



FRASCARI SYMPOSIUM V

# THEATRES OF ARCHITECTURAL IMAGINATION

May 27-29, 2021

Faculty of Architecture, University of Manitoba  
Centre de design, Université du Québec à Montréal (UQÀM)

## PROGRAM & ABSTRACTS

### Co-Chairs

Lisa Landrum, University of Manitoba  
Sam Ridgway, University of Adelaide

in collaboration with

Louise Pelletier, UQÀM  
Alberto Pérez-Gómez, McGill University

MEMORY

WORLD

ACTION





Marco Frascari, *Occasio* (c. 2010)

*Architecture is protean. If asked directly to reveal herself, she will offer instead some disguise, a personification by which to elude us. However, if we remember that the role of the architect is to make tangible what is intangible, we can solve the puzzle and rediscover the image embodied in it, the corporeality of theater and the theater of corporeality.\**

- Marco Frascari (1945-2013)

\* Marco Frascari, "A Heroic and Admirable Machine: The Theater of the Architecture of Carlo Scarpa, Architetto Veneto," *Poetics Today* 10.1 (Spring 1989): 124.



## INTRODUCTION

What does it mean to rediscover “the corporeality of theatre and the theatre of corporeality”?

This chiasmic question and insight concerning dramatically embodied world-making goes to the core of Marco Frascari’s life-long exploration of architectural imagination, which proceeded through a curious corpus of theoretical texts, confabulous tales, speculative drawings and intricate architecture.

Provoked by Frascari’s protean puzzle – and by the challenge to social embodiment posed by the pandemic and other global crises – this symposium seeks to nurture a renewal of architectural imagination via a trio of theatrical sub-plots: Memory, World and Action.

The discursive opportunity we seek is poetically suggested by Frascari’s drawing of Occasio, the personification of Opportunity (Kairos, in Greek). In this drawing, the youthful figure surveys an open-air theatre in a magical landscape. Wind at his back, Occasio’s long hair blows forward across his face, over his eyes, and above the skēnē. He is fugitive and fast-moving. The challenge is to catch him by the hair before he is gone; for once Occasio passes, opportunity is lost. The dramatic setting of the drawing suggests that Occasio’s curious potential might be captured and reflectively grasped in the theatre’s open and revelatory chōra.

Like a theatre, this symposium offers occasion for fleeting possibilities, shared meaning, insights and questions to appear and be seized. Sessions explore mnemonic, representative and transformative agencies of architectural imagination, and aim to rediscover architecture’s capacity for enabling meaningful participation and life-affirming truths. Given our situation of manifold crises, the present occasion is a timely chance to contemplate the perennial role of architects in imagining a better world.

*The architect’s historical role has been to create a theatre for actions, to survey and mark out boundaries, to design a theatre of memory for culture, capable of embodying truths that, however culturally diverse and specific, make it possible for humanity to affirm life and contemplate possibilities of a better future.\**

- Alberto Pérez-Gómez

\* Alberto Pérez-Gómez, “The Architecture of Richard Henriquez: A Praxis of Personal Memory,” in *Richard Henriquez: Memory Theatre*, ed. Howard Shubert (Montreal: Canadian Centre for Architecture and Vancouver Art Gallery, 1993), 9.



## TRADITIONAL TERRITORIES ACKNOWLEDGEMENT

This Theatres of Architectural Imagination symposium is an online event involving international participants from three continents: North America, Europe and Australia. While we are not assembled in one place, the co-organizers would like to acknowledge the ancestral land of our home institutions.

### **University of Adelaide**

The University of Adelaide acknowledges that the Kaurna Peoples are the original custodians of the Adelaide Plains and the land on which the University's campuses are built. We acknowledge the deep feelings of attachment and relationship of the Kaurna people to country and we respect and value their past, present and ongoing connection to the land and cultural beliefs.

### **University of Manitoba**

The University of Manitoba campuses are located on original lands of Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and on the homeland of the Métis Nation. We respect the Treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.

### **McGill University**

McGill University is located on land which has long served as a site of meeting and exchange amongst Indigenous peoples, including the Haudenosaunee and Anishinaabeg nations. McGill honours, recognizes and respects these nations as the traditional stewards of the lands and waters on which we meet.

### **Université du Québec à Montréal (UQÀM)**

UQAM sits upon ancestral territory that has long served as a place of life, meetings and exchanges between Indigenous peoples, in particular the Kanien'kehá: ka (Mohawk). We honor, respect and recognize those nations who have never surrendered their rights or sovereign authority over the lands and waters on which we meet.



**Thursday, May 27****DAY 1****08:00****Welcome****08:30**PAPER  
SESSION

# 1

**Theatres of  
Action**Intro (~5-min)  
Presenter 1 (20-min)  
Presenter 2 (20-min)  
Presenter 3 (20-min)  
Presenter 4 (20-min)  
Dialogue (~35-min)**10:30**

15-MIN. BREAK

/ ENTR'ACTE /

**10:45**PAPER  
SESSION

# 2

**World & Stage  
Mise-en-Scène**Intro (~5-min)  
Presenter 1 (20-min)  
Presenter 2 (20-min)  
Presenter 3 (20-min)  
Presenter 4 (20-min)  
Dialogue (~35-min)**12:45**

45-MIN. BREAK

/ ENTR'ACTE /

**13:30**

PANEL

**EARTHLY  
THEATRES****ENTR'ACTE****Friday, May 28****DAY 2****08:30****ENTR'ACTE****09:00**

PANEL

**WORLD  
BUILDING****10:45**PAPER  
SESSION

# 3

**(Re)Playing  
Modernity**Intro (~5-min)  
Presenter 1 (20-min)  
Presenter 2 (20-min)  
Presenter 3 (20-min)  
Presenter 4 (20-min)  
Dialogue (~35-min)**14:00**PAPER  
SESSION

# 4

**Theatres of  
Temporality**Intro (~5-min)  
Presenter 1 (20-min)  
Presenter 2 (20-min)  
Presenter 3 (20-min)  
Presenter 4 (20-min)  
Dialogue (~35-min)**08:30**PAPER  
SESSION

# 5

**Dramatic  
Representation**Intro (~5-min)  
Presenter 1 (20-min)  
Presenter 2 (20-min)  
Presenter 3 (20-min)  
Presenter 4 (20-min)  
Dialogue (~35-min)**10:45**PAPER  
SESSION

# 6

**Situational  
Transformation**Intro (~5-min)  
Presenter 1 (20-min)  
Presenter 2 (20-min)  
Presenter 3 (20-min)  
Presenter 4 (20-min)  
Dialogue (~35-min)**14:00**PAPER  
SESSION

# 7

**Intercultural  
(De)Monstrations**Intro (~5-min)  
Presenter 1 (20-min)  
Presenter 2 (20-min)  
Presenter 3 (20-min)  
Presenter 4 (20-min)  
Dialogue (~35-min)**16:00****Closing Remarks****TIMES** in Eastern Daylight Time (Montreal)Start Times in different **TIME ZONES**:

	Montreal (EDT)	08:00	08:30	09:00	10:45	13:30	14:00	16:00
-1	Winnipeg (CDT)	07:00	07:30	08:00	09:45	12:30	13:00	15:00
+5	London/UK (BST)	13:00	13:30	14:00	15:45	18:30	19:00	21:00
+6	Central Europe (CEST)	14:00	14:30	15:00	16:45	19:30	20:00	22:00
+7	Eastern Europe (EEST)	15:00	15:30	16:00	17:45	20:30	21:00	23:00
+13.5	Australia (ACST)	21:30	22:00	22:30	00:15	03:00	03:30	05:30
+14	Australia (AEST)	22:00	22:30	23:00	00:45	03:30	04:00	06:00

Adelaide

Newcastle Un.





# PROGRAM

# THEATRES OF ARCHITECTURAL IMAGINATION - FRASCARI SYMPOSIUM V

May 27-29, 2021 | University of Manitoba & UQÀM

## DAY 1

Thursday, May 27

TIMES in Eastern Daylight Time (Montreal)

08:00

### WELCOME

Lisa Landrum (co-chair)	University of Manitoba	Welcome and Traditional Land Acknowledgment
Reanna Merasty	University of Manitoba	Indigenous Design & Planning Students Association (IDPSA) - <i>Voices of the Land</i>
Sam Ridgway (co-chair)	University of Adelaide	Introduction to Theatres of Architectural Imagination

08:30

### THEATRES OF ACTION: POETICAL, POLITICAL, PARTICIPATORY

PAPER  
SESSION

# 1

Lisa Landrum (moderator) University of Manitoba

8:35	Jodi La Coe	Marywood University	Projecting the Eccentric Theater
8:55	Laura Gioeni	Milan	Lecoq's Mimodynamics for Architects: Renewing Architectural Imagination
9:15	Paul Holmquist	Louisiana State University	Performing the Common: The Political Imagination of Protest in Place
9:35	Alba Di Lieto, Cristina Lonardi	Musei di Verona	Carlo Scarpa and Licisco Magagnato: A Theatrical Relationship
9:55	Q & A / Open Dialogue		

10:30

15-MINUTE BREAK ENTR'ACTE - I RE-ACTIONS

10:45

### WORLD & STAGE : MISE-EN-SCÈNE, ANCIENT TO MODERN

PAPER  
SESSION

# 2

Rumiko Handa (moderator) University of Nebraska-Lincoln

10:50	Dagmar Weston	Edinburgh College of Art	The Roman Theatre's <i>scenae frons</i> as a Thematic Edifice
11:10	Elena Gittleman	Bryn Mawr College	"All heaven is his stage": Theater, Piety & Architecture - Hagios Georgios
11:30	Indra Kagis McEwen	Concordia University	A Question of Décor: Political Theatre in Renaissance Ferrara
11:50	Golnar Ahmadi	Virginia Tech	Semper, Wagner, Nietzsche and Goethe Dancing on a Stage
12:10	Q & A / Open Dialogue		

12:45

45-MINUTE BREAK ENTR'ACTE - II MEETING WITH VIS HERE AND NOW

13:30

### PANEL EARTHLY THEATRES: MOVING GROUND, SUFFUSING AIRS, SENTIENT ENCLOSURES

PANEL



Lisa Landrum (moderator) University of Manitoba

Frédérique Ait-Touati	Paris / Zone Critique	<a href="https://www.zonecritiquecie.org/">https://www.zonecritiquecie.org/</a>
Andrew Todd	Studio Andrew Todd, Paris	<a href="https://www.studioandrewtodd.com/">https://www.studioandrewtodd.com/</a>

Q & A / Open Dialogue

15:00

SEQUE

15:15

CLOSING ACT: ENTR'ACTE - III : JANUS <https://centrededesign.com/entracte-janus/>

16:00

ENVOI

SCREENING & DISCUSSION WITH THE ARTISTS

Avinash (Nash), Jacqueline Loewen, Scott Henderson, David Thomas





## PROGRAM

## THEATRES OF ARCHITECTURAL IMAGINATION - FRASCARI SYMPOSIUM V

May 27-29, 2021 | University of Manitoba & UQÀM

### DAY 2

Friday, May 28

TIMES in Eastern Daylight Time (Montreal)

08:30

SCREENING &  
DISCUSSION with  
ENTR'ACTE  
ARTISTS

ENTR'ACTE - IV  
ENTR'ACTE - V  
ENTR'ACTE - VI  
ENTR'ACTE - VII

MONOPROCESSION  
SCI-FI  
THINKING OUT LOUD  
CAN YOU HEAR THE LIGHT?

9:00

### WORLDMAKING - THEATRE BUILDING

PANEL



Yann Rocher (moderator) Paris

Marianne McKenna

KPMB, Toronto

<https://www.kpmb.com/person/marianne-mckenna/>

Jacques Plante

Architecte, Québec City

<https://www.canadianarchitect.com/stage-jewel-le-diamant-theatre-quebec-city-quebec/>

Roger Watts

Haworth Tompkins, UK

<https://www.haworthtompkins.com/team/roger-watts>

Q & A / Open Dialogue

10:30

15-MINUTE BREAK

ENTR'ACTE - VIII

JALUR SUTRA (THE SILK ROAD)

10:45

### (RE)PLAYING MODERNISM: PRE-PERFORMANCE — POST-PERFORMANCE

PAPER  
SESSION

# 3

Louise Pelletier (moderator) UQÀM

10:50 Alexandra Stara

Kingston University

'The Play's the Thing': On Theatricality and Modern Public Space

11:10 Lily Chi

Cornell University

Relations Among Things

11:30 Adam Sharr

Newcastle University

A Tale of Two Foyers

11:50 Aaron Tobey

Yale University

Theaters of Production: Architect's Offices & Performative Construction of a Profession

12:10 Q & A / Open Dialogue

12:45

75-MINUTE BREAK

ENTR'ACTE - IX

PORTRAIT OF A HOUSE

14:00

### THEATRES OF TEMPORALITY: MEMORY, MOVEMENT, MONTAGE

PAPER  
SESSION

# 4

Federica Goffi (moderator) Carleton University

14:05 Gaia Piccarolo

Free University of Bozen-Bolzano

Public Spaces as Theatres of Action: Phenomenological Perspectives, Halprin & Rudofsky

14:25 Richard W. Hayes

New York

Charles W. Moore's Public and Private Memory Palaces

14:45 Patrizio M. Martinelli

Miami University

The Façade Inside: City, Stage, and Montage in the Architectural Interior

15:05 An Tairan

Princeton University

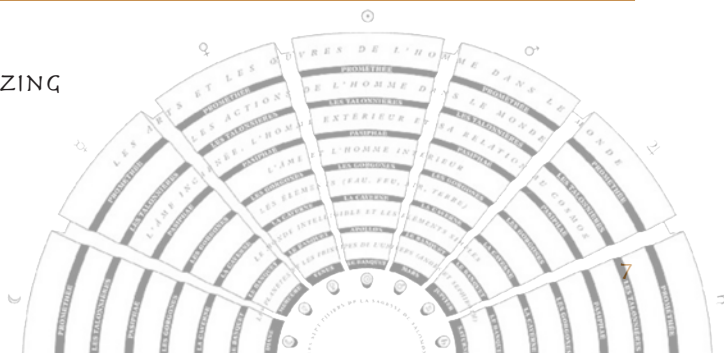
Theatre of the Dialogic Self: Carlo Aymonino's Civic Architecture

15:25 Q & A / Open Dialogue

16:00

CLOSING ACT

OPTIONAL ONLINE SOCIALIZING





# PROGRAM

# THEATRES OF ARCHITECTURAL IMAGINATION - FRASCARI SYMPOSIUM V

May 27-29, 2021 | University of Manitoba & UQÀM

DAY 3

Saturday, May 29

TIMES in Eastern Daylight Time (Montreal)

08:30

## DRAMATIC REPRESENTATION: EMBODIED WORKS & WORDS

PAPER  
SESSION

# 5

Sam Ridgway (moderator) University of Adelaide

8:35	Michael Chapman	University of Newcastle	Paper Masks: Imagined Theaters of Architectural Drawing
8:55	Marcela Argüez	IE University	Palace and Plaza: A Post-War Convergence in Seeking Performative Spaces
9:15	Anca Matyiku	McGill University	Theatres of Architectural Imagination Performed in Bruno Schulz's Poetic Prose
9:35	João Miguel Couto Duarte	Lusíada University	The Dramatization of Architecture: On the Drawings of Álvaro Siza
9:55	Q & A / Open Dialogue		

10:30

15-MINUTE BREAK    ENTR'ACTE - X    CONSTRUCTING TABLE

10:45

## SITUATIONAL TRANSFORMATION: INTIMATE IMMENSITIES

PAPER  
SESSION

# 6

Marcia Feuerstein (moderator), Washington Alexandria Architecture Center (WAAC), Virginia Tech

10:50	Kristin Washco	Carleton University	This is an Experiment: Design as Collaborative Process in Chloe Lamford's Blue Box
11:10	Stefan Jovanovic	London	G(hosts): Healing Trauma through Site-Specific Performance & Systemic Constellations
11:30	Eva Branscome	Bartlett	Die Turnstunde: Hans Hollein's Museum Performing Itself
11:50	Alessandra Mariani	UQÀM	A Delegated Performance for Public Space: The Mile Long Opera (2018)
12:10	Q & A / Open Dialogue		

12:45

75-MINUTE BREAK    ENTR'ACTE - XI    GHOSTS OF TOKYO

14:00

## INTERCULTURAL (DE)MONSTRATIONS: WORLDS BEYOND, BETWEEN & BENEATH

PAPER  
SESSION

# 7

Alberto Pérez-Gómez (moderator), McGill University

14:05	Daniel Williamson	Savannah College of Art & Design	Imagining a Participatory Theater in Ahmedabad, India: 1950-1980
14:25	Maria João Moreira Soares	Lusíada University	Interplays Between Noh and Architecture: 'Expressionless Expressions'
14:45	Tracey Eve Winton	University of Waterloo	Monsters of Architecture and Theatre, A Look at Bali
15:05	Amy Gilley	Tarrant County College	Ceremony and Mitos: Hanay Geiogamah and Luis Valdez
15:25	Q & A / Open Dialogue		

16:00

## CURTAIN CALL

Alberto Pérez-Gómez	McGill University	Alliterative Lexicon of Architectural Memories (reading of work in progress)
Paul Emmons	WAAC, Virginia Tech	Frascari Symposium Series
Federica Goffi	Carleton University	Frascari IV Publications
Jonathan Foote	Aarhus	Frascari VI Symposium
Lisa Landrum & Sam Ridgway	Frascari V Co-Chairs	Closing Remarks



16:30

CLOSING ACT    REVELRY





THURSDAY, MAY 27, 2021

8:30 - 10:30 (EDT)

# THEATRES OF ACTION

POETICAL, POLITICAL, PARTICIPATORY

## PRESENTATIONS

1

SESSION #

### **Projecting the Eccentric Theater**

Jodi La Coe, Marywood University

### **Lecoq's Mimodynamics for Architects: Practising a Renewed Architectural Imagination**

Laura Gioeni, Independent Scholar, Milan

### **Performing the Common: The Political Imagination of Protest in Place**

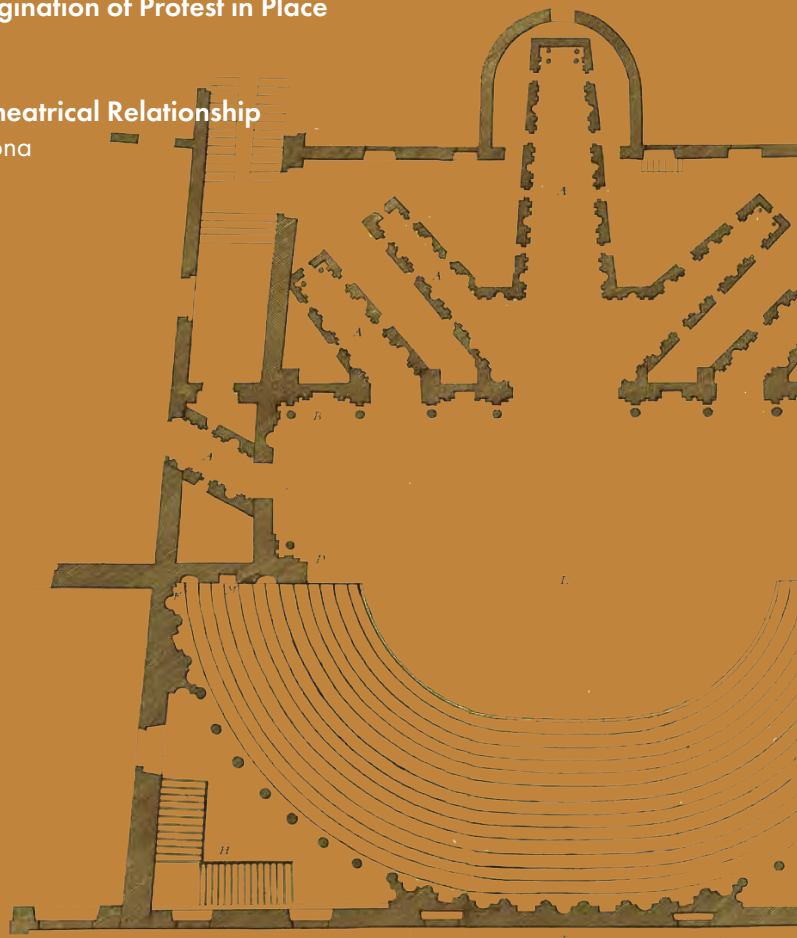
Paul Holmquist, Louisiana State University

### **Carlo Scarpa and Licisco Magagnato: A Theatrical Relationship**

Alba Di Lieto & Cristina Lonardi, Musei di Verona

## MODERATOR

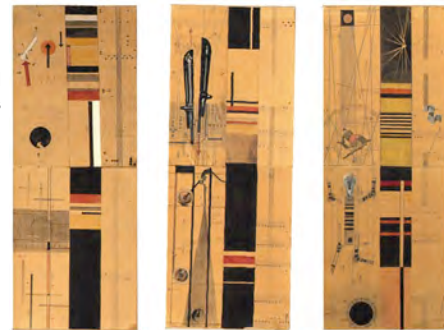
Lisa Landrum, University of Manitoba





## SESSION 1

László Moholy-Nagy, Untitled, c. 1924, graphite and color pencils, ink and watercolor, and collaged pieces on paper: 140 x 17.8 cm (55.125" x 7.0156"),



### ACTION

#### Projecting the Eccentric Theater

Jodi La Coe, Marywood University

In his *Das Unheimliche* (*The Uncanny*, 1919), Sigmund Freud claimed that, after the prolonged suffering experienced during World War I, it would take some effort on his part to place himself in the proper frame of mind to recognize and appreciate the uncanny sensation of wit, often found in the humorous, amusing, and laughter-inducing. With the intention of disarming his war-weary audience into a state of emotional openness, László Moholy-Nagy created the *Partiturskizze zu einer mechanischen Exzentrik* (Score-Sketch for a Mechanical Eccentric, 1924–5), a theatrical performance employing an exaggerated form of comedy capable of lowering the audience's psychophysical barriers with uproarious laughter and opening them to new socio-political ideas. According to a contemporary Russian manifesto on ЭКЦЕНТРИЗМ (Eccentrism, 1922) containing four provocative texts by Soviet film and stage directors, Leonid Trauberg, Grigorii Kozintsev, Sergei Yutkevich, and Georgii Kryzhitskii, a Theater of Eccentrism would awaken the public by employing tactics akin to a variety performance or a circus show. With Vladimir Tatlin and others, these four were faculty of the ФАБРИКА ЭКЦЕНТРИЧЕСКОГО АКТЁРА (ФЭКС, FEKS, Factory of the Eccentric Actor) in Petrograd, where artists and acrobats were trained in the attitudes and techniques of Eccentrism. Around a center ring in Moholy-Nagy's mechanical *Exzentrik*, he combined circus-like form and movements, color lights, sneezing powders, phosphorescence, percussive sounds and sirens, film projections, marionettes, and explosions to immerse and penetrate the audience. Although his mechanical *Exzentrik* was not realized, Moholy-Nagy introduced many of these elements into his stage sets designs for Erwin Piscator's short-lived Piscator-Bühne (1927–29) in Berlin, including the film projections of Berlin street scenes into their scandalous production of Walter Mehring's *Der Kaufmann von Berlin* (*The Merchant of Berlin*, 1929) rousing the ire of the Nationalsozialistische Deutsche Arbeiterpartei (National Socialist German Workers Party). Examining political theater during the interwar period, this paper will explore the psycho-spatial role of projections – images, lights, and shadows – at the eccentric intersection of film and political theater.

**Dr. Jodi La Coe** is a registered architect, teaching in the School of Architecture at Marywood University in Scranton, Pennsylvania. She earned a PhD in Architecture and Design Research from the Washington-Alexandria Architecture Center of Virginia Tech and a Master of Architecture in the History and Theory of Architecture from McGill University. Her research bridges the art and science of historical visualizations of space – connections, interactions, and inspirations in the relationship between architectural imagination and cultural histories. Her dissertation, *Constructing Vision: László Moholy-Nagy's Partiturskizze zu einer mechanischen Exzentrik, Experiments in Higher Dimensions*, examines spatiotemporal representations of an original synaesthetic performance. Other publications include, "Inside Out and Outside In: Projecting the Idea of the [Urban] Theater," in the *Interior Urbanism Reader* (Routledge, 2021), and "Dreaming the Fourth Dimension: László Moholy-Nagy's Inversions," in *Ceilings and Dreams: The Architecture of Levity* (Routledge, 2019).



### MEMORY

#### **Lecoq's Mimodynamics for Architects: Practising a Renewed Architectural Imagination**

Laura Gioeni, Independent Scholar, Milan

Architectural practice is inscribed in a double gesture: on one hand, drawing actions make visible the invisible; on the other hand, architecture represents the living threshold between our gestures and the world, configuring itself as the double rebound of our gestures.

The theatrical pedagogy of Jacques Lecoq (1921-1999) provides a path towards the practice of a renewed architectural imagination. Widely recognized as one of the most influential pedagogues of modern theatre, Lecoq dedicated a large part of his commitment to the architects' training. His teaching focused on the fundamental relationship between architectural space, body movement and gestures, investigated through miming practices and improvisation, and underpinned by observation of reality and a kind of anthropological field work. In consonance with the anthropologist Marcel Jousse, Lecoq conceived of miming as a universal background of our relationship with the world and an effective pedagogical method that critically refuses the crystallization and formalization of knowledge in dead written words – 'a pedagogy of the legless'. The consideration of the moving body, as generator of both theatrical and architectural space, was the central core of his method. For Lecoq, miming exhibits the mould of the world in order to mean the world. The work of the architect and the mime are exactly placed on the same threshold, between gesture and the world. Hence, the mimodynamic method becomes an effective tool to rediscover the lively and dynamic meaning of architecture. Lecoq's pedagogical proposal reaches the essential roots of the architectural issue, revealing a dynamic interplay between the creative process and the bodily roots of memory.

My paper develops this premise of Lecoq, making further reference to Edward Casey's 'body memory', in which the past is literally "embodied in action," and Marco Frascari's embodiment of lively miming bodies in drawing, with the aim of rediscovering the mediating role of our body to reconnect with architecture and our past.

**Laura Gioeni** (1966) is an architect, philosopher, researcher and lecturer. She initially trained at the School of Mimodrama in Milan, experiencing Jacques Lecoq's theatrical pedagogy. Later she graduated, cum laude, in Architecture (1991) and Philosophy (2002). For over twenty years she worked as architect, in the field of architectural design, restoration and adaptive reuse. As adjunct professor, she taught classes related to architectural restoration at the Polytechnic of Milan and at the University of Parma. In 2017 she got the Italian National Scientific Qualification as associate professor in Architectural Design. She is author of books and essays, including the contributions to *The Routledge Companion to Jacques Lecoq* (Routledge, 2016) and to the conference proceedings *Memories on John Ruskin* (Firenze University Press, 2019). Currently she teaches drawing and art history in secondary schools and carries on her research on the philosophy of architecture. Interested also in dance, she studies and practices Western Africa traditional dance.



### ACTION

#### Performing the Common: The Political Imagination of Protest in Place

Paul Holmquist, Louisiana State University

Two African American ballerinas *en pointe* raise their fists in front of the graffiti-covered monument to Robert E. Lee. Children on either side of the US-Mexico border leap to the sky on brilliant pink teeter-totters balanced tenuously on the steel fence. A man stands still for eight hours amidst the violent repression of protests against the razing of Istanbul's Gezi Park. These fleeting actions have left only images. Yet they continue to evoke not only a profound resistance to exclusionary injustice, but also the vital re-imagination of the common within the places where they occurred as an alternative, radically inclusive condition of possibility for human and non-human being.

This paper examines the performative and poetic dimensions of protest action as a participatory mode of political imagination in which the common, as the very horizon of the political following Jean-Luc Nancy, can appear and obtain worldly reality in places. Taking as a point of departure the inherent theatricality of political appearance for Hannah Arendt in which not only actors appear, but, above all, the sense of the human for which they act, I consider how in each of these protests actors bodily perform the commonness that is expressly or implicitly at stake, and that is manifestly extended and experienced through the co-corporeality of participants, witnesses and the common world. I furthermore examine the nature of places of protest as the settings for action. I argue that the Lee monument, the US-Mexico border fence and Gezi Park as places can all be understood to have been momentarily transformed by the performance of political protest actors, both in experience and in memory, by being enfolded within a collective corporeal space of appearance. I conclude by suggesting that in the performative co-corporeality of actors and places, the being-in-common shared by all beings, was and can be, in effect, compelled to appear as the radical inclusivity that reveals the fullness and beauty of the human in difference.

**Dr. Paul Holmquist** is an Assistant Professor of Architecture at Louisiana State University whose research and teaching focus on the interrelationship of architecture, political theory and theory of technology, particularly in terms of conceptions and experience of the public realm. He holds a Doctor of Philosophy in Architectural History and Theory from McGill University where his dissertation examined Claude-Nicolas Ledoux's architectural theory in relation to the moral and political philosophy of Jean-Jacques Rousseau. Paul has taught architectural history, theory and design at universities in the United States and Canada, and his research has been published in *Chora 7: Intervals in the Philosophy of Architecture*, *Reading Architecture: Literary Imagination and Architectural Experience*, and most recently *The Figure of Knowledge: Conditioning Architectural Theory, 1960s-1990s* and *Contour Journal*.



### MEMORY

#### **Carlo Scarpa and Licisco Magagnato: A Theatrical Relationship**

Alba Di Lieto & Cristina Lonardi, Musei di Verona

In one of the latest interviews with Carlo Scarpa (1906-1978), before he undertook his last journey to Japan in 1978 (Barbara Radice, *Un Architetto a regola d'Arte*, Modo 1978), he remembered that as a child, in Vicenza, he played with marbles between the columns of the Chiericati Palace, designed by Andrea Palladio. Within a short distance stands the Olympic Theatre, the last of Palladio's masterful designs. Vicenza is where Scarpa spent his childhood. The city was hometown to both Palladio and Licisco Magagnato (1921-1987), the art critic who will be in charge of the direction of the Museum of Castelvechio of Verona.

A unique dialogue develops between Scarpa and Magagnato, who, besides inviting Scarpa to renovate the Museum of Castelvechio, was also one of the major scholars of Palladio, especially of the Olympic Theatre. Throughout the renovation of Castelvechio, Scarpa also executes the projects for two theatres, which were not realised: the Carlo Felice Theatre of Genova (1963-1975) and the Vicenza Theatre (1968-69), where he competed against Franco Albini and Ignazio Gardella.

This presentation sets out to investigate the influence that Magagnato wields on these projects, considering his knowledge of the Classical world and the Olympic Theatre. The studies on Palladio's architecture such as the Olympic Theatre are a continuous thread in the life of the art critic, starting from his 1949 publication, *The Genesis of Teatro Olimpico*, published in the Journal of the Warburg and Courtauld Institutes, until his posthumous essay on the Palladian *Teatro Olimpico of Vicenza*.

**Alba Di Lieto** is the executive architect of the City Museums in Verona, Italy. She is also curator of the Carlo Scarpa Archive and she collaborated on various exhibitions on Carlo Scarpa: in Paris, London, Edinburgh, Geneva, Verona and on the first North American exhibition of Scarpa's work in Montreal at the CCA. Recently, she has curated Carlo Scarpa: Vetri e Disegni 1925-1931 (2019-2020). She authored and edited a number of books on Carlo Scarpa including: *I disegni di Carlo Scarpa per Castelvechio* (Marsilio 2006); the website [archiviocarloscarpa.it](http://archiviocarloscarpa.it), *Carlo Scarpa for the Head Office of Banca Popolare di Verona*, co-edited with Valter Rossetto (Silvana Editoriale 2015). She is a contributor to *Carlo Scarpa and Castelvechio Revisited* by Richard Murphy (Breakfast Mission Publishing 2017). Since 2016, she is Visiting Professor at the Politecnico di Milano.

**Cristina Lonardi** graduated in Architecture at the IUAV, majoring in History of Art at the University of Verona. She is now working for the City Museum in Verona (since November 2020), after a ten-year role in the Building Department of the City of Verona. She collaborates in exhibition design and museum arrangements. She is a contributor to publications regarding the archeological site of Villadose (Rovigo, Veneto), she is the restoration designer of the Church of San Vito in Bardolino (Verona, Veneto).



THURSDAY, MAY 27, 2021

10:45 - 12:45 (EDT)

# WORLD AND STAGE

MISE-EN-SCÈNE: ANCIENT TO MODERN

2

SESSION #

## PRESENTATIONS

### **Roman Theatre's *scaenae frons* as a Thematic Edifice**

Dagmar Motycka Weston, University of Edinburgh

### **"All heaven is his stage"**

### **Theater, Piety, and Architecture in the Church of Hagios Georgios, Thessaloniki**

Elena Gittleman, Bryn Mawr College

### **A Question of Décor: Political Theatre in Renaissance Ferrara**

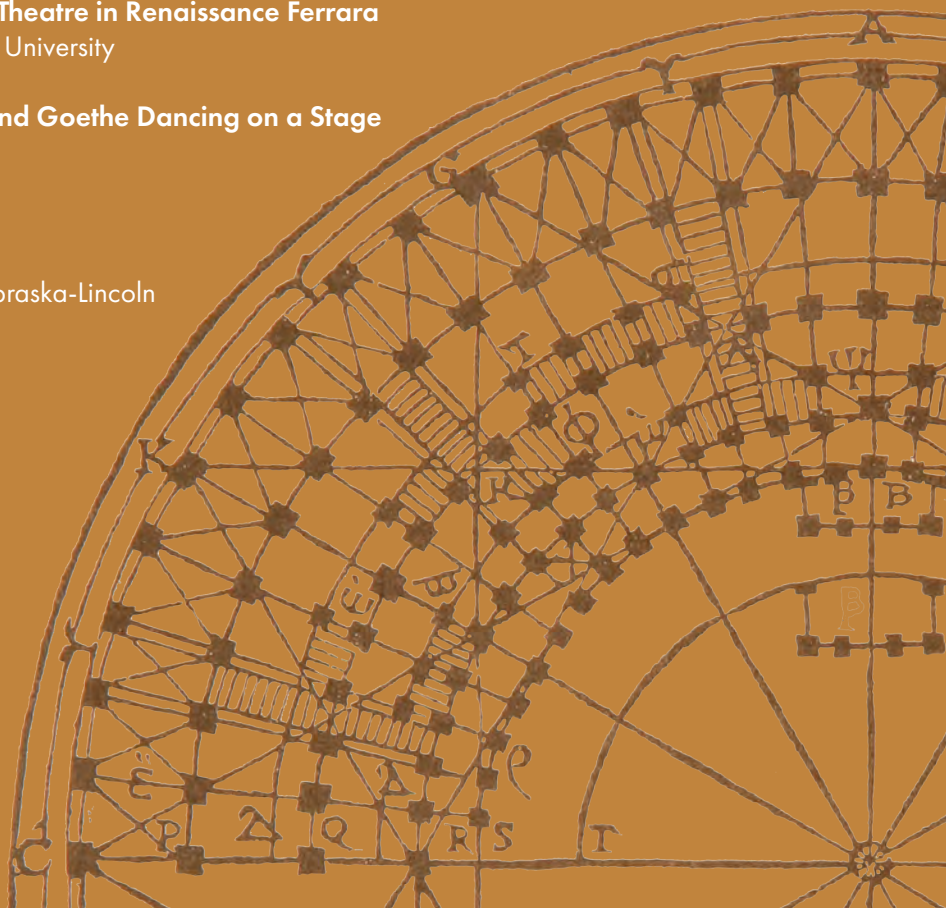
Indra Kagis McEwen, Concordia University

### **Semper, Wagner, Nietzsche and Goethe Dancing on a Stage**

Golnar Ahmadi, Virginia Tech

## MODERATOR

Rumiko Handa, University of Nebraska-Lincoln



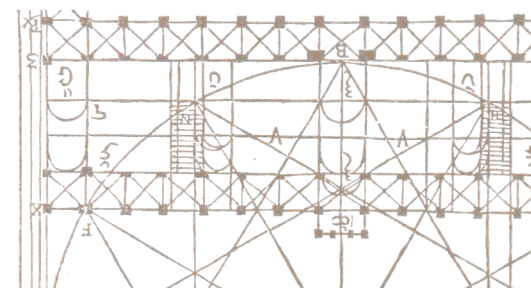


## SESSION 2

### WORLD

#### Roman Theatre's *scaenae frons* as a Thematic Edifice

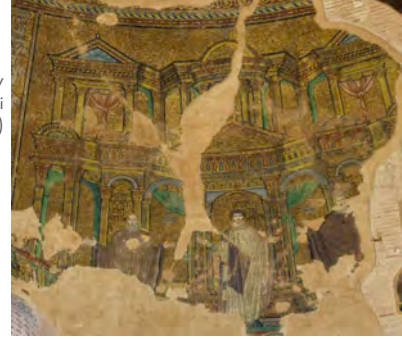
Dagmar Motycka Weston, University of Edinburgh



Ancient theatre was understood to have a cosmic significance, and may be seen as an archetype of architecture. The paper focuses on the symbolic content of Roman theatre's scene building façade, the *scaenae frons*, which may be considered one of the key origins of the western sacred architectural façade. Developed from the city gate and the Hellenistic *skene*, and informed by the façades of Roman imperial palaces, the elaborate structure of the *scaenae frons* provided a scenographic framework and an additional layer of symbolic meaning to drama. An architecture of both religious and a political significance, the *scaenae frons*, with its hierarchical structure of portals, columnar screens and aediculae, represented the celestial city of the gods, into which exceptional men may ascend. By being placed in the façade, the earthly ruler was deified. During the imperial period, the architecture of the *scaenae frons* came increasingly to represent Rome's ambitions of world domination. In a culture highly attuned to commemoration and the art of memory, it seems likely that some façades were in part understood as an elaborate mnemonic device. The paper further considers the affinity between the *scaenae frons* and the scenographic and commemorative architecture of the triumphal arch. It then looks at how the thematic structure of the Roman façade was absorbed into early Christian and medieval iconography, where it lent a narrative, microcosmic content to church fronts, and an appropriate grandeur to Christ, represented in terms of a triumphant Roman emperor.

**Dr. Dagmar Motycka Weston** trained as an architect in Toronto, before undertaking graduate studies at the Architectural Association and the University of Cambridge. She holds a PhD in the History and Philosophy of Architecture from the latter. She has taught architectural history and design at the University of Edinburgh (where she is now an Honorary Fellow), specializing in early 20th-century art and architecture. Her publications include essays and book chapters in *Chora II*, *Symbols of Time in the History of Art*, *Modernism and the Spirit of the City*, *Tracing Modernity*, *ARQ*, *Papers of Surrealism*, *The Humanities in Architectural Design*, *The Cultural Role of Architecture*, *Phenomenologies of the City*, *The Living Tradition of Architecture* and the *AA Files*. Her recent book, *The Seventh Hall of the Leathersellers' Company*, was an interpretation of Eric Parry Architects' new Livery Company hall in the City of London. She is currently working on *Eric Parry Architects, Volume 5*.





## WORLD

## "All heaven is his stage": Theater, Piety, and Architecture in the Church of Hagios Georgios, Thessaloniki

Elena Gittleman, Bryn Mawr College

In the midst of the Byzantine Church's condemnation of theatrical performances and spaces, late antique cities were filled with actors, mimes, and dancers. Despite this reality – and the substantial corpus of evidence associated with Byzantine theater – modern scholars have generally held the opinion that Byzantium rejected theater *in toto*. My research challenges these claims and embraces the inconsistencies, indeed, the dichotomies, within and between the written and material record to explore theater in Byzantium anew. In this paper, I revisit the mosaics of the fourth/fifth-century church of Hagios Georgios in Thessaloniki, arguing that in this space, theater was embraced as a vehicle of the sacred despite Christian invectives against it.

The central dome is embedded with great mosaics depicting *orant* (praying) saints standing before giant, glittering architectural façades. Although these façades are widely interpreted as depictions of Heavenly Jerusalem, it is my contention that they are in fact *scaenae frons*, the permanent architectonic backdrop of Greco-Roman theaters. Thus, they literally situate the saints as actors or rhetoricians upon a stage. Rather than shunning the immense social force of theater, the patrons of Hagios Georgios embraced it, subverting the pejorative associations to create a powerful space of piety.

I argue that the decorative program of Hagios Georgios embraced and transformed the mimetic potential of theater, which was a concern at the core of ecclesiastical condemnations. I combine a conceptual framework rooted in contemporary performance theory with traditional methods of art and architectural history to offer a novel analysis of the architecture and materiality of Hagios Georgios and its mosaics. Created while "traditional" theatrical performances (i.e., tragedies, comedies, mimes, and pantomimes) regularly occurred throughout the Thessaloniki, and the Church was simultaneously attempting to shut down such performances, these mosaics provide a valuable opportunity to reevaluate the social power of theater in Byzantium.

**Elena Gittleman** is a PhD Candidate in the History of Art Department at Bryn Mawr College. She received her Bachelor's degree in Art History & Archaeology from Washington University in St. Louis, and a Master's degree in the History of Art from Southern Methodist University. During and after her MA, she worked as a square supervisor at the Huqoq Excavation Project in northern Israel. She has held positions in education and curatorial departments at the Museum of Fine Arts, Houston, the Philadelphia Museum of Art, and the MET Cloisters. Her dissertation explores the legacy of ancient Greco-Roman theater in medieval Byzantine visual culture, arguing that the cultural memory of theater was intimately entwined both with medieval performativity and in the elite preservation of the Empire's classical heritage. Her research has been supported by grants from the International Center of Medieval Art, the Istanbul Research Institute, and the Medieval Academy of America, and she has presented her research at both national and international conferences.



### WORLD

#### A Question of Décor: Political Theatre in Renaissance Ferrara

Indra Kagis McEwen, Concordia University

"The greatest glory of the art of building is to have a sense of what is appropriate," Alberti wrote in his *On the Art of Building* (9.5). The paper examines this appeal to décor and decorum ("what is fitting") and its attendant vindication of a hierarchical city in the context of political developments 15<sup>th</sup>-century Ferrara, where Alberti's architectural career began in the mid 1440's. Not coincidentally, Ferrara was where, during the reign of Ercole d'Este revival of the classical theatre would be accompanied by a reciprocal and closely analogous transformation of the entire city into a classically inspired stage for its ruler's power. Ferrara became a dukedom in 1471 and investiture with the sovereign title of duke gave him power which, dependent until then on popular acclamation and ongoing collaboration with a municipal council of elected officials, was now autonomous and absolute.

Alberti had long since left Ferrara by the time Ercole d'Este acceded to the newly established dukedom in 1471, but he participated in the city's transformation through the mediation of his devoted disciple, Pellegrino Prisciani, librarian, archivist, court astrologer, and architectural advisor to the duke for whom he wrote a short treatise called *Spectacula*, in which, as he writes in his preface, he sought out "ancient records of . . . spectacles and games and the buildings they require," for the staging of shows he claims would "be of no small benefit to the entire state." The "ancient records" he refers to are, almost exclusively, those transmitted by Vitruvius and Alberti and the city's altered décor, conceived in terms of spectacle and underwritten by ancient authority, was to be proof of the new political order. In Ferrara, the "world" the theatre shaped and the world it was shaped by converged in the same, intensely worldly world of early renaissance politics.

**Dr. Indra Kagis McEwen** is an architect, historian and affiliate professor in the Art History Department at Concordia University, Montreal. She has taught at several different universities as well as, for 13 years, in the scenography department at the National Theatre School of Canada. She holds an honours B.A. in English and Philosophy (Queen's), as well as professional degree in Architecture, a Master's in Architectural History and Theory and a Doctorate in Art History (McGill). Her many publications include *Socrates' Ancestor: An Essay on Architectural Beginnings* (MIT, 1993), *Vitruvius: Writing the Body of Architecture* (MIT, 2003) and *Ordonnance for the Five Kinds of Columns, a translation from the French of Claude Perrault's 17-century treatise*, published with an introduction by Alberto Pérez-Gómez (Getty Centre, 1994). A new book on Vitruvius in the Renaissance called *All the King's Horses* is forthcoming.



## SESSION 2

### WORLD

#### **Semper, Wagner, Nietzsche and Goethe Dancing on a Stage**

Golnar Ahmadi, Virginia Tech

The nineteenth-century German Architect Gottfried Semper introduced the metaphor of “architecture as a stage” to the actual stage for the design of his Dresden Opera house. His notion for the Opera House was to manifest a microcosm of universal order where philosophy, poetry and music are playing their roles together on the stage of architecture. Semper’s long interest in Greek culture and history allowed him to draw upon the idea of the theater as the stage of the world. Furthermore, Nietzsche’s book, *The Birth of Greek Tragedy*, appeared as a main philosophical presence in Semper’s ideas about arts and its relations with ritual dances and cultural festivals.

In nineteenth century, Wagner’s idea about the “transformative experience” of theater through the notion of *Gesamtkunstwerk* (total work of art), has been embodied into Goethe’s idea of *Einheit* (unity.) Wagner interpreted the music as a unity of music, dance and theater. Moreover, Gottfried Semper in his book *Der Stil*, stated that the music of color should be in harmony with the music of forms. Moreover, in one of his publications, he referred to a quotation from Goethe’s *Faust* that all theories of life are grey except the golden tree of life which is green. Philosophical music, musical poetry and poetry of philosophy are all characters in the drama in his opera house. The synaesthetic idea of the *Gesamtkunstwerk* was central to his approach. This paper will scrutinize Semper’s opera house as a stage and explore the roles of music, philosophy and poetry through the influences of Richard Wagner, Friedrich Nietzsche and Johann Wolfgang Goethe.

**Golnar Ahmadi** is a current Ph.D. candidate at Washington Alexandria Architecture Center, which is part of Virginia Tech. She received Bachelor’s and Master’s degree in architecture from Tehran University, in her native country, and the second Master of Architecture degree with a focus on sustainability from Frankfurt University, Germany. She teaches studio design at JMU and history and theory in architecture at VT. Her research is on the role of sound and music in the experience and design of architectural environments through the perception of rhythm, harmony, and proportion, and how a 2D drawing could be visualized as a 3D perception. Also, she has done some research about “Gesamtkunstwerk” and “Gestalt” theory.



THURSDAY, MAY 27, 2021

13:30 - 15:00 (EDT)

# EARTHLY THEATRES

PANEL

INTER  
LOCUTORS

**Frédérique Aït-Touati**

Paris, Zone Critique

**Andrew Todd**

Studio Andrew Todd, Paris/Cluny

**Lisa Landrum**

(moderator) University of Manitoba



## Earthly Theatres

### Moving Ground, Suffusing Airs, Sentient Enclosures

In the theatre of the world, Earth is not only a shared stage, but a primary performer – acting and interacting, striving and suffering. What are the consequences of reimagining Earth more as protagonist than platform? What are Earth's agencies in the drama of life? What is the substance of Earth's character? – its ambitions and vulnerabilities?

Manifold crises of our era – including climate change and the collapse of biodiversity – have pushed the suffering of Earth to center stage and magnified the tragedy of environmental injustice. The symbiotic well-being of all living entities is precariously intertwined. Theatre is a privileged heuristic forum to both rehearse and distill such complicated dramas. Like architecture, theatre integrates storied struggles of diverse actors and spectators, flora and fauna, enveloping atmospheres and surrounding horizons, microbials and macrocosmic rhythms. Merging science and scenic innovation, cartography and cosmography, philosophy and architecture, this session explores fundamental questions concerning earth, enclosure, air and atmosphere, with examples from recent representations of global crises on stage and integrations of biomaterials in theatre buildings.



**Frédérique Aït-Touati** is a historian of science and literature, a theatre director, and a CNRS Research Fellow in Paris at l'École des Hautes Études en Sciences Sociales. Her interests include early modern literature, astronomy, and the sciences of the Earth, from the seventeenth through the twenty first centuries, including cartography, cosmography, and ecology/environmentalism. She has published *Fictions of the Cosmos* (Chicago, 2011, MLA Prize), *Contes de la Lune, essai sur la fiction et la science modernes* (Gallimard, 2011), *Histoires et savoirs* (2012), *Le Monde en images* (2015), [Terra Forma, manuel de cartographies potentielles](#) (2019) and *Le Cri de Gaïa, Penser la terre avec Bruno Latour* (2021). Before joining the CNRS, she was a Fellow at the University of Oxford (2007-2014) and is the current director of the Experimental Programme in Political Arts (SPEAP) at Sciences Po Paris. With Bruno Latour and her theatre company [Zone Critique](#) she has created plays and performances, including *Gaïa Global Circus* (2013-2016), *The Theatre of Negotiations* (2015), *INSIDE* (2016-2018), *Moving Earths* (2019-2020), and *VIRAL* (2021), which have been on tour around the world.



**Andrew Todd** opened his eponymous architectural practice, [Studio Andrew Todd](#), after a period of collaboration with the director Peter Brook - a collaboration resulting in the book *The Open Circle: Peter Brook's Theatre Environments* (Faber & Faber, 2003). Specialising in the live arts, Todd has built, as architect and theatre consultant, several works, including the CQS Old Vic and Young Vic Theatres in London, Le Silo auditorium in Marseille, and the Théâtre Elisabethain du Château d'Hardelot (named best wooden building in the world in 2018). He is author of two further books, *Common Sense* (RightAngle, 2016) and *The Clearing*, the latter concerning the culture of wood. He writes for *The Guardian*, mostly concerning theatre in France, and in particular the Avignon Festival. With Bruno Latour and Frédérique Aït-Touati he has adapted two of their playtexts into English (*Moving Earths* and *Inside*). Based in Paris and near Cluny, Andrew Todd is Chevalier des Arts et des Lettres.

Moderator:

**Lisa Landrum**, Associate Professor & Associate Dean Research, University of Manitoba ([bio link](#))



FRIDAY, MAY 28, 2021

9:00 - 10:30 (EDT)

# WORLD BUILDING PANEL

Koerner Hall, Detail section through acoustic reflector  
Royal Conservatory TELUS Centre, Toronto (2009)  
KMPB, Marianne McKenna (partner-in-charge)

ARCHITECTURES OF PERFORMANCE  
PERFORMANCES OF ARCHITECTURE

## INTER LOCUTORS

**Marianne McKenna**

KPMB, Toronto

**Jacques Plante**

Jacques Plante Architecte, Québec City

**Roger Watts**

Haworth Tompkins, London

**Yann Rocher**

(Moderator), Paris

In dialogue with three award-winning architects, this session explores themes and imaginaries animating theatre design. From communities and artistic repertoires, to sustainability and material tactility, this session encompasses what director Peter Sellars once posed:

*when you build a theatre,  
you put all your cosmology in it.*



FRIDAY, MAY 28, 2021  
9:00 - 10:30 (EDT) PANEL

THEATRES OF ARCHITECTURAL IMAGINATION - FRASCARI SYMPOSIUM V  
May 27-29, 2021 | University of Manitoba & UQÀM



**Marianne McKenna** is a founding partner of KPMB, and an Officer of the Order of Canada for designing “architecture that enriches the public experience.” She has directed a diverse range of projects in the spheres of culture, education, and business. Her award-winning projects include the Rotman School of Management, Orchestra Hall in Minneapolis, the Royal Conservatory TELUS Centre for Performance and Learning and Koerner Concert Hall, the Eric Harvie Theatre at Banff Centre for Arts and Creativity, The Brearley School in New York, and the Kellogg School of Management at Northwestern University. She is currently working the Center for Computing & Data Sciences at Boston University and historic Massey Hall in Toronto. Marianne’s love of architecture extends to teaching and mentoring. She was the Lord Norman R. Foster Visiting Professor at Yale University in 2016 and she sits on the Advisory Board for the McEwen School of Architecture at Laurentian University.

<https://www.kpmb.com/person/marianne-mckenna/>



**Jacques Plante** has over 35 years of experience in independent and collaborative practice, producing award-winning cultural, heritage and landscape projects. He is the designer of numerous performance venues, including the recently completed *Théâtre Le Diamant* in Québec City for Ex Machina (Robert Lepage), in collaboration with Atelier In situ. He was a lecturer at the School of Architecture of the University of Montreal (1988-1995) then at the School of Architecture of the University of Laval (1992-2007), where he is now Professor. In addition to practice and teaching, he is active in architectural criticism, design competitions, competition juries, conferences, and scholarship. He is author/co-editor of three books on Québec cultural buildings: *Architectures d'exposition au Québec* (2016); *Architectures de la connaissance au Québec* (2013); and *Architectures du spectacle au Québec* (2011 – a richly illustrated study of theatrical venues in Québec and speculations on “Architectures of Performance and Performances of Architecture.” **Photo credit:** Michel Robitaille.



**Roger Watts** joined the firm Haworth Tompkins in 1995 and became a director in 2018. He has been centrally involved in almost all of Haworth Tompkins’ performing arts projects and is the firm’s most experienced and knowledgeable theatre designer. Projects include: The Royal Court Theatre; the temporary Almeida theatres at Gainsborough Studios and Kings Cross; the Egg and Ustinov theatres for the Theatre Royal Bath; The North Wall Performing Arts Centre in Oxford; The Bush theatre; The Young Vic theatre; Chichester Festival Theatre; Concert Hall, Birmingham; The Liverpool Everyman and Playhouse Theatres; Bristol Old Vic; St John Smith’s Square Concert Hall; Theatre Royal Drury Lane; Perse School Performing Arts Centre; and the London Theatre Company’s Tower Bridge theatre. Currently Roger is expanding theatrical work, with projects abroad in Malmo, Sweden; Christchurch, New Zealand; Perth, Australia; Bergen, Norway; and Harvard, US. All work focuses on humane, tactile, agile design to make engaging, sustainable performance and gathering space. Roger studied at Bath University and the Architectural Association. <https://www.haworthtompkins.com/team/roger-watts>



**Yann Rocher** Yann Rocher is associate professor in the Architecture University of Paris-Malaquais. His work focus on theatre architecture and scenography, sound art, utopian architecture, relations between architecture and astronomy, and architectural narration and modeling. He has extensively lectured on these subjects in universities, museums and theatres in France, Austria, Belgium, Germany, Portugal and Switzerland. In 2012, he became curator of the exhibitions of the Saline Royale d’Arc-et-Senans, leading to the creation of “Theatres in Utopia” (2013-2014), co-produced by the Lieu Unique in Nantes. The book was published by Actes Sud. From 2015 to 2018, he curated “Globes. Architecture and Science Map the World” at the National Museum of Architecture in Paris, and edited a catalogue with the collaboration, among others, of Jean-Louis Cohen, Charles Jencks and Bruno Latour. He is currently working on a cultural and technical history of the wooden theatres.

<https://www.yannrocher.org/bio>



FRIDAY, MAY 28, 2021

10:45 - 12:45 (EDT)

# (RE)PLAYING MODERNISM

PRE-PERFORMANCE — POST-PERFORMANCE

## PRESENTATIONS

**'The Play's the Thing': On Theatricality and Modern Public Space**

Alexandra Stara, Kingston University

**Relations Among Things**

Lily Chi, Cornell University

**A Tale of Two Foyers**

Adam Sharr, Newcastle University

**Theaters of Production: Architect's Offices and the Performative Construction of a Profession**

Aaron Tobey, Yale University

## MODERATOR

Louise Pelletier, UQÀM

3

SESSION #







## WORLD

**'The Play's the Thing': On Theatricality and Modern Public Space**

Alexandra Stara, Kingston University London

The theatricality of architecture is frequently discussed as a matter of *mise en scène*, where the building or urban fabric is tightly composed as scenery for an imagined drama, communicating with great sophistication, though little ambiguity, key elements of the 'plotline' and, thus, directing the visitor to perform in a suitable way. In the context of the Baroque, such theatricality was put to exemplary use supporting the communicative role of architecture. In the significantly more open and fluid world of modernity, where architecture and culture no longer speak to each other with the clarity they did four centuries ago, the relevance of such levels of staging outside of set designs or theme parks is questionable. This paper explores the potential of another reading of theatricality, pertaining less to scenography and more to spatial, embodied experience, through the discussion of two public projects built in the mid-20th century: Dimitris Pikionis' Acropolis Works in Athens (1954-57), and Hans Scharoun's Neue Staatsbibliothek in Berlin (1964-1977).

This paper will argue that, through distinct means and characters, these very different projects invest in a 'modern' theatricality operating as latent mode of engagement, in order to make spaces for structured and meaningful yet open participation. The projects will be explored not only as landscape/architectural spaces inviting engagement with the public through the play of imagination and memory; but also, as processes of commissioning, design, and building, revealing the crucial role played by the *polis*, the sociocultural and political context of each work as part of its 'setting'. Key to the discussion will be Hans-Georg Gadamer's notion of 'play', as a hermeneutic device for grasping the intricate balance between openness and structure – or freedom and responsibility – in our late modern world.

**Dr. Alexandra Stara** is Reader and Associate Professor in the history and theory of architecture at Kingston University London and a Senior Fellow of the Higher Education Academy. She is a qualified architect in her native Greece, with Master's degrees from UCL and Cambridge University and a PhD in art history from Oxford University. She has been lecturing and publishing on art and architecture for the past twenty-five years, including three books (*The Edges of Trauma: Explorations in Art & Literature*, 2014; *Killing Art to Make History: The Museum of French Monuments*, 2013; *Curating Architecture and the City*, 2009) and numerous essays and articles. She has been a judge and chair of the Royal Institute of British Architects President's Medals Dissertation panel, a member of the Editorial Board of *The Architectural Review* and is currently on the panel for the Queen's Anniversary Prizes (UK).



### ACTION

#### Relations Among Things

Lily Chi, Cornell University

The city of Seville makes several appearances in Aldo Rossi's *The Architecture of the City* and *A Scientific Autobiography*, two texts in which urban architecture is repeatedly depicted as "the fixed stage for human events." References abound also in his drawings and design work: from the temporary casitas of Seville's Féria, to the *corrales* that figure in his search for architectures of resistance against technocratic urbanism.

What did Rossi see in Seville? And what did he mean in writing of the city's Holy Week and its Féria de Abril as "the greatest works of architecture I have known"? Neither are buildings in the customary sense: Semana Santa, marking the end of Lent, is an intensive week-long affair in which the entire city is engaged in moving feats of *gesamtkunstwerk*. The Féria, following two weeks later, is temporary city built on the edge of the *casco histórico* for decidedly secular festivities that traditionally marked the start of the growing season.

The proposed paper explores the Seville of Rossi's fascination, probing both the source material and the ideas it inspired. The paper begins with a review of Rossi's ideas on architecture and the city, the initial political intent of these ideas, and the ways Seville is invoked therein. A second section presents Seville's distinctive calendar of urban ceremony, focusing on modern-day celebrations of Semana Santa. Of interest will be the different constituencies involved, in particular the lay co-fraternities central to the event. Accounts of laity resistance to both Church and state during the Franco regime hints at complex political fluidities that belie easy assumptions about this event. The section concludes with observations on the role of architecture, both temporal and fixed, in Seville's festive cycle.

How does the exemplary city imagined by Aldo Rossi comport with contemporary Seville? Rossi himself offers the conditions for reflecting on this question in a statement that encapsulates both his vision of urban architecture and the optimism on which it rests: "The emergence of relations among things, more than the things themselves, always gives rise to new meanings." How Seville fares as city officials prepare its relaunch on the world stage--a platform for spectacle in Guy Debord's much less optimistic sense of the term--is a test for both Seville and *The Architecture of the City*.

**Dr. Lily Chi** is associate professor of architectural design, theory and history, and Director of Graduate Studies at Cornell University. She received her B.Arch in Canada and her M.Phil and Ph.D in architectural history and theory at Cambridge and McGill Universities, respectively. Interested in the ways in which architecture construes and constructs temporality, Chi has written on filmic and literary spaces, on formulations of architectural 'use,' and on informality in contemporary urbanism. The agency of architecture as remote artefacts, destined to increasingly indeterminate futures and distant contexts, is the focus of her current projects, including a collaborative book project with Sarosh Anklesaria on Le Corbusier's City Museum in Ahmedabad.



### ACTION

#### A Tale of Two Foyers

Adam Sharr, Newcastle University, UK

This paper argues that the foyers adjoining auditoria are every bit as potent – as laden with meaning, memory, and world-making – as auditoria themselves. They are sites of comedy, tragedy, tragicomedy, and melodrama, enacted through the attending audience’s collective performance to itself.

Mediaeval European auditoria – such as Shakespeare’s Rose Theatre in London – were often entered directly from the street. Foyers emerged in the eighteenth century and grew in size and importance into the twentieth – practically, as a space for circulation as auditoria grew, and as fire regulations emerged – but also for the performance of social distinction, power, class and gender.

This paper explores the theatrical and performative character of the foyer through two examples from post-war Europe. First is the foyer of the Royal Festival Hall opened in 1951 in bomb-damaged London, designed by the London County Council architect’s department, becoming a symbol of the UK’s emergence from wartime privations into a newly reimagined society and culture. Second is the foyer of the Berlin Philharmonie, opened in 1963 in the freshly divided city of Berlin, designed by Hans Scharoun, equally redolent in the ideas of democracy and liberal culture that it presented.

Through a history, and experiential accounts, of the foyers of the Festival Hall and the Philharmonie, the character of the foyer is addressed as: a stage set; a microcosm of the city; an embodied display in which the whole audience performs; a set of habits, values and rituals which are simultaneously pre-determined and re-invented; and ultimately as a space of social and cultural transformation.

The audience performs the two foyers of the Festival Hall and the Philharmonie. But the foyers also perform, through their audiences, distinctive ideas of culture and society. The lessons of these spaces remain instructive and vital today.

**Dr. Adam Sharr** is Professor of Architecture and Head of the School of Architecture, Planning and Landscape at Newcastle University, UK. He is Editor-in-Chief of *arq: Architectural Research Quarterly* (Cambridge University Press) and Series Editor of *Thinkers for Architects* (Routledge). He practices with Design Office, a design research consultancy at Newcastle University, listed in the prestigious *Architect’s Journal* 40 Under 40 in 2020. He is author or editor of seven books on architecture, most recently *Modern Architecture: A Very Short Introduction* (Oxford University Press, 2018).



## ACTION

## Theaters of Production: Architect's Offices and the Performative Construction of a Profession

Aaron Tobey, Yale University



There is a long tradition of American architects using their own buildings as simultaneous office and advertisement: the Architects' Building in Manhattan, designed and occupied by a group of twelve firms including McKim, Mead, and White, a penthouse leased by Adler & Sullivan in their Chicago Auditorium, Hellmuth Obata Kassabaum's centering of its national operations in the Boatman's Tower in Saint Louis, etc. The attention architects have paid to designing not only the exteriors of these buildings but also the interiors of the offices within them makes such spaces a rich chronicle of the ways in which architects have consciously and unconsciously imagined themselves and their work across vastly changing social and technical conditions. As they physically and rhetorically fashioned their offices, these architects fashioned themselves and an image of architectural practice to their imagined clientele, peers, and public. Consequently, the spaces served not only as places in which the production of architecture took place, but also theaters in which knowledge and production was and is staged for audience and performer in distinct manners according to real and imagined social relationships. Extending from the drawing library in H.H. Richardson's Sommerville, Massachusetts home studio to the contractor's room of George Post's New York office, and from Albert Kahn's precisely arrayed divisions of design and production in Detroit to SOM offering tours of its nascent Chicago Computer Group, this paper examines a collection of American architects' offices as well as the everyday practices and rituals of architectural production these offices support. In doing so, the paper tracks the transitions in American architectural practice from primarily sole proprietorships based in artistic traditions to increasingly collective, if not necessarily collaborative business-like undertakings dramatized and embodied in the organization of modern and technologized corporate firms while also speculating on the future of architecture design offices.

**Aaron Tobey** is a PhD candidate and designer living in New York. His dissertation research focuses on an analysis of the interrelated construction of computer use, corporate structure, and international practice within American architectural firms beginning in the 1960s drawing on methods from media theory, organization theory, and science and technology studies. His previous work has explored how information technologies, forms of representation, and political agency in architecture inform collective social imaginations of space and processes of subjectivization, and has been included in *Thresholds*, the *Journal of Architectural Education*, and *Architecture and Culture*. Aaron received a Master of Architecture from the Rhode Island School of Design and a Bachelor of Science in Architecture from the University of Cincinnati. He has worked professionally at firms throughout the US including the rendering consultancy, Studio AMD, in Providence, Rhode Island, Fougerson Architecture in San Francisco, California, and Studio LUZ Architects in Boston, Massachusetts.



FRIDAY, MAY 28, 2021

14:00 - 16:00 (EDT)

# THEATRES OF TEMPORALITY

MEMORY, MOVEMENT, MONTAGE

PRESENTATIONS

4

SESSION #

**Public Spaces as Theatres of Action:**

**Two Phenomenological Perspectives on Cities by Lawrence Halprin & Bernard Rudofsky**

Gaia Piccarolo, Free University of Bozen-Bolzano

**Charles W. Moore's Public and Private Memory Palaces**

Richard W. Hayes, New York

**The Façade Inside: City, Stage and Montage in the Architectural Interior**

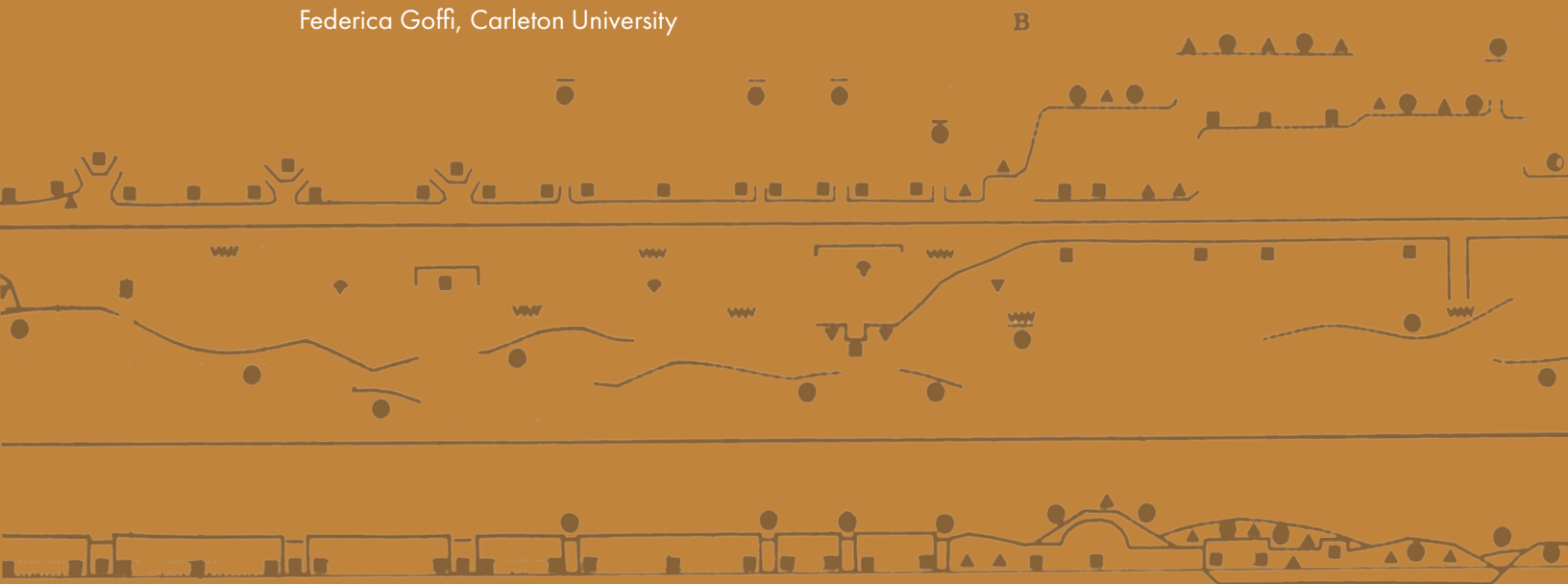
Patrizio M. Martinelli, Miami University

**Theatre of the Dialogic Self: Carlo Aymonino's Civic Architecture**

An Tairan, Princeton University

MODERATOR

Federica Goffi, Carleton University







## ACTION

## Public Spaces as Theatres of Action: Two Phenomenological Perspectives on Cities by Lawrence Halprin & Bernard Rudofsky

Gaia Piccarolo, Free University of Bozen-Bolzano

In the '60s, a phenomenological and participative approach to public space emerged on the stream of the previous decade's solicitations, epitomized in the debate on the "Core of the City" in the occasion of the 8<sup>th</sup> CIAM held at Hoddesdon in 1951. This paper proposes a cross-cutting reading of two publications, respectively by Lawrence Halprin (*Cities*, Reinhold Publishing Corporation, 1963) and Bernard Rudofsky (*Streets for People. A Primer for Americans*, Anchor Press, 1969), as symptomatic case-studies of a conceptualization of the city as a varied environment where the action of living takes place as on a "world stage".

Despite the specificities of the two editorial projects, they show astonishing parallels in terms of target, methodological approach, organization of contents, writing style, character and role of the iconographic program. Meant as handbooks for designers rather than as scientific-based investigations, both authors programmatically decline the thankless task of dealing with the traditional disciplinary instruments of urban planning. Instead, they choose to merge a direct phenomenological observation of the urban experience from the point of view of its main actors: people and their multifold relations and encounters, enabled by basic materials, elements and patterns of existing urban spaces of apparently any place or time, selected and displayed with no scientific criteria except a personal and oriented catalogue of physical, typological, spatial, perceptive, environmental and sensorial categories. (This approach is along the lines of what Kevin Lynch and Venturi and Scott Brown were doing in the very same years). Not accidentally, given the personality and biographies of their authors, both the works appear to be subtly permeated by the metaphor of public space – and the street in particular – as a "world theatre", quintessential stage of a creative process of which people are the generators (the actors), their activities are the aim (the drama), and the physical elements are the tools (the scenes).

**Dr. Gaia Piccarolo** is an architect and architectural historian. She received her PhD in the History of Architecture and Urban Planning at Politecnico di Torino. She is an AR at the Faculty of Design and Art, Free University of Bozen-Bolzano, Adjunct Professor of History of Contemporary Landscape Design and Theory at Politecnico di Milano and member of the editorial board of the architectural magazine *Lotus International*. Her research focuses on contemporary architecture, urban planning and landscape design, with special reference to the circulation of ideas and models between Europe and the Americas. Recently, she has been investigating disciplinary encroachments between architecture, art and landscape. Her research has been presented at international seminars and conferences in Europe, the United States, Canada and Brazil. She is author of *Architecture as Civil Commitment. Lucio Costa's Modernist Project for Brazil* (Routledge, 2020) and *Un progetto di mediazione. Lucio Costa fra tutela del patrimonio e nuova architettura* (Maggioli, 2014).





## MEMORY

**Charles W. Moore's Public and Private Memory Palaces**

Richard W. Hayes, New York

Memory was a vitally important theme in the work of architect Charles W. Moore (1925-93). This was true of both his built work and his writings. Moore's interest in recuperating the role of memory in architecture is perhaps most apparent in his books, such as *Body, Memory, and Architecture*, co-written with Yale colleague Kent Bloomer, and *Chambers for a Memory Palace*, a series of letters between Moore and architect Donlyn Lyndon that was published after Moore's death in 1993. How the theme of memory pervades Moore's buildings, however, has yet to be fully explored.

My paper therefore seeks to elucidate the role of memory in Moore's designs for both public and private realms. I selected a well-known public design—the Piazza d'Italia in New Orleans of ca. 1975—and and a lesser-known private work—his own house Austin, Texas, begun in 1985. In both cases, Moore experimented with haptic experience as a trigger of memory: cultural memory in the Piazza, personal memory in the Austin house. In the Piazza, a shallow fountain encourages participants to wade through standing water while fragmented colonnades and Latin inscriptions surround them with recollections of Roman architecture. In Austin, Moore took advantage of the temperate climate by centring his design about an outdoor lap pool and pergola, around which the house's separate volumes fuse references to vernacular buildings and high-art architecture.

Both works also introduce a theatrical metaphor. In New Orleans, Moore learned from Rome's Baroque fountains, with their inherently theatrical qualities, how to intensify layers of meaning in a public space. In the private realm of his Austin home, Moore learned from Sir John Soane how domestic collectibles can induce memory. Mementoes that Moore collected over a lifetime of teaching and travelling suffuse every inch of the interiors, sparking private recollections on the part of the house's owner and inviting visitors to enter imaginatively into his intensely personal memory palace.

**Richard W. Hayes** is an architect and architectural historian, educated at Columbia and Yale Universities. His publications include *The Yale Building Project: The First 40 Years* (Yale University Press, 2007), a comprehensive history of an influential educational program that was founded by Charles W. Moore. Hayes also published articles on Moore in *Scroope: Cambridge Architectural Journal*, *Rome: Postmodern Narratives of a Cityscape*, and *The Journal of Architectural Education*. Two additional chapters on Moore are forthcoming in 2021. Hayes has received grants and awards from the American Institute of Architects, the American Architectural Foundation, the Graham Foundation, the Paul Mellon Centre for Studies in British Art, the New York State Council on the Arts, the MacDowell Colony, and Yaddo. In 2019, he received the Brunner grant from AIA New York. A visiting fellow at the University of Cambridge in 2009 and 2013, he is now a life member of Clare Hall.





## WORLD

**The Façade Inside:****City, Stage and Montage in the Architectural Interior**

Patrizio M. Martinelli, Miami University

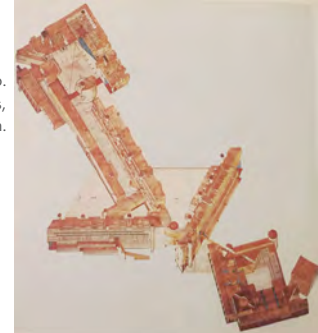
For the reconstruction and renovation of the Teatro La Fenice in Venice, after the 1996 fire, Aldo Rossi designed the interior elevation of one of the rehearsal rooms as a wooden replica of the façade of Palladio's Basilica in Vicenza. As he wrote, he used this fragment, "not only because it's beautiful, but because it reproduces the interior of the Venetian world, almost an attempt to recompose inside the building a Venetian world, between history and invention."

This represents the apex of Rossi's reflections on the theme of the theater, summarized in his definition of architecture as "the fixed stage of the vicissitudes of man." What is compelling is how, in the interior of the Fenice rehearsal room, Rossi recreated an urban artifact, drawing on the Renaissance tradition of the theater type. Here the city is manifested inside the building as a montage of elements (façade, street, and square), defining the stage (Olympic Theater in Vicenza) or the auditorium (Farnese Theater in Parma). A similar manifestation of the city happens inside the churches of Florence, where Brunelleschi built stage machinery (the so called "ingegni") that evoke urban fragments (the dome, the loggia, the portico) as the *mise en scène* for staging religious representations of sacred events and rituals.

Using this framework and the precedents of Aldo Rossi's investigations (Teatrino Scientifico, Teatrino Domestico and Molteni Chapel) this presentation will explore select projects where the montage of interior façades transports and transfigures the city inside the building. This design strategy activates the metaphor of the urban microcosm and the staging of everyday private rituals and public performances, where the collective character of the city is dramatically absent yet present.

**Dr. Patrizio M. Martinelli** studied at Venice University IUAV where he earned a Master's degree in Architecture and a Ph.D. in Architectural Composition. Since 2017 he is Assistant Professor at Miami University in Oxford, Ohio. His teaching and research focus on modernism, domestic and urban interiors, adaptive reuse and the concept of theatricality of the architectural interior. He's also guest teacher at Münster School of Architecture and taught workshops at BTU Cottbus (Germany) and at Escuela de Arquitectura de Toledo (Spain). His researches have been published in monographs and journals, and presented in several international conferences in Italy, Germany, Poland, Spain, UK, and the United States. In March 2020 he was given the award for Best Creative Scholarship Presentation by the Interior Design Educators Council.





## WORLD

**Theatre of the Dialogic Self: Carlo Aymonino's Civic Architecture**

An Tairan, Princeton University

The Roman architect Carlo Aymonino (1926-2010) is one of the most prominent protagonists of the Italian Neo-Rationalist Movement of the 1960s and 70s. This paper takes as its subject three of Aymonino's civic projects, which he quite self-consciously conceived of, then fashioned, as a continuum: first, the psychiatric hospital in Mirano (1967), of which the project was titled "Marat/Sade" in reference to Peter Weiss's celebrated play of 1964; second, the Monte Amiata low-income residential complex of Gallarate, Milan (1967-1972), which oriented low, rectangular building blocks towards an amphitheatre; and finally, the civic center in Pesaro (1976-1979), which in ghostly fashion reiterated Mirano only to overturn its programmatic premise. My aim here is to see how these three projects allow us to explore a set of fundamental issues in which the fragmentation and collage suggested by postmodern aesthetics collide with the programs expected of certain social orders and their typologies: when Aymonino stitched these three projects together, he was suggesting architectural, philosophical, and theatrical links between the asylum, the residence, and the civic plaza. The purposeful combination he made, then, allows us to consider the interrelationship and opposition between an architecture for social outcasts, an architecture of home, and an architecture for the urban collective as well as the tension between the stoicism of pure form and an excessive symbolism that speaks simultaneously to the complexities of the world, to the reality of the tectonic, and to the theatre of the city. Aymonino's civic architecture, this paper aims to show, dramatizes the dialogue—dialogue in the sense that Mikhail Bakhtin has theorized it—between the public institutions of the city (where social expectations are the most overwhelming) and the architectural form in relation to others—other bodies, other social groups, other ideologies. What I see as a dialectic of architectural autonomy against its social responsibility unfolds as a dialogical drama in the hands of Aymonino.

**An Tairan** is a PhD candidate in architectural history and theory at Princeton University School of Architecture. Tairan received his undergraduate degree from Peking University in China (2015); upon finishing an MDes in History and Philosophy of Design at Harvard GSD with distinction (2017), he embarked on his pre-doctorate travels and fieldwork on post-war Italian architecture under the aegis of Harvard University Frederick Sheldon Traveling Fellowship (2017-8). His ongoing dissertation work focuses on what shapes the convergence of geology, architecture, and environmental histories in the context of nineteenth-century Italy, with a particular interest in the anomalies, anachronisms, and other instabilities of space and time.



SATURDAY, MAY 29, 2021

8:30 - 10:30 (EDT)

# DRAMATIC REPRESENTATION

## EMBODIED WORKS & WORDS

5

SESSION #

### PRESENTATIONS

#### **Paper Masks: Imagined Theaters of Architectural Drawing**

Michael Chapman, University of Newcastle, NSW

#### **The Palace and the Plaza: A Post-War Convergence in Seeking Performative Spaces**

Marcela Aragüez, IE School of Architecture and Design, Madrid-Segovia

#### **Theatres of Architectural Imagination Performed in Bruno Schultz's Poetic Prose**

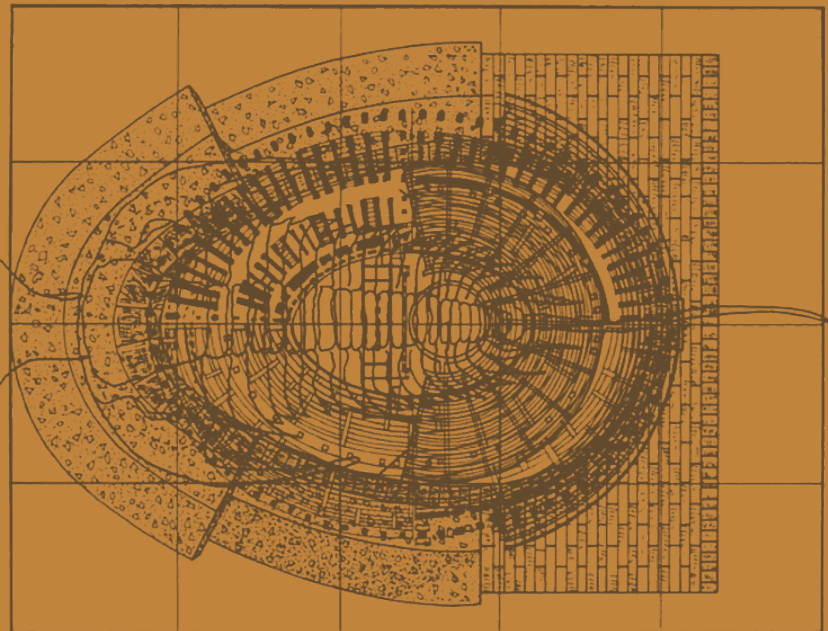
Anca Matyiku, McGill University

#### **The Dramatization of Architecture: On the Drawings of Álvaro Siza**

João Miguel Couto Duarte, Lusíada University of Lisbon

### MODERATOR

Sam Ridgway, University of Adelaide





### WORLD

#### **Paper Masks: Imagined Theaters of Architectural Drawing**

Michael Chapman, University of Newcastle, NSW

Recent scholarship has demonstrated the importance of architectural drawing in reshaping architectural practice from the 1970s on, particularly in the context of North America and Europe which is not surprising as both have strong and vibrant cultures of performing arts that underwent radical reappraisal in the same time period. This paper explores the theater from within the specific context of speculative architectural drawing, and specifically in the context of North America from the mid 1980s. Drawing in this period, in a number of practices, took on a specific performative dimension, which challenged the orthodoxies of commercial practice and the capitalist realities of the period that often constricted imagination and invention. In this sense, the theater offered a particular mode of both spatial and theoretical escape, where architecture could be reformulated from within the realms of imagination, memory and action, and the drawing could provide a residual record of these encounters. This drawn record was not only architectural, but obliquely political.

This paper will look at two drawn theater projects which open on to issues of the imagination directly. The first is the three proposals for theatres in John Hejduk's Berlin Masque project (1983), which provide both a programmatic and performative blueprint for an architecture of theatricality and its form and materiality. The second is Douglas Darden's Night School (1993), which interrogates classical notions of the theatre through a complex layering of architectural memory, intersecting in both plan and section. In both examples, the mode of architectural drawing opens up specific notions of theatricality and the imagination, which have lasting implications for both architecture and its broader political context.

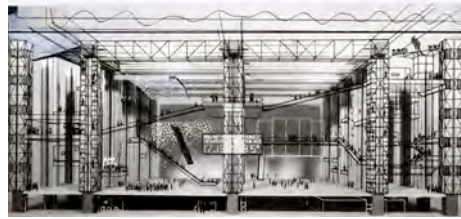
**Michael Chapman** is professor of architecture at the School of Architecture and Built Environment at the University of Newcastle in Australia. His research concerns the theory and politics of architecture, with an emphasis on the domains of drawings, art theory, critical theory, avant-garde studies and modernism. He has won numerous awards for his teaching, research and creative practice. In 2010, he was part of a team awarded an ARC Discovery Grant, and in 2012 he was awarded the Byera Hadley Travelling Scholarship by the Board of Architects in NSW. Michael remains deeply committed to creative practice as research. His creative work has been exhibited nationally and internationally, including at the Venice Biennale, Federation Square, the State Library of NSW and the Museum of Melbourne.



## ACTION

**The Palace and the Plaza:****A Post-War Convergence in Seeking Performative Spaces**

Marcela Aragüez, IE School of Architecture and Design, Madrid-Segovia



The Fun Palace.<sup>1</sup>



The Festival Plaza.<sup>2</sup>

In 1975, Arata Isozaki acknowledged ‘being more than little flustered’ upon discovering that a few years before the conception of the Festival Plaza – the main public space of Expo’70 held at Osaka in that year, and which he designed and realized in collaboration with his mentor Kenzō Tange – Cedric Price had already been experimenting with analogous ideas for the Fun Palace in London, a building for leisure co-designed with theatre director Joan Littlewood. Certainly, the material similarities between the buildings are easy enough to grasp. Both projects make use of a space-frame structure to which movable and replaceable elements would be attached. Both make use of light and sound equipment, all to be controlled by a cybernetic system to process users’ information and modify the setting accordingly. But more importantly, they seem to be connected by a common concern of including performative variations and interactions between visitors and built elements in an attempt to foster action within a controlled environment.

Drawing upon unpublished material from the archives of Price in Montreal and of Isozaki in Tokyo, in this talk I address the overlooked parallelisms between the Fun Palace and the Festival Plaza. I argue that a great deal of the advancements in the production of interactive spaces for leisure at the time was influenced by earlier developments in experimental artistic circles in both countries. In particular, the generation of theories and practices around the notion of *environment* in the West, and of *kankyō* in Japan, would lead to the conception of a supposedly participatory architecture intended to liberate itself from the constrictions on its permanence. By looking into the role these conceptual roots played in the design process of both buildings, I aim to portray a cross-cultural understanding in the design of post-war performative spaces, and their contribution in the architectural and urban thinking of that period.

1. Reproduced in Samantha Hardingham and Cedric Price, *Cedric Price Works 1952-2003* (London, Montreal, © 2016: AA, CCA).

2. Image courtesy of the Misa Shin Gallery, Tokyo.

**Dr. Marcela Aragüez** is Assistant Professor and Associate Director of Undergraduate Studies in Architecture at IE University. She received her PhD in Architectural History & Theory at the Bartlett School of Architecture, UCL, where she also received a MSc in Spatial Design (UCL Turner Prize for best dissertation). Marcela’s research focus lies in the understanding of design processes behind the production of adaptable architecture, with an emphasis on cross-cultural post war practices. She has recently coordinated the joint research project ‘The Culture of Water’ in collaboration with the Kyoto Institute of Technology in Japan and the Lucerne University of Applied Sciences in Switzerland. She is a licensed architect with professional experience in Spain and Switzerland. Marcela has lectured widely in the UK, Switzerland, Japan, France and Spain and her work has been acknowledged by grants and awards from institutions such as the Japan Foundation, Sasakawa Foundation, Canon Foundation and the Society of Architectural Historians of Great Britain.





## ACTION

**The Dramatization of Architecture: On the Drawings of Álvaro Siza**

João Miguel Couto Duarte, Lusíada University of Lisbon

In a series of drawings for the Museum for Two Picassos – an imagined pavilion that was to be located in Madrid and that was designed to exhibit Pablo Picasso's (1881 - 1973) "Guernica", painted in 1937, and "Pregnant Woman", a sculpture from 1950 – Álvaro Siza Vieira (b. 1933) populates the space with several figures in apparent motion. These bodies do not imitate everyday life, nor do they seem to perform a choreography. They are strange figures, transfigured bodies that wander through the space displaying unusual gestures – the gazes reveal astonishment and alienation; the positioning of the bodies accentuates their singular existences. Perhaps all these figures are Álvaro Siza himself, at once one and diverse, who thus moves within his thoughts unfolded in multiple characters. The spaces of the pavilion galleries appear distorted, too. The pavilion becomes another body engaging in the movement that animates the figures populating it. In these bodies – the pavilion and the figures – one can justly identify a kind of dramatization, which presents to the observer a preview of the architecture that is being imagined. The architecture is staged, by presenting it inhabited in this way. A representation is constituted within representation itself. The experience of space is dramatized.

This text aims to discuss the importance of this approach to architecture and drawing in Álvaro Siza's design thought. The presence of human figures has long been a constant in Álvaro Siza's design drawings. However, it is possible to recognize a transformation in the way that these figures relate to architecture: a passive contemplation gives way to a poetic confrontation with space, which is architecture's ultimate ambition, by means of which architecture will result in a meaningful frame for everyday events. With these figures, Álvaro Siza puts his thought into action, anticipating what will be the theatre of the world.

**Dr. João Miguel Couto Duarte** (1966) is a Lisbon born Portuguese architect practicing since 1990 and an assistant professor at the Faculty of Architecture and Arts at Lusíada University of Lisbon where he has been teaching since 1991. The relationship between architectural representation – drawing and models – and design practice has long been his main research field. He is a research fellow at Design, Architecture and Territory Research Centre (CITAD) at Lusíada University of Lisbon and coordinator of RPs "Drawing Siza" [dS]. "Aires Mateus: Matter in Reverse" (2017), directed by Henrique Pina, is his debut in film production. "Body-Buildings" (2020), also directed by Henrique Pina and produced by João, is now completed. João holds a degree in architecture from Faculty of Architecture, Technical University of Lisbon (1990), a MSc in Art Theories from Faculty of Fine Arts, University of Lisbon (2005) and a PhD in Architecture from Faculty of Architecture, University of Lisbon (2016).



## MEMORY

**Theatres of Architectural Imagination Performed in Bruno Schulz's Poetic Prose**

Anca Matyiku, McGill University

What if the act of imagining architectural space were performed in language, as a quasi-theatrical play that mines language for its philological depth and the stratified memory accrued in storytelling, myth, and literary artifacts? What if words—as well as the things they are meant to designate—could be cast to perform unlikely roles, thus constructing architectural images that bring forth the texture of language as a medium onto itself? And what if in this restless theatre of architectural representation that is performed in language, the reader-architect becomes an engaged actor in the making of the architectural image?

This paper examines architectural representation in the prose of Bruno Schulz, in order to observe how Schulz constructs his architectural images by enlisting language to perform theatrically. I show that by calling on a layered imaginary, Schulz's images perform a dual movement of drawing from the depths of a cultural memory and projecting creative possibilities toward the future. I show that Schulz solicits words to perform momentary roles that promiscuously cross taxonomies of representation, loosening language from its referential duties and thereby augmenting its poetic currency as a medium onto itself. Furthermore, I show that in the playful theatrics of his prose, Schulz's architectural images both condense and proliferate such that they precipitate multiple possibilities of interpretation, thus enticing the architect-reader to take on a participatory role in construing the architectural image.

My aim is to present how architectural images thus constructed are able to convey architectural knowledge that evades visual forms of representation—including multi-sensory and atmospheric qualities of space, and the kind of place-specific knowledge that is implicit and elusive. I show also how Schulz's prose performs architectural images that preserve the subtle yet salient complexities of human questions, desires, and predicaments that can be self-contradictory or irreconcilable. I show that ultimately, this theatrical performance in language engages these forms of architectural knowledge to activate the imagination and propel creative action.

**Anca Matyiku's** research combines an interdisciplinary creative practice with academic scholarship in the history and theory of architecture. Her academic work focuses on the design process that leads to architecture, investigating how literary language operates as a medium for thinking through questions of place and architectural representation. Anca is the co-founder of MOTE, a research-creation practice that explores how fiction, myth, and material temperaments participate to architectural inquiry. Her research has been part of several exhibitions and conferences including the 2012 Venice Biennale of Architecture, and it has been most recently published in *Reading Architecture: Literary Imagination and Architectural Experience* (Routledge, 2018), *Scroope: The Cambridge Architecture Journal*, and *Writingplace Journal*. Anca holds a Bachelor of Architectural Studies from University of Waterloo, a Masters of Architecture from University of Manitoba, in Canada, and is completing her Ph.D. in the History and Theory of Architecture at McGill University.



SATURDAY, MAY 29, 2021

10:45 - 12:45 (EDT)

# SITUATIONAL TRANSFORMATION

## INTIMATE IMMENSITIES

6

### PRESENTATIONS

**This is an Experiment: Design as Collaborative Process in Chloe Lamford's Blue Box**

Kristin Washco, Carleton University

**G(hosts): Healing Trauma through Site-Specific Performance and Systemic Constellations**

Stefan Jovanović, London

**Die Turnstunde: Hans Hollein's Museum Performing Itself**

Eva Branscome, Bartlett School of Architecture

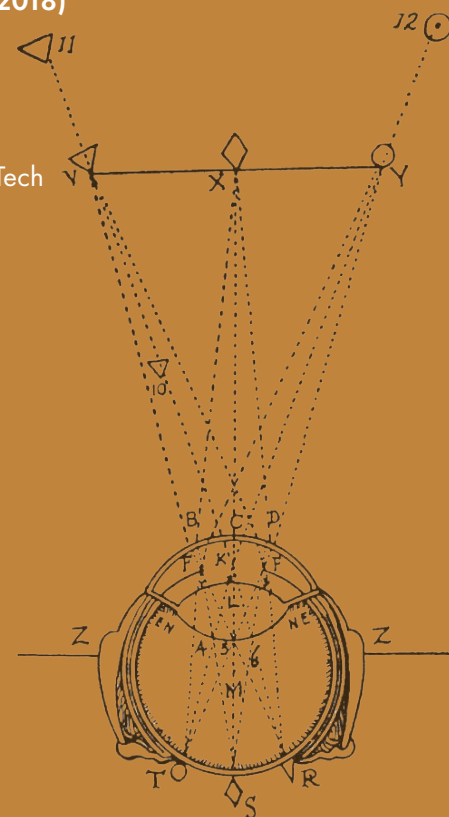
**A Delegated Performance for Public Space: *The Mile Long Opera* (2018)**

Alessandra Mariani, UQÀM

### MODERATOR

Marcia Feuerstein, Washington-Alexandria Architecture Center, Virginia Tech

SESSION #





### ACTION

#### This is an Experiment:

#### Design as Collaborative Process in Chloe Lamford's Blue Box

Kristin Washco, Carleton University

Cosmopoiesis as an act of world-making exists in the translation of drawings into buildings and buildings into drawings.<sup>1</sup> Under the guise of production, in practice this exchange between constructing and construing becomes segmented and unidirectional. Such separation disembodies architectural action, stunting collaborative potential. How can building practices foster greater engagement with three theatres of architectural action: designing, building, and dwelling?

In her introduction to the 2017 installation *The Site*, stage designer Chloe Lamford states the usual roles in theatre: the writer writes the play, the director takes the play on, and the theatre designer visualizes the play.<sup>2</sup> The premise of *The Site* was to problematize this sequence. Working in reverse of the typical process, Lamford first created a space - a blue box - and then invited five writers to respond to it. Ten provocations such as, "this is an experiment, and a conversation, not an end product" were also established as shared premises for the resulting plays.<sup>3</sup> Together, the space and the provocations aided in reimagining the act of theatrical world-making by overtly centering situated action and collaborative exchange in the process. Rather than initiating from scripts, the works were conceived using space and discourse as materials for creation. This reversal encouraged artists and audiences to rethink how plays are enacted and ingested.

This presentation will explore the potential of applying Lamford's experiment to architecture. How might the operations and outcomes of architectural making be challenged to recenter embodied action and collaborative discourse? What alternative "materials for creation" could emerge from this exercise?

1. Frascari, Marco. *Eleven Exercises in the Art of Architectural Drawing*. New York; Abingdon, Oxon;: Routledge, 2011, 94.

2. Lamford, Chloe, "The Site: Interview with Chloe Lamford filmed at Somerset House," 2017 <https://royalcourttheatre.com/Season/the-site/>

3. Lamford, Chloe, "Installation: The Site," Accessed December 15, 2020, <http://chloelamford.com/the-site>.

**Kristin Washco** is an Instructor and PhD Student at the ASAU, Carleton University. She received her Master's in Architectural History + Theory from McGill University, and her professional degree in Architecture from Virginia Tech. Kristin is a Registered Architect in New York and practiced professionally in New York City before relocating to Canada. Her professional work with NOROOF Architects, DXA Studio and MADERA has won multiple awards, including the AIA Award of Excellence. Her research interests are centered around the synesthetic experience of architecture, methods of architectural representation, and the translation from page to built work.





## WORLD[ING]

## G(hosts): Healing Trauma through Site-Specific Performance and Systemic Constellations

Stefan Jovanović, London

This paper explores the relationship between site-specific performance practices and the therapeutic modality known as Systemic Constellations. It does so in order to examine the healing potentials of performances that have taken place on sites of historical, social and political traumas. What does it mean to produce scenographic and theatrical work in relation to a world, to land and to history that is already there? What effects does this expansive space of rehearsal have on both participants' and performers' sense of identity and affect, when not relying on the theatre building, but on the embodied perception and history of the site of performance? How can performance begin to work more like architecture in a post-pandemic environment, allowing for the accumulation of time in the layering of performance onto space?

This paper works from three definitions of the site-specific: as performance related to the architectural re-use of buildings [*Gododdin* (1989) by Brith Gof]; performance as re-enactment of contested socio-political histories and sites [*The Battle of Orgreave* (2001) by Jeremy Deller]; and performance as ritual for healing on sites of past trauma [*In and Out of the Mountain* (1981-1986) by Anna Halprin].

In identifying the processes of architectural re-use, the socio-politics of the spaces used, and what was at stake by creating and rehearsing on sites harbouring traumatic pasts, I build on Mike Pearson's and Cliff Lucas' distinction between the hosts and the ghosts encountered within site-specific performances. Specifically, I examine this distinction through the lens of psychotherapist Bert Hellinger's method of Systemic Constellations. I propose that these case-studies and other performances referenced throughout the paper, along with their respective *hosting* sites, become literal theatres of the world, rather than enclosures of the world. They become performance-sites that *world* possibilities for social healing and systemic change through site-specific performance.

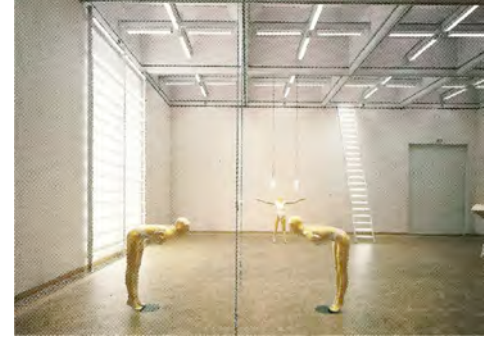
**Stefan Jovanović** is a London-based architect, choreographer, healer and the artistic director of Studio Stefan Jovanović. Whilst qualifying as an architect and establishing a career in the performing arts, Jovanović trained as a systemic family constellator and somatic therapist, integrating therapeutic modalities into an artistic practice. Jovanović's productions have been performed at Sadler's Wells, Siobhan Davies Dance, Tate Modern, Stone Nest, Asylum Chapel, Independent Dance, Goya Museum and Toulouse-Lautrec Museum. Stefan is a graduate of the AA School of Architecture and a What Now? resident artist (Independence Dance, 2014), the recipient of the DanceWEB Scholarship at ImpulsTanz International Festival of Dance (2016), New Museum IdeasCity Athens Fellow (2016), and a resident artist at the Sadler's Wells Summer University (2015-2018).



## ACTION

**Die Turnstunde: Hans Hollein's Museum Performing Itself**

Eva Branscome, Bartlett School of Architecture



In 1972, the Viennese architect/artist Hans Hollein was appointed to design the Museum Abteiberg in Mönchengladbach, Germany. It opened in 1982 to international acclaim. His building was defiantly not a 'white box': its architectural presence instead intentionally responded to left-wing attacks on museums as elitist cultural institutions in the late 1960s. The celebrated German curator Johannes Cladders, who commissioned and directed the museum, had been an active part of this counter-cultural impulse, staging Joseph Beuys's first-ever retrospective exhibition in 1967.

The Museum Abteiberg can however also be interpreted as a theatre of avant-garde art. Its galleries and transitional areas were from the outset conceived as performative spaces. Then, when Cladders retired in 1984, Hollein fulfilled the director's last wish by creating an astonishing site-specific art installation, *Die Turnstunde [The Gymnastic Lesson]*. It staged a unique situation in which the artist, Hollein, reimagined his own architectural environment. The casts of two life-sized female gymnasts standing across from each other, balancing on tiptoes, bowing forward, with their arms stretched wide in a position of utmost tension. A further gymnast stands erect, again arms raised at her sides, facing upward. Their bodies are gilded and mysterious. Their postures are disconcerting.

The essay will discuss this display as a piece of frozen theatre that references the museum's collection by reperforming artworks by George Segal, Giulio Paolini, Yves Klein and Joseph Beuys. But the original bodily provocation of the gymnastics lesson can also be understood as an action environment. It creates troubling thoughts and feelings by presenting facsimiles of the human body within such a carefully crafted spatial juxtaposition. In the interplay of ritualized positions and alienated props they remind us of living creches, tableau vivantes or life-sized three-dimensional dioramas. They ask us a simple question: where does architecture end where does theatrical exhibition start?

**Dr. Eva Branscome** has been teaching architectural history at the Bartlett School of Architecture, University College London since 2012. Originally trained as an interior architect, Eva studied for her PhD at the Bartlett. Her research and teaching work has two main strands: the first engages with the links between built heritage and cultural practices in contemporary Western cities, whether expressed through cultural institutions or counter-cultural street art; the second is in the 19th- and 20th-century architectural history of Central Europe, focussing particularly upon Austria and other regions in the former Austro-Hungarian Empire. Eva has published extensively – including *Hans Hollein and Postmodernism* (Routledge, 2019), the first major monograph on that architect-artist. She has co-curated exhibitions at the MAK Gallery in Vienna, ICA in London and Museum Abteiberg in Germany, and has previously taught architectural history at Queen Mary University, Oxford Brookes University and the University of Westminster.



## WORLD

**A Delegated Performance for Public Space: *The Mile Long Opera* (2018)**

Alessandra Mariani, UQAM

In the wake of the wave of controversy generated by their development of the High Line public park in Manhattan, design studio Diller Scofidio + Renfro created *The Mile-Long Opera: the biography of 7 o'clock*. Critics denounced the accelerating gentrification of areas adjacent to the park. They noted how the recovery, conversion of this post-industrial space came to legitimize and reproduce class inequality and thus, social exclusion. They incriminated the ideologization of aesthetic experience, namely the commodification and spectacularization of this experience as an engine of urban development. Aware of the pernicious dwindling effects of aesthetics DS + R produced a self-critique in the form of an opera, offered to the public for six evenings on the High Line itself. This *Gesamtkunstwerk* – fused by immersive principle architecture, urbanism, poetry and music – referenced to the surrounding environment and its memories, translated into stories performed by a thousand volunteer choristers accompanied by the audience strolling on the linear park. DS + R have significantly scripted these neighborhoods since 2009. They have made the High Line a heterotopic site, physically and temporally suspended from the frenetic circuit of Manhattan, by merging stopover spaces with devices visually framing the city. The opera, inspired by their previous scenographic experiences, aimed to transiently suspend the economic symbolization of the High Line.

This paper will seek to lay out how DS+R implemented the opera in order to mediate architecture's accountability in a context of post-occupation. Following the concept of *Theatrum mundi*, it introduces the High Line as the scene of an interpretative negotiation, framed by the performance orchestrated by DS+R. It will demonstrate that while the opera did not instigate immediate change, it succeeded in proposing a form of alterity and actualization of the perception of High Line. As it raised awareness of architecture's limits, DS+R's strategy of "delegated performance"<sup>1</sup> emanating from a dialogical and communal aesthetic, instigated the perspective of new forms of communal occupation vouching for sustainable public spaces in constant privatization.

<sup>1</sup> Claire Bishop, "Delegated Performance: Outsourcing Authenticity," *October* 140 (Spring 2012): 91-112.

**Alessandra Mariani** is completing her PhD thesis on the interdisciplinary nature of DS+R's practice. Her research focuses on the relations between contemporary art, poststructuralist discourses, curatorial approaches and the development of DS+R's situated practice in an expanded field. In 2006, Alessandra founded *Muséologies* ([www.museologies.org](http://www.museologies.org)) a journal promoting interdisciplinary research focused on the functions and stakes of the contemporary museum and has been its editor ever since. She has also been lecturing the theory and history of modern architecture at École de design UQAM, since 2011. [mariani.alessandra@uqam.ca](mailto:mariani.alessandra@uqam.ca)



SATURDAY, MAY 29, 2021

14:00 - 16:00 (EDT)

# INTERCULTURAL (DE)MONSTRATIONS

WORLDS BEYOND, BETWEEN & BENEATH

PRESENTATIONS

7

SESSION #

**Imagining a Participatory Theater in Ahmedabad, India: 1950-1980**

Daniel Williamson, Savannah College of Art and Design

**Interplays Between Noh and Architecture: 'Expressionless Expressions'**

Maria João Moreira Soares, Lusíada University of Lisbon

**Monsters of Architecture and Theatre, A Look at Bali**

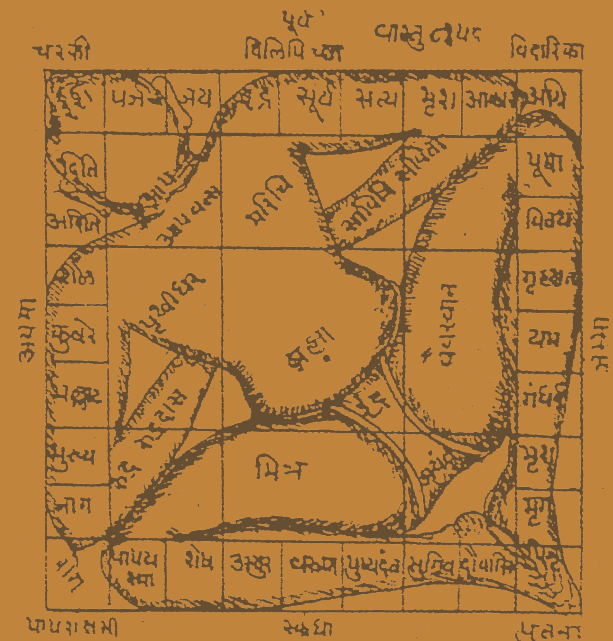
Tracey Eve Winton, University of Waterloo

**Ceremony and Mitos: Hanay Geiogamah and Luis Valdez**

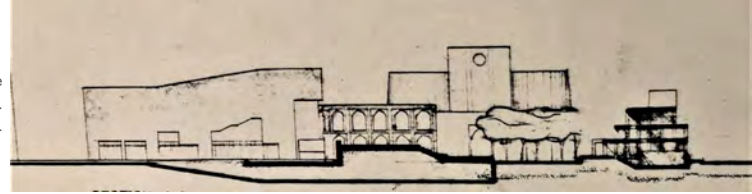
Amy Gilley, Tarrant County College

MODERATOR

Alberto Pérez-Gómez, McGill University







## MEMORY

## Imagining a Participatory Theater in Ahmedabad, India: 1950-1980

Daniel Williamson, Savannah College of Art and Design

In 1951, the Ahmedabad Municipal Corporation invited Le Corbusier to the city to design a modern museum. After Le Corbusier's initial visit to the city, the project blossomed into a fully-fledged cultural center that included two kinds of theaters. The first was an indoor theater conceived of as a "boîte des miracles." The second was an outdoor, participatory theater that Le Corbusier argued would be focused on "spontaneity" which would "erupt from the depths of one's being" as opposed to "art that is encouraged, commanded, in the service... of a power and employed by means of propaganda." With this project, Le Corbusier hoped to transform traditional conceptions of the theater and its architecture by recentring them in his growing interest in vernacular practices drawn from around the world. Yet, inherent contradictions in the project, from its top-down sponsorship by city elites to its disengagement from the urban core of the city led to the abandonment of Le Corbusier's theatrical vision. Instead, it was replaced by a more conventional auditorium designed by Balkrishna Doshi in 1961. At the same time, Doshi, who had worked in Le Corbusier's atelier on his Ahmedabad projects, revived the concept of the dual theater, including an outdoor, participatory component, for his Premabhai Hall project located in the heart of Ahmedabad's historic core. In doing so, Doshi sought to emphasize monumentality, while grounding the theater project more directly in an Indian cultural context, as opposed to the broader universal vision of Le Corbusier. Nevertheless, Premabhai Hall, like Le Corbusier's previous project, proved only a partial success. The outdoor components were never built and the theater is currently unused. Instead, the drama of a vibrant city market swirls around its dormant form. This paper will retrace the history of these projects to locate the limitations, lessons, and prospects for revival of a participatory theater in Ahmedabad.

**Daniel Williamson** has taught architectural history at the Atlanta campus of the Savannah College of Art and Design since 2011. He received a Master's degree in architectural history from the University of Virginia in 2005 and a PhD in art history from the Institute of Fine Arts, New York University in 2016. His research is primarily focused on colonial and postcolonial architecture in India. He is currently preparing a book length manuscript, based on his dissertation, that examines modern architecture in Ahmedabad after Indian independence as a manifestation of a specific vision of civic culture constructed by the city's industrialist elites. In 2021, he has forthcoming publications coming out on the Crawford Markets in Mumbai and the history of Brutalism in the United States.



## ACTION

**Interplays Between Noh and Architecture: ‘Expressionless Expressions’**

Maria João Moreira Soares, Lusíada University of Lisbon

The Marguerite Yourcenar (1903-1987) in the “Avant-propos” to the 1991 edition of *Cinq Nô modernes* (Five Modern Noh) by Yukio Mishima (1925-1970), refers to the angel in the Noh play *Hagoromo* (羽衣, *The Feather Mantle*), who is a celestial maiden seeking to return to heaven. In the play, the essence of flight is shown through an image of a body, stretching out, dressed in a heavy cloak. Arms in extension that raise the whole set, which is essentially static. Yourcenar uses the expression “hieraticism of Noh,” and in relation to this quality, i.e., the hieraticism, expresses that it is sublimated in the slow and deliberate walking of the Noh actor. Nomura Shirō, in his text, “Teaching the Paradox of *Nō*” (1997), says that Noh is an art of “nearly expressionless expression.” The greater the stillness of an actor, through “movement of constraint,” the more the heart and the mind are moved. In his text “Towards a Japanese-Style Architecture of Relationships” (2010), Kengo Kuma (b. 1954) refers to Japan as a passive century-old container of what comes from outside and impacts on the country. This state of apparent inaction is illusory. Passivity becomes a process of assimilation by means of a layered progression. These layers, in turn, consolidate themselves in a process of modernity. For Kuma, Japan is a country that has experienced modernity a number of times.

This text aims to reflect on a hypothetical modernity of Noh theatre and the mirroring of this modernity in an understanding of a contemporary architecture that seeks to respond to the demands of an increasingly volatile society – which can perhaps be confronted with the idea of the heavy cloak. Kuma’s image of Japanese-passivity, the constant flowing of waves of modernity, helps us to build a path for this fabric of thought.

**Dr. Maria João Moreira Soares** (Lisbon, 1964) is a Portuguese architect practicing since 1988, an assistant professor at Faculty of Architecture and Arts, Lusíada University of Lisbon [FAA/ULL], and a research fellow at Design, Architecture and Territory Research Centre [CITAD], ULL. Maria João is a member of CITAD’s Board of Directors, coordinator of Architecture and Urban Planning Research Group, research coordinator of RP “Architecture and Transdisciplinarity” [ArT], co-coordinator with João Miguel Couto Duarte of RP “Mapping the Architectural Inter-relations Between Portugal and Japan in an International Context” [JAPOM] at CITAD, and member of the Athens Institute for Education & Research [ATINER]. She is producer of *Aires Mateus: Matter in Reverse* (2017), directed by Henrique Pina and *Body-Buildings* (2020), also directed by Henrique Pina. Maria João holds a degree in Architecture from Faculdade de Arquitectura da Universidade Técnica de Lisboa [FA/UTL], 1987, and a PhD in Architecture from Universidade Lusíada de Lisboa [ULL], 2004.



Noh Scene:  
Hagoromo,  
1920s-1930s  
Kamishaka Sekka  
(Ink, color, and  
gold on silk)



## ACTION

**Monsters of Architecture and Theatre, A Look at Bali**

Tracey Eve Winton, University of Waterloo



In 1931, dramaturge Antonin Artaud saw Balinese dancers, musicians and actors perform. They were brought to Paris from Bali for the Dutch pavilion at the International Colonial Exhibition. What struck Artaud was the physical craft of their acting, which stylized expressions of the limbs, eyes, and hands (mudras) to act out mythic narratives and to dramatize the conflict between order and disorder. Against the body's own language of movement, Artaud set out to reform European theatre, which he saw as static and text-based. His encounter instigated the invention of the theatre of cruelty, a key shift in modern culture. Intrigued by its legacy to western theatre, and how its dance dramas relate to architecture in a meaningful way, I analyze these performances as a key to reading the built forms.

In Balinese theatre, danced performances that originate in the living ritual traditions use the outer wall and gateway of a temple as a stage set, so that the dancing space of the stage represents the street or public square or *banjar* of the village. The original ceremonies still exist; they take place across the entire space of the village, the temples, streets, crossroads and cemetery. In the indoor performances, the audience sits facing the temple façade with the roofed gate, meaning they fictively occupy the first courtyard of the temple, and the divine characters disgorge from the savage 'mouth' of the *kori agung* to enter the space of the human community. In the Barong drama, this roofed gate acts like a mystical mechanism for embodiment through which the gods and heroes obtain a corporeal body to visit the village. Suggesting that theatre means the *niskala* (beyond time) world obtaining embodiment. The specific motifs ornamenting gateways in temples, resembling those of the Balinese courtyard house, strongly indicate that the precinct's thresholds serve primarily for the gods and ancestors to visit the outer world and only secondarily for priests and villagers to enter in. The asymmetrical threshold forms the momentary point of contact between the two worlds, which, because it is a 'concealed joint' is also an unrepeatable journey. By the same logic, the community's return through the first temple gate, the split gate or *candi bentar* to the four corners of their village provides a practical and moral rather than metaphysical benefit, of consolidating their community.

**Dr. Tracey Eve Winton** is an architectural historian and scholar, with an interest in architectural language and narrative. She has a PhD in the History and Philosophy of Architecture from the University of Cambridge, where she studied with Dalibor Vesely, and M.Arch. in the History and Theory of Architecture from McGill University, where she studied with Alberto Pérez-Gómez. Her doctoral dissertation was *A Skeleton Key to Poliphilo's Dream: The Architecture of the Imagination in the Hypnerotomachia*. She is associate professor at the University of Waterloo School of Architecture, where she teaches design studio and cultural history, and for many years has produced experimental theatre. She holds a Creative Achievement award from the ACSA, and a teaching award from the NCBDS. She is currently writing a book about Carlo Scarpa's Castelvécchio Museum.



## ACTION

**Ceremony and Mitos: Hanay Geiogamah and Luis Valdez**

Amy Gilley, Tarrant County College

In Ngugi wa Thiong'o's "Enactments of Power: The Politics of Performance Space," he argues that a performance space "can be understood as beyond its internal relations." This is a familiar concept in landscape architecture; the palimpsest of a site is integral to its design. In the western theater tradition, we tend to limit the site of a performance to the internal relations: "the interplay of actors and props and light and shadows-mise-en-scene-and between the mise-en-scene as a whole and the audience." And we tend to teach these western forms as the sole performance tradition. Action, or mimesis, becomes the definition of theater: we focus on the actor. And then, we focus on cause – effect as structure, even when faced with epic structure such as Shakespeare's work, or Sophocles.

Beyond mimesis is a world of performance that better reflects the external relations. This presentation will examine the traditions in North American Indigenous cultures: public ceremony, storytelling, and community as expressed in the later work of Hanay Geiogamah and Luis Valdez. Geiogamah's 49 departs from his earlier work in its reconfiguration of the powwow, a modern performance in the tradition of tribal ceremonies such the Ghost Dance, which are meant to recover and retain Native culture. Luis Valdez' later exploration of Aztec culture in his Mitos performances transformed the western-influenced *teatros* into an arena of community performance. These re-enactments of Aztec ceremonies demand the players and spectators to merge.

What architecture can gain from a study of Indigenous performance is to embrace the vernacular. These performances begin within the community and reach out, embracing the community. If architecture could likewise rethink the external relations (both physical and spiritual), it could be an architecture for and by the community. Stars replaced by citizens.

**Dr. Amy Gilley** serves as Dean of Humanities at Tarrant County College, and most recently was the Director of General Studies at Arkansas State University-Querétaro (Mexico), where she taught art history. She has written, published, and presented both internationally and nationally on topics from the digital humanities to architecture theory and history. In addition, she has written and produced original plays and films. In 2013-14, she was a Fulbright Scholar at the University of Mostar, Bosnia and Herzegovina, where she taught American Studies and conducted research. A recent NEH grant allowed her to study Native American ethno-history, which is her current research focus. She has a PhD in Architecture Research and Design from Virginia Polytechnic and State University in addition to a PhD and MA in Dramatic Arts from the University of California, Santa Barbara. She studied landscape architecture at Morgan State University.



## EXHIBITION

As part of the Theatres of Architectural Imagination symposium, eleven short *Entr'Actes* have been selected for exhibition.

# ENTR'ACTES

Meaning literally 'between the acts,' *Entr'actes* were popular short performances in early modern theatre. They were devised to entertain audiences while stage curtains closed to allow for costume and scene changes between acts of a play.

Providing a practical pause, these live interludes also served a variety of artistic and interpretive purposes: offering comic relief and aesthetic delight; providing contemporary and historical allusions or context for the featured performance; and prompting alternative readings of the primary play's meaning and plot.

As complements to a symposium of academic presentations, these two-minute *Entr'Acte* videos illuminate the same theatrical themes of Memory, World and Action in multi-media format, while animating pauses between paper sessions with provocatively pleasing diversions.

Lisa Landrum, University of Manitoba  
CURATOR

Centre de design, UQAM  
<https://centrededesign.com/>



# ENTR'ACTES



## I Re-Actions

Henrique Pina, Maria João Moreira Soares, João Miguel Couto Duarte, Lisbon

## II Meeting with Vis Here and Now

Negin Djavaherian, Rojin Shafiei and Tina Bararian, Toronto

## III Janus

David Thomas, Jacquie Loewen, Avinash Muralidharan Pillai Saralakumari, Scott Henderson, Winnipeg

## IV Monoprocession

Sean Vandekerkhove, University of Manitoba

## V Thinking Out Loud

Johnathan Lum, University of Manitoba

## VI SCI-FI

Ralph Gutierrez, University of Manitoba

## VII Can You Hear the Light?

Zahra Sharifi, University of Manitoba

## VIII Jalur Sutra (The Silk Road)

Andria Langi, University of Manitoba

## IX Portrait of a House

Popi Iacovou, University of Cyprus

## X Constructing the Table: A Polyphonic Drawing Experiment

Bahar Avanoğlu and DrawingConstructions, Istanbul Bilgi University

## XI Ghosts of Tokyo

Doreen Bernath, Sarah Mills and Sarah Gerrish (Cinematic Commons), LEEDS School of Architecture







## Re-Actions

Henrique Pina, Maria João Moreira Soares, João Miguel Couto Duarte, Lisbon

Re-Actions is an excerpt from the film *Body-Buildings* (2020) directed by Henrique Pina (b. 1987). *Body-Buildings* brings together dance, architecture and cinema, merging identities and concepts. The film features six choreographies created for six works of architecture in six locations in Portugal. Through film, future memories are drawn.

This two-minute excerpt from the film focuses on a sequence from the choreographer Vera Mantero's encounter with the Tidal Pools in Leça da Palmeira (1961-66), designed by the architect Álvaro Siza Vieira (b. 1933). This place that has been appropriated by errant creatures, by beings that question themselves, lost between the horizon and a wall, between the sea and the rocks. The episode highlights interaction of noise and silence; primitive and erudite; natural and artificial. The Tidal Pools in the open sun are contrasted with a dark and cramped interior, an immediate repercussion of the human scale.

The sequence shot reveals some of the movements of these creatures, who now fill that interior. There is a repetition of cubicles, each occupied by a body. The creatures perform everyday movements that are almost pitiable, repeating actions without correcting them and without purpose, in a theatrical production that is apparently devoid of sense – blowing, measuring, dusting, hammering nails, measuring, hammering, marking, blowing, noting, spilling. So convinced of their actions, they have become self-absorbed. A continuous background sound registers the disquiet of the noise of each of the actions.

Action, reaction. Action, reaction.

## CREDITS

A film by: Henrique Pina

Produced by: Henrique Pina, Maria João Moreira Soares, João Miguel Couto Duarte

Cinematography: Cristiano Santos

Editor: Carolina Caetano

Sound recordist: Toninho Neto

Original Music: Ricardo Fialho

Choreography: Vera Mantero

Featuring: Vera Mantero, Vânia Rovisco, Henrique Furtado Vieira, Paulo Quedas



**Henrique Pina** (1987) studied Film & Screen Practice at the University of Roehampton, London (2005-2008). He returned to Lisbon and worked for two years in Krypton Productions, Portugal. He had his directorial debut in 2011 with the short film *Tejo*, which premiered at the New York International Film Festival and received an award at Prémios ZON. He was invited to direct a film to be screened at the Lisbon and Estoril Film Festival, which gave birth to the short documentary *Passerby*. His second fiction short film *The World Falls Apart (and still people fall in love)*, was awarded as Best National Fiction, in Oporto International Short Film Festival. *Aires Mateus: Matter in Reverse* (2017) was his first feature-length documentary, screened in more than 12 film festivals across three continents. His second feature-length documentary, *Body-Buildings* (2020), was awarded as Outstanding Achievement at Dance Camera West Los Angeles Film Festival, 2021.

**Dr. Maria João Moreira Soares** (1964) is a Lisbon born Portuguese architect practicing since 1988, an assistant professor at Faculty of Architecture and Arts, Lusíada University of Lisbon [FAA/ULL], and a research fellow at Design, Architecture and Territory Research Centre [CITAD], ULL. Member of CITAD's Board of Directors, coordinator of Architecture and Urban Planning Research Group and research coordinator of RP "Architecture and Transdisciplinarity" [ArT], and co-coordinator with João Miguel Couto Duarte of RP "Mapping the Architectural Inter-relations Between Portugal and Japan in an International Context" [JAPOM] at CITAD. Member of the Athens Institute for Education & Research [ATINER]. Producer of *Aires Mateus: Matter in Reverse* (2017), directed by Henrique Pina and *Body-Buildings* (2020), also directed by Henrique Pina. Maria João holds a degree in Architecture from Faculdade de Arquitectura da Universidade Técnica de Lisboa [FA/UTL], 1987, and a PhD in Architecture from Universidade Lusíada de Lisboa [ULL], 2004.

**Dr. João Miguel Couto Duarte** (1966) is a Lisbon born Portuguese architect practicing since 1990 and an assistant professor at the Faculty of Architecture and Arts at Lusíada University of Lisbon where he teaches since 1991. The relationship between architectural representation – drawing and models – and design practice has long been his main research field. He is a research fellow at Design, Architecture and Territory Research Centre (CITAD) at Lusíada University of Lisbon and coordinator of RPs “Drawing Siza” [dS]. *Aires Mateus: Matter in Reverse* (2017), directed by Henrique Pina, is his debut in film production. *Body-Buildings* (2020), also directed by Henrique Pina and produced by João, is now completed. João holds a degree in architecture from Faculty of Architecture, Technical University of Lisbon (1990), a MSc in Art Theories from Faculty of Fine Arts, University of Lisbon (2005) and a PhD in Architecture from Faculty of Architecture, University of Lisbon (2016).

moonway apresenta  
um filme de  
**Henrique Pina**

**body  
buildings**

com criações  
coreográficas de  
TÂNIA CARVALHO,  
VERA MANTERO,  
VICTOR HUGO PONTES,  
JONAS & LANDER,  
DILGA RORZ,  
PAULO RIBEIRO  
produzido por  
HENRIQUE PINA,  
MARIA JOÃO SOARES,  
HUGO MIGUEL COUTO  
DUARTE, PATRÍCIA  
NEVES GOMES  
música original  
RICARDO FALHO  
som TONINHO NETO,  
RICARDO FALHO  
color grading  
MARCOS AMARAL  
edição por  
CAROLINA CAETANO,  
HENRIQUE PINA  
direção de fotografia  
CRISTIANO SANTOS  
realizado por  
HENRIQUE PINA

A collage of logos for various companies and organizations, including Moshway, RTP, Prodict, Kiperka, M, MUSA, and others.

Body-Buildings Trailer:  
<https://vimeo.com/454803132>



MEETING WITH VIS HERE AND NOW





## Meeting with Vis Here and Now

Negin Djavaherian, Rojin Shafiei and Tina Bararian, Toronto



This short film is based on the theatrical production of *Vis and Ramin*, directed by Arby Ovanessian (1942-) at the fourth Shiraz Arts Festival in Persepolis in 1970. The original single performance, which dramatized a 12th-century Persian love story, was staged before the backdrop of ancient Persepolis, where the perpetual lovers Vis and Ramin came to life and discovered each other once again. The actors appeared and disappeared among the outdoor ruins, stairs and columns of Persepolis throughout the performance. The two-hour long story of forbidden love progressed in synchronization with the changing daylight, following the setting sun and motion of the stars. The epic story, the dramatic plot and the timeless place all came together to create a wholeness in an ephemeral experience.

*Meeting with Vis Here and Now* is a contemporary free-fluid reading of Ovanessian's *Vis and Ramin*, beginning where the original production ended. At the end of the 1970 performance, Vis walked out of sight into the ruins of Persepolis. This film calls her back after 51 years and extends her longing and tragic love, dramatizing her determination.

The fire in the film resonates deeply with the role of fire in *Vis and Ramin* as an embodiment of power. In the original play, Vis is challenged to prove her strength by passing through fire; but she refuses, insisting that the fire should prove its purity by passing through her. The fire's purity is Vis's purity, representing the lovers' flaming desire. In *Meeting with Vis Here and Now*, the bodily and emotional expression of Vis embellishes her freedom, stillness and eternity. As the fiery sun sets in the snowy distance, Vis once again disappears into the horizon as an act of liberation.

**Credits:** Conception/Research: Negin Djavaherian  
Cinematography: Farzad Seraji

Director: Rojin Shafiei  
Performer: Tina Bararian

**Dr. Negin Djavaherian** is an independent scholar. She holds both professional and post-professional Master of Architecture. She also received a Ph.D. in the History and Theory of Architecture from McGill University. Her doctoral thesis explored architectural potential and experience in the theatre of Peter Brook. She has conducted a series of interviews with Peter Brook, Arby Ovanessian, and Jean-Claude Carrière. She co-edited the book *Architecture's Appeal* published by Routledge in 2015. She practiced architecture working on residential, cultural, and art centres. Presently, Negin is working as a design consultant for a private construction company in Toronto.

**Rojin Shafiei** is an Iranian interdisciplinary artist/filmmaker living and working in Toronto. Rojin received her BFA in Intermedia from Concordia University in 2017 and currently, she is an MFA candidate in Film Production at York University. She has screened her work internationally in various festivals. In 2019 she was the Venice Lands Art Prize candidate in Treviso, Italy and she won the grand prize of Startupfest/Artupfest section in July 2018 for her piece "I Wait for the Time."

**Tina Bararian** is an award-winning dancer and performer. She holds a BA in Film Studies, and she is currently enrolled in Dance BFA at York University. She is trained in ballet, modern dance and acrobat. Since 2012 she has been working on dance and film projects.



JANUS





## Janus

Avinash Muralidharan Pillai Saralakumari, Scott Henderson, Jacqueline Loewen, David Thomas, Winnipeg

Janus enacts wonder about the powerful yet limited deity of doorways. On either side of a mortal veil, God and human are obscured from each other, yet mutually aware and reactive. To create an opening for them to truly see each other will require a magic beyond their control.

Janus is one of three works derived from the same story, incorporating three expressions developed through different personal lenses, individual histories and arts practices. This video documents the first draft of a theatrical three-part project. The two subsequent pieces will come from an indigenous perspective and the other from a classical Indian dance perspective.

Envisioned as a theatre for one, a mobile theatre/cave-like set piece was designed and constructed to embody and enable projections, shadows, light and tactile experiences. With each collaborator committed to this project for deeply personal reasons, a vocabulary of images was developed. Archetypal elements pass through different cultural experiences to be creatively reborn in the theatrical cave (or womb), a sacred space where destiny and divine doorways are questioned. Bharatanatyam, indigenous art, and modern theatre might seem distinct but are all sincere prayers to the divinity within.

This multidisciplinary project team, calling themselves [End of the West Collective](#), will be participating in the upcoming Digital Dramaturgy Initiative, a collaboration between Playwrights' Workshop Montréal, Playwrights Theatre Centre, the Manitoba Association of Playwrights (MAP), and the Blyth Festival. The three pieces will be produced in Winnipeg by Theatre Projects Manitoba in late 2021.

Shot & Edited by **Jacqueline Loewen**  
Music by **Rafael Reyes**

**Avinash (Nash)** started his training in Bharatanatyam at the age of 10. He has won many prizes in the field and expanded his horizon to other Indian dance forms such as Kuchipudi and Kathakali. The most exciting part for Nash when it comes to classical dances, is the ability to tell a story through movement. Indian classical dances provide the best opportunity to learn that correlation through its vast vocabulary of hand gestures, facial expression and body movement.

**Jacqueline Loewen** is a theatre maker and founding member of Hot Thespian Action, the multiple Canadian Comedy Award nominated physical sketch group. She has worked extensively as a fight choreographer and movement coach on every stage in Winnipeg, plus Bard on the Beach (Vancouver) Can Stage (Toronto), and Kansas State University. She has won two Winnipeg Theatre Awards for outstanding choreography. She has adapted and directed site specific operas for Manitoba Underground Opera, Little Opera Company, and Flipside Opera, and created several experimental physical theatre pieces, notably La Belle Laide (nominated for Harry S. Rintoul award), and Tree in the Closest Distance (residency at The Sawdust Collector, Vancouver).

**Scott Henderson** is a professional lighting designer who has worked extensively with every professional theatre in Winnipeg and many others across Canada, including Stratford, Shaw, Belfry, Globe, Theatre Calgary, The Citadel, and the Canadian Stage Co. He has also designed for a number of independent productions. Trained at Ryerson, Mr. Henderson is currently a member of the Associated Designers of Canada (and has served on its board) and IATSE. He teaches Lighting Design for the University of Winnipeg Department of Theatre and Film.

**David Thomas**, is Anishinaabe, a member of Peguis First Nation. As an architectural designer, he is currently involved in developing the former Kapyong Barracks master plan with the Treaty One Development Corporation and the Indigenous People's Garden at Assiniboine Park, part of Canada's Diversity Garden. Along with Indigenous architecture projects throughout Canada, David has presented in New Zealand and the UK and was part of UNCEDED, Canada's entry of Indigenous Architects for the 2018 Venice Architecture Biennale.



MONOPROCESSION





## Monoprocession

Sean Vandekerkhove, University of Manitoba

*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

Monoprocession seeks to describe a nature of continuous movement and transformation in time. Even when reversed and altered, Monoprocession proceeds in animated monochrome toward the same end, creating and recreating a resilient process of perpetual growth, beginning again, in cycles of renewal.

The video was created with a series of still photos of ink drawings on mylar that were manipulated via digital montage and animation and inspired by the processes developed by South African Artist William Kentridge. The scenes portrayed in the drawings reflect the construction and deconstruction of the natural environment, and the palimpsest of ephemeral building blocks and structures we work with as architects. In that sense, the ever-changing scenes attempt to convey the same conclusion, while repetition produces different images. The scenes are played forward and backward, displaying a sense of reciprocal growth and movement in time, balanced by the destruction and decay that occurs from different agencies. Along with the repetition of the theme, the drawings are performed in ways that, when played back via stop motion animation, appear to replicate movements required to create such living images. Movement itself is then cut up into smaller calligraphies, choreographing the gesture and motion of making a full brushstroke. Musical accompaniment with percussion instruments and violin participates in the process, mirroring and motivating what the images display. The monotone, droning sounds change slightly after each scene, bringing renewed focus on the monochrome repetitions and cycles of renewal beginning to form in the listener as they lose themselves in the film.

Ideally, the film is played on a loop so that the endings and beginnings are blurred with the theme of repetition.

All imagery and musical accompaniment created and performed by Sean Vandekerkhove.

**Sean Vandekerkhove** is currently working on his Master of Architecture degree at the University of Manitoba, where he completed his Bachelor of Environmental Design in 2020. Architecture school is filled with the push to be creative, form new ideas and go beyond boundaries. Early in architecture school, Sean began exploring the method of drawing with the specific media of ink and mylar, as shown in the film. This method morphed into creating impermanent drawings, where the ink could be reconstituted after it was dried and scraped away to create a new drawing. Other significant influences in the creation of this film include childhood fascinations with stop-motion animation (capturing clay models with a camera), and a musical background in piano, drums and violin.



## THINKING OUT LOUD

Johnathan (H)  
I'm hungry, what are we going to  
have for dinner today guys?

Johnathan(P) stares him Johnathan(H) with an annoyed look

Johnathan (P)  
You are always hungry, do you ever think  
about anything other than food?

Johnathan (H)  
We have to eat don't we?

Johnathan (A)  
I don't know, you guys can figure it out, i'm busy.

Johnathan (H)  
Let's see. What do we have in the fridge.  
I believe we have some chicken. I can  
chop that up and we can stir fry it. It's  
I'm so tired, can we just take a quick nap.  
been sitting in the freezer. I should probably  
I feel like I need to take a quick nap. I should  
take it out and let it thaw. I'm ready around  
after a quick nap. Get all warm and cozy.  
dinner time. I guess I should make a trip out  
You guys talk to the butcher, can't you see I'm trying to think here.  
Are you guys even listening to me?  
Maybe if you guys even listen to me, I can  
about other stuff, once we finish doing this, then we have  
all the time in the world to do it. Are we going to meet  
that deadline in time? I hope so, for your sake...I'm  
am so ready to get this over with and go on holiday.  
Hmm I think I'm getting somewhere with this design

I'm working on it, let me what you guys think of this concept.  
Did I remember to add the chicken?  
If we start to like we have and the chicken, we  
can start to make it. I hope so, for your sake...I'm  
The house can be thought of as a mise en scene  
what, did you say something? Sorry I was busy.  
and we never have anything in our pantry.  
I have been thinking about giving some  
I don't know why you are always in such a rush.  
cookies. Maybe I will bake some later.  
You guys are not even listening? Why do I even try?  
On what if the house is thought of as a mise en  
Hmmm, oh right, I almost forgot, what about dessert?  
He redirects his attention back to the house, his head in disap-  
pointment as he tries to focus on his design work.  
Maybe we can try to be healthy today guys.

Maybe have some fresh fruit and some  
Thats exactly what I said earlier, if you were even listening!  
You guys are not even listening? Why do I even try?  
Anyways I'm not in the mood to listen to you guys.  
Why does this have to be so hard. Just when I  
I was about to give up, you guys say something?  
and we can get back into shape. We should probably  
start going back to the gym again, or at  
Taking a nap doesn't seem like a good idea now that you mention it.  
All of this talk about food is starting to make me lose focus.  
I know it's tough guys, but someone has to  
look after our well being. I feel you guys never appreciate  
Do you really have to be on the phone all the time?  
always like this is inconsiderate of what anyone else is doing.  
and and recipes for me to cook every day. I feel like I'm  
I have been really annoying lately. I'm sorry guys,

He looks angrily at Johnathan(H) get tired of me. Anyways are  
you guys ready to go to the store?  
You can't be serious, some of us are trying to focus!



## Thinking Out Loud

Johnathan Lum, University of Manitoba

*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

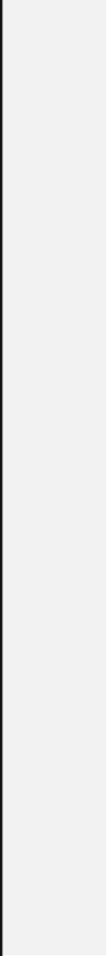
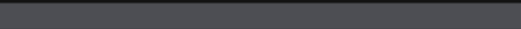
Inspired by studies of the work of South African artist William Kentridge, this Entr'Acte aims to show creative thought as a non-linear process involving a multitude of ideas running parallel to each other. "Thinking Out Loud" is a theatricalization of imagination, bringing forth layers of different images, references and concepts together in a way that is representative of how one actively thinks. The result is a collage of many ideas all being experienced at once, which shifts the agency towards the viewer/listener, whose understanding demands participation and interpretation. This multi-layered and multi-vocal process of thinking has many similarities to the multivalent responsibilities of architects, and suggests how one might approach designing and conceptualizing architecture inclusive of many points of view.

The process started with my desire to understand and represent the sensitivities of managing with one's emotions. This led to the creation of physical manifestations of daily emotions based on the various ebbs and flows experienced during a day. Through this process, I established three major personas that take over at different times of the day: Hungry, Lazy, and Studious. Through these manifestations, I explore ways to represent a convergence of multiple thoughts and actions. By layering the visual and audio tracks of the three personas, the result was a messy illegibility that was open to interpretation. The three voices make it difficult to discern exactly what each persona is saying, representing the struggle at times to separate one's thoughts from emotions. This representation also acts as an analogy to the often complex and collective consideration of multiple ideas and concepts of various individuals during the design process.

**Johnathan Lum** is a Master of Architecture student at the University of Manitoba, with a prior degree from the British Columbia Institute of Technology. Early in his life he developed a passion for woodworking and craft, which led him to pursue architecture. He finds value in exploring notions of human agency within the design process as a tool to aid in the development of new models of urban living. He believes that now, more than ever, it is important for architecture to be cognizant of its role in fostering social resiliency.



SCI-FI





## SCI-FI

Ralph Gutierrez, University of Manitoba

*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

SCI-FI is an abstract retelling of a story about migration, trauma, and loss brought about by the cataclysmic 1991 eruption of Mount Pinatubo on the largest island of the Philippine archipelago. The minimalist animation of geometric figures dramatizes geophysical phenomena, explosive light, enveloping darkness and devastating diaspora. The choreography of black, white and grey creates a chiaroscuro-esque play of light, depth and shadow.

The shapes themselves enact the emotional narrative, moving through a series of symbolic episodes: Pandora (the long dormant Pinatubo opens); Wrath (land and sky become one); Midnight Sun (a pillar of light reaches the molten earth); Chaos (disorder made apparent, as the sky clears); Mercury (lava flows through oceans of ash); Pan (panic and pandemonium); Tabula Rasa (nothingness); Diaspora; and reaching for a New Realm.

The film is cropped in a square aspect ratio framed by two black rectangles, creating an illusion that the events occur within a proscenium stage or beyond the flat screen of a computer monitor or television. The shapes occasionally dissolve into the side stages, expanding the narrative beyond its own realm.

The abstract figures of SCI-FI are choreographed to entrancing musical arrangements inspired by Philip Glass' 1983 opera *Akhmaten*, intermixed with sound samples from science fiction films, creating hybrid rhythms to reflect the struggle between order and chaos.

SCI-FI reinterprets the abstract theatrical works of Robert Wilson and suprematism artistic expressions of Kazimir Malevich, which deploy minimalism and basic geometric figures in ways that dramatically amplify sensation. The specific motivating narrative of SCI-FI is only subliminally expressed, thus it is open to an infinite number of dramatic interpretations.

**Ralph Gutierrez** is a Filipino artist and designer from Winnipeg, Canada. His work intends to reify identity and define experiential spaces by investigating the niche between art and architecture through the visualization of rich and immersive built environments. By means of collages, animations, photography and found media, he explores the spirit, character, and phenomena that natural, and built environments embody. He is currently pursuing his Master's degree in Architecture from the Faculty of Architecture at the University of Manitoba, where he completed his undergraduate degree in Environmental Design in 2019. He also studied Architecture at the University of Santo Tomas in Manila. Ralph was born and grew up in the Philippines right at the epicenter of the devastation brought about by the eruption of Mt. Pinatubo. Portfolios: EPISODES [<https://www.studiosantocino.com>], SANTOCINO [<https://www.instagram.com/santocino>]



CAN YOU HEAR THE LIGHT?





## Can You Hear the Light?

### A reinterpretation of Orghast

Zahra Sharifi, University of Manitoba

*Created as part of a Theatres of Architectural Imagination Topics Course in History and Theory, offered by Prof. Lisa Landrum in Fall 2020*

Combining short video clips of daily actions in private and public living environments, *Can you Hear the Light?* dramatizes familiar sounds and sights with unfamiliar juxtapositions. While the image focuses on a particular light condition of a space, the unseen sound of the same environment compels viewers to reinterpret the relation of visual and aural phenomena. Starting from day and passing to night, the short scenes play out in monochrome: black and white in the inner spaces; and earthy colors of mud in the outer spaces.

This Entr'acte is inspired by study of the Orghast performance, an experimental play with a blend of languages, created by Peter Brook and Ted Hughes, and performed in 1971 amid the ancient ruins of Persepolis in Iran. By incorporating myths and ceremonial sounds from different cultures, the performance enacted a series of scenarios by improvisatory movements and utterances of actors, and by the light of Promethean fire set against the ruins at dusk. The monochromatic soundscapes of the Entr'Acte aim to emulate the evocative half-lit atmosphere of the setting of Orghast.

The episodes of *Can you Hear the Light?* were filmed in the author's hometown of Yazd, a historical city in central Iran, with similarities to Persepolis. The scenes of light on muddy walls capture the rough textures and extreme contrasts within the spaces. Images of candlelight accompanied by readings of Avesta, an ancient ceremonial language and one of the many languages used in Orghast, refers to both the play and the Zoroastrian history of Yazd. The whispering of women, the echo of a motorbike passing through an empty narrow alley, and other familiar sounds of daily life, encourage spectators to be more attuned to common sounds within their own environments. Through hearing the light, the author discovered she practically lives in Orghast – an experience that may be mutual for all of us.

**Zahra Sharifi** is completing her Master's of Architecture at the University of Manitoba. She holds a prior degree in architecture from the University of Yazd in Iran. Her work is mostly focused on cultural heritage and social transactions between traditional and modern architecture. Zahra was born in the populated city of Tehran in 1995 and grew up in the rich, historical city of Yazd. The contrast of her environmental background encouraged her to dig deeper into the meanings behind traditional Persian architecture and how modern architecture often lacks certain elements that were considered in the past. Reviving and rehabilitating these elements is the main aim of her research.



# JALUR SUTRA (THE SILK ROAD)





## Jalur Sutra (The Silk Road)

Andria Langi, University of Manitoba

Humans are creatures of stories. Narrative storytelling is a tradition used in many countries around the world to pass down knowledge, norms, and cultures. The significance of storytelling can be found not only in the way it shapes social values but also in how it creates the identity of a place. Stories can bring us closer to the place we live by revealing myths and meanings latent in the built environment.

This Entr'Acte is part of an architecture thesis exploring folklore as a form of cultural exchange, sustainability, and community-building. The video dramatizes movement through a proposed multicultural storytelling venue, the Cocoon, designed for Winnipeg's Exchange District. The animated scenes enact the path of metamorphosis and events of exchange along the Cocoon's 'silk road' or Jalur Sutra (in Indonesian).

In the Cocoon, exchange happens between the curious – people who are new to a culture, and the virtuoso – people who have great cultural knowledge. With spaces to study, to make, and to celebrate, the Cocoon is designed to create cultural sustainability by exchanging knowledge and traditions through various performing art and folk traditions, including puppetry of various types and scales.

Folk stories are incorporated not only into the programing, but also materially into the walls and architectural elements. The transparency of the design further enhances the performative exchange between storytellers in the building and the surrounding city. Thus, the Cocoon becomes a fertile and life-giving node of the silk road. It provides a place to gather and transform the curious into a virtuoso, while performing as the backstage of a city theater, celebrating and radiating hope of multicultural communities. This theatre of intercultural imagination strives to deepen curiosity, inspire hope among immigrants, and shape a more inclusive city.

**Andria Langi** is an Indonesian designer and storyteller. She is a believer that stories of people, space, and place are the key to reach an inclusive environment. She is interested in exploring architectural experience in various art forms to create placemaking and community engagement. Her curiosity is mostly expressed in illustration and video. Andria has created and directed 'Project Uncover', a collaborative project of film, visual art, and music that promotes the importance of heritage preservation in Bandung, Indonesia. She has also created animations for The Canadian Architecture Forums on Education, or CAFÉ Initiative, in 2020. She is currently completing her last year as a Master of Architecture student at the University of Manitoba.





## CONSTRUCTING THE TABLE





## Constructing The Table

### Between Anamorphic Disguise and Dissection: A Polyphonic Drawing Experiment

Bahar Avanoğlu and DrawingConstructions, Istanbul Bilgi University

This video is composed of critical excerpts from an experimental architectural drawing project initiated by instructor Bahar Avanoğlu as a part of DrawingConstructions, an elective course at the Faculty of Architecture at Istanbul Bilgi University. Conducted entirely online during the fall semester 2020 due to the COVID-19 pandemic with twenty-seven participants, this drawing project has the challenging aim to create a participatory ritualistic drawing site in spite of the restrictive remote interfaces. Founded primarily upon esoteric practices which are inherent to architectural drawing, the drawing project specifically focuses on “the imaginal theater,” or what Marco Frascari called, in relation to mnemonic practices, “a world of images in suspense.”<sup>1</sup> The work intends to discuss manifold natures of “the arrested image.”<sup>2</sup>

With the desire to investigate the different semblances of “a world of images in suspense” and to resist the restrictions of the digital interface, the online exchanges are radically transformed into a polyphonic and theatrical site of a ritualistic gathering, whereby remoteness is transformed into a poetic distance. Relying on the critical relationship between memory and imagination, each participant was asked to simultaneously perform, construct and share their work tables cinematographically as the ephemeral space where their own ritual of drawing takes place. However, like chora, the tables are not preconceived stable stages where the act merely occurs: the very act of the ritual constructs the poetic site as a highly spiritual, labyrinthine and obscure table-machine as the foundation of the cognitive imagination.

In the anticipation that this poetic ritualistic construction would allow us to mediate between opposites and overcome common dualistic approaches in the realm of drawing, the tables are constructed upon the mnemonic powers of images suspended between disguise and dissection. Thereby a third unknown realm in between emerges and encourages us to contemplate the possibility of a cosmology of drawing.

**Bahar Avanoğlu** is currently a PhD candidate at Istanbul Technical University (ITU) and an adjunct faculty member at Istanbul Bilgi University. She works on architectural representation and architectural drawing in relation to esoteric practices. She completed her undergraduate studies at ITU in 2011. Following her graduation, she continued her studies at the MSci. Architectural Design program at ITU and presented her thesis called “The Unthinkable Space of The Realm of Representation”. She completed her second thesis project entitled “Constructing the Parallax Space” with the construction of a series of translation machines at MArch II program at The Cooper Union. She worked at Terreform ONE as a research fellow. Related to her academic studies as a PhD candidate and as an instructor, she is currently working on an experimental drawing project. Her drawings have been published internationally including the Architectural Review’s Drawing Folio.



**Footnotes:**

<sup>1</sup> Frascari, M., "Scamozzi's Universal Theatre of the Mind", in *Paper Palaces*, ed. Hart, V., Hick, P. (New Haven & London: Yale University Press, 1998), 253, with reference to H. Corbin's *Mundus Imaginalis*, or, the Imaginary and the Imaginal, Ipswich: Golgothooza Press, 1976.

<sup>2</sup> "A picture is something that has to be arrested before it can be mobilized." Evans, R., *The Projective Cast*. (Cambridge, MA: The MIT Press, 1995), 359. Also see the diagram drawn by Robin Evans entitled 'Projection and Its Analogues: The Arrested Image', *Ibid.*, p.367.

**Credits**

The project 'Constructing the Table' consists of six stages: Stage.01: The Mirabilium, The Jar and The Scroll as a Within-Drawing, Stage.02: Constructing The Table, Stage.03: The Jar and The Anamorphic Disguise, Stage.04: Bibliospace between Riddle and Silence, Stage.05: The Dissection Table, Stage.06: Towards a Cosmology of Drawing (The fifth and the sixth stage are supplemented with two workshops: 'The Polyphonic Translation-Dialogues' by Manuel J. Perez III (musician) on December 23rd, 2020 and 'Cine-Frescoes' by İpek Avanoğlu (architect) on January 16th, 2021 in collaboration with Jenny Hsiao (architect).)

All content belongs to DrawingConstructions, and was produced by the participants of DrawingConstructions during the fall semester 2020-2021, <https://pair-folio.com/drawingconstructions>. DrawingConstructions is an elective course initiated and instructed by Bahar Avanoğlu at the Faculty of Architecture, İstanbul Bilgi University. The fall semester 2020-2021 course was conducted entirely online due to COVID-19 pandemic. All audio-visual materials are recorded during the studio hours via Zoom by B. Avanoğlu and by the participants unless indicated otherwise.

The audio is recorded via Zoom during the studio hours and consists of the sounds of the drawing performance of the DrawingConstructions participants and musician Manuel J. Perez III.

The 121-second video entitled 'Constructing the Table between Anamorphic Disguise and Dissection, A Polyphonic Drawing Experiment' is directed and edited by B. Avanoğlu.

DrawingConstructions Participants: Danya Alaa Al-Khateeb, Sundus Adel Ali Al-Nakhif, Mohammad Al Sharabi, Selena Alay, Raghad Ahmad Saadat Alnajjar, Mert Aycan, Şule Çetin Beşir, Başak Doğan, Sara Mohamed Mahmoud Elarky, Alara Emengen, Damla Ertem, Ferhat Gül, Dohook Higazi, Beshr Jemieh, Omar Jemieh, Mehmet Olgaç Keskin, Amr Khabbaz, Yağmur Kömürcü, Kibar Öğütlü, Elif Öykü Örüçü, Lolo Mahmoud Hussein Mostafa Saleh, Mohamad Moaz Saleh, Salma Khalid Mohamad Altali, Bilge Hümeyra Sayarlioğlu, Zeynep Şahin, Doğa Tercan, Nihan Ugan.

Special Thanks to Guest Lecturers: Adrianos Efthymiadis, Marc Leschelier, Manuel J. Perez III, İpek Avanoğlu + Jenny Hsiao for her contribution.

**Act.01:**

D. Ertem in dialogue with M. J. Perez III [Stage.04, 'the Polyphonic Translation-Dialogues'].

**Act.02:**

Column.01: N. Ugan, Z. Şahin, B. Jemieh. Column.02: M. Al Sharabi, B. Jemieh, B. Jemieh. Column.03: N. Ugan, N. Ugan, D. Ertem [Stage.01 and Stage.02].

**Act.03:**

Column.01: M. Al Sharabi, B. Sayarlioğlu, B. Sayarlioğlu. Column.02: Z. Şahin, M. Al Sharabi, B. Sayarlioğlu. Column.03: Z. Şahin, D. Ertem [Stage.03 and Stage.04].

**Act.04:**

D. Ertem [Stage.03].

**Act.05:**

D. Ertem in dialogue with M. J. Perez III [Stage.05, 'the Polyphonic Translation-Dialogues'].

**Act.06:**

D. Ertem in dialogue with M. J. Perez III [Stage.05, 'the Polyphonic Translation-Dialogues'].

**Act.07:**

B. Sayarlioğlu, D. Ertem, M. Al Sharabi, Y. Kömürcü in dialogue with M. J. Perez III [Stage.05, 'the Polyphonic Translation-Dialogues'].

**Act.08:**

Column.01: E. Ö. Örüçü, O. Jemieh, D. Ertem. Column.02: A. Khabbaz, B. Sayarlioğlu. Column.03: Ş. Ç. Beşir, D. Ertem [Stage.03 & 04 & 05].

**Act.09:**

Column.01: O. Jemieh, O. Jemieh. Column.02: Z. Şahin, E. Ö. Örüçü, O. Jemieh. Column.03: D. Ertem, Ş. Ç. Beşir [Stage.03 & 04 & 05].

**Act.10:**

Column.01: O. Jemieh, O. Jemieh. Column.02: O. Jemieh, D. Ertem. Column.03: E. Ö. Örüçü, D. Ertem, Y. Kömürcü [Stage.03 & 04 & 05].

**Act.11:**

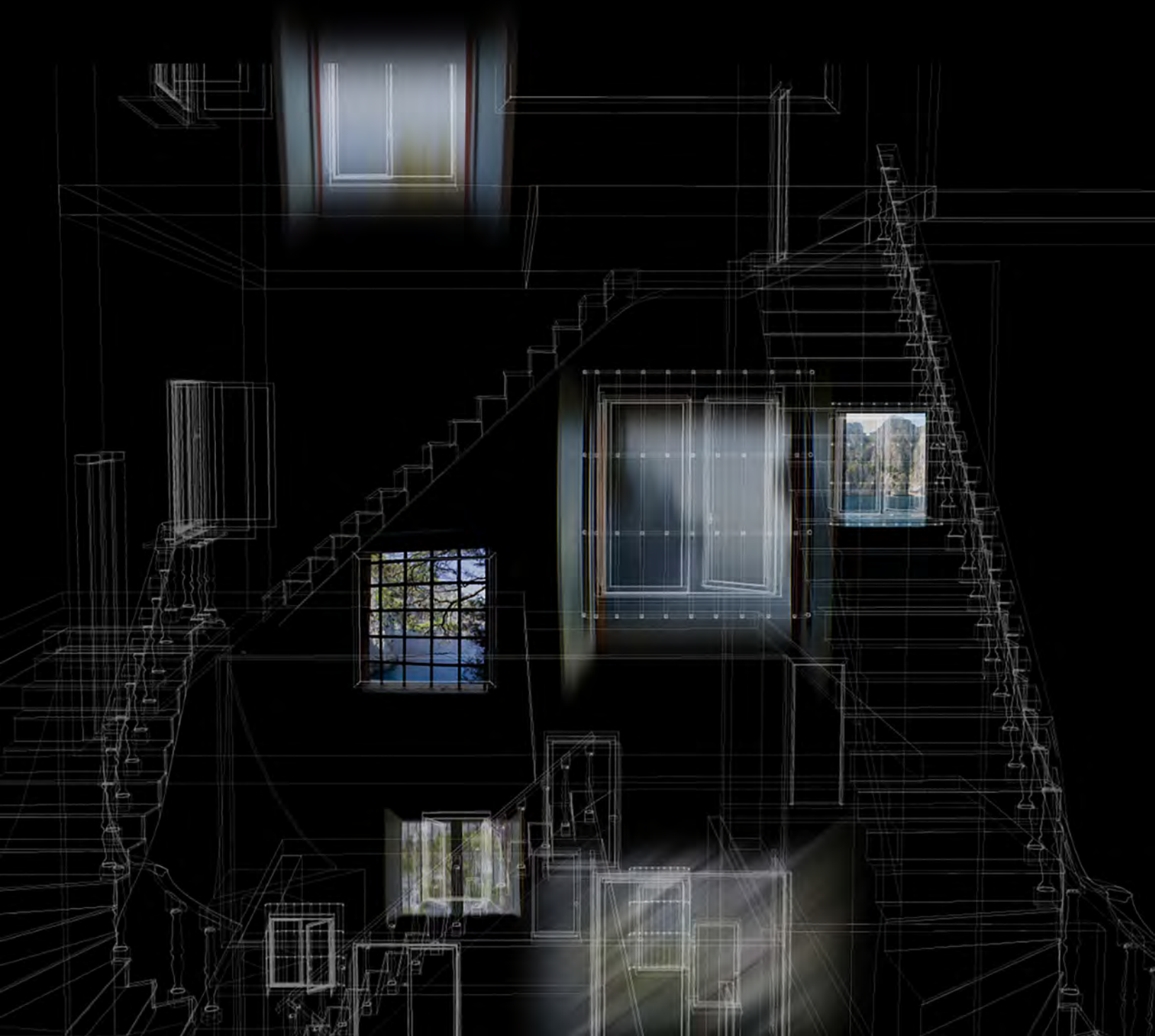
Column.01: N. Ugan, M. Al Sharabi, O. Jemieh, Ş. Ç. Beşir. Column.02: B. Sayarlioğlu, O. Jemieh, L. Saleh, M. Al Sharabi, Y. Kömürcü. Column.03: N. Ugan, O. Jemieh, M. Al Sharabi, M. Saleh [Stage.05].

**Act.12:**

D. Ertem, D. Al-Khateeb in dialogue with M. J. Perez III [Stage.06, The session 'Cine-Frescoes' was led by İ. Avanoğlu. The drawing performance was accompanied by a simultaneous script written by all the participants of the course. Special Thanks to J. Hsiao for her contribution].



# PORTRAIT OF A HOUSE





## Portrait of a House

Popi Iacovou, University of Cyprus

'Portrait of a House' is a two-minute animated portrait of Casa Malaparte built in Capri, Italy, between 1938-1942 by its owner Curzio Malaparte in collaboration with a master builder. This filmic portrait deconstructs the house's over-published iconic image to reveal an intimate and poetic interior, which has been neglected in its historical analysis and theoretical discourse. The short film is made as a mixed-media animation, combining photography, video and digital drawing. With a collection of found images, the creation of an audiovisual database, and processes of assemblage and digital montage, this mixed-media animation enacts the building's implicit narratives and reconstructs the experience of affective spatial views. It performs spaces, views and fragments in a series of animated tableaux, each capturing a specific theme of the house, including Raining Windows; Salon; and The Tourist Boat. The filmic work aims to make visible the transient conditions of atmosphere, affects and imaginary, all outcomes of the author's study, personal encounter and temporal occupation of the house.

'Portrait of a House' explores the potential of the moving image as a reflective tool in architectural design research. Foregrounding experience as a source of knowledge in architecture, this method introduces the concept of the architect-performer, as an active subject attuned to movement, who interweaves visual and spatial knowledge acquired from direct place experiences with insight from design, historical and theoretical research. This filmic practice explores the relationship between the architect-performer and the site under investigation, playing a mediating role between analysis and design. This embodied and performative approach poses an alternative to more common uses of the moving image in architectural practice and education that fluctuate between two polarised directions of photorealism and constructions of utopic fantasy worlds.

Credits: Script, 3D animation & composition, photography/ cinematography: Popi Iacovou  
Sound composition: Nasia Therapontos  
Vimeo Link: <https://vimeo.com/509502975/62c774f50e>

**Popi Iacovou**, lecturer at the University of Cyprus, is an architect and design researcher investigating trans-disciplinary models of thinking and practicing architecture. She received a PhD in Architectural Design from the Bartlett School of Architecture, UCL and an MPhil on 'Architecture and the Moving Image'. She has taught at Central Saint Martins College of Art and Design, the University of Cambridge, Neapolis University and University of Nicosia. Her research explores the intersections between architecture, performance and the moving image. It investigates how the everyday and the theatrical, as spatial events, produce architecture as a social field. Her methodology is based on situated filmic practice as design research method that investigates spatio-temporal phenomena across different scales. She has published internationally and her films and architectural design work has been shown in various film festivals and architectural exhibitions.



GHOSTS OF TOKYO





## Ghosts of Tokyo

Doreen Bernath, Sarah Mills and Sarah Gerrish (Cinematic Commons), LEEDS School of Architecture

Through analysis of current living and working conditions of day labourers who inhabit the area of San'ya, *Ghosts of Tokyo* (2017) creates a new urban commons which challenges the notion of Tokyo as a dense city. Using bamboo as a means of defining territory and creating a new social infrastructure, the day labourers of San'ya support not only themselves but the community as a whole.

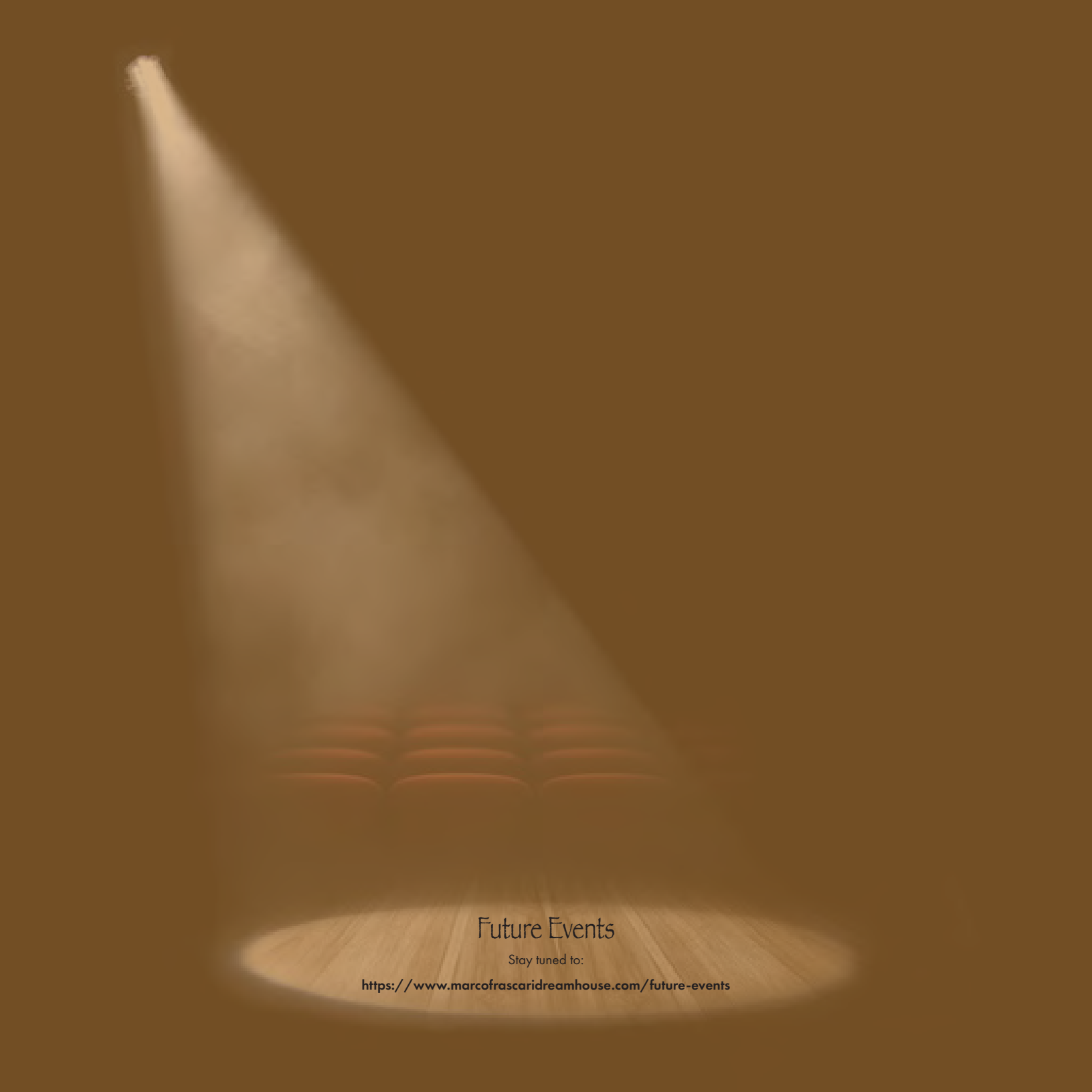
This essay film by Sarah Gerrish, in collaboration with tutors Sarah Mills and Doreen Bernath, exemplifies the unique theatrical and filmic sets methodology probed by the Cinematic Commons design and research studio. Since 2013, Cinematic Commons have developed a critical, diverse body of urban propositions in response to infrastructural themes of 'Interchange', 'Water', 'New Nature', 'Subtraction', 'Decommissioned', 'Scapes' and 'Affectivity', and seek to catalyse genuinely public, proactive and productive urban transformations. One critical intention has been to explore new relations between a plurality of interrogative mediums and the architectural possibility of 'commoning'. Based in Leeds, Cinematic Commons interweaves strategies of essay film, cinematic forensics, story/spaceboards, set models and layered scenes, composite drawing and 1:1 installation in contexts of Mumbai, Mexico City, Tokyo, London, Berlin, Marseille and Beijing to develop architectural interventions as urban commons. Works seek to remedy the disintegration of the public domain as that which is active, collective and productive. The unit has formed a number of international partnerships through public events, symposiums, workshops, exhibitions and publications in collaboration with Studio X Mumbai of GSAPP, Columbia University; The Tetley Gallery, Leeds; Taller13, Mexico City and the National Autonomous University of Mexico; Cinematic Architecture Tokyo and The Faculty of Design, Kyushu University; AAVS Tropicality; raumlabor and Berlin University of the Arts.

**Doreen Bernath** is an architect and a theorist across disciplines of design, technology, philosophy, visual art, media and cultures. Trained at Cambridge and the AA, she won an RIBA scholarship and was a finalist in 2011 for the RIBA President's Award for Outstanding Thesis. She is currently a co-editor of RIBA's *The Journal of Architecture*, a director of studies in AA PhD, AA Project Cities MPhil and AA HTS programs, a co-founder of research collective ThisThingCalledTheory, AAVS Uncommon Walks, and a senior lecturer at Leeds School of Architecture.

**Sarah Mills** is an architect, Head of the Leeds School of Architecture and Head of Subject in Architecture and Landscape at Leeds Beckett University. She has co-directed the MArch studio 'Cinematic Commons' with Dr. Doreen Bernath since 2013/14 and jointly founded Group Ginger. Sarah's research reconsiders future models of interdisciplinary practice and the relationship between architecture and film in challenging urban conditions.

**Sarah Gerrish** studied architecture at the Leeds School of Architecture and is currently an architect practicing in the Lake District area. She is also the founder of the Wonderfully Wild Women community since 2016 with the aims to inspire all women no matter what their age, experience or ability to get into the outdoors and get active.



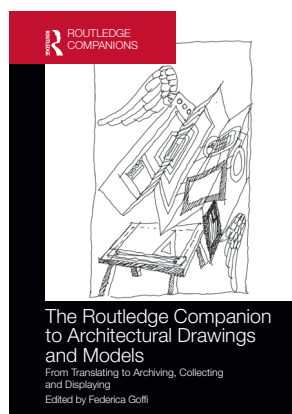
The background of the entire page is a dark brown color. A bright, warm-toned spotlight beam originates from the top left corner and projects downwards, creating a large, soft-edged cone of light. Within this cone, several rows of red theater seats are visible, receding into the distance. The floor of the stage is made of light-colored wooden planks. At the base of the spotlight, the text 'Future Events' is centered.

## Future Events

Stay tuned to:

<https://www.marcofrascaridreamhouse.com/future-events>





## The Routledge Companion to Architectural Drawings and Models From Translating to Archiving, Collecting and Displaying (2021)

Edited by Federica Goffi

Architectural drawings and models are instruments of imagination, communication, and historical continuity. The role of drawings and models, their ownership, placement, and authorship in a ubiquitous digital age deserve careful consideration. Despite them being the first handiwork of the architect, not enough attention is given to discussions about the sites of drawing activity, and importantly to the matter of housing them, which is essential to the active relations between drawings and building, nor just before, or during, but also after construction.

Expanding on the well-established discussion of the translation from drawings to buildings stemming from the work of Robin Evans, the forthcoming *Routledge Companion to Drawings and Models: From Translating to Archiving, Collecting and Displaying*, fills a blind spot in current scholarly publications, questioning the significance of the lives of drawings and models—*after* construction. The Latin word *translationem* in fact indicates physical transporting. The presence of drawings and models within the buildings they represent, their transporting from place to place—from the places where they were made to where they are kept during construction, or to designated locations in the thereafter of a fabrication process—deserves scholarly critical analysis.

The places where drawings and models dwell in relation to buildings impact their seminality and potential future translations, from drawing to building, building to drawing. In a process of multi-directional and multi-temporal constructions, how does the ownership of architecture media, and the places where they are kept influence their agency past a time of active building construction?

## ARCHITECTURE AND CULTURE

JOURNAL OF THE ARCHITECTURAL HUMANITIES RESEARCH ASSOCIATION



## And Yet It Moves: Ethics, Power and Politics in the Stories of Collecting, Archiving and Displaying of Drawings and Models (2021)

A themed issue of *Architecture and Culture* edited by Federica Goffi

This special issue of *Architecture and Culture* on the ethics, power and politics in the stories of collecting, archiving and displaying architecture media draws attention to curatorial responsibilities in finding the proper placement of architecture collections, and how accessibility, reproducibility and access impact the economic, cultural and political role of architecture media. *And Yet It Moves*—questions the relevance of translations from place to place—when mobile architecture media moves between offices, buildings, archives, websites and exhibition spaces. How does mobile media generate a dynamic trans-mediated construction and construing finding renewed significance over time?

Every newfound location has the potential to generate, alter and affect sited-interpretations of architecture media. The siting of representational media (whether ubiquitous or not) has an impact on the construing of culture, the curatorial choices of inclusion/exclusion, omission/promotion, or the lost and found materials in archival collections and what remains obscured or hidden in dark archives (the hardly accessible parts of repositories). Diverse and inclusive knowledge construction is context dependent, and thus archival locations, ownership and accessibility, copyrights and rights to copy impact the ethical framework, the power and politics enacted in the readings and uses of architectural media and what they yield in terms of cultural imagination, collective value, and differentials.

*These publications are dedicated to the memory of Mary Vaughan Johnson (1961-2021). Mary co-chaired, with Federica Goffi, the Frascari IV symposium at Kingston University in June 2019, which engendered the scholarship of these publications. Read the RIBA Journal tribute to Mary [here](#) (23 April 2021).*





Thank you

*to all the presenters and moderators*



**Paola Frascari**

*for inspiration, support and stories*



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*research support*

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