Manifested Tectonic 'In Search of Theatricality'

Ching Huen Leung

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Manifested Tectonic

In Search of Theatricality

Syracuse University School of Architecture

M. Arch Thesis by:
Ching Huen Leung

Advisor: Hannibal Newsom

May 2020
Acknowledgment

I would like to thank all my peers for the contribution they made during my research process. Although the result might not appear tangibly in this book, it definitely helps me as a researcher as well as a designer to move forward with my thesis interest in terms of participatory imagination. Being able to hear and understand the interpretation of my thesis topic from different individuals has always fascinated me during my architecture education. May forms of communication, no matter a verbal one, a silent one or a virtual one, always find their places in our lives, especially during this global pandemic that we are living through now.

*Read it again if you need to.*

Conversations will not be cancelled.
Relationships will not be cancelled.
   Love will not be cancelled.
   Songs will not be cancelled.
Reading will not be cancelled.
Self-care will not be cancelled.
   Hope will not be cancelled.

May we lean into the good stuff that remains.

*Words by Jamie Tworkowski, To Write Love On Her Arms. https://twloha.com/blog/hope-will-not-be-cancelled/*
Fig. 1. Galina Ulanova with Yuri Zhdanov, Romeo and Juliet, 1955
Fig. 2. Windowscape, Atelier Bow Wow, 2015
My agency within the field of architecture is narration. I believe that the power of a narrative can influence designers in the process of making, as well as the ongoing dialogue after a project is ended. Certain narratives do not occur only within a single building, but also in larger spheres where each individual identifies with.

Particularly, I try to explore the potential of my agency through the lens of performance/theater. As part of my personal background, I have always been exposed to theaters/performances under my dad’s influence as a ballet dancer. At first, I was fascinated by the otherworldly settings and life-mimic acts under such delicate choreography. I also started to explore other forms of narratives through films, arts and writings. Moreover, I have been living in several cities due to the nature of my parents’ work as well as my study abroad experiences. The more cities I exposed to, the more I desire to compare and contrast between those cities, people and culture. I always wonder whether everyday life/theatrical/literary narratives can play out in my own professional field? Is there a way to re-imagine cities/homes through architectural narratives? How does that shape our understanding of concepts such as time and space?

Architecture known as a multidisciplinary field, my hope is to mingle existing architecture knowledge with other disciplines such as literature, language and performance, etc. In other words, architecture design should somehow be ambivalent and open ended:

“...there is a need today to articulate more precisely the philosophical implications of what I call performative and fictional modes of architectural design and research. Knowledge appears here not as tangible ‘result’, but remains situated produced through a performative process, a writing and reading process, a making, a drawing and experiencing process.”

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*Keunen, B., Pérez-Gómez, A. van den Bergh, W., Havik, K., Grillner, K., Cuyvers, W., edit., “Writingplace: Investigations in Architecture and Literature”, Rotterdam, nai010 publishers, 2016*
A column at a scale of a chair, a door half-opened in front of that column. Dancing, spectating, running, etc. Can an open-ending narrative be generated through the interaction between these disembodied objects and subjects? Treating building elements as set pieces, improvisations are generated by both signified objects and participants. The show is currently on play in different locations: You can find it in a field of landscape; in a chaotic street of Tokyo, or even at the back alley near your neighborhood...Don’t hesitate to create your own plot when you encounter them!

My thesis mainly focuses on the implementation of theatricality, a narrative style that is both spatial and performative. Concepts like theatricality and spectacles are permeating our society since late capitalism. Techne/Tectonic that rooted in the origin of Architecture has also come a long way from the classical period. Theatricality, namely a gap between reality and its representation, has never been more appropriate under such context. Inspired by both Artaud and Hartoonian’s implications of theatricality, my intention is to explore the potential state of Techne/Tectonic through aesthetic, performative and philosophical means. Narrations of new spatiality are expressed through the disembodied tectonic elements (signifier). By treating building elements as set pieces on stage, improvisations are generated by both signifier and participants. Theatricality is here used as a representation/communication tool that mediates fictional scenarios and everyday experiences, in order to grasp the uncanny residues/gaps between reality and fiction. It also synthesizes the roles of people and objects in a theatrical play through ‘’a sense of humor, a sense of laughter’s power of physical and anarchic dissociation.’ This ephemeral stage can be deployed in different contexts to generate dialogical spaces that are not predetermined by conventional building programs.

New spatiality is invented and reinvented through ever-changing, non-linear story-lines, resulting in a tangled complementarity and contradictions. By extending the performance and spatial production beyond the proscenium, it is aimed to address social, cultural process, as well as political and economic public sphere that shaped by theatricality. A sense of carnivalesque is aimed to brought out through the communicative dimension of architecture and the production of knowledge through narration.

This thesis documentation is part of my ongoing research and guidebook “Manual of Elements”. This manual introduces theoretical frameworks as well as certain catalogs and tools in the making of a performative space and narrative. It also aims to collect and document participatory imagination in different contexts, which is initiated in the last chapter of this book. To continue with this research, deployable elements in the catalog will be installed physically in different locations to further speculate on the potential of interwoven fictional and everyday life experiences.
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In Search of Theatricality
Fig. 3. Latin mimesis: Hephaestus, Thetis and the armour of Achilles, Athenian red-figure nolan amphora C5th B.C.

Fig. 4. Greek Theatre Mundi, Shakespeare’s As You Like It: ‘all the world’s a stage’
I am El Autor, and in a moment
You will be the theatre. The actor is man.
...
Since I have devised this play,
That my greatness may be shown,
I am here seated on my throne,
Where it is eternal day,
Will my company survey.
Mortals, who your entrance due
By a tomb your exit make,
Pains in all your acting take,
Your great Author watches you.

El Gran Teatro del Mundo, Pedro Calderón
(Christian 1987: 122)
Introduction

The word theatricality first appears at the beginning of the Victorian age. The Oxford English Dictionary’s first citation comes from “Carlye’s French Revolution of 1837: ‘By act and word he strives to do it; with sincerity, if possible; failing that, with theatricality.’” It often connotes with inauthenticity, being excess and empty, which is similar to its formal application of ‘theatrical’, in a context to dismiss and condemn. Occasionally it also associates with the idea of magnitude and grandeur. If we were to execute the meaning of theatricality, we might find it almost impossible, since the idea itself is ongoing, constantly being conceived and re-conceived. In other words, it is “a sign empty of meaning; it is the meaning of all signs.” Throughout history, theatricality is shaped by its social, cultural and political context: ‘the aspects and nature of performance, concerning the history of aesthetic styles; means and modes of representation, the communicative power of art and artistry; the formation of subjectivity, the operations of public life in civil society.’ In this research chapter, I am interested in unfolding theatricality through performative and philosophical means. Examining the practices and concepts that it evokes, it becomes the driven force as well as the framework for my prototype to take place in the next chapter.

** Ibid.
Artaud: Unmasked the Theatre

French dramatist Antonin Artaud and his conceptualization of ‘Theatre of Cruelty’ speculates on the inter-relationships between humans’ behaviors and thoughts. He critically points out that there is a lack of interactions in western traditional theatre that is largely relied on literary texts and speech. Although set pieces, signs, and costumes are used on stage to suggest atmospheres and spatiality, the relationship between audience and actors, between speech and narrative of the story is rather passive. Taking inspiration from the performance he witnessed from the Balinese theatre, he is shocked by the physical intensity and psychological effects that it produced. True feelings and art of everyday life for him is untranslatable, and the only way we can grasp them is through ‘gesture’, a ‘many hued spatial language’, in which we can grasp the reality from the void of a manifestation creates in our mind.

“a cultivated ‘civilized’ man is regarded as a person instructed in systems, a person who thinks in forms, signs, representations--a monster whose faculty of deriving thoughts from acts, instead of identifying acts with thoughts, is developed to an absurdity.”
Artaud further reinforces his argument by dissecting the performance of a ‘snake charmer’. The snake performs by twisting his/her body upon the music from time to time. The vibration of the sound and its frequency induce the long coil-nature of the snake’s body. Hence the performance here being conducted on the snake is both cognitive and biological. Moreover, a dynamic space is generated here solely on the interaction between an external stimulus and the subject itself. A different kind of spatiality is created and recreated throughout the performance, i.e., an action that is always in process.

“It is certainly that this aspect of pure theater, this physics of absolute gesture which is the idea itself and which transforms the mind’s conception into events perceptible through the labyrinths and fibrous interlacings of matter, give us a new idea of what belongs by nature to the domain of forms and manifested matter.”
To a larger extent, the prototype that is being investigated throughout my research also resonates with Artaud’s idea of gesture. Gesture is used both physically and conceptually to communicate the relationship between objects and subjects, and the capacity in which one could conduct (or could not) the other one through cognition and perception. My main concern in this research is not trying to problem-solve or to dive deep into analyzing the cognitive/psychological aspect behind those behaviors, but rather to examine the process in which those situations might take place. In other words, I am more interested in problematizing the concept of gesture as a way to unfold ‘spatiality’ in the field of architecture.

Fig.6. People dancing with a disembodied column
Artaud considers his major work ‘Theater of Cruelty’, as a total spectacle. Audience are placed in the center of an open stage in order to optimize their experience with scenes and actors. Sets of contradictory forces will produce physical shock to the audience in order to retrieve ‘nerve’ and ‘heart’ that has been lost in the traditional theater. Theatricality here is used to address and make everyday experience accessible to the audience unconsciously through this open, ever-changing stage.

Fig.7. Prototype using parameters such as proximity, scale, alienation/defamiliarization, producing a non-linear narrative between subjects and objects.
Hartoonian: Crisis of the Object

Can ‘theatricality’ put an influence on architecture during its design process and to its end users?

“I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality, if one may so speak.” He continued, “It is in quest of this surreality that I am going, certain not to find it but too unmindful of my death not to calculate to some slight degree the joys of its possession.”

André Breton’s statement “Crisis of the Object” (1932), raises an interesting question regarding the expression of an object through its technical and aesthetic means. Breton “understood that the object had been in a state of “crisis” from, as he stated, about 1830 when scientific studies and poetic and artistic experimentations began to develop along parallel courses. On one hand, science studies objects as material things, and on the other hand, the arts manipulated objects for aesthetic purposes. “Fascinated with such relationship between the tectonic and atectonic aspect of architecture through its intermingled reality and dream condition, architectural theorist and historian Hartoonian speculates on the design intentions that several architects made on some specific details of the building, hence suggesting “‘a state of mind that is purged from historicism: consciousness and experiences that embedded not in high art but anonymous work and details.’”

“...the question concerning the crisis of the object retained its own momentum for the reason that architecture exercises a complex relationship both with its own disciplinary history, and with the technical and programmatic needs unleashed by modernization.”

“Eisenman’s investment in abstraction has pushed architecture into a realm of theatricalization, the aesthetic gravitation of which remains as seductive as that of the fetishism of commodities.”
“while there are actual columns in a regular pattern, the space is not conceptually gridded.” Peter Eisenman
-ambiguity of the column suggests unexpected playfulness
"There is an ambiguity in Siza’s tectonic imagination that is also worth addressing: An opening flanked by two columns and a beam above is essential for the image of the gate permeating the architecture of antiquity."
Carnival aesthetics: ‘collaborative, inter-subjective and ambiguous formal aspects’.
“By taking full advantage of irony and humor, framing them with a strong component of realism. Cervantes’s goal was clear, as is theirs: explaining humanity as it truly is, not as some wish it to be.” (Torrea, 2014)
Fig. 14. Rem Koolhaas, Madelon Vriesendorp, Elia Zenghelis, Zoe Zenghelis | Exodus, or the Voluntary Prisoners of Architecture: The Strip, project Aerial perspective, 1972

Berlin Wall as a tectonic element of division
“We knowingly put [the balustrades] around the fragile ecologies so that people don’t walk on the desire lines, but they’re actually designed so children can climb in without saying that’s what they’re for.” (Liza Fior, 2009)
Spatial Narratives

In his book “Tectonic Acts of Desire and Doubt”, Rakatansky offers us a different way of looking at architecture through its form and social meaning. He dissects the word ‘Compose’, (komponiert:”the tectonic attribute of the komponenten. i.e., the act of placing them together in a series, which requires a building up, a weaving together.”) and points out that there is a sharing mode of production and performance between design and writing, which is “a musical stage when it is composed, an architectonic one when it is built, and a textile one when it is woven.” Walter Benjamin (5.) He observes that space in everyday life is always permeated with narratives within a field of discourses and economies. The architecture elements in our surrounding and the way they are arranged can put an influence on us and change the way we perceive space. Social coding in each space can suggest the function, programs and ideologies of the building. Hence spatiality is defined by narratives embedded in those elements and people’s behaviors towards them. Acts, doubts and desires in this case make us rethink the process of design as play and a continuum where architecture is not a vessel in which life is contained, but how we as a culture think life in and through architecture.

“The hierarchy and degree of definition of spaces, their relative size and location, and the sub-architectural apparatuses of each space (furniture, appliances, media devices)—all of those are defined by and in turn give definition to the social and psychological narratives that influence the behaviors (encouraged, allowed, discouraged or forbidden) associated with each space.”
I am very intrigued by the connotations that architecture elements can possess in Rakatansky's point of view. The representation in my diagrams is very much centered on the storytelling and rhetorical aspect as well. In addition, temporality is also part of this narrative structure where sequences starts to unfold. Spatiality here is conveyed through multiple scenarios that are created based on different set of relationships between people and architecture elements.

“And like narrative, both institutions and ideologies are constructs--they are neither natural, nor universal, nor timeless, but artificial structures created through shifting historical circumstances.”
Disembodiment & Signification

In this catalog, a series of architecture elements (and sub-architecture elements like furniture, etc.) are used as apparatus to generate possible scenarios/experiences between those elements and people.

Treating the elements as disembodied objects, the intention is to boost an imagination and thinking freed from the physical boundaries and limitations of the traditional drawings. Both objects and subjects are signified to convey certain spatiality based on the relationships they created: What are things in themselves suggest? Do the geometry of the object affect people’s reception towards it? Does the way people interact/improvise on those elements start to re-define them? Through methods such as repetition, alienation and agglomeration, those catalogs of experiences are intended to investigate on the communicative dimension of architecture through its dialogue and manifestation with human behaviors.

It also presents us with a focus on the process of design, where forms and uses in architecture are not taken for granted as in an integrated whole, but rather an anonymous detail in which can be worked through.
Can a new kind of spatiality be created through dialogue between disembodied building elements and its participants?
Methodology I: Repetition

This catalog of experiences generated by repetitive elements suggest different relationships manifested through those scenarios. Architecture here is understood both as and under authority. On one side, the word ‘repetition’ in architecture field is always associated with stereotype, (“the constitution and management of subjects through the types.”) Being subjected to such mechanism and conventions, we sometimes find ourselves unconscious to our environment without examination. On the contrary, there are also many circumstances where architecture cannot control people’s behaviors and people are free to act whatsoever. Being uncanny in a familiar setting perhaps is a poignant critique to the idea of stereotype. Although elements are being repeated and familiarized in this catalog, people’s reaction and interaction towards them are constantly changing and improvising. New meanings and dialogs are generated through the speculation on those repetitive patterns. Repetition here is used as an active force to reverse and against the previous assumption of conventional architectural thinking(function, programme, and uses, etc.), creating a peculiar kind of spatiality that co-mingles with both the familiar and the unfamiliar.

A three-dimensional grid is constructed to indicate certain scale and measurement of the space. It also acts as a trompe l’oeil, creating an illusion and uncertainty about the inside/outside? inhabitation of the disembodied element and people.
“The object is encountered and is structured along the path of repetition—to find the object again, to repeat the object. Except, it never is the same object which the subject encounters. In other words, he never ceases generating substitutive objects.” Jaques Lacan
Methodology II: Alienation

This catalog takes both condition of the element and people to an extreme so that they are used to against to each other and create confrontations. Strategies such as re-staging, distancing, and scaling are used here direct our attention to a sort of meta-fiction embedded in our everyday life and objects. It is also by this act that “the obsessiveness and irrationality of the ‘normal’ and ‘rational’ may be revealed, may display before us all the pathogenic impulses’ circulating around the repressed doubleness of inhabitation.” Additionally, this alienation or estrangement of the object also raises an ontological question of the object itself: What is a definition of a column, door, or window? Are they still recognizable when being scaling up/down in an unfamiliar way? What happened to our cognition when two elements are being put in a situation that seems unlikely to happen? Improbable scenarios illustrated in this catalog perhaps allow analysis in the process of design as well as potentials for a different construction of space.

“As Brecht never tired of pointing out, this involves pleasure--the pleasure ‘felt when the rules emerging from this life in society are treated as imperfect and provisional’. the pleasure of the ‘instability of every circumstance, the joke of contradiction and so forth: all these are ways of enjoying the liveliness of men, things and processes, and they heighten both our capacity for life and our pleasure in it.”

DOOR + COLUMN = ?

SCALE UP!

SCALE DOWN
Can it change the way we perceive conventional typology/programs/function of architecture/space/structure?
“The convergence of discourses and economies at the nexus of subject, space, site or programme provides an opportunity not to resurrect an ultimate truth-value of ‘Site’ or ‘Programme’, but to utilise each force against itself, against the other forces, and against the entire project.”
Something that exceeds the thinkable and opens the possibility of “thinking otherwise” bursts in through comical, incongruous, or paradoxical half-openings of discourse.
Methodology III: Play

Play involves the coordination of our hands, eyes and brains at the same time. It is an intuitive and mental process that can occur unconsciously. The origin of creativity already took place thousand years ago when our ancestry mastered the use of tools. It is an innate ability that we possess and can expand our integrated cognitive and physical capabilities through time. Setting up a chessboard like base for objects, it meant to serve as an abstract dimension in space. Players can start assemble the pieces in ways they like, hence figuring out a set of rules that operate within his/her own imagination. Involving more than one player, it starts to create confrontations both mentally and physically between two individuals. One player’s move can trigger responses from another player and there can be various potentials: opposing, confronting, following, improvising, etc. The resulted plot/stage at anytime is an amalgam of various imagination, which is always unfinished. The idea here is to problematize/problem-solve through the process of play as a way to understand spatiality through its potentials and incompleteness.

* “If a straight line is the shortest distance between two fated and inevitable points, digressions will lengthen it; and if these digressions become so complex, so tangled and tortuous, so rapid as to hide their own tracks, who knows – perhaps death may not find us, perhaps time will lose its way, and perhaps we ourselves can remain concealed in our shifting hiding places.”

Psarra, S., Architecture and Narrative: The formation of space and cultural meaning, Routledge, 2009
“New meanings are layered on top of older ones, causing friction, contradiction, upset, tension.”
“But the true theater, because it moves and makes use of living instrument, continues to stir up shadows where life has never ceased to grope its way. The actor does not make the same gesture twice, but he makes gestures, he moves; and although he brutalizes forms, nevertheless behind them and through their destruction he rejoins that which outlives forms and produces their continuation.”
Users & Creation

There is a strange and reversible relationship when people encounters objects. Certain interactions between them require a coordination between our motion and cognition. It is a transformational process that can be mental, bodily, physical, constructional and conceptual. Hill’s observation on the types of users gives us an overview of those relations and patterns being recognized (which can also be traced from the previous catalogs):

*“The passive user is consistent, predictable and transforms neither use, space nor meaning, whether performing useful tasks according to functionalist principles, following a sequence of spaces directed by the architect or contemplating a building as an artwork. The reactive user modifies the physical characteristic of a space as needs change, but must choose from a narrow and predictable range of configurations largely defined by the architect. The passive and reactive users are dependent upon existing conditions, which they are unable to fundamentally transform. With a role as important in the formulation of architecture as that of the architect, the creative user either creates a new space or gives an existing one meanings and uses contrary to established behavior.”

* Lefa, N. & Lefas, P. “Building Used”. New York, Routledge, 2020
“Creative user can either be a reaction to habit, result from the knowledge acquired through habit, or be based on habit, as a conscious, evolving, deviation from familiar behavior.”
Spatial Production

Taking a step forwards from the previous chapter, this chapter will focus on constructing possible plots from elements, people and interactions. Experimenting different elements with temporal conditions, rules and sequences, space starts to unfold itself.

“The only difference between reality and fiction is that fiction needs to be credible,” said Mark Twain. Fiction, as a form of knowledge, arises in a specific context of communication. It is a process of thoughts and facts being constructed in its own world. Narratives here are used as tools in both the process of design and creation of fiction. The plots/play created in this chapters is an investigation on mixing fictional and empirical mode of thinking and its spatial production. Experiences are chunked into temporal units and reassemble together with the catalog of users and elements. Such representations offers viewers an opportunity to associate between fiction and everyday life experience, hence to think about how can fiction operates in real life.

“The power of invention that resides in us relates not only to combinations of images but also to ideas, judgments. Consequently, ‘imagination’ should be understood as every operational thought that contemplates or combines representative materials. Indeed, imagination is nothing other than thought itself.” (Alquie 1939:266)

*Keunen, B., Pérez-Gómez, A. van den Bergh, W., Havik, K., Grillner, K., Cuyvers, W., edit., “Writingplace: Investigations in Architecture and Literature”, Rotterdam, nai010 publishers, 2016*
AGGLOMERATION: (SITE) + OBJECTs + SUBJECTs = ?

THREE-ACT (non-linear narrative structure)

Set A: {element 1, element 2, element 3}
Set B: {element 1, element 2, element 3}
Set C: {element 1, element 2, element 3}

“Narrative affords ways of addressing the problem of how to chunk the ongoing stream of experience into (more or less sharply) bounded and thus manipulate structure. Stories allow experiences to be subdivided into (as Aristotle put it) a beginning, middle, and end, with those temporally structured segments in turn affording a basis for further operations of mind.”
Linear/Parallel Structure
Non Linear Structure
Multi-story Structure
MANIFESTED TECTONIC

TERMS & CONDITIONS

This ticket cannot be replaced if lost, stolen or destroyed. Purchase from or resale by unauthorised sources may invalidate the ticket. No refunds or exchanges except as allowed in venue’s sole discretion. Event date & time are subject to change.

MANUAL OF ELEMENTS PRESENTS

A PERFORMANCE BY ANONYMOUS

MAY 8, 2020

23 02
SEAT ROW SEC

FREE ADMISSION
Elements and people in scenes’ order

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a  A girl in her twenties. She has got no interests other than dedicating her time into eating, whenever possible.

b  A college boy, spoiled by his grandma.

c  A nosy neighbor that tries to mind everyone’s business.

d  A goldfish.

e  A loving grandma, obsessed with goldfish, can be manipulative at times.
ACT I
Speculation: urban theatre

Theatricality is a condition of being and “inauthenticity” was its virtue. It is through gaps and slippages between reality and fiction, between truth and effect that we are able to unleash forces for many potentials that are otherwise repressed in our consciousness. The projects and collages featured from this chapter ask us the potential agency in terms of city-making and the narrative-making of the city. One’s engagement with his/her surroundings is an active dialogue between his/her personal identity and the built environment. Staging the catalog of objects on our familiar streets, alleys, parks, etc., one may interact with those objects in unexpected ways. Spatial codes that are embedded in public spheres may be interpreted differently upon those active intervention. Or, perhaps most of the time it is just a personal fantasy with those objects, creating a carnivalesque world where laughter and humor start to dissolve the seriousness of life.

*“If the self was no more than an endless sequence of self-presentations structured for different audiences without an overarchingly definable core self...theatricality was the essential of natural behavior. And if acting was ultimately an act of self-possession and personal expression rather than of emotional identification or self-effacing alienation...then, to reverse the formula, natural behavior was the essence of theatricality.” Fliegelman, 1993:81-2

Carnivalesque

Using performance in the form of satire/parody on streets, a dialogical space is created based on different interaction between people, and creating an unfinished/incomplete situation. It also acts as an ephemeral stage that wonders in the moving landscape of the city.

“Bakhtin draws on the phenomena of carnival and folk culture, especially its humour, the grotesque, satire and parody, to reveal the revolutionary potential of laughter itself. Laughter stands for the mechanism that dissolves the contradictions of authority and sociality in the public square.”
Seeing as an anomaly, the microwave was abandoned for 98 days and being interacted in many ways: “Given the public nature of its disposal, however, this Shibuya microwave was an anomaly. Its 98 days on the sidewalk resulted in the absurd spectacle of an unambiguous object staged in an ambiguous situation, subverting any designed usefulness and eliciting at least a few bizarre behavioral responses from those who encountered it.”

Fig. 19. Richard Lou, Border Door, 1988, performance, Documentary photograph by Jim Elliot.

Placing few miles from the Tijuana International airport, this door acts as a symbolic portal facing the US border, at the same time transforming and disrupting the hostile environment of the region.

*“The origins of Architecture...lie not in the hut--architecture’s sacred cow since Vitruvius--but in putting a stone on the ground to recognize a place in the midst of an uncharted territory and an unknown universe.” Gregotti, 1966.*

Transforming a fountain into a pool, the participations between people and the objects redefines the physical boundaries in the city. It also creates an ever-changing spatiality through intervening in public space.
Manifested Tectonic

An unexpected encounter...don't hesitate to create your own plot now!
*“Narrative determine how people, as individuals and members of groups and communities, perceive the world. (Barthes 1968). They are closely linked to the sense of self, and to the awareness of uniqueness; they are the inescapable framework of our existence.” Young & Saver, 2001

*Lefa, N. & Lefas, P. “Building Used, Human Interactions with Architecture”, New York, Routledge, 2020*
Space peppers actions, insomuch as actions determine space in the consciousness and in the fantasy of people.”
Mediagraphy

Primary readings:


Additional readings:


10. Psarra, S., The Venice Variations Tracing the Architectural Imagination, https://www.youtube.com/watch?v=bVRtL82TRNQ&list=LLPzo_dT-tj4Di5cWnka3jDA&index=3&t=0s
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