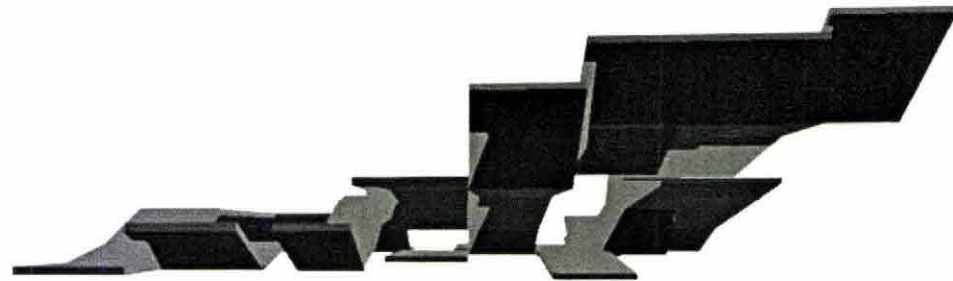


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Disappearing Acts and Spatial Representation

S. A. Mehzoud 2005

Disappearing Acts and Spatial Representation

Designing 'The Heart of PQ' and 'Display' exhibition projects (2002-2004)

A thesis prepared in fulfilment of the requirements for the degree of

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Abstract

Disappearing Acts and Spatial Representation

This thesis investigates practices of spatial representation and is positioned at the intersection of space and performance. The thesis argues that the presence of the live body in a performance space constitutes a dilemma for its representation as well as a promise for its presentation. It mobilises Bernard Tschumi's notion of the 'event' by focussing on the actions of bodies in space, to re-formulate representation as an embodied practice.

Two exhibition designs are presented and explored as research projects. The first project 'The Heart of PQ' was an interdisciplinary performance installation for the 2003 Prague Quadrennial (PQ); a four-yearly international exposition on theatre architecture and design. It explored the senses in performance and the active role that design plays in performance. The second project 'Display:

remembering a performance landscape' was an exhibition at the Michael Hirschfeld Gallery, Wellington, in 2004. In this project 'The Heart of PQ' was represented as a site-specific installation, exhibiting the documentation of the event and the archival material of its design process.

'The Heart of PQ' and 'Display' are utilised as vehicles to discuss how the generation of spatial representation is re-formulated and described as an event in which embodied processes allow for a more complex engagement with spatial experience. For the design of the 'The Heart of PQ' project embodied practices of representation were developed which investigated 'prospective' aspects of spatial representation. 'Display' offered the opportunity to consider how one might work with the remains of a performance to represent the past and therefore addressed issues of 'retrospective' spatial representation.

Acknowledgements

The process of developing and writing this thesis over the past few years has involved a multitude of people making a wide range of valuable contributions. It is important to me to acknowledge the insights I have gained and assistance I have received from all those people. I would like start by thanking my supervisor, Associate Professor Dorita Hannah. Her role has been beyond 'supervision' in many ways. I need to thank her for providing the opportunity to collaborate on The Heart of PQ design project. I am also grateful for her inspiration, provocation and guidance throughout the development of my thesis. I would also like to thank my co-supervisor, Professor Duncan Joiner, particularly for the support given during the final stages of writing the exegesis. The two projects that form the basis for this thesis were designed in a collaborative spirit. While each of the collaborators took different roles at different times, in the end individual contributions to the projects are largely indistinguishable. Similarly, in terms of the development of this thesis, so many different components or moments of the process and production have played a role. So I need to acknowledge all the collaborators. I refer you to the list of major collaborators, and an acknowledgement of other contributing

and assisting colleagues and students is found in the credits for each of the two projects. Inevitably, in any working situation there are some people that you work more closely with and so in particular I wish to thank my co-collaborator Lee Gibson for his camaraderie as well as his excellent design contributions. I also wish to express appreciation for the generosity the Czech Theatre Institute showed me during my lengthy visits to Prague and for welcoming me into their team.

Other colleagues beyond those directly involved in the projects have been vital to the development of this thesis. I want to acknowledge my colleagues at Massey University, especially Julieanna Preston for her constructive advice and assistance at crucial times along the way. My experiences in performance design in the years preceding this thesis also played a critical role in forming the ideas presented in the thesis. These experiences could not have been as rich without the exploratory approach that the SEEYD Theatre Company took. In the same spirit I want to thank John Downie for challenging opportunities he provided to explore performance design. Finally, I would like to thank my partner, Tessa Thompson, for the support given during the editing process, the sustained interest in this thesis throughout the entire time and for her patience.

Table of Contents

List of Figures and their Captions	V
Introduction	1
Research Method: Design Research	7
Acts of Spatial Representation	13
The denied Body	17
Body-Subjects	23
A Speculation on disappearing Acts	26
The Heart of PQ: a performance landscape of the senses	31
Approach to the Project and Concept Design	31
Design Development and the workshopping Process	41
Developed Design	51
Display: remembering a performance event	57
Interpreting the Document	59
Concepts and Design	63
Conclusion	71
Appendices	79
1. The Heart of PQ Chronology of project and credits	79
2. DisPlay Chronology of project and credits	91
3. Theatre Institute Prague Letter of Consent	97
Bibliography	99

List of Figures and their Captions

All design work and photographs of the events were produced by and are credited to SCAPE @ massey unless otherwise stated.

<i>Figure</i>		<i>page</i>
1	The Heart of PQ Event: Overview of Installation.	2
2	DisPlay Event: View from Entrance.	4
3	The Heart of PQ Event: Landform with Threshold in the Background. Photograph by Rastislav Juhas, Theatre Institute Prague.	6
4	The Heart of PQ Bröllin Workshop: Performance by Lemi Ponifasio. Video Still Image.	8
5	The Heart of PQ Event: Carol Brown, Evening Performance on Landform behind the Tower of Touch.	10
6	The Heart of PQ Event: Carol Brown, Evening Performance on Stairs of Landform. Photograph by Rastislav Juhas, Theatre Institute Prague.	12
7	DisPlay Event: Black Box Diorama.	14
8	The Heart of PQ Concept Development: Conceptual Image.	16
9	The Heart of PQ Concept Development: Concept Design showing individual type-based spatial elements.	18
10	The Heart of PQ Concept Development: 1:50 Model of Concept Design, frontal view.	20
11	The Heart of PQ Concept Development: 1:50 Model of Concept Design, top view.	22
12	The Heart of PQ Bröllin Workshop: Performance by Akhe Group. Video Still Image.	24
13	The Heart of PQ Design Development: Sketches showing Development of Landform Integration.	26
14	The Heart of PQ Design Development: Digital Modelling Studies of Landform.	28
15	The Heart of PQ Final Design: 1:200 Model of Installation.	30
16	The Heart of PQ Final Design: Schematic Plan of Installation.	32
17	The Heart of PQ Final Design: Digital Rendering of Installation.	34

18	The Heart of PQ Design Development: Cross-Section of Installation.	36
19	The Heart of PQ Final Design: Tower of Taste, Elevation.	38
20	The Heart of PQ Final Design: Tower of Touch, Section.	40
21	The Heart of PQ Event: Tower of Taste. Photograph by Rastislav Juhas, Theatre Institute Prague.	42
22	The Heart of PQ Event: Carol Brown, Evening Performance, Tower of Touch.	44
23	The Heart of PQ Event: Recto-Verso, Day Performance inside Tower of Sight. Photograph by Rastislav Juhas, Theatre Institute Prague.	46
24	The Heart of PQ Event: Tower of Sound.	48
25	The Heart of PQ Event: Tower of Smell. Photograph by Rastislav Juhas, Theatre Institute Prague.	50
26	The Heart of PQ Event: Mau Dance Company, Day Performance at Threshold Wall.	52
27	The Heart of PQ Event: Kyzyl Traktor, Evening Performance on Landform. Photograph by Rastislav Juhas, Theatre Institute Prague.	54
28	DisPlay Final Design: Composite Image showing Cross-Section and Landforms.	56
29	DisPlay Final Design: Plan of Installation.	58
30	DisPlay Final Design: Longitudinal Section through Installation.	60
31	DisPlay Event: View from Entrance.	62
32	DisPlay Event: Landform with Louvres and Models.	64
33	DisPlay Event: Black Box Diorama with viewing Holes.	66
34	DisPlay Event: View from Entrance with Black Box Diorama.	68
35	The Heart of PQ Event: Carol Brown, Day Performance, Projection Silo. Photograph by Rastislav Juhas, Theatre Institute Prague.	70
36	The Heart of PQ Event: Carol Brown, Evening Performance on Landform. Photograph by Rastislav Juhas, Theatre Institute Prague.	72
37	DisPlay Event: Black Box Diorama Projection. Video Still Image.	74
38	DisPlay Event: Inside Black Box Diorama showing 1:50 Model and Projections.	76
39	The Heart of PQ Event: Several simultaneous Day Performances around Table.	78

40	The Heart of PQ Event: Landform with Tower of Sight.	80
41	The Heart of PQ Event: Landform Construction.	82
42	The Heart of PQ Event: Tower of Taste with Anarchic Kitchen. Photograph by Rastislav Juhas, Theatre Institute Prague.	84
43	The Heart of PQ Event: Carol Brown, Tower of Touch.	86
44	The Heart of PQ Event: Carol Brown, Day Performance, Dancer in viewing Slot. Photograph by Rastislav Juhas, Theatre Institute Prague.	88
45	The Heart of PQ Event: Landform with Tower of Sight.	90
46	The Heart of PQ Event: View of Threshold, Tower of Touch and Tower of Sound. Photograph by Rastislav Juhas, Theatre Institute Prague.	92
47	The Heart of PQ Event: Carol Brown, Evening Performance on Landform by Tower of Touch.	94
48	The Heart of PQ Event: Tower of Taste, Detail. Photograph by Rastislav Juhas, Theatre Institute Prague.	96
49	DisPlay Event: View from Entrance with Seating on the left and Black Box Diorama on the right.	98
50	DisPlay Best Award: Presentation Panel, Section through Landform.	100
51	DisPlay Best Award: Presentation Panel, Cross-Section through Landforms.	102
52	DisPlay Event: Opening Night, View from Entrance.	104
53	DisPlay Event: Black Box Diorama.	106
54	DisPlay Event: Close-up of Model between Louvres of Landform.	108
55	DisPlay Event: View from Entrance .	110

Introduction

Unlike architecture, performances and exhibitions are fleeting events... disappearing acts

As a practicing designer I have been involved in the more ephemeral practices of exhibition and theatre design and the associated dilemma one faces when trying to represent such fleeting events. Of particular interest is how the tools of representation utilised by designers to conceptualise, develop and document space fall short of capturing and considering the experiential complexities of these events in space and time. In contrast, the practice of performance, where the present body is an essential element, allows for the testing of spatial ideas to occur live in space. While designing for performances I became aware of the opportunities that arise when working with a present space. The process of design for a production can involve the devising of a script and spatial environments with a writer, director, performers, and other designers. The design ideas are developed in a rehearsal space or other environment and instantly experienced and tested. Moreover the live aspect of performance events positions the body as central to the experience of space. I saw the potential for exploring these

ideas further through the practice of design and was interested in how such a process could inform a spatial design process more generally. The design of two projects in particular, The Heart of PQ (2003) performance and exhibition installation and the DisPlay (2004) installation and exhibition, were utilised as vehicles to further explore and articulate my interest in spatial representation practices. These two projects together form the composition component of this thesis.

A performance landscape for the senses

In 2002 I was invited to collaborate on The Heart of PQ: a performance landscape for the senses (this project is subsequently referred to as The Heart of PQ). It was the central exhibition of the 10th Prague Quadrennial, which is a 4 yearly international exposition on theatre architecture and stage design, held since 1967. In 2003 it took place from 12 - 26 June. The Heart of PQ constituted a site-specific performance event and was located in the Industrial Palace at the Vistaviste Showgrounds in Prague. This international, multi-disciplinary project was developed in collaboration between designers and a selection of international performing artists. The brief was to explore the senses in performance and the active role that design plays in performance.



Figure 1

The process involved a series of three workshops in 2002, where all the collaborators met to develop the project. This was followed by further design development and documentation, the construction of the installation and the actual event in June 2003. The installation consisted of a series of complex spaces which were made available to the selected performing artists and other groups to create a constantly changing environment with simultaneously staged performances. These events took place over the course of two weeks in the central exhibition hall of Prague's Industrial Palace, linking The Heart of PQ to the surrounding exhibition environments of the Quadrennial (see Figure 1, 3, 5 and 6).

Remembering a performance landscape

The second project, DisPlay: remembering a performance landscape, was an exhibition at the Michael Hirschfeld Gallery, City Gallery Wellington (this project is subsequently referred to as DisPlay). It took place from 14 March - 18 April 2004 and was part of the Visual Arts Programme of the New Zealand International Festival of the Arts. DisPlay was a site-specific installation that retrospectively re-presented The Heart of PQ event. It posed a challenge to the way we, as the designers and collaborators of this international event could bring the project home and share it with

those who did not experience it in space and time over the two weeks in Prague. The space was transformed from a typical white wall gallery environment into an architectural landscape of remembering which exhibited the documentation of the event and the archival material of its design process (see Figure 2 and 7). The ambience of the space sought to provoke the visitors to piece together and re-member the event through their own subjective and corporeal engagement with the displayed work.

Hypothesis on spatial representation practices: Re-presentation

In this thesis both these projects explore the argument that the presence of the live body in performance space constitutes a dilemma for design representation as well as a promise for its presentation. The Heart of PQ project was motivated by a desire to present rather than represent performance. Instead of representing architecture and theatre through conventional forms of exhibition practice, the emphasis was placed on the presentation of performance through design. Bernard Tschumi's notion of 'event' (1998) was mobilised to focus on the actions of bodies in space reformulating representation as an embodied practice. This in turn informed the approach to the design of The Heart of PQ project where embodied practices of presentation were developed and



Figure 2

folded into the architectural design process through feedback and physical workshops with the performers. This design process investigated 'prospective' aspects of spatial re-presentation. *DisPlay* on the other hand offered the opportunity to consider how to work with the remains of a performance to represent the past. Its design was informed by the hypothesis that embodied practices of presentation can also be applied to represent the past. Therefore it addressed issues of 'retrospective' spatial re-presentation. It is argued that these three instances of representational dilemma are circumvented through the notion of event as presentation; the presence of the body and actions in space.

Summary of hypothesis and terms

The hypothesis of this thesis is that the process of presenting space through the embodied practice of performance can be applied prospectively to the design process and retrospectively to the archive, allowing for a more complex engagement with spatial experiences. As a consequence spatial representation is re-formulated through an embodied practice. The body is recognised and centrally involved in the development and communication of spatial experience. Spatial representations are produced before, during and after the designing and making of a space and for the

purpose of clarity, the terms of representation used to describe the three instances as outlined in the above argument are defined as follows:

-Spatial Representation: drawings, models and digital media produced during a design process of design/architecture (prospective) as well as its existence as an archive, ie: remains (retrospective).

-Presentation: embodied live actions as 'event', creating direct relationships that are immediate and unmediated.

-Spatial Re-presentation: Spatial representation is re-formulated through the embodied practice of performance. It can be applied prospectively to the design process and retrospectively to the archive.

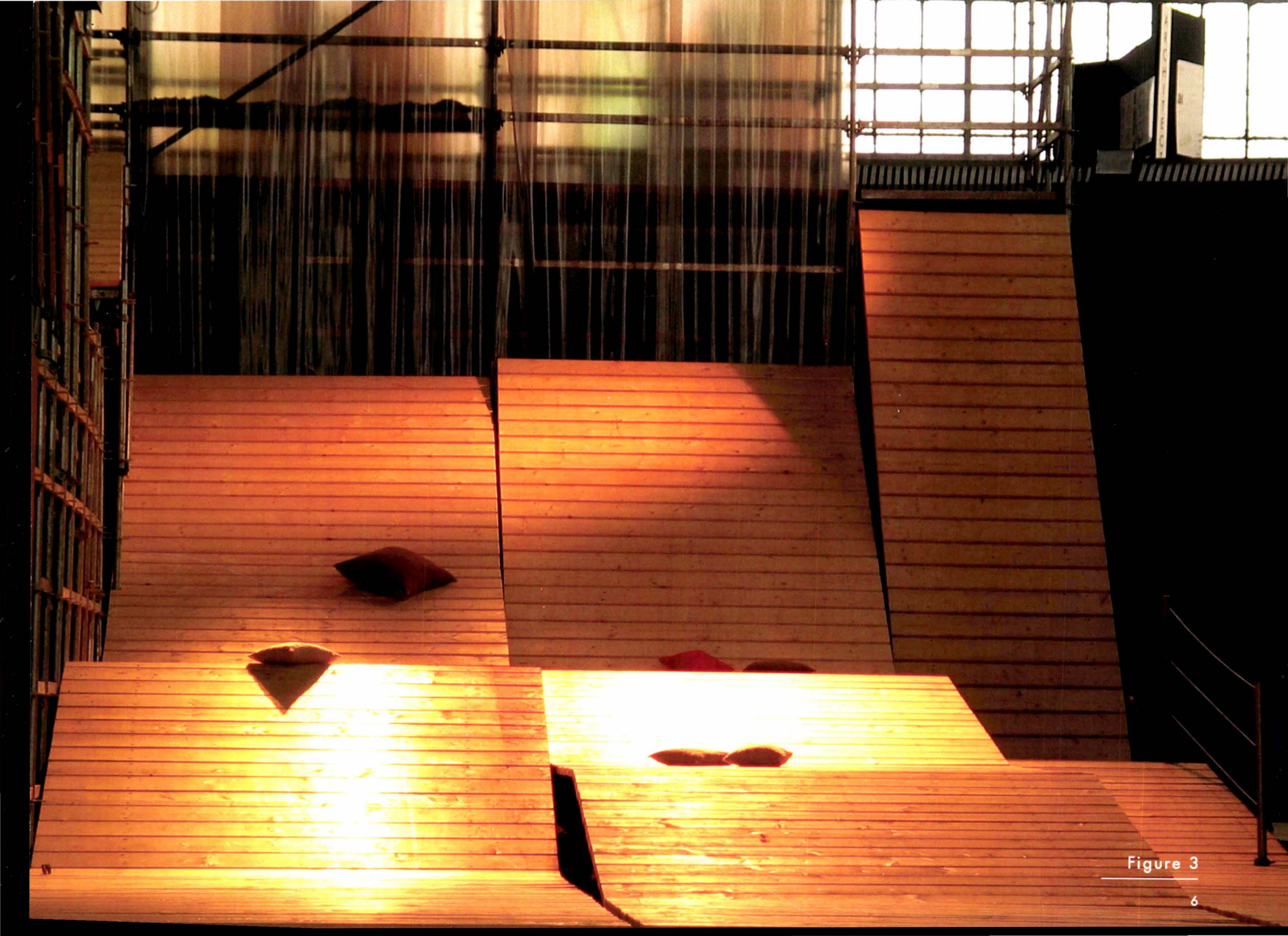


Figure 3

Research Method: Design Research

The Heart of PQ and DisPlay projects were utilised to further develop, investigate and test the intersection between embodied practice and spatial representation. The research method employed to conduct the investigation was one of research by or through design (Downton, 2003). The premise of this research method is that designing is a way of enquiring and of producing knowledge.

Design processes both use knowledge and also produce personal knowing and collective knowledge. Such knowledge is different, not inferior. It has characteristics in common with other knowledges and the distinct character of being embodied in the process of designing itself. (Downton, 2003, p.55)

The strength of design activity is that it constitutes a strategy of multi-linear system analysis. It allows researchers to work through visual, verbal and text based evidence in order to analyse, evaluate and make decisions, whereas a simple connecting the dots approach cannot manage or process the often complex parameters of design (Salen, 1998). Designing is a creative dawning process where tacit ideas, embodied in the practice of design, are made visible and are articulated for the purpose of communication. Design research

requires consideration of the processes of design so that they reveal the knowledge used by the designer and the knowledge gained through the conduct of the enquiry. It necessitates a conscious reflection of the research activity and communication of the gained knowledge from the enquiry. The research activity that was undertaken while designing the two projects involved theoretical research, spatial design processes and embodied practices, combining the procedures of scholar, designer and performer.

Theoretical context and principle sources

The aims of the research were informed by a review of theoretical material. The principle sources that constituted the theoretical context for this thesis lie at the intersection of space and performance. A phenomenologically grounded architectural discourse provided for a discussion on the experience of space (Holl, 1994, 1998) (Pallasmaa, 1996, 1998, 2000) and the limitations of conventional architectural representation practices (Perez-Gomez & Pelletier, 1997). The writings of Bernard Tschumi (1983, 1990, 1993, 1998) became central to the re-formulation of representation into an embodied practice. Other work informed by phenomenology reconsidered the relevance of sensory perception in design and allowed for the proposition of an embodied design



Figure 4

process (Malnar & Vodvarka, 2003). The architectural theory based material was complemented with works centred on performance studies. They clarified the relevance of the performing body (Kaye, 2000) and offered a view on the representation of performance events (Pearson and Shanks, 2001).

Design process and embodied practices

The theoretical discourse helped to articulate preliminary concepts and design ideas for 'The Heart of PQ', establishing a kind of 'meta-commentary' (Downton, 2003). This contextualises and theorises the work and helps to reflect on it in order to learn from it. The act of representing the designed work or proposition, involves a process of enquiry and evaluation. As part of a research process it "changes a designer's knowing-in-making" (Downton, 2003, p.121). The design work was described to clients, peers and the public in presentations at various stages of the process, which included a series of workshops with collaborating performers, artists and designers. The feedback from these presentations and workshops led to adjustments and changes to the design processes and solutions. This constituted reflection through action; acting in order to see what the action leads to. The presentations given after the first project told the story of our 'knowledge production', and constituted a reflective

process of analysis and evaluation. Whilst the range of the design methods employed for The Heart of PQ project involved conventional representation, it also involved others of a speculative nature. During one of the workshops the hypothesis of an embodied practice of spatial re-presentation was tested, using performance as a tool to physically experiment with the spaces to be designed (see Figure 4). The three major workshops in Europe (April, June, October 2002) also facilitated the meeting of the collaborating artists, designers and producers who brought with them the multiple skills required for the complex tasks of this project. The DisPlay project developed and applied the gained knowledge from The Heart of PQ for the design of the exhibition at the Hirschfeld Gallery during Wellington's International Arts Festival. It addressed issues of representation in another context by testing embodied practices in a retrospective re-presentation through a site-specific installation.

Components of this thesis

Two intertwined components are presented, the design composition and its exegesis. The exegesis articulates the knowledge gained during the design process through the written word "because we have not yet come to terms with the 'languages' of design - or whatever we should properly title the ways in which



Figure 5

design knowledge is communicated" (Downton, 2003, p.128). However, it is important to remember that design research recognises the knowledge that is produced and embodied in the practice of design. Design research itself is an embodied practice – the act of designing becomes the act of research. It is lived and felt, and made sense of, together with our cognitive faculties. Embodied practice is not only the topic of this thesis, but also part of the method of research. It emphasises action and practice where the individual mind is "part of the general continuum of space-time" (Wood, 1998, p. 2).

The design composition forms the substantive part of the research and consists of both The Heart of PQ and DisPlay projects. They are comprehensively represented on DVD, which includes the archival material of the design processes and the documentation of the final designs and built environments.

The exegesis is provided in book format. The first chapter, 'Acts of Representation', was developed from the initial literature review and extended through design research. It provides the theoretical context for the thesis and discussion of the two design projects. The subsequent chapters consist of discussions and descriptions of the

respective design projects. They offer examples of how the hypothesis of an embodied practice of spatial re-presentation was further developed, tested and applied. A visual essay accompanies the text and runs throughout the exegesis to provide a visual reference for the discussed propositions.



Figure 6

Acts of Representation

Presenting performance design

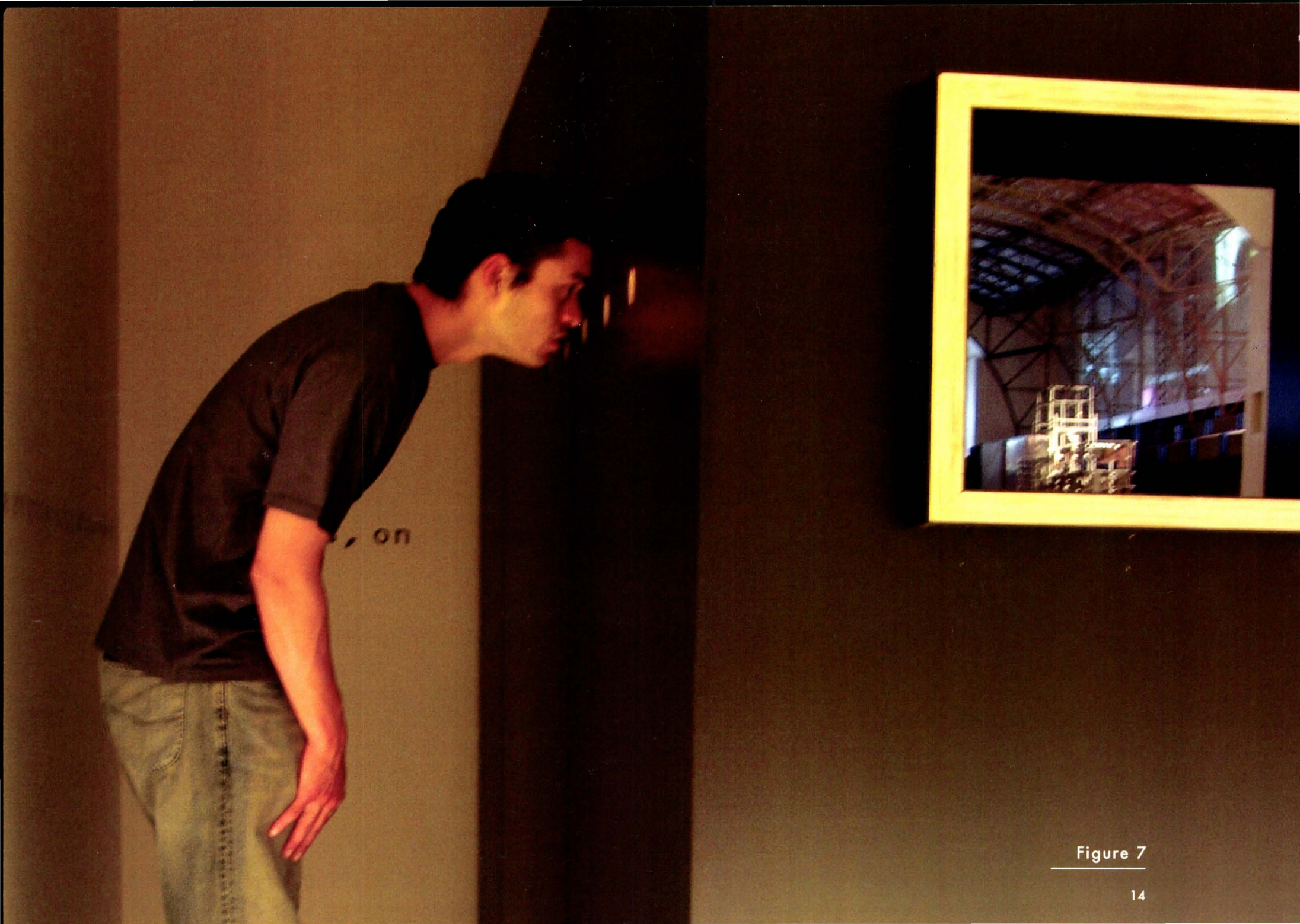
Since 1967 'The Prague Quadrennial' has exhibited contemporary performance design and theatre architecture from around the world. In these exhibitions it is commonplace to represent past live performances and their designs through text, models, drawings, still and moving images. However, performances and exhibitions, unlike architecture, are temporal events, they are disappearing acts in which the actual live experience can never be fully recreated nor communicated. Exhibiting performance design is an attempt to represent the unrepresentable. If an attempt is made to do so, the result is at best a report, in order to maintain a form of record for future reference, a reminder of something that is inherently temporary and ephemeral. "Performance's only life is in the present" (Phelan, 1993, p.146).

To challenge the well-established and often static representations common at The Prague Quadrennial where past performances are displayed through photographs, models, drawings and objects such

as props and costumes, the central thematic exhibition for 2003 sought to present performance design through a live action installation. This was proposed as a collaboration between the Czech Theatre Institute and SCAPE @ Massey as the Heart of PQ, where the emphasis on live presentation also allowed an exploration of the five senses in contemporary performance.

Event space and disappearing acts

The design of this live performance installation as a complex series of sensory spatial experiences, called for alternative approaches to space making in general as well as in the specific context of performance. The text or script, usually the central element to performance and scenographic practice, was replaced with design, which took the role of a provocateur eliciting a range of performance responses to a complex environment. This led to a shift from the traditional script-based and director-led approach to a design-focussed performance environment. Bernard Tschumi's (1998) concept of 'event' was utilised to articulate these spatial qualities of The Heart of PQ. The exhibition was conceptualised as a presentation of a temporary theatrical architecture that, through the actions of its users would provoke performance.



on

Figure 7

The notion of the event aligns architecture with 'actions in space'. Space as a concept becomes a live, site-specific place through the inhabitation of its users. The actions are based on social and cultural spatial practices. By acting out these practices, the occupant of space is making the space a specific place. This is a continuous event of locating through performative acts. The definition of space through the live actions of performers and the audience alike offers the potential for meaning to emerge that is not long enough in existence to be stabilised. These unstable event spaces are not necessarily designed for specific stories to be told nor are they designed for a particular meaning to emerge. They are not spaces to be used in a prescribed way by the performers or the audience. Rather, event spaces become locations for moments of invention. They are aligned with the always-disappearing act of performance.

The concept of an active presentation of space for The Heart of PQ exhibition necessarily required a design process involving active representation practices since the conventional practices of representation cannot express the temporal and ephemeral qualities of performance space. This led to the reconsideration of conventional design processes and the development of alternative spatial representation practices that relate to the spatial concept of

event. What follows is a discussion on representation in relationship to concepts of space. It will be argued that the spatial concept of event, as it was applied to the design of the The Heart of PQ, can re-formulate conventional spatial representation practice as an embodied practice of re-presentation.

Spatial tools

The tools we choose for spatial representation influence our conception of space. These tools institute and reinforce the way we think about our experience and perception of space. Bernard Tschumi identifies a disjunction between the form of space and use of space which he seeks to transcend through his notion of the event. He describes the form of space as ideal space, a conceptual cognitive aspect of space that is in disjunction with real, inhabited or practiced space (Tschumi, 1998). These two seemingly separate aspects of the same space, point to the problem of a body-mind dualism, which itself is related to Cartesian, geometric concept of space. Many conventional architectural representations are based on this concept of space thereby denying a close relationship with an experiencing body.

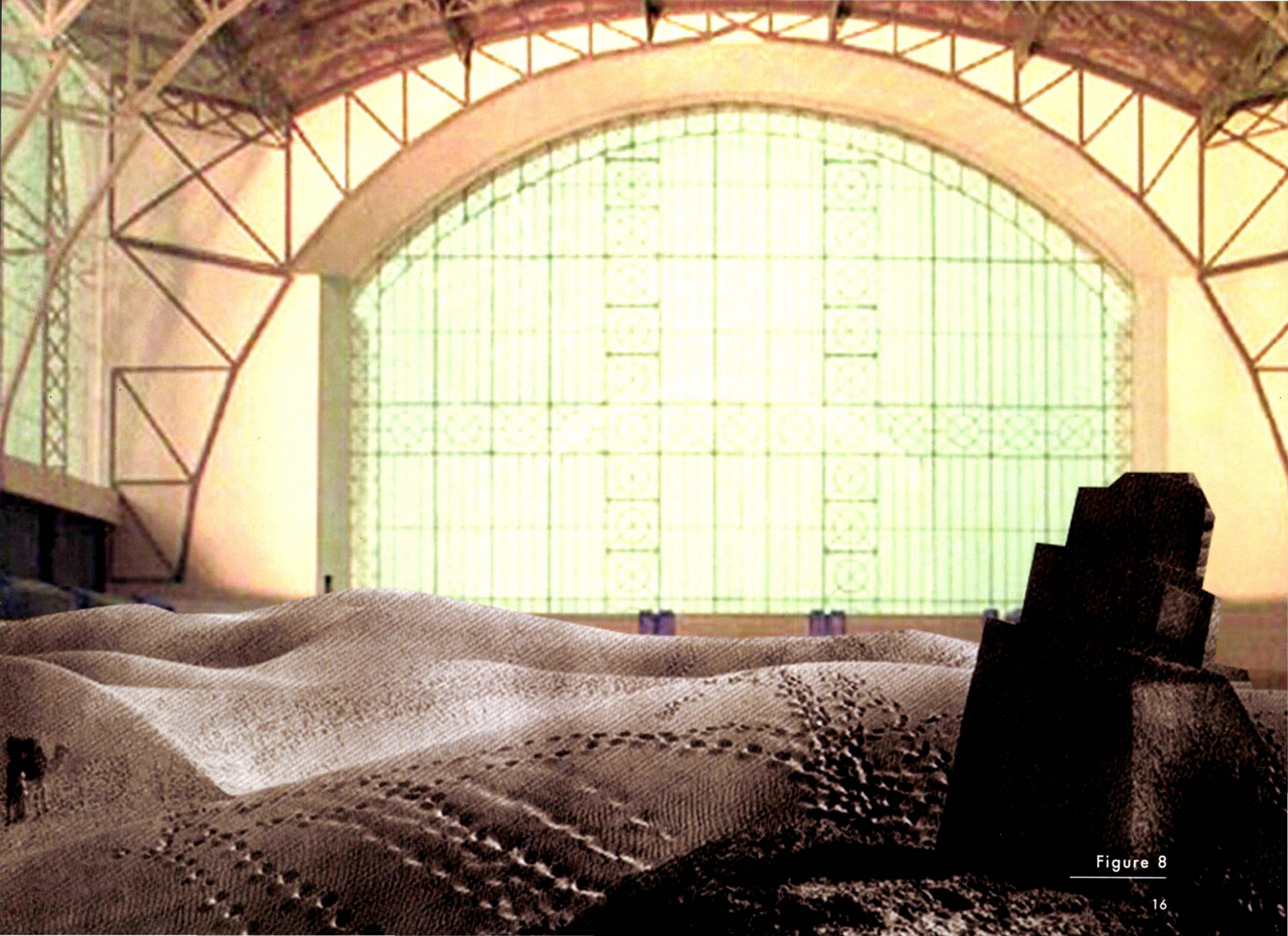


Figure 8

The denied body

Design representations are varied in their modality, purpose, media used, and in their level of abstraction. A spatial designer typically utilises a combination of means of representation to communicate to oneself, other designers, clients and the community. This discussion initially focuses on problems of two dimensional, graphic representations in the form of orthographic and perspectival drawings. It takes the view of a recent historical study by Alberto Pérez-Gómez and Louise Pelletier (1997) that architectural representation practices and their underlying tradition impact on the way we currently imagine, understand and conceptualise space. This shaping of how one conceptualises space also impacts on how one interprets other forms of spatial representation. These authors state in particular that the Cartesian based, western tradition of representation had changed the individual's relationship to the world from an embodied consciousness occupying the world to a detached, disembodied observer (Pérez-Gómez & Pelletier, 1997). Conventional architectural representations such as plans and perspectives are never neutral, they carry within them attitudes of a philosophical nature often inherited from the past and they are unconsciously absorbed into our projections of the spaces we want

to create. The linear perspective, for instance, "is a complex product of a philosophical tradition" (Pérez-Gómez & Pelletier, 1997, p. 7) and it was not until the nineteenth century that drawing techniques developed, which "enabled the process of translation between drawing and building to be reduced to an equation" (Pérez-Gómez & Pelletier, 1997, p. 84). Drawings from this tradition allow a systematic reduction of three-dimensional objects to two-dimensions and create a conceptual tool of control and precision for industrial applications. Without it "our technological world would not have come into existence" (Pérez-Gómez & Pelletier, 1997, p. 84). Even today's virtual space, generated by contemporary computer applications, is conceived and understood as a geometric entity in three dimensions where the concept of distance is primary. Its representation is flat and in practice accessible through a screen or monitor only. Other forms of representation, based on the camera obscura and its mechanised versions, further contributed to a vision-based, ocular centric western tradition of representation.

Pérez-Gómez and Pelletier take issue with the western humanist tradition and the instrumentalised representation of architectural space that has resulted from it. These representations assume a 'one to one' correspondence between the planned and built and they say

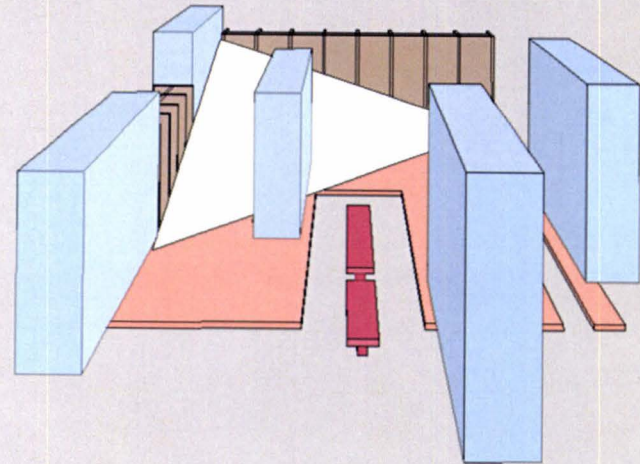
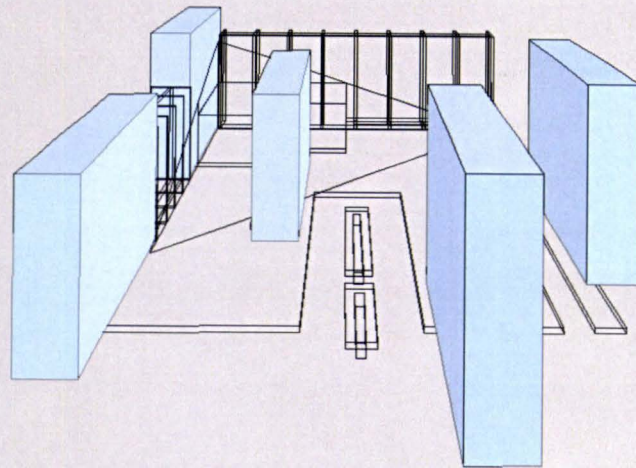
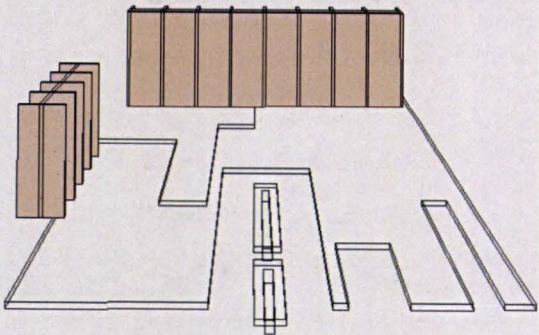
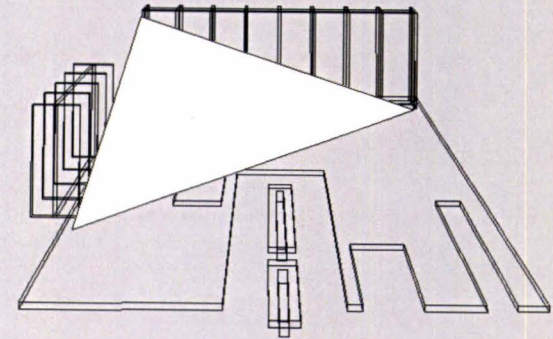
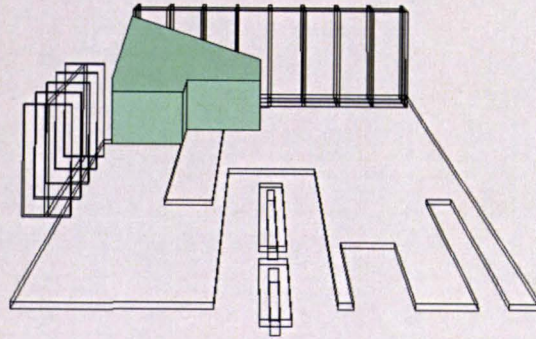
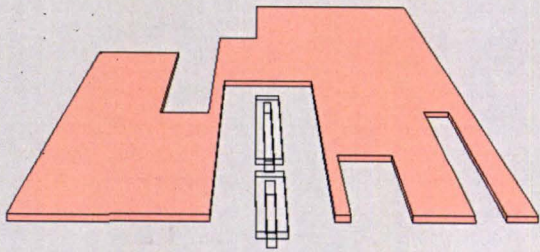


Figure 9

that as a consequence, in practice, what follows is a 'prosaic', literal transcription of the represented into the built space. These tools of representation are employed to 'efficiently' and 'economically' translate spatial intentions into built space. However they lack the spatial, temporal and sensory qualities that are characteristic of a bodily conceived spatial experience; the body is factored out of it. Steven Holl and Juhani Pallasmaa have, in their writings over the last decade, pointed out what they see as shortcomings in contemporary architecture where in particular the body's capacity to sense has not been taken into account comprehensively. In parts they accuse current representational practices, where an ocular centric culture leads to an overemphasis on the image. It makes a fundamental dimension of architecture disappear, that of its temporality; an experience which is by definition not reproducible or representable (Croset as cited in P. Yates, 2004). Graphic representations and models tend to give a visually totalising experience but this is of a nature, which cannot be equated with a synthesised experience of an architecture that is often based on partial views. In contrast, the concept of 'parallax' (Steven Holl, 1998) describes the experience of moving through space as one of overlapping perspectives. The shifting, changing and merging of

phenomena and materials that occur, begin to illustrate the complexity that one encounters in space.

A meaningful architectural experience cannot be described as a series of retinal images or that the elements of architecture are only visual units. They are "confrontations and collaborations" (Pallasmaa, 1996, p. 44). Pallasmaa (1996) states that contemporary representation in architecture overemphasises the conceptual, therefore privileging abstraction and the intellect over the physical, sensual and embodied essence of architecture. His notion of a fragile architecture also illustrates the problems associated with privileging the conceptual and intellectual in architecture. He explains that architecture of strong structure and image seeks to impress through an "outstanding singular image and consistent articulation of form" (Pallasmaa, 2000, p. 81). On the other hand architecture characterised by a 'weak image', or what Pallasmaa terms 'fragile architecture', "is concerned with real sensory interaction instead of idealised conceptual manifestation" (Pallasmaa, 2000, p. 81). Fragile architecture opens up meaning, it lets the inhabitant respond to it, and accepts and draws from the complexity of the social, cultural and material context.



Figure 10

Architecture is engaged with fundamental existential questions in its way of representing and structuring action and power, societal and cultural orders, interaction and separation, identity and memory. All experience implies the acts of recollecting, remembering and comparing. An embodied memory has an essential role as the basis of remembering a space or a place. (Pallasmaa, 2000, p. 50)

The experience of space involves a spatial complexity and temporality, always involving “context, orientation and a qualitative dimensionality where depth is primary” (Pérez-Gómez, p. 380). The prosaic literal transcriptions of architectural representations that occur, as described by Pérez-Gómez and Pelletier, and their inability to convey complex spatial qualities, illustrates an uncritical use of the tools available in practice to conceptualise and design spaces. Pérez-Gómez and Pelletier propose instead a poetic, personal and subjective translation of the represented space through the participation of an evolving, interpreting character, viewer or observer. This they say could begin to take account of a body-grounded spatiality and temporality.



Figure 11

Body-subjects

"It is through the body that we have access to the world" (Reynolds, 2001). The Cartesian body-mind dualism that underlies instrumentalised representation, as it occurs in practice, is also challenged by the phenomenological ideas of Maurice Merleau-Ponty. The familiar critique of Cartesian dualism proposes that "it separates the mental from the physical and the 'inner' mental states from the 'outer' circumstances" (Scruton, as cited in Madanipour, 2003, p.8). Merleau-Ponty (1962) in his writing proposes instead a precognitive, pre-reflective perception. As Reynolds (2001) suggests, Merleau-Ponty envisions "a reunification of humanity and the objective world in the realm of human experience" and emphasises an "embodied inherence that is more fundamental than our reflective capacities". The idea of an original, self-enclosed, self-sustaining subjectivity that underlies a Cartesian based space is rejected and instead our sense of being-in-the-world is constituted by a "pre-reflective communication of body-subjects sharing a perceptual field" (Langer, 1989, p. 149). The use of the mind is inseparable from "our bodily, situated and physical nature" (Reynolds, 2001). The individual is referred to as the body-subject, where one's body is understood as being able to perceive and

think, whilst inextricably linked to its environment. "The world is of the same stuff as my body, who is the instrument of (my) comprehension" (Merleau-Ponty, as cited in P.Yates, 2004, p. 8). A dialogue with reality which Merleau-Ponty (1968) calls 'the flesh of the world' is suggested where body-subjects interact and define each other and which effect an awareness of a continual becoming, a sense of being-in-the-world.

Depth vs. distance

Cartesian space is perceived by an individual, static and independent subject, looking at objects that are placed behind each other. But a body-focussed concept of space, based on the notion of event, cannot be understood through a Cartesian based subject-object relationship that exists in a three-dimensional geometric space. "The lived perspective, that which we actually perceive, is not a geometric or photographic one" (Merleau-Ponty, 1962 p. 235). For Merleau-Ponty depth isn't equivalent to the distance of a third dimension defined by height and breadth (Pérez-Gómez & Pelletier, 1997, p.334). "Depth in the sense we are now discussing (is rather) our experiencing of the reversibility of dimensions, of an overall 'locality' in which everything exists at once and for which height and width and distance are abstractions" (Merleau-Ponty,



Figure 12

cited by Pérez-Gómez, p.334). Merleau-Ponty describes a 'traditional view' as the one we are habitually used to, that of objectifying, where a comprehension of depth is achieved by reading architectural planes and objects at different distance from the viewer. Penny Yates (2004) offers a way of describing a 'subjective relationship to spatial representation' through Merleau-Ponty's notion of 'lived experience'. She distinguishes a phenomenological depth from a Cartesian distance and develops a useful distinction between the two differing spatial concepts, that of Merleau-Ponty's perceptual field on the one hand and the objectified, Cartesian geometric space on the other. For Yates, depth is a more intense way of experiencing spatial relations linked to a 'perceiving subject'. Distance on the other hand is the way a 'disembodied observer' would describe the experience with an architectural object. Through this distinction she identifies particular representations that allow the viewer to register with the spatiality of the architecture. It is the view of a subjective, incarnate viewer, where an interaction with the representation "inspires subjective self-awareness" (Yates, P., 2004, p.19).

So far this discussion has pointed out that the spatial representations used in practice often fall short of being able to communicate the

potential richness of our bodily experience. They are limited by objectification, and desire for control given by geometric space with its depth, breadth and height. The Cartesian disembodied observer and resulting representation cannot take into account the memories people bring to places, the different cultural understandings of time, or simply the existence of moving bodies in space. The discussion has also alluded to methods by which the experiential richness, that evades the Cartesian understanding of space, can be made more tangible. An alternative, interpreting and participating subjective viewer can effect a registration with the complexity of a phenomenologically conceived perceptual field. This is the depth of Merleau-Ponty's 'flesh of the world'. Such an alternative spatial concept requires one to "acknowledge the ambivalent reality of space when experiencing and participating in it. It is of a fundamental temporal dimension, that when experienced, effect a 'creation of ourselves'" (Pérez-Gómez & Pelletier, 1997, p. 389). Through the notion of a participating and subjective viewer, a form of spatial representation can be formulated that provides an alternative to conventional, Cartesian based architectural representation practices.

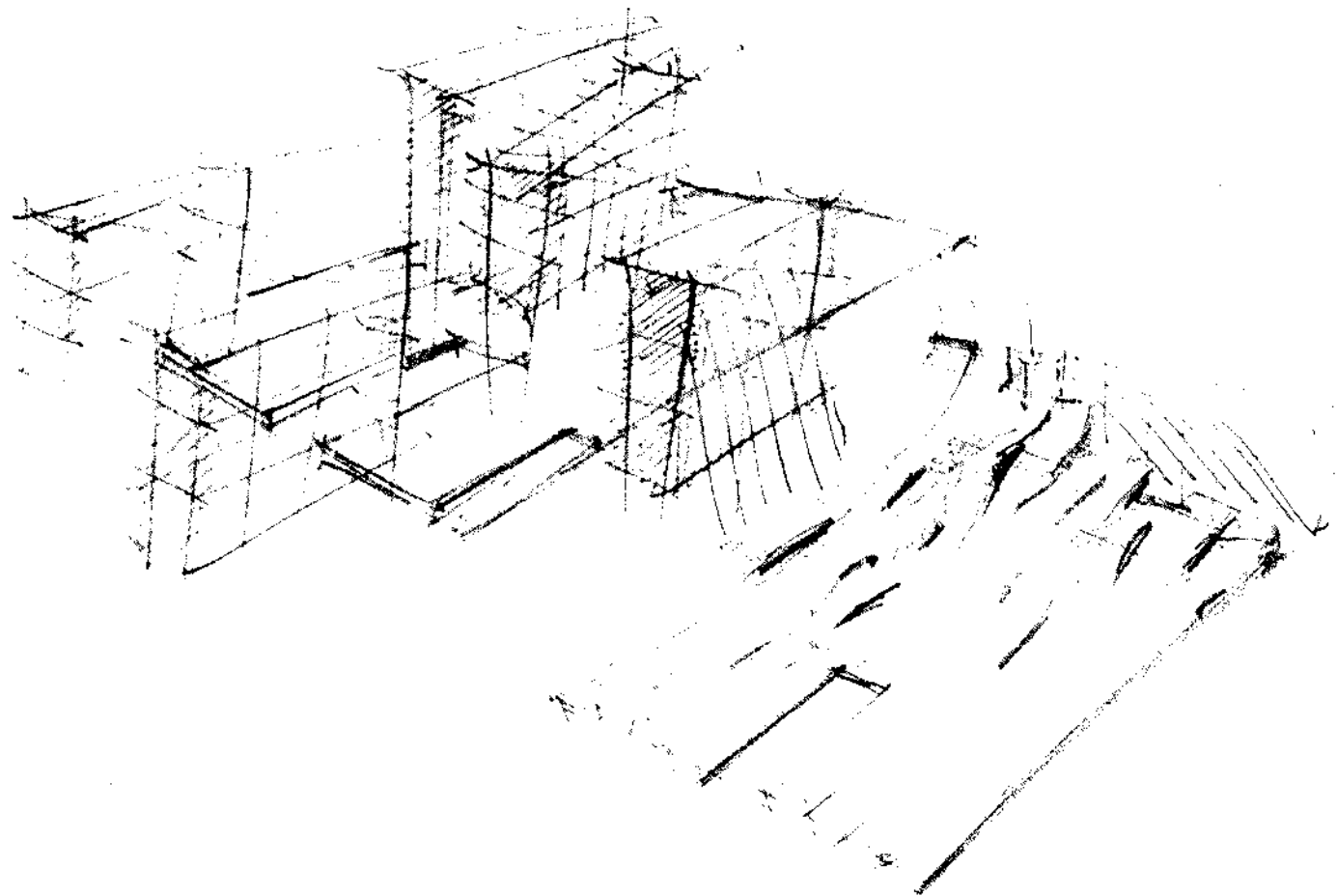


Figure 13

A speculation on disappearing acts

The Heart of PQ exhibition required the search for alternative spatial representation techniques for the designers and their process which would relate to the spatial concept of event. Event space cannot be represented and planned solely with conventional architectural representation. As outlined above, the Cartesian tradition underlying these practices suggests a stable spatial 'distance' and a disembodied viewer, unable to account for the complex problems associated with the spatiality and temporality of an event. But what are the characteristics of a viewer involved in the representation of event spaces? It is suggested that a viewer who engages with a phenomenologically conceived space is a participating, registering, active viewer and akin to the concept of event, which opens up the performative aspects of space. According to Tschumi, architecture is action. Therefore an engaged, empathising viewer is inextricably involved and located within the actions of an event and aligned with a phenomenologically conceived, embodied viewer. These actions, which occur as multiple quotidian events, are aligned most conspicuously with the disappearing acts of performance.

Dilemma of representation

However these performative actions of event space cause a dilemma for its representation. The event is a process of making an abstract idea of space a specific place. 'Site-specificity' arises through the act of locating on the part of a user or inhabitant, and "site, location, like architecture itself is always being produced, and so is subject to instability, ephemerality, and temporality" (Kaye, 2001, p.51). "Site, for Tschumi, is consequently always already subject to the event of location; always already subject to performance, to its realisation in practice" (Kaye, 2001, p.51). Tschumi speaks of a 'restlessness' of architecture and Michel De Certeau (1984) describes space as produced by an 'acting out' of its inhabitant. For De Certeau space is perpetually 'practiced place'. To represent a location, site or space is to construct a removal from it. A representation is always, by definition, at least once removed from that which it seeks to represent. If the attempt is made to represent an experience of space, it will always become something else and new.

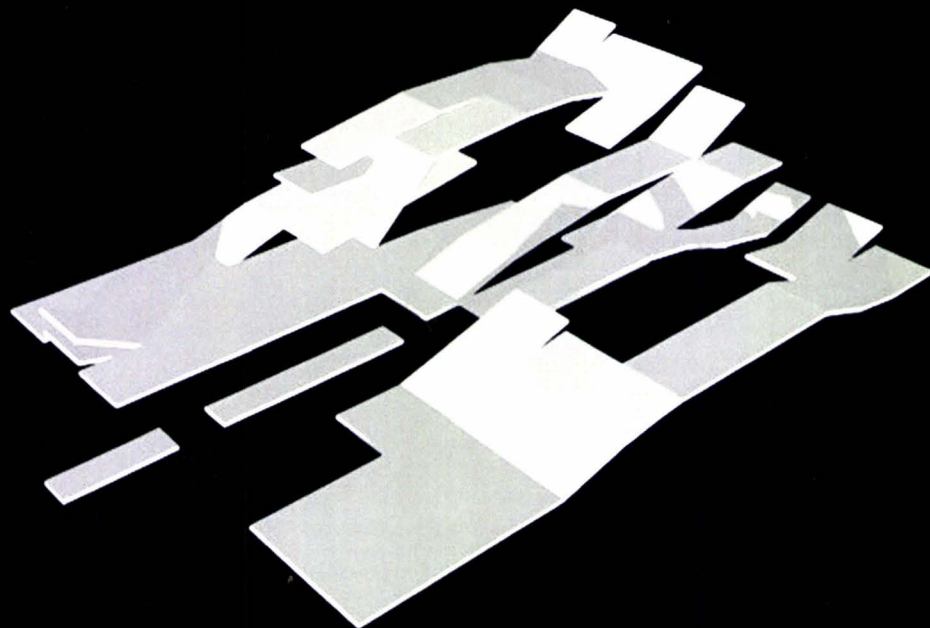
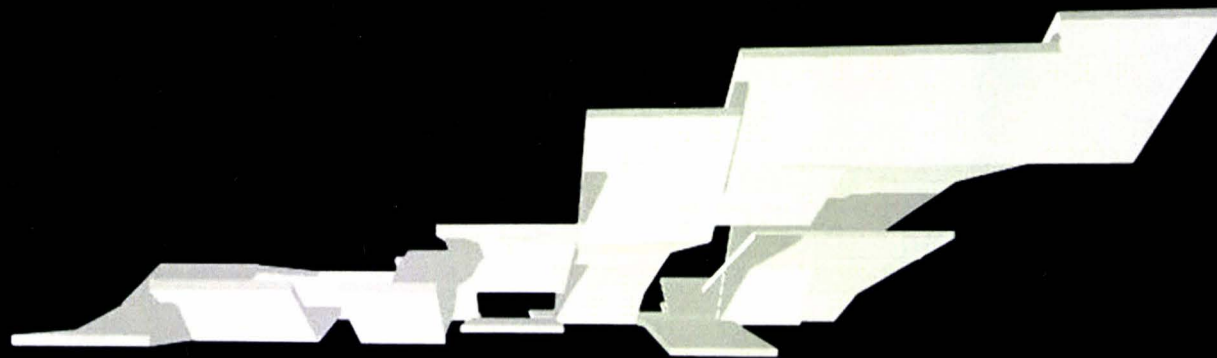
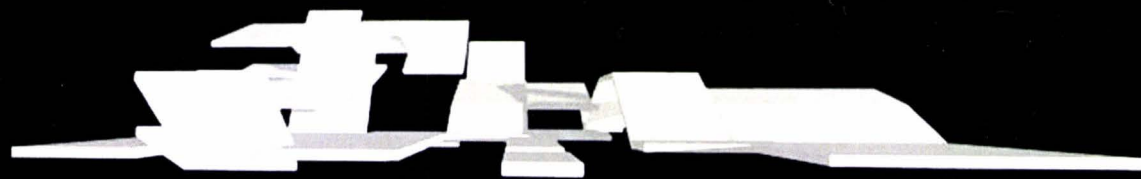


Figure 14

Speculation on an embodied practice of re-presentation

Although the disappearing acts of performance constitute a dilemma for their representation they also offer an opportunity for their presentation. Both Tschumi, and De Certeau emphasise an instantaneous and continuous act, or active participation of a user in space. It is suggested that a phenomenological and embodied viewer can be collapsed into the continually locating user, performer or walker of an event space. The act of an embodied viewer who participates in the process of representation, is also the act that turns a concept of space into a specific place. This collapses the process of representation into the making of a specific place and results in the presentation of an event. This spectator/ participant/ performer can engage with and consider the qualities and complexities of space such as the temporal, sensory, cultural and social qualities, which a disembodied viewer could not! They are the actions of a subjective embodied viewer and therefore **acts of representation** re-formulated as re-presentation through the notion of event.

This speculation of a spatial re-presentation was utilised to engage with the exploration of the senses and the design of The Heart of PQ spaces. Since a representation of an event is by definition

impossible, the practice of designing the spaces for The Heart of PQ had to inevitably involve a live production and therefore produce an event itself.

Design processes can be devised to accomplish an embodied practice of re-presentation. This is not only achieved through a process that includes performance enactments (as in the workshops for The Heart of PQ) but can be staged as an enactment of design ideas at 1:1 scale in space and time (as experienced in the event itself). Tools of spatial representation can be developed to allow a more subjective engagement with the conveying and remembering of space. The following two chapters describe The Heart of PQ and DisPlay projects which were practical investigations into this speculation. They develop the argument of an embodied spatial practice further, highlighting methods for achieving a more embodied re-presentation practice. These embodied, performative acts can be more successfully illustrated and their efficacy better argued through practice than through theory.

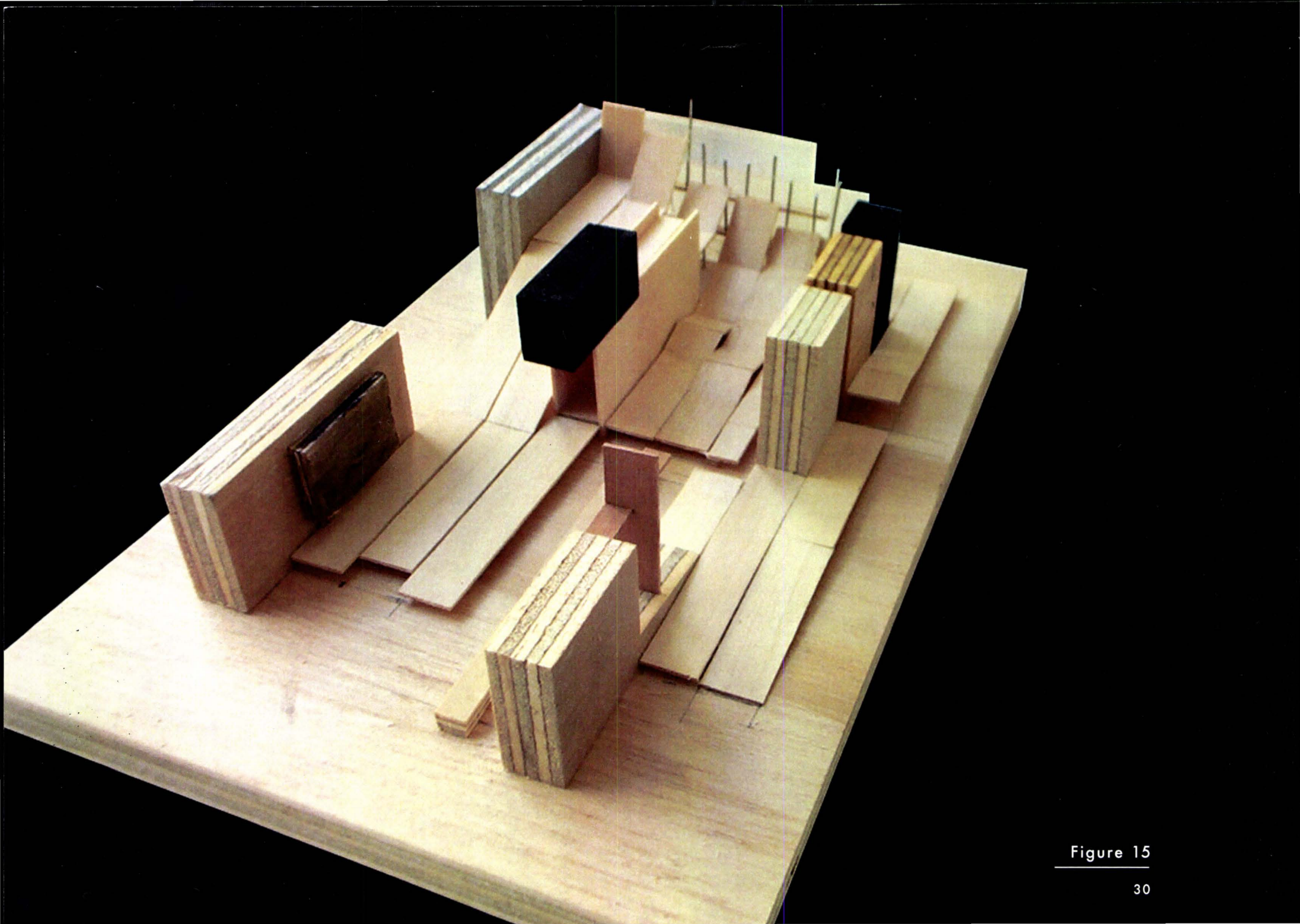


Figure 15

The Heart of PQ: a performance landscape of the senses

This chapter describes how the concept of event was translated into The Heart of PQ installation and performance environment. Utilising the terms and concepts on architectural representation and space that were introduced in the previous chapter, it allows for a detailed discussion of how performative ideas can be tested in design practice. It also considers how embodied practices of representation were folded into the otherwise conventional design processes used in the project. The Chapter is structured around the main components of the design process:

- approach to the project and concept design
- development of the design and workshopping process
- developed design

A detailed and chronological outline of the process is provided as an appendix to this exegesis.

Approach to the project and concept design

The spatial approach and concept design for The Heart of PQ was established early in 2002 and constituted the basis for the design development over the following year. Performers and directors were

invited to explore, as curators, one of the five classical senses and develop performances for The Heart of PQ event. A close international collaboration between these artists and the designers was enabled during three workshops held in Europe during 2002. These workshops provided the meeting grounds for design presentations, discussions and embodied practice.

The varied background of the participating performers and artists made the Heart of PQ a truly interdisciplinary and multi-cultural project. The participants from Russia, Kazakhstan, South Africa, Canada, England, Samoa, Japan, Korea and the Netherlands, shared performance careers and a commitment to this experimental project. English was the primary language of the project, however not all artists spoke English. Therefore the development of working methods to communicate the concepts and design ideas became a crucial and an integral part of the design process. With only three 10-day workshops offering time and space for direct collaboration between designers and the participating artists, the different cultural and artistic backgrounds provided a challenge to find a form of communication that was understood by all. Furthermore a process was required that offered opportunities for the participants to explore the use of the senses and bodily experience in performance.

Gathering Ground

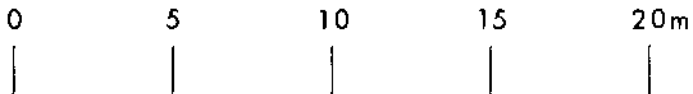
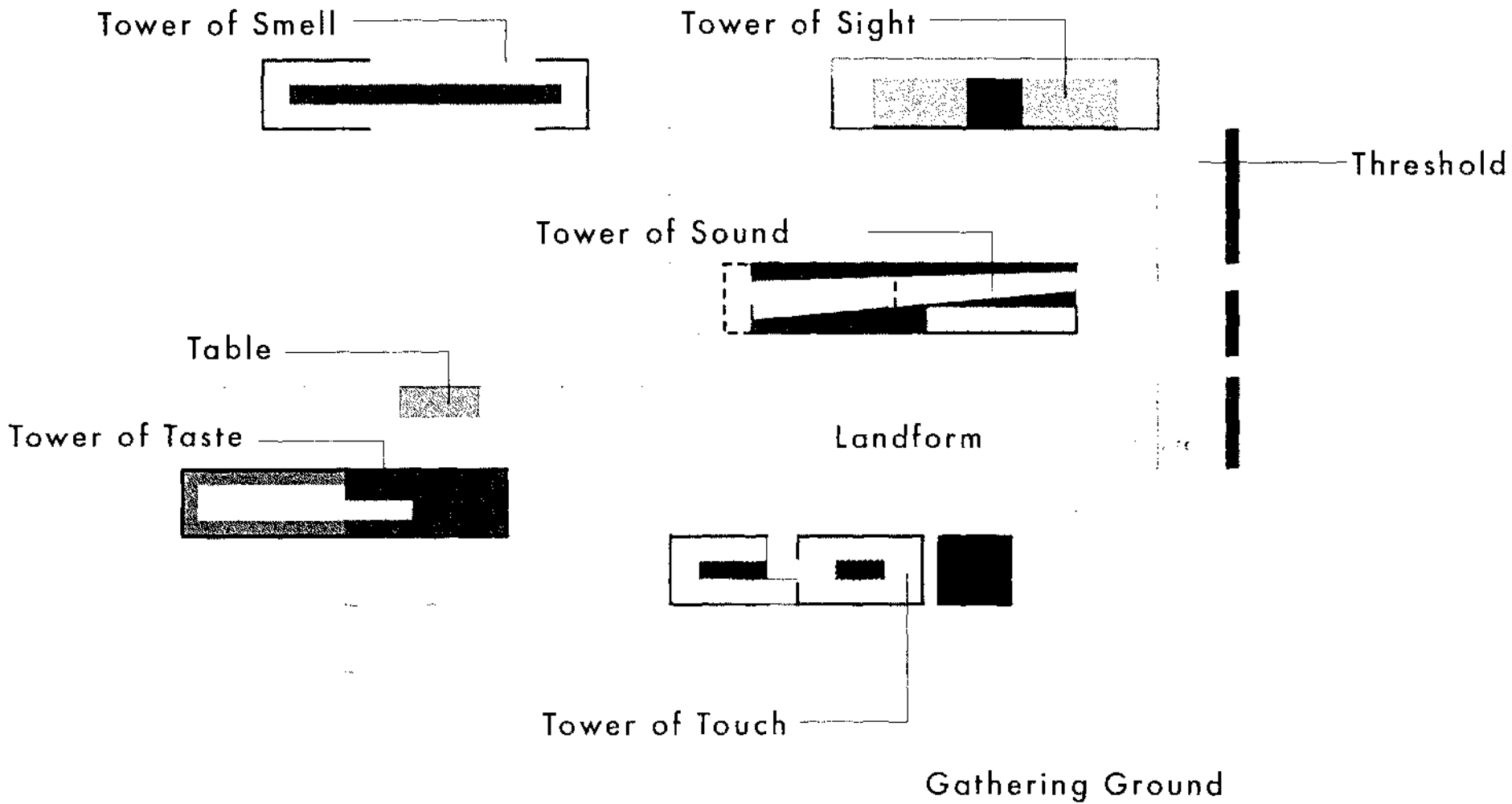


Figure 16

A design and design process was developed that responded to these challenges and other parameters of the project. Part of this was the formulation of a set of terms, based on a design terminology, which sought to describe the formal characteristics, experiential qualities and design processes of the project. The spatial approach was guided by the following concepts: *event-space*, *found-space*, *sceno-architecture* and *space-in-flux*.

Event-space: The spatial concept of event was utilised to present rather than represent the quality of performance design through a live action installation. Event space proposes that it is the actions that make a place a site-specific place. Space itself is therefore always being produced and essentially performative.

Found-space: In performance found-space acknowledges that the characteristics of any given space have the potential to become part of a performance and to be woven into the stories told. The site-specific installation reacted to the specific characteristics of the Central Hall in the Industrial Palace. Its elemental architectural spaces were regarded as found-space. Together, both the pre-existing architecture and the proposed installation offered a series of spaces to be discovered and utilised by performers and visitors.

Sceno-architecture: Because the Prague Quadrennial is an exposition of theatre architecture and stage design, a combination of the two became the provocateur for the event. A temporary theatrical architecture was proposed that combined architecture and scenography, and allowed for conventional boundaries to be questioned. This sceno-architecture also became the re-presentation of architectural ideas enacted in space and time; the embodied practice/research central to this thesis.

Space-in-flux: The interplay between the three conditions and qualities – event-space, found-space and sceno-architecture – resulted in a space-in-flux. The installation was made sense of by the performance artists as well as the audience and the experience of this space-in-flux was constantly shifting along with the sites, relationships and boundaries of performance. The audience itself, or rather exhibition visitors, were to freely choose their relationship to the action or event, guided by the artistry of the performers. This would effectively break down the stage-auditorium relationship with the environment becoming a series of event spaces, activated and defined through their occupation at any particular time.

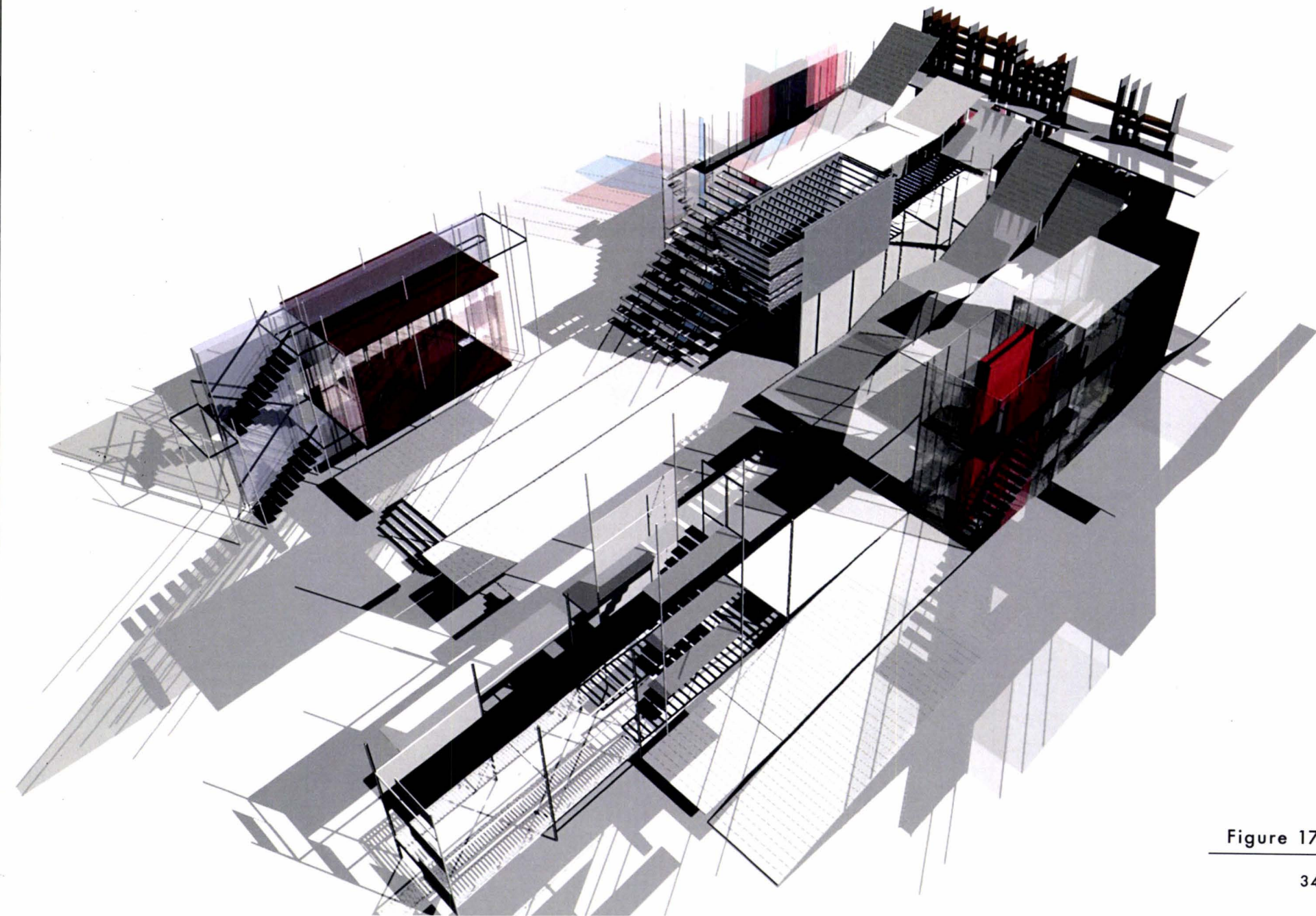


Figure 17

The concept design, proposing five sensory towers in an undulating landscape, utilised the idea of found space and were of an archetypal, metaphorical quality (see Figure 8 and 9). This conceptual approach helped to bridge the international communication barriers, although it is acknowledged that not all cultures share in archetypes, they can present a common ground. Performers could respond to architectural type and similarly ideas of found space without requiring conventional design language nor a common spoken language. This allowed for a true engagement of the performers in the design process.

Early in a design process the elements of the concept design usually lack the detailed information of a final design. In this case they required further definition, development and exploration which was enabled and occurred through an embodied practice. The concept design was presented at the second workshop in Bröllin in 2002 where an intensive exchange of ideas and a one to one testing of the concepts and design elements occurred with the participating performers (see Figure 10, 11 and 12). This workshop was pivotal for the design development and over the following year the outcomes of the workshop were developed into the installation and the two-week event at the Prague Quadrennial that occurred in June

2003. The following paragraph illustrates the design as it was described in the catalogue of the Prague Quadrennial. The design was also communicated online through the designers' website which was established during the design process in late 2002.

The design proposes a site-specific installation within the gathering ground of the Central Hall of the Industrial Palace on the Prague Exhibition Grounds. Five scaffolding towers, organised around a long table, are bound within an abstract timber landscape of planks rising from a platform/stage. These structures form containers for the (uncontainable) senses (smell, hearing, taste, touch & sight) to be fleshed out with performance. The landform of undulating platforms rises up to the threshold; a vertical stage and repository for the senses. Below the landform, at its highest point, is the sub-terrain that can be accessed from two of the containers and the threshold wall. The towers that have developed in consultation with the curators, either open out, receiving the contaminating agent of the body & performance, or close to the surroundings. The emphasis is on dynamic inter-action between these vessels... containment and contamination. (SCAPE @ massey, 2003, p. 294)

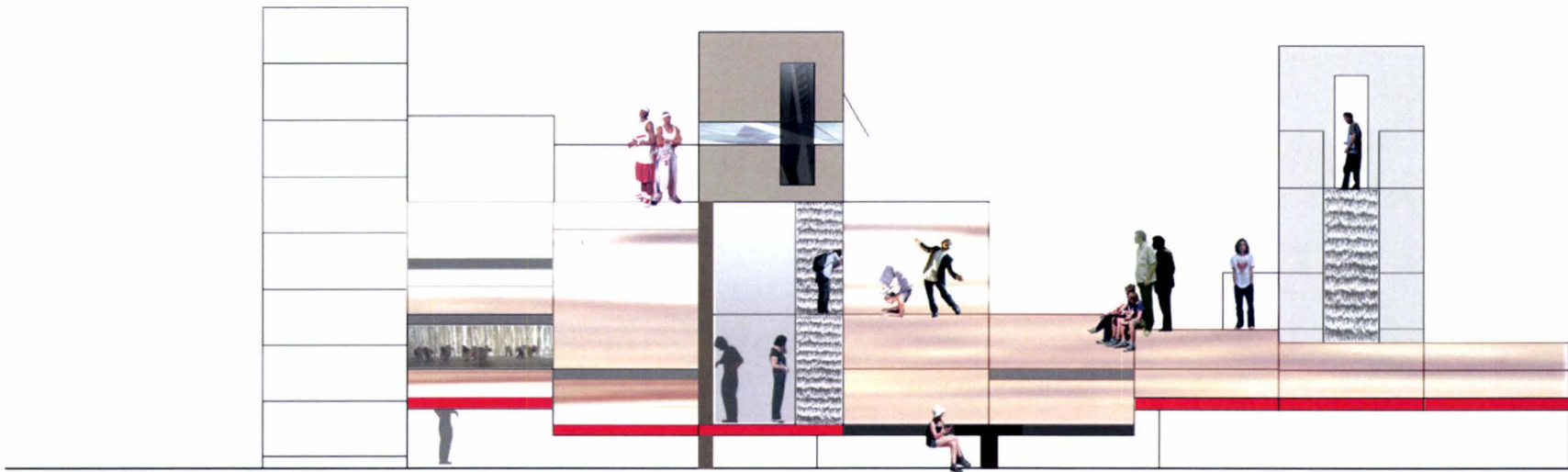


Figure 18

Type as point of departure

Generally, architectural types are understood as approximate categories of spatial elements. They are regarded as the building blocks of architecture, like walls, stairs, and larger units such as towers and streets. They serve as universals for a specific example. Type can be an effective tool to begin to structure the spaces and functions of a design. But there is a risk for type to be treated as a structural template for design, to be applied, as opposed to be generative and open-ended. It reveals an emphasis on the visually perceivable, formal and quantitative aspects of space, often at the cost of an architecture's sensory qualities (Malnar and Vodvarka, 2004). It suggests that cognition precedes sensory experience.

In order not to risk stifling the development of the elemental components of The Heart of PQ concept design, the potentially rigid notion of type needed to be challenged. Type needs to be suggestive, or a starting point for the development of a design rather than the design solution itself. Likewise the proposed composition of elements that drew on a basic architectural typology needed to be responded to by the artists with their various cultural and embodied knowledge.

A frame within which change occurs

Architectural types are not one thing but rather "fix and control while they are fluid and changeable" (Schneekloth & Franck, 1994, p.31). Type can be a holder and container but when properly and consciously utilised can easily be manipulated and become generative. Architectural types help "...organise thinking, communicating, and acting in all domains of life" (Schneekloth & Franck, 1994, p.). But most importantly it is a culturally and socially learned way of understanding and communicating within a particular environment and specifics of a space. This practice is a human enterprise, where to type, is to see and understand the environment around us. The natural process of developing types is a form of 'operating'. Social practices operate on type and type operates on society. These operations are everyday performative acts. "The process of naming for instance, and developing the meaning of it and the place and its suggested practice, is also a form of making place types" (Franck, p.25). Raphael Moneo's notion of type expresses this idea further by regarding it as a frame within which change operates. "The design process is a way of bringing the elements of a typology - the idea of a formal structure - into the precise state that characterizes the single work" (Moneo,

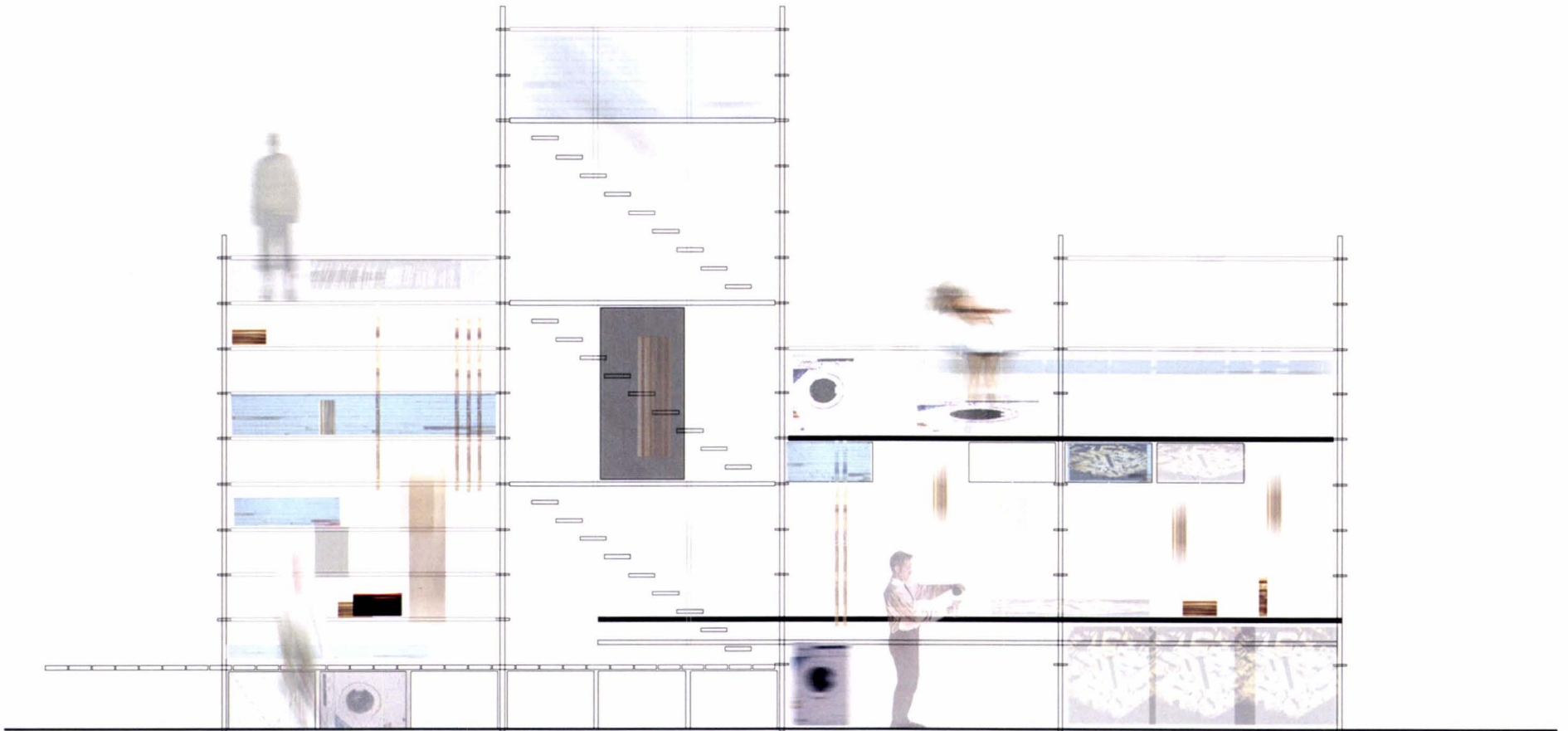


Figure 19

as cited in Malnar & Vodvarka, 2004, p. ix). Formal structure should not be interpreted as necessarily only physical, but includes a “vast hierarchy of concerns running from social activity to building construction” (Moneo, as cited in Malnar & Vodvarka, 2004, p. 6).

Embodied knowledge of the senses and the mediating culture

Monique Malnar and Frank Vodvarka’s (2004) recent work on sensory design also suggests a type-based approach to design, but one that is based on experience and sensation. They say that the current definition of type conceptually excludes sensation because it is based on a Cartesian understanding of form and space. Their position suggests a phenomenological view, in which “direct preconceptual experience rather than objectified qualification represents the real shape of the world” (Malnar & Vodvarka, 2004, p. 24). In this way they interpret the work of Merleau-Ponty and suggest that a “collective field of experience is different for different cultures”. For them perception is a product of the cultural context and “that it is sensation - mediated by experience and culture – that shapes our responses to spaces (Malnar & Vodvarka, 2004, p.59).” They propose that a complete understanding of spatial constructs depends both on perception and on a mediating intelligence, where “the former precedes the latter” (Malnar & Vodvarka, 2004, p.41).

Diane Taylor’s (2003) notion of ‘repository’ gives further weight to the idea that the body holds knowledge and memory and that it can be articulated and transferred through an act of performance. She emphasises the power of performance as a vehicle for the expression of emotions and defines the repertoire as embodied memory, a knowledge that can be acted out.

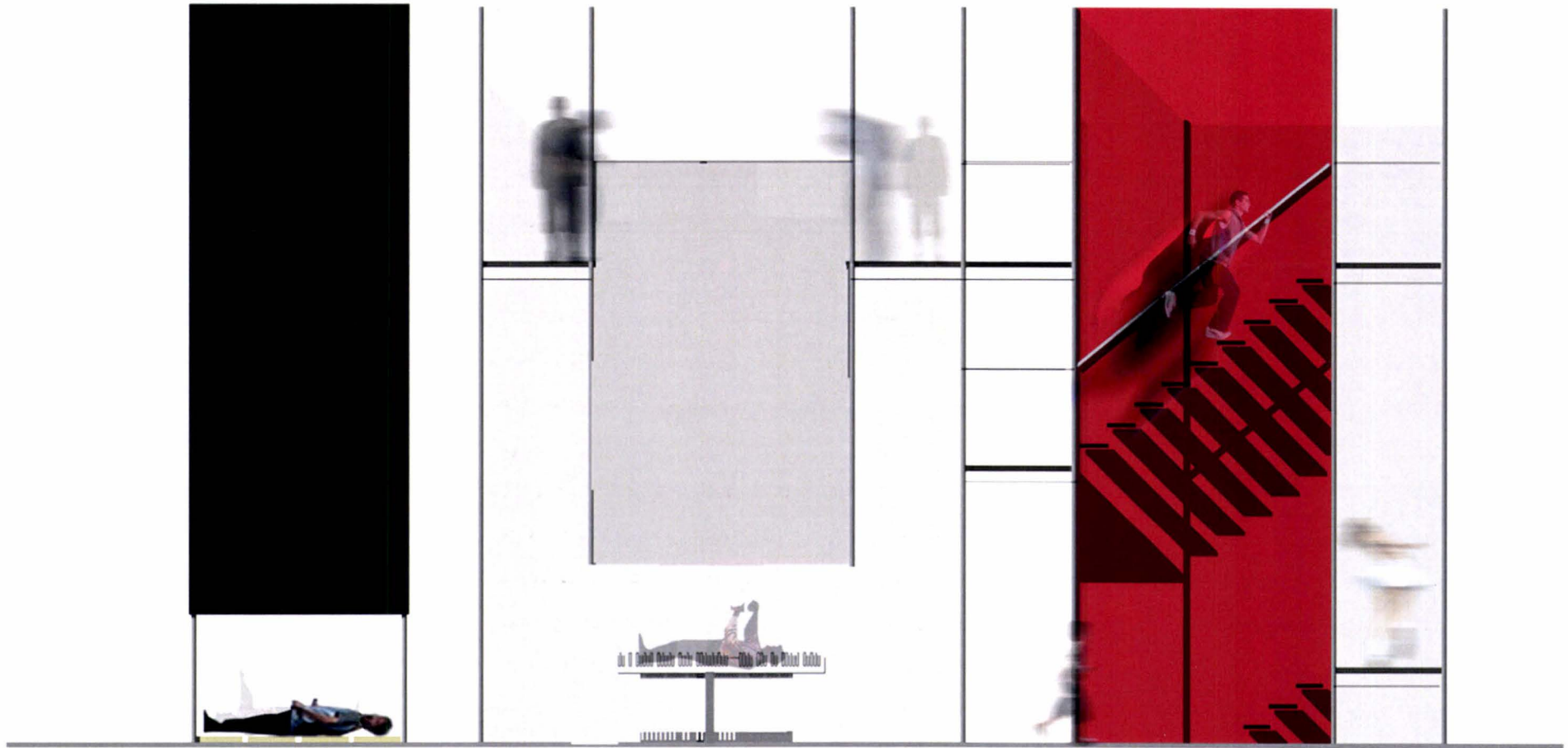


Figure 20

Design development and the workshoping process: an embodied practice of re-presentation

The activities of the Bröllin workshop illustrate the design processes that were devised to re-present event spaces. In the first chapter it was argued that a representation of an event was by definition impossible and that the practice of designing such spaces would have to inevitably involve a live production and therefore produce an event itself. The Bröllin Workshop gave the opportunity to generate re-presentations of The Heart of PQ project and 'rehearse' the event spaces that would eventually be created at the 2-week event during the Prague Quadrennial in 2003.

Operations on type

The concept design was offered during a 10-day workshop in Germany as a spatial and conceptual provocation. The elemental components of the design, including the archetypal five towers, one for each sense, taste, touch, smell, sight and hearing, were presented and communicated to the collaborating performers by utilising the traditional tools of drawings, models and diagrams as well as examples of materials and the presentation of film extracts. In dialogue with the design team, the performers used their bodies

and their craft, techniques and philosophies to change the elemental designs into specific performative places. This was achieved through the utilisation of spaces in and around the Bröllin Art Centre.

The premises of the Centre provided spaces of all kinds and size. Vacant warehouses and barns, outside gathering areas, a kitchen and eating area, an old garden shed and the surrounding landscape served as found spaces (see Figure 4). These spaces provided approximate conditions of the architectural elements of the proposed design, while a mock-up of one of the towers was built in actual size (approximately 2.5m wide, 12m long and 9m high), using a scaffolding structure, to familiarise the artists with its proportions and relationship to the human body. The found spaces provided the typological frames, conceptually and physically, that were to be operated on through the actions of the performers. It is the knowing body that holds the memory about a place, as well as its social and spatial practice of the everyday. Performance also privileges the overt role perception and the senses play in the experience of space. Performative acts draw on the power of a knowing and sensing body to respond to a site's specificity and help shape an event.

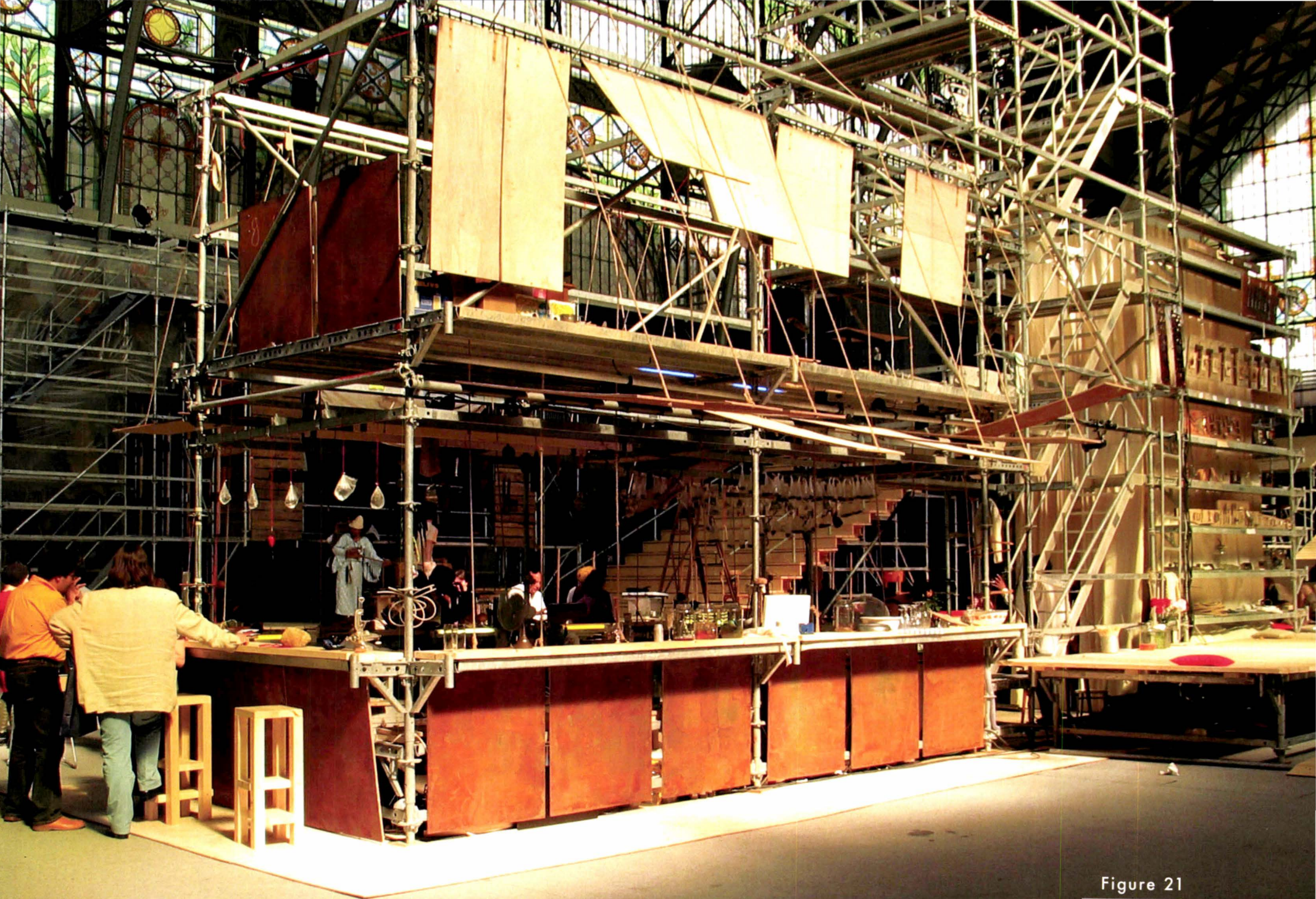


Figure 21

Workshopping the found spaces offered a way to provoke an exploration of the senses in and through performance. This generated architectural forms and spaces that were based on culturally defined social interactions and practices. In this way the speculation on an embodied representation found its practical application. The theoretical proposition of an embodied viewer that is collapsed into the continually locating performer of an event space is analogous to the workshopping processes in Bröllin. Through the spatial provocations the performers in Bröllin stepped into the role of an embodied viewer and became implicated in the producing of an event. It resulted in an embodied practice of re-representation; the re-representation of The Heart of PQ event. "The most fundamental way we produce and reproduce place types is by occupying them, by pursuing particular spatial practices in particular kinds of places" (Schneekloth & Franck, 1994, p.23).

The following section offers examples of how the embodied practices of performance developed the designs of two towers, those of Taste and Touch. Both examples illustrate the approach the artists took to generate a performance.

Tower of Taste

Curators: Akhe Group (visual theatre artists) Russia

The Russian theatre collective Akhe were chosen as the curators for the sense of Taste. The performances by Akhe are described as visual or Russian engineering theatre in which they use their background in fine arts and design to develop performances where space becomes the main character of the show. During the workshop in Bröllin, the Akhe artists chose a small, decaying wooden shed they found on the premises of the Art Centre around which they generated a performance. It served as a found space through which to respond to the design idea of the Tower of Taste as an anarchic kitchen and alchemical bar (see Figure 12). The narrative of the performance was based on preparing, cooking and eating a meal. During the performance food was prepared and played with and frequently transformed into something else, an artefact or animated, creature-like thing. The rituals and potential dangers of cooking were evoked, at times burning the performers' clothes or setting their bodies on fire. Surreal moments occurred when a burning sausage flew past the audience, or when on closer inspection one realised that electrical light bulbs immersed in sugar-filled wineglasses were caramelising the contents. Sandwiches were



Figure 22

made from cheese that squirted out of old shoes and then were offered to the audience. Over time the shed transformed into various spaces through collapsing walls, doors and furniture. The performance constituted a continual series of alchemical transformations created through the manipulation of food, objects and the architecture. Here, the Akhe performers considered themselves only as 'operators' of an environment in which space was considered the main character.

"The taste's dominata as well as the Taste's memory forms the man and defines his taste motherland. For instance, Avocado and Papaya are always foreign fruits to us. And on the East people in general think that the soul lives in the stomach. That's why the sense of taste for us is the feeling which makes us Russians....more or less"

(Akhe Group, as cited in Zupanc Lotker & Swire, 2003, p.19).

The environment and performance they created at this workshop was similar to the event spaces developed for Akhe at The Heart of PQ. The final design of the tower of taste contained a kiosk with bar and kitchen at one end with hinged panels, a tower with pulley system and stairs in the middle and an archive of collected artefacts at the other end that wrapped around a changing room for the

performers. The audience and visitors to the tower installation were invited to sit at the bar or at tables nearby and be part of the performance of the anarchic tasting and rituals of food (see Figure 19, 21, 42 and 48).

These spaces evoked archetypal spaces but were reworked and subverted into something less definable but challenging to the audience's understanding of space. The theatricality of Akhe's performance work undermines familiar notions about a place (such as kitchen/bar/kiosk) and its associated spatial practices. It suggests that a degree of control inherent in type is undermined and that through performance the spaces became contested site-types. The sense of order that is part of a functioning and understandable spatial type was operated on and played with. The familiarity with things was alienated through the manipulation and operation on one's own cultural understanding and social practice.

Tower of Touch

Curator: Carol Brown (dancer, choreographer) United Kingdom

Carol Brown, a London-based dancer and choreographer was chosen to curate the sense of touch. The focus of her research-based creative work is on the intersection of movement



Figure 23

and architecture. Her approach to performance and space is illustrated by the following quote:

Traditionally a dance environment consists of a large plane surface to allow unencumbered movement. However in my work I am interested in setting quite strict limits around where a dance can happen by working with architects and visual artists who can design structures for perceiving. (Personal communication, June 2002).

Brown participated as the curator for the sense of touch at the first workshop in Prague held in April 2002. Together with the other participating collaborators the proposal of a vertiginous anatomical theatre, centred on a slab/ bed was established. For the Bröllin workshop, a scaffolding structure was built in one of the large vacated barn spaces of the Art Centre, which Brown utilised in her explorations. This elemental structure approximated a simplified version of the proposed design for the Tower of Touch that was based on a 18th Century anatomical theatre. Through this 'found space' Carol Brown explored her interests in the consequences of 'technological space'. "Technological space has altered our perception of space, time, gravity and the limits of the body. Skin no longer forms the boundary of the self" (Brown, as cited in Zupanc Lotker & Swire, 2003, p.25). The workshopping of the proposed

spatial ideas were folded into Brown's interest in challenging the sensory nature of touch and to open up further reading of space and social practices. "My work seeks to embody space through the intertwining of the physiological structure of the body, with its history as a material object and cultural artefact" (Brown, as cited in Zupanc Lotker & Swire, 2003, p.25).

The result of the workshop was a performance in which the audience was led to the top of the tower from which they were able to look down a slot onto a steel slab viewing a fragmented, performing body. A change of the viewer's perception was achieved by de-stabilising one's usual perception through this vertiginous physical experience. From below the dancer self-dissected and controlled the composition of her own body on the slab, fragmenting and highlighting it, to evoke "a proliferation of associations as corpse, sexual object, fleshy materialism, damaged goods, or living sculpture" (Brown, 2003). Furthermore, sound and digital projection were explored with the dancer speaking in fragments about stories of bodies found and lost. Images of her performing body, filmed in close-up, were projected simultaneously onto a wall outside the tower structure. Based on the experiences of the trial, the initial design proposal was further developed into its final design.



Figure 24

The embodied work in Brollin led the designers to propose slicing the anatomical tower into three separate parts; a wrapped stairway to reach the top of the tower (ascending around red skin with sound and light, responding to intimate soundings of the body within the second tower), the anatomical theatre with a vertical and vertiginous viewing slot, and a projection silo where the body could be seen from another perspective by the viewer lying below through projections of sounds and images (see Figure 20, 35, 43 and 44).

Brown's work process illustrates that the spatial qualities, particular characteristics and physical limitations suggested by architectural types can be a generator for space making. It also illustrates that the body and its cultural history can become the site and material for the narrative development of performance. As was the case in the Akhe workshop, the elementary tower design transformed through an embodied process. In this case the tower transformed into a 17th century anatomical theatre and eventually into the performative and specific theatrical space of Brown's skin-like, surgical and sliced anatomical Tower of Touch. The workshop process and development of the design clearly illustrates the performative and embodied practice within the context of a spatial design process.

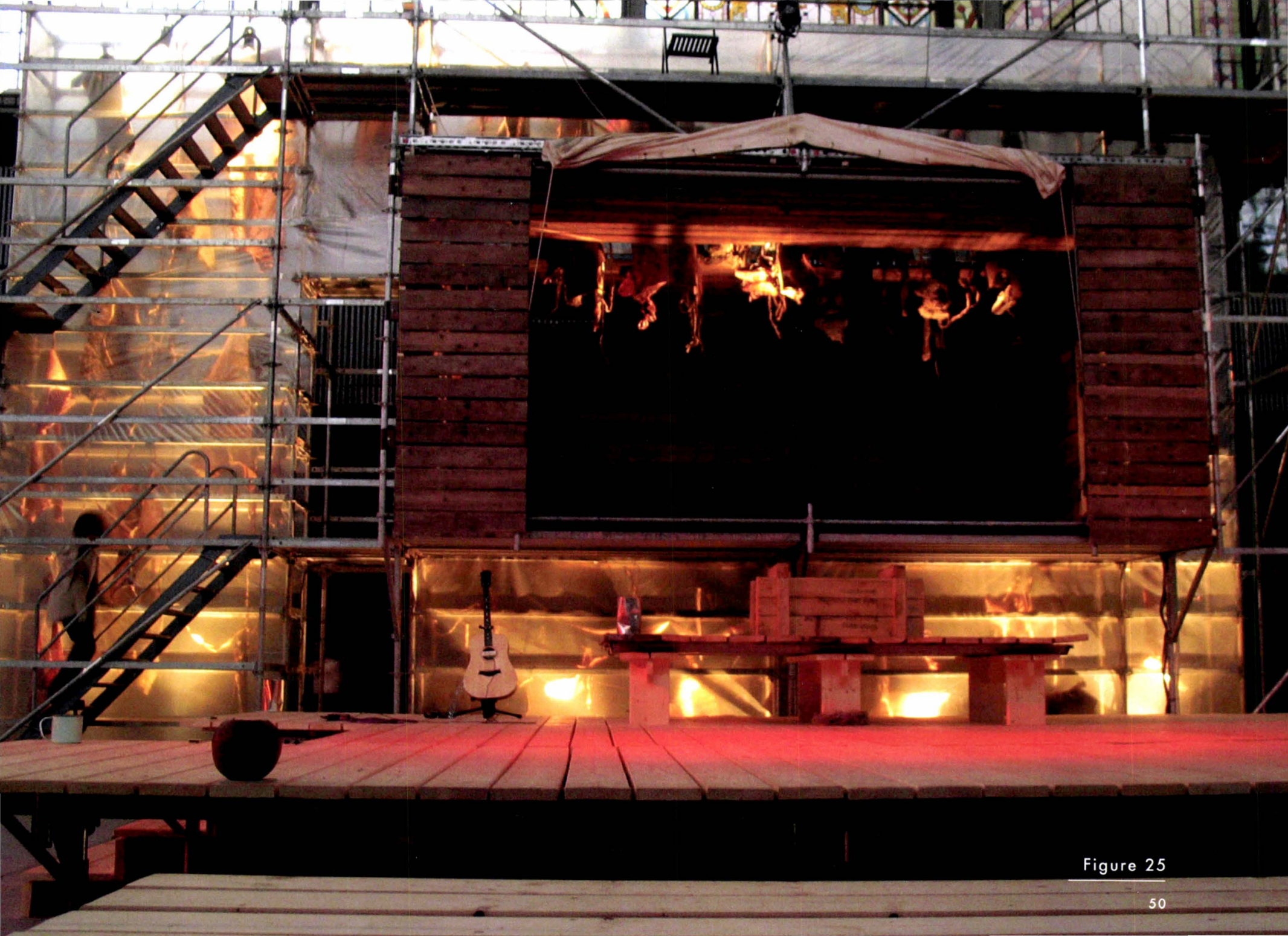


Figure 25

Developed design

What follows is a description of the three other Towers for the Senses, the Threshold Wall and the Landform/Platform component of the installation as it was communicated by the designers to the curator/performers and as posted on the designers' website. They further demonstrate how the dialogue and close working relationship with the curators and performers, through embodied practice in the workshops, changed the concept design propositions into complex spaces that referred to social and culturally specific practices (see Figures 13-18).

Tower of Sight

Curator: Caroline Ross of Recto Verso (multi-media design) Canada

A blind metal box, houses a miniature tower within which light, smoke, sound, image and the performers' bodies themselves are merged into a dense performance space. Architecture becomes an agent for viewing this vertical vitrine, where the performance 'sight' is not passively observed. Spectators become implicated in the 'view'. Their 3-dimensional journey through stairways, landings and walkways, interrupts and refocuses the gaze, allowing for a renegotiation of the constantly shifting image through viewpoint,

proximity, fragmentation and refraction. (Zupanc & Swire, 2003, p.22) (see Figure 23 and 40)

Tower of Smell

Curators: David Peimer & Xoli Norman (director/performer) South Africa

This abstracted package from Africa, consisting of a large crate from which emerges a plastic-wrapped container of organic objects, conjures up the 'exotic' of unknown Africa. Participants climb the stairway that winds around the container onto a viewing platform above. These overseers are distanced from the visceral odorous contents within. Those invited into 'the sanctuary' of the crate are told stories and share in a ritualised performance. Within this pungent space the foreign objects leak, drift and permeate from above and below. (Zupanc & Swire, 2003, p.16) (see Figure 25)

Tower of Sound

Curator: Sachio Takahashi (sound designer) Japan

The tower of sound comprises of a series of journeys between the ambient acoustics of the middle hall and the more controlled environments of the sub-terrain and sound-lab. Like an oriental lantern it is composed of 12 telescoping chambers forming zones



Figure 26

where audience can become aware of the relationship between their body, sound and materiality of space. An open stair leads the visitor up to a black-clad sound-lab cantilevering over the platform. Those who enter its soft white interior mix sound collected from the Hall. (Zupanc & Swire, 2003, p.26) (see Figure 24)

Threshold Wall

*Curators: Lemi Ponifasio & Helen Todd (dancer/designer)
Samoa/New Zealand*

Those entering the Middle Hall from the front lobby will be confronted by a monumental façade constructed of compartments, galleries and technology. This 'memory wall' is a repository for body, image, sound, light & objects, gathered from around the world and revealed by engaging with the compartments. As the threshold of the installation it facilitates a number of entries and experiences. The effect is of a collaged, 3-dimensional screen, forming a vertical stage for performance, exploration and discovery. (Zupanc & Swire, 2003, p. 18) (see Figure 26)

Landform/Platform

Curator: Ryuzo Fukuhara (Butoh Dancer/Choreographer) Japan

The performance landscape is made from a series of undulating timber platforms. These wooden mats rise out of a stage that wraps

around the central table and lifts up towards the threshold wall from which they hang. The landscape is generally accessible to the visitors, but at times challenges their bodies in balance and athleticism. Its various surfaces, textures and heights can be explored, challenged and traversed through dancers' bodies. It is at once a stage and auditorium, providing surfaces for seating, standing, lying, climbing and eating (see Figure 3, 5, 6, 27, 36).

Prospecting and presenting

Central to an embodied practice of performance is the recognition of the capabilities of a physically present body and the potential this creates for the design process. The tower development processes emphasised the presence of active bodies in space thereby producing events. The performers stepped into the role of a subjective viewer, physically engaging and registering with a spatial proposition. The performative acts carried out in the workshops provoked an engagement with the spatial types thereby evoking memories and images and eventually a space-in-flux from which more specific narratives and spaces emerged. This engagement with a phenomenological 'depth' of space by an embodied viewer's subjective experience reinforces how we can design with our cultural and social body. It is a performative designing through an embodied spatial re-presentation practice.



This chapter illustrated how the theoretical proposition of an embodied practice of re-presentation was translated into design practice informing prospective representation processes.

Whilst the design process folded embodiment into its development, the event of 'The Heart of PQ' itself took embodied practice one step further by establishing a 1:1 spatial/experiential representation in real time and space, as a research exploration of architectural ideas that cannot normally be investigated so freely within the realm of proper building.

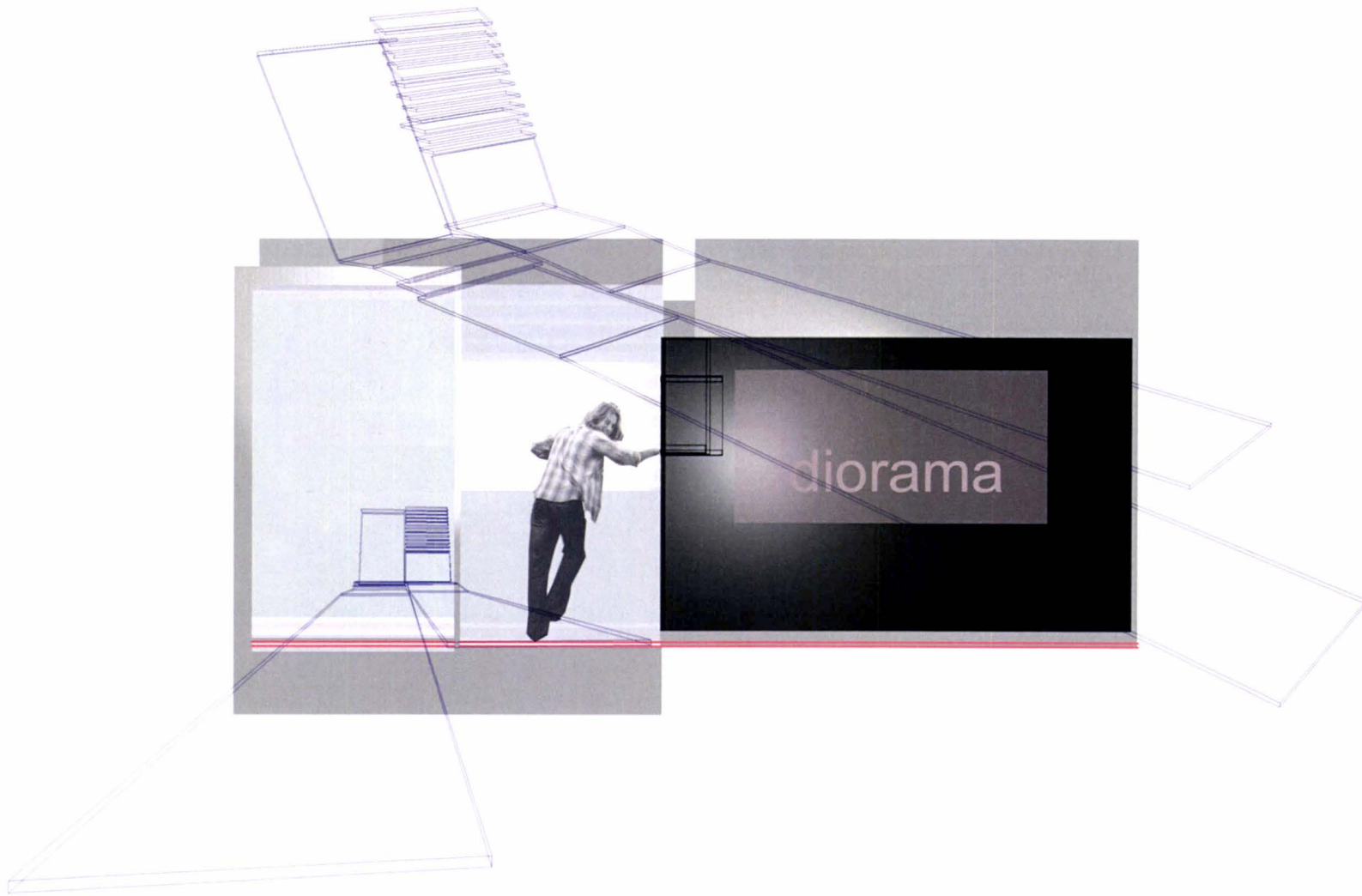


Figure 28

DisPlay: remembering a performance event

Crossing the boundaries of the performing arts, the visual arts and architecture, DisPlay was an exhibition that playfully examined both the ways in which we might view, display, and re-member a performance event in a gallery setting; and at the same time aimed to demonstrate the performative quality of seeing (Farrar, 2004)

Sarah Farrar, Curator of the Michael Hirschfeld Gallery, City Gallery Wellington

DisPlay was an exhibition that represented The Heart of PQ subsequent to its performance. The challenge of bringing this project back to Wellington and into a gallery space, was not only to conjure up lost performances through the archival remains of models, drawings, photographs and videos, but to provoke the visitor to participate in remembering events which by definition are disappearing acts. In previous chapters the discussion on spatial representation established the dilemma of representing theatrical environments which are live experiences that have disappeared. As a response, the notion of event was introduced to circumvent this representational dilemma. It was argued that the process of

'presenting' space would bring the body into focus and as a result become more involved in the spatial representation process. In this way spatial representation was reformulated as an embodied practice of re-presentation. While The Heart of PQ project explored prospective, design process-based re-presentation, this chapter argues that this embodied practice can also be applied to present the past, resulting in a retrospective spatial re-presentation. DisPlay gave the opportunity to test this idea on the design of an exhibition. It proposed that depending on the way a document is presented, a 'registration' with the depth of the suggested re-presented space could be achieved. Such a design requires an experience that provokes the visitor into becoming an active, participating and empathising viewer to draw more fully on the capacities of a body to communicate and actively engage with the represented space.

This chapter provides a short discussion on issues of the document and its interpretation. This is followed by an outline of the design strategy and a description of the design itself. It provides a picture of how embodied acts were incorporated into the re-presentation of The Heart of PQ at the Michael Hirschfeld Gallery in Wellington.

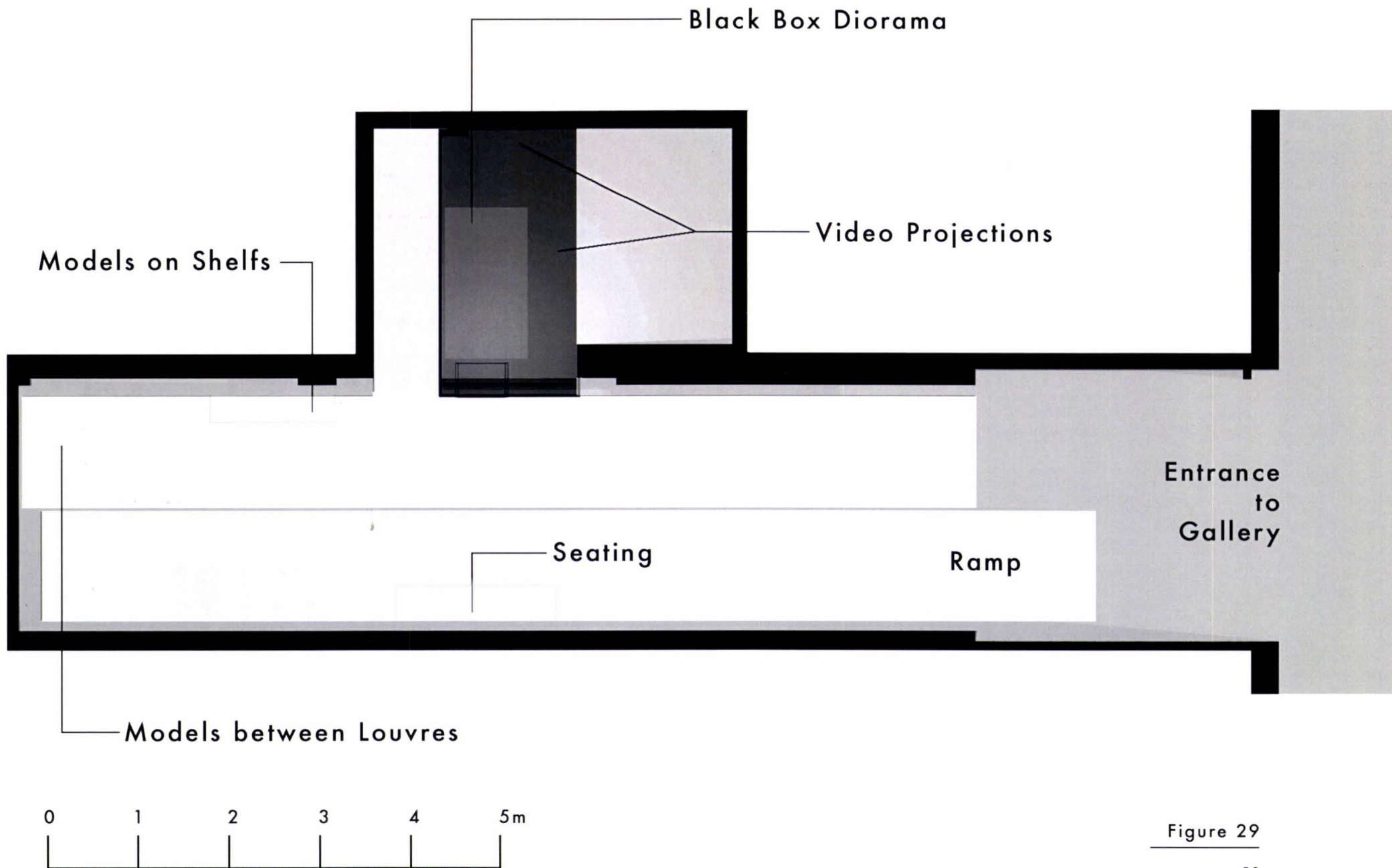


Figure 29

Interpreting the document

The dilemma designers encounter when revisiting and re-presenting disappearing acts such as performances and exhibitions, is how to work with the remains of a performance to represent the past in the present. An approach to provide a design strategy that engages with event and representation is offered in the writings of Mike Pearson and Michael Shanks (2001) in their book *Theatre/Archaeology*, an exploration of the intersection between archaeology and performance. Archaeology is taken as an analogy for remembering and reconstructing a performance. From current practice in archaeology one can conclude that “the past ‘as it was’ or ‘as it happened’ is an illusionary category, neither stable nor homogenous” (Pearson & Shanks, 2001, p.11). Archaeological knowledge is a form of production and involves interpretation, which is always shaped by present interests and values. As with archaeology, they say, experiencing a performance event or its documentation isn’t a reconstruction but a re-contextualisation. It is about how one “might work with the remains of past performance” (Pearson & Shanks, 2001, p.13). Visitors to an exhibition interpret the documentation they are confronted with in a similar way to an audience’s interpretation of a performance, its environment and the

narratives placed in front of them, by drawing on their own experiences of the past. The reading of the documents is influenced by the way the visitors reorder, and choose what they regard as significant. The engagement with a document is a gathering, assembling and letting-go again – a distance that is brought into focus and made meaningful in the context of space and time. Similar to the knowing body of a performer during the Bröllin workshops, the visitors draw on their own past, experiences and memories to complement the reading of the documents provided.

While the previous chapter discussed a prospective embodied practice of re-presentation, a similar practice can also be applied to make the past ‘present’. This embodied practice of retrospective re-presentation, like an event, involves a continuous locating on the part of a user in space. In *DisPlay*, the embodied interactions of a subjective viewer with the document and environment, produces the site-specificity of past and present places and collapses them into one. The active and continual locating and interpreting provokes a greater self-awareness. This is what Penny Yates (2004) calls a ‘registration’ with the documentation of a space. In the case of *DisPlay* the registration is with the past performances and spaces of *The Heart of PQ*. This registration is part of an “active apprehension

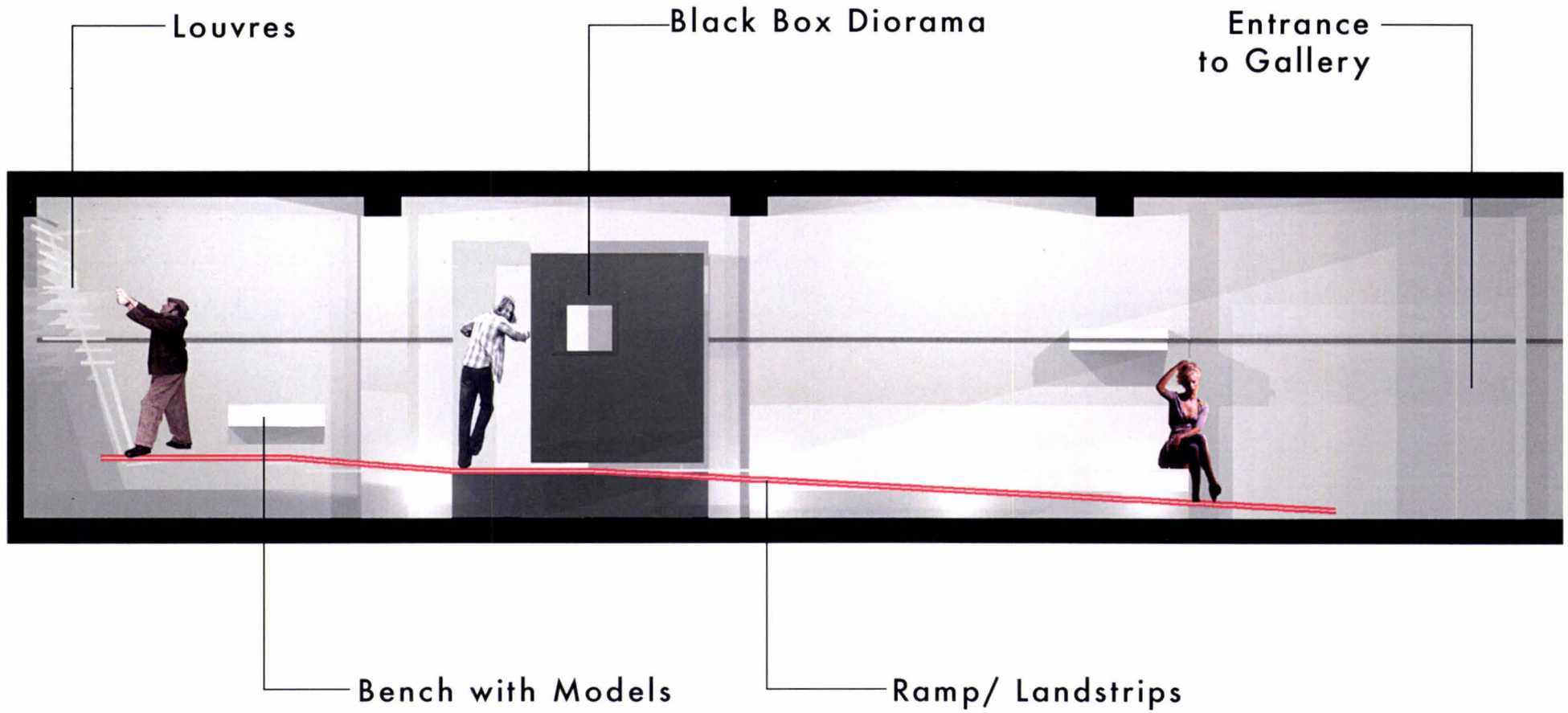


Figure 30

– making a past work a present presence” (Tomas, as cited in Pearson & Shanks, 2001, p.11). This is a performative act, an embodied practice of re-presentation.

Remembering

“Thus the traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel” (Benjamin, as cited in Pearson & Shanks, 2001, p.XII). For DisPlay, the initial gesture on the part of the designers was to frame the project as a form of collective story telling. Being aware of the interpretative condition of representation, it explored how the capacity and desire to remember could be a potential for design. This brought an individual remembering to the collective endeavour of the project. Individual interests and particular contributions that occurred while designing The Heart of PQ were discussed and incorporated into a unified form of a spatial representation document as an exhibition installation. It involved the formatting, displaying and curating of the fragments that we as the designers brought back from Prague to provoke an embodied practice of presenting retrospective views. The environment was designed to allow the audience to ‘view’ the exhibition, and to gain ‘insight’ into the design work and event,

through the ‘remembering’ of the designers’ experiences of The Heart of PQ.

The curation of the documents and the designing of the environment filled in, and supplemented the absent, disappeared events and spaces of The Heart of PQ. The ‘descriptions’ of these events didn’t reproduce but restaged and restated “the effort to remember what is lost” (Phelan, 1993, p.147). The designers’ efforts were embodied, performative acts provoked by the desire to remember what was absent.



Figure 31

Concepts and design

Several spatial experiences were designed to provoke the visitor to step into the role of the designers' remembering process and to actively participate in it. This remembering process was staged to constantly involve interpretation; a participating and performative act of embodied viewing (ie: engaging the body of the viewer).

The exhibition aimed to show both the event and the architectural process through small conceptual models as exhibition artefacts. A theatrical architecture conceived of as a series of dioramas within dioramas was placed inside the Michael Hirschfeld Gallery space which visitors could not necessarily distinguish as either art object, installation or permanent architecture. As one critic wrote: "This installation shuttled between the craft of staging a temporary event and that of a permanent, inhabitable everyday space and place" (Preston, 2004, p.108). In this way it unwittingly involved the visitor to inhabit a place as actors on stage, and to become part of an event (see Figure 31). The theatrical architecture of Display involved three integrated dioramas and a guiding text that was applied to the gallery walls. The elements of Display were:

-a large scale, inhabitable landform where the gallery was transformed into a diorama as a performance landscape.

-small architectural models embedded into that landform

-a black box, probably the most literal of the dioramas, integrating the miniature world of a designer's process with a scale model and multimedia projections of the design process and moving images of performances from The Heart of PQ event

-a text that wrapped the wall unifying the installation/dioramas and stating the central design concept as a particular understanding of theatre, performance and society

Diorama

The dioramas were reconfigured from a largely vision-based, illusion-creating device to a more embodied spatial documentation of The Heart of PQ event. They were designed to work as viewing devices, where the distance between two things collapses, like the distance between the body of the viewer and the viewed, or the distance between the past and the present. The original dioramas, important to the history of visual display of the 19th Century, were the forerunners of Richard Wagner's stage spectacles and eventually the cinematic experience of the 20th Century (Crary, 1999). Louis Daguerre's dioramas in particular, were illusory, obscure and dark worlds consisting of three-dimensional scenes, lighting effects and translucent paintings. A characteristic of the

ose walls are replaced

levision screens, which

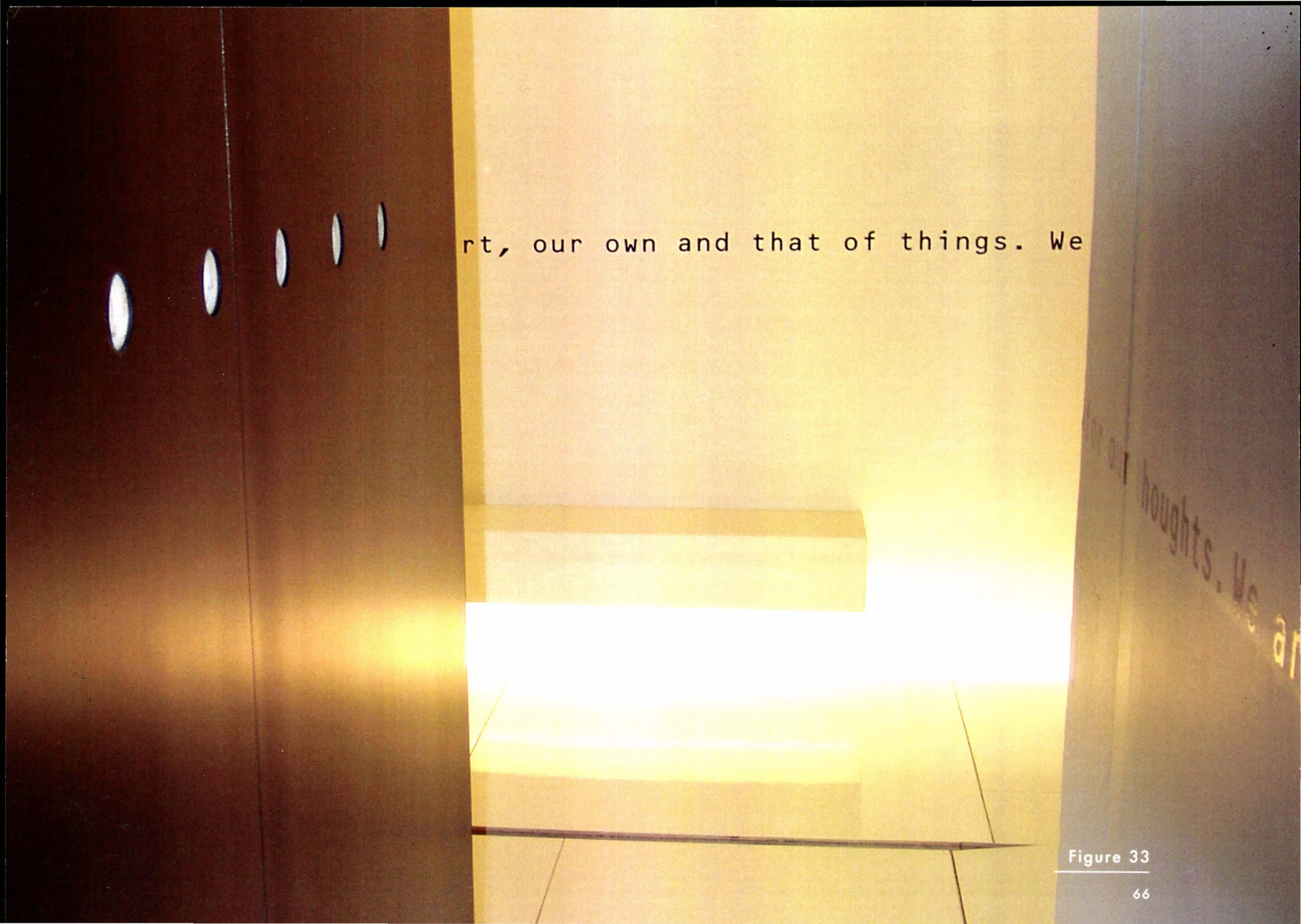
Figure 32

experience of a visitor at the time, was the visual disorientation created through the confusion of traditional pictorial cues in his displays. Crary (1990) points out that this produced a “disruption of an intelligible relation of distance between viewer and illusory scene” (p.252) causing further confusion regarding the distance between objects. Similarly DisPlay consisted of dioramas where a Cartesian distance was played with, allowing other worlds to simultaneously exist side by side. All three dioramas involved the physical body of the visitor in conscious or less conscious ways, thereby provoking an active participation of viewing and interpreting.

The architectural elements which the visitors to the exhibition noticed first, were two narrow strips that started at the entry of the gallery and stretched all the way back to the end of the narrow space. The strips continued along the back wall and upwards to the ceiling. This created a stark white and reflective landscape, indirectly lit from below, giving the impression of being disconnected from the gallery environment, as if floating in another world. A ramp at the entrance point helped visitors to negotiate this landscape and once on it produced a 1:1 experience with the landform of The Heart of PQ installation. The entrance to the gallery space framed the view of the

landscape and established a proscenium arch relationship between the viewer at the entrance and the visitors on the stage of a boxed walk-into diorama (see Figure 34). At the back wall the strips, now in vertical position, turned into horizontal louvres and revealed small-scale architectural models of The Heart of PQ tower and landform designs. Shelve-like elements protruded out of the wall at several points and served as either a seat or horizontal display surface. The small models established a visual relationship with the all encompassing 1:1 experience of the landform (see Figures 32, 50, 54). The odd scale difference and continual discoveries of the models in the different places and slots, provoked the visitor to piece together a three-dimensional Heart of PQ landscape of their own.

A small existing alcove to the side of the space contained a black box that slightly protruded into the larger gallery space, housing a model of the central hall of Prague’s Industrial Palace, with The Heart of PQ installation (see Figure 33, 37, 38, 51, 53). A rectangular opening allowed for a frontal viewing and a small corridor gave access to view the model from the side through a series of small holes. The interior of the box also contained sound and video projections; a mixture of recordings of the performances that took place during The Heart of PQ event overlapped with



rt, our own and that of things. We

Figure 33

spatial animations and interviews, all of which complemented the miniature world of the model landscape. The moving bodies and digital models in the videos were juxtaposed with the small model landscape suggesting a shift from a static to an animated representation of the design. Seating, located on the wall opposite the black box, allowed a view into the diorama but was also a place from which to view the viewers whilst folding the seated figure into the walls of the project and its text.

Text

This environment was framed with a quote by Helene Cixous (1995), which encircled the walls of the gallery space to lead the visitor further into and around the installation. The text appeared and disappeared behind structure, models and dioramas, encouraging a journey of both eye and body to piece it together.

" In truth we go as little to the theatre as to our heart, and what we feel the lack of is going to our heart, our own and that of things. We live exterior to ourselves, in a world whose walls are replaced by television screens, which has lost its thickness, its depths, its treasures, and we take the newspaper columns for our thoughts. We are printed daily. We lack even walls, true walls, on which divine messages

are written. We lack earth and flesh" (Cixous, 1995, p.341).

Fragments of the text were always present in the views of the moving and turning visitors. It described the aim of The Heart of PQ project, which was to create theatre that was not just entertainment but a serious provocateur, and urged to rediscover the potential for performance through one's own body. In DisPlay, it served as a reminder and context within which to read and interpret both projects.

Remembering of a performance landscape: the production of a site-specific place

The reinvented diorama design, consisting of spatial representation over and above the conventional, vision-based and focussed forms of representation, provoked the visitors into a more embodied and participating viewing experience. The exhibition displayed the Heart of PQ at particular moments of its existence, as a built inhabitable form, a cultural idea, a spatial concept, or as a video recording of the event itself, whilst creating a distinct environment with its own autonomy. The visitors' movement in space, and their interaction with the displayed fragments, unwittingly involved and implicated the visitor in the re-contextualisation and interpretation of the work.



Figure 34

They stepped into the role of the subjective viewer, achieving a registration with the displayed documents and their implied architectural spaces. A phenomenological depth was thereby evoked leaving the Cartesian space behind. They literally took the role of a performer on stage and, through their own active body and apprehension achieved a collapse of The Heart of PQ performance spaces with a present event; the production of a site-specific place. These are continuous actions or locating moments of invention which are subjective, bodily and cognitive; moments of discovery and creation where the fragments are arranged, captured and given meaning. The experience (like the design-process and event of The Heart of PQ) therefore remains open-ended rather than didactic.

In DisPlay, representation was re-formulated as re-presentation through an active, embodied practice, resulting in the more lively recontextualisation of a past performance and its spatial environment. Both projects, in Prague and Wellington, relied on the embodied experience more than on the visually perceivable design of the space. In other words the process and ongoing production at each moment in time, is the focus of DisPlay, rather than a visually apparent formal 'product'. Display is an example of applying

embodied practice to the design and experience of an exhibition, which is simultaneously representation (the archive) and presentation (the embodied viewer): re-presentation.



Figure 35

Conclusion

The two design projects outlined and discussed in this thesis provided the vehicles through which research into an embodied representation of space for design purposes was carried out. Central to the thesis is the notion of a present body as suggested in Bernard Tschumi's concept of event and in the phenomenology of Maurice Merleau-Ponty. The aim of Merleau-Ponty's phenomenology was to expose the bias of objective thought in order to "re-establish our roots in 'corporeality' and the perceptual world" (Langer, 1989, p. 149). Similarly this thesis argued for the involvement of a present body in spatial design processes to more adequately accommodate the compositions of spatial design. It contrasted a Cartesian based spatial concept with that of an event in order to provide a theoretical framework to propose a hypothesis of an embodied practice of re-presentation. This speculation on representation was tested in practice through the design strategies and processes of the two exhibition projects. Research by design allowed for the outcomes to be evaluated as part of the design process where changes could be proposed and instantly put into practice. In fact it was through the practice of designing, over time,

that revealed the issues of the hypothesis more clearly and then allowed for their practical explorations. The notion of 'event' was particularly useful to formulate a spatial concept for an embodied practice. It helped to describe the spatial experiences that were produced during the design processes and of the final design.

Multimodality

The research process produced some serendipitous outcomes as well. In the process of designing The Heart of PQ project, methods were established that would allow participating designers, actors and artists to become engaged creators and participants of space. In this way an embodied practice of prospective, spatial representation was explored in the design process. Likewise The Heart of PQ involved an embodied practice of presentation in which the performers and visitors together became the creators and participants of the event. Here the exhibition, as presentation rather than representation, was a presentational form for architectural ideas, which would otherwise remain on paper (representational) within the economy, realities and perceptions of architecture's politics and stability. It allowed for research ideas to be played out as a multiplicity of events in time and space. It became a rehearsal of architectural propositions.



Figure 36

The design elements were structured using the language of an architectural typology, establishing archetype as a frame within which change occurs. Workshops explored various spatial elements in real time, thereby involving the culturally specific knowing bodies of the performing artists to contribute to the exploration and development of the design. This generated architectural forms and spaces that were based on culturally defined social interaction and practices. Such an application of embodied spatial representation helped communicate and trigger knowledge of spatial practices beyond the limitation of language and the potential problems of cultural differences. It drew on the body's potential for engagement with the world and is what Gunther Kress (2000) calls 'multimodal' forms of communication. Communication in a multicultural and increasingly global world cannot assume anymore the privileging of the written over other modes of communication. As Fiona Doloughan points out: "Kress believes that design points to a dynamic and transformational use of representational resources in the designer's interest" (2002, p. 59). It turned out to be serendipitous that not all collaborators spoke English, as in this way it really tested the idea of embodied design processes as effective forms of communication.

Prospective and retrospective re-presentation

An embodied practice of spatial re-presentation can also be described as a 'spatial devising' process by making an analogy with text-based devising processes common in theatre productions. A devising process usually involves the workshopping of an idea for a performance through improvisation and rehearsal processes to collectively develop the script for a new work. In the process of devising, design takes on a more active role in performance production than is usually the case in conventional text-based theatre. Through a more direct and active engagement it becomes a form of rehearsal, structuring and controlling elements whilst encouraging active collaboration and participation. The Heart of PQ project was an opportunity to demonstrate how embodied practices of re-presentation during the design process and within the exhibition itself can spatially devise performance-related productions.

DisPlay offered the opportunity to consider not only a more embodied mode of exhibition but how one might work explicitly with the remains of a performance to re-present the past within the present environment of a gallery. 'Display' therefore addressed issues of 'retrospective' spatial re-presentation. Space was regarded

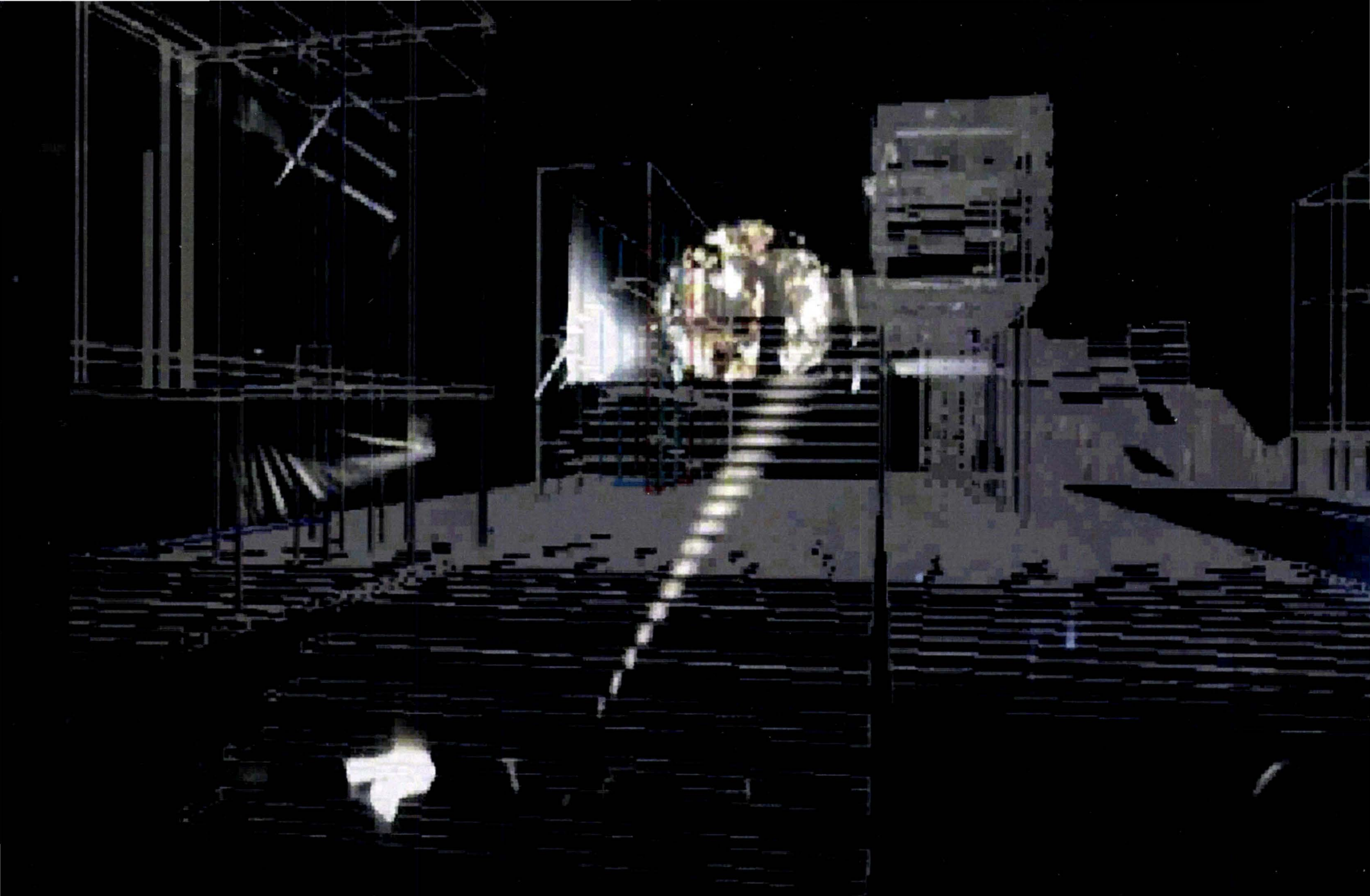


Figure 37

as constantly in-the-making through a continuous physical and active engagement with its visitors, whose bodies were physically implicated in the site. It shifted the focus of design away from formal aspects of the built form as finite object to that of 'producing' space as an open-ended embodied practice and therefore an event of a presentational kind. In *The Heart of PQ* and *DisPlay* exhibitions the designers, performers and visitors, became like De Certeau's walkers (1984, p.98) continually locating and making space, while also stepping into the role of a subjective viewer by engaging with a phenomenologically conceived depth of space. This is an embodied practice of an event and the spatial re-presentation of a prospective or retrospective kind.

Poetic translations:

Design practice and embodied spatial representation

The practice of spatial devising and interactive exhibitions that provoke a bodily involvement constitute familiar territory. However, the explorations in this thesis outlined the terms that allow for the differences of documents and forms of spatial representation to be articulated. The thesis' emphasis on embodiment, as the utilisation of the body's presence and practices, allows for a spatial understanding that is based on the 'acts' of producing and re-

presenting rather than on the conventional architectural notion of space as a static product and form. For representation, this means a recognition of the capabilities of a physically present body to be utilised and folded into the practice of design; the sensing body, the culturally and socially knowing body, the remembering body, the engaged and apprehending body.

In this thesis no attempt was made to disregard conventional practices of spatial representation and the argument provided doesn't suggest an either/or condition. Rather, the proposed embodied practices are seen as complementary to conventional practices of representation. As opposed to the ocular centric character of many forms of spatial representation (such as photography, perspectival images, digital models and video work) a more active engagement in process and production awakens the possibilities of participation involving designers, visitors, and performers more directly in events!

The two research projects outlined have shown how an embodied practice of representation can be folded into design processes and productions if the brief and the project's parameters allow it to. A more collaborative and corporeal mode of viewing/reading



Figure 38

representations of space allows designers to become aware of a more performative approach, its opportunities and limitations. This can be applied to a reflective practice in order to motivate and refine the development of alternative practices which might achieve what Pérez-Gómez and Pelletier (1997) have argued for; a personal, poetic translation of the represented space through the participation of an evolving interpreting viewer.



Figure 39

Appendix 1

The Heart of PQ: a performance landscape for the senses

Chronological outline of project and credits

'The Heart of PQ: a performance landscape for the senses' was the central exhibition of the 10th Prague Quadrennial, a 4 yearly international exposition on theatre architecture and stage design. In 2003 it took place from 12 - 26 June. The Heart of PQ constituted a site-specific performance event and was located in the Industrial Palace at the Vistaviste Showgrounds in Prague. This international, multi-disciplinary collaboration was produced by the Czech Theatre Institute and designed by SCAPE @ massey. It also involved actors, dancers, directors, choreographers and sound artists from South Africa, Kazakhstan, Japan, Canada, USA, the Pacific as well as Great Britain, The Netherlands, Belgium, Russia, and the Czech Republic.

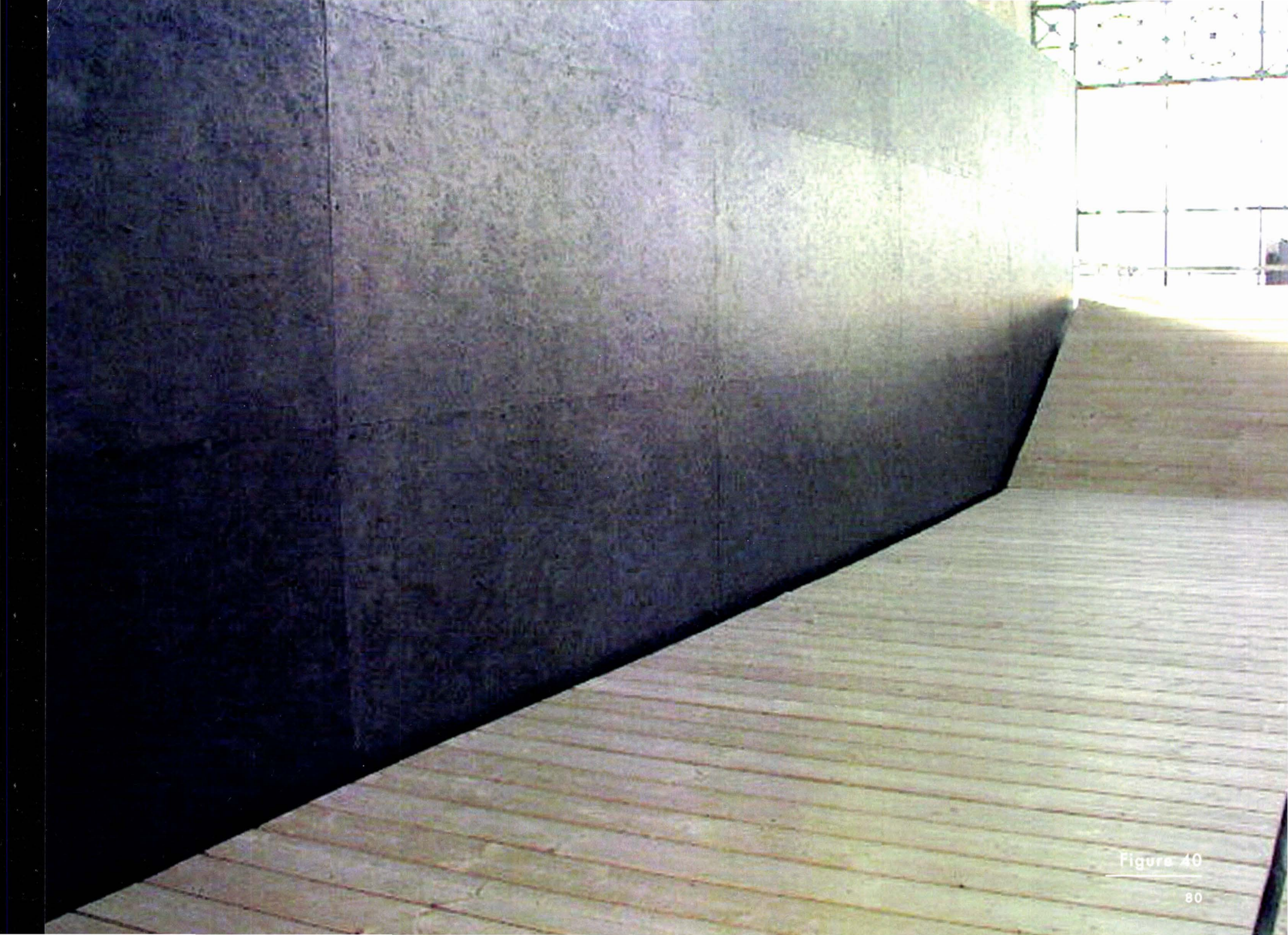


Figure 40

Chronological outline of project

Brief and initial concept

development:

2001

In 2001 initial concepts of 'The Heart of PQ' were developed by Dorita Hannah together with various collaborators and The Czech Theatre Institute. At the beginning of 2002 the design collective SCAPE @ massey was established that initially included Dorita Hannah and myself. We reworked the concepts done in 2001 into a design approach which was presented at the first of three workshops in April 2002.

Research and concept development:

Wellington, January – April 2002

Development of the 'uncontainable senses' concept. Various conceptual models and images explored the idea of a contaminating agent which was presented at the first workshop in Prague.

Workshop 1:

Prague, April 2002

This workshop at the Czech Theatre Institute gave the opportunity, for the first time, to discuss the project and the topic of the senses amongst the participating performers and designers. The design team offered a conceptual approach to the exploration of the senses which proposed that they could not be contained but that the relationship between them was one of containment and contamination. The design team presented a variety of options of how to deal spatially with this idea. The presentation included work produced by Year 3 interior design students at Massey University. First computer model developments at the workshop based on the feedback received from the presentation.

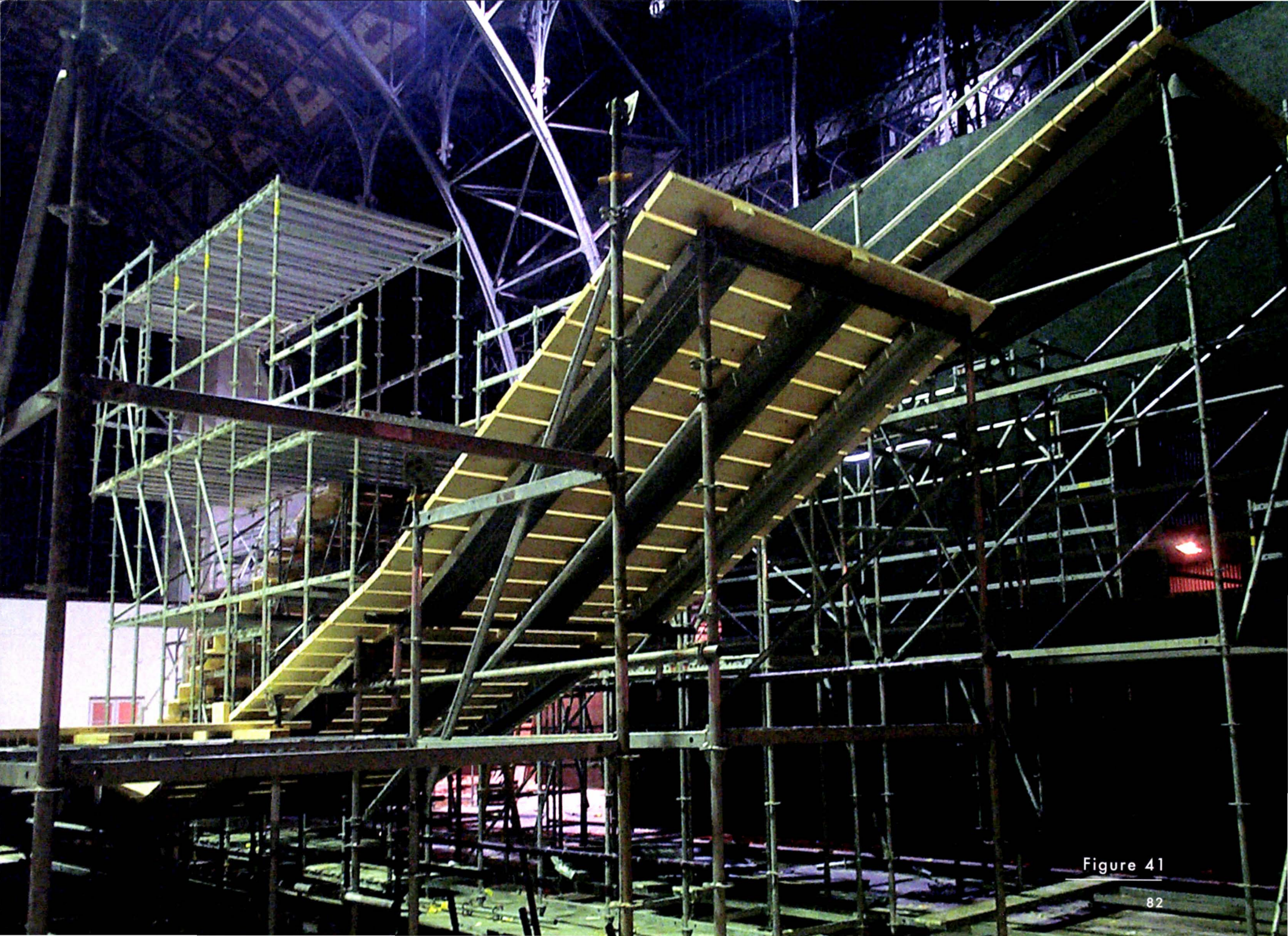


Figure 41

Initial design development:

Wellington, April – June 2002

An initial design was developed with five towers of the senses in a landscape. First discussions with the collaborating artists influenced the spatial design and materiality suggestions for each of the towers. A first scale model of the whole installation was built for the second workshop in Bröllin, Germany.

Workshop 2:

Bröllin, June 2002

The second workshop held at the Bröllin Art Centre in Germany, gave the opportunity to get to know the performance work of the participating artists. The design team presented a concept design. The proposition was workshopped on the premises of the Bröllin Art Centre. The aim of the workshop was to find a common understanding of how space, narrative and performance should be generated.

Design development:

Wellington, July – October 2002

The feedback given by the participants and our own experiences of the workshopped spaces served as the basis to further develop the design. A series of conceptual models and computer models informed the further development of the landform.

Workshop 3:

Prague, October 2002

The third workshop was organised as a symposium and was incorporated into the '4 Days in Motion Festival' in Prague. Several Heart of PQ participants were performing at the festival which allowed for further discussions on the proposed design and process. The design team presented the developed design project at a public meeting that also included the local media. At the end of 2002 the design of the project was presented on the website scapec.org.nz.



Figure 42

Design development and construction documentation:

Wellington/ Prague, Nov 2002 until June 2003

A close working relationship was established between the scape @ massey design team, the Czech Theatre Institute and the site architect in Prague. I stayed in Prague for the duration of 5 weeks and worked together with the site architect and producers at the Theatre Institute. Materials were sourced and key design details for the installation were tested at one to one scale prior to construction. Many construction elements were produced off-site prior to the installation and 'The Heart of PQ' installation was assembled on site within 10 days from 2 -12 June 2003.

Event:

Prague, June 2003

The Heart of PQ was open during the day from 10am-6pm. The day programme consisted of regular 15-minute performances, called beats and drew the audiences into the action of the Heart. The participating artists and performers energised the spaces with short performances while using the installation with towers and landform in an unpredictable fashion. Night events complemented the programme and consisted of individual performances by the curating artists, each of them exploring one of the five classical senses.

NZIA Award:

May 2003

SCAPE @ massey received a NZIA Resene New Zealand Award for Architecture in the Category Special (Research).

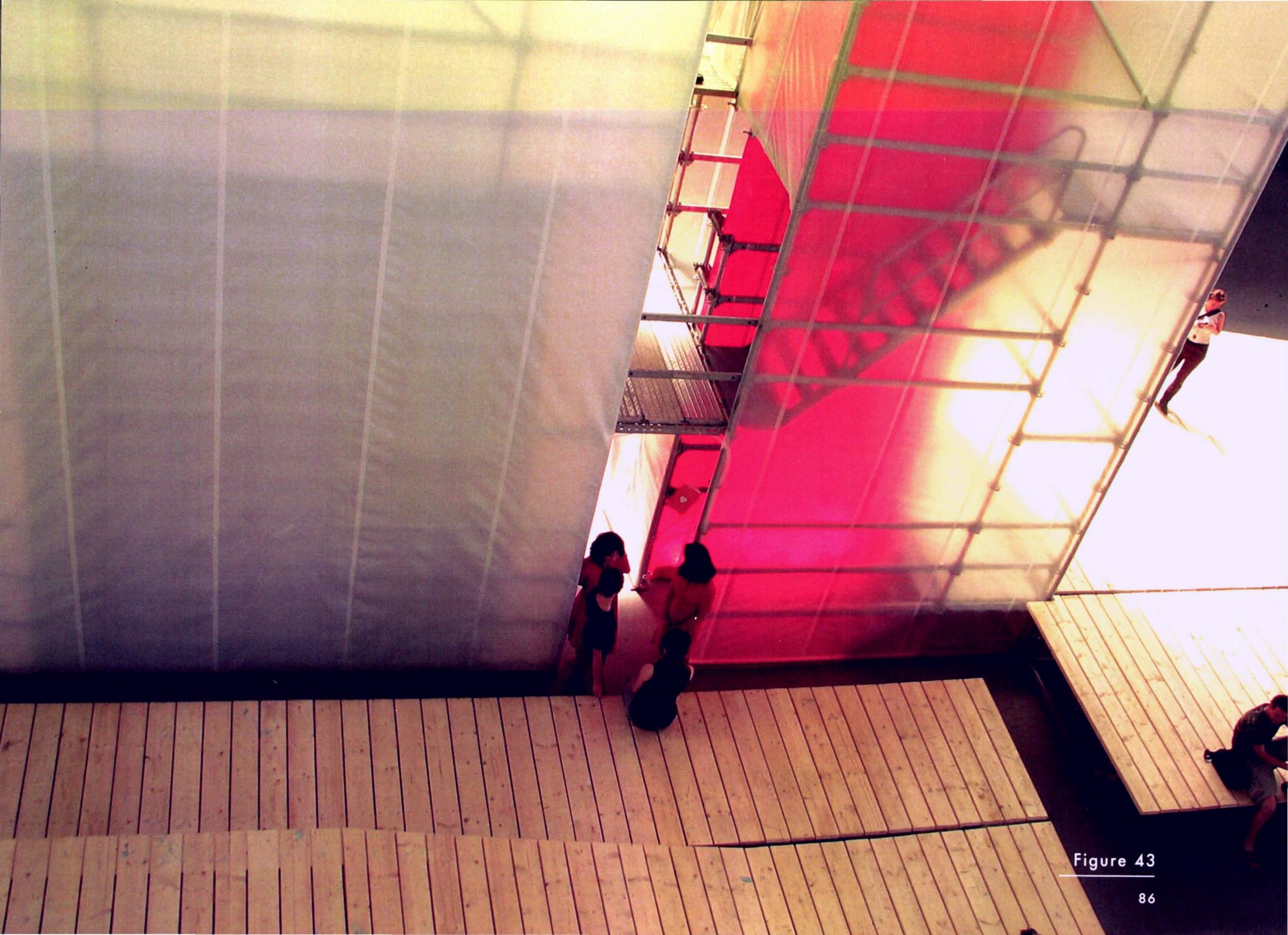


Figure 43

Credits

Sceno-architectural design:

SCAPE @ massey: Design Studio for Social Cultural + Performance Environments

Principal participants in order of design contributions:

Dorita Hannah, Sven Mehzoud, Lee Gibson

It included the concept development, concept design, design development and construction documentation, management of site architect in Prague, and many public presentations.

Initial concepts developed with Josh Dachs of FDA & Rodrigo Tisi.

Further inspired by the work of 3rd year interior design students at Massey University, New Zealand and the assistance of Lotte Wotherspoon and Jen Archer.

Web design:

Liz Cretney

The Heart of PQ team:

Tomas Zizka (dramaturgical concept): CZ

Dorita Hannah (architectural concept): NZ

Sodja Lotker (concept coordinator): CZ

Lukas Matasek (project manager) CZ

Invited artists/curators:

Touch: Carol Brown Dances: Great Britain

Taste: Kyzyl Traktor: Kazakhstan

AKHE Group: Russia

Smell: Mau Dance Company: New Zealand / Samoa



Figure 44

Monkeys Wedding Theatre: South Africa

Sound: Sachiyo Takahashi: Belgium / Japan Ryuzo Fukuhara: France / Japan

Sight: Recto-Verso: Canada / Michael Helmerhorst: Netherlands

Other international artists included:

Michael Delia USA, Martin Janicek CZ, Mapa: Amsterdam

Czech communicators:

Osamu Okamura (site architect), Olga Skochova Blahova, Jan Nepomuk Piskac, Pavel Storek, Vendula Kodetova, Ewan McLaren, Kasia Pol



Figure 45

Appendix 2

DisPlay: remembering a performance event

'Display: remembering a performance event' was an exhibition at the Michael Hirschfeld Gallery, City Gallery Wellington. It took place from 14 March – 18 April 2004. It was also part of the Visual Arts programme of the 2004 New Zealand International Festival of the Arts. The exhibition was produced by the School of Design of Massey University, Wellington and designed by SCAPE @ massey.

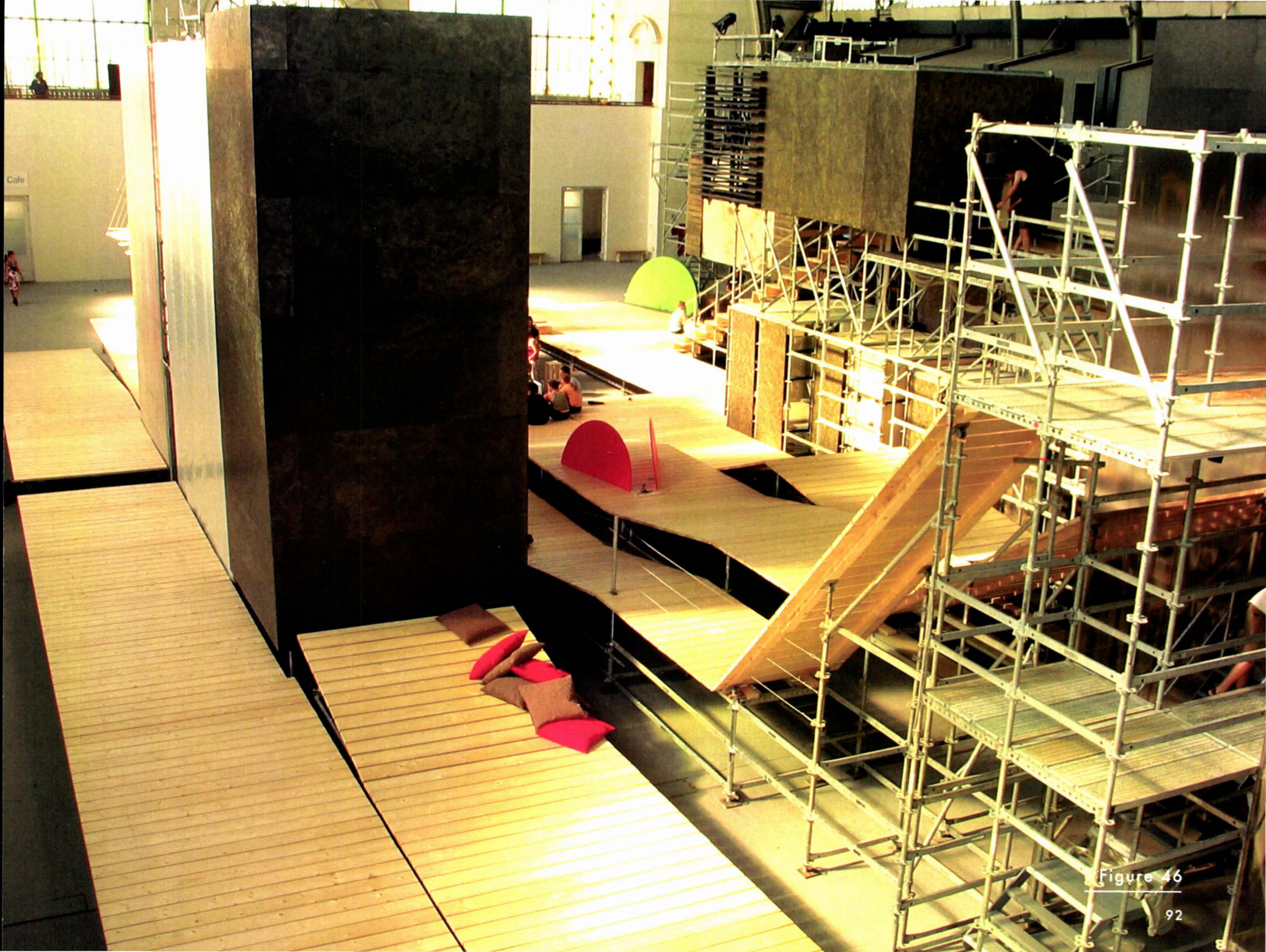


Figure 46

Chronological outline of project and credits

**Proposal to Michael Hirschfeld
Gallery and confirmation of
exhibition project:**

July - October 2003

The proposal suggested the representation of the Heart of PQ installation project in the context of a Fine Arts Gallery as another collaborative undertaking between the three main designers of the Prague project as SCAPE @ massey.

Design development:

November 2003 - January 2004

Initial concepts for the design envisaged a series of cabinets filled with the archival material of the project that were to be placed in the centre of the gallery space. This design was further developed into a bodily engaging yet contemplative spatial landscape, strewn with the archival documents of the design process and performances.

Construction and installation:

February - March 2004

Most of the construction elements were prefabricated at the Design School workshop. Both landstrips were assembled in the Great Hall of the Design School Building prior to its installation at the Gallery.

Exhibition 14 March – 18 April:

March 2004 – April 2004:

Opening: 5:30-7pm, 13 March 2004.

Panel discussion 'The designer as provocateur', City Gallery Cinema 18 March 6pm.

Designers Institute of NZ Award:

August 2004:

SCAPE @ massey received a Highly Commended BEST Award for DisPlay in the Category Interior Design: exhibition/ production/ showroom/ show apts and homes.



Figure 47

Credits

Design:

SCAPE @ massey: Design Studio for Social Cultural + Performance Environments

Principal participants in order of design contributions:

Sven Mehzoud, Lee Gibson, Dorita Hannah, Stuart Foster

It included the exhibition concept proposition to the Gallery, concept development, concept design, design development, documentation, construction and the design of the multimedia components.

With the help of Kasia Pol, Ant Pelosi and the Massey University School of Design Workshop staff; Lighting design supported by Aesthetic Lighting, Wellington

Curator:

Sarah Farrar, Michael Hirschfeld Gallery, City Gallery Wellington

Graphic Design (poster and leaflet):

Designworks, Wellington



Figure 48

Appendix 3

Theatre Institute Prague Letter of Permission to publish



To Mr. Sven Mehzoud
S.A.Mehzoud@massey.ac.nz

Dear Mr. Mehzoud,

This is a letter of approval for you to use photographs and videos we from the Theatre Institute that were taken during the workshops and during the Prague Quadrennial 2003 for your thesis, that will consist of a DVD with digital images and video footage as well as a book with color images of the process and event.

Thank you for giving credits to the Theatre Institute in your thesis.

In case you need further materials please feel free to contact me I will be glad to send them to you.

Sincerely,

Sodja Zupanc Lotker
International Department
Theatre Institute Prague
Celetna 17, 110 00 Prague 1
Czech Republic
Phone: +420 224 809 176
Fax: +420 224 810 278
Cell phone: +420 777 303 286
E-Mail: sodja.lotker@theatre.cz
www.theatre.cz

DIVADELNÍ ÚSTAV, CELETNÁ 17, 110 00 PRAHA 1, TEL.: 224 809 111, FAX: 224 81 14 52
E-MAIL: info@divadlo.cz, INTERNET: <http://www.divadlo.cz>
KANKOVNI SPOJENI, KE, PRAHA 1, C. U.: 6338 - 011 / 0104

s to our heart, and what we feel the lack of is going to our heart, our own and that of things. We live exterior to ourselves, in a world that will be more

vision screens, which has

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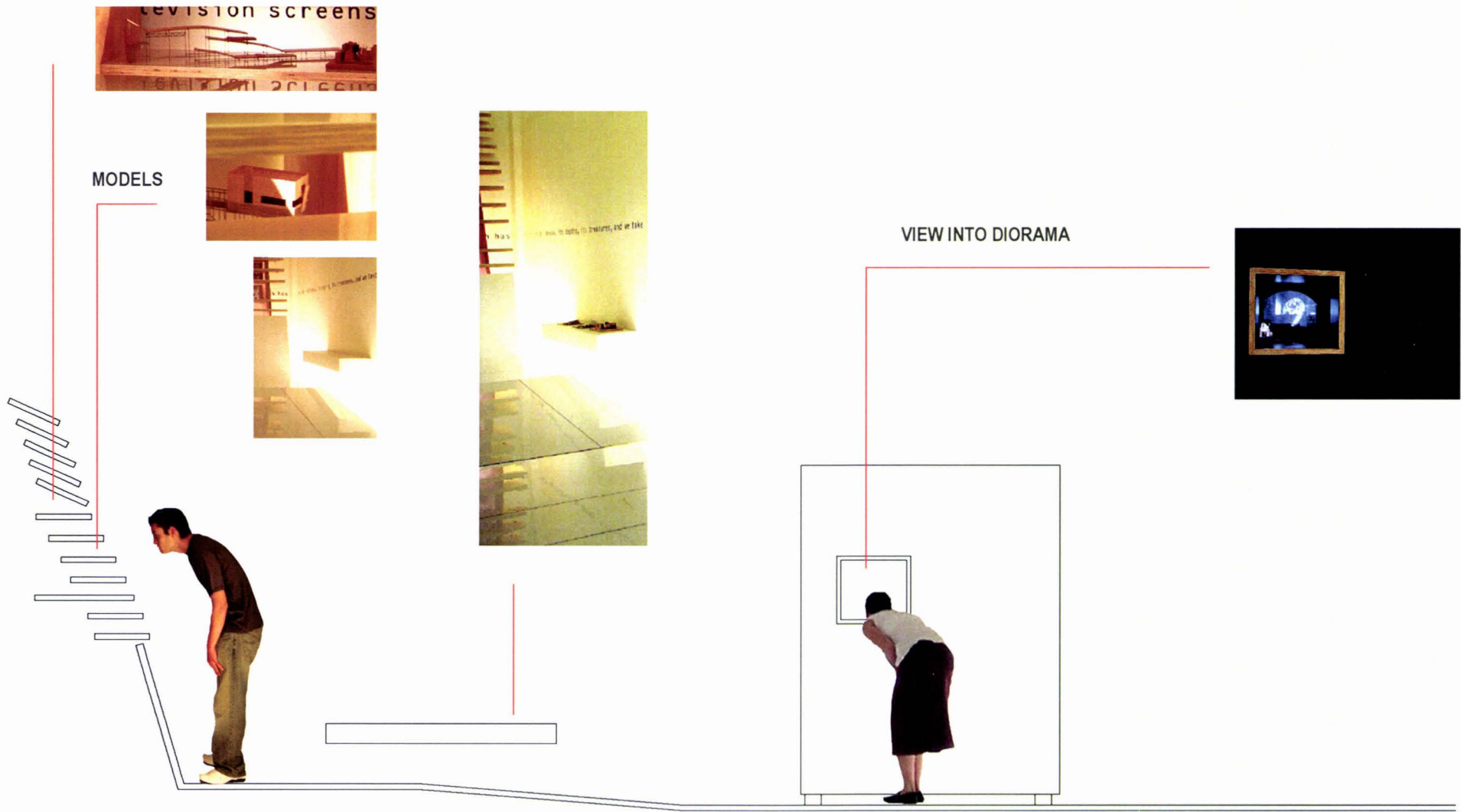


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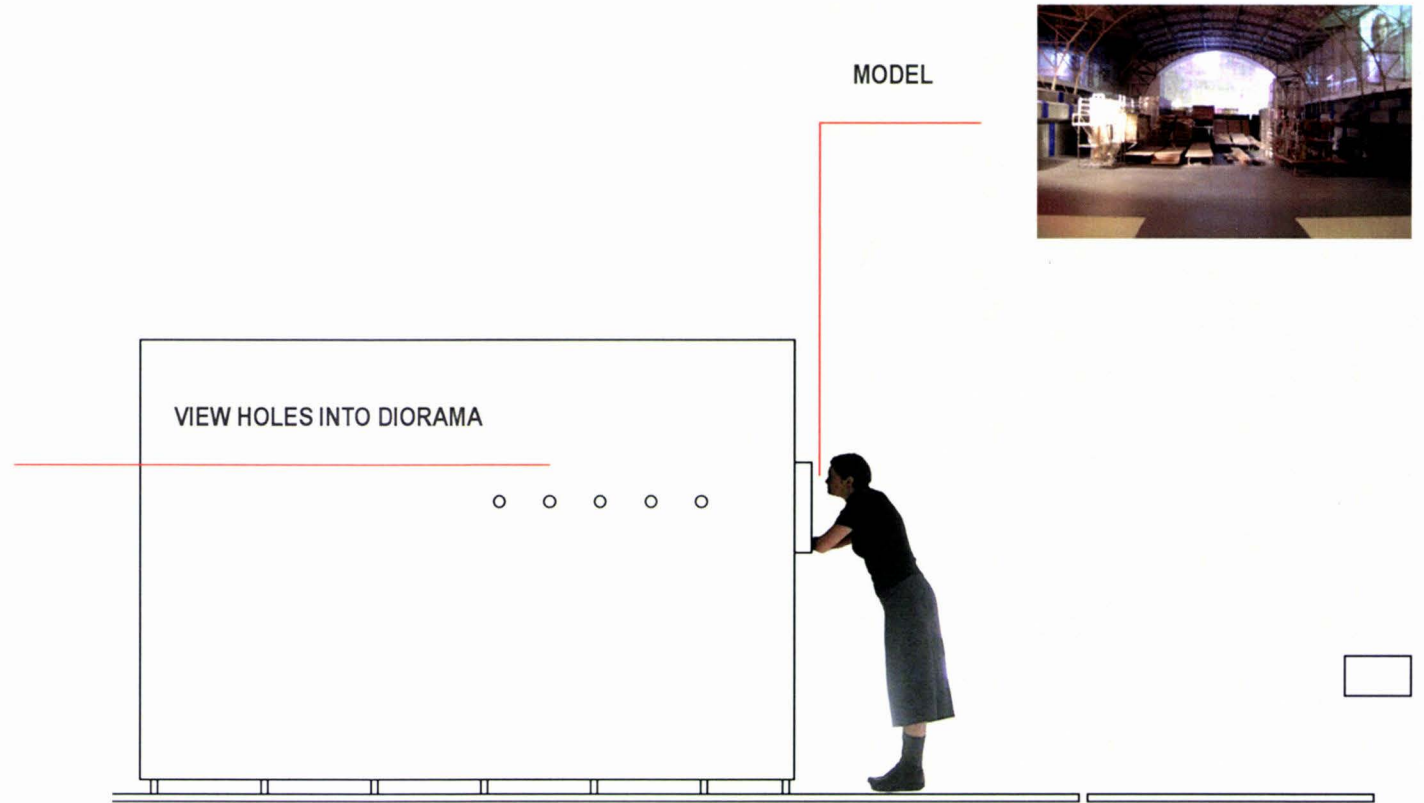


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Figure 52

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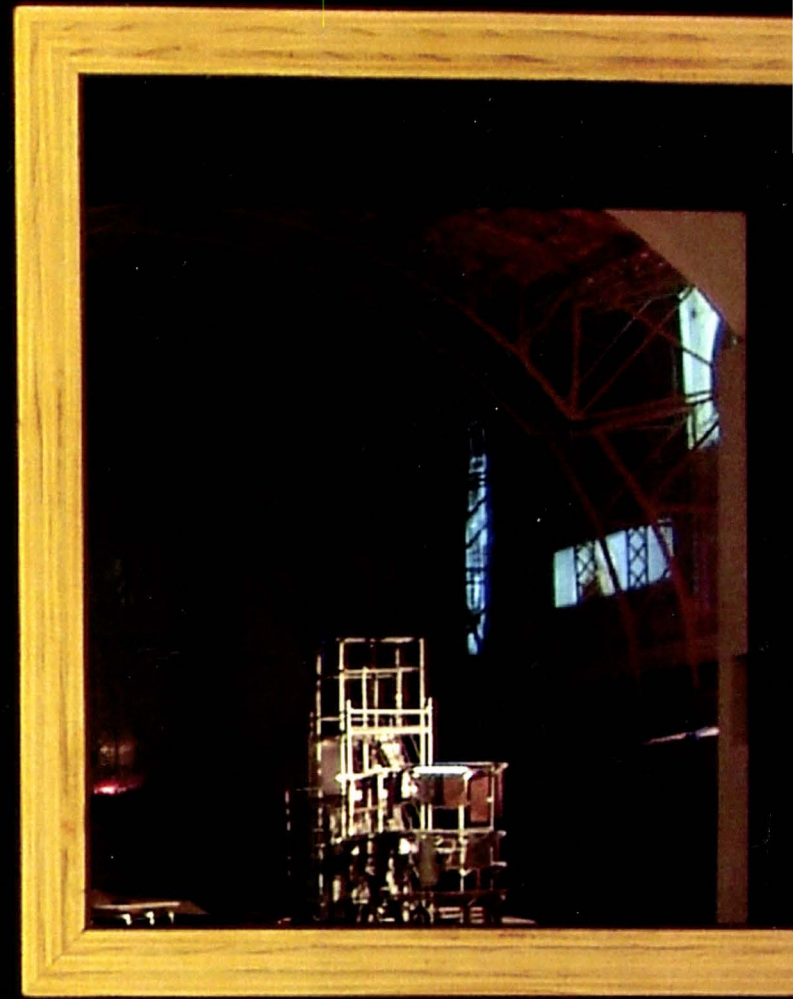


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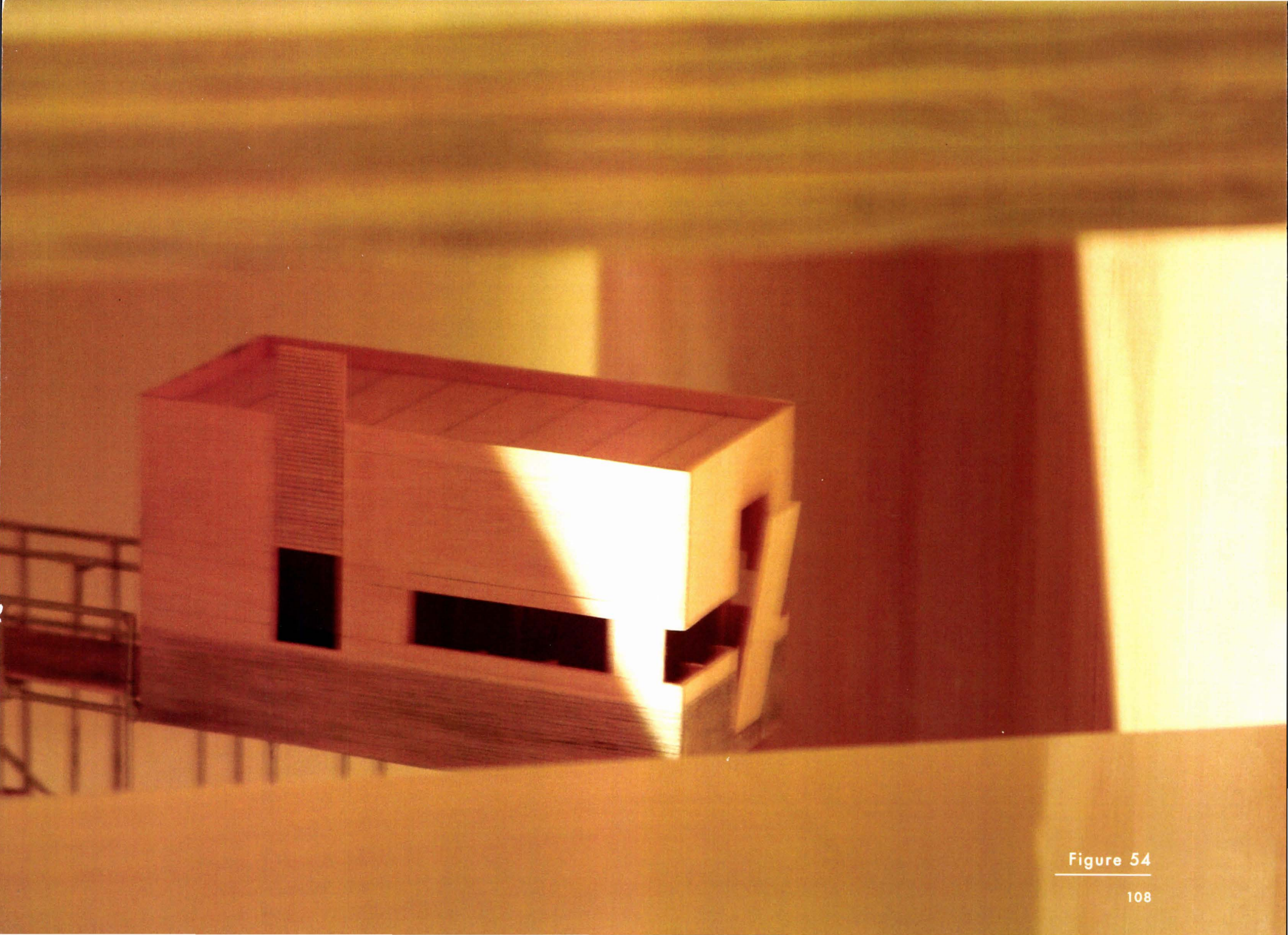
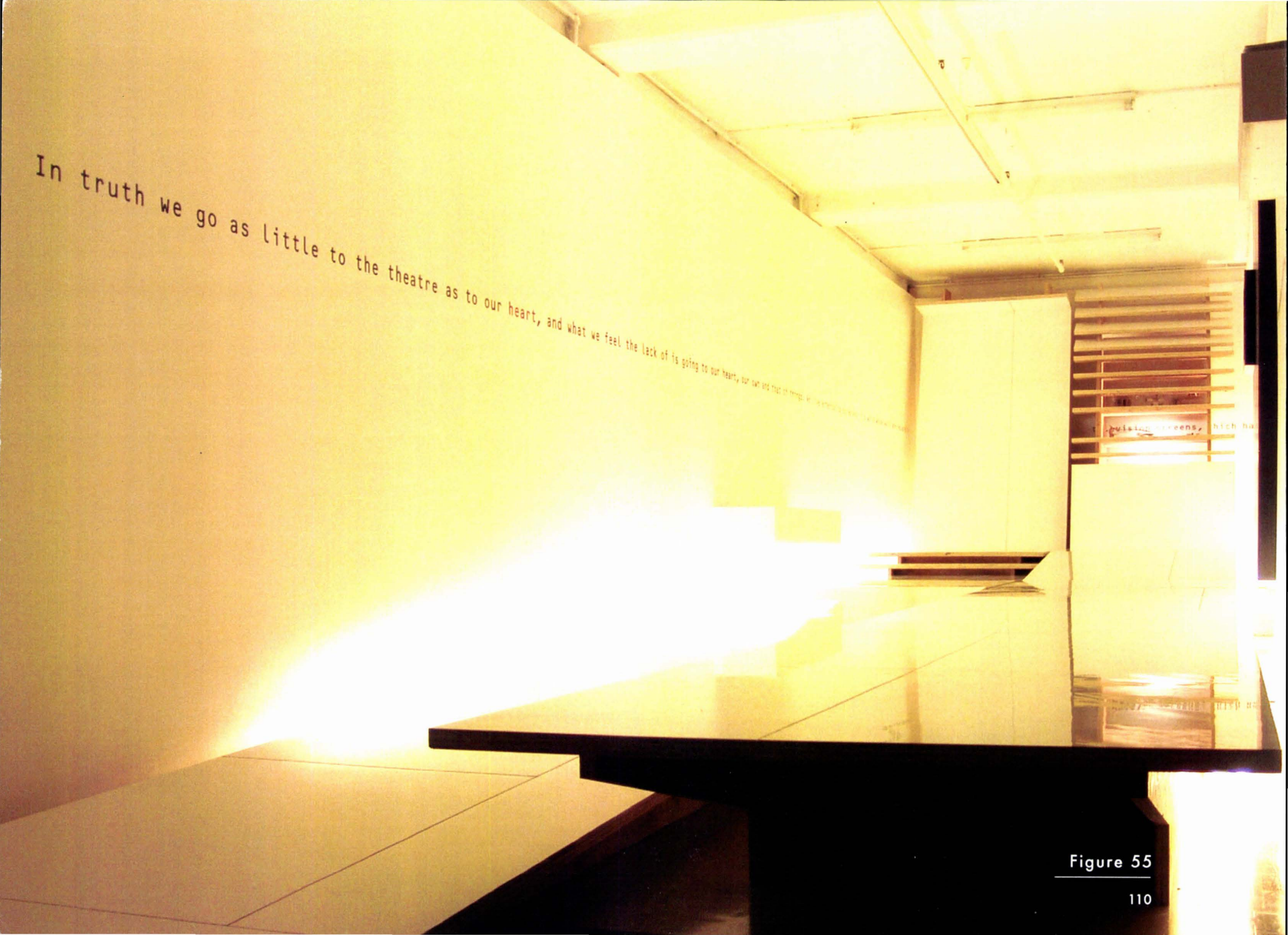


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In truth we go as little to the theatre as to our heart, and what we feel the lack of is going to our hearts, our own and that of things, in the streets, in the...

Figure 55