Tongues of Stone: Performing the Hidden City
Carol Brown, Christophe Canato

Tongues of Stone (9–16th April 2011) was a site-sensitive dance-architecture event staged within Perth’s urban environment. Tributaries of stories (embodied and spoken) inhabited a range of locales, presenting an alternative itinerary to the familiar and habitual patterns of urban occupation. The work was created for a diverse public on the move, who either happened upon fragmentary performances embedded in the folds of the city’s fabric or wore headphones immersing them in the multiple voices of the work’s soundworld: that of the ancient mythological woman lost in time; the migrant woman musing on a pre-European occupation; and the contemporary woman mapping the city onto her skin.

City as Site and Situation
The city of Perth—associated with the mining industry that taps into its surrounding geology—was once composed of wetlands that ran from the river westward to the sea. They provided fluid gathering grounds for the indigenous Noongar people. However, with the coming of other peoples the land was reclaimed and sedimented into the sand, stone, and concrete of a modern metropolis, covering over diverse and numerous histories. In paying attention to the resonances of these histories, Tongues of Stone is a performance meditation on the invisible stories of place, reconceiving Perth through a choreography of an imagined other city.

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Every stone in this city
Will become a tongue to tell my story
Ovidius

1 Murray Street Underground: Place of absence, place of flight
Waves of commuters shape fluctuating rhythms of space, filling up and emptying out the concourse and platforms below. A blindfolded bride, (Procne from Ovid’s story of Tereus in Metamorphosis) stands on the platform, she feels her way to the concourse and traces the indentations of words chiseled like braille into the sandstone wall.

2 Murray Street Mall: Place of ritual
Five women, a chorus of river runners, in sky blue dresses hold buckets of water. At the entrance to the Underground they stand, crouch and squat before fleeing up Murray Street water spilling across the pavements as they run.

3 Wolf Lane: Redefining the Civic through Poetic Frenzy
Pedestrians share this narrow, intimate back route with parking and departing cars and are confronted by the pungent smells of decaying rubbish and the omnipresent signage of a regulated city. Into this altered place five women with red hair covering their faces (the furies) hunker, pant, crouch and shudder, drawing the audience down the length of the lane with a looping walk.

4 Munster Lane: Place of Myth
Between buildings, in a compressed narrow laneway, a sequence of vignettes unfold: A woman labours under the weight of water held in sacs attached to her body; another (Philomela) lowers a long ribbon of red fabric towards the ground and gestures mutely; the river runners undo their headscarves and wash them in water split from their buckets. Hanging their scarves on the wall the audience reads a series of messages as the red ink writing bleeds into the paving stones.

5 Behind His Majesty’s Theatre: Place of (Her)Stories
The audience follows the river of Philomela’s red satin dress down the backstage lane of the Edwardian His Majesty’s Theatre. Five women occupy a fire escape with red doors, each holding an artifact of history and re-staging a reference to the histories of Australian women.

6 The Atrium: A Place of Contemplation
Was there a river here
In tongues of this land?
Audrey Fernandez-Satar
Revolving doors slow the metabolic rate of audience as they enter the air-conditioned environment of The Atrium, home to the State Government Insurance Office. Deep stainless steel pools of water form watery stages for standing dancers and sequence towards the central floor area of a glass-roofed internal courtyard. Hanging creepers, an interior waterfall, multiple floors and high-level balconies form a vertiginous architecture.

7 Westralia Square: A Place of Encounters
Westralia Square is situated on the thoroughfare to the Perth Bus Station and neighboring office developments off St George’s Terrace. A raised walkway opens to a columned glass and steel canopied space. Two women in bridal dresses, one gagged the other blindfolded, float across the floor and meet, becoming entangled in a strange dance of holds, caresses and sudden drops. On the periphery of the site the furies roam and cluster moving with stuttered convulsive thrusts of tense limbs.

8 Ernst and Young Building Plaza: Place of meeting
In front of the glass façade of the Ernst and Young Building a trio unfolds between three women, the bride Procne, her sister Philomela and a woman who struggles to speak.
Diller Sc找了io + Renfro

The New York-based office lead by Elizabeth Diller, Ricardo Scofidio, and Charles Renfro is known for its interdisciplinary approach to architecture as event-space; ranging from choreographic cenographies on stage; to performative installations in public space, including the revolving trees of Arbores Laetae; to built environments, such as the High Line and Lincoln Centre in NYC.

Lincoln Center Public Spaces And Infoscape; Redesign Of Public Spaces; New York, NY 2009

The Lincoln Center has become an icon inextricably linked with New York. Its ensemble of buildings and public spaces are the product of a group of prominent architects including Gordon Bunshaft, Eero Saarinen, Wallace Harrison and Philip Johnson. The recent redesign of the Lincoln Center’s public spaces includes the Central Plaza, the North Plaza, the conversion of 65th Street from a service corridor into a new central spine, the transformation of three blocks of Lincoln Center’s frontage at Columbus Avenue and, eventually, Damrosch Park. The redesign is intended to turn the campus inside out by extending the spectacle within the performance halls into the once mute public spaces between the auditoria and out into the surrounding streets. The range of scales for the project requires an effort that dissolves boundaries between urban planning, architecture, landscape design and information design.

The 65th Street Project was designed in collaboration with FxFowle, and the Promenade Project in collaboration with Beyer Blinder Belle.

Hypar Pavilion at Lincoln Center; Lawn / Restaurant; New York, NY, 2010

The dual requirements of a destination restaurant and a public green within the limited open area of Lincoln Center’s North Plaza are satisfied in a single gesture sited between the reflecting pool and the plaza’s north edge. A twisted plane of lawn is elevated to act as an occupying green roof over a glass pavilion restaurant. The hypar touches down at the southwest corner plaza for access to the lawn and has two high points at the southeast and northwest corners. The resulting topography is oriented away from city noise and traffic to create a bucolic urbanism. The restaurant’s contoured wooden ceiling frames views to the plaza and the street. A split kitchen serves 160 diners and 40 at the bar.

The High Line; Public Park; New York, NY 2009

The High Line, designed in collaboration with Field Operations, is a new 1.5-mile long public park built on an abandoned elevated railroad stretching from the Meatpacking District to the Hudson Rail Yards in Manhattan. Inspired by the melancholic, unruly beauty of this postindustrial ruin, where nature has reclaimed a once vital piece of urban infrastructure, the new park interprets its inheritance. It translates the biodiversity that took root after it fell into ruin through a string of site-specific urban microclimates along the stretch of railway that include sunny, shady, wet, dry, windy, and sheltered spaces. Utilizing a strategy of agri-tecture—part agriculture, part architecture—the stretch of railway that include sunny, shady, wet, dry, windy, and sheltered

The quarter presents a succession of zones devoted to basic themes and functions of a public lounge such as the cloakroom, the reception, the business salon or the foyer. Despite complying with a superordinate catalogue consistency of redaction, the existing characteristics of partial spaces (e.g. outdoor spaces adjacent to buildings, trees, access roads, works of art) have been taken into account during the realisation of the project.

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the fundamental principles is to break with common visual habits, altering them in order to evoke new images in the viewer's and user's mind's eye. For example, if you walk on the red granulated rubber floor of the Stadtlounge, you may at first think of a sports field, but as soon as you look at the downtown environment and the emphasised shapes of the public facilities, you will recall the image of a glitzy red carpet. Both perceptions combine to create a new, never-experienced spatiality.

The polyvalence of such perceptions and memories arises from the aim to engage every visitor to appropriate the spot intellectually—consciously or unconsciously—by interpreting its redesign in as many different, individual ways as possible. Far from didactic or programmatic ideologies, the project means to undermine any monistic, let alone 'correct' interpretation.

The modified signs and signposts integrate just as seamlessly into the concept of subversion as the car that has been covered with granulated rubber, rendering the parking space it occupies permanently 'useless'. The redefinition of space is accentuated here because the body of the car is designed to invite people to stay, sit or lie down. The once mobile object has turned into an immovable piece of furniture, its predominant role in urban space has been literally 'swept under the carpet'. Nevertheless, the recognisability of the car's silhouette remains of importance as the use of a luxury object elicits, once again, ambiguity.

**Crowd Choreographies**

**Omar Khan**

The intersection of social media collectives with physical crowds has resulted in new types of socialities like crowdsourcing and smart mobs. How can architecture utilize the potential of such crowd choreographies to embrace the creativity of collectives rather than, as it has historically done, control the crowd?

Over the first few months of 2011 we witnessed through our television and media an unusual theater playing out on the streets of multiple Arab cities. The most significant was the drama that took place in Cairo, the cultural capital of the Arab world. The world's eyes were focused on Tahrir Square, a plaza in downtown Cairo, where people gathered for 18 days and miraculously dethroned the entrenched Hosni Mubarak, who neither terrorists nor democrats had been able to move in 30 years. The sheer power of the physical crowds steadily grew over 18 days (25th January–11th February) from a few thousand to a hundred thousand that finally wouldn't take "no" for an answer. At the same time no single leader—cultural figure, statesman or opposition politician—emerged to lead or inspire the crowds. And so it was surprising when on February 8th Wael Ghonim, a 30 year old Google marketing manager and protest organizer, came forward to motivate the crowd with a defiant speech upon his release from detention. He instantly became the protest's spokesperson, prompting Wolf Blitzer on CNN to ask him, "First Tunisia. Now Egypt. What's next?" Ghonim unhesitantly replied, "Ask Facebook."

On Facebook a virtual Tahrir Square also existed, created on February 5th and run by twenty people to chronicle the happenings in the real Tahrir square, which the state-run media was improperly reporting. Another collective was emerging around this square, piecing together images and videos from multiple sources and registering comments from people around the world. Like the crowds in the physical space, this cyber collective (many of whom were reporting directly from the protests) grew with each passing day. Ghonim's statement recognized that Facebook had become as real a place as Tahrir Square or Egypt or Tunisia. It was a space that couldn't be controlled by the government or its opponents, physical or otherwise, but more significantly because it was occupied by an international collective that had become witness to the events. Similarly, in time, the physical Tahrir Square would also succumb to the power of crowds.

Crowds and their interaction with socially networked collectives is a recent phenomenon made possible by the internet as well as by mobile and embedded computing technologies that allow people to move simultaneously between physical encounters and remote electronic communication. What is important to note from the Egypt example is that neither are in the service of the other but that both the physical and virtual are in continual interaction. This results in an interesting dialogue that can have profound effects on the way people occupy space and engage each other socially. What we are witnessing is the perceptive power of multiples, whether they are physical crowds, virtual collectives or hybrids of both.

Elias Canetti in his seminal book, *Crowds and Power* (1960), examined and revealed the working of crowds from the inside. He described a typology of crowds, countering the understanding that every crowd was essentially the same: a mindless mob that subsumed individual agency. Canetti explained that the crowd self-organized as a result of people's inhibition to touch one another. Fear of contaminating subject, physical or moral, lies at the root of the only situation in which the fear changes into its opposite. The crowd he needs is the dense crowd, in which body is pressed to body; a crowd, too, whose physical constitution is also dense, or compact, so that he no longer notices who it is that presses against him. With this mass touch the individual is empowered and his body is expanded to that of the crowd. In such a condition nobody commits by command, and new opportunities for command are formed as all the old ones are suspended for the time being.

More recently, Howard Rheingold has written about what he has termed smart mobs: These are the spontaneous crowds that can be formed with the aid of social media. Rheingold cites the 2001 popular protests in the Philippines that overthrew President Estrada and were organized through text messaging. On a lighter side we have the example of a "flashmob" that convened across many international cities for the worldwide pillow fight day. Another concept that has also emerged from the confluence of social media and collectives is crowdsourcing. Jeff Howe, the progenitor of the term, calls this the "rise of the amateur.

Here the collective is used through social media to perform different tasks. At its best it capitalizes on the latent expertise of the many to solve difficult problems; at its worst it exploits this expertise as unpaid labor. What is important to note from these examples is the growing agency of different types of crowds within politics, science, business and the arts. The ability of collectives—friends, followers and linked interest groups established through popular social media—to become mobile and mobile media to be mobilized, either as virtual or physical crowds, presents a powerful instrument of choreography.

What does this mean for architecture and urbanism, both of which have historically tried to control the crowd—feared of its destructive tendencies and suspicious of its ability to grow? I would suggest that it is time we architects turn our attention to embracing crowds for their constructive and creative potentials. Understanding the role that pervasive computing technologies can play in the formation of collectives and crowds will allow designers to develop spatial choreographies that can inform new kinds of sociality. Where physical crowds form through touch; virtual collectives result from being in-touch. Designing the slippage between the two is a potential area for architectural mediation.

Two of my projects, as experimental installations, suggest some directions in thinking about how architecture can participate in the communication, formation and sociality of crowds. The first project, Open Columns, consists of deployable columns made from composite rubber parts, which can change their shape based on crowd dynamics. The architecture senses carbon dioxide fluctuations in the air, triggered by peoples' breathing, and reconfigures itself to either disrupt or encourage the formation of crowds. Open Columns works on the assumption that by reshaping crowds—large to small, small to large—new types of encounters can be orchestrated. This is not random but instigated by the crowd itself through its changing size and exhalations. Another project that plays on the relationship between collectives and crowds is SEEN: Fruits of your Labor (created in collaboration with media artist Osman Khan). The project is a low resolution media screen embedded within a black acrylic box reminiscent of the monolith from the Stanley Kubrick film 2001: A Space Odyssey. It was located in the center of a public square and projected text from a global collective that was asked to respond to a single question: "What is the fruit of your labor?" The screen, however, transmits in the infrared light spectrum, making the projection invisible to the naked eye. But if spectators view it through an infrared sensitive device like a digital camera or their mobile phone, the text miraculously appears. The result is a curious sight—people standing shoulder to shoulder in front of a seemingly blank object, viewing each other's personal devices and in some cases sharing the messages they see with others on their social network. The architecture provokes a change in the use of mobile technology from a private, solipsistic engagement to a public, collective performance. What is demonstrated by both projects is that a performative architecture, one that plays an active role in the flux of crowd formations, can loosely choreograph rather than control crowd dynamics. It can engage chance encounters, encourage physical touch between strangers and foster communication with social networks in order to develop an expansive and trans-active public space.

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This interactive installation was a winter-making machine anchored in an old harbor in Jaffa, Israel, during the Blue Festival in July 2009. Users were given the opportunity to transport their senses from the hot Mediterranean to the harshest Polish winter of the 20th century in 1979. The machine reproduced all the perceivable characteristics of winter—images, temperature, smell, sound, and even the level of humidity. When putting their heads in Sensorama, the users experienced a previously unknown reality, which resized everything that normally divided them: religion, origin and social status.

**Thicket is made of ash slats braced together by steel joints.** As a friction-based structure each slat is bent into shape pressing against each other and creating an internal friction. In Thicket each single member is inherently weak. The load forces move through a field of friction-based interconnectivity by which the overall structure becomes stiff. This integral weakness allows the structure to retain a measure of pliability that allows it to adjust to changes in its environment or in load. A second skin of a non-woven textile clads the structure. As a pleated manifold the skin is tied to the base structure creating a differentiation between enclosure and structure.

In Thicket we examine this idea of a soft tectonics through the adaptable. By continually adjusting the tension wires that run through the structure, Thicket is animated. The tension wires are connected to a simple pulley system that alternately tightens and relaxes the wires creating an internal rhythm of expansion and contraction: inhaling and exhalin g in resonance with the structure’s inherent material performance.

**Wandering Roof**

Centrala a présenté à la première exposition à la maison de la musique de Varsovie en 2009. Elle est composée de trois parties : l’installation, le plateau de table et la table sous son ensemble. L’installation consistait à une sorte de tente mobile qui était transportée par les gens et qui était installée dans le parc à Jaffa. Le plateau de table est une table en tissu qui était suspendue au-dessus de la table, et la table elle-même était une sorte de structure en acier qui était suspendue au-dessus de la table.

**How Would It Be to Live in a Soft Space...**

Mette Ramsgard Thomsen, Karin Bech / Centre for IT and Architecture, The Royal Danish Academy of Fine Arts, School of Architecture. Copenhagen /

The imagination of the soft and pliable, the responsive and mobile, initiates a new thinking around “lived space”. By asking how architecture could be recast within the suggestion of the mutable, this interactive installation of behavioural architecture aims to understand how the ideal of the soft can change the way we think our material and tectonic practices as well as our relation to the built environment.

The imagination of the soft and pliable, the responsive and mobile initiates a new thinking around “lived space”. By asking how architecture could be recast within the suggestion of the mutable this project aims to understand how the ideal of the soft can change the way we think our material and tectonic practices as well as our relation to the built environment. Architecture privileges the static and the permanent. In the traditions of architectural representation, space is understood through empty extension. The drawn worlds of plan and section make little room for the temporal and the changing. Instead we conceive the built as unaffected by the events that take place within and without it freezing it within an eternal time. In the project ‘How would it be to live in a soft space...’ our aim is to query a performative architecture held in time through an activation of its materials. Engaging material through computation the works define ‘soft’ on a series of parallel levels that twine in and amongst each other. Soft is a tectonic inquiry into the adaptable, the crafted and the motif as well as a cultural question into what a home could be. The project is made of three parts: the installation, the table and the drawing. Each of the three parts reflects upon the making of a soft space in which the materials and the structures are moving. As a conversation between the tent as a primary construction of shelter and the tapestry as a highly enculturated tradition of understanding inhabitation the project shown here asks how textiles can be seen as a media for a transformative architecture.

**Thicket: designing a soft logic**

Thicket investigates how textile principles of weaving and pleating can define a flexible and breathing architecture that destabilises the relationship between subject and space. Thicket is a 10 m high wood construction. The installation explores how friction-based structures can allow the imagination of a new pliable architecture. Architectural construction is traditionally realised through a compressive logic. As tools change with the introduction of computation this core relationship is challenged. Computational design tools and the introduction of active models allow for the proliferation of structural systems that operate outside the compressive. Thicket explores this opportunity by inventing its own parametric tools for material specification.

**Blush: Suggesting the interior**

The table project suggests the qualities of the interior. The rich enfolding of the interior lining allows the ideal of the soft to be married to the thick envelopment of the interior surface. The deep pleats of the tablecloth suggest an abundance of material and decoration as its vivid colours intensify.
multiplied by mechanical repetition. During the day, the façade, made from cut-out plywood, creates the interior space of the pavilion with sunlight shining in through the cut-outs. At night, the plywood cut-outs strongly influence the exterior appearance of the pavilion. The aesthetic concept inspired by traditional folk cut-outs is brought inside the building and leads the visitors through the exhibition. The cut-outs change from folk forms into organic ones and eventually into a city-map and industrial patterns, serving as a metaphor of urban migration. The story told by these patterns form the basis for images and films presented within.

In this contemporary world, rich with abundant visual experiences, an exposition piece of architecture will only be attractive insofar as it can offer perceptual sensations attainable through direct, unmediated exposure to out-of-the-ordinary inter-sensory stimulation. Given the nature of the international expo, each country’s exhibition facility has to denote an aesthetically distinctive experience: an evocative, recognizable and memorable cultural ideogram. In Poland's pavilion design, the cultural idiom is primarily conveyed through the motif of folk-art paper, transcribed, through the cut-out, as an elementary aesthetic motif of current architectural decor. The transcription rationale was twofold. First of all, we did not wish the design to be literally folkloric—a mechanical imitation of conventionally approved patterns—but to restructure decor through a contemporary reinterpretation that creatively extends the past into the present day by way of inspiration rather than replication. Secondly, we aspired to transform decor into a defining architectural structure that formed a significant landmark at Shanghai: as a showcase of Polish design achievements. That it should be an attractive, eye-catching exterior both in daylight, against the panorama of other Expo facilities, as well as a mesmerizing experience at night with the edifice drawn by the multi-coloured light silhouetting the cut-out patterns. And conversely, that it should provide visitors inside with a comparable experience by shaping the folded interior with a fretwork of natural light and shade’s overall shape, with many slanting ‘cut-out’ narratives, on the pavilion’s exterior structure, which signals its interior spaces, encourages visitors to follow a route consistent with the logic of the architecture. The entrance way—an interlude between inside and outside—is accessible from the square marked out between the pavilions. The partial roof, created by the fold in the building, provides shelter for the queues of visitors who proceed to the pavilion’s main, full-height exhibition area. Auxiliary functions, a shop and a restaurant, have been designed in the lowest part of the building. The interior design is a continuation of the architectural form and facade details. The pavilion’s aesthetic concept is brought inside and the folk cut-outs that lead the visitors through the entrance into the main hall continually guide by transforming into other patterns. The cut-out patterns have not only an aesthetic value, but also an educational function associated with the main theme of the EXPO: “better cities—better life”. The cut-outs change from the folk forms into organic ones and finally into a city-map and industrial patterns, which are a metaphor of Polish migration from countryside into cities. The story the patterns tell are the basis for the exhibited images and films showing Poland through its history, culture, economy and every-day life.

Material solutions

The elevation’s outer layer is inspired by traditional folk-art paper cut-outs, and is constructed of impregnated CNC plotter-cut plywood mounted on steel construction modules with steel substructure. Panel wall elements PC cut-outs, and is constructed of impregnated CNC plotter-cut plywood mounted on steel construction modules with steel substructure. Panel wall elements PC cut-outs are mounted on the outer side of the modules. Both the exterior, entrance way surface and pavilion interior are covered with impregnated wooden flooring. The choice of materials and character of construction were dictated by the idea of traditional folk cut-outs is brought inside the building and leads the visitors through the entrance. The cut-outs change from folk forms into organic ones and eventually into a city-map and industrial patterns, serving as a metaphor of urban migration. The story told by these patterns form the basis for images and films presented within.

In these early scenes Hadid’s difference is perceived through her body and physical appearance and yet her confidence is raw and cosmopolitan, and is difficult to catalogue. It would be simpler if Hadid was able to fit into the category of regional architect—an architect reworking the architectural traditions of a non-western culture—because such a category appears to fit neatly on the edges of dominant structures. Hadid is disturbing precisely because she is positioned at the centre of global practice and yet details about her contaminate the centre with other histories, thereby stabilizing a narrative of the homogeneity of the western architect.

Hadid has not become an internationally acclaimed architect overnight. There has been a very long gestation and incubation period. To be well known for not building or not being able to build was an obstacle to her becoming an architect. The intensive labour needed for the production of her drawings/paintings exemplifies the essential role of work by her hand alone (handwork, handiwork, labour). This is evident in all aspects of her design production—buildings, installations, furniture, fashion—as well as in how she is produced as the figure of an architect—publications, lectures, exhibitions, website etc.

Experimentation with digital technologies speaks of the transformative nature of this production. Zaha Hadid Architects have now moved strongly into a digital realm, assisted by expertise in this new field, creating a new performative space for research, teaching, and building. Information technology has produced an audience that can view design, buildings and the architect simultaneously. The architect, like the architecture becomes a desirable object. Publications focusing on the firm’s work sometimes feature Hadid on the front cover, including a recent issue of Abitate, portraying her as the self-as-artist and muse simultaneously.

Performing Self-Other

Two periods of Hadid’s time at the Architecture Association—the first uneasy and the later exemplary—are indicative of the complex role she plays. In the first period she mentions that the tutors perceived her as a ‘wealthy Arab lady, waltzing in and out... saying that I looked like an actress between rehearsals.’ And yet later, Hadid notes that Koolhaas ‘told everyone that he had locked up this Arab princess and she couldn’t get out.’ The difference between the first as negative, and the second as positive, is part connected with both noting the same characteristics—wealth, Arabness and femininity—that distinguish Hadid at the AA and construe her identity as different. Several decades later, through an enormous repertoire of exciting built work, she becomes the first woman to have won the prestigious Pritzker Prize, and is seen as an ambassador for the Arab world as well as a model for women architects. Many of the writings on Zaha Hadid developed from the perspective of literary critics rather than as objective analyses of her work. Hadid’s persona intervenes in the publicity of her architecture, with one interviewer stating that she is her own best proponent. She takes a strategic role in the comprehension of her work, often emphatically stating ‘no—that is the wrong interpretation.’

Performing Self-Other in Architecture: Staging Zaha Hadid

Mirjana Lozanoska

London-based Iraqi-born architect, Zaha Hadid, is often portrayed as extravagant and exotic; an image reinforced by her sense of fashion and her passion for the clothes of Japanese designer, Issey Miyake. By examining some of the ways that Zaha Hadid has staged herself as an architect, this article explores notions of authorship and the construction of an architect. It argues that Hadid is marked by traces of otherness—gender, culture, race—which give rise to questions about the story of the master architect dominating a westernized history of architecture and art.

One way to explore career identity is through the idea of acting and actress: the human subject becomes architect not merely as a codified professional role but through theatrical and performative human subjectivity. Frank Gehry and Rem Koolhaas are such contemporary actors, and yet there is a difference in their performative role to that of Zaha Hadid. The film All About My Mother “Todo Sobre Mi Madre”, is dedicated to actresses and women because for the writer and director, Pedro Almodovar, three or four women talking on the patio of her childhood home represent not only the origin of life, but also the origin of fiction and narration. Hadid’s performance has been noted as excessive, especially in the title of architectural ‘diva’. What is this excess in the performance of identity? It is distinct from architectural references to the master architect, seen in the ideal imagery of the modernist hero, and cinematic representations such as that of Howard Roark in Vidor’s The Fountainhead. As a self-constructed subject, Hadid revises the story of the master architect and genius dominating western history of architecture and art.

In the 1990 documentary film Deconstructivist Architects—focusing on MoMA’s 1989 exhibition on Deconstructivism—Zaha Hadid can be seen labouring over a tailored painting of an unbuilt design project. Hadid has not become an internationally acclaimed architect overnight. There has been a very long gestation and incubation period. To be well known for not building or not being able to build was an obstacle to her becoming an architect. The intensive labour needed for the production of her drawings/paintings exemplifies the essential role of work by her hand alone (handwork, handiwork, labour). This is evident in all aspects of her design production—buildings, installations, furniture, fashion—as well as in how she is produced as the figure of an architect—publications, lectures, exhibitions, website etc.

Performance Self-Other

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As a journalistic medium, interviews are immediate, experiential and differently monitored to textual publications, staging a corporeal subjectivity; a choreographic performance between body, language and voice. The UK, and London in particular, are known for their interest in eccentric personalities, whereby a subject is accepted within that society not as a member (with agency), but as a non-member. Hadid recognises that she was an eccentric foreigner in London “It is as if I didn’t exist here. I am not part of the network.” She acknowledges that her non-conformity is not something fabricated for the British context but has always been part of who she is. “From when I was ten, I wore funny clothes.” However, identity is constructed at points of intersection between a human subject’s self-knowledge and external socio-cultural forces. How a person is perceived by others forms a part of this dynamic field.

The contrast between Hadid’s portrayal in the 1990 documentary and photographs of her in publications outlines particular representational transformations. In the former, Hadid’s brightly coloured garments that are pinned and tied here and there bring attention to her physicality, captured in one of the camera stills as she alters her jacket and shies away from the camera’s gaze. Fastenings produce an imagery of enjoyment around dressing up as children, and Hadid plays at who she could be. In more recent publications images of Hadid are infinitely more refined; there is extraordinary control in the appearance of self. The close up portraits that signalled the photographer’s interest in Hadid’s face in the 1990 documentary have been transformed into representations—part fashion persona, part idealized diva, part untouched genius architect. However, Zaha Hadid has captured the tenuous nature of a subject position that does not fit neatly into a discursive history of the master architect as Eurocentric masculine subject. Her excess resides in a refusal to give up her femininity or her Arabness. Such theatrical otherness provides access to a different subjectivity as creative agent within architectural contexts.

Between 1994 and 1997, a government-supported pilot project initiated the idea of highlighting Norway’s nature as a mise en scène. The initiative was clarified between 1999 and 2004 in order to fulfill international quality standards and construction began in 2005. Principally responsible for the public road system, the Norwegian Public Roads Administration (Statens vegvesen) has given shape to a genuinely local architectural development, commissioning more than 50 emerging and well-established architects, landscape architects and artists to develop innovative architectural solutions. A curatorial council was also founded in order to maintain the rigor and quality of the projects as art schemes. The project therefore transcends the Statens vegvesen’s aim “to provide good driving experiences through unique Norwegian nature”.

This article presents a small selection of projects from the last 8 years in order to illustrate the scope of performative architectural interventions and how, aside from their purely functional aspects, they all bear a profound scenicographic quality:

**Grunnfjær, Lofoten**

Activity: Bicycle House; Architect: 70° Nord—Gisle Løkken; 2005

The Bicycle House in Lofoten presents a theatrical architectural statement in the clearest form: a small building as a perfect prism constructed of wood and glass, which serves as an observation point to witness the manifold and endless spectacle of the surrounding nature. The tiny auditorium for very few spectators sits in the landscape of Lofoten. Scenography and architecture both deal with a holistic sensorial experience of space: the view into the mountains, the sound of the wind, the touch of moss on the ground and the smell of wet grass. These are all coherent components of nature’s performance, which any hiker in Lofoten experiences when walking over the grassland. However the scenographic statement of the architecture lies in its depiction of some scenes, reducing the landscape to a point of view. The architect creates not a framed view but framed perception. The Grunnfjær Bicycle House refocuses our perception, recalling Le Corbusier’s framed view of Lake Geneva in his “La petite maison—Villa Le Lac”, in which the architect creates not a framed view but framed perception.

**Bicycle House**

Activity: Bicycle House; Architect: 70° Nord—Gisle Løkken; 2005

**Austnesfjorden, Lofoten**

Activity: Lookout point, hiking path and toilet facilities; Landscape architect: Landskapsfabrikken—Inge Dahlman; 2010

**Hellåga, Helgelandskysten nord**

Activity: Rest area with Toilet facilities; Architect: Nordplan AS—Arild Waage; 2006

**Vedahaugane, Aurlandsfjellet**

Activity: Parking, Lookout point, art; Architect/ Landscape architect: LJB AS; Artist: Mark Dion; 2010

The three projects in Austnesfjorden, Hellåga and Vedahaugane merely consist of artificial paths that are carefully placed into the landscape to create a distinct awareness of the surroundings and guide the visitors’ focus towards their destination. The “promenade architecturale” is exemplified by a spatial dramaturgy in which the architects have made deliberate choices within the building. Their constructed interventions emphasize the human imprint on nature, directing movement through, and exploration of, the site as the essence of a journey into the “genius loci”. The flooring materials in these pathways form a coherent part of the sensorial experience and complement the visual perception.

**Nappskaret, Lofoten**

Activity: Lookout point, hiking path; Architect: Jarmund/Vignes AS; 2003

The scenicographic gesture of the lookout point in Nappskaret reduces the architectural performance to a definition of passage. The uninterrupted handrail is taken from an agricultural visual vocabulary, which, only at a second glance, reveals its purpose. By condensing architecture to the definition of a path, the composition of spatial perception is emphasized as a timeline, which is pure scenicography.

**Sohberglassen, Rondane**

Activity: Lookout point; Architect: Carl-Viggo Helmebak, Christine Petersen; 2006

The structure of the lookout point undulating around the trees features an encounter with materials embedded into a strict geometrical composition. The soft curves of sculpted concrete form a counterpart to the straight trees. The shape of the lookout point invites the visitors to stroll through the forest on the elevated platform with embedded metal grids that complement the untouched natural ground of the forest. An opening in the far end of the parapet opens the view up to a spectacular mountain panorama. This structured journey represents a clear linear performative passage (through the forest) with a climax (the prospect of the mountains).

**The National Norwegian Tourist Routes: Remote Encounters With Nature**

Serge von Arx

Although we can make comparisons between theatrical and architectural performances, declaring all architecture scenography and every moment of our lives performance is somewhat simplistic. This inquiry relates to a series of architectural projects that bear an inherently performative core, which renders them fundamentally scenographic. The very spectacle framed by the architecture is the natural environment of the Norwegian countryside: landscapes that represent pure, untouched, remnants of nature.

While we commonly witness a theatrical performance from a static point of view, the architect has to constantly seek and create a balance between the framed moment of perception and space as a changing performative action. However, although we can make comparisons between theatrical and architectural performances, declaring all architecture scenography and every moment of our lives performance is somewhat simplistic. My inquiry is focused on an inherently performative core, which renders them fundamentally scenographic. The very spectacle framed by the architecture is the natural environment of the Norwegian countryside: landscapes that represent pure, untouched, remnants of nature.

The National Norwegian Tourist Routes are architectural dialogues with nature. Most have very simple functional purposes: resting places, car parks, toilets or observation points. As they develop some of the projects have become memorials or art installations. This series of projects is linked to the deep cultural kinship of the Norwegians with nature. The harsh climate and drastically changing light conditions over the year leave clear imprints on daily life and Norwegians are drawn to the wilderness as if only to be in touch with nature. Most have very simple functional purposes: resting places, car parks, toilets or observation points. As they develop some of the projects have become memorials or art installations. This series of projects is linked to the deep cultural kinship of the Norwegians with nature. The harsh climate and drastically changing light conditions over the year leave clear imprints on daily life and Norwegians are drawn to the wilderness as if only to be in touch with nature.
Stegastein, Aurlandsfjellet
Activity: Lookout point—parking and toilet facilities; Architect: Todd Saunders / Tommie Wilhelmsen; 2006
The sculptural implant of this wooden bridge leaning out into nature can be read as an allegory of vertigo. The solid wooden pier stretches out of the forest high above the water and sharply bends down while the visitor’s passage is visually and physically pulled down into the valley. Only a glass slab prevents us from falling. This spatial gesture translates a strong physical experience into a simple and clear architectural shape.

Juvet Landskapshotell, Geiranger/Trollstigen
Activity: Panoramic hotel; Architect: Jensen & Skodvin Arkitektkontor; Landscape Architect: Multiconsult; 2010
Innovating in the visitor’s nature’s performative experience, this remote hotel consists of several units that are carefully set into the landscape. The architectural details and precise placement on the site allow the hotel guest to indulge in the natural environment. The time scale of the experience differs from other projects on the National Tourist Routes. The resulting performance, which is more of an inner, mental character, balances the surrounding nature witnessed from the housing units.

Vardø, Varanger
Activity: Memorial in memory of the victims of the witch trials; Architect: Atelier Peter Zumthor & Partner; Artist: Louise Bourgeois; 2010
This installation memorializes the site where victims of witch trials were once burned, stretching time between such brutal acts, the present and nature’s enduring indifference. The atrocious performances of long-past murders are recalled through this spatial incarnation in which the event is primarily a mental one, played out in the mind of the visitor.

All these architectural projects are intrinsically scenographic. Embedded within a larger context, they stand in direct dialogue with the surrounding landscape. They frame the spectators’ experience of the natural environment in terms of space and time, enhancing the holistic, physical exploration of the various sites and thereby emphasizing the key architectural principle of physical presence. Today we are gradually losing a genuine sense of exploring architecture with all our senses, including the olfactory and the haptic, while we exist more and more in parallel worlds that lack the full scope of sensations. This deprivation of our basic human conditions causes a sensual imbalance, which architects have the responsibility to address and counterpoint since their profession is inherently based on the bodily encounter, discovery and exploration of space.

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Vítkovice Blast Furnaces
Ondřej Smetana
The historical area of Vítkovice metalworks is revitalized into a fun fair attraction through a bizarre assortment of giant technical relics that form an ideal background for popular entertainment. The project was designed at the Faculty of Arts and Architecture, TU Liberec in Zdeněk Fránek’s studio during 2010–2011 winter term.

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African Opera Village
Christoph Schlingensief, Francis Kéré
The opera village project was initiated by stage artist Christoph Schlingensief (1960–2010), who called in Berlin-based Burkina Faso architect, Francis Kéré, for cooperation. The aim of the project is to build a multipurpose complex near the city of Laongo in Burkina Faso consisting of a theatre, rehearsal rooms, and a school with classrooms for teaching music and film. Opera villages should be “social sculptures”: places for meeting and dialogue. The opera village is an attempt to realize the vision of positioning the opera as an art form that brings together all creative disciplines into the very center of life. Opera can only develop emotional, political, and spiritual qualities if it is integrated within the natural cycle of an environment from which it absorbs something and to which it can in turn contribute something. New life and fresh ideas arise wherever children can learn and experiment by following their own ideas.

Excerpt from Festspielhaus Afrika press release (8.2.2011)

Exactly one year ago today, in Laongo, nor far from Burkina Faso’s capital Ouagadougou, the foundation stone for Christoph Schlingensief’s Opera Village Africa was laid.

Christoph Schlingensief died on 21 August 2010 after a long illness. We miss him, and he is irreplaceable. His thinking and energy had an extraordinary influence on the idea of the OPERNDORF AFRIKA. He lived with a vision of an opera village, and as an artist and an individual was wholly committed to it, but his main interest was that the Opera Village should develop autonomously and survive without him.

The Festspielhaus Afrika gGmbH under its executive director Aino Laberenz has decided to continue the Opera Village and would like to inform the public about what has happened during the past months at the Opera Village, and how the project will continue without Christoph Schlingensief. Aino Laberenz is supported by the architect Francis Kéré and a competent board of long-time colleagues and partners who have been familiar with Christoph Schlingensief’s ideas for many years and engaged in an intensive exchange with him about the Opera Village.

We are delighted that the former German President Horst Köhler has agreed to become patron of the OPERNDORF AFRIKA.

The project: to build a village in Laongo that consists of a school with film and music classes, workshops and storage facilities, residences and guest houses, a canteen, offices, a café, housing, a soccer field, arable land, a restaurant, an infirmary, a theatre stage with an auditorium and rehearsal spaces. The goal is to create production and living conditions which enable the village to energetically, and art production to take place in one of the financially poorest countries in the world. Construction began in the spring of last year; the rainy season, which in Western Africa lasts from June to October, interrupted construction.

Today, one year after the foundation stone was laid, construction is being resumed. The first building phase with the school, recording studio, canteen, teachers’ housing, and storage space will be completed in time for the reopening of the schools in October.

Learning from Africal OPERNDORF AFRIKA is to realize the vision of positioning the opera as an art form that brings together all disciplines, right in the centre of life. Opera can only develop emotional, political, and social qualities if it is integrated into the natural cycle of an environment from which it absorbs something and to which it can in turn contribute something. New life and fresh ideas arise wherever children can learn and experiment following their own ideas.

The challenge of the coming months will be to ensure the next construction stages – also in terms of funding – to build up the infrastructure, and to create impulses for realizing conceptual and artistic ideas at the opera village.

Together with our partners, for example for the construction of an infirmary and the alternative energy supplies, we are working on the concrete realization of the coming construction phases.

Members of the Board: Amelie Deufhard (Artistic Director of Kampnagel, Hamburg); Thomas Goerge (stage designer), Claudia Kaloff (artist management), Francis Kéré (architect), Aino Laberenz (costume designer, Executive Director, Operndorf), Matthias Lilienthal (Artistic and Managing Director of Hebbel am Ufer, Berlin), Peter Raué (lawyer), and Antje Vollmer (politician and journalist, formerly Vice-President of the German Bundestag).

Organizational structure: The project OPERNDORF AFRIKA was incorporated in September 2009 as a not-for-profit limited liability company. In October 2010, Aino Laberenz was entered in the commercial registry (Handelsregister) Berlin Charlottenburg as executive director.

Supporters: The project receives financial support from the Bundeskulturstiftung (German Federal Foundation for the Arts), the Goethe Institute, the German Foreign Ministry, and donations from the general public. The project’s patron is Horst Köhler.

Construction Phases: During the first construction phase, the modules that ensure the important preconditions for education and the independent discovery of one’s own possibilities are built. This means first and foremost the school with its teachers’ housing, a recording studio for the music class, and a canteen. In addition, functional modules such as a construction site management office, workshops, offices, and storage space for building materials are erected, so that the infrastructure necessary for the further construction phases is in place.

The second construction phase includes building the film and recording studio, the guesthouse including the restaurant, and a sports ground. Possibly, it will also include the construction of the infirmary.

The third construction phase encompasses the construction of a Festival Theatre including the necessary infrastructure, such as dressing rooms and rooms for make-up, as well as workshops for costumes and stage sets and props, and sanitation facilities.

Osita Okagbue: The Unity of Life and Art
Christoph Schlingensief’s ‘outlandish’ and slightly romantic idea of an African Opera Village has somehow become a reality in spite of the German director’s death on August 2010 after a long illness. I say outlandish because the opera as an art form is not one that is widely known in Africa, the only ‘operatic form’ to have been identified in Africa before now being the Yoruba...
travelling theatre of practitioners that began in Nigeria in the 1940s. The Yoruba Opera is no longer frequented as much as between the 1940s and 70s when audiences filled halls and theatres across the major cities of Nigeria, Ghana, Togo and the Republic of Benin.

Having said that, Schlingensief’s concept of an African Arts Village is appealing to the imagination; the project is to build a community capable of providing “living conditions which enable education, exchange, and art production to take place in one of the financially poorest countries of the world.” While this founding principle of the project is somewhat utopian, the underlying idea of using art as cement for human interaction and community is unquestionably in consonance with an African notion of culture and the arts as agents of and contexts for human intercourse and improvement. The conception and design of this project is intended to marry Schlingensief’s idea of art with “active development aid”. Diedrichs and Nkore, the architect responsible for designing the village, brings in a typically African idea of impermanence in art and life when he says of the first structure in the village: “The building is an improvisation... We’ll carry on building continually, nothing is linear—that wouldn’t fit in with Africa at all. In Africa the whole of life is an improvisation”.

From an architectural and scenographic perspective, the notion of building the village from the centre outward derives from a key idea of the local Bamana (a Mandé ethnic group): that of the snail’s concentric shell becoming all-accommodating as it grows outward. It is out of this that the Bamana indigenous Kotéba theatrical performance tradition was born. Like all the indigenous performances found in Africa—such as the masquerade theatre of the Igbo, Yoruba and Bamana etc., ritual theatres, and musical and griot performance traditions of the Mandinka, Zulu and Hausa, Kotéba’s non-fixed and timeless setting has the capacity to accommodate all of human experience. And hopefully so should Kéré’s design. The idea of an ‘Opera Village’ for Burkina Faso is enchanting and appropriate because, according to Schlingensief, Opendorf Afrika “unites the opera as a symbol of European tradition, and the village as the quintessence of the African community”. Only time will tell how successful this coming together of Africa, Europe, and of art and life, will be.

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Hellerau Returned
Rachel Hann

The Festspielhaus Hellerau (1911) is recognized as the first purpose-built “studio” performance space. Scenographer Adolphe Appia and architect Heinrich Tessenow’s architectural legacy is once again an active site of experimentation following a 2006 renovation. Moreover, the current artistic residency of William Forsythe’s dance company has continued Appia’s vision for a future performance practice through an intermedial approach.

Importantly, the body, within the work of Forsythe and Appia, remains a locus of artistic convergence as it encompasses the “open” architecture at Hellerau.

Envisaged as a ‘cathedral of the future’, the Swiss scenographer Adolphe Appia (1842–1928) advised German architect Heinrich Tessenow (1876–1950) in the realisation of a new approach to performance architecture. Completed in 1911, the Festspielhaus Hellerau (see FIGURE 1) has only a brief history as a performance and educational venue, closing in 1914 due to World War One. Located within Tessenow’s “garden city” of Hellerau, a suburb of Dresden, this festival theatre was intended as the new town’s cultural and spiritual centre. Symptomatic of the political landscape, for most of the twentieth century the building was used as a barracks and its artistic past was only brought to light following the reunification Germany in 1990. Nevertheless, Appia and Tessenow’s rejection of the proscenium format, in favour of a unified stage and auditorium, has informed the structure and function of post-dramatic architecture in the last century and beyond.

Intended as a site of experimentation, the comparatively ‘open’ environment of Hellerau’s great hall allowed Appia, along with the dance pioneer Emile Jaques-Dalcroze, opportunities to explore the spatial and communal possibilities of performance. Light, rhythm and movement where composed from a singular artistic vision with the structural forms of Appia’s rostra, termed ‘practicables’, echoing the abstracted nature of the musical score. Moreover, realised with the assistance of Alexander von Salzmann (1874–1934) the original walls of their performance space, or ‘studio’, were adorned with calico realising with the assistance of Alexander von Salzmann (1874—1934) the ‘practicables’, echoing the abstracted nature of the musical score. Moreover, the form and pattern of these movements would, in turn, be developed in line with the wider dramlurgical scheme comprised of structure, light and rhythm.

Everywhere at the Same Time

The re-emergence of this venue in the twenty-first century has invited a new generation of artists to experiment with, and within, Appia and Tessenow’s non-conventional, and Hellerau’s Light Environment

The re-emergence of this venue in the twenty-first century has invited a new generation of artists to experiment with, and within, Appia and Tessenow’s non-conventional, and thus non-linear and non-rectangular, performance architecture.

Appia and Tessenow’s architectural legacy has been re-imagined, re-energised and reconfigured in the twenty-first century. Hellerau’s Light Environment has been realised into a new venue for socially responsive artistic practice. Accordingly, The Forsythe Company’s productions have focused on contemporary questions regarding political engagement and communal reflection. Forsythe’s choreography focuses on the interplay of rhythm, spatial and political experiences. The form and pattern of these movements would, in turn, be developed in line with the wider dramlurgical scheme comprised of structure, light and rhythm. It is this collaborative dialogue, between the body and its spatial contexts, that connects Appia’s intention for Hellerau with the intermedial practices of Forsythe. Moreover, it was Appia’s revelation that architecture is ‘activated’ by the body, which mirrors the contemporary architect Bernard Tschumi’s notion of performance space: “In this sense [the performer’s] body creates space”.

Forsythe’s approach to spatial configuration foregrounds the body’s role in composing Appia and Tessenow’s cathedral and thereby complements their pioneering approach to an ‘open’ performance architecture.

Performing Architecture

and Hellerau’s Light Environment

There is, however, a significant difference between the ‘black box’ studio spaces of today’s post-dramatic architectures and the original remit of Hellerau. A version of Salzmann and Appia’s ‘light box’, composed of calico and hanging battens, was only brought to light following the reunification Germany in 1990. Sadly, upon the bombing of Dresden in 1945 the original ‘light box’ covering was torn down to make bandages for the injured. Absent from the rejuvenated hall at Hellerau, this feature had been fundamental to Appia’s process of ‘living’ artistic and social exchange. For, in Appia’s view, light engendered the intrinsic quality of change: an intangible material that could alter our perception of the event, of architecture, and life that will excite and endure because of this impermanence and the essentially African refusal to be fixed or bound by time and space.

Like Forsythe, Appia was resolute that the body shaped performance. Appia’s collaboration with his colleague Jaques-Dalcroze sought to formalise a language of the stage that evoked the ‘living’ quality of performance through a combination of light (space), rhythm (time) and movement. As a consequence, the ‘living’ event of performance was thereby imposed upon the ‘open’ architecture of Hellerau, principally, through its relationship to the body. Or as Appia wrote: “The actor is a compass for space, a pendulum for time [...] In this sense [the performer’s] body creates space”.

Combined with Appia’s practicables, the ‘open’ space at Hellerau could be re-configured in response to Jaques-Dalcroze’s choreographic experiments. The form and pattern of these movements would, in turn, be developed in line with the wider dramlurgical scheme comprised of structure, light and rhythm.

For the benefit of future generations, we can only hope that the absence of this light environment at Hellerau is merely a temporary situation. Without it, Appia and Tessenow’s cathedral is only partially ‘living’ and we are thereby denied a seminal example of ‘performing’ architecture.
Stage Design of Correspondence V+W
in Reduta Theatre in Brno
Svatopluk Sládeček

The original stage director of this dramatization of the correspondence between Czech avant-gardists, Jiří Voskovec and Jan Werich, was Jan Antonín Píštinsky (who, due to illness, was replaced by Jan Mikuššek). Píštinsky requested that “the actors, two clowns or actually two monkeys, could walk on the ceiling, with the space representing something between an entrance hall in a functionalist villa and a gym.” The final design tries to present V+W’s isolation, both in space and time (the characters never meet each other on the stage and they communicate only through letters), as well as the artistic trends of the inter-war avant-garde. Dadaism, often mentioned by both main characters, is combined with a cubist influence.

The neutral, white set consists of three interpenetrating spaces; one is in a regular position, the second is laid on its side, and the third is upside down. All functional elements (doors, tables, chairs, lamps) are placed in order to be used as objects of “play”.

Prada Transformer
OMA

Prada Transformer is a pioneering temporary structure picked up by cranes and rotated to accommodate a variety of cultural events. The 20-metre high transformable structure is located adjacent to the 16th Century Gwanghui Palace in the centre of Seoul. The pavilion consists of four basic geometric shapes—a circle, a cross, a hexagon, and a rectangle—leaning together and wrapped in a translucent membrane. Each shape is a potential floor plan designed for three months of cultural programming: a fashion exhibition (Waist Down, featuring skirts designed by Miuccia Prada), a film festival (co-curated by Alejandro González Iñárritu), an art exhibition (by Swedish video artist and sculptor Nathalie Djurberg), and a Prada fashion show. Walls become floors and floors become walls as the pavilion is flipped over by three cranes after each event to accommodate the next.

Dialogues in Architecture
Nick Kapica

Intensive performance investigations choreographed by Sasha Waltz in three buildings designed by distinguished architects have provided spectators with the ‘dialogue’ as an artistic form that offers a new means of reading and experiencing the architecture.

Sasha Waltz, daughter of an architect and a curator, was born in 1963 in Karlruhe, Germany, and had her first dance lesson when she was five years old. Growing up in an open plan house designed and constantly rearranged by her parents, she developed an affinity with storytelling in architectural spaces.

In 1999, as preparation for ‘Körper’ (Bodies), a Dialogue took place in Berlin’s recently completed, yet still empty, Jewish Museum, designed by Daniel Libeskind. Prior to Dialogue 99/II the company was exploring death as a theme and, during the process of working within the museum, further notions of destruction, victim and perpetrator were added. Waltz had already developed constructions of stacked bodies in her work but, through this site-specific presentation, the pair elicited a far more explicit reading. Stories of Jewish holocaust victims are embedded in the building’s architecture, visible to the visitor through the lines and views the architecture offers. The Dialogue investigates this architecture via a ‘guided tour’ controlled by the dancers movements and actions, which amplify and indicate the architectural intent while releasing the emotion contained within the concrete and glass structure.

The Dialogues function differently [to the productions] They are a laboratory, a movement laboratory. There are many dancers with whom I would gladly work who are in permanent situations or cannot tie themselves to the company... There are people who I would very much like to know, and I meet with them on the stage, and sometimes out of this a dancer joins the company. It is above all a medium, a conversation in dance. It is liberating for it is not product oriented. I can also enjoy a freedom with the public that one does not have with other pieces. Often new ideas for a piece turn up. There are moments that stay with me, which I definitely like to work further. The Dialogues have an aspect of research.

—Sasha Waltz

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—Sasha Waltz

Ten years later the Neues Museum reopened in Berlin and was momentarily transformed into a huge stage by seventy dancers, musicians and vocalists for an audience of 1200. The rehearsals for this Dialogue took place in the museum alongside the final activities of builders and restorers who had undertaken an extraordinary process of restoration lasting 12 years. Architect David Chipperfield examined and discussed the wounded body of the building to decide what could be kept, what must be removed and what required rebuiding. The result is a building that allows us to glimpse its past history but also provides functional spaces through contemporary additions. In contrast to the procession through the Jewish Museum, the spectators in the Neues Museum were free to discover the various rooms and performances in their own time and sequence. Groups of dancers spent the rehearsal period working together in specific rooms, creating unique performances that helped illustrate the architectural process of considering individual spaces as wounds to be attended to. Dancers explored critical architectural features: the columns that were endlessly discussed before the final construction was agreed upon; the plaster that was meticulously cleaned and preserved; or the frieze above the wall that has been cleared of damaged plaster. By creating a living frieze the dancers indicate the edge between old and new: visitors walk past bodies placed as artifacts that identify the new granite shelves.

Strategies of co-opting the body as an artifact and giving audience members a choice of flow and direction were used to great effect in Waltz’s most recent Dialogue in the MAXXI National Museum of the XXI Century Arts in Rome, which was designed by Zaha Hadid. In November 2009, together with sound artist Hans Peter Kuhn, costume designer Bernd Skodzig and her guest musicians and dancers, the choreographer created an exhibition of movement. Using fragments of earlier works she organised the performance into a 15-minute prologue, a 10-minute introduction, a 20-minute block, four 15-minute blocks and a 10-minute finale. Following the prologue and introduction the audience were free to discover their own itinerary from a range of simultaneous performances. Snaking gallery spaces become eerily
disorientating when they are entered for a second time, only to discover that a new installation has been created. The entire audience is eventually guided to a single location where they congregate for the finale. Both performance structure and architectural structure provide visitors with varying routes and a rich, variable experience through the consistent revelation of endless, sweeping and disorientating architectural spaces.

The Dialoge began as a method to investigate and explore the potential for a new work. They have since developed into strong singular projects that involve the building as one of Sasha Waltz’s guests.

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**Turning the Place Over**

**Richard Wilson**

A radical architectural intervention, created by one of Britain’s most distinguished sculptors for the 2008 Liverpool Biennal, literally turns a building over. An 8-meter diameter ovoid piece of the façade is fixed on a massive central pivot situated at an acute angle. While rotating, the façade segment tilts like a giant window in three dimensions. It not only turns over but also rotates into the building and out into the street, periodically revealing the interior of the building. In addition to feelings of disorientation, viewers experience the truly physical presence of architecture in their lives.

The work consists of a vast 8 metre diameter ovoid section cut away from the façade of a currently disused building in Liverpool, in order to rotate. This ovoid section of façade was then mounted on a central spindle, aligned at a specific angle to the building. When at rest the ovoid section of façade fits flush into the rest of the building. The angled spindle is, however, placed on a set of powerful motorized industrial rollers, in order to rotate. As it rotates, the façade will not only become completely inverted but will also oscillate into the building and out into the street, revealing the interior of the building. It is only flush with the building at one point during its rotation. This creates an acute sense of disorientation and even danger for the viewers as the architecture physically encroaches on them. This work was commissioned by the Liverpool Biennal as a lead work for the Year of Culture, Liverpool 2008, and operated for 1 year.

In mid 2007 Wilson bolted a DVD camera onto one side of the moving facade of TPO and aimed the camera up the street. The façade was turned 3 times. The camera was then moved to the other side of the ovoid section and aimed down the other end of the street. The façade again was turned 3 times. Both these bits of footage were then linked together side by side to give a sense of the revolving building, with the cameras lens glimpsing both the rooftops of Liverpool before diving into the façade of the derelict building.

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**Non-Sign II**

**Annie Han, Daniel Mihalyo / Lead Pencil Studio /**

A curious object is positioned on the Canadian-US border, between Seattle and Vancouver, right next to the passport control post. It is the first thing the motorist sees after passing through US border control. The need for coherence when viewed from a moving car is therefore the basis of its concept, derived from the aesthetics of billboards as an integral (albeit disputable) part of the US landscape. Here a billboard is transformed into its own antithesis, a frame for a picture of the local landscape, which thus becomes an advertisement for itself. The execution in the form of a spatial thumbprint leaves the dormant billboard as a reminder of the business and tourist functions of cross-border travel.

Non-Sign II is the second in a series of conceptually related projects by Lead Pencil Studio addressing signage in the American landscape. The project is sited just to the south of the US/Canada international border between Seattle and Vancouver. As an empty billboard literally sketched in space Non Sign II attempts to reflect on the confounding nature of the border context and expand awareness of the abstract and natural conditions inherent in the site.

Located in Blaine, Washington, at a major new passport inspection station along the primary West Coast highway known as Interstate 5, Non-Sign II stands about 100 meters south of the US/Canada border, where an average 4,000 vehicles cross every day. Straddling the border and adjacent to the new building is a park that is maintained cooperatively by both Canada and the United States. Abutting this parkland, on the North and South sides respectively, are the governments’ passport inspections stations, which are strongly policed and under heavy electronic surveillance, imparting a general mood of anxiety for motorists who pass through the 10-lane aperture. Although there is rarely trouble at this third-most popular entry into Canada, some attempts at narcotics and human trafficking can cause violence to erupt without warning. While the US Government’s Department of Homeland Security operates this new facility it was constructed by the General Services Administration (GSA), which commissioned the adjacent architecture by Bohlin Cywinski & Jackson and Non-Sign II as part of their Excellence in Design & the Arts program.

The location’s invisible borderline cleaves in half a sweeping saltwater bay with 10 kilometers of coastal beach area generally uninhabited, due to the presence of armed national security, except for a distant commercial fishing marina, cross-border freight trains and migratory birds. With a few exceptions, most travelers pass through this site in automobiles along the interstate highway. The view of the water appears only briefly at the inspection canopy and is otherwise hidden by trees and a cluster of billboards that attempt to capture the attention of potential duty-free shoppers.

One stipulation of the project was that the work could only be viewed from the car and that passengers would not be allowed to stop. We were free to select from several locations within the property boundary and chose a knoll 50 meters from the inspection station, which was created to prevent border-runners from accelerating through the barricades (an event that occurs with some regularity). Given the perpetual car-based environment we opted to employ the native lexicon of highway visual culture—the billboard form—as the means to fit within the context and comment on it.

Though generally loathed by the public, billboards persist in the North American landscape because they are extremely effective at diverting attention away from an undifferentiated background. Instead of reconstructing a flat surface upon which to position a colorful image we borrowed the rectangular framing device and used it to redirect attention to the sky beyond. As the very first object to appear in the windshield after passing through the US border inspection, this work serves to counteract the narrowing focus of border control and present the natural context of the western sky and tidal flats. Surrounding the aperture is a filigree of steel lines that create the billboard frame, which acts as a reminder of the commercial and touristic function of cross-border travel.

While the piece is not overtly political, the inherent context of a governmental border inspection zone makes it impossible for an artwork to be sited in this environment and be seen as anything other than political. With this in mind we felt that the act of pronouncing and framing nothing would allow visitors to insert their own perceptions and politics into the antithetical image of the billboard.

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**Project of Lidice Church Visualization**

**Lukáš Prokopěk**

This project for an open-air Advent concert provided the opportunity to experiment with a possible location for a new chapel in Lidice, a Czech village that was eradicated after the assassination of SS-Protector Heydrich in 1942. It also allowed the public to fleetingly see the proposed church on a generous scale; projected on a 8 x 8 metre wall of smoke. High-performance air ventilators were utilized as smoke spouts and the thickness of the projection wall (1-2 m) helped to emphasize the volume of the projected object, creating a false 3-D effect. The incorporeal nature of the construction and the absence of a framed screen, or indeed anything physical, accentuated the fact that the whole project is just an idea. The ephemeral architectural emerges and floats above the landscape like a ghost before it finally vanishes. ▲