Site, forming a context, or backdrop, to the performance. Last is the Ethical Conflict, the argument within the Performing-Ground space.

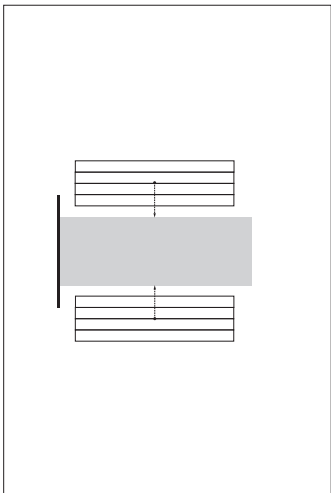
The declarative is regular; *the experiential is italic.*



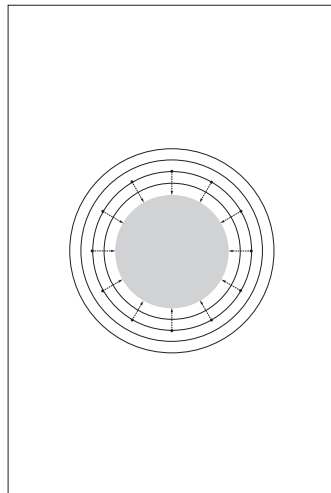
Proscenium



Thrust



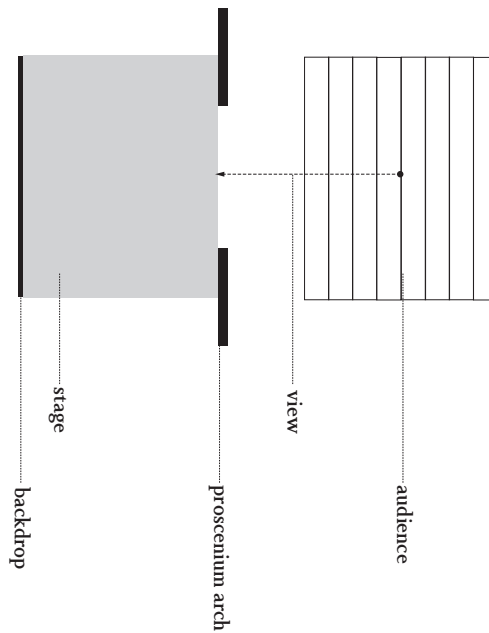
Traverse



In-the-round

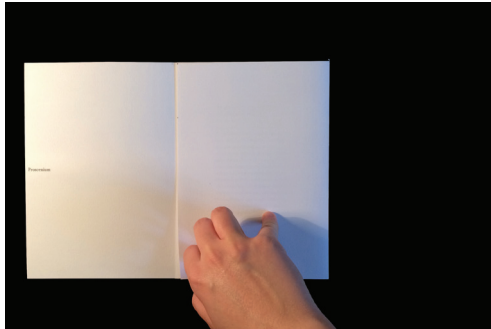
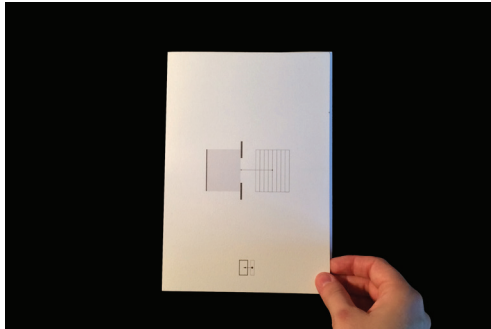
## Stage Typology

These cards express the socio-spatial qualities and performative limitations of each stage. The declarative voice explains the characteristics, indicating the physical, ephemeral and perceptive qualities of each stage type. The experiential voice is the view and perception of the audience member of the performance and theatrical space. The arrangement of text evokes the perceptive experience of a performance for each stage type.



Dissecting the Front Cover

# Example Stage Typology Card



Stage type

Proscenium

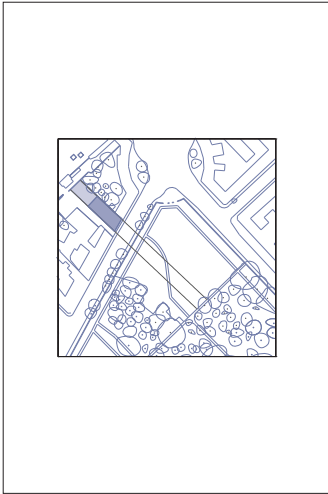
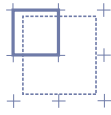
The arch is a threshold, a frame between two spheres: the microcosm of the stage and the setting of the theatre. The stage features doll's house precision: every aspect is represented, controlled, framed towards the single view. Every verbal nuance, every flicker of movement, every character fully fleshed. But the staging is one of exaggeration, not accuracy. Gestures are accentuated, emotions heightened, objects enhanced – there is no room for visual doubt. You are told what to think and feel, through realist or expressionist representation. But, like a doll's house, it is a world you peer into, not 'around' or 'through'. It is a stage permitting personal detachment, expecting empathy only. You can choose how you liked the play, its performance, its narrative, but you cannot change or interpret it openly for yourself. It is packaged, complete, a singular vision to be read as intended.

Declarative

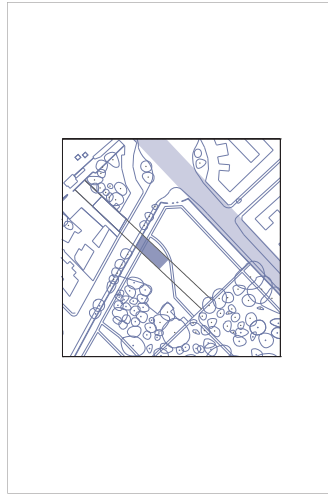
Experiential

*I look through space into the stage's world, framed and floating before me. It is a neat box, a container of parables and narratives displayed to me. Anything can happen in this illusory space, but so divorced is it from my own reality that I feel safe, the arch a barrier to threat. I am engrossed, I can hear everything and see everything. I take the performance in, fully formed. I am aware that there are others around me, watching too, seeing what I see. But my relationship is only with the stage, and what it wants to tell me.*

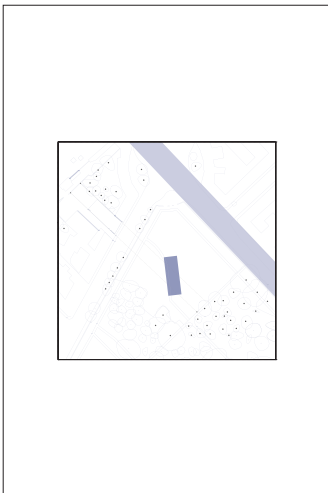




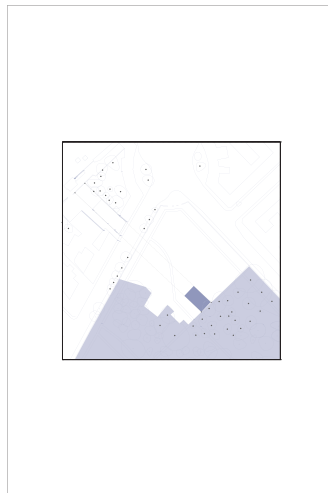
Memorial



Hall



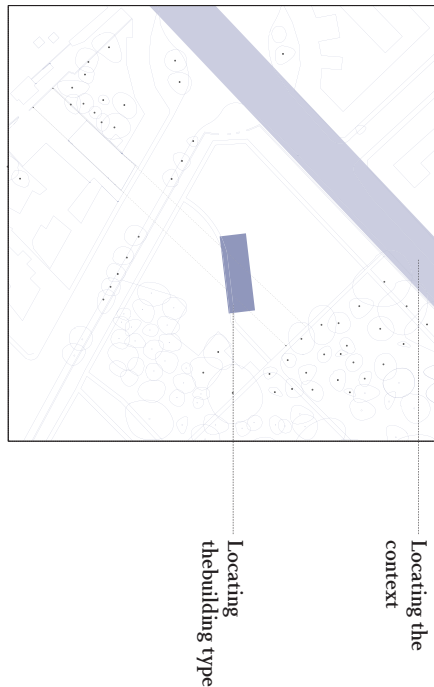
Theatre



Library

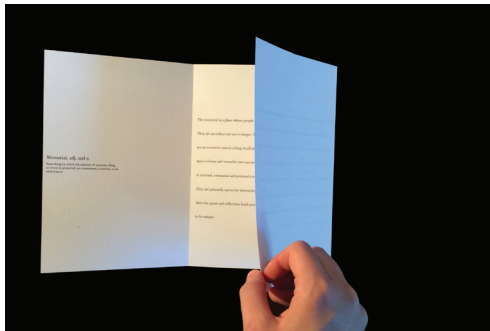
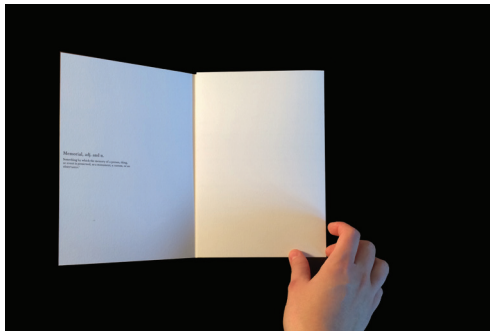
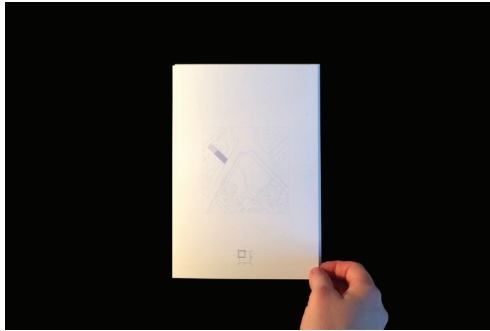
## Site

These cards are stage directions, denoting a place and type of action within the Performing-Ground. The declarative voice expresses a building typology through its spatial, programmatic and inhabitational qualities. The experiential voice tells of a perception of a key Nørrebro site of memory and identity. The voices correlate: the building typology suggests an architecture for the performance, the Nørrebro evocation the performance it contains.



Dissecting the Front Cover

## Example Site Card



Building type

**Memorial, adj. and n.**  
 Something by which the memory of a person, thing, or event is preserved, as a monument, a statue, or an observance.<sup>1</sup>

The memorial is a place where people remember past objects, sites, people and events.

They are an endeavour not to forget. Through solid, ephemeral or cognitive means, they act as evocative cues in aiding recall in communities and individuals. Their existence in space is loose and versatile: you can move around or through them. They hold relevance at national, communal and personal scales, hosts of collective or individual memories.

They are primarily spaces for interacting with, rather than within, as people gather there for pause and reflection. Each personal interaction and meaning has the potential to be unique.

Declarative

Experiential

**Mark**  
*The Hagelandsluet site is a deep, disruptive site on the building wall of the street. Maps, photographs and stories tell me it was disruptive in life as well. It sat quiet, different, to one side of the site, joining only its neighbour to the east, a narrow alley bordering to the west. There is now a mural there, to the east, about peace. The disruption is political, too: as a meeting house for socialists, for women's liberation, for youth subcultures, created by right-wing fundamentalists, and now political in perception only.*

**Silence**  
*This site of grass and earth, of broken glass and rubble, means many things to many people, and none can agree to what it should become.*

Actions

- Mark**  
The Hagelandsluet site is a deep, disruptive site on the building wall of the street. Maps, photographs and stories tell me it was disruptive in life as well. It sat quiet, different, to one side of the site, joining only its neighbour to the east, a narrow alley bordering to the west. There is now a mural there, to the east, about peace. The disruption is political, too: as a meeting house for socialists, for women's liberation, for youth subcultures, created by right-wing fundamentalists, and now political in perception only.
- Express**  
photographs and stories tell me it was disruptive in life as well. It sat quiet, different, to one side of the site, joining only its neighbour to the east, a narrow alley bordering to the west. There is now a mural there, to the east, about peace. The disruption is political, too: as a meeting house for socialists, for women's liberation, for youth subcultures, created by right-wing fundamentalists, and now political in perception only.
- Context**  
to one side of the site, joining only its neighbour to the east, a narrow alley bordering to the west. There is now a mural there, to the east, about peace. The disruption is political, too: as a meeting house for socialists, for women's liberation, for youth subcultures, created by right-wing fundamentalists, and now political in perception only.
- Observe**  
to the west. There is now a mural there, to the east, about peace. The disruption is political, too: as a meeting house for socialists, for women's liberation, for youth subcultures, created by right-wing fundamentalists, and now political in perception only.
- Gather**  
is political, too: as a meeting house for socialists, for women's liberation, for youth subcultures, created by right-wing fundamentalists, and now political in perception only.
- Silence**  
This site of grass and earth, of broken glass and rubble, means many things to many people, and none can agree to what it should become.
- Remember**  
This site of grass and earth, of broken glass and rubble, means many things to many people, and none can agree to what it should become.
- Respect**  
people, and none can agree to what it should become.



Concrete / Abstract

Control / Freedom

Order/Chaos

Objectivity/Subjectivity

## Ethical Conflicts

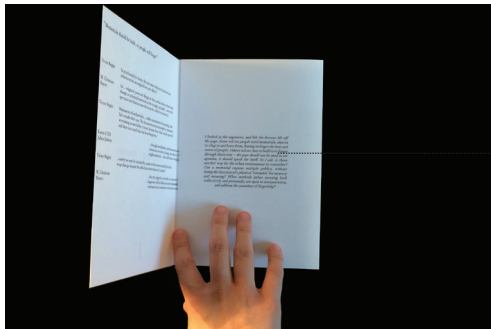
These cards form the performance dialogue. The declarative voice forms the lines of dialogue, the characters established theorists expressing their point of view. The experiential voice is the dramaturg as script facilitator, interpreting the core of the argument in hand and the questions they perceive. The dialogue suggests and questions, but does not conclude or definitively answer. Each card is arranged to display the conflict as a territorial negotiation, showing the polar positions and the in-between.

# Concrete / Abstract

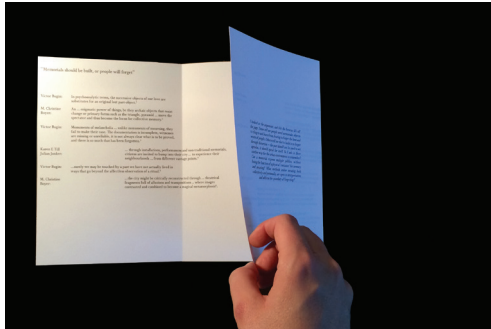
.....  
Concepts representing the polar  
extremes of the conflict

Dissecting the Front Cover

# Example Ethical Conflict Card

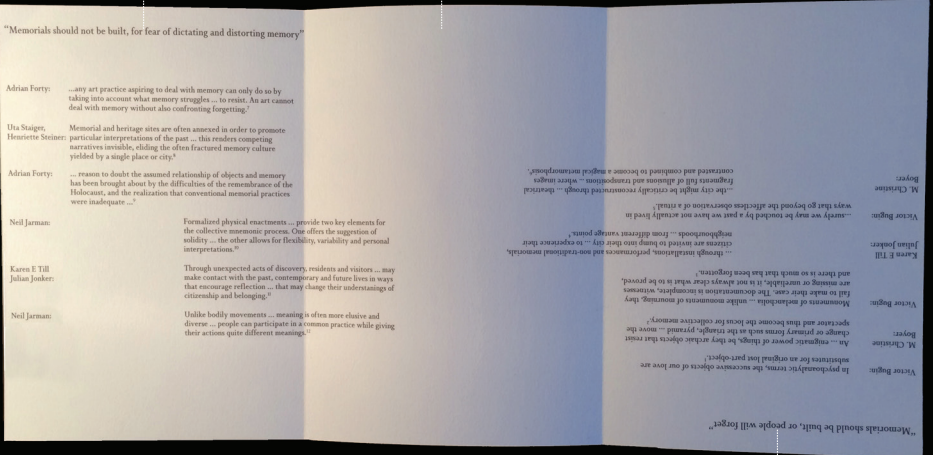


Experiential voice



Conflict side A

Finding a centre ground



Conflict side B

"Memorials should not be built, for fear of dictating and distorting memory"

Albian Forty: ...any art practice aspiring to deal with memory can only do so by taking into account what memory struggles ... to resist. An art cannot deal with memory without also confronting forgetting."

Uta Staeiger, Heiner Stettin: Memorial and heritage sites are often arranged in order to promote particular interpretations of the past ... this renders competing narratives invisible, hiding the often fractured memory culture yielded by a single place or city."

Albian Forty: ... reasons to doubt the assumed relationship of objects and memory has been brought about by the difficulties of the remembrance of the Holocaust, and the realization that conventional memorial practices were inadequate ..."

Neil Jarman: Formalized physical structures ... provide two key elements for the collective mnemonic process. One offers the suggestion of stability ... the other allows for flexibility, variability and personal interpretation."

Karen E. Till, Julian Josker: Through unexpected acts of discovery, residents and visitors ... may make contact with the past, connect and form new relationships that challenge their understandings of citizenship and belonging."

Neil Jarman: Unlike bodily movements ... meaning is often more elusive and diverse ... whereas ... people ... create their own unique and different meanings."

M. Christine Royer: ...the city might be essentially reconstructed through ... lateral fragments fall of addition and transposition ... where images contrasted and combined to become a magical metamorphosis"

Victor Burgin: ...worry we may be touched by a past we have not actively lived in neighborhoods ... from different vantage points."

Karen E. Till, Julian Josker: ...through installations, performances and non-traditional memorials citizens are invited to leap into their city ... to experience their own history in new ways that may not be provided."

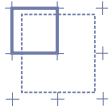
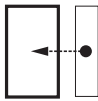
Victor Burgin: Memorials of post-holocaust ... make monuments of mourning. Any attempt to memorialize is in one way that is to be avoided. Fail to make their case. The documentation is incomplete, witness change or primary loss makes the tragedy, present ... move the specter and thus become the focus for collective memory."

M. Christine Royer: An ... requires the power of things, by their artistic objects that resist substitutes for an original lost part/object."

Victor Burgin: In post-holocaustic terms, the successive objects of our love are substitutes for an original lost part/object."

"Memorials should be built, or people will forget."





2

*I looked and felt the argumentative fervour lift off the page. Some tell me people need memorials: objects to cling to, fearing to forget the best and worst of people. Others tell me that to build is to forget through distortion – the past should not be used to set agendas, it should speak for itself. So I ask: is there another way for the urban environment to remember? Can a physical memorial express multiple publics of memory and meaning? What methods imbue meaning both collectively and personally, are open to interpretation, and address the quandary of forgetting?*

Concrete / Abstract



“Memorials should not be built, for fear of dictating and distorting memory”

## “Memorials should be built, or people will forget”

Adrian Forty:	An art cannot deal with memory without also confronting forgetting. <sup>7</sup>	Uta Staeiger, Henriette Steiner: interpretations of the past ... this renders competing narratives invisible, eliding the often fractured memory culture yielded by a single place... <sup>8</sup>
Adrian Forty:	... reason to doubt the assumed relationship of objects and memory has been brought about by the ... remembrance of the Holocaust, and the realization that conventional memorial practices were inadequate ... <sup>9</sup>	Neil Jarman: Formalized physical enactments ... provide two key elements for the collective mnemonic process. One offers the suggestion of solidity ... the other allows for flexibility, variability and personal interpretations. <sup>10</sup>
Neil Jarman:	Formalized physical enactments ... provide two key elements for the collective mnemonic process. One offers the suggestion of solidity ... the other allows for flexibility, variability and personal interpretations. <sup>10</sup>	Karen E Till Julian Jonker: Through unexpected acts of discovery, residents and visitors ... may make contact with the past, contemporary and future lives in ways that encourage reflection ... that may change their understandings of citizenship and belonging. <sup>11</sup>
Neil Jarman:	Formalized physical enactments ... provide two key elements for the collective mnemonic process. One offers the suggestion of solidity ... the other allows for flexibility, variability and personal interpretations. <sup>10</sup>	Neil Jarman: Unlike bodily movements ... meaning is often more elusive and diverse ... people can participate in a common practice while giving their actions quite different meanings. <sup>12</sup>
Adrian Forty:	... the city might be critically reconstructed through ... theatrical fragments full of allusions and transpositions ... where images contrasted and combined to become a magical metamorphosis <sup>6</sup> .	M. Christine Boyer: An ... enigmatic power of things, be they archaic objects that resist change or primary forms such as the triangle, pyramid ... move the spectator and thus become the locus for collective memory. <sup>2</sup>
Uta Staeiger, Henriette Steiner:	...the city might be critically reconstructed through ... theatrical fragments full of allusions and transpositions ... where images contrasted and combined to become a magical metamorphosis <sup>6</sup> .	Victor Burgin: Monuments of melancholia ... fail to make their case. The documentation is incomplete, witnesses are missing or unreliable, it is not always clear what is to be proved, and there is so much that has been forgotten. <sup>3</sup>
Adrian Forty:	...surely we may be touched by a past we have not actually lived in ways that go beyond the affectless observation of a ritual. <sup>5</sup>	Victor Burgin: ... the successive objects of our love are substitutes for an original lost part-object. <sup>1</sup>
Adrian Forty:	...surely we may be touched by a past we have not actually lived in ways that go beyond the affectless observation of a ritual. <sup>5</sup>	Karen E Till Julian Jonker: ... through installations, performances and non-traditional memorials, citizens are invited to bump into their city ... to experience their neighbourhoods ... from different vantage points. <sup>4</sup>

*From amongst the dialogue I teased out the arguments for architectural control or freedom. One side suggests that buildings should be used to inform, educate and challenge people, drawing them out of their behavioural comfort zones. The other suggests that a controlled space risks 'missing the point' and having a passive, not active user group. I ask: how can architecture encourage social change without becoming social engineering? is 'free' public space devoid of its intended function and purpose, unable to generate change?*

## Control / Freedom



“Public space should let people interact with it freely”

Peter Blundell Jones, Doña Petrescu, Jeremy Till:  
The danger with a normative technique is that it sees the user (once again) as standard... with multiple users, multiple desires and multiple contexts, multiple forms of participation are necessary.<sup>7</sup>

Doña Petrescu: Rigid discussion spaces produce rigid conclusions, and liberated speech can liberate space as well.<sup>8</sup>

Theresa Hoskyns: Public space is produced and re-produced through active participation rather than passively experienced.<sup>9</sup>

Christopher Bollas: ... the individual, who will elect favoured paths and who will, quite idiosyncratically, find certain locations more evocative than others.<sup>10</sup>

Markus Miessen: ... architecture can never deliver solutions. However, what it can do is visualize and spatialize the conflicts that are the reality of the very nature of its context...<sup>11</sup>

Henri Lefebvre: It turns out on close examination that spaces made (produced) to be read are the most deceptive and tricked-up imaginable.<sup>12</sup>

“Public space should give explicit instruction to those that interact with it”

Christopher Bollas: To build the evocative... is to open the psyche-soma, seemingly expanding the mind and the body in one singular act of reception which links the new object to the pleasantly surprised subject.<sup>1</sup>

Markus Miessen: ... today’s spatial practice not only utilizes experimental behaviour linked to conditions of urban society, but applies physical and non-physical structures in order to change and alter specific settings.<sup>2</sup>

Christopher Bollas: If we knew the names of our buildings, the years in which they were completed, and the names of their architects, we would also create a wider and denser universe of personal meaning.<sup>3</sup>

Kathleen Irwin: A site-specific scenographer delineates a site and, using an overlay of myth, memory, personal narrative and contemporary detail, frames a place within a local and global context... an open, ambiguous work is created that allows the embedded narratives to fragment, proliferate and reveal the interpenetration and interaction of people/place/time...<sup>4</sup>

Christopher Bollas: Objects are also ‘conceptually evocative’ ... we can argue that an object will not simply belong to a category but will bear its concept...<sup>5</sup>

Markus Miessen: As tools, modes of participation are the most constructive when understood as means to proactively take part in something ... Participation is most operative if its framework is crystal clear ...<sup>6</sup>

*The debate I perceived before me asked what is politically useful, and what is socially right? Some are informing me that people need group definition, for political power and a sense of rooted identity. Others point to the fragmented and shifting sense of identity - to pin it down for posterity is to become swiftly socially irrelevant. Questions are raised: how can space accommodate community identities, without being essentializing? How to design for the infinite nuances of multiple publics? How to accept that identity changes with time?*

## Order / Chaos



“Public space should present an infinite number of identities”

M. Christine Boyer:	... modern life has transformed collective experience into a series of fragmented and privatized events. <sup>7</sup>	
Grant Kester:	... collective identity is often established through an abstract, generalizing principle (“the nation”, “the people”) that does as much to repress specific differences as it does to celebrate points of common experience. <sup>8</sup>	
Chantal Mouffe Ernesto Laclau:	... consider the openness of the social as constitutive ground or ‘negative essence’ ... the diverse ‘social orders’ as precarious and ultimately failed attempts to domesticate the field of differences. <sup>9</sup>	Chantal Mouffe: Ernesto Laclau:
Doña Petrescu:	Autonomy within a community will not be released by disciplinary regulation imposed by power, but by internal displacement, shifting, settings and dissolutions that constitute a process of self-composition... <sup>10</sup>	Doña Petrescu:
M. Christine Boyer:	... memory orients experience by linking an individual to family traditions, customs of class, religious beliefs, or specific places. <sup>4</sup>	
Grant Kester:	... members of coherent communities are often quite capable of recognizing the contingent nature of that coherence. <sup>5</sup>	
Henri Lefebvre:	The hypercomplexity of social space should by now be apparent, embracing as it does individual entities and peculiarities, relatively fixed points, movements, and flows and waves – some interpenetrating, others in conflict... <sup>11</sup>	Henri Lefebvre:
Chantal Mouffe Ernesto Laclau:	The practice of articulation, therefore, consists of the construction of nodal points which partially fix meaning; and the partial character of this fixation proceeds from the openness of the social... <sup>12</sup>	Chantal Mouffe: Ernesto Laclau:
Donna Haraway:	Situated knowledges are about communities, not about isolated individuals... the joining of partial views and halting voices into a collective subject position that promises a vision of the means of ongoing finite embodiment ... of views from somewhere. <sup>3</sup>	
Markus Miessen:	Given the increasing fragmentation of identities and the complexities of the contemporary city, we are now facing a situation in which it is crucial to think about a form of commonality, which allows for conflict as a form of productive engagement... <sup>1</sup>	

“Public space should present a finite number of identities”

*I see the conflict on the page as a negotiation of the critical and the personal, trying to reconcile the subjective needs of expressing memory and the objective needs of understanding and change. There is a perceived failure in displaying a memory or identity that isn't yours, and an inability to be reasoned and fair if it is. Where and how does the architect position themselves? How can they shift between the two states? How can a designer accommodate the multiple subjectivities of collective memory?*

## Objectivity / Subjectivity





“An intimate, insider view should be used to design for memory”

“A remote, outsider view should be used to design for memory”

George Lakoff  
Mark Johnson: These subjectivist positions all hinge on one basic assumption, namely, that experience has no natural structure and that, therefore, there can be no natural external constraints.<sup>1</sup>

Markus Miessen: ... the “ideal intellectual”, someone who works from the margin and is not infiltrated, concerned with, and conditioned by the system and consensus machine that one is dealing with.<sup>2</sup>

Sandra Harding: In order to gain a causal critical view of the interests and values that constitute the dominant conceptual projects, one must start... from outside those conceptual schemes and the activities that generate them.<sup>3</sup>

M. Christine  
Boyer: We might begin to ... reestablish a linkage between objective and subjective views, by reconsidering how we write and read “history” ...<sup>4</sup>

Sandra Harding: Standpoint theory has become a site for some of the most pressing contemporary discussions ... the role of experience in producing knowledge, alternatives to both the “view from nowhere” and relativism...<sup>5</sup>

Donna Haraway: The standpoints of the subjugated are not ‘innocent’ positions... they are preferred because... they are least likely to allow denial of the critical and interpretive core of all knowledge.<sup>6</sup>

Jeremy Till: It is not a matter of attempting to find a consensus among these competing positions, but of using one’s judgment to make best sense of them.<sup>12</sup>

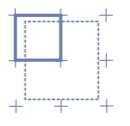
Donna Haraway: The split and contradictory self is the one... who can construct and join rational conversations and fantastic imaginings that change history.<sup>11</sup>

George Lakoff  
Mark Johnson: ... metaphor provides a way of partially communicating unshared experiences, and it is the natural structure of our experience that makes this possible.<sup>10</sup>

Dolores Hayden: ... architectural presentation... can take on a special evocative role in helping to define a city’s history if, and only if, they are complemented by a strong community process that establishes the context of social memory.<sup>9</sup>

Grant Kester: ... a fetishization of authenticity in which only those artists who can claim an integral connection to a given community are allowed the ethical mandate to work with or represent it.<sup>8</sup>

George Lakoff  
Mark Johnson: What objectivism misses is the fact that understanding... is necessarily relative to our cultural conceptual systems.<sup>7</sup>



## Memorial, adj. and n.

Something by which the memory of a person, thing, or event is preserved, as a monument, a custom, or an observance.<sup>1</sup>

The memorial is a place where people remember past objects, sites, people and events.

They are an endeavour not to forget. Through solid, ephemeral or cognitive means, they

act as evocative cues in aiding recall in communities and individuals. Their existence in

space is loose and versatile: you can move around or through them. They hold relevance

at national, communal and personal scales, hosts of collective or individual memories.

They are primarily spaces for interacting with, rather than within, as people gather

there for pause and reflection. Each personal interaction and meaning has the potential

to be unique.

### Mark

*The Ungdomshuset site is a deep, disruptive slot in the building-wall of the street. Maps,*

### Express

*photographs and stories tell me it was disruptive in life as well. It sat squat, different,*

### Connect

*to one side of the site, joining only its neighbour to the east, a narrow alley bordering to*

### Observe

*the west. I spot a mural there, to the east, about peace. The disruption is political, too:*

### Gather

*as a meeting house for socialists, for women's liberation, for youth subcultures, erased*

### Silence

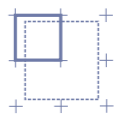
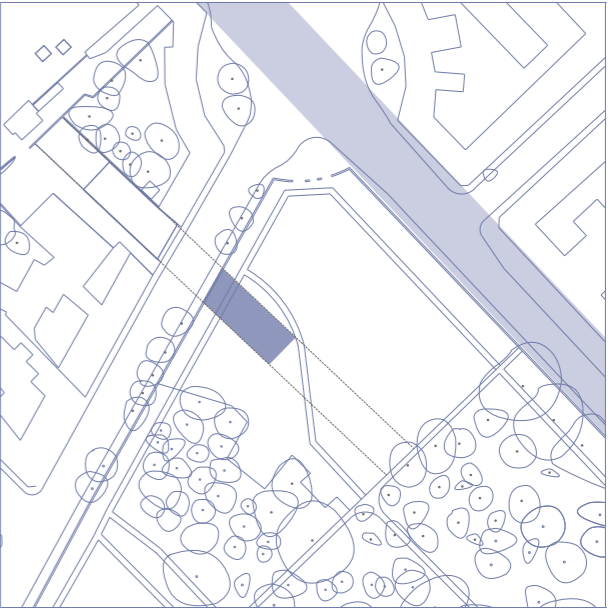
*by right-wing fundamentalists, and now political in perception only. What to me first*

### Remember

*seems a site of grass and earth, of broken glass and rubble, means many things to many*

### Respect

*people, and none can agree to what it should become.*



## Hall, n.

A large room or building for the transaction of public business, the holding of courts of justice, or any public assemblies, meetings, or entertainments.<sup>1</sup>

The hall is a busy public space, the centre of a community. It is an open floor, spanned by a single roof structure, demarcated by columns. The main floor is a hub of activity, of exchange and chatter. Around the perimeter, above, a gallery, for quieter and formal actions, and observing the space below. The ground accommodates a freedom of inhabitation and action. It contains and connects a plethora of individual entities, from shops and stalls to feasts and celebrations. It brings people together, providing space to meet and define who they are as a community. It is interactive: everyone gets involved.

### Negotiate

*Nørrebrogade is a busy artery through Nørrebro's core. Lined by a continuous string*

### Trade

*buildings, it is demarcated by shops, cafes and restaurants. Around me people bustle:*

### Rub along

*chatting, dashing, waiting or watching the world go by, whilst cyclists and cars streak*

### Share

*past. I see businesses representing every culture here: a butcher's arabic signs say the*

### Display

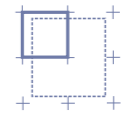
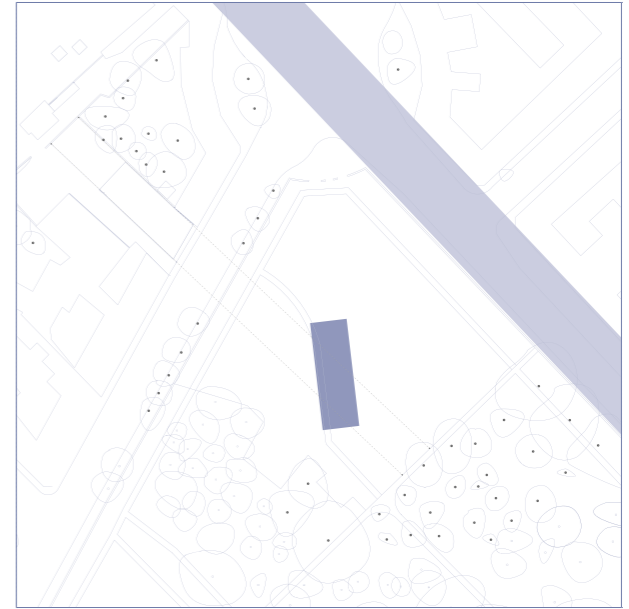
*meat is halal, a grocer displays pumpkins for halloween, a cafe serves Balkan pastries,*

### Eat

*to eat in or take away. These places are contained, behind glass, a barrier to my tactile*

### Explore

*curiosity: to cross the threshold here is to feel included, welcome.*



## Theatre, n.

A place where some action proceeds; the scene of action.<sup>1</sup>

The theatre is a landscape for public display; of dramatic spectacles and moments of performative action. It is a place of halves: a programmatic exchange between expression and reception, and a spatial tension between stage and audience. Identities are determined, and relationships are explored. Its active life is transient, of a fixed length of time, able to be unique or repeated at will. As such, it is an emotive, evocative space that can be challenging, agonistic and conciliatory. During that time, stood or seated the audience is held, rapt. When the event is over, the people disperse, the set dismantled, the site empties, with only the memories remaining.

### Perform

*Nørrebrogade is streetscape of display and demonstration, of inhabitation and events. I*

### Promote

*understand it as both platform and battle ground: the expression of social frontiers and*

### Present

*the negotiation of the space between. Through possessions and clothes, people display*

### Listen

*their identities, informing me how they wish to be perceived. It is a site of transient,*

### Decry

*emotional uprisings, of protests and parades, of riots and blockades. I have learnt that*

### Argue

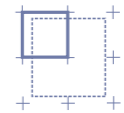
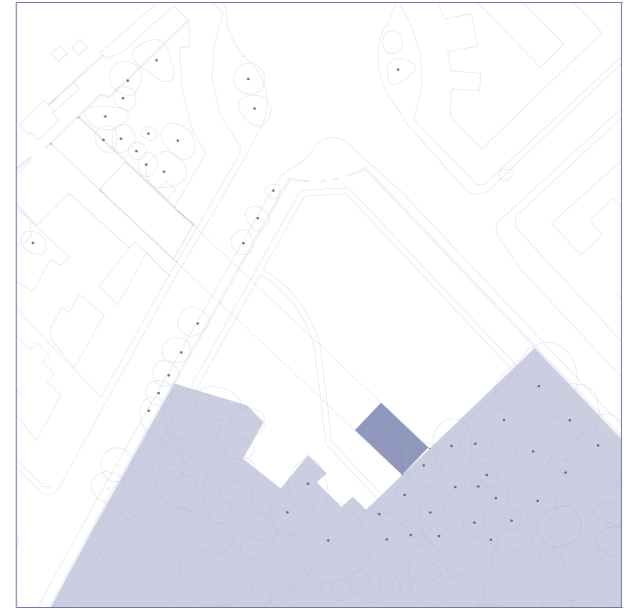
*marches, about religion, Europe and community occurred here. Over Ungdomshuset,*

### Watch

*young people clashed with police here: some part of the violence, others looking on.*

### Conclude

*After, people nurse wounds, mend prides, clean the street: but the tension remains.*





## Library, n.

A place set apart to contain books for reading, study, or reference.<sup>1</sup>

The library is a peaceful, institutional space. Its walls enclose silence, blocking out the world beyond, creating a place of intellectual solace. Space is surrounded and intersected by bookcases laden with tomes on a range of people, cultures and subjects, from novels to articles, manifestos to religious texts. It archives the past and constantly collects the new. The experience of the library is an individual act of discovery: people either search for a book or meander through the shelves, browsing, selecting at random. Bent over a desk, the act of exploration and enlightenment is silent and perceptual, as the words that line the pages challenge and broaden your knowledge.

### Rest

*Assistens Cemetery is a quiet, leafy space at the heart of Nørrebro. A tall yellow wall*

### Meditate

*blots out the vibrancy of the streets outside, so I sit in peace. Copenhagen's past and*

### Study

*intellectual diversity is wrapped up in the individuals buried here: in the famous writers,*

### Discuss

*artists, politicians, philosophers and musicians, such as Hans Christian Andersen and*

### Collect

*Søren Kierkegaard. Few are interred here now, the site instead offering a historical*

### Read

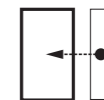
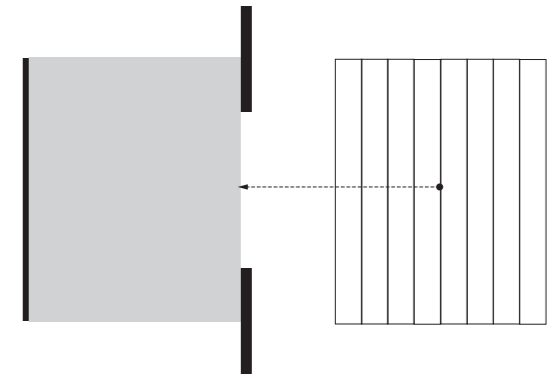
*education and place of leisure. I see others come here in search of particular graves. I*

### Find

*prefer to meander, to make chance discoveries. Sat on a bench or picnicking between the*

### Reflect

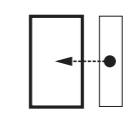
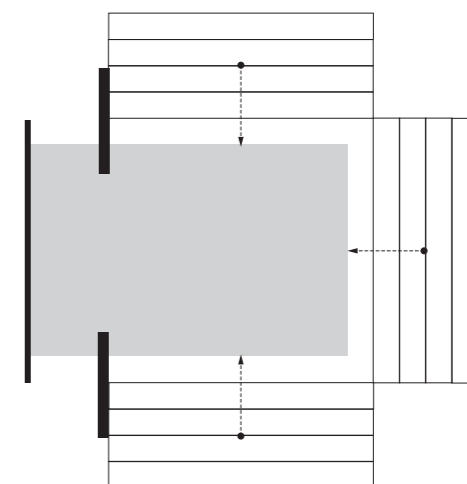
*graves, people are reminded of their mortality, and made to think.*



## Proscenium

The arch is a threshold, a frame between two spheres: the microcosm of the stage and the setting of the theatre. The stage features doll's house precision: every aspect is represented, controlled, formed towards the single view. Every verbal nuance, every flicker of movement, every character fully fleshed. But the staging is one of exaggeration, not accuracy. Gestures are accentuated, emotions heightened, objects enhanced – there is no room for visual doubt. You are told what to think and feel, through realist or expressionist representation. But, like a doll's house, it is a world you peer into, not 'around' or 'through'. It is a stage permitting personal detachment, expecting empathy only. You can choose how you liked the play, its performance, its narrative, but you cannot change or interpret it openly for yourself. It is packaged, complete, a singular vision to be read as intended.

*I look through space into the stage's world, framed and floating before me. It is a neat box, a container of parables and narratives displayed to me. Anything can happen in this illusory space, but so divorced is it from my own reality that I feel safe, the arch a barrier to threat. I am engrossed. I can hear everything and see everything. I take the performance in, fully formed. I am aware that there are others around me, watching too, seeing what I see. But my relationship is only with the stage, and what it wants to tell me.*



## Thrust

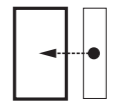
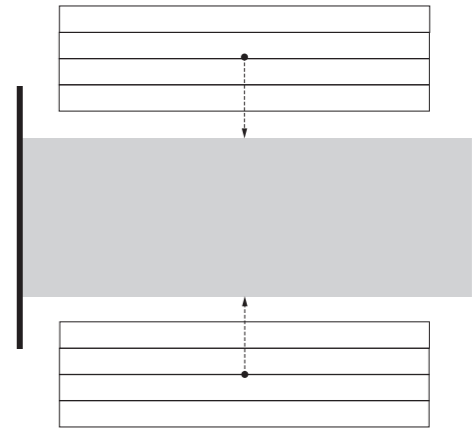
Like a pop-up book, the performance on the thrust stage leaps from a backdrop of fiction and control into a more fragmentary state within the audience's space. The action of the stage is surrounded by the audience on three sides: it is a stage with a back, but no front. The scenographer has scope to control the visual object world, deciding on the backdrop, the style and placement of props, the costume. But it is an act of microcosmic representation that the audience is permitted to finish for themselves, cognitively, as the

*The stage thrusts towards me, entering my space; its own reduced to a single surface, a stage moves from a space you look 'into', to one you look 'around'. The performance is*

*launch point. The performance bridges too, crossing from the safe illusion of fiction into formulated, directed, but seeks for the actors to reach out and connect with the audience,*

*my reality, demanding identification and relevance. The actors, close, fleetingly, address collectively or individually. As a performance space, it is intimate and subtle, active gestures*

*me directly: I am brought inside the space of their narrative as they push into mine. The more real. The performance is brought to the audience for their passive participation. audience share in this experience, and I see how they respond: they inform how I feel, their expressions completing the gaps my reception. I am both inside and outside, private confidante and impersonal observer to the performance.*

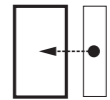
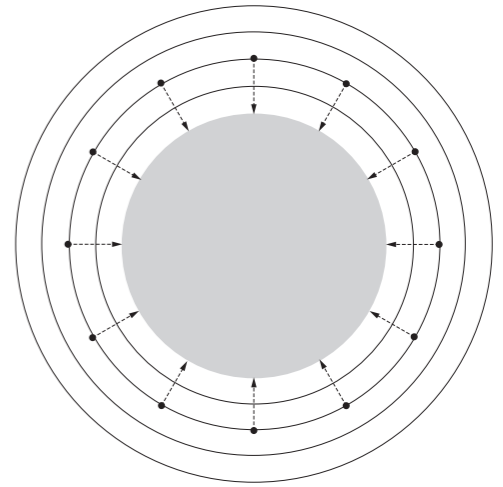


## Traverse

*The stage divides my view, forcing me to look audience. We are made to confront each other, setting for the performance I see. There is little So I focus on movement: the broad gestures of nuance turned my way. The other audience don't see. I search their faces for actions lost,*

The traverse stage forms a valley, the audience members rising up on either side. This cutting through, arrangement against the grain, is actively felt by audience members, as a dynamic, polarising tension is created within the space. Here, the focus is action, movement, gesture. The narrative is held by transient acts within the space, the performative focus on the relationship between the actors and their surrounding space. How they fill it, move through it and negotiate it – a performance of transient, personal territories. The stage entrance and exit features in the audience periphery; much of the movement and action occurs side-on. This is a binary space, of left and right, of polar experiences. Props play a secondary role: only present if evocatively vital. They are often archetypal, or involved in accentuating the gesture or meaning of movement. Words can travel across and fill this space, but rarely emit from it.

*upon it and across at a wall of faces – the other the stage our negotiation ground. They are the dialogue to be heard, few objects to perceive. of actors crossing my vision, the small flashes experience something different, the things I as I try to understand a telling in constant flux.*





In-the-round

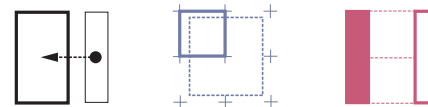
*I sit at the edge of a bowl,  
intimate, anticipatory,  
unfolds before me through*

*with meaning. Mostly, I  
members become involved,  
collaboratively outside*

The in-the-round stage is a vectorless space. The audience rises up, surrounding the  
*looking to the stage at its heart. The space is*  
central, circular stage. There is a static quality to this space: movements are more rooted  
*electric. The narrative*  
– the expression of the individual on the spot, rather than their relationship with space.  
*fragments, points of focus.*

The focus is upon the idea of the character, or individual as an embodiment of culture,  
*I latch on to the words I can hear, the gestures and*  
context and meaning. There are few objects, but they are forms providing key knowledge  
*the rare evocative object setting my mind racing*  
about the identity and movement of the character. The fragmentation of performance  
*seek to read the character*  
twofold: the play is sparse, relying upon key points of focus; the infinite views of the  
*their face and body for clues. Other audience*  
audience fragment it further. The performance requires audience investment. It is a  
*and piece by piece, we construct a performance:*  
collaborative space, a single group of a field of individuals. The audience members both  
*ourselves; privately*  
actively partake in generating parts of the play and finding their own personal narrative,  
*construct, not dissect, as the story becomes mine.*  
for the performance to contain meaning at all.

*expressions I fleetingly see,  
before me, searching  
within. Mentally I*



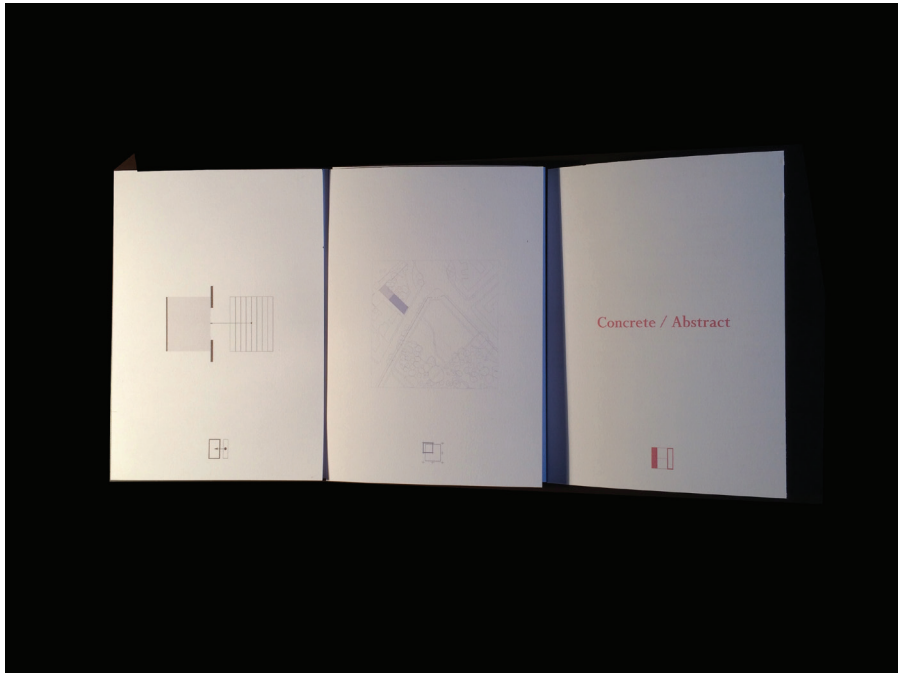
3

# Reflections

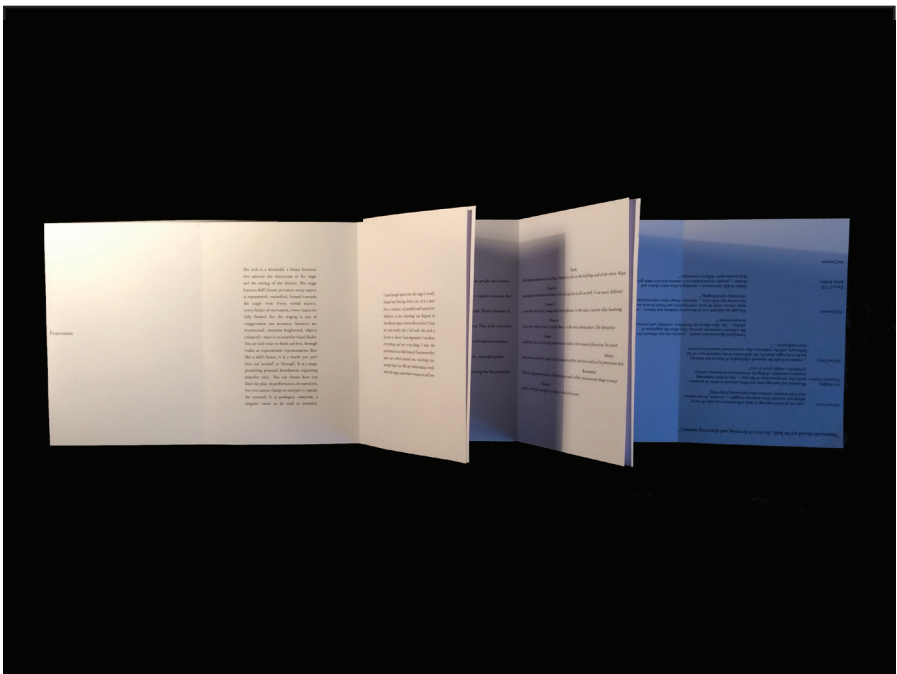
## 7. The Performance

I approached the site-reading performance laterally – as a parallel, unorthodox process. Inspired by A.S. Byatt’s notion of ‘topological fictions’, it implies narratives “constructed with spatial rather than... temporal images.”<sup>1</sup> Space, not time, is relevant to forming dramaturgy and creating new metaphorical structures. I arranged the cards overlapping, horizontally, the reading of one erasing part of another. I first read the cards sequentially, then in fragments, the performance becoming increasingly frenetic. I kept revisiting and searching cards for experiential similarities and overarching concepts. I constantly re-read the stage typology, to remember how to see. Some readings were clear-cut; others left me with further questions to consider and re-think.

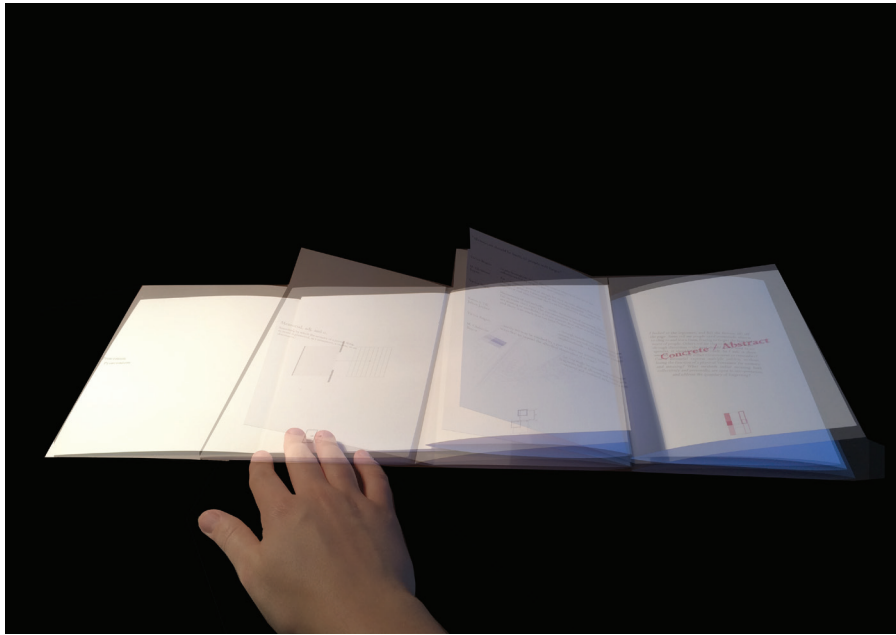
# Capturing the Performance



Starting Positions (Closed)

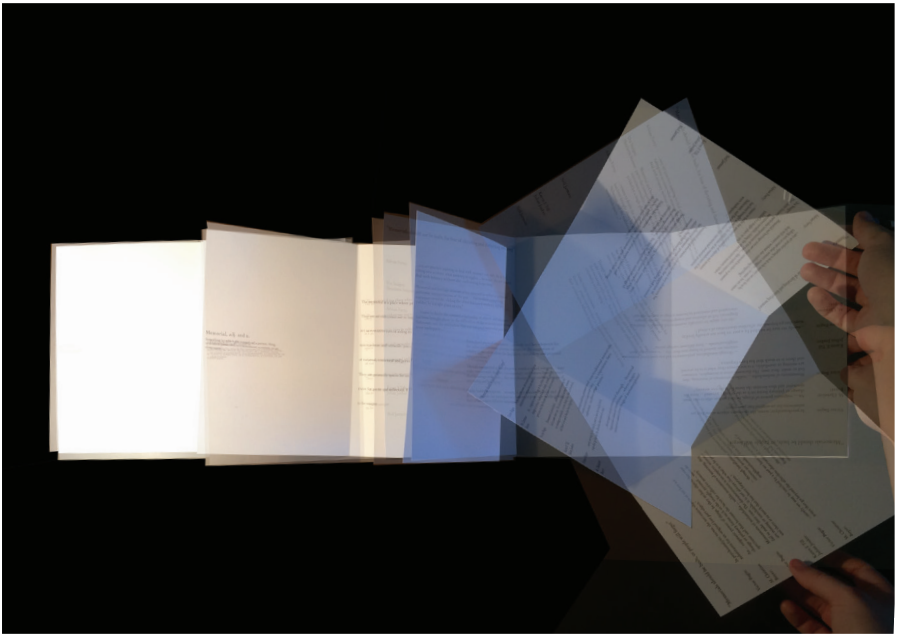


In Progress (Open)



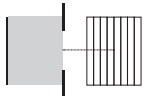
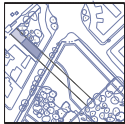
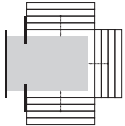
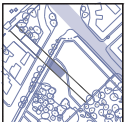
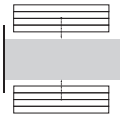
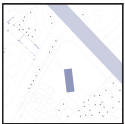
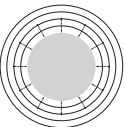
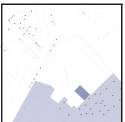
Interleaving of Information





Turning the Debate

## 8. Results

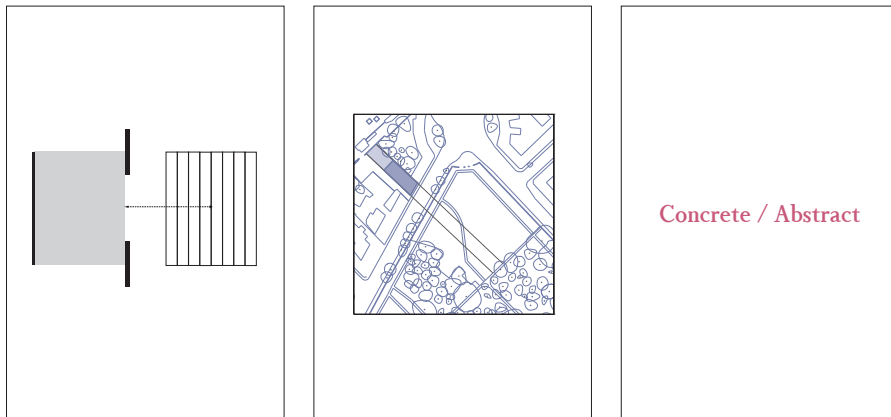
1.			Concrete / Abstract
2.			Control / Freedom
3.			Order/Chaos
4.			Objectivity/Subjectivity

The Reading Combinations

## Reading 1 (Proscenium, Memorial, Concrete/Abstract)

The proscenium themes of microcosm, visual control and personal detachment resulted in a very literal interpretation of the other two cards, where every object or action was visually staged.

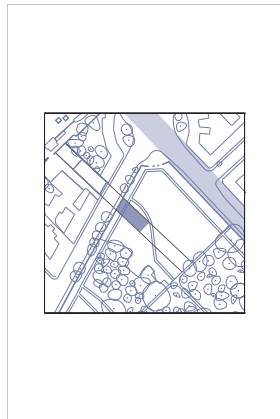
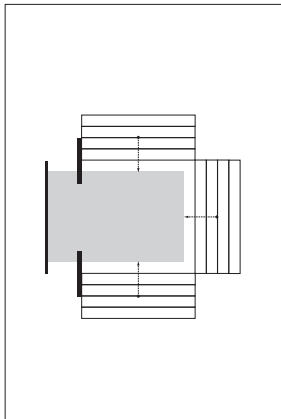
I perceived the memorial as a proscenium stage, a mnemonic device for Jagtvej 69's role as a platform for socio-political expression. I interpreted the stage box as edges marking Ungdomshuset's lost thresholds; the arch framing the streetscape slot, the facade as a platform for action and Jagtvej a broad threshold between stage and the cemetery site audience. The memorial as Performing-Ground stages the conflicting meanings and memories of the site. Each performance offers a different viewpoint, about what Ungdomshuset meant and should mean, so that all views can be actively remembered.



## Reading 2 (Thrust, Hall, Control/Freedom)

The theme 'bridging' ties this combination together, suggesting an architecture of shifting scenographically from a state of control to freedom, from observation to interaction, crossing from between the sides of the ethical conflict.

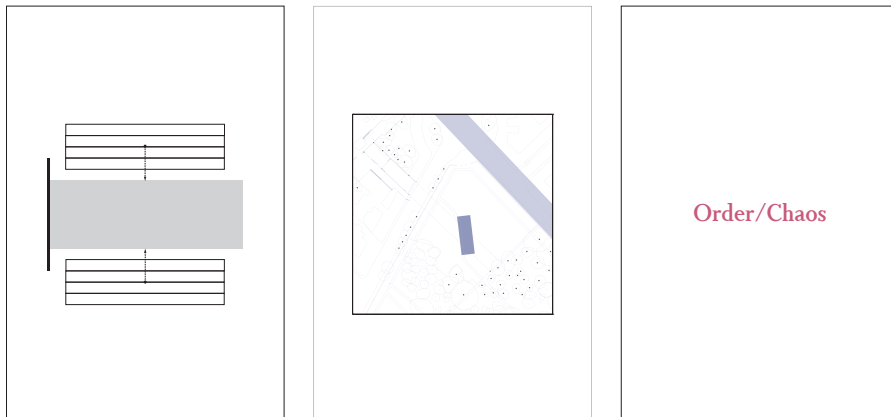
Architecturally, the ground is the space of inhabitational freedom. It is away from the ground where space is controlled: the scenographic space thrusts downwards, increasingly fragmented as it nears the floor. Built 'control' is distant and observed. References to hall typology and themes of display and exchange provide broad spatial instructions for inhabitation. Through transient activities, of markets, feasts and celebrations, users create specific performance instructions. In the hall as a Performing-Ground, the architect physically begins and defines the space, which the locals can interpret and complete.



### Reading 3 (Traverse, Theatre, Order/Chaos)

Themes of rift, negotiation and action were prominent. The traverse resonated with Nørrebrogade's street action, and aligned with Laclau and Mouffe's theories of agonistic social determination as a form of identity expression.

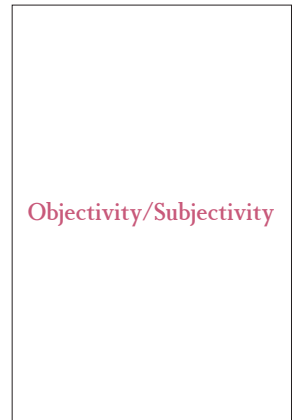
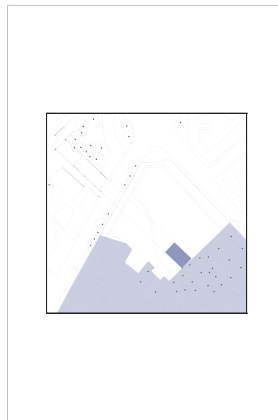
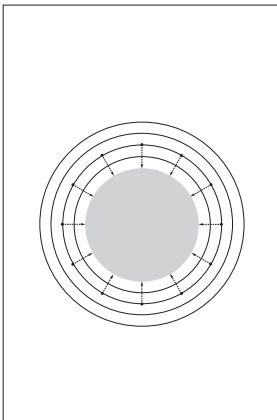
I perceived the site as a traverse theatre, providing locals with a binary space through which to define themselves. It encourages the formation of social frontiers, the Ground a location for their negotiation. Both the stage and seating of the traverse become a continuous performance landscape, the action occurring both in and on either side of the stage 'valley'. Identities can be transiently, visually defined within the performance context. Outside of active use, the physical rift of the theatre site remains as a symbol of disagreement and diversity.



## Reading 4 (In-the-round, Library, Objectivity/Subjectivity)

In-the-round presented themes of personal perception and of people as evocative vessels of cultural identity. It resonated with Assistens Cemetery, and provided two ways of thinking about the ethical conflict: that either memory design used a subjective viewpoint, expressing a personal narrative; or that memory design occurred from an experiential position, generating an evocative object to be personally interpreted.

I wondered if 'in-the-round' was resonating with the concept of 'library', or 'book'. The act of looking 'into', verbal fragments and the interpretation of a character experientially resonated with book reading. But, seeing 'in-the-round' as a container for infinite, personal points of view resonated with the library. A new metaphor for exploration arose: understanding the library as a book.



## 9. Evaluation



## Performance Findings

The socio-spatial structure of theatrical performance demonstrated how the stage/audience relationships and physical/ephemeral qualities of theatre are intertwined: a co-dependent set of spatial rules. This structure provided a means to re-think architectural convention and offered alternative socio-spatial models, permitting a new way of negotiating the ethical conflicts.

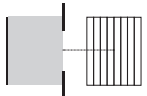
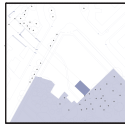
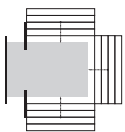
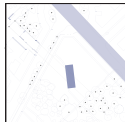
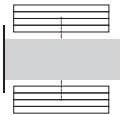

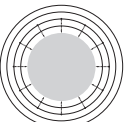
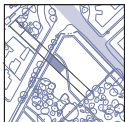
The framework re-interpreted the ‘object’ of architecture as a scenographic construct – a russian doll-like layering of information, varying in degrees of fragmentation, purpose and scale. This challenged the permanent/transient relationship of architecture as expressed in Nørrebro. Instead of a dominant/subservient or shell/occupation dynamic, both states are represented as equal and symbiotic, sharing different scales and roles. Permanence begins, initially as a framework, platform or ‘ground’, and transience completes and defines. Also, through considering the theatrical representation of building typologies, it was possible to consider types in terms of performative and evocative necessity, breaking away from typical ideas of form and space.

Through this reconsideration of permanence and transience, the ethical conflicts could be addressed. The performance never squarely agreed with either side of a conflict, instead suggesting how through performance, a site-specific means of combining/negotiating the two conflicting sides could be found. A memorial can be both concrete and abstract, a site of performance can offer a finite base for an infinite number of options. The performance suggested that the Performing-Ground, as stage typology, sets the socio-spatial dynamic and provides locals with a platform for defining their own memories and identities, both physically and ephemerally, providing a site of inclusion, not exclusion.

## Repeating the Experiment

For the role of metaphor to be better understood, the experiment should be repeated with different reading combinations. Do stage typologies, or the overarching concept of theatrical performance most effect the reading outcome?

There are also changes that could be made to improve the cards. For the ethical conflict cards I would switch over the sides of the text that read up or down, so that when open in performance, the 'up' side of the argument can always be read. I would also reconsider the site cards' naming of building typologies, instead only conceptualising (or 'showing') their function. As the strongest readings were 1 and 3, where 'memorial' and 'theatre' already correlated with the other cards, and the weakest was reading 4, where 'library' was instead hard to reconcile, perhaps the naming of a building typology may have triggered a perception too rigid to be reconsidered.

5.			Order/Chaos
6.			Control / Freedom
7.			Objectivity/Subjectivity
8.			Concrete / Abstract

Suggestions for Alternative Readings

## 10. Conclusion

This thesis saw design research as the negotiation of multiple modal pairings: as dialectics, dialogues and debates. Research development was an exchange between ‘knowledge’ and ‘method’: ‘knowledge’ being the background reading and analysis of information underpinning the Performing-Ground; ‘method’ being the study of theories and precedents within design research methodology. The use of experimental writing ‘tests’ began to synthesise method and knowledge, generating suggestions for further research. The thesis is a culmination of this process.

The document followed an experiment structure in order to test metaphor as a design research method. Metaphor unites “... reason and imagination. Reason... involves categorization, entailment and inference. Imagination... involves seeing one kind of thing in terms of another kind of thing...”<sup>2</sup> Within the thesis, metaphor offered a means to unite modes of critique and creativity, objectivity and subjectivity through the structure of experience.

Book 1, through the contextual analysis of site and theoretical discourse suggested how knowledge informing the Performing-Ground could be used as a structure of experiential understanding within a new design research method. The methods of metaphor, chance and site-writing/site-reading were critically explored, then creatively united as an experimental act of ‘performance’.

The 'cards' were the realisation of the synthesis between knowledge and method. The new design research method governs the structure and performance of the cards; their contents an experiential and declarative construction of the 'knowledge' behind the Performing-Ground.

The ethical conflict cards analysed and quoted current theoretical discourse, covering disciplines including art, philosophy, history, architecture, performance and politics. They constructed the architectural 'object' as a binary field of multidisciplinary difference, in order to understand what of the themes of memory, identity and the architect's role are of perceptual value.

The site and stage cards were a conceptual interpretation of personal critical observations and theories surrounding typology, theatrical performance and site background research. Through site, the 'object' translates current local situations into a built performance site. Through stage typology, the 'object' becomes a socio-spatial set of rules.

Book 3 was a site for recording, evaluating and analysing the card performance. It reflects on what 'designing architecture as a Performing-Ground' meant and can be used to mean.

Designing architecture as a Performing-Ground enables the architect to experience the design process as a negotiation of opposing views, using performance as the transformational synthesis between. The architect moves between views of objectivity and subjectivity, critical analysis and personal perception. As “[a]n experientialist approach” to design, problems of impartiality, fairness and impersonal objectivity are overcome.<sup>3</sup> The process is a tool for establishing a design approach that ‘feels’ right, which satisfies the architect’s external and internal world demands.

This method permits architects dealing with sites of socio-political conflict to understand their project not as an elusive search for programmatic and theoretical consensus, but rather as a field of difference and self-contained fragments, permitting the user through their own performance to perceive the building as a unified narrative, speaking to their personal sense of memory and identity.

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- 1.33 Rendell 2010, opt. cit: 8
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- 2.3.11 Lefebvre, op. cit: 88
- 2.3.12 Laclau and Mouffe, op. cit: 113

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- 2.4.4 Boyer, op. cit: 21
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