

PERFORMANCE ARCHITECTURE: A Performative Architectural Practice

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This dissertation is submitted for the degree of Doctor of Philosophy

Author's Statement

This thesis is the result of my own work and includes nothing which is the outcome of work done in collaboration except as declared in the Preface and specified in the text. I further state that no substantial part of my thesis has already been submitted, or, is being concurrently submitted for any such degree, diploma or other qualification at the University of Cambridge or any other University or similar institution except as declared in the Preface and specified in the text. It does not exceed the prescribed word limit for the relevant Degree Committee.

Abstract

Performance Architecture: A Performative Architectural Practice

Alexander Thomas Schweder

Performance Architecture is a term that emerged from my creative practice to suggest that the architectural activities endeavored within it are influenced by concepts and histories from performance studies. This writing takes aspects of my artistic activities and recontextualizes them as academic research to develop concepts shareable across its fields of inquiry that enable new ways of evaluating it. Particular attention will be given to my *performative renovations*, in which domestic spaces are renovated by changing its actions rather than materials. In so doing, this thesis discovers the potential of my interdisciplinary practice to be the possibility of encountering unfamiliar subjective affects that emerge as subjects and spaces interact.

Following arts-based, practice-led and practice-based research precedents, this thesis articulates a methodology for practicing architecture through performance. Judith Butler's writing, suggesting that subjectivity is formed performatively by iteratively enacting social norms, is the philosophical point of departure of this new methodology. However, for the formation of subjectivity to become intelligible as an outcome of architectural practice this thesis qualifies, critiques, and problematizes Butler's performative concepts by putting them in tension with the thinking of other theorists and selected projects from my artistic practice. Analyzing these works through both theory and critical self-reflection observes performative subject formation also occurs somatically. Acknowledgement of this addition is noted when term *performance architecture* is nuanced by the term *performative space making* as the thesis develops.

Tracing the arc of this shift reveals how migrating attitudes and concepts acquired during my education and professional experience in architecture were detrimental to practicing architecture through performance. Using language developed by this thesis, hierarchical ways of working and assumptions about both the architect's abilities and the client-participants' needs are critiqued in comparison to collaborative approaches of theater.

Refining performance architecture's concepts also portray the profession's object oriented metrics of success as a mainstay of architecture that has not been serving users of space as well as it might. Indeed, these ways of working are found to stymie the emergence of certain kinds of subjectivity that performance architecture as a methodology seeks to liberate and nurture. Further theorization of concepts from performance practices, such as the everyday, agency, renovation, and role-play, allows critical engagement with six performative renovations newly developed for this research. Scrutiny of these performative renovations discovers qualities of practicing architecture performatively and expands the discourse connecting performance and architecture. A key insight invigorating thoughts on future practice is that performance architecture operates emergently along non-linear routes around what this research calls *unperformable* acts. Additionally, significant revelations show that outcomes of this new practice are most compelling when power relations between architects and clients are equalized and that new subjectivities are encountered through a flow of attention between somatic and symbolic experiences.

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Among the significant insights that this thesis revealed about practicing architecture performatively is the equity of authorship for all involved in a spatial practice through which subjectivities can emerge. In keeping with this finding, I thank my collaborators who opened their domestic narratives for renovation: Constantin and Laurene, Dilara and Ahmet Bugdayci, Sarah Butler, Anthony Caradonna, Catriona and Daniel McLaughlin, and in particular Mandie O'Connell. For the way that collaboration enables an artistic practice to gain access to meanings that are inaccessible individually I would also like to thank my artistic partner and friend, Ward Shelley. My appreciation for supporting the performative renovations undertaken for this research is additionally felt toward the following galleries who offered their spaces, networks, and belief in my artistic thinking: Jack Hanley Gallery, Manhattan Mini Storage, and OPUS Projects.

For believing that the ideas developed by this thesis have artistic value, in my ability to share them in this writing, and for everything else her love opens every day I thank my wife, Karina Schweder. Amanda Guyer, my sister, I thank for creating a space of constant support that is always open and always restorative. Finally, I want to thank my mother, Heather Schweder, whose memory this thesis is dedicated to the memory of.

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Preface

Doors. So misleading in the mundaneness of the choices they promise, this room or that, dine or sleep, excrete or eat. We always seem between doors or standing before the next. Walking through door after door, we expect to find the same self when exiting as we did upon entering. We chose the door, did we not?

One seemingly unremarkable door became exceptional when it reneged on this presumed promise. Like many domestic doors, it was hollow, thickened only by the blue paint signaling a space for boys. This absent center foreshadowed the performance of a choice not actually on offer. Thin metal pantomiming basement cool, warmed quickly to a child's fingers clutching its knob.

What is a room called where the voicing of choice has no consequence on the outcome? Language to name it would admit the possibility that such a space exists. By choosing anything, any choice, boy was no longer performable. Like handle wanted heat, room wanted boy. To absorb him into the thick silencing concrete that pronounced the limit of what happened within it.

Boy mixed with wall, lime with wet, alarm set. Waiting for its buzz to announce the next performance of choice. Door opens and the name of the room's purpose is either proclaimed through laughter or enacted without words. Alarm reset. Each opening and closing of the door a new iteration. Living myself as mortar enacts a safety that flesh is unable to perform.



Figure 1. Alex Schweder – pointing, (1980). Photograph: Unknown.



Figure 2. Mike Kelley, *Nostalgic Depiction of the Innocence of Childhood*, (1990). Photograph: Mike Kelley.¹

Ten years later, upon encountering Mike Kelley's image, *Nostalgic Depiction of the Innocence of Childhood* (1990) (Figure 2), I sensed that a community existed that would recognize the architectural nature of my younger self's subjectivity. Kelley photographed masochistic performance artist Bob Flanagan and his dominatrix collaborator, Sheree Rose, as they used an architectural environment as their artistic medium, sharing experiences beyond the reach of words. The image captured their bare bodies on bare plywood, soiled plush toys, and excrement smeared on Flanagan's pale, naked thinness. He is perched in the

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foreground framed by his stuffed animal riding partner and a scattering of discarded stuffed animals. His feces, inside him moments before, captured marking and connecting his body's exterior with the spatial interior.

Born with cystic fibrosis, a chronic disorder that few survive past childhood, Flanagan became one of the longest living survivors, attributing this remarkable longevity to the premise of “fight[ing] pain with pain” through his artistic practice (R. Smith 1996). Understanding the constant and unavoidable agony of his illness, his masochistic performances reveal a power reclamation as Flanagan himself controlled the pain. He determined the magnitude of pain, the duration, and how it was inflicted. For me, his practice revealed how unspeakable experiences from my own history might become sharable through an architectural practice. Flanagan, Kelley, and Roses' work resonates due to its ability to diminish isolation's unlivability, acknowledging the similar loneliness of others. Among what this writing seeks to accomplish, is a way of practicing architecture toward similar ends.

The most personally transformative revelations emerging through this writing were those showing me aspects of my identities that had hitherto felt natural as constructed instead. These discoveries occurred when I allowed myself to feel vulnerable while reflecting on the methods and attitudes shaping my creative practice. Sections that address the question, “Why am I making this work?”, felt most exposing during the process of writing. This preface's opening, for example, initiated an account from a very personal perspective. By sharing this very subjective position at the beginning I hope to provide some insight as to why this work has taken the form it has, how this process has developed, and what its future might be in the conclusion. My intent in punctuating academic research with autobiographical experiences is that future readers might find permission and precedent to also build scholarly knowledge through an emotional exploration. Toward this possibility, the practice of architecture this writing helps shape seeks parts of myself in others and offers the fragments of them that are accessible through me.

While developing the performative renovations for this research, my collaborators and I discovered new architectural potentials when pushing past the polite parts of ourselves to expose, even highlight, the frictional aspects of our habits and assumptions. During such exchanges I discovered a new way to conceptualize the value of what performative renovations can give us, my interlocutors and me, a bounded space for unfamiliar subjectivities to open, sensed, and sat with before they retreat into us and the walls that surround us. Discomfort and uncertainty have been signposts, marking territories in which

previous concepts of success are dislodged and displaced. A disconcerting discovery unearthed pertains to the role of control in how I practice—wanting to control myself, control those with whom I work, even facilitate their control of themselves and their cohabitants. One role of writing in this project is to scrutinize the motivations behind these urges, contextualize their formation with existing theories and practices, and ultimately transform potentially destructive underlying patterns into creative energies.

Within the arts-based methodological precedents this research presented in the introduction to articulate that used by this research, subjective biases, and personal perspectives in relation to the investigation, are acknowledged. Valuing the embedded knowledge accessed through this transparency, the following section of this preface presents an anomalous autobiographic renovation, *Rented Milk* (2012).

It is depicted and evaluated here, distinct from the renovations chronicled in chapter 4, to avoid confusion regarding the kinds of insights possible through it with those made by working with other people. Acknowledging that presenting and reflecting upon research content in advance of the introduction's outline of methodology and terminology, this choice was made with the hope that a reader will better understand the introduction after getting a sense of what this research means by a performative renovation. While *Rented Milk* is partly fictional, it was endeavored at the beginning of this investigation with hopes of gaining real empathy with future participants by enacting the role I would be inviting others to perform.

Rented Milk is also a datum from which to measure how my thinking will change. Reflecting upon it at the end of this writing also produces such transformation as I will write about encounters with unfamiliar subjectivities that, at the end of this writing, are noted to be one of most meaningful potentials of practicing performance through architecture.

Rented Milk

Two months before matriculating as a doctoral scholar, a sudden divorce rent me from the nuptial nipple that had lured my return to academia. Unmoored from purpose, my pucker latched onto another that was familiar, anchoring, and maternal. *Brustwarzensehnsucht*, leave it to the Germans to coin a word for this homesick longing for a nipple. In shock, disbelief, and embarrassment, I returned to New York to have dinner with my mom. Caringly, she asked if I was going to be okay, told me she loved me, and said she would do anything to help. I asked to share her apartment for the weeks before starting school. In reply she offered to convert her dining room into a bedroom. A two-week visit with mom became a three-month stay. Colloquially used in Japan, *dameningen* describes a

feeling of hopelessness and failure as an adult. After moving in with my mother, penniless and at the age of forty-two, a sense of *dameningen* seemed to manifest architecturally as piled-up air mattresses and shoji screens turned the kitchen into my makeshift sleeping space.

Using this narrative as the basis of the autobiographic renovation described earlier, Meiro Koizumi's *Human Opera XXX* (2007) resonated as a precedent that might instruct my conduct in the roles of both author and subject. Like the performative renovations I was just migrating into academic research, Koizumi used the stories of strangers as a point of departure for his own work. Koizumi's treatment of them, however, offered a way of moving beyond their specific plots toward a more general image that viewers could more easily project themselves into. Hoping the renovations would also succeed as artworks in this way, I wanted my own renovation to produce a similarly jarring image that was open enough for others to encounter their own sense of defeat through.

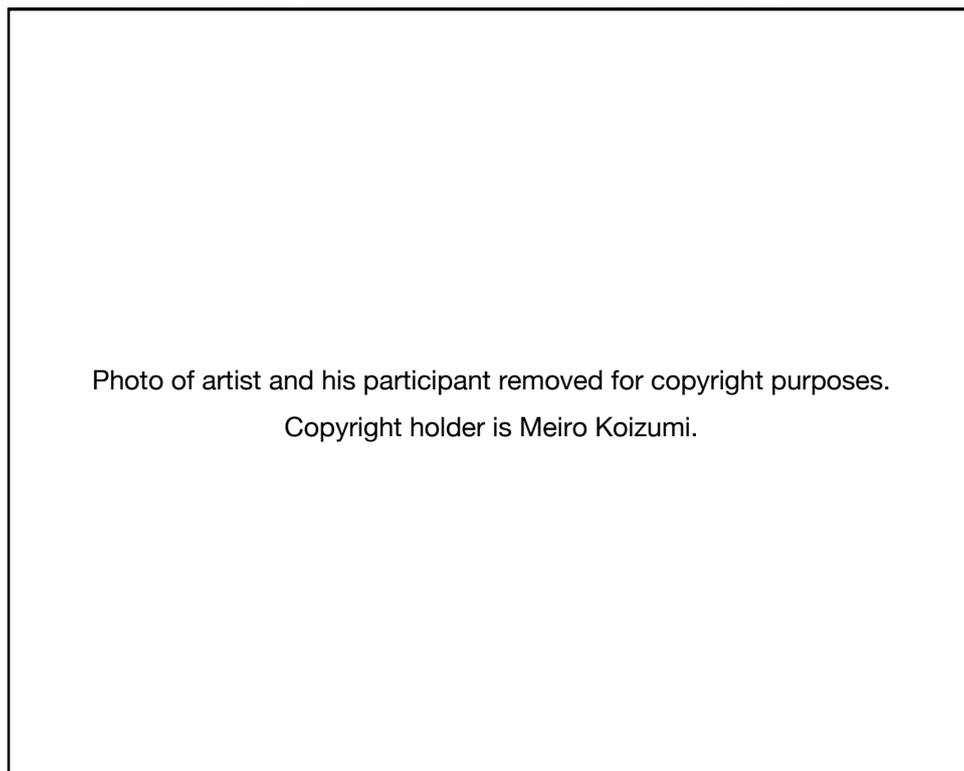


Figure 3. Meiro Koizumi, *Human Opera XXX*, (2007). Screen Capture at 05:23: Alex Schweder.

Koizumi's video begins, as my earlier performative renovations did, with participants sharing intimate life details. The subject of *Human Opera XXX* narrated how his drinking problem led to the loss of his job and girlfriend. Soon after their breakup, he continued, she informed him of her pregnancy with his child. Reporting being overjoyed by the news; he

then described his sobriety that followed. Sharing next that she then allowed him back into her life to raise their daughter. Tragically the infant died in her sleep, and he told how he then drank his way out of work and partnership.



Figure 4. Meiro Koizumi, *Human Opera XXX*, (2007). Screen Capture at 12:01: Alex Schweder.

Before finishing the narrative, Koizumi interrupts his participant, “Sorry, sorry, sorry, sorry. Sorry to interrupt you... something is... missing in the image” (2007, 09:56-10:05). Handing the stranger, a stick with tinsel on it Koizumi continued, “The image is now too dull – Too quiet. So, I need something more vivid – like red color like that. Can you please hold that?” (2007, 10:30 – 10:39). Perplexed, the man hesitantly follows Koizumi’s instruction.



Figure 5. Meiro Koizumi, *Human Opera XXX*, (2007). Screen Capture at 14:07: Alex Schweder.

The nonsensical interruptions recur as adjustments to the image continue to be made, including make-up drawings on the participant's face and more distracting props that he is ordered to wield. Koizumi appears sporadically behind the narrator, as a comically ominous figure clad in silver glitter. The storyteller becomes increasingly frustrated and questions, "This is ridiculous..." To which the artist replies, "Maybe you are thinking about your story – but I am thinking about the whole frame." (Koizumi 2007, 13:25 – 13:27). The storyteller begrudgingly acquiesces to the artists demands and directions as he continues to share his vulnerability and tragic tale (Koizumi 2007, 13:44).



Figure 6. Meiro Koizumi, *Human Opera XXX*, (2007). Screen Capture at 14:37: Alex Schweder.

As the protagonist continues to recount his calamities, the focus shifts, gradually usurped by the intervening artist's visuals and voice. In this way, Koizumi uses his participant's vulnerability as a point of departure toward a work of his own that I envied at the time. Thinking that the source of what made this work compelling to me was the salaciousness of its narrative, *Rented Milk* sought to reproduce the potency I found in Koizumi's work by foregrounding my own tragic story. As will be critically reflected upon in chapter 4, this assumption mistakenly led me to focus on compromising details during performative renovations.



Figure 7. Meiro Koizumi, *Human Opera XXX*, (2007). Screen Capture at 16:35: Alex Schweder.

By the closing scene, Koizumi silences the storyteller by lodging half a baguette into his mouth. With his gaze downward and away from the camera, a thin line of drool drips from the torn end of the bread while Koizumi pokes his silver painted face through a hole in the cubby featured in the opening scene, loudly making dry-heaving noises. The vacant stare and speechless drooling evoked a visceral feeling, a silenced hopelessness I felt connected to. Specifically, the artist's detail of writing "free drink" on the man's chest with an arrow pointing to his nipple conjured my own feeling of destitution, *brustwarzensehnsücht*. Relating to the artist's depiction of despair, I felt less alone, while also admiring the interplay between the vulnerable participant and the interjecting director, perhaps a harsher parallel to my own performances. Wanting similar interrelation to occur through performative renovations, I studied *Human Opera XXX* for ways to relate to people who came to see me.

Both covetous of and horrified by the power Koizumi assumed over his participant, I became increasingly aware of my own tendency toward coercion during previous performative renovations. Recontextualizing the performative renovations from artistic practice into academic research thus began by self-examining my controlling conduct toward participants. Seeking insight to how my interlocutors might feel when their sensitive stories were made public during a renovation, *Rented Milk* was centered upon my own compromising narrative. The thought of publicly revealing what I experienced as personal

failures was mortifying. It was a startling unease that up to this point I had avoided direct contact with from the privacy of the architect's chair. To mitigate my shame, I invented a fictional character, a participant, and mapped the story onto him while retreating to the role of architect. Albeit covered by an invented figure, it was clear that I occupied both the exposed role of the participant seeking a renovation, and the removed but perhaps more impartial architect who sought to remedy the issues. Inverting and testing the roles and consequences of the artworks provides a central data-point where all affective results are from a single, constant perspective. Appendix A contains a transcript of this fictive conversation along with images of me playing both roles. The series was presented in August of 2012 as a part of Princeton University's *Performing Architecture* symposium.

The narrative of *Rented Milk* focused on the issues that arose as I discovered that my mother's roommate was using the apartment's common bathroom as if it were private. My discomfort at interrupting her claim to the space required me to walk through my mother's bedroom to use her en suite, an act whose repetition reinforced my feelings of being unwanted and out of place. Splitting myself into client and architect, both characters stemming from the autobiographical, I instructed the fictional client to take a bath as the renovational performance. My architect persona claimed that performing the right to use the room would cause an upset for the roommate and initiate her departure. While chapter 4 will reject this early linear understanding of how renovations operate, it will also show how the discovery and exploration of similar affects, unexpectedly repeating in renovations I undertook with others, can be understood as the potential of a performative architectural practice.

As can be read in appendix A, the thought of causing upset for my mother's tenant was initially unappealing to both my fictional self and out-of-character self as I slipped between the role and the real (appendix A, Slide A44). Unable to ignore the fictive client's apprehension and consciousness towards the tenant's comfort, an aspect that became central to my sensitivity towards future participants, I waited for my mother's roommate to leave the apartment for the day to shoot the bathtub photograph for the end of the series. While preparing the bathroom for this image, I was appalled by the state that the tenant had kept the bathroom in. The drain of the tub I bathed in as a child clogged with the stranger's hair and streaks of dried humidity and goops of shampoo left carelessly on the tiles I'd picked when helping my mother physically renovate it a decade earlier. In an act of passive aggressive reclamation, I constructed an emotional eviction notice. I cleaned the space, knowing that my

presence she hadn't yet acknowledged, would be reflected in the sparkling ceramic. Tidying and sanitizing the space, usually a gesture of servitude or good will was now a protest and expression of dominance and control.

When the photographer arrived, I confirmed her comfort with my nudity and explained that I did not want any explicit imagery. It was important that my client's reclamation of the space was seen through my shameless comfort in using it, not the glaring engendered, or sexed tones central nudity would foreground. To distinguish the fictional client from myself, I donned a blonde wig and painted my upper lip and eyebrows white.

Submerged in the freshly cleaned bathtub and draped in frothing bubbles I was overcome with calmness. A sense of peace and grounding I hadn't felt since returning to New York. Eyes closed, I felt the tub's familiar cast iron curves, my toe grazing the familiar small grille somatically recalled my childhood. I squinted at the underside of the sink just beyond my feet as I had done as a boy. Once ample length to fit my entire childhood frame, the tub now measured me through constraint as a grown man.

More surprising than sensations of a seemingly shrunken bathtub were the feelings that arose from dressing up. For the bathtub scene, the blonde wig used previously to mask my identity was adorned with an additional wig; this one shoulder length brunette hair loosely resembling that of my mother's roommate. As will become clear shortly, the roommate would never be able to detect herself in the subtle references to her should she to see the image (Figure 8). What was important to me was that I could identify her.

While enacting her for the photo, I was surprised to feel empathy for her as I imagined her experiencing the space cleaner might trigger a realization of her willingness to endure filth in exchange for exclusive use of the room. Stepping into the warm water, my attitude toward her shifted from hostility to generosity. I experienced a luxury that I hoped she might also enjoy. After the photo was finished, the superimposed image of me dressed as my own client and her at the same time in the same space I recognized aspects of us in one another. Anything that harms her would harm me, whatever pleases her pleases me and vice versa. This tacit encounter marks a current aspiration for this work; interacting with architecture to encounter—and extend towards—unfamiliar subjectivities.



Figure 8. Alex Schweder, *Rented Milk*, (2012). Photograph: Elizabeth Raab and Alex Schweder.

Introduction

In developing and analyzing practice-based projects within this writing, the initial framing of them encountered several methodological challenges. First, and most obviously, arose the challenge of interdisciplinarity and the question of what is gained at the intersection of architecture and performance, and the study thereof. My research explores how, in arguing aspects of architecture and performance can be practiced through one another, understandings of both expand. Working in tandem, this combination challenges the common understanding of buildings as inert objects that contain the ephemeral actions of their occupants. Using my performance art practice, I ask whether those same actions could in fact constitute architecture as subjectivity. Through this new lens, a way of practicing architecture emerges that benefits from the introduction of concepts developed in performance studies. As performance scholars Andrew Filmer and Juliet Rufford argue, understanding performance practices through architecture's spatiality opens them to concepts that reconfigure their approaches to activities like dramaturgy and scenography that had previously been thought of as stable (2018, 5). Building on their claim, this research aims to widen the possibilities for a disciplinary reconfiguration of architecture, and test their benefit in the opposite direction, from performance to architecture.

The autobiographical nature of the thesis, chronicling and interrogating my own artistic practice, poses a second methodological challenge that is epistemological in nature. By recognizing everyone involved in my performative renovations as a collaborator and co-author, the traditional roles of architect and client opened to critical examination regarding conventions of conduct for each. Also, by inhabiting the roles of researcher and subject, I am both scrutinizing and scrutinized. Artist and performance studies theorist Graeme Sullivan recommends that protocols of self-study are engaged when a researcher is the subject of their own inquiry (2005, 79). Citing education scholars Robert Bullough and Stefinee Pinnegar's guidance of autobiographical researchers (2001) and researcher of science education Allan Feldman's critical nuancing of their writing (2003), Sullivan encourages a writerly voice that moves between conventional and idiosyncratic. Citing their work, Sullivan cautions that exclusively using an academic voice whose conventions are necessary to connect the research with broader bodies of knowledge, often keeps readers from experiencing the full emotional impact and affect needed to access tacit artistic understandings (Bullough and Pinnegar 2001, 16). While these are not the only authors to have debated approaches to autobiographic research, I have chosen to adopt many of their preferred methods because their guidelines for researchers studying their own practices offer a flexibility well suited to the unique and

personal nature of my own artistic activity. For example, Bullough and Pinnegar advise that recounting personal traumas, as was done in this preface, runs the risk of solipsism. At the same time, identifying aspects of a researcher's subjectivity influencing the research assists readers in understanding the local limits of claims made (Bullough and Pinnegar 2001, 15). Heeding their stress for balance between these voices, moments in this research that incorporate my personal history do so to offer a method of self-critique as part of architectural practice and not to assert authoritative guidelines for practice.

Such a process of research through self-reflection also has the effect of opening the possibility for new selves to emerge. Theorist of art and architecture Jane Rendell cites Susan Rubin Suleiman toward this idea, proposing that such autobiographical writing is not so much about the revealing of facts but the construction of both author and reader's subjectivities through them (Rendell 2010, 50). Sharing this perspective, writer Gavin Butt engages Samuel Delany's memoir *The Motion of Light in Water* (1988) to observe what Butt describes as a performative approach to writing a self into being (Butt 2001, 121). Here, Butt argues that by allowing misfitting fragments of identity to sit next to one another, Delany maintains the author as a complex fluid process of negotiating the spaces in between these pieces of personhood. Chapter 4's discussion of Dilara and Ahmets' renovation, for example, will observe something similar through the failure that followed my attempt hermetically narrating the architect who I wanted to become through this research. Instead, this chapter section will theorize writing as a way of discovering subjectivities between those imagined in advance.

Third, there is the question of what constitutes evidence within practice and research that straddles an applied science (architecture) and an arts subject (performance). Established quantitative and qualitative research methodologies in empirical sciences tend to use numbers and words to share generalizable findings. Many artistic practices, as performance studies scholar Robin Nelson characterizes, tend to seek unique "embedded or embodied knowledge" that is best conveyed through an affective artifact like a dance or painting (2013, 70). For these artifacts to participate meaningfully in academic research activity, Nelson continues, they must be discussed to produce "substantially improved insights" through reflective writing that makes clear the critical implications of the work. For this research, the artifacts accessing such tacit knowledge are artistically framed architectural explorations in chapter 2, and conversations along with embodied performances in chapter 4.

While both chapters 2 and 4 theorize and contextualize works from my practice of architecture through performance within academic conventions of scholarly writing, they also value the anecdotes, stories, and accounts of somatic experiences. Information systems researchers Grafton Whyte and Selwyn Classen argue oral accounts, like those used in this research, uniquely access personal knowledge that this research values as part of architectural space (2012, 253). For this research, accessing the same tacit understandings in audiences of my work, my renovational collaborators, and myself as practitioner offers ways of gathering the kinds of embedded and/or embodied knowledge that Nelson identifies as produced by artistic research (2013, 43–44). Moreover, in this writing’s inclusion of subjective, anecdotal experiences, its chapters also reveal a multiplicity of meanings that resist the false promise of singular research claim. In this respect, my research would appear to support Butt’s argument that, in detaching legitimacy from expectations of universality, subjective accounts allow multiple and sometimes conflicting meanings to build understandings through open ended networks rather than hermetic totalizing narratives (2001, 123). In resisting the encapsulation of meaning in the tidy reassurances of “dominant cartographies,” feminist scholars Peggy Phelan and Irit Rogoff argue that space opens for the unfamiliar affective experiences that this research seeks to encounter (2001, 34–35).

Research questions, aims, and intents regarding this performance-based conceptualization and practice of architecture was developed within the context of my creative practice where the materials, histories, and conventions of architecture are used to artistically ask questions intended to produce other questions. For the last decade, my curiosity has focused on activities associated with buildings that produce experiences of subjectivity. Current architectural discourse, and the professional practice of architecture, tends to privilege dialog that illuminates objects, while leaving occupying subjects in their shadows.

As a result, architectural language to nuance understandings of the architectural affect is underdeveloped, especially when compared with the field of performance studies where subjectivities produced through action are of primary concern. With these observations sketching the conceptual parameters of this research, the question at the center of this research is, “What practices and conceptualizations of architecture emerge when its production is refocused through performance on the emergence of subjectivity?” While such disciplinary gains and reconfigured roles are important to articulate for experts in these fields, the furthest reaching ramifications of a performative way of making architecture are for

laypeople. For them, for us, a performative understanding of architecture's permission for heterogeneous personhoods to coexist holds the potential of multiple possible ways of living, dynamically experiencing aspects of subjectivity as they emerge through interaction with environments and cohabitants.

Embedded in this question are assumptions about subjectivity reliant on an intellectual lineage mapped by philosopher Judith Butler. Arguing in her major study of gender that gender, unlike anatomical sex, is formed by the iterative enactment of social expectations, Butler conceptualizes subjectivity and its formation as performative. While Butler's theories prove to be a stable and relevant foundation for this research to build upon, I regard several important critiques of the abstract quality of her language-focused philosophy. Cited later in this research, they become springboards for a performative way of practicing architecture that not only expands the way architecture can be understood, but also extends Butler's work into the materiality it has been criticized for lacking. Butler herself suggests the viability of such embodied performances to materialize her understanding of subjectivity very early in her writing by citing foundational thinkers of performance studies such as sociologist Erving Goffman (1959), performance scholar Richard Schechner (1985), anthropologist Victor Turner (1974), and performance scholar Bruce Wilshire (1981) (Butler 1988, 526–28).

Preceding Butler's work in the late 1980s, ideas from performance studies were already migrating into the fields of art and architecture in the mid 1970s starting with the jointly authored works of performance historian RoseLee Goldberg and architect Bernard Tschumi. Projects from their collaboration serve as points of departure for contemporary scholars exploring the production of space through performance. Goldberg's *Performance Art: From Futurism to the Present* (2001) connected an array of artistic practices that share an engagement with performance by discussing them as 'performance art' in 1979. Guiding the thinking of curators Charles Aubin and Carlos Minguez Carrasco, their publication *Body Building* (2019) draws a similar thread of performances through a range of architectural practices that includes my own.

Recent writing by art critics Claire Bishop (2012) and Grant Kester (2004) chart the transformational effects of a performative turn in artistic spatial practices that open possibilities of similarly expanding architectural practice by using spoken words, rehearsed selves, and re-scripted habits as ways of making space. Artists such as Lynn Hershman Leeson, Stephen Willats, Theaster Gates, and Hadley + Maxwell, further theorize these ideas through practice by renovating architectural spaces using the ephemeral actions and tacit

knowledges usually associated with performances, which offer precedents for this research to reconsider the characteristics that practice currently ascribes to both architect and client. Setting forth to articulate new expectations for these roles, this research develops concepts useful to a field of practice combining performance and architecture that focuses on renovating apartments through performances. The term renovation will itself accrue new understandings when it is evaluated by reflecting on the subjectivities it encourages to emerge for all who collaborate toward it.

Research Questions and Intent

Off the main research question sprouts several others, grouped below into the categories: subjectivity, discourse, practice, and self. Balancing the benefits of clarity with the risk of over-simplification that comes with tidy classification I qualify these categories as fraught, overlapping, and descriptive of a circle more than a line. Identifying these questions also highlights and aids in introducing the terms that become pivotal in the following chapters. Posing subsequent inquiries under these headings respectively suggests this research's worldview, field of inquiry, methodology, and the epistemological relationship between the researcher and the research.

Subjectivity

Having already disclosed my writing's reliance on Butler's as a foundation from which I will theorize a practice of forming subjectivity performatively through space, discussion of the following questions begins to materialize her theories into architectural space (1993, xxi). What conceptualization of the ways subjects and spaces interact can suggest that architecture can be practiced toward unfamiliar experiences of subjectivity? Understanding subjectivity as formed through repeated performances implies that domestic routines facilitated by the design of buildings implicate architecture in the formation of subjectivity. However, the degree of intentionality a person can assert in shaping their subjectivity as an architectural practice requires nuancing new understanding of agency, so it is not asserted as essentialist or freely willed. Practicing architecture through subjectivity in this way will require frequent and attentive development of ethical frameworks to practice within to ensure historical abuses of power are not replicated.

Understanding that experiences constituting subjectivity are in a continually changing process in relation to the way a person interacts with their environment aligns with what writer and performing arts scholar James Haywood Rolling Jr. describes in as a creative view of the world where the people populating it are not immutable beings but rather changing the world as they are changed by it (2013, 3). Working with subjectivity as a form of architecture practice suggests that this research will work toward situated validity of discoveries rather than a measurable truth that is universally reproducible. Scholars and writers Yvonna Lincoln and Egon Guba call this a re-conceptualized criteria for trustworthiness in relation to scientific approaches (1985, 289–331). Additionally surmisable from these questions in relation to the worldview of this research is that the subjectivities it seeks to discover emerge from the process of architectural renovation rather than existing before the work is undertaken, a quality Lincoln and Guba also attribute to their view of naturalistic inquiry (1982, 241).

Discourse

Performance architecture is the term used by this research to name the theory and practice it develops. Immediately signaling as interdisciplinarity, this term will be developed in a way that frames it as an activity rather than a new discipline. Developing this understanding from Jane Rendell's discussion of interdisciplinarity as moving between established categories to build knowledge in the gaps that putting them side by side creates (2006, 10–12).

Charting an osmotic path between performance and architecture is the question, How does de-partitioning the fields of architecture, art, theater, performance, and psychotherapy open new ways of discussing each? To start, the ways the terms performance and performativity differentiate or overlap will need unpacking in relation to their meanings in other discourses and into the architectural practice I am developing. This can be done by accounting for how they are already being used in architectural discourse in ways that stymie the understanding this research seeks. Doing this work will suggest the limits and possibilities of an architecture produced through performed actions that result in temporary, if any, alterations to the space. The term renovation will need to be broadened to accommodate understanding it through performance.

Similar to Rendell's proposal that interdisciplinary is best understood as a flow between perceived certainties, Sullivan images his conceptualization of interdisciplinarity as an unbraiding of the fibers of knowledge from existing categories in order to reweave them together into a new network of interconnected cables (2005, 102–5). This research's adoption of these attitudes toward its field of inquiry can be inferred from both the questions asked and the language used to pose them.

Practice

In *Art and Architecture: A place Between* (2006), Rendell connects art and architecture by conceptualizing both as methodologies rather than the objective artifacts produced. Crafting this theory, Rendell references psychoanalyst Julia Kristeva's description of interdisciplinarity as a diagonally axised methodology of critique that interrogates both subject of investigation and the way the author investigates (2006, 11). Testing the way this model might work in practice, Rendell presents the creative practice of muf architecture/art, who observe the dialog between all of the building's stake holders positions it as "a methodology" (2006, 161). Here, Rendell proposes architecture can become a "stand in for conversation." Recalling Kristeva's model of interdisciplinarity, Rendell asks if this concept might also operate reciprocally such that "conversation can 'stand in' for architecture" (2006, 161). As an exploration of this possibility, this research utilizes conversations to develop architecture performatively, considering how resultant subjectivities might also be included in Rendell's ontological expansion.

Guiding a research trajectory toward such a dialogical concept of architecture raises the following questions: What conduct, attitudes, power structures, and tools of evaluation that are used in professional practices of architecture and psychotherapy will need to be rethought, rejected, and dishabituated to practice architecture through performance? Exploring this question will require the roles of architect and client to be reshaped by critiques of their embedded power relations. Concepts from performance, artistic, and psychotherapeutic discourses will be tested by observing the intersubjective relations these encourage. Experiments in artistic discourse that evaluate socially-oriented artworks through the ethics of these relations will be turned to for suggesting how similar metrics might be developed for an architectural context.

Self

In this fourth category, questions share an interest in the relationship between the research and the researcher, what Rolling defines as epistemology (2013, 4). Since this research explores my practice to theorize its future conduct, I as the researcher will necessarily change by researching through critique of myself. Cultivating an ongoing self-examination as part of architectural practice will be offered in this writing as a means through which architects can let go of creatively limiting assumptions regarding themselves and those their work implicates.

While these questions will be reworked to incorporate new thinking that results from my research, the question, “How can vulnerability in practice be creative vitality?” will open a process of self-examination. Embracing intimacy between this research and my own subjectivity through this question points to the appropriateness of engaging an arts-based research methodology to conduct it. The following section articulates, contextualizes, and adapts practice-led approaches to building new knowledge with such a self-referential epistemology.

Arts-Based Research Methodology

In their book *Architectural Research Methods* (2013), professors Linda Groat and David Wang argue that architectural knowledge relies on quantitative, qualitative, and historical methodologies. Absent in their writing is mention of the nascent arts-based methodologies contributing valuable architectural research and knowledge. In her article *Architectural Research and Disciplinarity* (2004), Rendell argues that architectural research is often delegitimized because the disciplinary knowledge that develops through practice is frequently shared through experiences and images not considered by established arbiters of what constitutes research to be as reliable as the numbers and words used in sciences and humanities (2004, 144). After substantiating the effects of these prejudices when adopted by British funding agencies, Rendell turns to accepted critically reflective research practices in the arts to advocate the credibility and viability of their use in practice-led architectural research. As editor of *Design Research in Architecture* (2013), British architectural scholar Murray Fraser invited architectural researchers to characterize ways of conducting architectural design research beyond those whose credibility is widely accepted. Like the arts-based precedents I will draw from, the paradigms articulated in the chapters of Fraser’s

anthology share a search for questions rather than certainty. Acknowledging this affinity with artistic ways of working in his introduction, Fraser builds his thinking from Rendell's understanding of interdisciplinarity recently cited (2013, 2). Offering more examples of how architectural research can be pursued with an openness more often associated with the arts, is *Perspectives on Architectural Design Research* (2015) edited by Australian design professors Jules Moloney, Jan Smitheram, and Simon Twose. Organized into sections that ask "What?" "Who?" and "How?" in various ways, this collection of essays builds new understandings of architectural research by interrogating rather than assuming its viability. While my research will build its thinking from the writing of many of these authors, my methodology relies more substantially on scholarship developed within the arts. This decision reflects my architectural practice's history of exploring ideas within artistic contexts and its fascination with unfamiliar performance processes.

In addition to Nelson and Rolling, Hazel Smith and Roger Deans' *Practice-led Research, Research-led Practice in the Creative Arts* (2009), Brad Haseman's *A Manifesto for Performative Research* (2006), and Graeme Sullivan's *Art Practice as Research: Inquiry in the Visual Arts* (2005) are among relevant scholarship contributing to theory around arts-based methodology. Among the thinking they share as references for their own is theorist Donald Schon who authored *The Reflective Practitioner: How Professionals Think in Action* (1983), and Yvonna Lincoln and Egon Guba, authors of *Naturalistic Inquiry* (1985).

Perhaps due to the relatively recent recognition of arts-based methodologies, a variety of names refer to this artistic scholarship including, "arts-based research" (Rolling 2013) "practice as research" (R. Nelson 2013), and "performative research" (Haseman 2006). Under these umbrella terms, research practices are further described as either *practice-based* or *practice-led*. Creative practice researcher and writer Linda Candy (2006, 1) described the difference as epistemic, which was then nuanced by Smith and Dean (2009, 5) as methodological inflections. They posit the difference between them as whether the investigation seeks knowledge in the outcomes of a practice—practice-based—or if the research seeks to build knowledge about an artistic practice itself—practice-led.

Since the primary research focus is on developing a practice of architecture through performance, this PhD is mainly practice-led. However, as is characteristic of arts-based research, it was also developed through a practiced-based process of making new artworks. Each of these artifacts, or performative renovations, stand on their own as secondary research outcomes from which I work toward the primary, reflecting critically upon how they were

developed. In summary, this practice-led research relies on practice-based methods to gain insights about the practice that will beget future works, thus suggesting an investigation productively looping back upon itself.

The cyclical processes of theorizing to do, doing to theorize, theorizing while doing, and doing while theorizing, will organize the following four chapters. Working through this back and forth movement was described as “praxis” by Goldberg since she began connecting performance and architecture (1993, 262). Characterized here as theory and practice turning into one another, this concept gained traction among the arts-based research scholars cited to describe the nascent methodologies that allow artistic practices to become research (R. Nelson 2013, 5), (Rolling 2013, 1), (Armstrong 2009, 192). Seeking the productivity they ascribe to praxis’s shuttling, the four chapters that follow are understood as the kind of research cycles that are also described by artist and architect Lawrence Halprin and choreographer and dancer Anna Halprin in the couple’s book *RSVP Cycles* (2014).

Representations of Arts-Based Outcomes

Initially, renovations were described as case studies, as I understood their data most valuable analyzed in aggregate. In this way, commonalities discovered were used to identify generalizable principals for an architectural practice with anticipated outcomes. As the investigation progressed, it became clear that the pursuit of reproducible outcomes ran the risk of diminishing this performative architectural practice into a “pseudo-scientific” endeavor.

In later iterations approaching the same renovations as unique artworks, they were able to offer valuable insights even if observable in one renovation. While the change from analyzed “case studies” to reflected upon “artworks” was a substantial methodological shift, it does not invalidate the way they were conducted and documented at the time of their making. Producing noticeably interrelated findings, as legible in the discussed renovations, this shift opens an equitable way of discussing insights accessed across the media of writing, conversation, performance, and photography.

Audience, Writing, and Voice

As Sullivan was just cited for claiming arts-based research is often shared using several writerly voices. Contextualizing the research and practices within the relevant field of

scholarship allows the adoption of the academic conventions of writing to appropriately credit the lineage of ideas and allow other researchers clear access to sources that might also be useful to their work. Concepts are built through the undocumented experiences of audiences; but the tone of narrative reporting is qualified as a form of recollection rather than the establishment of facts. However, because such recollections also inform the way I practice and how I conceptualize audiences, sections that engage this journalistic voice are intended to editorialize their author rather than assert facts about their subjects. The personal and poetic writing included in the preface perform researching as an act of intimacy and so assist the reader in understanding life histories. I understand, following work on situated writing and criticism, that such personal writing can be understood as productively biasing this research.

In *Situated Knowledges* (1998), American philosopher of science Donna Haraway argues that the way such lived experience warps the way a researcher thinks is valuable for the insights that are made uniquely accessible using local understandings (1988, 594). Challenging the pervasive valorization of objectivity in scientific research, Haraway proposes that understanding truth to be singularly unquestionable serves to perpetuate masculinist power structures that chapter 4 will unearth and critique in the ways I have been conducting through my practice (1988, 581). In *Site-Writing* (2010), Rendell prepares to similarly identify concepts and terminology for understanding how situatedness might be valued in architectural production through writing by turning to artistic scholarship sharing this goal for comparative instruction. Among those whose work is cited is performance theorist Amelia Jones, whose “*Presence*” in *Absentia* (1997) discusses experiencing performance art exclusively through its documentation as a localized experience that produces meanings that are equally valid as those that come from witnessing a live performance (1997, 12). As will be expanded upon, Jones’s relocation of value informed my conceptualization of how photographs made for renovations might operate early on. Also cited by Rendell, Butt’s introduction as editor of the anthology *After Criticism* (2004) speculates that introducing understandings of embodiment developed in performance practices might offer art criticism a way of resolving what he describes as a crisis, one that happened after modernist authority was atomized into equally valued readings of each attendee during post modernism (2004, 10). Chapter 2 and 4 builds from Butt’s insight by discussing the ways localized tacit occurrences influence the meanings that space accrues. Returning to the implications of architectural situatedness, H  l  ne Frichot and Isabelle Doucet propose engaging previously

avoided urban specificities, arguing that a practice of activist resistance can emerge when alternative ways of using space challenge the authority of the few that are sanctioned (2018, 4). Performance architecture's ability to critically resist authoritative norms by permitting enactment of uses that diverge from those that are expected will be observed and theorized throughout the chapters that follow. *Situated Writing as Theory and Method* offers my future writing on renovations a model for blending fiction, academia, imagery into what its author, Mona Livholz, describes as "situated writing," one that reveals and encourages the tensions between multiple voices as a way of experiencing the complexity of the writing's subject (2020, xiv).

The critical reflection advocated by Rendell as a viable way of building architectural knowledge, is written through a voice rehearsed during my years of psychotherapeutic self-analysis by recounting anecdotes, making the uncomfortable mentionable through jokes, and noting narrative patterns that might indicate limiting behaviors. Gathered in this writing, this diversity of voices seeks plausible validity of its contribution to knowledge by gazing from several vantages rather than an indisputable authority written from a point of singular authority.

Conversations, Performances, and Photographs

As described by Haywood Rolling, Nelson, Smith & Dean, and Sullivan, writing is an accepted means of sharing arts-based research, and the primary medium of interrogating and sharing the findings of this research. However, significant discoveries were also made through spoken words, bodily actions, and photographs. Briefly accounting for their role and representation in this research further articulates its methodology. The appendices contain these artifacts for citation in the forms of conversation transcriptions, emails following performances describing their affects, and images made by myself and my collaborators.

The purpose of the initial conversations with my collaborators was to aid in the development of a script. With the verbally gathered insight, I prescribed domestic performances intended for my collaborators to enact, initiating affective transformations of a bothersome space. Resultant data was gathered through follow-up conversations, or emails, or experience of the performance. On the occasion that a renovation materialized as live performance, by either myself, my collaborator, actors, or a combination, tacit knowledge emerged in the form of emotions, non-linear associations, somatic experiences, and intuitive improvisations. These experiences and long-term impressions of the renovations are also

documented in the artifacts. When performing under the direction of my collaborators for a photograph, for example, my own tacit occurrences are reflected upon as possible architectural outcomes.

While there is no documentation memorializing these stories that would allow this research to assert generalizable conclusions, a conversation between Butt and Rogoff produces a perspective that finds valuable insights in similar fragmentary personal accounts like gossip (2013, 11). This position is not one that depends on certainty for such accounts to become useful. Rather, finding worth in an aggregate of dissimilar subjective perspectives develops a work's relevance complexly and through which it can be productive in many contexts (Butt and Rogoff 2013, 10–11). Through the methodology they put forward here, such subjective undocumented impressions shared in conversations with audiences become valid as partial perspectives throughout this chapter.

Five renovational performances produced visual images. In the three photographs I helped author, including the autobiographical *Rented Milk*, prints were given to collaborators so that they might hang in their homes as instructions to interpret, reenact, and change, potentially propelling future iterations. Though reconsidered in chapter 4, these images were originally speculated as having the ability to precipitate bodily urges for their viewer to copy, as another format of a prescribed performance, led by example. Rolling describes this ability of artworks as uniquely able to transfer knowledge as “memetic cargo” (2013, 44). However, images I appear in and those made solely by my collaborators will be discussed through the subjective experiences they affected in me rather than as the basis for conjecture regarding the author's intentions.

Ethics

Given subjectivity's central role in this research, and reliance on personal stories, enacting the following protocols promoted ethical practice by supporting my collaborators' agency:

1. No money was exchanged.
2. Upon meeting for a renovation, the process—and ambitions of this performative approach to architectural renovation—was verbally described.

3. Collaborators were verbally informed that the work would be part of my doctoral research.
4. Consent to record our conversation was verbally acknowledged.
5. If the conversation took a turn into territory that might be too personal or sensitive, I would reaffirm my collaborator's comfort.
6. At the end of a conversation, I would ask if they were comfortable with the existence of the recording and offered to delete it if they were not.
7. When the section discussing their work and the appendix containing documentation of our exchanges were substantially complete, collaborators were given the opportunity to review these materials and offer comments. Any such input is incorporated into the final document in the form of footnotes.
8. Collaborators were offered anonymity and full control of their identification. All personal or identifying details included were reviewed by participants and consented to be included in the documents.
9. Written confirmation that the above actions occurred was given to me and confirmed by Professor Koen Steemers, who supervised this research. The ethics protocols of this research were approved by the committee overseeing person centered research for Cambridge University's Department of Architecture.

Consent

To be recognized as research, Sullivan observes that artistic practices have had to adapt academic conventions (Sullivan 2005, 16). Adjustments to established protocols are continuing to be made to account for differences between the ways arts-based research and other methodologies might conceptualize human subjects. Arts-based research reveals its potential when the subject is seen as existing in a continual state of change, resisting the consistency other methodologies depend upon to validate findings. This subsection formulates this research's approach to the ethical engagement with people it understands as continually changing by arguing the inappropriateness of protocols common in other fields.

One such activity is the signing of a form to document consent. While the commonness of this act might make it seem innocuous, I was suspicious that in the context of this practice-led arts-based research, documenting consent this way, prior to the work, ran the risk of being misleading or even harmful. Starting a renovation by signing a consent form suggests that the outcome of that artwork is known and static. Rethinking this mode of

consent was an effort to give collaborators more agency as I verbally affirmed consent throughout the renovation. Further, I documented consent at the very end of each renovation, after collaborators had read and commented on the way I wrote about our work. I argue this constitutes more appropriate approach in this research where knowledge is built by shuttling between an immersion in the experience of doing and then pulling back to reflect upon that doing to adjust the next doing.

Working with people in this way suggests that consent is only valid when acquired iteratively. This repetition took the form of check-ins with my collaborators, as can be read throughout the transcriptions in the appendix. Considered thus as a cycle, my approach to consent is mirrored by Butler's theories of performativity, which underpin several aspects of this research. In Butler's work, consent is always provisional and in continual need of reaffirmation. There is neither a before nor an after consent within the architectural practice I am developing, but rather consent is experienced as the accumulation of several small acknowledgments that a collaborator is comfortable in the situation. Consent in my research, like Butler argues gender to be, is understood to be a performative effect rather than a fact that is stable after it is pronounced.

In objecting to differentiating art and architecture through detection of less or more purposefulness respectively, Jane Rendell opens the possibility that art's purpose is in part ethical. The performative practice of architecture developed through arts-based research incorporates Rendell's characterization of artistic purpose to be the promotion of "self-reflection, critical thinking, and social change" (2006, 4). Through this expansion, Rendell points to a way of practicing architecture where challenges to and deviations from norms can be seen as a robust assurance that the wellbeing of all participants, including the architect's, is at the center of ethics.

Psychotherapeutic Ethics

As with consent, ethics is extended into practice by setting expectations for what might come of the collaborative process being developed as architecture. Insofar as this practice adapts scripts for conduct from psychotherapy to instruct the way roles are performed, responsibility is on the architect to clarify that the work functions critically as art and does not work towards the palliative outcome for which many engage psychotherapy. Chapters 3 and 4 will assert that there should be no uncertainty that performative renovation does not seek to fix people as one might a building. However, like art, psychotherapy can

also be a process of critical self-discovery, as has been my own experience, and so there are useful approaches to ethics which can be adapted from those who approach it as such.

Discussing the egalitarian approaches to practicing ethically developed by Co-directors of London's Theater PUR, Lisa Baraister and Simon Bayly, artist Linda Montano, and psychotherapist Carl Rogers in chapter will serve as precedents. From theirs, this research can work toward the aim it shares of emergently discovering rather than proscriptively shaping subjectivities. Across their fields of practice, each will be cited as observing that participants can attend to ethics as a way of building the shared sense of trust and safety necessary for this to happen.

Limitations

While the practice of performative space making built through this research might be directed to many architectural situations, my decision to work with domestic spaces throws up an immediate limit to this research in that the performative practices developed herein are practices situated in a very particular socio-spatial context. As research, this allowed renovations developed for this dissertation to be compared with those I endeavored before migrating this project into academic research. I, therefore, make no claims about the possibilities of working with larger and more complex intersubjective networks or about industrial, commercial, or other spatial contexts but, instead, make a virtue of the very limits I am identifying.

Another limit to this research is the homogeneity of the demographics it worked with. Collaborators self-selected in response to invitations extended through artistic contexts. Most used language that suggested they had a college education. Descriptions of their domestic spaces implied average to above average incomes. Information regarding gender, race, education, or economic status was not collected. However, since the theories and practices this research relies upon acknowledge, like Butler's, impacts the experience of subjectivity, I also note the relative homogeneity of my collaborators along these lines.

Finally, English was the only language used during conversations, thus limiting the cultural points of reference of people with whom I could work. Taken together, these limits suggest a strong cultural bias in the research and its findings that would be remiss of me not to lay bare. Should the performative practice of architecture developed by this research be adapted by other thinkers, it is my hope that they will work with the expansion of these borders in mind.

Chapter Outline

Chapter 1 extends the preface and contextualizes theories and works from the fields of performance and gender studies into architectural discourse as a way of developing terms to discuss subjectivity in performance architecture. Analyzing Judith Butler's frameworks of subjectivity and its performative origins, I investigate how interactions with designed environments, particularly the ritualized domestic interactions, shape one's experience of personhood. The entanglement of subjectivity and space are explored here through a Butlerian critique of how three influential models of subjectivity have considered spatial. First, spatial inflections of Sigmund Freud's psychoanalytic theory and practice are presented and interrogated through the lenses of Anthony Vidler, Steve Pile, and Jane Rendell. Next, Jacques Lacan's vein of psychoanalysis is calibrated for this research through architectural historian Lorens Holm. Building on the psychoanalytical approaches to space is a section focused on phenomenology including those of writer Gaston Bachelard, philosophers of geography Nigel Thrift, Gillian Rose, Monica Degen and Begum Basdas. Butler's performative understanding of subjectivity is put in tension with these thinkers throughout this section of chapter 1 which concludes with a theorization of how architectural subjectivity relates to her focus on individual subjectivity, using critique from architectural theorists Lise Nielson, Karen Barad, and Jan Smitheram.

Next, important overlaps and differences between performance and performativity are identified in Butler's writing to propose how their concepts might expand architectural discourse and practice. Starting with Butler's engagement with philosopher of language J. L. Austin's proposition that performative utterances can effect material change, this section traces the development of this idea into performativity through the migration of thinking from Butler, Thrift, gender scholar Eve Kosofsky Sedgwick, architecture theorists Robert Somol and Sarah Whiting, as well as architects Borbála Jász and Zsolt Bátori into architecture. Nuances developed through their writing further exemplify the ways that architectural spaces can form through linguistic pronouncement.

The following chapter section proposes that performance can be understood as situation-specific interactions that tempt subjectivity to emerge. Cross-disciplinary citations of ethnographer Dwight Conquergood, Goffman, Schechner, and Turner are discussed as a basis for this research to conceptualize performance beyond theater. Accounting for contemporary splinters and specificities of their work, performance scholars John McKenzie

and Chris Salters' writings help to build connections between theater, art, architecture, psychotherapy, and new technologies, while also positing differences that clarify territories of knowledge beyond this project. Presentation of Goldberg and Tschumi's early collaboration marks the moment when this research's concepts of performance art and architecture began to cross pollinate. Chapter 1 concludes with a section investigating the ways Goldberg and Tschumi's thinking has since been built upon by contemporary thinkers like Aubin and Minguez Carrasco, curator Pedro Gadanho, performance design theorist Dorita Hannah, as well as Rufford.

Chapter 2 develops the term performance architecture by critically framing works from my practice through and beyond the fundamental terms established by Butler. As is common in practice-led research, they situate my main research focus on relation to other works of my larger investigation. My writing here will use self-study guidelines mentioned earlier as a point of departure for how to frame the discussion of my other works. The relationships between space, design, subjectivity, and performance that theorists conceptualized in chapter 1 are exemplified in accounts of early artworks and performances from my practice. The accounts include how bathrooms shape subjectivity, inflatable installation affectively nudge new performances, peculiar domestic architectures rewire relationships, and critique of early performance-based renovations for assumptively working toward palliative ends.

First, inflatable spaces changing over time are discussed as habit breaking through Butler's concept of 'slippages' which reveals new perspectives to consider how they might elicit new subjective experiences. Tacit, somatic, and prelingual in nature, encounters through these inflatable works are discussed by nuancing Thrift's non-representational theory using the work of feminist and colonial scholar, Sarah Ahmed, to extend performativity beyond Butler's linguistic limits into embodied facets of architecture.

Buildings inhabited and made in collaboration with Ward Shelley are analyzed for the ways their structures' physical provocations performatively led to unexpected experiences of subjectivity. Articulating a methodology for artistic practice through the way such discoveries led to new works, Kester and art historian Miwon Kwon's writing lay the groundwork for developing an understanding of the kind of collaboration that structures a performative practice of architecture in chapter 4. This understanding of my work with Shelley is then compared with works made by architects Claude Parent and Paul Virilio, as well as an artistic

collaboration between Montano, and Tehching Hsieh, to further situate collaboration in performative renovations.

By observing how practice around the first iteration performative renovations cited a similar project from the artistic practice of Hadley + Maxwell, this last section of chapter 2 critiques early methods of conduct, conceptualization, and intended outcomes. With retrospective awareness that my initial ways of working formed by referencing their artistic activities, this section also speculates the ways in which attitudes and expectations performatively acquired while professionally practicing architecture might be similarly shaping my practice through performance.

Chapter 3 cycles back into theory, using critique of the earliest attempts at performative renovation to identify and develop theory necessary for the next discussion of practice in chapter 4. With the previous chapter's identification of the need to extend Butler's language-based paradigm of performative subject formation into materiality for it to engage architectural practice, the first section explores the materially performative qualities of the everyday. Turning to philosophers Henri Lefebvre, Michel de Certeau, and Till, the everyday is further argued to be intimately tied to architecture. Guided by direction hinted at in Butler's writing, Goffman, Turner, and Schechners' theories portray everyday actions also as performances. Continuing, Sarah Pink's sociological study of domestic cleaning practices argues, through Butler, that tending to everyday housework has performative effects that shape the subjectivities of their doers. Artist Allan Kaprow with performance scholars Alan Read and Stephen Johnstone then argue through artistic methodologies that everyday actions take on a critical dimension valuable to discussing practice in chapter 4.

Another key concept chapter 3 situates is agency, or the degree to which people can assert control over a situation. Noting Butler's dismissal of understanding subject formation in terms of free will, social theorist Lois McNay offers a reading of Butler's views that finds within her work an understanding of agency that proposes subjectivity also emerges before language through doing. Encouraging architectural situations through new subjectivities can emerge, as the architectural practice being developed does, puts McNay's critique into practice through Baraister and Bayly's practice directing theater. This research's understanding of agency connects with spatial discourses through the architectural theories of Nishat Awan, Tatjana Schneider, Till, Kester, Hill, and Cupers, leading to the use of *creative agency* for specifying this research's approach.

Further, these developments require the roles of architect and client to be rethought within the context of the new practice. This reconceptualization of roles is led by philosopher Kathleen Dow Magnus's extension "partial subjectivity" that understands that part of each self is contained within the other selves that are encountered. Looping back to writings by Hill, Till, and Cupers, which recasts the role of the architect outside the modernist performance of singular genius, furthers this research's understanding of how architect-client relations are evolving. Meanwhile, Read's offering of an alternative history of the psychoanalyst as a character to be performed allows this research to similarly critique the architect, and in so doing allows these two characters to merge in the practice being formed. From these portrayals of intersubjectivity, an understanding of architect and client can be developed for performative architectural practice as being embedded within one another—to the point that they are better named collaborators.

Lastly, in preparation for discussing performative renovations in chapter 4, chapter 3 finishes by dislodging exclusive use of the term renovation from professional practice by investing it with concepts developed in performance practices. The implications of this expanded usage are explored by studying how artists Theaster Gates, Stephen Willats, Hadley + Maxwell, and Lynn Hershman Leeson have adapted it for their artistic activities. This section concludes by comparing the ways architectural renovation is conceptualized and practiced in these practices and this research to argue their differences represent contributions to architectural knowledge.

Chapter 4 uses the language and concepts developed throughout to critically compare and investigate a selection of performative renovations conducted specifically for this research. Discoveries made through each selection are parsed into those that offer insights about practicing architecture through performance and those that contribute performance framed understandings of architecture to its discourse.

Under the first heading, roles of both the architect and occupant will be analyzed by observing the documentation in the appendices for moments when attitudes toward agency, power, and collaborative co-authorship benefited or limited discoveries. Discussions in chapters 1 and 3 that reveal the performative perpetuation of hierarchies and biases return here to notice how my own history of professional practices migrates them counterproductively into the performative approach. Butler's term *unperformable* is extended to describe the non-linear nature of performative architectural practice. Site will be theorized through discussing renovations, both in the way it might influence expectations regarding

where conversations take place and the tacit somatic knowledge accessed when homes were sites of enacted performance. Renovations are critiqued in terms of how collaborators worked to keep expectations open or insisted on working toward preconceptions. Discussing photographic artifacts in several renovations untethers current practice from its original ambitions to instruct renovational enactments. Instead, chapter 4 reframes them as situations to artistically explore my own subjective experiences. The benefits and hazards of migrating conduct from psychotherapy into the practice of performative renovations identified in chapter 3 are demonstrated and furthered through observations of practice. Potential inappropriateness of judging the efficacy of performance-oriented architecture through object-based evaluations initiates an adaptation of concepts originating in performance. Transcriptions document the way that a performative practice of architecture was originally described as viable business that allows the transformative effects of this research to be measured in the way that questioning and discovery have replaced solutions to problems as a goal.

Toward discourse, renovations will illuminate how notions of audience and spectatorship developed in earlier chapters allow the architect and others in the domestic space to become an audience. This reveals newfound responsibilities in performing, and motivations behind the renovations. Discussing renovations shows the performative implications of naming space in practice. Assumptions and expectations embedded in routine naming of spaces is observed influencing the way people form notions of themselves. Subject positions theorized in chapter 2 gain complexity when chapter 4 notes their effects in practice through the sample renovations. Everyday situations theorized in chapter 3 as containing the extraordinary, gains credibility through lived experiences in practice.

The end of the two research cycles over four chapters marks the beginning of the next with the unexpected realization that this research has resulted in less certainty about how to practice architecture performatively or what defines performance architecture. However, by connecting architecture and performance in theory and practice, ways of working toward the unknown using performance methodologies suggests that working away from familiar outcomes in architectural practice might similarly lead to otherwise inaccessible discoveries.

Chapter 1

Building Architecture Through Performance

When the term performance architecture first emerged in 2007 to describe works from my practice, I understood its usefulness differently than I do after this research. Then, it served as a kind of lighthouse, guiding practice toward making architectural objects referencing performance art history. Now, it points to a process of producing, a methodology. Neither invalidates the other. Nor does performance architecture seek to invalidate architecture that is evaluated through objects. Rather, the “performance” in performance architecture is a way of asking architectural questions through what Charles Aubin and Mínguez Carrasco call “liveness,” referring to the actions, embodiments, events, affects, relationships, and daily doings that occur in relation to material environments (2019, 12).

Working with architectural aspects of subjectivity, performance architecture renders redundant the positivist tools used to make architecture from wood, steel, or concrete. To develop apparatuses that engage subjectivity as an architectural medium, this research begins by proposing a concept of subjectivity that contains the possibility of making architecture. The foundation of this chapter presents a researched understanding of subjectivity built upon existing theories that link architectural space and subjectivity. Outlining the importance of terms *performativity* and *performance* suggests how practicing architecture through performance forms subjectivity.

Butlerian Subjectivity

Avoiding the reduction of subjectivity to a stable definition, historian of philosophy Donald Hall describes subjectivity as a “tension between choice and illusion, between imposed definitions and internal interrogations of them” (2004, 2). Tracing how the “self” was imagined over the arc western philosophy, Hall’s historiography finishes by framing Butler’s contemporary theory—that subjectivity forms performatively—as dependent on a model of agency that rejects both free will and essentialism. While this noted contingency might suggest Butler’s theories are incommensurate with a profession that measures the success of its practitioners through their ability to force their will into built form, this research discovers the credibility of her position for architecture practiced through performance.

As a note of qualification, the broader concepts of subjectivity that this research derives from Butler’s writing are largely explored in her work toward gendered aspects of subjectivity. However, permission to extrapolate the workings of subjectivity from her specific focus is found when Butler states, “What is called ‘subjectivity,’ understood as the lived and imaginary experience of the subject, is itself derived from the material rituals by

which subjects are constituted” (1995, 19). The performative processes Butler describes as forming subjectivity here are the same that she argues form gender: “Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being.” (1990, 45). The “material rituals” quoted above in relation to everyday activities, are understood by this research to implicate interactions with architectural spaces. Though Butler does not specifically reference architecture when she claims that repeating the act of stylizing a body produces subjectivity, this research will illuminate, through practice, how repeated interactions with domestic environments similarly form subjectivity (1990, 45).

The terms instrumental to Butler’s theories of gendered subjectivity offers a robust and referential vocabulary with which to approach architectural and performance subjectivity. In following sections, Butler’s concepts of the unperformable, sedimentation, slippage, iterative, interiority, and intelligibility are contextualized in architecture, drawing connections to their use by writers specifically theorizing the interplay of subjectivity and space. Butler’s use of the terms interpolation, partial subjectivity, agency, mundane, and theatricality will later be expanded through the work of performance scholars to propose how performativity might shape architectural practice.

A foundational assumption of Butler’s paradigm is that subjectivity is not reducible to either a biological or psychological essence (1993, 22). Instead, subjectivity is formed by the performance of repeated behaviors, reinforcing norms and authority (Butler 1993, xxi). Scripts determining performances are not freely developed by individuals, hence their subconscious nature, but are compelled by systems of power that rely on their repeated citation to maintain control (Butler 1993, xxx). Thus, it is not a singular instance or act that constitutes the subject, but an accumulation through iterative rituals (Butler 1993, 59). Butler likens this cumulative effect to the process of sedimentation; the residue of each act coating over and reinforcing the last, eventually obscuring the originating system of power and rendering it undetectable without close analysis (1993, xix). The resultant shell of indistinguishable repetition creates a perception of subjectivity as an ‘interior.’ Butler argues perceiving this interiority as subjectivity is a misleading illusion that also constructs “surface politics of the body,” where actions play out to create the surface (1993, 185–86). The misperception of enclosure and an internal locus of power blocks recognition of the structures that originally compelled the acts, misdirecting the attention inward rather than at the authoritative structures making the performed acts constituting a subject seem like an

intrinsic or a “natural” way of being, when in fact they were performatively internalized from exterior social norms (Butler 1990, 191). Here Butler’s metaphoric characterization of matter illustrates what are otherwise ineffable occurrences. However, she also connects subjectivity to matter directly when she argues that identity’s performance depends on materiality to become a socially intelligible signifier of identity (Butler 1993, 6).

Distilled in this synopsis, Butler’s thinking regarding subjectivity clarifies with an architectural quality. As will be substantiated, the systems of power that shape social perceptions of bodies seek to do the same with buildings. Domestic spaces will be discussed as scripts, instructing the performance of everyday relations in accordance with the norms benefitting the powers that determined them. The sedimentary accumulation of subjectivity will be explored as architecture facilitates, or at times, enforces rituals and behaviors. Asserting that subjectivity materializes when matter is used in its performance implicates the physicality of buildings in the formation of subjectivity. Butler’s rejection of perceiving an essential self, opens the possibility that an architectural practice that disrupts the sediment of habituated behaviors can operate critically in resistance of oppressive powers.

How such a practice of architecture might occur through performance is suggested by Butler’s description of performativity as iterative and citational. Developing her use of both by discussing Derrida’s speculation that people reenact already formulated and sanctioned ways of being, in order to signal an acceptable identity (Butler 1993, xix). Butler complicates these notions of repetition by suggesting that each performed reference to the prior act increases the chance that it will be performed idiosyncratically. Referring to these mis-citations as slippages or gaps, Butler characterizes them as opportunities for resistance to those systems of power that initiated the original normative performance (1993, xix). Slippage is a site of resistance because the norms are perpetuated by oppressively policing any such deviation and revoking their subjectivity. On this topic of abjection and the rejected performances, Butler references psychoanalysts Luce Irigaray and previously mentioned Julia Kristeva (1980), coining her own term for the materialization of outcast subjectivities, the unperformable. With this term, Butler also argues the necessity of such abhorrent subjectivities for validating others as normative by showing how casting homosexuality as anathema reinforces perceiving its opposite, heterosexuality, as an aspiration ideal (1993, xiii, 178). While Butler’s use of this term limited its reference to forms of personhood disallowed by society, later writing expands its meaning to include performances that one cannot yet imagine, and activities structured around unfulfillable desires. Developed by observing

recurrent themes in practice, this research uses the unperformable to describe the way architecture practiced through performance unfolds along nonlinear trajectories. While my findings do not minimize the suffering Butler sees accompanying living a subjectivity whose performance has been forbidden, it also senses a creative vitality in improvising activities toward what cannot yet be known or is impossible to obtain.

While Butler's terms were presented to suggest they have spatial qualities, her writing bears little direct mention of the stages upon which these performances take place. Developing an architectural practice that understands architecture as experiences of subjectivity affected as people and spaces interact, assumes that aspects of subjectivity are dependent on space for their constitution. Butler's argument regarding performative formation of subjectivity is built through critiquing thinkers like Freud, Lacan, and Maurice Merleau-Ponty, her mention of the spatial aspects of this relationship are anemic in comparison. To address this absence, the next section will integrate Butler's theories into architectural discourses that base their theorization of architecture and subjectivity on thinkers whose work she has deconstructed. Positioning Butler's work among theirs allows this research to propose that the subjective construction of space in turn performatively constructs occupying subjects.

The following sections discuss the paradigms of the human psyche that are frequently cited for theorization of space: Freudian psychoanalysis and offshoot psychoanalytical positions, Lacanian psychoanalysis, and phenomenology. Finally, this section concludes by situating Butler's performative model of subject formation next to key terms from the prior three models to argue its suitability in underpinning the practice set forth by this research.

Psychoanalytical Approaches to Space and Subjectivity

Freud — That Which Is Revealed

Sigmund Freud's psychoanalytic conceptualization of consciousness characterized mental activity as a dynamic interplay between conscious regulations and unconscious appetites (Freud 1977). While his theories of psychoanalysis have been critiqued for the way they harmfully reinforce white male dominance, aspects of his thinking have productively shaped different methodologies for analyzing space by Vidler (1992), Pile (1996), and Rendell (2017). Through concepts they develop, vestiges of psychoanalysis can be found in the theoretical framework of this research. Freud's approach to practice will also be critically

engaged toward that being built by this research in chapter 3 through Read's analysis of it as a performance.

While noting the significance of psychoanalysis in architectural discourse and the reliance on several of its concepts for this research, the practice of architecture being built here does not ultimately have a psychoanalytic center. Butler critiques how Freudian psychoanalysis reinforces power structures that make life unlivable for many, characterizing his practice for the way he sought to modify the subjectivity of his patients toward social norms rather than challenging norms as cruel (Butler 1993, 141). As Pile observes, psychoanalytic methodologies historically sought explanations for why the subject analyzed diverges from social norms (1996, 119). While Vidler, Pile, and Rendell account for these problems in ways that leave productive aspects of his thinking intact for theorizing, chapter 4 explores how pervasive this legacy of problematic attitudes are when cited, exemplified by my own practice.

Butler's dedication to critiquing norms rather than subjects offers a precedent open to the validity of multiple perspectives. This attitude allows my collaborators to challenge normative expectations embedded in their domestic rituals and allows me to do the same with those inherited in practice. Expectations of palliative resolutions also accompany associating the practice being built with psychoanalysis. While early iterations of this work embrace the intelligibility of this goal, chapter 4 untethers this practice from such concepts of success by observing greater potential lies in cultivating possibility.

Butler's understanding of performative personhood accounts for and incorporates the legacy of psychoanalysis by critiquing and adapting Freud's key concepts. For example his concept of the unconscious, summarized by Butler, are psychic experiences that are barred from material expression (1993, 179). In the section preceding this portrayal, Butler equates the unconscious with a term discussed earlier, the unperformable (Butler 1993, 178). By drawing this parallel, Butler layers the earlier discussed term, the unperformable, with Freud's portrayal of the unconscious operating indirectly. In this link, my research is given a way of accounting for the recurrent inability of my renovations to actualize what they intend. Perhaps metaphorically equating architecture practiced through performance with the unperformable and unconscious and similarly likening professional practice with conscious awareness, expectations of and engagement with each can be more productively directed.

Freud's conceptual unconscious also acquires an architectural quality when he characterizes its leaking trauma as *unheimlich*, which translates into "unhomely" in English

(Freud 2003). With the root reference of the original German, *heimlich*, Freud invokes the home, thus one way his development of psychoanalysis relies upon architectural metaphors for its intelligibility (2003, 126). Connecting architecture to the uncanny, he describes the house as an archetype associated with protection on the surface that in fact conceals deaths, abnormal behaviors, or anything that might suddenly threaten those who thought they were safe within (Freud 2003, 127). An observation useful to this research is performative nature of what Freud identifies as making a house uncanny. In this way the uncanny might be understood as a tissue further connecting the unconscious and the unperformable. Freud's citation of philosopher Friedrich Wilhelm Joseph von Schelling to illustrate his own ideas about repression furthers understanding the uncanny as not simply the hidden that is revealed, but the observer's sense of it transgressing (Freud 2003, 148). By also locating the uncanny in the fear produced in those anticipating its transgression, Freud's work resonates with Butler's when she describes the discomfort experienced by those witnessing the performance of a prohibited sexuality (1990, 67).

Freud's uncanny is not limited to its identification in buildings but in people as well. He describes the quality of such a personhood as having hidden evil intents that are realized via supernatural powers (2003, 149). While Freud is not describing inherent qualities of actual people but rather a dissonance between how people are perceived by others and intents they might conceal, his inclusion of subjects as possible sites for uncanniness offers a link to Butler's work in her use of "queer." Psychoanalyst Vincent Bourseul argues, also in response to Butler and Kristeva, that queerness approximates the uncanny in the sense that something strange—from outside the limits of the acceptable—transgresses a boundary in the form of something familiar (2010, 242). Applied to articulate a practice of architecture through performance, these terms can be used to describe how renovational conversations identify individual limits of acceptability mapped by a home, enactments that lead to unexpected affects might reframe the uncanny as something productive, and queer architecture can be understood beyond sexuality in the performance of actions that exceed those cued architecturally.

Vidler — Uncanny Performances

Bourseul's connection between Freud's "uncanny" and Butler's "queer" can also be investigated in spatial terms through architectural historian Anthony Vidler's writing about architecture and the uncanny, to aid in theorizing how space can become queer through its

performance. In his preface to *The Architectural Uncanny* (1992), Vidler acknowledges his uses of the uncanny as analogical and metaphoric, marking a gap between the understanding of this research that the uncanny is operational in a way that parallels Butler's use of "queer" (Vidler 1992, ix-x). Nonetheless, Vidler's writing offers useful connections to Butler's theories that assist in their spatialization. Organizing his discussion into sections addressing "houses," "bodies," and "spaces," Vidler's philosophy connects across scales and proves applicable to both spaces, subjects, and objects. Additionally, Vidler's terminology overlaps with Butler's through their similar uses of the terms "slippage" and "unlivable" (Vidler 1987, 10).

In the book, Vidler opens his discussion by referencing Freud's conceptualizations of the uncanny as inanimate things that seem to have come to life, such as the representation of haunted houses in literature. In the second and third sections of Vidler's investigation, his use of uncanny explores the opposite; places where animation is expected but not found, such as the eeriness of the modern city. While his investigation of this relies largely on formal qualities of he also discusses architecture's ability to become sites of unintentional transgressions; "...architecture reveals the deep structure of the uncanny in a more than analogical way, demonstrating a disquieting slippage between what seems homely and what is definitively unhomely" (1992, ix). The uneasiness that is labelled uncanny reflects a misalignment of the objects and affects, supporting the notion that inert architecture's affect depends deeply on performances to shape its perception.

Butlers describes a similar opening occurring in language, "It is the constitutive failure of the performative, this slippage between discursive command and its appropriated effect, which provides the linguistic occasion and index for a consequential disobedience." (1993, 82). While Vidler is referring to an affect of architecture and Butler an effect of language, both uses of slippage indicate the unintentional transmission of something that threatens the vitality of either a biological body or a system of norms. Vidler's use of uncanny compared with Butler's use of queer to describe this same process is similar up to this point but the two depart from one another in the root of their reference and the associations each term conveys. Vidler draws from Freud's association of the uncanny with death. Butler's "queer" refers to the unsanctioned conception of new subjectivities. With this distinction, chapter 4 extends Butler's "queer" into practice by using it to describe moments during renovations that describe the abundance of vitality occurring between intentions of preconceived scripts and tacit experiences during enactment.

With life comes the question of livability, or as Vidler and Butler ask, what conditions make it unlivable (Vidler 1992, x; Butler 1993, 140). For Vidler it is a condition of being without a home as a result of the economic disparities of late capitalism (1992, 9). Butler's interest, on the other hand, is the subjectivities that are excluded by social norms (1993, 140). While both require collective attention, this research is limited by working with already housed people to encourage the emergence of new experiences of subjectivity, thereby understanding the process of renovating as one of queering existing negotiations of Butler's unperformable.

Queer space has been investigated through sites that are associated with sexual identification that challenges heterosexual norms in writings by architectural theorists Joel Sanders (1996), Aaron Betsky (1997), and Katarina Bonnevier (2007). They, along with many others, have opened architectural discourse to voices previously marginalized, pushing the use of queer further into spatial studies. Particularly relevant to this discussion of how architecture both represses and permits subjectivities is architectural curator Henry Urbach's discussion of the closet (1996). Urbach blends the queer, the uncanny, and the performative into an alloy polishable into a mirror for the practice being built here to see itself in. After summarizing the history of the closet both as a storage place for clothes or household items and as a hold for sexual secrecy, Urbach remarks, with reference to Sedgwick and D. A. Miller, that the moment the wardrobe was absorbed into the wall to become the built-in closet was the same time that "closeted" became used to describe a person who did not live openly as a homosexual (1996, 67). While in this moment the literal or metaphoric contents of closets were moved beyond the limits of the room, the closet itself was never able to be fully concealed, there was always a door to remind occupants of its contents (Urbach 1996, 65–66). This not quite fully expungable quality of closets and their contents, which can at any moment transgress into the room proper, recalls the quality of the uncanny and queer previously discussed.

Vidler and Butler both mention closets regarding subjectivities that disrupt normatively safe territories (Vidler 1992, 221; Butler 1993, 102). While exploring the facet of the uncanny involving doubling, Vidler recounts Guy de Maupassant's *Le Horla* (1887) in which the protagonist turns to a mirror fixed to his wardrobe's door to try and catch an invisible double who is "controlling his actions and thoughts" (Vidler 1992, 221). Urbach queeringly re-signifies this self-gaze by cultivating delight as he recounts opening the doors of his mother's closet as a child and admiring himself in her clothes in the mirror (1996, 70).

Continuing to describe the space that was created by the opening of the doors into the room as an “ante-closet” that spatially and temporally moved between the binary of room and closet to “...sustain the possibility of other arrangements.” (Urbach 1996, 72). This queer use of space, a renovational act, allowed Urbach to see himself “in a moment of utter plenitude, transformed, grown-up, autonomous, and lovely,” foreshadowing the practice being built by this research and vulnerably describing its ambitions (1996, 70). Urbach’s eloquent description of the affect produced through architectural interaction models the possibility of similar experiences and writing in chapter 4.

Pile — A Psychodynamic Trajectory

While Vidler used Freud’s theories as metaphors in his theorization of architecture’s relationship with the psyche, geographer Steve Pile offers a methodology for exploring psycho-spatial relations that critically engages Freud’s psychoanalytic approach. Among the problems Pile identifies is Freud’s attempt to build knowledge through scientific methodologies about the interrelatedness of human minds and their environments (Pile 1996, 23). Quantifying human cognition eliminates those aspects of being human that do not lend themselves to numeric representation or reproducible outcomes. Arguing from here that the inclusion of psychoanalytic methods for understanding homo-spatial relations offers an expanded accounting of psychic life through the methods it has developed to understand the unconscious (Pile 1996, 29). Pile continues his advocacy of this approach by noting that the positivist tendencies of behavioral geography separate humans from their environments by treating them as distinct categories (1996, 35). Instead, the psychoanalytic understanding of relationships between different parts of consciousness as dynamic, results in thinking of psyches and spaces as interconnected and as always in flux, a position aligned with this research (Pile 1996, 43). Pile’s hope for a psychoanalytic turn in spatial fields, as inferred from the effort he puts into implementing this practice throughout the book is to “... help to uncover relationships of power, to produce a more sensitive and situated knowledge of the world around.” (Pile 1996, 20). Sharing Pile’s aspiration for a critical spatial practice, the ambitions of my performative practice of architecture also include creating spatial circumstances for experimenting with queerly novel relations.

Particularly relevant to this research is Pile’s closing sentence: “... political positions are not to be discovered in the passive, fixed, undialectical space of absolute certainty, but in

the space of psychodynamics.” (1996, 256). Psychodynamics suggests the way in which psychoanalysis can be stripped down to a doing, a dynamic, a dialog between multiple people and places rather than an interpretation by an authority and offered in Pile’s work as a performative possibility based on listening and doing (1996, 67).

While Butler builds a theory of performative subject formation through the deconstruction of the same psychoanalytic thinkers with whom Pile engages, he also builds from her arguments to suggest that the ways environments are used to enact identities are performative (1996, 75). His reading of her work, like that of many others, can be critiqued as overemphasizing the role of choice in performative subject formation, as Butler sought to correct in her 1999 prolog to *Gender Trouble* and 1993 book *Bodies that Matter*. However, Pile nuances his characterization of performativity later in his summation of psychoanalysis and space “...subjects act out the truth of their subjectivity as a situated and repeated performance, but a performance which is itself the ‘truth’ of subjectivity” (1996, 167). With this, Pile’s psychodynamic trajectory suggests that the analysand should not be a person, but rather the system that interpolates and constructs the subject, especially as it is embedded in the environment. Taking this inversion as a point of departure, chapter 4 specifies the non-linear way this operates in performative architectural practice.

Rendell — Psychoanalysis Through Reading

Exploring how psychoanalysis might usefully bind psyche, space, and materiality, Jane Rendell’s multisensory work *The Architecture of Psychoanalysis* (2017) necessitates the participation of its reader’s body to build this knowledge. Throughout its pages, Rendell connects not only represented spaces and referred to theories beyond the space where the reader sits, but also through the way in which the book becomes spatial, tactile, visual, and haptic. The very act of reading the book conveys architectural and psychoanalytic concepts through the somatic experiences that chapter 4 posits are essential to accessing certain understandings.

To write about Rendell’s book/space/performance with the same academic conventions used to discuss previous authors would not only miss the ways her work can be helpful in developing the studied concepts, but also lose the heightened awareness the work gives its reader by breaking the habits of reading itself. Some pages are so smooth they stick to a sweaty finger and others caress the same digit with furry pulp. Captions sometimes seem

to describe the images above them, while other references misalign. Some sections are conventionally oriented in portrait format and others require the reader to turn either book or head to engage the work in landscape. Citations of psychoanalytic theory are read next to architectural theory. Images are sometimes blurred or fragmentary while others diagram assertions of scientific certainty are presented with equal credibility. In this way Rendell queers textual expectations by using the spatiality of psychoanalysis to structure the book itself. What is typically a book's forward is placed at the end as a "forwards". Stylistic conventions proscribing the placement of an afterward, are queered by locating an approximation of this section in the middle under the title "afterwardsness". *Déjà vu* describes the experience of encountering this familiar section's return at the end under the not quite doubled heading "afterwards". These disjunctions create gaps in meaning and continuity that challenge a reader to improvise bridges spanning them. Or, to simply appreciate absence of direct connection. In this way, the book is itself a space that solicits a reader's associations, daydreams, and interpretation just as the space of Freud's office might with its myriad of objects to ponder. Rendell's book prompts readers to perform psychoanalysis as a series of live actions and in this sense develops the kind of non-textual mode of theorization by doing through which chapter 4 makes some of its most significant discoveries.

Holm – Lacanian Vitality of Lack

In *Brunelleschi, Lacan, Le Corbusier: Architecture, Space and the Construction of Subjectivity* (2010) architectural theorist Lorens Holm recaps and adapts Jacques Lacan's psychoanalytic theories to read architecture through the lens of subjectivity. Proposing that peoples psychic activities motivated by the pursuit of unfulfillable desires, Lacan modeled his psychoanalytic around an unresolvable lack (2010, 198). Like the way this research's proposition that architectural performances are detours around the unperformable, Holm uses Lacan's work to claim that the production of architectural objects is invigorated by the pursuit lacks that fulfilled. In describing architecture as having a center made inaccessible by the impossibility of sating the wants that constitute it, Holm opens an opportunity for this research to compare Lacan and Butlers' paradigms of subject formation (Holm 2010, 156). Like Lacan, Butler understands subjectivity as forming around something that is impossible to realize. For her, the unattainable satisfaction resides not inside an individual as the longing

for something lost, but rather in external expectations to perform in accordance with idealized constructs of personhood. In this comparison, Butler's unperformable accrues another meaning by understanding it as an ideal that is impossible to enact. Articulated in theory here, discussion of performative renovations in chapter 4 develops this idea by observing how framing domestic activities as performances mitigates feelings of failure by removing an ideal to measure success. Instead, renovations approaching performances as rehearsals are notable for the unforeseeable possibilities that open.

Also further theorized through practice in chapter 4 is Holm's assertion that architectural space corporeally situates its occupants into a symbolic system through the bodily positions they instruct (Holm 2010, 164–71). As an example, Holm references Lacan's analysis of Hans Holbein the Younger's painting *The Ambassadors* (1523). Almost so extreme as to be a caricature of the point, the artist famously painted a skull whose perspectival geometries were so extreme that to perceive it, viewers must lay on the floor (Holm 2010, 162). Performatively, I point out, viewing this painting requires the assumption of a death-like pose, an enactment or citation that extends the painting's meaning into the body and subjective experience of the person who beholds it.

Such bodily position in space, as Holm argues through Lacan, constitute subjects through the symbolic meanings they carry (2010, 160–64). Accordingly, buildings can compel those occupying them into a position within the symbolic orders that Butler argues forms subjectivity. While Butler does not argue her position through architectural discourse, she does offer examples to illustrate how spatial relations compel the citation of normative gender performance through reward or punishment. In her discussion of drag, she describes how a cross dressing person on stage can elicit delight, while that same body outside the space of the theater riding a public bus might instead insight derision or even violence (Butler 1988, 527). Butler also notes that the bodily position of kneeling while praying is as important as the words spoken to form the subject (1995, 24). There are differences in these examples, of course, the first pertaining to the symbolic meaning of a body's position, the second the symbolic meaning of how a body is performed aligns or not with the codification of the space in which it takes place. Chapter 4's discussion of Mandie's renovation revisits the implications of this in a performative architectural practice.

Phenomenological Approaches to Space and Subjectivity

Bachelard — Oneiric Subjectivity

One of the earliest, and perhaps the most widely read, books theorizing psycho-spatial relations through phenomenology is French philosopher Gaston Bachelard's *The Poetics of Space* (1957). Bachelard and Freud share more than their use of spatial metaphors to depict consciousness (Bachelard 1994, 17–19). Joan Ockman cautions that contemporary thinking built from this book should be tempered by a similar critical awareness of discriminatory attitudes that Butler used to deconstruct and reject prejudices throughout Freud's writing (Ockman 1998, 79–80).

Although this writing became an influential counterpoint to structuralist rationalism within some areas of architectural discourse when it was published, the book's relevance to this research lies in critiquing the way Bachelard cites artistic works to assert the oxymoron of tacitly universal truths (Ockman 1998, 80). An example that typifies the problems with his methodology can be read in his valorization of inhabiting basic huts in solitude, as Henry David Thoreau did, to uniquely access truths through poverty (Bachelard 1994, 32). In another instance Bachelard describes his conceptualization of artworks as, "pure beginnings", that initiate an "exercise in freedom" (1994, xxxiii).

Critique of his writing through contemporary perspective could continue but would quickly become redundant. Instead, directing reflection toward my early practice of renovations reveals a belief that solitude was necessary to access artistic visions, confidence in my ability to accurately interpret the motivations of others, and my analyzing artworks toward universal certainties that will, all of which will be corroborated in chapter 4. Potentially embarrassing, these reflections become valuable in assessing the viability of this research's use of arts-based methodology. Were such thinking available in the 1950s, Bachelard might have been more comfortable measuring the value of knowledge through situated validity rather than positivist truth. Shifting to contemporary links between subjectivity and domestic space sought by this research, the artistic artifacts such as those cited by Bachelard can become valued as touchstones for making embodied experience sharable while also allowing several and sometimes contradictory interpretations to sit in productive tension.

Thrift — Subjectivity Before Language

Resisting the kinds of essentialist ambitions Bachelard sought to draw from his adaptation of phenomenology is Nigel Thrift's formulation of *non-representational theory*. With intellectual origins traceable to the same phenomenological positions of Martin Heidegger and Maurice Merleau-Ponty that Butler builds from, Thrift's contemporary thinking regarding spaces and psyches critically incorporates Butler's performative understanding of subject formation (Cadman 2009, 457). In short, Thrift's eschewal of representing geographies within symbolic systems stems from both his critique of their calcifying effect on what he casts as active processes and their limited capacity to engage what he argues to be the larger part of everyday geographies that take place before cognition within fleeting experiences of the non-discursive (Cadman 2009, 456). Thrift characterizes spaces and subjects as an interplay, continually responding to everyday factors. Passages in chapter 2 build on Thrift's thinking for the way he understands the efforts of practice to serve what it cannot know will become in advance and in his belief that what is compelling about everyday life are the myriad of moments within it that can be thought of as gaps in consciousness from which creative activity arises. Thrift's thinking is revisited in chapter 3 to help theorize everyday occurrences as an architectural medium.

While adopting many of Butler's ideas about performance forming subjectivity, Thrift shares the familiar critique of her thinking that it relies too heavily on symbolic systems (Thrift 2008, 228–30). Instead, Thrift argues that performative subject formation also occurs through repeat experiences of affect and somatic perceptions (2008, 8). Sharing his concerns about lopsided theories, this research observes an overreliance on phenomenal knowledge that makes me doubt Thrift's nonrepresentational approach as best suited to build into practice. In the very moment Thrift's work rejects the representational, it constructs a binary inversion that is the basis of Thrift's legitimate critique of Butler's approach. Rather than choosing between the two poles, mediating between symbolic and somatic thinking is essential to the structure of this writing, chapter by chapter, suggesting the two have an interconnected parity in shaping subjectivity.

Rose, Degan, and Basdas— Before, During and After Language

Geographers Gillian Rose, Monica Degen and Begum Basdas arrive at a similar skepticism of theories regarding subjectivity, including Thrift's, that overemphasize a single

influence such as affect (2010, 338). Exploring the role of affect in architectural space as agents of subjectivity, the geographers interviewed and photographed shoppers at Milton Keynes as they conducted the business that brought them there. Observing live encounters in practice, as this research does, they find a diversity of experiences and factors too broad to argue the primacy of a single aspect of subjectivity's influence regarding ways people and spaces co-constitute the other (Rose, Degen, and Basdas 2010, 339). They conclude instead by diversifying the categories through which the relation of architecture and affect can be understood, "the feel of buildings, feelings in buildings, and feelings about buildings" (Rose, Degen, and Basdas 2010, 334). Attempting to add to their thinking, this research considers the possibility of practicing architecture toward a fourth category, feeling as building, as is clarified by describing moments in renovational practice in later chapters.

Differentiating Performativity and Performance

Performance and performativity, seemingly similar, are conceptualized in this research to be like chiral molecules; mirrored but producing different effects. Their reflection of one another hints at a movement between them. Situated in this research, a person might participate in performance by acting in accordance with a predetermined way of doing something. The action becomes performative as the repeated doing of that action begins to influence the subjectivity of the doer. With this shift in the understanding of the doer's experience of self, other performances that allow this new understanding of self to be publicly intelligible might then be performed to reinforce this new identity. Relating performance and performativity in this way, these two terms articulate different parts of a flow between somatic and symbolic, or corporeal and cognitive knowledges turning into one another.

With this almost erotic quality, it is understandable why thinkers across diverse fields are seduced into associating these twins with aspects of what they do. Each new incorporation producing a triplet... quadruplet... quintuplet... meaning with a slightly nuanced quality. Before briefly accounting for other meanings, I want to stay in this space for just a few words more to describe how performativity and performance might work in the new practice of architecture being developed. Performativity, to build from previous sections, is understood as the way that actions and their effects form the experience of subjectivity through repetition over time. Performance is the corporeal event of bodies and environments interacting. Because my performative way of doing architecture depends upon the movement

of psyche, corporeality, and environment into and in constitution of one another, I restate that performativity and performance necessarily remain as an open flow rather than definitions for the practice I propose.

While not advocating that these terms close to other uses, Butler cautions against mistaking the effects of a performance to be an expression of a subject's core self (1993, 178). Such an understanding assumes subjectivity to be inherent and immutable in a way that contradicts Butler's assertion of the contrary. This research also carries forward Butler's understanding that a performance does not need to be chosen or consciously done, thus departing from its use within theater to describe the intentional enactment of a role that is understood as separate from the subjectivity of the performer.

In citing Schechner, Turner, and Goffman to develop accounts of performance and performativity, Butler connects her philosophical methodology with theories developed in performance studies, sociology, and anthropology to situate an understanding of theatricality in her work (1988, 526–28). Theatricality, as will be further developed in chapter 3, is not a single concept but many concepts braided into what she describes as “theatrical” including frame analysis, role play, and the demarcation of the “imaginary” and the “real.” As Butler explains, the degree to which a person is understood to be serious or non-serious in their performance of gender, whether they can claim that “this is an act” often determines whether the performance is received with corporeally punitive consequences (1988, 527). What is important to understand about theatricality as a way of framing chapter 2 is Butler's argument that when outside of a sanctioned boundary of performance like a theater, a theatrical “act is not contrasted with the real but constitutes a reality that is in some sense new” (1988, 527). Distinct from the performative, which Butler argues to be a constructed script enacted as though it were natural, the intentionality of an act makes it theatrical. However, through Butler's work and that of others that will be presented later, this practice of architecture understands that the theatrical can become the performative. Theory in chapter 3 enable renovations presented in chapter 4 to sometimes observe that they start with the intentionality of theater, but over time become performative, as they play out in the perceived reality of a home.

Performativity

Having discussed architectural theories that adapt the work of Freud, Merleau-Ponty, and Lacan to formulate new positions regarding the influences that architecture and subjectivity have on one another, this research now outlines a similar architectural turn that occurs through Butler's performative subjectivity. Butler's performative understanding of subjectivity implies a doing. While not developing this idea herself, Butler points toward how deeper engagement with bodily knowledges might be discovered through performance (1988, 526). Ending this section, this research proposes such a spatial exploration of performativity by proposing roles environments might play in performative formation of subjectivity.

Butler suggests that built spaces play such a role in her citation of Althusser to suggest that ideologies materialize as an apparatus (Butler 1993, 38). In this reference Butler argues that language depends on materiality for its expression. Here Butler cautions against understanding matter as having intrinsic meaning, claiming instead that materiality gains its ability to signify from non-phenomenal systems of language that, while contingent upon materiality, are not determined fully by it. Her earlier citation of Foucault can be now be understood to include architecture as the kind of apparatus Althusser refers to (Butler 1993, 9; Foucault 2012, 30). Architect Jill Stoner further extends Butler's characterization into performance by layering it with the observation that buildings converge with time to structure the segmentation of activities (Stoner 2012, 4).

Architecture, thus conceptualized, is one possible materialization of symbolic matrices that convey and cue social norms that in turn construct the experience of subjectivity through phenomenally discursive means. Explained with these terms, by walking into a building a person simultaneously enters systems of power that Stoner describes gain communicability through architecture (2012, 6). The phenomenal realness of space, by proxy, bestows a similar "realness" to the otherwise ineffable ideology that instructed its design. By walking into and through building repeatedly, those systems of power then come to constitute its occupying subjects in the same performative process that Butler occurs with gender (Butler 1990, 45). In this account, the performative practice of architecture being developed posits actions that depart from those sanctioned by the architectural design as possible critiques of power and explorations of alternative possibilities.

As Butler mentions throughout her texts, performativity's iterative quality produces a perception of behavioral norms to be immutable. Conversely, Butler also argues that power depends on performative reiteration for its continuity. As noted earlier, each reperformance

holds the possibility for a subversive agency to throw repeated enactments of sedimented norms into what Butler calls “productive crisis”. In this research, this crisis entails an examination, not of the material of architecture, but of the way it is used in a symbolic system to produce subjectivity. The renovations at the heart of this research thus entail a dialogical examination of the symbolic system under architectural sediment that Stoner suggests obscure latent possibilities (2012, 34). During conversations with my collaborators, we jointly speculate adjustments to aspects of that system of power that make a space feel “unlivable,” and design new ways of using the space within which more “livable” possibilities might be discovered (Butler 1993, 140)

Butler claims a greater interest in what gender does than what gender is (Butler 1990, 195). Thinking this idea through space architectural theorists Nishat Awan, Tatjana Schneider, and Till propose architecture as a doing (2011, 34). Shifting the focus of architectural discourse from asking what architecture *is* to what it *does*, echoes Butler’s assertion (1988, 521). By evaluating a building through the ways it effects adjacent entities, Awan, Schneider, and Till identify another way Butler’s theories of performativity are relevant to architectural discourses. At the convergence of their ideas and Butler’s, how subjectivity might be “done” through architectural practice will be presented in chapter 4.

While Butler’s work has not been cited within architectural discourse to the degree that some thinkers whose work she references has (including Derrida, Foucault, and Freud), Butler’s work has been productively engaged by spatial theorists. On the end of critique, Nelson writes that in her field of geography authors such as Bell, McDowell & Court, Kirby, and Gibson-Graham, all use Butler’s theories of performativity with an uncritical understanding of these concepts (L. Nelson 1999). Were they to do so, Nelson argues, it would be revealed that any agency or assertion of will points to an essentialist subject that Butler rejects. Instead, as Nelson describes in the same passage, her performative characterization of subjectivity locates agency only in the moment of an unintended slip or accident. While this aspect of Butler’s portrayal of agency will develop in chapter 2 by observing the way artistic meaning is built between an artist’s intention and the understanding that develops in audiences, chapter 4 will substantiate Butler’s rejection of intentionality but nuance this point as it repeatedly observes renovational performances failure to produce what they intend.

Barad, in contrast to Nelson, reads Butler’s performative subject in such a way that language is disempowered as the sole arbiter of what is real by allowing somatic experiences

to participate in that process. In bodies, the site of Nelson's frustration with Butler's work, Barad locates the promise she sees in performative agency, or the ability for bodies, human and non-human, to inter-act. She continues, but veers away from Butler in claiming that: "Agency is the enactment of iterative changes to particular practices through the dynamics of interactivity." (Barad 2003, 827). Through Barad's matter centric performativity, chapter 2 imagines the differently sedimented subjects and spaces meeting and mashing, giving rise to new hybrid situations and subjectivities in their negotiation and incorporation of one another.

Also adapting Butler's performativity to spatial practice, Jan Smitheram spatializes Butler's model of performativity using the works of Katarina Bonnevier (2005) and Lisa Henry Benham (2003) that focusing on the kinetic movements of architect Eileen Gray's *E.1027* (1929) and cultural intelligibilities performed as identity formation in Crown Heights, Brooklyn respectively. While Smitheram notes the uncritical incorporation of Butler by these authors, Bonnevier's assumption that if it moves it is a performance and Benham's investment of self-determination in the subjects, Smitheram notes the spatial turn that these authors take is a way of addressing the common critique leveled against Butler's construction of performative subjects, that they are disembodied. This spatial turn, according to Smitheram is an imbrication of performativity and performance, treating them as co-constitutional. Concluding, Smitheram advocates the expansion and, to use Butler's term, "queering," of performativity through performance through what she coins as "space acts" (2011, 60). Rather than leveling this lack of spatial, political, and material contextualization as an irreconcilable shortcoming, Smitheram, like this research, identifies a territory to practice architecture performatively.

Butler states that not all bounded acts of performance are performative in the sense that performative acts are reiterated and constitutive of subjectivity (1993, 178). Butler continues to say that "reducing performativity to performance would be a mistake". She also implies, however, the contingency that performativity has to performance through the material dependency on performative acts, even if just through the vibrated air of speech, to produce and circulate effects is essential to the longevity of the structuring ideology. Furthering an exploration of the material and spatial facets of the performances that afford performativity is one that Butler herself has advocated (1988, 525). Her brief and early mention of dramaturgic practices here is a point of departure from which a performative practice of architecture can be built. While this section has offered one way to link

subjectivity and space, it has also sought to cultivate a curiosity about the interdependency of performativity and performance.

Performance Studies

Schechner describes the intellectual territory that he helped coin as *performance studies* in the latter half of the twenty first century with two spatial metaphors; the fan and the web (2003, xvi). In the first diagram, performance occupies the position of the fan's pivot point, from which activities like theater, religious ritual, everyday life, games, and linguistics emanate. While this suggests the breadth of fields that performance studies open to engage with, it is Schechner's more chaotic diagram of the web that this research finds invigorating. Here, performance studies is not written as a label, as it was in the fan, but is implied by lines that cross connect categories like environmental activism, gender studies, and sports. Represented thus, performance studies aptly suggest action rather than object, allowing the previously discreet and radially organized categories of thinking to interconnect in new ways. Like the way Rendell discusses interdisciplinary as a critical operation, performance studies challenge rather than defines disciplinary limits. As such, performance studies offer connections between architecture, psychotherapy, linguistics, and art necessary for this research's development of a practice between them.

Like the subversion of norms guiding architectural practice this research seeks, performance historian Marvin Carlson opens his critical introduction to performance noting it "...can work within a society precisely to undermine tradition, provide a site for the exploration of fresh an alternative structures and patterns of behavior" (2018, 11). Additionally, directors Henry Bial and Sara Brady introduce their collection of seminal performance studies texts by characterizing those who align with it as "people who like *not knowing*, who find the uncertainty of unmapped terrain exhilarating" (2016, 1). Finding ways to adapt such attitudes from performance offers architectural practice ways of working whose unfamiliarity might challenge habituated assumptions. Additionally, it offers architectural discourse alternative structures for evaluating the merits of its outcomes that could have the effect of widening established architectural ontologies. Chapters 3 and 4 will develop these possibilities by connecting these propositions with examples from theory and practice.

Nonserious, Frames, and Liminality

In a sense, the origin of performance studies was an act of architectural subversion. It challenges the assumption that playhouse walls reliably marked the boundary between real and pretend by identifying everyday activities as possessing immaterial markings that sequester fiction from non-fiction. Among those to initiate this architectural transgression were Goffman through his analysis of what he calls *frames* making the limits of the supposedly fictional within the supposedly real everyday activity (1975), and Austin's distinction between the serious and nonserious utterance (1975). Debate as to what does and does not have consequence in relation to those boundaries continues into the 21st Century. Questioning what determines the real, rather speculating an answer, is a process this investigation applies to architecture. In so doing, collaborators in performative architectural practice acquire a permission that allows other ways of using space without worrying that they cannot return to the reality whose familiarity gives a sense of safety.

Performance scholarship supporting this approach to renovating domestic space is also extended by Schechner's frequent collaborator, Turner, who parsed cultural activities into categories of liminal and limonoid (Turner 1982, 52–55). Both terms refer to situations wherein the suspension of social norms is sanctioned to offer the possibility of cultural critique or transformation. Turner's liminal activities are characterized by the suspension of power dynamics during obligatory ritualized events such as a Christian confirmation that ultimately restore and affirm existing social hierarchies. In contrast, limonoid activities are situations, like performative renovations, where the "not yet real" can be tested as an alternative to the status quo. Chapter 3 contains discussion of the role rehearsal plays in performative architectural practice, offering moments wherein new subjectivities can be explored free from worry about permanent consequence.

Austin's exploration of how the real and the fictional are distinguished through speech begins with a process of naming. Such an act of speech, a naming, results in a consequential change, as Austin's compiled lectures exemplify in *How to Do Things with Words* (1975). Austin articulates and qualifies the idea that performative words do not just describe the world in a constative way, they alter material relations in world. Austin offers the moment a wedding's officiant pronounces a couple to be husband and wife as an example. With this declaration, the world suddenly has a new married couple in it who have new and consequential legal, sexual, and financial permissions (Austin 1975, 7–9). Austin's theories of linguistic performatives led to more debate than certainty as his thinking was engaged by

philosophers John Searle, Jacques Derrida, Shoshana Felman, and of course Judith Butler. Performance scholar Paul Auslander argues that in the writings of performance theorist Andrew Parker and Eve Kosofsky Sedgwick, Austin's felicitous performative is powerfully queered to extend outward and understand bodily enactments as also consequential speech acts (Auslander 2003, II:89–91). However, through Austin's concept of performative speech acts along with the critique that followed, an age-old activity in architectural practice can be newly understood as having critical performative potential.

In architectural practice, naming a space suggests not only what will be done there but also implies how it is to be done. Performative utterances, speech acts, and pronouncements, are an architectural activity that is investigated by a small number of theorists relative to its commonness within practice. Linguistic theories join architectural theories in the research of architect Robert Somol & Sarah Whiting (2002, 74) and Borbála Jász & Zsolt Batori (2017), noting the ways a building's form is a linguistic act itself, rather than how words are used to demarcate space. While their work is useful to this research in understanding the ways that architectural space is a form of language that Butler might understand calls to occupants in a performative act of interpolation, it misses the way spoken and written language intersect with architectural form as language. Most relevant to the practice being developed is the way this language makes space intelligible at the cost of habituating domestic activities and carrying forward constraining expectations. As chapter 4 will show in practice architectural naming can also be used artistically to explore new ways of interacting with space.

Addressing this oversight asks attention to the ways architects performatively pronounce structures. Just as officiants declare couples married, architects pronounce a structure to be a house, revealing other important aspects of re-conceptualizing architecture in terms of performance. Austin might sanction these speech acts as "happy" due to such pronouncements being made by the respective celebrant or architect, who have been given the authority call either the marriage or the house into being (1975, 14). However, just as Butler questions the power assumed by religious inheritances to define gender, this research seeks to open architectural practice by interrogating constrictive assumptions carried forward in the citational ways space is named.

Misleadingly mundane, the act of writing, for example, "living room" on a floor plan, has the potential for radically rethinking the ability that Stoner observes in built environments to constitute the subjectivity of the people who use them (2012, 87–88). Within architectural practice, this is known as programming, a term that suggests inhabitants will perform the

activities that the architect implies through naming. This way of looking at program builds from this research's earlier reading of Butler's adaptation of Althusser's writing that argued buildings interpolate their occupants into the symbolic systems that determined the configuration of spatial divisions. Butler observes that labeling activates a set of expectations that structure what is and is not done within the limits defined by a body's skin, or in this practice potentially a building's walls. Butler notes that "naming is at once the setting of a boundary, and also the repeated inculcation of a norm" (1993, xvii). The familiarity one has with the situated social norms of a named space will also determine how it is enacted. Architects' performative pronouncements can thus determine what happens where and who is next to who. These relationships then structure the ways that buildings materialize as walls using somatic and symbolic cues to direct occupants' performance of familiar roles.

The performative architectural thinking developing in this research seeks to rethink the ways that spaces are named according to sedimented ways of doing them. Changing the name of a space also calls into question the norms and expectations that Karen Franck and Teresa von Sommaruga Howard observe to be brought forward by citing familiar programs for architectural intelligibility (2010, 120). Working with my collaborators in naming their space based on their specific situation, as chapter 4 theorizes in practice, offers the possibility of a similar agency that Butler observed when homosexuals appropriated the slur "queer," to rework derogatory meanings (1993, 175–77).

Exemplifying the shift or broadening of space possible in applying these theories of naming, writer Georges Perec proposes labeling spaces according to the senses, such as a *smellery* or *feelery* (2008, 31). Continuing his inventive space/speech acts he proposing rooms depart from their assumed use with titles based on circadian activities and shift to heptadian rhythms, wherein houses might have a Wednesday room (Perec 2008, 32). Calling spaces thus implies the forms they will take, form following function delightfully perverted. A *feelery* covered in furry wallpaper and a 'Wednesday room' one of seven, each case showing how unfamiliar language can be used to initiate new spatial activities.

John Hedjuk's wheeled proposals are offered by Vidler to exemplify the uncanny qualities historically Freud associated with transient peoples (1992, 208). While the dark and portentous qualities of Hedjuk's depiction of them has an ominous quality to them, I offer that it is instead his naming of these spaces that gives them their uncanny quality. "Room For Those Who Looked Away" or "House For The Mother Of The Suicide," Hedjuk's programmatic pronouncements cited here by Vidler, are spaces returning from the Butlerian

unconscious of the unperformable, that shows how opening up the performative assignment of activities to spaces can also multiply the subjectivities possible through architecture (Butler 1993, 179).

Artifice

From its earliest scholarship, performance studies sought to reframe non-theatrical affectations, mannerisms, and roles as the result of socially determined scripts, rather than innate expressions of an individual's self (Goffman 1959, 15–16). Turner built upon these ideas to develop in his idea of “social drama” that cast a society's structure as a network of interrelated scripts (1974, 37–41). Schechner further argues that a culture's existence depends on its members performing its scripts to affirm their submission to it in his concept of “restored behavior,” wherein he characterizes the ways people behave as reproductions of a distant original (1985, 35–116). While Butler seldom references scholarship from performance studies, her assertion that subjects are formed performatively by citing and enacting social scripts that precede them, credits these scholars' contribution to her thinking in her early work (1988, 526–28). My research extends this shared understanding into architecture by portraying buildings as materialized scripts for social conduct that both limit the corporeal affections arising during their enactment and perpetuate symbolic hierarchies of the spatially intelligible language that Butler deconstructs to reveal as artifice. Understood as artifice in this research opens the possibility of a practice that approaches such scripts as provisional drafts.

Audience Participation in Art, Performance, and Architecture

Incorporating performance studies into architecture allows the former's reconceptualization of audience and performer to similarly rework the current roles of architect and occupant. While developed at length in chapter 3, sketching this concept here frames discussions about audiences in chapter 2.

Admitting a contingency between an architect and those who will inhabit the objects they design, is what Till characterizes as a central tension of architectural profession (2009, 165). He observes that there remains a dominant anxiety among professionals that in valuing the voices of those who will occupy the buildings they design, architects will experience an

inversely proportionate decline of their own authority. Till, along with architects Peter Blundell Jones and Doina Petrescu, speculates that architects often side with those who have money and power, resisting a populist perspective that conflicts with that of the elite who can fund their work (P. B. Jones, Petrescu, and Till 2005, xiv). Artistic practices, as Rendell notes, while not immune to a beholden relation to power and wealth, are by and large less reliant on it to execute their ideas and are thereby better positioned to challenge its authority (2006, 15).

Cultivating the participation of audiences, whether in architecture or the arts, subverts models that center authority around a singular voice by valuing consensus. Participatory practices across fields have been susceptible to inclusion in Schechner's network of performance studies describe earlier. As Carlson observes, participation—even if in the reception of a performance—has come to be considered an essential aspect of any performance (2018, 166–67). He continues, that including the audience is to focus on a larger situation in which the audience and artwork are contingent upon one another, such that effects of their interaction might move beyond the limits of the artistic event. While occupants can be excluded from the construction of a space, they are essential to the perception and affect of a space.

Considering the participation of constituents in relation to the buildings they occupy is among the many ways this research will cast the built environment as inexorably connected to performance. As will be expanded upon in chapter 3, what participation signifies in architecture is 'slippery,' and, as Cupers concludes, it is more relevant to observe the practices that its various forms produce than to search for a stable definition (2013, 10). This research initiates its contribution toward reimagining these relationships in architectural practice by calibrating their understanding in relation to contemporary paradigms in the arts. Using chapter 3's extension of Hill's creative user, chapter 4 analyses the ways renovations were conducted to promote thinking of architects and occupants as collaborators.

As this research turns to historic shifts in the arts that can instruct reworking habituated enactments of architect and user, it also finds helpful precedents in artistic discourse to make fleeting occurrences of subjectivity intelligible as architecture. Goldberg approximates mid-1950 as the moment when ephemeral actions gained recognition as artworks (2001, 126). Credibility came as several established artistic practices, such as that of John Cage, Robert Rauschenberg, and Kaprow engaged impermanent media. Just as these thinkers validated that artistic knowledge could be produced in non-objective forms, this

research seeks concepts that legitimize performative acts in relation to existing spaces as architecture by arguing that buildings are susceptible to the same loss of authority to define what constitutes architecture that paintings and sculptures experienced through such performance arts practices.

Generations of artists have since stretched these early permissions to also include conversations, legislative changes, and group dynamics. In the 1990s, curator Nicolas Bourriaud observed significant differences in the works of artists such as Rikrit Tiravanija, Vanessa Beecroft, and Carsten Höller from that of their predecessors that he coined the term *relational aesthetics* to articulate what he saw as their common interest in developing situations intent to instigate new intersubjective connections as works of art. Though these works involved physical components, objects were considered collateral that facilitated the emergence of the interpersonal (Bourriaud 2002, 16). Just as this research is doing in architectural discourse by building from Bourriaud's theory helped solidify the credibility of 'social interstices' as artworks (2002, 14). Since its publication, Bourriaud's approach has been critiqued as undemocratic by theorists such as Kester and Bishop. 'Social practice' emerged as a term to describe practices seeking distance from these elitist associations. Activism, engagement with communities outside the art world, social change, and the empowerment of marginal voices are common ways that artists work under the loose affiliation of this term. Writings on social practice by Kester (2004) (2011), Nato Thompson (2012), and Bishop (2012), will offer instructive advocacy, critique, and theory to this research as it claims similar territory for architecture in chapter 3. By placing itself within this history, this research relies on their exhaustive arguments to claim that conversations can also be understood as architecture.

Enactment

Sharing a dramaturgical implication with performance, enactment, as defined by the Oxford English Dictionary as, "the acting of a part or character in a play," connotes authority or material consequence through its usage in juridical contexts as "an ordinance of a legislative authority". Transgressing the limits of theater, as theorists such as Goldberg, Turner, Schechner, and Goffman chart during the last half century by, performance has assumed the ability to initiate serious effects, thus muddying their distinction. While each has assumed new and divergent meanings during this time, my use of enactment hereafter is

consistent with Schechner's, who uses it interchangeably with performance throughout his writings.

Philosopher Bruce Wilshire refines this general theatrical understanding by sketching enactment as inhabiting a character not only with spoken words but also through a bodily "liveness" similar to that noted earlier by Goldberg, Aubin, and Carrasco (Wilshire 1981, 21). Here he asserts that in the immediate presence of performers to their audiences, embodiment allows a sharing of experience beyond utterance of the script through corporeal gestures and expressions. Wilshire's observation thus extends embodiment to audiences with the understanding that their physical presence allows for an empathy with performers that allows for verbal and non-verbal forms of exchange. Chapters 2 and 4 will show in practice how this understanding of embodiment can extend to relations between occupants and spaces to not only exchange intended affects but is also crucial to discovering unintentional tacit possibilities between bodies and buildings.

Critiquing this interchangeability, performance artist Andrea Fraser asserts her stylistic preference for enactment over performance due to the ways the latter term has proliferated in contexts such that its meaning has become imprecise (A. Fraser 2015). Frustrated by what she characterizes as performance's confusion of meaning arising from Austin's exploration of performative words that led to Butler's casting of gender as performative, Fraser describes her embrace of enactment because of its own transgression into psychoanalysis. Using psychoanalysis as an artistic medium as she did in *Projection* (2008) where she staged the performance of a psychoanalytic based on recording of real sessions, Fraser finds enactment to hold within it an expression of repressed aspects of the psyche. Through interactions between the analyst and analysand, traumas can be observed and worked through.

The term re-enactment is, however, used with specific intention surrounding photographic artifacts such as *Rented Milk*. As performance scholar Philip Auslander clarifies, re-enactment is a more general term that encompasses popular forms of performance based on earlier performances such as battles or karaoke (2018, 18). Referring to works of performance art performed in the future by another artist, Auslander uses the term that is also the title of this book "reactivations". To keep the activity of performatively renovating an apartment intelligible to an audience beyond performance art scholars, this research circulates the term re-enactment as a description of either collaborator iteratively performing an aspect of the renovation with the intention of discovery rather than virtuosity.

Applying Performance Art Theory in Architecture

With the meanings of performativity and performance now specified for this research, comparing their circulation in fields beyond the performance studies further clarifies their uses here. John McKenzie links the resulting diversity by pointing to their shared epistemological shift away from what things are “discipline” toward what things do “performance” (2001, 18). In cultural contexts, he observes, “efficacy” can be used to describe the validity of a rite of passage, while “efficiency” evaluates the activities of business, and “effectiveness” characterizes the measurement of technological workings (McKenzie 2001, 130). These imply an external ideal to work toward in a way that contrasts how performance and performativity finds value in what unexpectedly emerges from their processes.

Current professional practices of architecture encompass all three of McKenzie’s registers of performance, it is a cultural activity, a business, and a technology. Buildings perform cultural roles in communicating social values to a community. Architectural offices have adopted corporate structures to maximize profit and productivity. As Branko Kolarevic frames his discussion of 21st Century building technologies that use computers to quantify geographical context allowing control systems to adjust, for example, a building’s robotic façade to optimize a buildings thermal efficiency (Kolarevic and Malkawi 2005, 48). Such quantitative applications of performance contrast performance architecture’s cultivation of tacit knowledges that arrive at the end of an activity.

Chris Salter traces another vein of technologies that perform in architecture, though perhaps in the ways that they also allow buildings to be understood as performers in the theatrical sense. Starting with works made in the mid-1950s, Salter discusses how architects have sought to use technology to transcend their historically static status and become actors that kinetically participate in and reshape the built environment (2010, 84). Noting Constant Nieuwenhuys’ *New Babylon* (1956-1974), Archigram’s *Walking City* (1964), and Cedric Price’s *Fun Palace* (1964) as early experiments along these lines, Salter traces experiments into the 21st Century such as Marc Goulthorpe’s *Aegis Hyosurface* (2003) and Diller Scofidio Renfro’s *Blur Building* (2002). While physical changes occurring over time in the works cited resist measurement by comparison to an ideal, the movements that suggest an architectural performance operate within a predetermined set of parameters.

Yet, combining architecture with performance outside its profession with the term performance architecture, is to find a way of aligning the practice of architecture with the doings of performance studies. McKenzie continues, through Schechner, that performance and performativity play the role of challenging efficacy, questioning norms, and rehearsing alternatives to dominant paradigms (McKenzie 2001, 30). Chapter 2 elaborates how early inflatable experiments joined performance and architecture in my own practice to align conceptually with the “building as kinetic performer” projects that Salter describes. However, this discussion will also map how interests in inflatables shifted toward a more critical role as participating audiences interpret the always shifting cues for behavior that pneumatic interiors suggest.

Building from the disciplinary transformations of Schechner, Turner, and Goffman that broadened what could be understood as performance, historian and curator Goldberg studied how performance was already refiguring the fine arts. Since the early 1960s, artistic media had been combining to become performance art (Goldberg 2018, 82). Seeking a similar interdisciplinary promiscuity in this term that I now hope to initiate with performance architecture, Goldberg traces how artists using performance directed its ephemerality into a way of practicing art outside of market-based systems. She also observes how artists sought to dismantle hierarchical structures between artists and audiences, how artists questioned distinctions between subjects and objects, and how spaces could be performed in unfamiliar ways. Goldberg worked with many artists whose works she would later theorize while director of London’s Royal College of Art (RCA) gallery from 1972-1975. During this time, a branch of spatial discourse that Goldberg initiated then, continues today in the form of this research.

At London’s Architectural Association (AA) in 1973, Goldberg met Bernard Tschumi, whose event-based theories of architecture remain influential. Through Goldberg’s role at the RCA, the two worked toward the exhibition and publication *A Space: A Thousand Words* in 1975. They invited artists and architects to respond to the phrase “production of space” with one 34 x 24cm image and two pages of text under 1000 words (Kaji-O’Grady 2008, 46). Goldberg’s contribution to the catalog, *Space as Praxis*, argued for the necessity of space in several different forms and contexts. Performance and the space required for its realization, she argued, are necessary to “experience experience” (Goldberg 1993, 262). In the corporeal experience of performance, Goldberg understood that there was unforeseeable tacit knowledge to be gained, otherwise unavailable through an unrealized proposition of a

conceptual artwork. Within these understandings, as I will discuss through my collaborations with Shelley and through the performative renovations in chapter 2, lies the potential for embodied experience to refigure a conceptual proposition.

After the exhibition, Tschumi's pursuit of an action centric architecture diverged from the highly situated strain of embodied research exhibited by the London Conceptualists as a way of using personal experience to produce space. Instead, as Tschumi reflected in his post-exhibition essay "Architecture and Transgression" (1976):

A debate at a recent Conceptual Architecture conference in London, (where the majority of contributors predictably concluded that "all architecture is conceptual") emphasized the strange paradox that seems to haunt architecture: namely, the impossibility of simultaneously questioning the nature of space and, at the same time, making or experiencing a real space. (Tschumi 1998, 357)

Tschumi's argues that a conundrum of architectural space is our inability to experience its idea and sensations simultaneously. This can be seen as an assumption throughout his writing about event space wherein he claims that "there can be no architecture without event, without action, without activities" (1992, 25). Rather than taking his claim as universal, situating it within the context of the way of practicing he developed might reveal that this schism, even the characterization of the symbolic and somatic as oppositional binaries to begin with, structured the way he went about practicing, according to Kaji-O'Grady. She argues Tschumi's only embodied investigation through performance was with Brian Eno during the "Real Space" conference at the AA in 1975 (Kaji-O'Grady 2008, 49). Observing this does not negate the useful aspects of Tschumi's concepts to the practice I am developing here, but chapters 2 and 4 reject through practice-based discoveries his understanding of a split between the symbolic and somatic, of the performative and the performance, as a cleft intrinsic to architecture. Instead of seeing two silos of experience, works here will show how concepts from performance studies allow them flow into each other.

Goldberg's commitment to crosspollinating architectural theory and performance theory continues today with the publication of *Performance Now: Live Art for the 21st*

Century (2018). Like Rendell, Goldberg dedicates the sixth chapter to case studies of practices to argue the most productive resonance between performance and architecture is when their combination is understood as methodology rather than defining it by objects produced (Goldberg 2018, 237). By including my collaborative practice among others like Diller Scofidio + Renfro and Bryony Roberts, Goldberg both gives scholarly validation to the approach of this research and presents the idea that such praxis can be plural in approach.

Presenting how theater might also be practiced and theorized through architecture, Marcia Feuerstein and Gray Reads' *Architecture as a Performing Art* (2013) contains essays on the spatial production through ideas emerging from performance studies. Broadly, their discussion of design and architecture focuses on how constructed environments intentionally or incidentally influence a broad range of human activity. The arguments made by participating authors support the position that architecture influences occupants' repeated actions to performatively shape their subjectivity. Lending further credibility to Feuerstein and Reads' portrayal of built space as actor, Cathy Turner's *Dramaturgy and Architecture* (2015) historiographically explores a similar idea through case studies. Though Turner's work is focused on expanding the world of theater studies through architecture, the analysis of her examples shows how, for example, architecture broadens its discourse by reflecting upon itself through theater.

Rufford's *Theater and Architecture* (2015) positions the built environment, similarly, also surveying architecture through performance, aided by the author's background in theater. Connecting the two as practices rather than objects, Rufford offers several ways to approach the territory opened by their differences as a facet of performance studies. Stage designer and theorist Dorita Hannah's *Performance Design* (2008) uses scenography to find footholds outside of conventional theaters, investigating the possibilities of stagecraft in the broader environment. Hannah cites, for example, Simon Banham's understanding of design as "tinkering with the familiar," expanding the scope of design to include actions as subject to similar fiddling (Hannah and Harsløf 2008, 17). Hannah dislodges the dialogue of performance and space from its relegated space in scenography, reinvigorating design beyond the theater with a performative turn.

Yet the few contemporaneously artistic and architectural practices that have re-examined the possibilities offered by their joint thinking offer the kind of critique of existing norms that Butler saw possible through performance (1988, 526). Architect, curator, and writer Pedro Gadanho embraces insight from across both fields in his curatorial practice.

Writing specifically about this lineage in “Architecture as Performance” (2007), projects and exhibitions he oversaw, such as *Fountain Hacks* (2012) by LIKEarchitects and *9 + 1 Ways of Being Political* (2013) evidence activist outcomes of joining performance and architecture. In both instances Gadanho asserts a perception that I share that by theorizing and practicing architecture by citing works through performance art history, architecture emphasizes its critical abilities. Where the practice I am developing here extends beyond his observations is in the attention it pays to the discoveries made possible through the embodied experiences of its inhabitation.

Joining Gadanho in harvesting the rich possibilities in this disciplinary overlap is Awan, Schneider, and Till’s previously discussed *Spatial Agency* (2011), which collects and connects practices working toward similarly political ends. For example, the Italian performance and activism collective Stalker rescripted the kilometer-long squatted housing complex, Corviale, in 2005 with a reality TV show-like broadcast of this disparaged site just outside the limits of Rome, emphasizing banality rather than the expected barbarism of the inhabitants (Stoner 2012, 88). Working toward a similarly activist practice suturing architecture and performance, Spanish architect Santiago Cirugeda works by exploiting loopholes in urban building codes that effectively regulate behavior to enact exactly what those codes sought to repress as in *Taking the Streets: Containers* (1997). While exploring the performance of legal systems that shape architectural space is outside the scope of this research, Cirugeda’s creative practice points to this as an under examined area where architecture and performance overlap with laws.

Perhaps the most comprehensive survey of how architecture can be practiced through performance is *Bodybuilding: Architecture and Performance* (2019) written by Aubin and Mínguez Carrasco, mentees of Goldberg. Drawing from the same performance art theory initiated by Goldberg, these authors position their project as a cultural and critical one rather than one whose success might be measured with numbers. Drawing on the shared “liveness” of architecture and performance, the authors cite Schechner’s understanding of performance as direct experience to develop their own (Aubin and Carrasco 2019, 12).

A point of dissent this research has with their understanding of the possibilities that might arise from connecting these two discourses is their disengagement with performativity. As they ask: “...what could a performative architecture be? Isn’t architecture performative in itself—as it creates conditions for activities while ascribing roles to its users?”, they miss a

more intimate engagement between performance and architecture that working emergently with subjectivity and architectural space entices (Aubin and Carrasco 2019, 12).

With Aubin and Mínguez Carrasco, Gadanho, Goldberg, and Rufford having all written about works from my practice to theorize connections between architecture and performance, such focus is taken as a cue to segue into the next chapter where these same works will be presented, contextualized, and nuanced. Using chapter 1's theory to frame the practice-based works, chapter 2 will further this research's understanding of performance architecture as the kind of methodology this chapter cited Rendell to develop. In doing so, the next chapter discusses a way of working that blurs the difference between performance as somatic experiences and architecture as symbolic system, asserted by Tschumi to be irreconcilable.

Conclusion

This chapter demonstrates how migrating the performative understanding of subject formation developed by Butler into architectural discourse opens a way of practicing architecture that seeks the emergence of subjectivity through built space. As part of that process, terms relating to subjectivity in Butler's writing were discussed in ways that made them useful to architectural discourse. With such a spatial understanding of Butler's work, this research was able to critically engage other paradigms of the psyche that have been theorized for their architectural implications by prominent scholars. Revealed in the comparison are ways to address a frequent critique that Butler's work relies on language to the exclusion of materiality by positing a proposal for a performative practice of architecture. Ways of working that characterize this practice contrast presented theories of space and subjectivity by developing a methodology that builds theory through practice, not only about it.

Situating this architectural practice within performance studies, as this chapter has, ideas and ways of practicing excluded in professional practices of architecture are welcomed. For example, by conceptualizing the everyday actions that architecture constructs, frames, and reproduces as performances, the fixity suggested by the term program is destabilized. Once opened, different doings become possible as performances. When sited in the iterative cycles of domesticity, everyday activities are conceptualized as performative in a way that allows the practice being developed by this research to encourage the emergence of new subjectivities. This chapter's critique of professionally practiced *programming* through

performance studies discovered an approach to what people do in space that uses pronouncement to refigure possibly unlivable power structures. Further, this chapter adapted the recent reconceptualization of performance audiences to an architectural practice in a way that similarly shares the production of meaning between architects and people for whom they design.

Chapter 2

Recounting Performed Architecture

Building upon Butler's work with performativity, chapter 1 speculated a way of joining subjectivity and space through practice by linking her theories to those of contemporary scholars pushing this discourse forward. This chapter will continue exploring how architecture and performance connect by examining projects from my creative practice to refine an understanding of performance architecture for this research. Focus on my practice, however, will not attempt a comprehensive historical survey of my artistic activities to date. Rather, its goal is to identify relevant vectors of thought to map their convergence around architectural practice wherein space is made through performance.

Continuing this research's cyclical nature, this chapter opens by urinals made early on in my practice as a way of anticipating the performative turn in renovations discussed at its end. Selected works discussed after this introductory section are grouped into three sections according to the approach each takes in practicing architecture through performance. First will be experiments with inflatable forms made to investigate the implications of understanding architectural spaces as time-based in the way that Salter framed performance in the last chapter. The second grouping will discuss inhabitable structures made in collaboration with Shelley wherein durational occupations of extreme structures produced new insights into subjectivity and intersubjectivity. Concluding this chapter will be a selection of renovational performances made prior to those endeavored for this research. Taken together, they will offer a collection of speculations regarding the resonances between architecture and performance rather than any firm definition of performance architecture. However, the questions raised through each group of projects will be seen to feed into a subsequent search for further theoretical frameworks that might extend this practice in chapter 3.

Bodily Fluids and Fluid Bodies

Walking through a Midwestern American plumbing factory pushing a urinal modified to suggest togetherness, glares from workmen hung on me and accumulated to approximate an experience of weight. This heft was threatening and bent the way I explained why I was making a conjoined urinal. To paraphrase my attempts at unburdening, "No, no, it's not about two men using it at the same time, it's a serial object with a birth anomaly, like Siamese twins." Over and over, my repeated focus on the object's appearance to downplay what might be done with it, exemplifies the performative process that Butler argues forms subjects in relation to social expectations.

Years went by before the possibility opened that this urinal might assist in the emergence of another self during a period when life circumstances prompted a rethinking of sexual intimacy.

Reconsidering this work in 2012, a year when divorce moved my expectation of erotic violence from male into female bodies, this architectural object opened fantasies that put my hip in relation to another man's, affecting an unexpected rush of comfort. The tickle of hair anticipating a warming. Comparison, a thief of joy, was suddenly rendered irrelevant by the thought that the colors of our fluid bodies would mix beyond separation.



Figure 9. Alex Schweder, *Bi-Bardon*, (2001). Photograph: Alex Schweder

Using this urinal, the *Bi-Bardon* (Figure 9), to introduce practice-based explorations of performance architecture builds upon the findings of geographer Robyn Longhurst confirming the anxiety pervasive among blue collar white heterosexual men around bodily

fluids (Longhurst 2001, 6). Sensing this discomfort in the factory workers I depended upon to produce my work, I was aware that my conjoined urinal complicated an architectural object used as prop in the performative construction of their masculine identity. Through several publications, historian Barbara Penner has chronicled this cultural role of bathrooms and plumbing fixtures, noting the ways artists have used them to critically engage expectations of identity (2013, 28–29). Reading Butler’s writings through her field of sociology, Sheila Cavanagh argues that the repeated use of urinals in the standing position, which her male interviewees equated with vaginas, constructs masculinity as active and domineering in this space (2010, 74). Her scholarship corroborates not only the anxiety I felt in the factory, but also suggests that by subverting the urinal as a symbol of male power, I was threatening to reduce their stature.

Further supporting the idea that toilets are props in gender performance, theorists Terry Kogan, Sanders, and Susan Stryker apply the connection between toilets and Butler’s performative theory of gender to propose alternative public bathroom designs that stymie the performance of habituated gender identities (Kogan, Sanders, and Stryker, Susan 2015). Their inclusive bathroom designs, like the *Bi-Bardon*, seek to multiply the possibilities of gendered personhood by reconsidering how bathrooms are used. While research just referenced suggest that moments when the scripts mapped onto objects of cultural performance are in flux are disquieting for those in positions of power, they are an opportunity for marginalized groups to improvise new performances in gaps of meaning that open.

To situate this nonlinear operation of performance architecture within artistic discourse, artist Marcel Duchamp offers a place to start in these gaps. It is not for only the obvious affinity my urinals share with Duchamp’s soon to be discussed *Fountain* (1917), but also his insights into artistic methodology. Duchamp spoke of the “art coefficient” in 1957, when referring to the gap between artistic intention and its reception (1978, 138). He proposes that artistic creativity occurs in the gap between an artist’s intention that motivated a works creation, and the experience audiences have through it. The offset he refers to is comparable to Butler’s concept of slippages highlighting the misalignments between conception and perception as its potency or potential to break the boundaries. Duchamp’s encouragement of creative misunderstanding combined with the way Stoner encourages architectural space to be used in ways that depart from the way they were intended toward new understandings of livability are both instrumental to the practice developed (2012, 58).

Works throughout this chapter will be discussed in terms of the distance between what was intended and experienced as an aspect of performance architecture. Chapter 4 will explore ways that a performative practice of architecture can be shaped around embracing these unstable outcomes.

Another insight into the nature of performance architecture possible through *Fountain* is in Duchamp's alteration of both the urinal's name and its orientation. Recalling the potency of architectural pronouncement and architecturally compelled subject positions discussed respectively through Butler and Holms' work in chapter 1, Duchamp alters the way that the plumbing fixture operates both symbolically and somatically without materially changing the object. With these interventions, Duchamp re-signified an everyday object as an artwork by disengaging it from habituated use and repurposing it toward a critical end. Appropriating the name of a public water feature—in current times meant for viewing and often signaling a gathering space—highlights the odd entanglements of expectations and rituals a urinal contains. Challenging calcified notions of artistic validity, the act of naming becomes a tool for altering spatial perceptions and user experience. Observing these same strategies of naming and positioning in other works from practice in this and chapter 4, performance architecture is discussed as critical space making.

To begin with naming, subject formation in relation to the iterative use of architecture is perhaps most clearly exemplified in the space where Butler's performative theory of gender formation is almost caricatured, public bathrooms. Here, biology compels the iterative use Butler notes as necessary to performativity. Historian Olga Gershenson and Penner detail how repeated use of public bathrooms culturally constructs subjectivities beyond gender to include race, class, sexuality, and physical disability (2009, 4–9). Identities named on doors of public restrooms can be understood as acts of Althusserian interpolation that Butler claimed call us into compliance with social norms, as explored in chapter 1. Every time a person walks through a restroom door, they perform compliance with the identity it is marked with (Schweder 2016, 101). If she were still alive, murdered Puerto Rican transgender woman Neulisa Luciano Ruiz could attest that performing public bathrooms in ways other than those scripted on doors can have the violent corporeal consequences as Butler asserted may happen to a drag queen on a bus (Butler 1988, 527).

Everyday encounters and questions about the kinds of sexual and gender possibilities *Bi-Bardon* suggest are policed using architecturally divisions, be they walls or stalls (Schweder 2009, 182). The urinal's conjoined middle forecloses the possibility of installing

the partition usually place to signal separation, thus antagonizing normative gender performance is the impossibility of its users standing apart from one another. Rather than mandating one use or another, encountering a mutated urinal in a restroom would null the script and require creative improvisation. This may reveal performances based on desire rather than citation of norms. Through the *Bi-Bardon*, the homoerotic subjectivity Butler might classify as unperformable in distinct and partitioned urinals, becomes available.



Figure 10. Alex Schweder, *Plumbing Us*, (2009). Photograph: Alex Schweder.

Contrasting the thinness of most urinal divisions resisted by the *Bi-Bardon*, the gender constructing division between men's and women's bathrooms is often the thickest within a building. Concealing the pipes that supply and remove water from both bathrooms, economy of material and space first determined this now ubiquitous configuration in 1905 (Penner

2013, 124). Were the pipes exposed, however, the toilets, urinals, and sinks—experienced discretely in the room—would be revealed instead as interconnected.

Plumbing Us (Figure 10 & Figure 11) is a second conjoined urinal made during a 2008 residency at the plumbing fixture factory where *Bi-Bardon* was fabricated. It was conceived with the intention of similarly thwarting bathroom boundaries, this time using a shared drain in the middle of the urinal. Through this small hole, the subjects gendered and separated by door signs are rejoined as they notice their collective drain. Seeing a comingling of bodily fluids was intended to confront users with bodily processes abjected by the bathroom's design. This collapse of bodies into one another as they commingle is what Julia Kristeva associates with both *jouissance* and death (1982, 17–20).

Now, these projects lend themselves to analysis through the performative lens which had not yet developed in my practice when I initially wrote about them (Schweder 2009, 182–88). As with *Bi-Bardon*, and other works discussed, this work delivers additionally relevant insights for this research after its making through a process of reflection, both instructive to the methodology and theory of performance architecture.

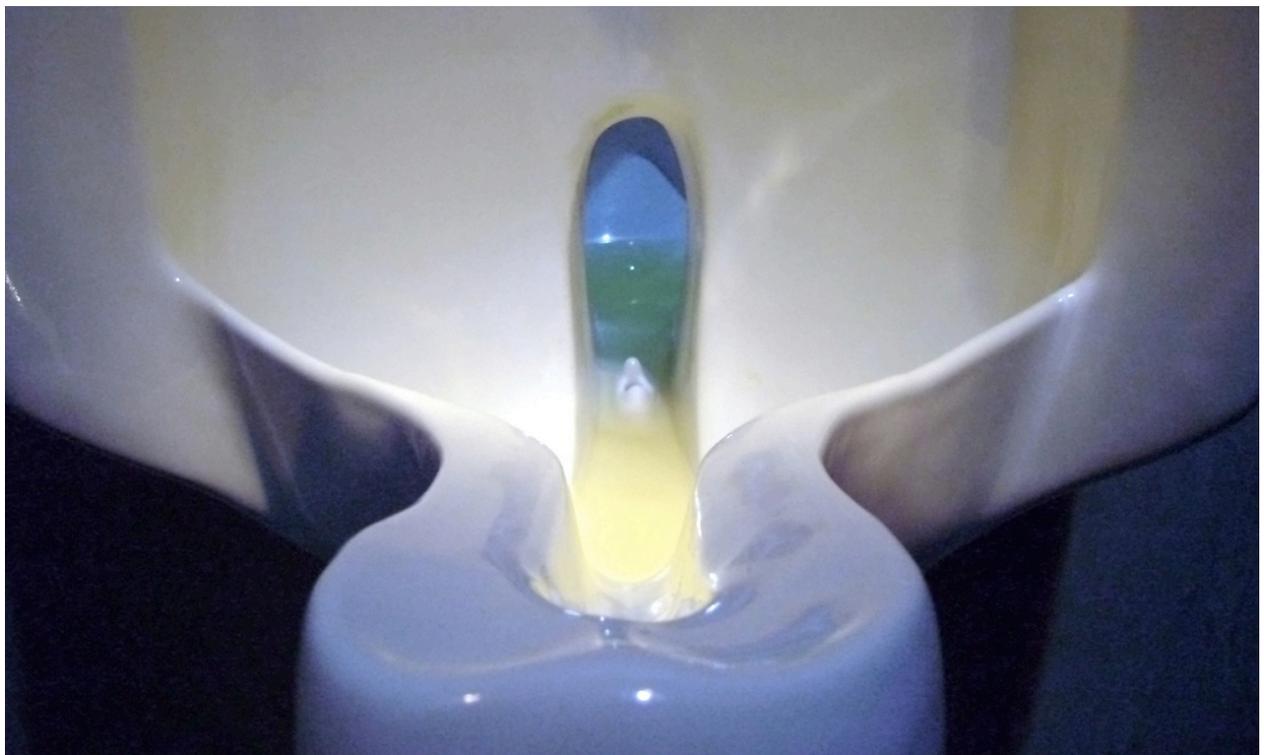


Figure 11. Alex Schweder, *Plumbing Us*, (2009). Photograph: Scott Lawrimore.

When the urinal was installed and plumbed for exhibition at the Lawrimore Projects Gallery in Seattle in 2009, I approached the male side of the urinal and used it with a stranger

on the other side. My immediate sensation was not the macabre sense of mixing I anticipated, but of titillation. An excitement swelled from the anonymity of my peeing counterpart, and the intimate knowledge that a line of urine connected my body to that of another—whose gender remained unknown and irrelevant—had an erotic quality beyond sex. After discussing this experience with historian Yasmeen Siddiqui for her catalog of the exhibition, she posited that the in vogue term “post-gender” fell short of the architectural language offered by the urinal (2009, 4). Rather, she went on to argue, the mixing of bodies opens gender to be experienced as multiple hybridizations rather than something best abandoned. As with other examples in this chapter, *Plumbing Us* instructs understanding performance architecture as offering platforms of provocation that encourages performative exploration of unfamiliar subjectivities.

Women I spoke with also encountered unfamiliar experiences. However, none of these anecdotal accounts had to do with reconsidering bodily entropy as I intended. Rather, all expressed surprise that it was possible to urinate standing up without making a mess or touching the ceramic. In her history of female urinals, Penner corroborates the frequency of this first impression by noting the greatest impediment to the popularization of female urinals is not one of anatomy but of deeply embedded cultural stigmas around women standing during urination (Gershenson and Penner 2009, 142).

Using Yolanda Daniel’s *FEMME™ pissoir* (1991-1992) as a case study, Penner observes in the full crotch zipper designed to be worn while using this female urinal, shows that a rooted anxiety around public exposure of female genitalia and not ergonomic impossibility that stymies standing urination for women (Gershenson and Penner 2009, 148–49). Suggesting that such hesitation might also stem from an uneasiness to challenge entrenched power structures, Simone de Beauvoir asserted that boys trained to stand and girls trained to sit during urination are performatively being constructed to assume dominant and submissive relations to one another (1989, 279).

Beauvoir’s claim anticipates Holm and Butlers’ earlier noted arguments that bodily positions in relation to architecture performatively forms subjectivity in accordance with the social codes requiring their enactment. Penner and Daniels conclude by suggesting that changing architecturally habituated positions, like woman standing to urinate, also reveals an opportunity for critical resistance. Daniels speculates that the moment women will be freed of current restrictive expectations, comes when using *FEMME™ pissoir* feels banal, and becoming obsolete as a critical agent as historical norms are displaced by new mores to

instruct this performance of gender (Penner 2009, 149). Discussions in chapter 4 develop this critical potential of architecture practiced performatively into other aspects of subjective conceptualizations in ways that align with Stoner's understanding of minor architecture as inherently political (2012, 4).

Materially exploring the implications of Butler's claims regarding performative subject formation in practice was not the intention driving the creation of these urinals. Yet, they foreground the ways that everyday objects can operate artistically to raise questions about anatomy, social/cultural expectation, gender roles and behaviors (and, perhaps, more) by de-habituating how they are used. Once opened to new use-performances, as recounted through *Bi-Bardon* and *Plumbing Us*, architectural space can be a site of psychic projection, whereupon previously restricted opportunities of selfhood can be imagined.

Inflating Architecture as Performance

Watching a bag of clear plastic unfurl from a twisted jumble into a clearly defined geometry, witnessing wrinkles become taught, and then seeing the return of both, I felt a tacit recognition of my own body as a process rather than a thing. Vinyl in the process of being engorged by fan blown air registered as affect preceding language or cognition. Nipples rising to harden, tears leaking, and the spill of ecstatic release. Images of human bodies that my discussion of bathrooms shows most buildings trying to repress. Such architectural acknowledgement of a gooier body connected me back to the fraught flesh that seeped into walls hinted at in the preface's opening. Inflatables offer the possibility of architectural language for that body, one that until this moment was too abject to be spoken of. As audiences and occupants experience common tacit experiences during their interaction, performance architecture opens as the affect produced in relation to built spaces.

Adapting Thrift's non-representational theory toward art criticism, artist-geographers Candice P. Boyd and Christian Edwardes cite a term coined by Estelle Barrett and Barbara Bolt, "carnal knowledge," in the introduction to their anthology to discuss moments in creative practice, such as the visceral affect just described in relation to inflatables, that cannot be represented through language (2019, 3). Continuing in this passage, they characterize making artwork as a process of "intervening" in the world, guided by affects produced during interaction between artists and the materials they are shaping. Describing this unfolding as an eschewal of "cognitively driven" a priori assertions, such an approach to practice avoids encapsulating a work's meaning within what an artist already knows (Boyd and Edwardes 2019, 3). Adapted toward the practice of architecture, such incorporation of

affective discoveries during the making of spaces counters professional conventions that require a building be entirely defined before its materialization.

Aubin and Mínguez Carrasco posit that similar frustrations with the architectural status quo after the Second World War turned architectural iconoclasts such as Ant Farm, Coop Himmelblau, Haus-Rucker-Co, and Hans Hollein to inflatables for their ephemerality, portability, inexpensiveness, and ease of adapting in response to the kind of discoveries Boyd and Edwards describe (2019, 16). In locating my inflatable works along this lineage, a shared interest in breaking habituated behaviors through new architectural forms will be seen in soon to be presented works. Yet their early experiments with inflatables, and many today, can often be characterized by a different kind of fixity. Once fully inflated, they remain static. Conceived within my practice, inflatables are instead in a continuous motion during occupation. *A Sac Of Rooms All Day Long* (Figure 12 and Figure 13), the first work designed after watching a plastic form writhe into shape as it inflated, intended to share the tacit experience described at the opening of this section that being human is an roiling process rather than reassuringly stable historically offered through architecture (Schweder 2012, 110).

Wanting to image an architectural body rising then returning to a landscape, like that explored through the urinals, *A Sac Of Rooms All Day Long* was made to depict at full-scale the four rooms of an 800 square foot house inside the building skin of a 500 square foot bungalow. The four rooms inflate at different times and soon restrained from fully engorging by the outer skin of the bungalow without stealing space from one another. Domestic spaces appeared and then returned to a jumble of lines. Watching these transparent membranes' languorous shifts, visitors could see architectural spaces yawning in and out of existence. For me, this movement of material precipitated an urge to myself be squeezed, licked, lifted, roiled, and pressed. During this encounter somatic urges to occupy these shifting spaces emerged in a way approximating Barret and Bolt's just described concept of carnal knowledge. Drawn windows, stairs, and doors symbolized how this term might suggest entry to be possible.



Figure 12. Alex Schweder, *A Sac Of Rooms All Day Long*, (2009) Photograph: Ian Reeves.



Figure 13. Alex Schweder, *A Sac Of Rooms All Day Long*, (2009) Photograph: Ian Reeves.

Tschumi's characterization of architecture as a paradox cited in chapter 1, casts "concept" and "experience" as oppositional but necessary aspects of architecture that cannot be resolved (1996, 28). While acknowledging his own preference for disciplinary silos that mirror his separation of representational and non-representational activities, the performance-based practice of architecture being built here does not (Khan, Hannah, and Tschumi 2008, 54). Rather, through inflatable works, it aligns with geographer J.D. Dewsbury's understanding of the interdependence of concept and experience that led artist Sarah Bennett to suggest that the "non-representational might be embedded within the representational to produce an affective encounter for the viewer" (Dewsbury 2010, 322; Bennett 2019, 112). Framed within this thinking, *A Sac Of Rooms All Day Long* can be understood as using symbolized architectural elements—drawn into each sac by sewing black vinyl lines into the clear fields—to offer the familiarity of domestic space as entangled with the tacitly experienced bodily processes through their movement.

Non-representable somatic affects delivered through architectural symbolic systems in this way can be understood as productive of subjectivity through Butler's nuance of philosopher Pierre Bourdieu's concept of habitus toward performativity. As she understands this concept within his work, habitus is the embodiment of norms in a way that culturally styles gestures and bearing (Butler 1997a, 142). Through Felman's contribution to speech act theory, Butler argues that such stylized bodily acts are also speech acts that contain within their doing the ability to performatively construct subjectivity (Butler 1997a, 141). As she did with spoken language, Butler also uses Althusser's concept of interpellation to assert that subjects incorporate societal norms through the ways they use their bodies (Butler 1997a, 153). By repeatedly acting in accordance with the expectations of a social circumstance, the parameters that come to form subjectivity enter through and are stored in bodies (Butler 1997a, 154). This combination of thinking applied to that developing around inflatables through this writing allows the speculation that inflatables might serve as disruptions to systems of meaning that come through interaction between bodies and buildings in a similar way that the urinals did in the previous section. Following this, somatic affect that has ambiguous meaning holds the same opportunity for people to improvise new ones.

Such actions produce the same kind of tacit knowledge discussed in the introduction as "know-how" through Nelson's account of arts-based research methodology wherein he describes cognition as additionally located in areas of the body beyond the brain (2013, 43). Using his example of the ways dancers think through their bodies, this research continues the

idea discussed in chapter 1 that designed environments guide the ways we think through our bodies by directing their actions. In changing the ways that buildings guide their occupants' corporeal doings, it would follow, so too does it influence cognition. Through this logic, remaking buildings from hard fixed objects into the roiling relations of *A Sac of Rooms All Day Long*, new cognitive possibilities might also emerge.

However, Butler through Felman is careful to note the imprecise nature of bodily cognition, asserting that corporeal doings are never fully governed by intention (Butler 1997a, 155). Instead of discounting the constellation of fleshy subjectivity because of its imprecision, Butler finds a kind of agency for new forms of subjectivity to emerge within the gap between what she calls "redundancy and repetition" (Butler 1997a, 129). Touched upon in chapter 1 through discussion of mis-citations of sanctioned linguistic performances and earlier in this chapter via Duchamp's art coefficient, this kind of agency is understood by this research as creative and characterized by discovering what emerges during the process of doing. Realizing the potential this has for multiplying the possible meanings through fuller bodily engagement, performance architecture can be understood as occurring through bodies and not only around them.

Bishop might argue that *A Sac of Rooms All Day Long*, like other installations that cannot be fully perceived from a single viewpoint, promotes the validity of multiple meanings through its experience (Bishop 2005, 35). However, as one of the first architectural works conceived through performance, the relationship it created with its audience was like the non-participatory proscenium theater. As if on a stage, this inflatable building performed for its an audience. My discovery of the way it established a barrier between viewing subject and viewed object was made by overhearing a museum attendee ask, "How are people are supposed to get in?" Reflecting on this initiated critique that this distance neither incorporated the more open audience participation that chapter 1 noted characterizes performance art, nor did it have the immersive quality of occupying architecture.

The final three inflatable works *Roomograph* (2011), *Slowly Ceiling* (2013), and *Wall to Wall Floor to Ceiling* (2014), seek to develop performance architecture as an activity that widen gaps in both somatic and symbolic systems of meaning. Each of these works offer visitors time-based architectural experiences that are intelligible enough at one point in their transformations to instill the confidence needed to engage them. But as their forms change with air disgoring from plastic, inflatable architecture becomes supple... unfamiliar... challenging people now fully immersed within it to improvise their interactions. As with *A*

Sac Of Rooms All Day Long, insights were gathered through anecdotal conversations with attendees. As Butt argues, the validity of such comments rests in their evidence of possibility rather than universality (2001, 118).

Roomograph (Figure 14, Figure 15, and Figure 16) was made for the exhibition “Temporary Structures” at the de Cordova Sculpture Park and Museum. Comprised of two twelve-foot transparent inflatable cubes, this structure enticed people to engage portions of it by covering them with soft white photo-luminescent fur. As bodies lounged on furscapes, fluorescent ultraviolet lights charged that part of the fur not covered by skin. When the lights turned off, the fur glowed around a body shaped shadow, revealing the surface to be a temporary architecturally scaled photogram of those who had just laid upon it. Soon after, those fans that were previously off would turn on and those that were on would turn off. This switch blew air into the deflated cube underneath the inflated cube. As the lower form swelled, it squeezed air from the first. Joined like a pop-up book, this interaction made one shape occupiable as the other pushed visitors out of the shifting space. Once out of the collapsing space, the shadow of their bodies could be seen crumpling into the same formless geometry as the building. Now aware that the space was recording their bodies’ positions, occupants would change the ways they occupied the structure, self-consciously posing for their shadow picture. With their image imprinted and then distorted on the crumpling architectural surface, it was my expectation that performance architecture could be experienced as a contingent and volatile relationship between bodies and buildings.



Figure 14. Alex Schweder, *Roomograph*, (2011). Photograph: Clements/Howcroft Fine Art Photography.

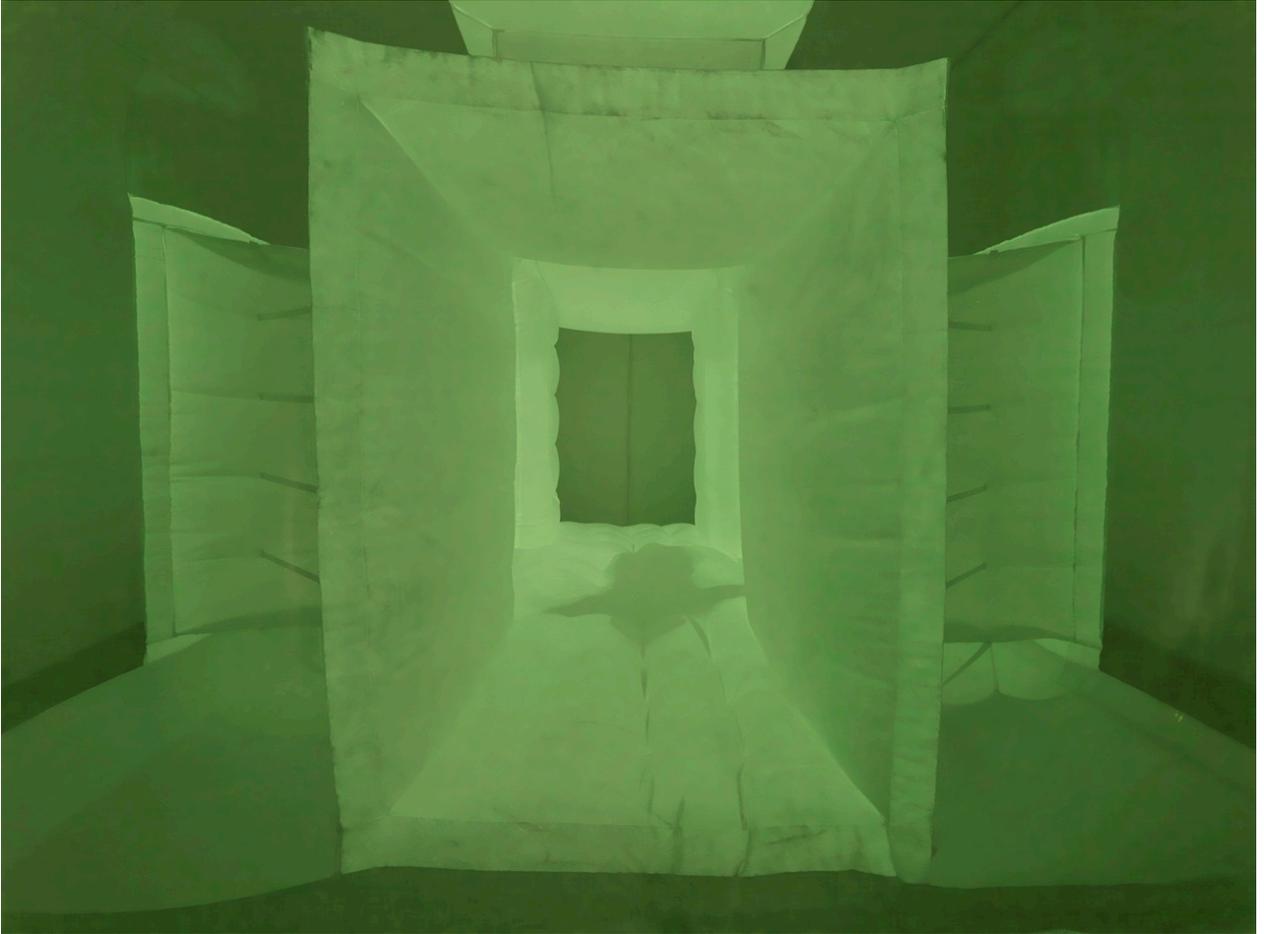


Figure 15. Alex Schweder, *Roomograph*, (2011). Photograph: Clements/Howcroft Fine Art Photography.

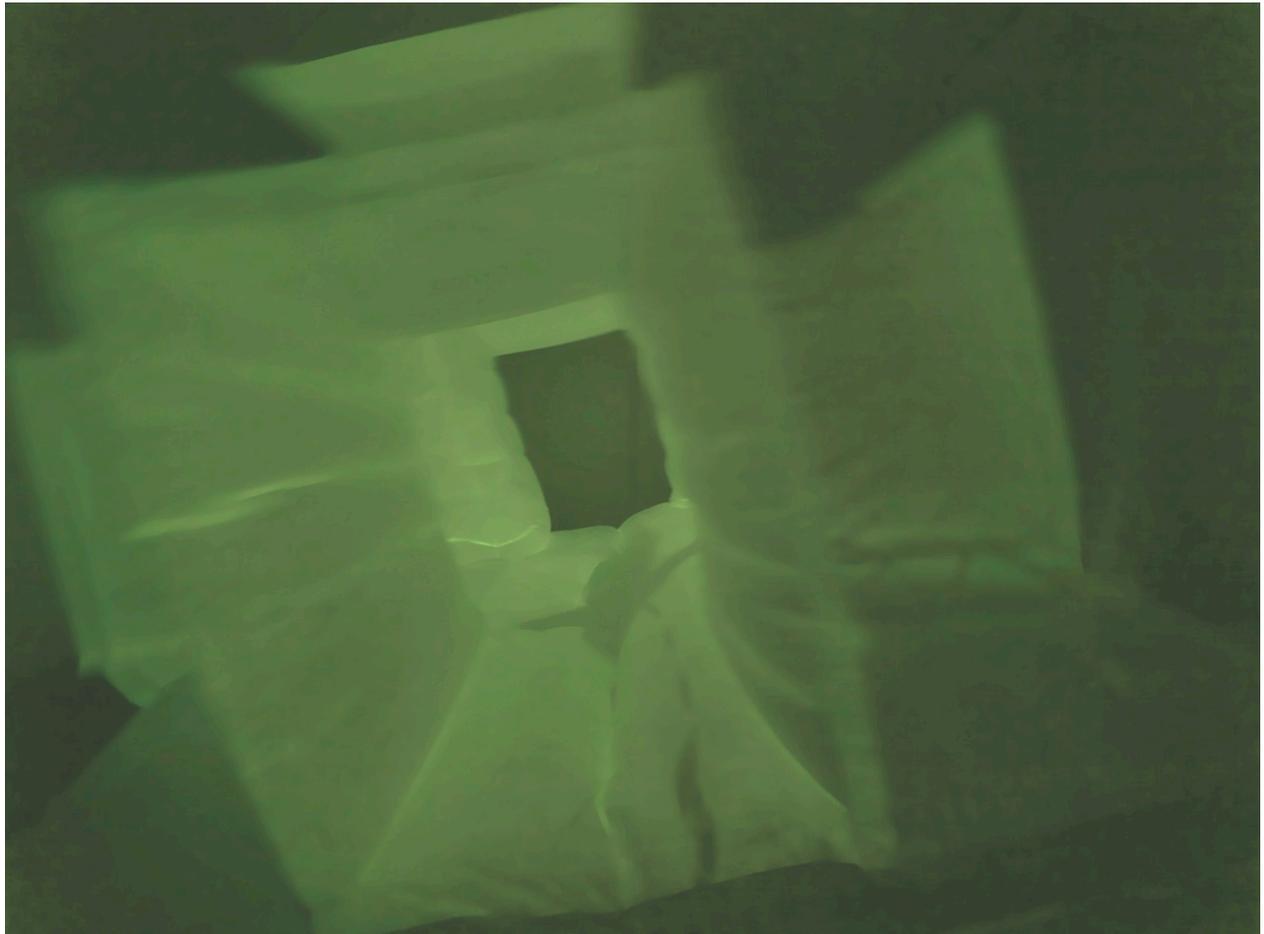


Figure 16. Alex Schweder, *Roomograph*, (2011). Photograph: Clements/Howcroft Fine Art Photography.

This seeing of oneself being crumpled into a building through a shadowy trace, at least, was the intention of *Roomograph*. Installed a year later at Pratt Institute, another possibility was discovered during an erotic encounter with a person who insisted that we mis-occupy the installation by not exiting the structure as it transformed. Allowing ourselves to be swallowed and pressed during the change we were surrounded by a green glow that dimmed as we were pressed into one another. Soft fur muffled our laughter as it turned to moans. With the bed animate, it was a ménage-a-trois with the third being the architecture. Today, the after image that remains in my mind's eye is not a shadowy outline, but the memory of being pressed into a present of whose future I was uncertain. Furry, wet, hard, soft.

An opportunity to explore the haptic possibilities of being slowly lifted by an architectural body experienced while inside of *Roomograph* came via an invitation to contribute to the 2013 Lisbon Architecture Triennial. *Slowly Ceiling*, began with the assumption that visitors would be fatigued from viewing a triennial sprawled across the city. By accepting this work's invitation of a nap upon either of the two sofas viewers became occupants (Figure 17). Every half hour, fans would turn on to engage vinyl sacs under the

fur, making them swell, the sofas slowly rotate 90 degrees, and push onlookers from the room (Figure 18). Over the course of ten minutes, two reclining bodies would feel micro-shifts in their weight as they too were rotated (Figure 19 and Figure 20).

I too experienced blood shifting from one side of my reclining body to the other, giving me the feeling that I was a sac not too dissimilar from the inflatable moving my weight. Shifting stopped when the tops of what had previously been the sofas' backs touched to turn them into a single bed an additional pair of sacs began to fill with air. When fully plumped, they would create a complete enclosure around the single bed, a small bedroom even. What I had not anticipated in this experience was the uncomfortable way I was put into close bodily proximity with a stranger. Without polite distance came the questions, "Is this person worried that I am attracted to them?", "Did this summer day make me smell strongly?", "Has my sweat washed away the makeup covering my acne?" Such were the questions that surfaced when this work made performing bodily distance to signal platonic intentions impossible. Observing how *Slowly Ceiling* thwarted enactment of the social codes that Butler argues construct subjectivity through repetition, performance architecture can be understood as both participating in the formation of subjectivity through spatial interactions and a framework for critiquing then reworking architecturally embedded social expectations.



Figure 17. Alex Schweder, *Slowly Ceiling*, (2013). Photograph: Alex Schweder.



Figure 18. Alex Schweder, *Slowly Ceiling*, (2013). Photograph: Alex Schweder.



Figure 19. Alex Schweder, *Slowly Ceiling*, (2013). Photograph: Alex Schweder.



Figure 20. Alex Schweder, *Slowly Ceiling*, (2013). Photograph: Alex Schweder.

The discovery the fluctuating spaces' abilities to break both somatic and behavioral habits as a form of critique was the point of departure for *Wall to Wall Floor to Ceiling* conceived later that year for an exhibition at the Tel Aviv Museum of Art that opened in 2014. Comprised of twelve inflatable forms grouped into three clusters, six white forms attached to the ceiling and the other six grey forms were anchored to the floor. Set to a timed sequence, the forms inflated and deflated, displacing one another vertically and reorienting the passage they allowed by ninety degrees. Portions of the upper and lower forms extended out from the perimeter of a square black plane between them (Figure 21). These extensions all terminated at their ends with different forms that cued visitors to pass through (door), sit (bench), or lay down (bed). To entice attendees into following these architectural cues, areas intended as furniture were covered in the faux fur that had delighted immersing themselves into *Roomograph* and *Slowly Ceiling* (Figure 22).



Figure 21. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Photograph: Elad Sarig.



Figure 22. Alex Schweder, *Wall to Wall Floor to Ceiling*, 2014. Photograph: Elad Sarig.

While conceptualizing this work, Meira Yagid, Curator of Architecture and Design, expressed concern about allowing visitors to touch and occupy the installation. She explained that visitors to museums were habituated not to touching artworks. Fearing that if limits set by the museum were lifted by giving visitors permission to occupy this environment, the boundaries of this new freedom would be tested through jumping or other potentially harmful acts. If people were allowed to break the norms of museum visitation, acceptable new rules for conduct would need to be stated in some form.

Fearing that over-proscription of behavior would limit possible meanings led to commissioning artist Andy Graydon to create a sound installation that both delivered the rules and then questioned them met our responsibility in a way that also acknowledged they would be challenged. There were two voices, male and female, speaking Hebrew and English. One would give a rule and then the other would question the authority of the first. These voices would at some point switch and the power relations reversed. The entire transcript played in an ongoing loop as the forms inflated and deflated.

Visitors, as Yagid expected, interacted roughly with the installation. Inflated vinyl signaled it to be used like a bouncy castle, and attendees treated it like one despite the verbal instructions not to. During the opening I spoke at length with a quadriplegic architect who had become wheelchair-bound after a car accident. Since he was physically unable to explore the new permissions the installation offered, he was able to reflect upon the ways one would navigate through spaces that were constantly changing. He found the interstitial moments, when neither ceiling nor floor was fully engorged, to be compelling both formally and intellectually. He was moved by his observations of an architectural space that, like his body, changed and was always becoming something new.

Fulfilling my aspiration that audiences would be transported to a place of contemplation, our conversation satisfied the way I was measuring artistic success at the time. Reflecting on this desire now, however, produces a relevant insight into performance architecture that its approach to space making not only critically assesses experiential habits of occupants, but also the habituated expectations of its architects. In the case of *Wall to Wall*, my hopes that occupants would engage the space through reverent meditation rather than the playful glee that came naturally to them says more about my own want to be revered and my inherited understanding that meaning can only come through silence. Reflecting on this experience, offers an understanding of Butt and Rogoffs' insight that when an artist opens to vulnerability by taking the experiences of the audiences as seriously as their own,

the tension can produce new meanings beyond either alone (2013, 25). Such critical reflection regarding the way I conceptualize and conduct my role as an architect will richly develop in chapter 4.

Those with full kinesthetic use of their limbs interacted with the work differently than I had wanted. This want discounted what their bodies knew and how they came to know it. Pleasure, immediacy, play, irreverence, exuberance, and gravity were knowledges accessed through this work before language. Instead of words, affect was shared through laughter, gesture, and caress (Figure 23 to Figure 36).



Figure 23. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 24. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 25. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 26. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 27. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 28. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 29. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 30. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 31. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 32. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 33. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 34. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.

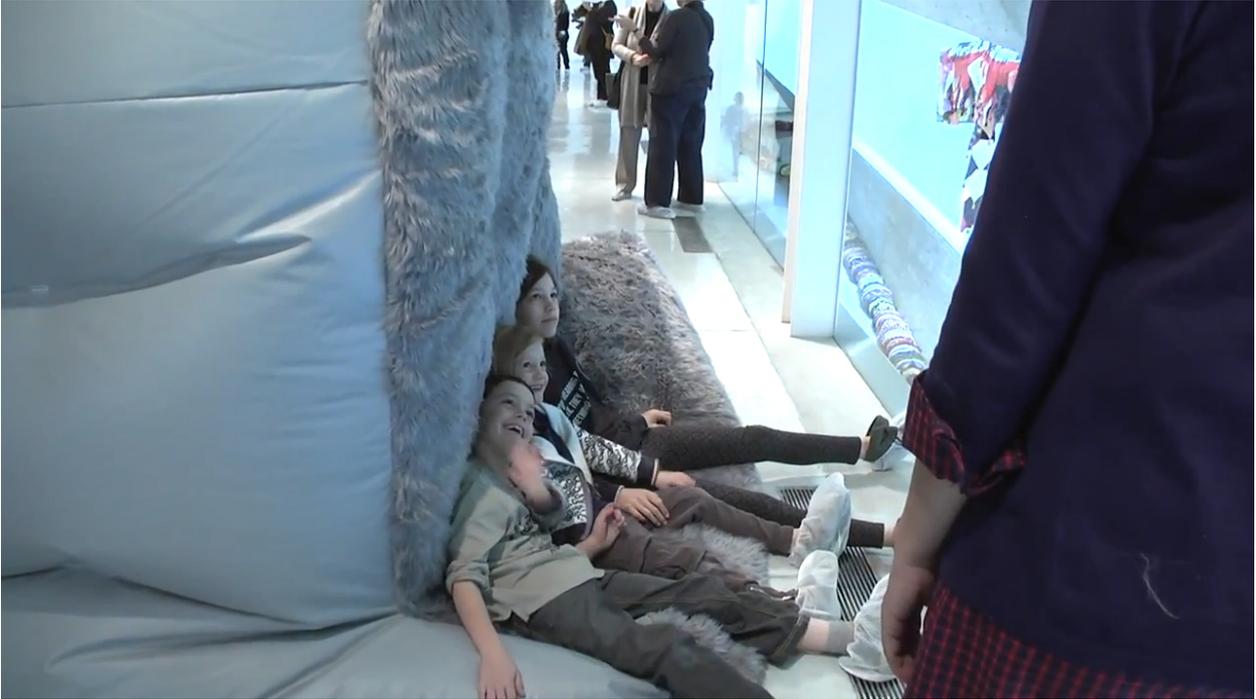


Figure 35. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.



Figure 36. Alex Schweder, *Wall to Wall Floor to Ceiling*, (2014). Screen Capture from Yoav Bezaleli Video.

Inflatable works discussed here cumulatively suggest performance architecture as a practice involves possible disengagement from conceptions that might have initiated a work and openness to those that arise through its experience. Thinking about this aspect of performance architecture clarifies as the intelligence of affect and somatic cognition that Butt observes to be an underdeveloped way of building meaning architectural (2001, 124). Thick and sticky, are terms used respectively by theater instructor Peter Zarrilli and social theorist Sara Ahmed to describe the kinds of knowledges developed through bodies that attendees of *Wall to Wall* gained by following tacit urges as pictured. Zarrilli, citing Merleau-Ponty's use of the same word, describes his methods for training bodily receptivity to an environment and the other bodies in it as a thickening of the senses (2019, 38). This state of being is "pre-performative," an inner moment where "the potential for resonance in one's inner being to its illuminations and reverberation," an occurrence of affect before words (Zarrilli 2019, 59). Performance architecture, through these three works, acquires the quality of being bodily. Not in any metaphorical sense but rather that occupants understand their bodies through it and it through their bodies.

Ahmed writes about this interplay as "sticky" and "slippery" to describe an accrual or eschewal of emotional experiences. She writes this to critique the conceptualization of emotions as experiences that come from within a subject and argue their origin between people and things in a way that is useful toward an understanding of performance architecture

as a similar interplay. Ahmed argues that instead of occurring inside a person to then take an outward expression or that an outside stimulus precipitates an inward emotional response, that emotions might instead be thought of as the boundaries themselves (2004, 8–10). Space, in this understanding, does not exist as an object for which we feel or which makes us feel, but rather precipitates feeling through interaction in such a way that it thickens between encounters (Ahmed 2004, 10). Emotions understood in this way, she continues, are what allow us to become “invested” in space. Citing Butler, Ahmed discusses how the repetition of emotions leads to their taking on a material quality that allows them to be considered separate objects from their feeler (2004, 12). Continuing in this passage, she claims that feelings are in fact performative in the Butlerian sense in that they rely on the repetition of expressive acts that result in the construction of subjects (Ahmed 2004, 13). Going beyond Butler’s reliance on language, Ahmed also asserts that emotions are inseparable from bodily sensation (Ahmed 2004, 12). Following this thinking, the kind of atypical bodily sensations permitted during interactions with inflatables, and performance architecture more broadly, are in fact emotional. Through this theorization of inflatables, performance architecture can be understood as the production, sharing, and dissolution of emotions through spatial interactions. Following this thinking prompts curiosity about what might constitute architectural emotions and how emotions might organize into a concept of architecture.

Destabilized Domesticity

Having concluded the last section of this chapter by discussing inflatables in terms of the affect produced between objects and subjects, this section opens by further theorizing performance architecture as the way affect occurs intersubjectively in ways that are contingent upon space. This will be done by framing works made in collaboration with Shelley as buildings that create relationships. After summarizing insights previously written about in depth elsewhere (Schweder 2011; 2012; 2018a; 2018b; 2019), the work of this section will be to articulate the ways these experiences can guide a performative architectural practice.

Describing the influence my collaborative practice with Shelley has had on the thinking put forward in this writing would best be done by replacing the first-person singular pronouns with first person plural throughout this text. Upon meeting at the American Academy in 2005, our outward differences suggested that creative connection would be

unlikely. Ward is twenty years my senior, firm in his identification as an artist, and embraces an aesthetic that eschews the considered design decisions that excite me.

Many understandings of the practice being built through this writing come from the collaborative intimacy and openness to change that overcame our dissimilarities. Collaborating with Shelley influences this developing practice by extracting my value of authorship from me and re-rooting it between me and a renovation's collaborators. Work with Shelley revealed that an artwork can be understood as a relationship arising from spatial occupation, that opening to ideas of another that might initially conflict with my own sometimes enables thinking beyond what I can access in solitude, and that what occurs relationally between collaborators is a facet of an artwork's meaning.

Though our practice has produced twelve inhabitational performances, this discussion is limited to the first four projects, which are the ones that best reveal the impact made by these early works on my thinking about collaboration in a performative practice of architecture. Because key insights are cumulative and often made during later works, I will sequentially describe the works by first summarizing my previously published discussions of these works, then contextualize them within other collaborative architectural and performance art practices, and finally theorize the ways they contribute to the practice being built now.

In every project developed together, we enacted an everyday script, home. We slept, ate, toileted, worked, and socialized using utterly familiar architectural cues to do so, beds, kitchens, bathrooms, desks, and lounge chairs. Disrupting this script was the arrangement of these activities through the building that structured them. In *Flatland* (2007), six of us lived in a four-story building, whose two-foot width restricted our movement to two dimensions. *Stability* (2009) was a house balanced on a fulcrum such that when we moved asynchronously, our house tilted. *Counterweight Roommate* (2011) tied a rope to each of our waists after threading through two pulleys at the top of a five-story building, creating an interdependence to move from room to room. *In Orbit* (2014) mirrored the furniture of a two-bedroom apartment to the inside and outside of a wheel that turned with our movement. Each of these environments was occupied for a predetermined period, during which we would go about our days according to familiar routines brought into the project. This consistency allowed us to notice how the extremity of each environment would change us and our routines across projects. More importantly than any individual work, however, is the friendship that carries through our works. It offers a baseline of relation to measure

differences in our subjectivities and intersubjectivity brought about by each environment. This change in who we become through these works opened the possibility of expanding subjectivity through the renovations.

In 2007, Shelley asked me to participate in a project at New York's Sculpture Center based on the Edwin Abbott novella that shared its title *Flatland* (Figure 38) that was to be part of a larger exhibition called "The Happiness of Objects" curated by Sarina Basta. To approximate the two-dimensional world Abbott speculated, we made a building four stories tall, twenty-four feet wide, and two feet deep. Six of us, including Pelle Brage, Eva La Cour, Douglas Paulson, and Maria Petschnig, committed ourselves to occupying the structure for three weeks. Each artist had a sixteen square foot private space where they slept and worked, and we all shared a fully plumbed bathroom and kitchen. Our agreement at the start of the performance was that anyone could leave at any time but could not re-enter.

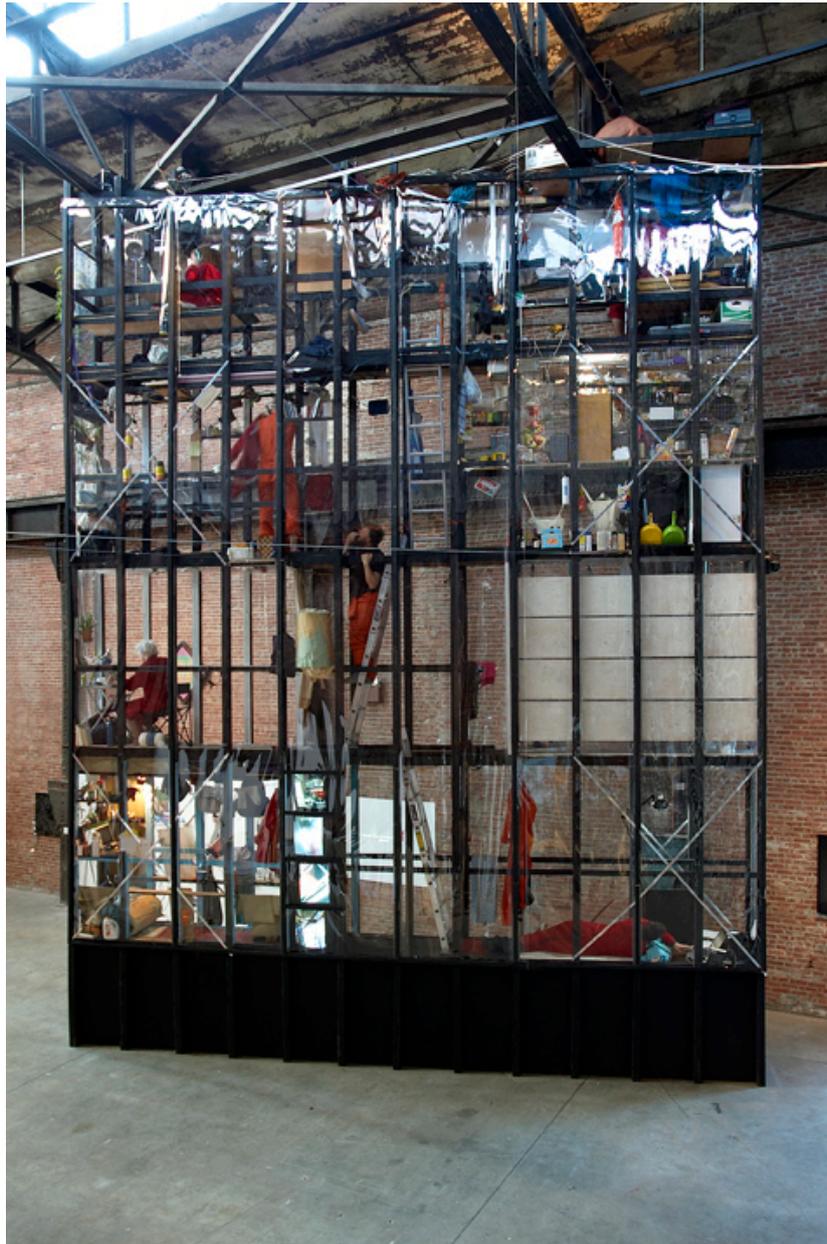


Figure 37. Alex Schweder and Ward Shelley, *Flatland*, (2007). Photograph: Mark Linz.



Figure 38. Alex Schweder and Ward Shelley, *Flatland*, (2007). Photograph: Mark Linz.

Having written about *Flatland* elsewhere, I cite previous writings to describe the specifics of the structure, account for how the structure divided us into two groups by restricting us from meeting all at once, and the difference between what was intended during the conceptualization of the work and what was experienced during the performance (Schweder 2011; 2012; 2018a; 2018b). As art critic Angeleska Gratzka has written and was noted earlier, Shelley and I coined the term performance architecture while inhabiting *Flatland* to describe this work that was both architecture and performance art (2013, 141). In the history Gratzka builds here, Gadanho also is credited with the cotemporaneous but independent invention of this same name to theorize architectures developed through

concepts from performance art discourse. Our intention, like Gadanho's, at that moment was to appropriate the familiarity of the terms performance art and architecture and inflect both discourses with the other (Gadanho 2007). Over a decade later, as has been argued earlier in this research, this term has become a more complex idea that challenges habituated thinking in both discourses.

What has yet to be theorized is how performance architecture is practiced as a collaboration. This is of course not to say that there are universal protocols for doing so, or that the ways that I practice performance architecture are to serve as a guide for others to follow, nor, finally, that the qualities that I will articulate do not occur within professional practices of architecture. Ultimately, the insights that come through working with Shelley, shape the ways I approach the collaborative process of renovating space performatively. As has happened in relation to Shelley, opening to collaborations unguardedly has changed how I experience my personhood in unexpected ways.

Our first collaboration, *Flatland*, was conceptualized, funded, and directed by Shelley, my authorship initially felt unequal. Having been invited to participate by Shelley only after previous collaborators rescinded their commitments, I also need to negotiate perceiving myself as not an ideal choice. Charting how these imbalances leveled between us offers instructive similarities and differences to conceptualizing and negotiating power in renovational collaborations. As chapter 4 will theorize, learning to support a collaborator by realizing an architecture not fully within the architect's control allows for emergence of unexpected understandings of architecture while performatively renovating space.

This is not to say that one collaborator is always facilitating the other's ideas during a renovation. Rather authorship's bridle is passed back and forth at different moments in the process. Assisting Shelley to actualize *Flatland*, rather than directing the execution of my own concept opened space for me to consider my motivations for participating in the work. This offered a datum from which to measure the difference between what the work meant for others and its meaning for me personally without either needing to invalidate the other. For example, when Shelley spoke about the project publicly, he focused on living transparently in public, the audience always able to scrutinize the performers as an unusual space was negotiated. My curiosity was instead piqued by imagining how the building's form might be altered through occupation. While living so tightly quartered for three-weeks, would someone build an extension? What neither of us expected were the ways that we changed because of the architectural situation. As the speculated meanings that initiated the project disappeared

through our experience, so too did the initial inequity as we discussed meanings that were emerging. During the work, we developed the insight that the building's shape changed our subjective and intersubjective experiences. The most compelling aspect of *Flatland* for our future practice were the interpersonal relationships that we understood to have been shaped by the extreme nature of the architecture, yet for those outside the project, this could only be communicated through conversation.

Precisely because this project's form did not visually communicate to our audience meanings, we discovered by living in *Flatland*, Shelley and I agreed to continue collaborating as a duo to experiment with how inhabited spaces might visualize relationships occurring through them. We shared an interest in having the relationship we sought to produce by occupying a structure to be immediately apparent to visitors. Our first project along these lines shows *Stability* (Figure 39), a building suspended at its center that responded to movements of its occupying bodies. Synchronicity was immediately visible through the building's incline. If one of us moved away from the fulcrum and the other did not, the angle of the building changed, impacting the other's experience of the space. That person would then either move to re-level the space or continue what they were doing inconvenienced by an incline. Visitors thus gauged our cooperation through the tilt.

In Yasmeen Siddiqui's essay written for the exhibition's catalog, *Bodies and Buildings*, and in Rufford's *Theater and Architecture*, both authors draw attention to the centrality of our occupying bodies in *Stability* (Siddiqui 2009, 10; Rufford 2015, 39–40). Corporeal heft, propelled by tacit urges, altered the building. What these authors did not have direct access to was affect experienced that then shaped our practice.

Like *Flatland*, this work can be thought of as an architectural caricature, a building that exaggerates something already occurring in and through architecture – namely, the formation of relationships between inhabitants. Often unnoticed, architecturally provoked changes in subjectivity are habituated and, as Butler might describe, 'sedimented' into a state that makes them feel natural. At the beginning the nine-days that Shelley and I occupied *Stability*, we were aware of what the other was doing and feeling based on how the building moved. At end of our performance, the movements of the building, while no less dramatic, were less remarkable. Accumulated experiences of the same events segued into a sense that living on an incline is unremarkable. In this sense, our scale-like structure performatively produced intersubjective experience every time annoyance with the other person gave way to

indifference, gratitude for stillness became an expectation for it, and the meanings read into shifts in structure came to be understood as revelations of self rather than other.



Figure 39. Alex Schweder and Ward Shelley, *Stability*, (2009). Photograph: Scott Lawrimore and Alex Schweder.

Incursions into one another's independence brought about by the architectures of *Flatland* and *Stability* were at their worst inconvenient and could usually be ignored. Wondering how our relationship would change if the building made autonomy impossible, *Counterweight Roommate* (Figure 40) was designed such that using the building would depend on mutually disturbing one another to move from place to place. Shelley and I lived in this structure for the five days of the Scope Basel art fair in 2011. Here, Shelley and I were each tied at the waist by a rope that passed through two pulleys atop the five-story building that was between us. Using one another's mass as a counterweight for vertical circulation, one person needed to use the kitchen located on the top floor should the other need to use bathroom at ground level. Levels two and four were sleeping and working spaces that we would need to use at the same time, and on level three, where the rope ends met, was the room where we socialized.



Figure 40. Alex Schweder and Ward Shelley, *Counterweight Roommate*, (2011) Photograph: Georgios Kefalas.

Having written about the interpersonal experiences that occurred through *Counterweight Roommate* in depth elsewhere, I will summarize insights relevant to this work by characterizing the inability to escape one another led to more conflicts than in previous works (Schweder 2019). Tensions that were brought forward by the situation which revealed more about our individual rather than relational struggles, Shelley's sense that he should be needed by others while not needing anyone and my fear of heights made being in the kitchen terrifying for me. As the briefest duration of occupying any of our works, perhaps five days were not enough to acclimatize to the situation. With the experience leaving such a strong impact on our relationship to one another, we understood the work less in terms of the

initially anticipated cooperation, and more toward the kind of caretaking one does with an aging parent or young child. The mutual responsibility for one another visualized by the rope connecting us grew into a sense of our own partiality in a way that brings lived experience to Butler's theoretical skeleton for understanding intersubjectivity (Butler 2005, 41, 136). Retrospectively I reflect that the rope literalized Butler's theory in our tacit and affective experiences and visualized her concept of mutual dependence to our audiences.

Counterweight Roommate's tacit theorization of intersubjectivity through the experience of performing it shapes how Shelley and I approach our collaboration in ways that I speculate are useful to developing the practice of performatively renovating space. There are also differences in renovational collaborations that might make some insights difficult to migrate. As I described in *In Toilets We Trust*, the discoveries about relationships, insights into who we are individually, and the loving friendship that developed by negotiating discord are meaningful beyond professional successes like this work's acquisition by the Museum of Modern Art, or expansions of discourse that have come about through our collaboration (Schweder 2019, 128). Using the frequency of friendships developing with collaborators as a metric to evaluate the performative renovational practice's viability is to mistake a unique emergence as a replicable outcome. However, approaching new collaborators understanding that negotiating the dissonance that inevitably emerges in the meeting of two people's creativity produces a result that neither could achieve outside that specific collaboration recalibrates isolating power differences inherent in naming the parties architect and client.

In Orbit, the final collaboration with Shelley to be discussed, was a twenty-five-foot wheel continuously occupied over ten days in 2014 at Brooklyn's Pierogi gallery. Again, we intended to instigate a relationship based on the cooperation required by our environment. Furniture facilitating six activities, abluting, dressing, cooking, working, relaxing, and sleeping was affixed to the interior and exterior of the wheel. To change activities, we would coordinate both our schedules and locomotion to turn the wheel to the desired doing (Figure 41).

Though intending equitable living spaces, Shelley's experience on the top of the wheel was quite different from mine. Occupying concave and convex floors impacts quotidian doings. I, for example, was able to take my shoes off at night and put them on the surface next to my bed, while Shelley needed to tether his so they would not fall off. The more severe consequences of him falling required him to spend the duration of the performance harnessed to a metal beam above. He depended on me to act cautiously since my

body was providing the weight that kept the wheel from rotating unexpectedly. Emotionally, Shelley expressed difficulty in having to inconvenience me – as he had in *Counterweight Roommate* – even though he knew that moving would not provoke my fear of heights. He described his experience as like that of a car passenger needing to make a stop, who, he described, is under the driver’s control. This fundamental power imbalance, he explained, requires the passenger to trust the driver not to abuse the passenger’s dependency.



Figure 41. Alex Schweder and Ward Shelley, *In Orbit*, (2014). Photograph: Scott Lynch.

In previously published writing using *In Orbit* as a case study, I have discussed the process of reflecting on our experience with each other and our audiences as the way Shelley and I develop insights that lead to points of departure for new works (Schweder 2018a; 2018b). These essays have also discussed the ways we extend our collaboration to those who visit the work by engaging them in conversation, inviting them to develop the works meanings with us.

My chapter in *Performing Architectures* discusses how an attempt to separate insights about caretaking that emerged through *In Orbit* mirrored the care we were taking of our aging parents in crisis, would miss an opportunity to observe the ways the emotional lives of a building's occupants are mapped onto and explored through domestic space (Schweder 2018b). Chapters 1 and 3 detail the diverse ways that other theorists have intimately linked psyche and space to then argue their co-construction. What these and later collaborations with Shelley offer the practice being built, is a methodology to build and share knowledge about these connections through practice. Implicating ourselves directly in immersive architectural situations intended to break habituated modes of occupation for the sake of gaining insight into those aspects of subjectivity and intersubjectivity that are performatively constructed through space offers as unmediated view into this territory of architecture as is possible. Of course, our accounts are influenced by conversations with one another and our audiences, life circumstances outside of the performance, and thinking inherited in the citation of other doings. Accurately accounting for the nature of these connections is beyond the scope of this research. What is important here is to validate their existence, as collaborations with Shelley do, and to develop an architectural practice that experiments with the possibilities around what can be done with them.

While there are aspects of our collaborative practice that distinguish our approach, like our interactions with audiences and our attention in reflecting on what tacit experiences occur between us and for us individually during our performances toward new artistic questions, our practice can be situated among others. Contextualizing them here both validates aspects of the ways we work and critiques facets of the ways they conceptualize the significance of their similar doings as a way of building upon their thinking. Comparing our methodology with that developed by architects Claude Parent and Paul Virilio for *Pendular Destabilizer No. 1* (Figure 42) as well as that of performance artists Linda Montano and Tehching Hsieh for their jointly authored *Rope Piece* (Figure 43) not only connects our work to the histories of both fields but identifies aspects of both of them that are simultaneously instructive and counterproductive to the performative practice of architecture being developed through this research.



Figure 42. Claude Parent and Paul Virilio, *Pendular Destabilizer No. 1*, (1968). Photograph: Philippe Magnon.²

Having previously written about the ill-fated *Pendular Destabilizer No. 1* in relation to my collaborations with Shelley, I revisit this work anew looking this time for accounts of attitudes they brought to their collaboration (Schweder 2012, 104–5). Recapping the

² Courtesy Collection Frac Centre-Val de Loire.

intentions of this work and the events that occurred during its pursuit, Parent and Virilio sought insights gained in lived experience into their theory of the oblique function. They speculated that living on inclined instead of horizontal planes would promote greater engagement with societal issues by stimulating neural activity while improvising the use of an unfamiliar architectural condition. Toward this, the collaborators designed the living structure for two pictured above. Suspended within scaffolding the two were to live continuously in their separate spaces made from varying inclines for a month. During this time, Virilio notes in conversation with Sylvere Lotringer, they were to be monitored by medical professionals through electrodes measuring their brain activity (2002, 40). An obvious difference between the methodology of this research that was used by Parent and Virilio, perhaps one inherited by my own architectural education that needed to be overcome for this practice to develop, is the certainty projected by using numbers to assert answers about subjectivity scientifically.

Perhaps more useful to the development of practice through this research, is that this work was never built or inhabited. In the same interview, Virilio laments that *Pendular Destabilizer* remained a speculative proposition, pointing to his participation in the May '68 rebellion as a reason for its demise (Virilio and Lotringer 2002, 40). Characterizing Parent's reaction to the cancellation as relief, Virilio recalls that Parent was never really committed to the experiment, fearing the appearance of being unserious. Of the renovational collaborations developed for this research, very few of them resulted in a performance based on the script developed during our conversations. In later theorization of these renovations in chapter 4, reflection will argue the possibility that renovations do not necessarily need to be enacted for subjectivities to emerge in relation to space. The divergence described by Virilio of his and Parent's expectations for this work, also resonates with experiences encountered during renovations. As will be discussed, I have often found myself excited by a renovational idea that my collaborator receives with ambivalence. Shelley and I, through years of building trust, have made an agreement that if one partner is insistent that an idea happen that the other finds uninspiring, the excited person gets to actualize the idea without resistance. As found by renovating domestic space for this research, the same approach to managing dissimilar goals has most often led to my collaborator disengaging from the process. On those occasions when a collaborator has followed through on a performance that initially struck me as trite, as will be shown through Catriona's renovation in chapter 4, the follow through resulted in important discoveries.



Figure 43. Linda Montano and Tehching Hsieh, *Rope Piece*, (1983-84). Photograph: Linda Montano and Tehching Hsieh.

Working instead toward open ended outcomes, credible within the performance art discourses they engaged, Linda Montano and Tehching Hsieh collaborated on *Rope Piece*, which took place in New York City between 1983 and 1984. For this work, the artists agreed to be joined together by tying either end of an eight-foot rope to their respective waists. As Frazer Ward describes, during the year long duration of this work the two never untied, touched, or occupied separate rooms (2006, 6). Sharing and reflecting on their experience during an interview with Alex and Allyson Grey in 1984 shortly before the performance ended, explained how their differing understandings of the work's meaning made the work significant for them (1984). Allowing and negotiating difference (of cultural background, of gender, of temperament) that intensified by adhering an architectural agreement like those Shelley and I enter, led Hsieh to more deeply experiencing his individual weaknesses, potentials, and limitations (Grey and Grey 1984). Using different terms to describe similar

tacit discoveries, Montano describes the experience as a kind of therapy to work through issues around guilt and past traumas.

Comparing the outcomes and ways of collaborating that emerged through my architectural performances with Shelley to those endeavored in similar collaborations like *Pendular Destabilizer No. 1* and *Rope Piece*, no universal techniques can be identified that encourage subjective possibilities to emerge through architectural space. Instead, in each instance the process of negotiating, accepting, or rejecting differences in the ways collaborators have constructed themselves through space reveals itself as an architectural act. Drawing upon these collaborations to gain insights into how collaboration should be endeavored during performative renovations must be done with awareness of important differences. Renovational performances do not necessarily entail the durational commitment of these works. Nor do the two collaborators come to renovational situations understanding themselves as equal authors, each bringing different but equally necessary experiences that will inform the renovational outcome. Finally, renovational collaborations usually begin without the partners knowing anything about one another that might suggest a productive interpersonal chemistry. With these limits noted, renovations discussed in chapter 4 will reveal that interpersonal differences also shape a renovation's impact on each collaborator. Collaboration, in all contexts discussed, opens spatial subjectivities through a unique accommodation of difference, rather than promoting the primacy of either individual's viewpoint.

Setting Up Shop: Earliest Renovations

Thick description and theorization of works in the previous two sections presented experiments in practicing performance architecture by designing environmental objects that, when interacted with, stimulate the tacit experiences that this research suggests can be thought of as architectural. Works in this final section explore my earliest attempts toward a third mode of practice that resists the creation of new architectural objects toward this end, wondering instead if architecture can be practiced solely by changing occupants' actions within it. Discussion of my first attempts at practicing architecture by working with inhabitants' actions will focus on the first performative renovations conceptualized to test this possibility. Critical evaluation of practice surrounding them through new understandings of practice arising from this research values accounts they contain of problematic conduct and attitudes. Among discoveries found through critiquing these works in this way is the degree

to which my architectural training embedded an understanding of architecture as the manipulation of spatial objects, perceptions of space as a series of problems to solved, and that the significance of a building comes through an architect's honed creative vision.

Chapter 1's presentation of Butler's argument that subjectivity is formed through iterative performances that cite the norms of conduct preceding that subject, now allows my conduct during these early renovations to be read as citations of attitudes that I learned to make myself intelligible as architect. Writing in chapter 1 also accounted for Butler's concept of agency as one that rejects a subject's ability to willfully determine alternatives, a position that critical observations in practice corroborate in chapter 4. However, even if this understanding of agency is valid, identifying and critiquing citations of previous modes of practice that limit the emergence of ways of practicing better suited to this work's aspirations is a valuable activity of performance architecture.

As will be theorized further in chapter 3, Hadley + Maxwell's *The Décor Project* (2001-2006) suggests that domestic renovations might be understood as the lasting new perceptions brought about by temporarily reorganizing everyday objects in peoples' homes. Thus, by proposing that a changed perception toward a space constitutes an architectural renovation, *The Décor Project* opened the possibility that the subjectivities of architecture's occupants might be an architectural medium. The temporary nature of their artistic interventions suggested that performance might be a way of conceptualizing the means through which subjectivity can be worked with as architecture. Realizing that the actions assigned to spaces through their programs is a way of recognizing that performance was inherently part of architecture, I became curious if transformations of subjectivity brought about by artistic alterations of programmatic instructions could be understood as renovations achieved through performance. Believing this possible also suggested that an architectural practice could be developed around changing the way people performed space toward new perceptions of it.

With *The Décor Project* as a point of reference, I began exploring how this might become a practice by adapting its process of working with people toward temporary interventions. I began by giving participants a questionnaire modeled after the one they used to start their process (Figure 44, Figure 45, and Figure 46).

Please take the time to respond to these questions about your home:

1. In which rooms are you comfortable with us working?
2. Name 3 magazines you purchased recently:
3. Do you rent, lease, or own (other?) your home?
Are you allowed to make major decorative changes to your home?
4. Name 3 favourite objects in your home and how you acquired them.
5. Name something you've always wanted to change in your home.
6. Name 3 objects in your home that you hate, how you acquired them, and why you still have them.
7. Has your home been broken into? How many times?
8. Who do you live with?
9. Do you own any IKEA furniture or storage solutions?
10. Do you decorate the outside of your home or windows for seasonal occasions?
11. Do you have a neighbour who complains about the noise?
12. Circle one. Frank Gehry is:
 - a) a pervert.
 - b) a romantic.
 - c) misguided and confused.
 - d) a genius.
 - e) other (please specify).
13. How often do you find yourself staring at the ceiling?
Where does this usually occur?
14. If you could own any 3 pieces of art in the world, what would they be?
15. How often do you throw parties or dinners?
Would you consider yourself a "social entertainer?"
16. Who do you idolize?
17. Name something you own that you secretly wish your guests could see.

Figure 44. Hadley + Maxwell, *Décor Project Questionnaire*, 2001.

Please take photographs with this camera in corresponding order with the following questions:

1. Take a photo of something on display.
2. Take a photo of the spot in your home where the most convergence occurs.
3. Take a photo of the noisiest spot in your home.
4. Take a photo of your favourite view from one of your windows.
5. Take a photo of the hardest space in your home to keep clean/tidy (without cleaning first!)
6. Take a photo of the darkest spot in your home.
7. ...and one of the brightest area.
8. Take a photo of where you keep your cleaning products.
9. Take a photo of the spot where you spend the most time in your home.
10. Take a photo of something in your home you wish you could hide.
11. Please take the most interesting photo you can in your home.
12. If you have any pets, take photos of them.
13. Use the remaining photos to provide us with documentation of every room in your home.

List the rooms in the order you document them here:

Figure 45. Hadley + Maxwell, *Décor Project Documentation Request*, 2001.

The following questions are sent in advance of my site visit. Please consider them as I will be coming to your space and interviewing you on video tape.

1. *For your interview, please wear an outfit that makes you feel like you would like your space to make you feel.*
2. *What is your name?*
3. *How much do you want to spend on this renovation?*
4. *Tell me what typical days in your life are like, focusing on those points where you are satisfied and where you are not and would like change.*
5. *If you could add a room, what would you do in it? Describe this in detail also telling me what your current space stops you from doing. Where in your apartment do you see the most possibility for this to happen?*
6. *Where in your space do you feel completely yourself, and what does completely yourself mean to you?*
7. *When a guest comes over, what do you try and hide? What do you want them to think of you when they come over?*
8. *Before you moved into this space, did you have an image of what you wanted? Please describe to us what does and does not align with these desires. What will your next space look like?*

Pictures, After our interview I will be filming some of the following spaces, please have the following spaces chosen in your space:

1. *The part of your space that has the most possibility.*
2. *The space that causes you the most anxiety.*
3. *The part of your space that reminds you of other spaces you have inhabited.*
4. *What object must travel with you to your next space."*

Figure 46. Alex Schweder, Renovation Questionnaire, 2009.

Knowing how playful Hadley + Maxwell's participants were with their answers, I was struck by how disengaged the four participants who received the form I developed were. Many of the questions were unanswered. Those that were came across as curt. Clear in hindsight, are the off-putting assumptions that I had unintentionally embedded in the questions that presupposed who my participants were and what form the result would be. While not instructing a performative practice of architecture, it usefully reveals how inherited notions of how an architect should be performed inhibited experimentation toward

approaches from performance. Abandoning the questionnaire after the initial four renovations, conversations have since been the context in which the domestic situations have been explored.

An exhibition at Berlin's Magnus Muller gallery in 2009, *Its Form Will Follow Your Performance*, offered a context to test the ideas that now form the basis of this research in tension with the unpredictability of everyday liveness. Offering "Free Architectural Advice" with a glowing sign hung in the window (Figure 47). Interested people could sit with me to have a conversation about their homes (Figure 48). From narratives that emerged dialogically, I developed a script for participants to enact at home (Figure 49). The effect of enacting this script was to be a changed perception of their environment that would constitute an architectural renovation. To help visitors understand this project through examples, four renovations were developed in advance of the exhibition. These were then presented as edited video documentation of the process and result.



Figure 47. Alex Schweder, *Free Architectural Advice*, (2009). Photographer: David Heerde.



Figure 48. Alex Schweder, *Free Architectural Advice*, (2009). Photographer: David Heerde.

At the time, I had not yet developed a critical framework through which to evaluate what might constitute a compelling renovation in either form or effect. In absence of this, criteria through which I evaluated object-based works from my practice were used. Chapter 4 will chart shifts in how these works are understood, but the characteristics of artistic merit I had at the time can be summarized here as evidencing the cleverness of their author, being discussable in terms of visual aesthetics, bounded by a moment when they are considered finished, and having the audience admire their originality.

During two of the four renovations developed for this exhibition I disregarded the wishes of my participants, working under the assumption that confrontation had value per se. For example, during Gina's renovation, which centered around a landlord who she felt was dishonest, I ignored her request not to exhibit the video. Characterizing her situation as in need of repair and lacking in architectural clarity during our discussion, Gina went on to reveal that her landperson was in the process of changing gender. She perceived this ambiguous subjectivity as troubling and experienced it manifesting as a lack of care for the apartment's condition. Titillated by a story that might draw people to the work through marginalized sexuality, I built the renovation around this narrative.

Gina's renovational performance began with my writing and mailing her two letters in the persona of her landlord, one signed female and one signed male. Both invited her to

coffee to discuss her feelings about the flat. By choosing which gender would receive her reply, I speculated, Gina would experience a sense of control that would ameliorate some of the negativity she associated with the ambiguity of her landlord's gender. As chapter 4 will critique in other renovations, developing renovation under the assumption that I can accurately predict the effects an action will produce not only continues existing power imbalances, but usurps control over the subjective experiences of participants. The last chapter will also discourage renovations from measuring their success in the degree to which they eliminate negativity. Finally, even if the landlord remains remote in the project, the ethics of even fictionally hindering a person's agency to perform a livable gender do not align with attitudes outlined in the introduction.

After receiving her reply to the letter bearing a male name, I hired an actor, dressed him as she described the landlord had been dressed when they met, and instructed him to meet her for coffee and try to make Gina feel better about the apartment. Gina spent that hour yelling at him about the apartment. Gina concluded their meeting by saying, "I feel like I have been living with you for eight months and I really don't like you."

Editing footage from both the initial conversation and the staged encounter down to a brief video for exhibition, a narrative was developed about domestic space absorbing the psychic afflictions of its occupant that was then cured through psychodramatically rescripting and reenacting the situation. The errors of this approach to renovation will be discussed in the next chapter when contextualizing this work within the history of performance and psychotherapy. Relevant now is the authority I assumed over the work that led me to ignore Gina's wishes for its exhibition. When she visited the exhibition, the video made her feel exposed and open to unwanted judgement, as I would come to experience during the public presentation of *Rented Milk*. Acknowledging the centrality of the work in the exhibition, she respectfully asked that it be removed since her identity was clear. Working now within the understanding of collaboration articulated by this research, her wishes should have been honored and an alternative negotiated for its public reception. In this early instance, my concern was focused on how I would be perceived rather than on the perception collaborators have of themselves that has emerged as the significance of this practice. This experience was one of many that led me to deconstruct and reshape inherited attitudes toward my collaborators.

The next renovation whose outcome led to changes in practice was with Claus, an architect in Berlin, who strongly disliked an installation that I developed as his performative

renovation. During our conversation, never allowing his face to be filmed, he described his flat as not being a place that he ever wanted to decorate or make personal. The apartment was a typical old Berlin apartment with separate rooms, high ceilings, wooden floors, and detailed moldings. Claus's work, on the other hand, is very formal with gestures reminiscent of 1970s graphics. Claus felt that it never reflected the contemporary persona he wanted to project as an architect. His apartment has never been painted and it bears the traces (tape marks, scuffs, paint) of the time from when it housed his architectural office during the period that he was just beginning his practice and mentioned several times that he had never put a nail in the wall to hang a picture.

Mistakes being a part of learning during a new endeavor, Claus's renovation taught me the limits of citing a psychoanalyst to perform an architect. I interpreted his hesitation to nail anything to the wall as a fear of commitment that could cleverly be overcome by seducing him into decorating a fantasy apartment mapped onto the one being discussed. I asked him to describe his ideal place and in response he expressed the desire for a penthouse with 360-degree views, lower ceilings, and floor to ceiling glass.

To begin Claus's renovation, I drew up a floor plan of the flat that he described and sent him a sketch. He agreed that what I drew was what he wanted. While he was out of town, I built the ideal apartment out of yarn in a way that evoked Fred Sandback's minimal line sculptures. To draw the ideal apartment's lines at full-scale, I nailed brads in the walls, floor, and moldings as support for the strings. It was constructed in such a way that it would fall away in about a week. When Claus returned from his travels, I instructed him to decorate the ideal flat with the thought that the string would soon fall away, and he would then have a decorated apartment.

Instead, he returned and was upset with what I had done, expressing his displeasure in an email. In no minced words, he told me that he hated the concept and was upset by all the nails, but that he would live with it for a week. By the end of the week, he wrote another email saying that he liked it less than before since people who would visit would think that it was an art installation that he liked. Promising to restore the apartment, I took down the yarn, patched the nail holes, and heard from mutual friends that he had discussed the project extensively and had bought several artworks to erase his memory of the yarn house. Our friendship never recovered from this experience.

Revealing, in this case, my performance of architect cited an arrogant self confidence that an architect is qualified interpret the subconscious wishes of those for whom they are

designing. Reducing people's subjective experience of themselves to a problem that can be solved, as was done with Claus, not only thwarts more complex encounters, performing architect in this way usurps power by first proclaiming their ability to identify faults that the occupant is unaware of and then asserting their possession of the expertise needed to resolve it. The same power dynamics are evident in my approach to excluding the collaborator in the conceptualization of the performance, perhaps citing Hadley + Maxwell's method that did the same. Our experience evidences the potential harm in practicing architecture performatively while guided by uncritical adoption of precedents from other fields. Theory in chapter 3 and works in chapter 4 will develop forms of agency that instead allow each person to move forward under the understanding each is discovering what neither knows in a way that requires the other.

No renovation after Claus's focused on implementing a physical change to apartments. Reflecting now, this decision was guided by a moment of insecurity about a new immaterial direction my practice was taking. Part of *The Décor Project's* appeal for me were the striking photographs documenting the physical interventions. Their value could be debated using visual concepts I was familiar with. Much of the work of the next two chapters will be to develop ways of discussing architecture through the subjectivities that emerge through spatial interactions.

Similar, though less pronounced, stumbles occurred in the other two renovations developed for the exhibition as I bumped into unseen methodological obstacles as I attempted to practice architecture in the unfamiliar terrain of performance. Neither of the other two participants, Dieter and John, reported enacting their renovation more than once. Both described a lack of connection to the work and that it felt like an interesting work of art but that they did not feel a change in the way they perceived their space.

After endeavoring these initial four renovations and critiquing the process, my understanding of what the architect and client's relationship needed to become in a performative renovation changed to more closely resemble how I now describe collaborations. In my first four experiments, I was also too focused on making works that could be recognized as art. This distracting concern focused on how they would be received in a gallery rather than how my participants would receive them. There was too much focus on my authorship and no use of performance to make tacit discoveries. Except for some aspects of Gina's renovation, participants were filling a role in a script rather than reacting to my suggestions and writing their own scripts.

When I set up an office at the Magnus Muller gallery and entered conversations with visitors a few weeks later, there was a deliberate shift toward a much looser set of suggestions. However, as chapter 4 also observes, excluding participants in determining a renovations performance works towards preconceived outcomes and enervates a collaborator's investment in the work. After a typical conversation, I would spend about fifteen minutes to write a three or four step set of instructions for a performance on specially designed paper (Figure 49). The participant was then expected to return to their home, interpret the instructions, and enact their interpretation of the written document.



Figure 49. Alex Schweder, *Proscription for Renovational Performance*, (2009). Photographer: David Heerde.

Critiquing these handwritten instructions through current understandings, this iteration of communicating a performance's intent and the actions whose performance would realize it offers useful guidance about what should not be brought forward into future practice. To start, the format of the paper was thought of at the time to reference a doctor's proscription pad. Chapter 3 will theorize the dangers of such uncritical citations of psychotherapy that chapter 4 will observe in practice as an attempt to assert authority. Assuming the authority to pronounce proscriptions, as these documents do, contributes to power imbalances that conflict with concepts of collaboration identified as likeliest to cultivate the emergence of unexpected discoveries in the last section. Writing them quickly was done to signal the confidence in my artistic ability that will also be observed as

problematic in chapter 4. That no contact information was gathered during these sessions foreshadows chapter 4's critical discussion of how similar conceptualizations regarding the need for a performance to have a recognizable beginning and end for it to qualify as an artwork. Finally, the format of these instructions offered participants no opportunity to write their feedback. Chapter 4 will reflect that this absence stems from my own insecurity about my status as an artist. Adding this critique together summarizes only what this writing has allowed me to understand was not working. Importantly engaging performance methodologies has also opened a concept of what is compelling about these renovations directed toward affective discoveries and a revaluing of processes that were previously eclipsed by the outsized importance placed on objective outcomes.

The only documented follow up I pursued was from art critic Deike Dening. Delivered as an article reviewing the exhibition at Magnus Muller, her feedback in this format lent legitimacy toward understanding these renovations as artworks (Dening 2006). To write from experience, Dening came in for a renovation. With her partner she had been subleasing a flat of six years from a family who moved to Addis Ababa. The original leaseholders returned once a year to the flat to access belongings stored in a room never entered by Dening or the partner she lives with. They were happy with this arrangement since the apartment was large enough to sacrifice such a room and this arrangement reduced their rent.

The only transgressor of this room's threshold was a ficus plant that belonged to the original leaseholders. Dening and her partner cared for the plant, which she described as being perpetually on the verge of death. She hated this plant, thought it was ugly, and did not like the role of caring for somebody else's obligation. Dening learned from the owners of the plant that it was given to the husband by a previous girlfriend. Deike described how she had mapped this information onto the plant, which made caring for it even less appealing. For years she has wanted to throw away this invasive flora that hovered between life and death, but her partner felt the moral imperative to help a living thing sustain itself. Euthanasia emerged as the moral conundrum for Deike and her partner's residence.

This source of conflict between Deike and her partner became the basis for their renovation. Balconies are almost a standard feature of a Berlin apartment and in the winter, residents move their plants off the balconies and into the communal hallways of the building where all inhabitants collectively care for these impromptu gardens, regardless of who owns them. I suggested that come winter, the ficus be moved into the hall among the other plants

and other residents would thus care for it. When spring returned, my suggested performance was for Deike and her partner leave the plant in the hallway and let the building's community decide the tree's fate, thereby extending the responsibility to others. She was relieved to have this plan in place and said that she had no idea that this part of her environment took up so much room in her domestic psyche.

As with Claus and Gina, Deike's renovation involved unresolved aspects of her apartment's physical make up. However, by involving Deike in formulating the renovation by suggesting ideas for her to react to, the work became ours. What happened to the plant, just as whether Claus ever hung a painting, or Gina made peace with her landlord are all tangential collateral of our architectural activities. In Deike's case, and in several of the renovations discussed in chapter 4, a new understanding of the power dynamics, and of who she is within them, occurred by discussing her domestic space. It was through this work that I began recognizing that a collaborator experiencing themselves in a new way through their apartment is the most valuable aspect of performative renovations, and not whether an identified problem is rectified as I had previously misunderstood.

Another aspect of Deike's renovation brought forward to shape the practice being built is in the comfort it shows with being unremarkable. Events revolve around objects and relations so mundane that they go unnoticed. Performative renovations offer both collaborators a second mind to observe everyday subtleties so familiar that they are often overlooked. Jointly considered in this way, Butler's performative sediment around entrenched ways of being in relation to architecture are disturbed, offering the possibility of change. Ending this account of significant shifts in how performative renovations were conceptualized and practiced prior to this research characterizes the shape that this practice had when it was migrated into academic research. Presenting them here serves as a reference for chapter 4 to use in comparative account of changes brought about by this research.

Conclusion

Looking back before going forward, the selection of works presented in this chapter offers practice-based engagement of the notions developed in the previous chapter, critically reassessing the arguments presented. Butler's case for language performatively generating subjectivity serves as a point of departure from which examined works argue that similar subjective substantiations result from repeated interactions with space. Her argument against a self-determinate agency was softened by observing the ways these works cracked open

bodily and relational habits creating a gap through which unfamiliar ways of being emerged via improvised doings, all of which occurring before or outside of language. Accounting for the difference between the experience that was intended and that which occurred clarifies the differences and causal tangle of performance and performativity. Artistic collaboration through lived experience and historical citation articulates collaborative relational qualities in which I thrive, while also evidencing the validity of other approaches. Working from chapter 1's characterization of the sea changes to artistic discourse that began in the mid-twentieth century, the relationships shaped by collaborations can be understood as an artistic outcome. The logical ways in which architecture participates in the performative construction of subjectivity outlined in chapter 1 were complicated, yet newly substantiated, via sensate experiences that occurred within chapter 2's artistic situations.

For all the theoretical insights these works produced, they also identified gaps in the same network of thinking. The next chapter's attention will be directed toward constructing additional theoretical scaffolding within these voids to argue that everyday activities can be an architectural medium; to articulate a notion of architectural agency that allows for the initiation of change in a way that does not presuppose an outcome; further critique and reformulate the ways architects conduct themselves in practice by understanding that this conduct is a performance; broaden exploration of the ethical and methodological limits conducting architectural activities through those of a psychotherapist while simultaneously finding ways to work across these fields toward new subjective experiences; and situate this research's performative approach to renovating domestic space within other practices that work artistically through architecture.

Chapter 3

Concepts Extending Performance Architecture Into
Performative Space-Making

The architecture of this writing was described in the introduction as a sequence of research cycles. Within that structure, this chapter's beginning marks a full-circle return to the kind of theoretical framework that chapter 1 developed to discuss the practice-led works in chapter 2. Developing an understanding of performance architecture by discussing projects in that chapter and speculating reasons why early performative renovations became, areas of chapter 1's conceptual scaffolding reveal opportunities for and necessity for theoretical extension.

The research questions that will structure this chapter's discussion of these are: If making architecture is broadened to include people's interactions with their environments, what existing concepts of spatial production can be a starting point for this thinking? With chapter 2's renovations necessitating refinement toward a concept of agency that allows collaborators to rehearse ideas for new ways of being that is not at odds with Butler's rejection of volunteerism. Considering the complexities of merging practices of architecture and psychotherapy referenced in chapters 1 and 2, chapter 3 braids the two by introducing additional concepts and practices from performance studies might be braided between them to avoid conduct critiqued at the end of chapter 2. What conversational artistic practices can be built upon to migrate psychotherapeutic ways of working into architecture without scientific pretenses? What ways will the roles, positions, and power structures that currently exist in architectural practice need rethinking to advance renovations built performatively? What meanings beyond its conventional use does the term renovation need to acquire for it to be used in performative practice of architecture? What forms of representation can both document and produce a renovational performance? Presented in this sequence, these questions structure this chapter's inquiry.

'The Everyday' as an Architectural Medium

Among thoughts set forth in Butler's earliest writings regarding performative subject formation, is the description of material context through which identity is performed as *mundane* (1988, 524). This adjective, used frequently thereafter by Butler, offers a bridge to an architectural understanding of performative subject formation, as the repetition of mundanity, as defined here, builds both performance and architecture. By investigating the connections between the practices, such as their similar formations in acts of repetition, a rich and untapped area of cross-disciplinary work appears. This includes offering credibility to the

proposition that architecture can be practiced through performance. Substantiating this claim challenges the widespread assumption that architecture can only be intelligible in physical manipulations of form.

Early performative renovations were developed to question this preconception by theorizing that architecture can also be understood as interactions between people and spaces. Chapter 2's writing about these works identifies that the difficulty in distinguishing the difference between designed actions from daily actions already occurring caused me to script renovational performances in such a way that their hyperbole would distinguish them. Realizing also that overly dramatizing an architectural action was an indication that new language and theories needed to be developed to validate how subtler, perhaps invisible, changes in use can be medium through which a performative action builds architecture. Placing this proposition within decades of discussion regarding the everyday offers the possibility that such a practice might access something remarkable that the everyday's habits and familiarity cause us to overlook.

Speculating possible reasons for why architects often ignore the commonplace, Till points to the pervasive anxiety within the professional practice—that only buildings designed toward the tastes of “high” culture can signal the greatness of its’ maker (2009, 137). Offering a perspective from which those fears might be assuaged, Till engages Lefebvre’s assertion that within the banal doings of daily life, “the everyday,” lies the potential for the extraordinary (Till 2009, 140–41). Pointing to the banal as a richly creative in this way echoes Butler’s claim that subjectivity is formed through performances whose repetition makes them mundane rather than those whose singularity makes them exceptional. With this, I speculate that architecture practiced performatively cultivates what is remarkable within in the architectural everyday.

Before introducing additional thinking about the everyday, I point to its presence within the work of thinkers already discussed. In turn, their theories also extend to inform practice. Rereading Judith Butler’s work through a practice of the everyday also brings forward critiques of Butler’s work by Barad, Nelson, and Smitheram. The everyday finds its way into Butler’s discussions, via her use of the word “mundane” (1988, 524) early on in her writing, and throughout her later volumes to describe the “set of repeated acts” (1990, 45) that performatively constitute subjectivity. The chores, stylings, habits, rituals, gestures implicated by Butler’s theories are repeated, and this repetition will be understood through other theorists to be an essential quality of the everyday. Butler identifies these daily actions

as imperfect citations of an ideal, yet unperformable, way of being a subject, thus subjectivity is performatively formed through the everyday. Linking the claim of this research that the everyday is an architectural medium to this reading of Butler's work furthers the possibility that her theories can be used toward an architectural practice. A next step in developing this understanding, is to discuss the ways other disciplines have formulated the everyday, where this research finds ideas that are instructive as to how such an architectural practice might be shaped into one that alters quotidian doings in relation to buildings with the intention of encountering unexpected subjectivities.

Connections to the ways the everyday is discussed in other fields can also be found within in Butler's writing. In early writings, Butler references a number of the pioneers of performance studies mentioned earlier in chapter 1, Goffman, Turner, and Schechner (1988, 526–28). Citing Goffman's, *The Presentation of Self in Everyday Life* (1959), she builds from his assertion that the roles people enact in social settings can be understood as scripts. Butler complicates Goffman's understanding of such performances by arguing that in their repetition, subjects come to perceive the performance as a "self". Goffman's observations offered Butler a basis for arguing that identity is not an expression of an essential self. Butler also cites Turner's influential book *From Ritual to Theatre* (1982) where the concept "social drama" is defined as a moment where conflicts are resolved by collectively shaping and rehearsing scripts that would then become everyday performances (Butler 1988, 527). From this reference, she suggests the possibility that mundane actions can be altered to the effect of changing subjectivity. While Butler's *Excitable Speech* (1997a) explores how this might occur in contemporary social systems through language, she stops short of identifying how practices might engage the everyday in order to critique and then reshape the power structures that determined scripts for its performances. Seeing this absence as an area to experiment within through practice begins with chapter 2's observation that spaces that resist habituated uses of them create contexts for occupants to improvise unfamiliar interactions. For chapter 4 to suggest how this might develop within my own architectural practice, this section connects with other thinkers and practitioners working with similar approaches.

Much of the thinking about the nature of the everyday's relations with space referenced by this research, builds from theory developed in French philosopher Henri Lefebvre's *Critique of Everyday Life* (1991a). Situating the everyday within a Marxist worldview, he conceptualizes the everyday as spaces in which power relations are in a state of continual negotiation (Lefebvre 1991a, 9). By portraying the everyday as a place of contest

rather than resolution, he activates an understanding of daily doings in a way that he later describes as a spatial practice in *The Production of Space* (1991b) where he argues that space both shapes and is shaped by social relations. In this book, Lefebvre's observations about the co-constructive relationship between space and social relations reinforces the validity of a foundational idea that this research relies upon. Not only do Lefebvre's claims offer a productive framework to further theorize the relationships that formed through architectural occupations with Shelley as forms of architecture, but they also mark a starting point to begin theorizing the shifts in relation observed in chapter 4 as architectural renovations.

Citing Lefebvre's theories of the everyday, Michel de Certeau extends discussion into practice in *The Practice of Everyday Life* (1984). Using architectural situations throughout his writing to illustrate ways that the everyday can be approached as the kind of shapeable medium, de Certeau offers this research language to consider how an architectural practice might work with it. Most productive toward this end is his well-known characterization of how people interact with the everyday through the terms *strategies* and *tactics*. Dramatically, de Certeau opens his 7th chapter from the vantage of the now traumatically destroyed World Trade Towers (1984, 91–111). Here, he places the reader in a vantage from which the entirety of New York City can be gazed upon at once.

The understanding of the city that follows viewing its totality, is like that accessed by a map reader. This top-down view allows everything to be grasped and thereby controlled. Lefebvre associates this Daedalusian view of space with the few who hold power over the many (1991b, 223). Like Lefebvre, de Certeau understands this abstract, Cartesian, from above position, as that of power, where the few who have it assert their will through strategies (de Certeau 1984, 94). Claiming that this god-like position is crucial to the production and maintenance of power, de Certeau goes on to contrast the spatial situations that ordinary citizens maneuver through. The degree of agency that this everyday person might exert in response to top-down power is discussed by de Certeau as a "tactic" (1984, 94). With de Certeau's specification of these terms to discuss the negotiation of space in terms of power, this research might consider the architectural space into which a person moves as strategically designed to compel adherence to social norms. Continuing, a performative architectural practice might be thought to develop tactics for resisting them.

The arrival of people into systems of power described by de Certeau in this passage is like the way Butler portrays a subject's birth into a system of language. Butler argues that existing systems shape in accordance with codes embedded in language (1990, 34). De

Certeau offers a way of considering Butler's thinking in spatial terms by characterizing actions in relation to environments as a form of language, "speech acts" as he describes, thus referencing Austin's theory of performative language that was also adapted by Butler (de Certeau 1984, 90). Sharing Austin as a philosophical point of reference, de Certeau and Butler's theories about how space and subjects are constituted performatively through physical interaction and language alloy into a concept of performative construction in which the somatic and symbolic productively interact. In this refutation of Tschumi's claim that these two aspects of architecture are an incommensurable conundrum, noted in chapter 1, the performative practice of architecture I am developing finds a wider range of tools with which to work.

De Certeau's theorization of the everyday also opens a way to incorporate the tacit experiences chapter 2 proposed as moments to access knowledge and meaning, when he describes another urban dweller using intuition to navigate the back alleys, tunnels, occasionally unlocked doors, and incidental spaces. Moving horizontally, the walker determines their own route with a type of local, often somatic, information that is unavailable from the position of an abstracting overview (de Certeau 1984, 93). Unscripted but creatively working in response to what they encounter, walkers gaining a kind of agency by allowing of affective experience to prelingually shape their experience of space (de Certeau 1984, 94). This reading of how architectural knowledge is accessed in relation to power will be helpful during chapter 4's critique of my assumption that the only knowledge valuable to shaping a performance was gained at a distance during conversation. Discussing renovations through the insights gained tacitly during enactments in my collaborators' homes stresses the importance of experimenting with activities producing sensation and affect in future practice.

De Certeau argues that such affective tactical navigation of space is also a means for an inhabitant to resist constrictive structures of power embedded in spaces during the design of its material form (1984, 94). Describing how this method of walking through the city's material possibilities constitutes a speech act, de Certeau posits, "the walker actualizes some of these possibilities. In that way, he makes them exist as well as emerge. But he also moves them about and he invents others, since the crossing, drifting away, or improvisation of walking privilege, trans-form or abandon spatial elements." (de Certeau 1984, 98). Linking performance processes to the co-imbrication of subjectivity and space, de Certeau goes on to explain that tactically engaging a city, product, or language for new purposes detaches them from undermines the authority of original intent. Thus, refusing to reproduce (or, re-perform)

an object or gestures' sanctioned meaning by subjectively improvising new significations suggests how architecture can be reworked through actions. De Certeau argues that "These "ways of operating" constitute the innumerable practices by means of which users reappropriate the space organized by techniques of sociocultural production." (1984, xiv). Stoner builds upon de Certeau's thinking to suggest that minor architectures, such as the performative approach being developed here, can be "construed as practiced space" in the sense that a seemingly insignificant act can potently map new meanings onto architecture (2012, 16). Their portrayal of tactical improvisation suggests that an architectural practice responding to the emergence of unpredictable affect, such as the one this writing develops, can direct its activities to resist pervasive power. While this potential paradigm for an activist practice appeals to the dissident tendencies Elizabeth Diller observed in me as my thesis instructor, chapter 4 will value them for their less measurably purposeful ability to encounter joy.

Valuing affect as an architectural outcome informs my choice in terminology. De Certeau's tactical understanding of "use" aligns with my own concept of "performance" in the way that terms refer to activities that are temporary and leave little or no material collateral. Yet performance, as chapter 1 described it circulating within performance studies, suggests an open exploration that use does not convey in architectural practice. Here, my position departs from de Certeau's characterization of the user as always resisting or tactically subverting the strategies materialized by a dominant power. In setting up such a binary, de Certeau positions users as weak and reactive, thus tethering their ability to shape their own experience to the media that their dominant counterpoints have given them (de Certeau 1984, 37). In contrast, experiences from my practice-led research described in the next chapter will suggest that assignments of weak and strong become irrelevant in the collaborative attitude this research takes toward improvisation. The performative architectural practice that I am developing might strategically encourage situations conducive to a performer tactically improvising an architectural affect in relation to experiences that unexpectedly emerge during making.

Already pursuing the political dimension of spatial interaction identified by de Certeau and Stoner, Alan Read draws from de Certeau and Lefebvres' thinking to propose theatrical performance as a catalyst binding architectural space and the everyday in *Theater and Everyday Life* (1993). Citing additional thinking from his field of performance studies to understand quotidian sites, like apartments in my renovations, as theaters, Read uses his

predecessors' analysis, theorization, and description of the everyday to then build a practice of performative intervention based on ethics rather than aesthetics (1993, 125). By inserting theater into everyday situations, Read identifies "... 'ethics' as a means to locate and interrogate the social determinants of cultural theory and practice" (1993, 6). While my methodology draws more on that of performance art than theater, discussion of renovations in chapter 4 support Read's view that quotidian spaces, when framed as sites of theater, can be "antagonistic to official views of reality" (1993, 1). In this way, performative renovations can expose what Butler might call a person's "sedimented" assumptions about who they are. However, chapter 4's critical observation of practice overturned my previous assumption that renovational activities can performatively work toward an intentional concept of who they want to become. Read's break with traditional modes of evaluating theater to position ethics as a more relevant metric for measuring value in performances sited outside of theater is useful in the next section as this writing formulates a concept of agency for practicing architecture through performance.

Anthropologist Sarah Pink's research into domestic cleaning practices gives specificity to Read's proposal that everyday spaces are already sites of transformational theater. In *Home Truths* (2006) Pink argues that everyday actions performatively construct subjectivity through the tacit somatic experiences that accompany them, relying on Butler's theories of performative subject formation to structure her analysis of the ways her informants use home maintenance and decoration to shape their subjective experience of gender. Through the experiences of her informants report, Pink explores how everyday domestic acts can be used as a creative domain, not only to perform and perpetuate gender norms but also to theorize how sensory knowledge participates in its construction (2006, 1). Pink distinguishes her research from other anthropological investigations of how home and humans interact to express gender, by focusing on senses like smell, touch, and sound to theorize the role of nonrepresentational experience in forming gender identity (2006, 10).

Pink's attention to the role somatic experience intersects with language to performatively construct subjectivity offers a way to address earlier cited critiques of Butler's language focused work by exploring performativity through somatic affects occurring beyond or before language. For example, in considering her informants' dishwashing practices, Pink identifies "creativity" as a tacit occurrence. Without conscious attention, sensations guide the way housework is enacted toward bodily pleasures that are indifferent to the social norms that script their execution from without (Pink 2006, 47–48). Such attention to somatic knowledge

recalls chapter 2's discussion of the way tacit experiences also guided visitors' interactions with inflatables. Surprising affective and somatic experiences described in the preface's account of *Rented Milk*'s photo session foreshadows similar writing in chapter 4.

Performative renovations included in chapter 4 suggest that while conversations can achieve the new experiences of subjectivity that this practice seeks, the practice of enacting a collaboratively formed script on the domestic stage can open new meanings, associations, and insights that come through unanticipated sensation. Recall, for example, how cleaning the bathroom in *Rented Milk* was originally conceived using aggressive language similar Pink's informants use. Carrying out the cleaning, however, led to an empathy that turned hostility into indifference and removed dirt's distraction to notice subtler occurrences. Cleaned, touch opened tub as a cared for place where a boy self was experienced simultaneously with an adult self, toes ran over smooth, man legs contrasted boy limbs. Drips from wet wigs rolled thoughts of a female me over broad male shoulders. While my understanding of these experiences value happened after completing renovations for this research during reflective writing, future practice will experiment with ways of adapting Pink's methodology of recording accounts of somatic and affective occurrences.

Turning now to artistic practice to observe methods developed to work with the everyday that might be adapted to a performative practice of architecture asks the questions what changes to the everyday might encourage the emergence of subjectivities this research welcomes, how other artists have gone about instigating them, and concepts that might be useful in their evaluation. As artist Stephen Johnstone observes, contemporary art is "saturated with references to the everyday" (2008, 13). Ranging from works as different in intent and medium as Andy Warhol's appropriation in *Campbell's Soup Cans* (1962) to Sophie Calle's assuming the role of a maid in *The Hotel* (1984), Johnstone presents artists intervening in the everyday as sharing his critical agenda. Aspiring to reveal hidden forces shaping the everyday and systems of judgement that cast the everyday as lacking in worth, Johnstone uses their work to evidence different artistic strategies to elevate their standing. In contrast, this research critically engages what constitutes value in the context of the everyday.

Instead, Kaprow's thinking about the everyday and the ways he practices art through quotidian occurrences holds insights that resonate with this research regarding such new understandings of value. Kaprow is perhaps best known for the ways his early happenings, or event-based artworks instigated a shift in what might be generally valued as art. Kaprow's happenings often occurred outside the artistic institutions that would otherwise legitimize

them as art. This shift became most pronounced during the mid-1980s, when Kaprow began using the term *unart* to describe artworks that would not be readily identifiable as art by the art world. Holding the potential to undermine the art world authority, these works moved away from valuing an artwork through the ways it is exceptional, *unart* celebrated and interrogated the everyday realities of all people. Conveying this idea by explaining how it can be practices in *Art Which Can't Be Art* (1986), Kaprow transforms the everyday act of brushing his teeth into an artistic experience through the attention he directs to the sensations, thoughts, feelings, and observations that occur in the moment of its doing. He describes, “Instead, I decided to pay attention to brushing my teeth, to watch my elbow moving. I would be alone in my bathroom, without art spectators. There would be no gallery, no critic to judge, no publicity.” (Kaprow 2003, 221). In noticing the everyday’s peculiarities, subtleties, and specificities, Kaprow brushes away Butler’s sediment of repetition to reveal everyday actions as unique and worthy of consideration. The actions that Kaprow describes in this short essay, are no different than those occurring in any building. Without exaggeration or manipulation of such doings, Kaprow’s practice shows how to understand the mundane events that are the focus of my performative renovations, can be used as a creative medium.

Building upon Kaprow’s way of practicing, chapter 4 furthers this way of valuing the everyday in architectural practice by focusing attention also on unintended experiences as they arise. *Rented Milk*, for example, was remarkable and transformative not because the bath was different in any material way, but because it was approached with vulnerable openness. The tacit sensations that folded back to my childhood, that produced feelings of love, care, and control, that let me see myself and the space around me differently had to do with what I noticed and not just what I did.

To conclude this foregrounding of the everyday, I return to the question that posed in the introduction, “Whether architecture can be practiced by manipulating the daily routines and commonplace events coupled with buildings?” In revisiting it now, I notice in it a latent anxiety as to whether the performative practice of architecture I am developing will be accepted as architecture? Rephrased in this way, it becomes a question that is not mine to answer. No matter how well this writing argues that it should be. I realize that asking whether my work will be accepted by the discipline at large is the wrong question. Kaprow comes to a similar conclusion as to whether paying focused attention to the everyday is art: “This is where the paradox lies; an artist concerned with lifelike art is an artist who does and does not make art.” (2003, 222). Kaprow’s reflective insight about the everyday instructs

disengagement from concerns about its broader reception. Instead, worth is found in the way Stoner suggests architects might work in collaboration to emergently experience the everyday in ways that defy habits allowing unfamiliar experiences of personhood to percolate through cracks in architecturally compelled routines (2012, 14).

Creative Agency

In concluding the last section by quieting the urge to fit this developing practice into familiar categories, the din of another question becomes audible... that of agency... the degree of control a person has in determining their situation. Asked in the introduction, “What allowances and limits of agency permit subjectivity to be influenced by its experienter while resisting its portrayal as essentialist or freely willed?”, and then, “How is agency being understood in contemporary architectural discourse in ways that either frustrate or encourage a performative turn?”, chapter 1 sketches agency as the amount of intentionality that subjects can leverage toward determining their experiences of personhood. Chapter 2 observes the ways early renovations ascribed purposefulness to the way collaborators could shape their subjectivity. Directly conflicting with Butler’s position that experiences of subjectivity cannot be willed, chapter 4 reconsiders this early understanding of the way agency operates in practice through accounts of performative renovations that developed in any direction other the one that was intended. This section addresses the ways agency is conceptualized in architectural and artistic discourses and seek ways to adapt it for my own development of an interdisciplinary practice.

My initial conceptualization of an architectural practice through performance, and the agency of those involved in it, cited and migrated attitudes learned during my architectural training. Professional training instructed evaluating the success of a design by comparing the outcome with what was drawn. Architects I was taught to admire were admirable for their ability to will their vision into being. Agency, as I understood it to be, was the degree to I was able to impose my intentions. Formulating a practice of architecture that downplays the importance of authorial will has involved tolerating a period when I did not know who to admire and had no tools to measure the relevance of what I was doing.

Butler’s later writing in *Giving an Account of Oneself* (2005) offered a nuancing self-critique of her portrayal of agency in earlier works. As this section continues, its articulation of agency will distinguish itself from the voluntarist notion of agency Butler takes to task,

while also seeking a less restrictive model than chapter 1 discussion of agency as unintentional slippages. Contextualizing this thinking within Cupers's (2016) architectural history of participation, Hill's (2003) critique of power structures in architectural practice, and Awan, Schneider, Tills' (2011) proposed forms of architectural agency will engage with concepts of agency in performance arts discourses proposed by Baraitser & Bayly (2001), Kester (2004), and Bishop (2012). Together they will serve as reference points from which this research proposes the term *creative agency* for practicing architecture through performance. Practice discussed in chapter 4 will argue the merits of this concept by observing the effects of collaborating within or outside the conduct it suggests.

Before turning to other authors, I return to Butler's later writings and critiques of them by McNay (1999) and Dow Magnus (2006), for their productive theorization of agency as intersubjective. Like this research, McNay acknowledges the intellectual advances that Butler's thinking has enabled in many fields but qualifies them in the limits she finds in Butler's portrayal of agency as contingent to power. Echoing Butler's own critique of her early characterization of agency, McNay locates its shortcomings in their reliance on symbolic structures while avoiding social and historical specificity (1999, 178). I continue McNay's list by additionally pointing to Butler's lack of spatial and bodily specificity that shape the performative renovations of this research. Reworking what McNay considers the negative view of agency that these omissions portray, she tentatively turns to the unconscious dimension of the Freudian psyche to find what she describes as "radically imaginative," and capable of producing new thought (1999, 189). Acknowledging the pitfalls of singularly relying on Freud, McNay turns to philosopher Hans Joas' assertion that while even innovative ideas are predicated on those that precede them, creativity and invention are necessary to navigate and situate oneself in established codes (McNay 1999, 188). McNay's proposal for rethinking agency through tacit creativity, has origins in thinking from Butler's work that is subcutaneous but recurrent, "It is the constitutive failure of the performative, this slippage between discursive command and its appropriated effect, which provides the linguistic occasion and index for a consequential disobedience." (Butler 1993, 82).

For Butler, the agency arising from performative slippages occurs in misunderstanding the form that performing a social norm should take. Performing instead an action improvised to convey what a subject misunderstood, this invented doing is argued by Butler to fall short from expressing choice, even though it is unique (Butler 1993, 84). By exclusively discussing agency in relation to symbolic systems in this way, Butler precludes

the possibility that accidental performances might result from tacit parts of subjectivity like the intuition, emotion, and desire that creatively formulate original ways of navigating unfamiliar networks of meaning and power. Rather than understanding agency as a conscious choice, this research incorporates McNay's creative view of agency, where subjectivities are shaped by both symbolic systems that precede their arrival and the areas of the psyche just noted that work separately but inexorably from choice, logic, or reason.

Such unpredictability is flummoxing to methodologies reliant upon direct lines between cause and effect for building knowledge and making discoveries. Singular knowledge resistant to representation through numbers and words, however, is observed tacitly then shared through reflection in the arts-based methodology used by this research. While some discoveries resulting from research conducted this way are necessarily unknowable, the characteristics of those environments that encourage this knowledge to emerge can be described and encouraged.

Approaches that foster such circumstances are discussed in theatrical situations by Baraister and Bayly. Portraying agency as an activity rather than a definition, they reference psychotherapeutic practice to develop their concept of agency in theater practice (2001, 61). Drawing what they call "obvious parallels" between psychotherapeutic sessions and the bracketed time of theatrical rehearsal, they continue building this idea in this passage by likening the emergence of new subjectivities to mystical creative processes. Describing the rehearsal room as containing "quasi-religious secrets," within it they contest assumptions that theatrical rehearsal is undertaken to memorize an immutable script. Instead, work in rehearsal generates knowledge beyond a script with the anticipation of its adaptation. Baraister and Bayly describe how this occurs within their practice by saying, "Nothing is off limits, nothing will be rejected out of hand, everything is forgiven. Then the performers – how else to say it? – freely associate with this material. Rules and structures are brought into this unchallenged play, but only as aids to the imagination, to be broken at random and there only to help produce accidental elisions, trips, and slips that can create meaning." (Baraitser and Bayly 2001, 63). In this account of their process, agency as free-will is replaced with agency as free-association. Continuing to outline their working process, they describe how recordings of rehearsals are reviewed and collectively reflected upon to gain further insights to shape their public presentation.

Though the performative renovations of this research do not work toward an event with a live audience, becoming familiar with their performance-based processes offered ways

of working away from the intentional outcomes sought by early renovations. Rather than locating a performative renovation's credibility in a collaborator's ability to decide who they become through space, the legitimacy of performatively produced space resides in how a situation that is conducive to the emergence of tacit subjectivities is developed. While practice discussed in chapter 4 suggests that the qualities of such situations might vary from person to person, moments when these circumstances did occur were the most creatively vital.

Also offering analysis of Butler's characterization of agency that is instructive to this research, Dow Magnus acknowledges and shares McNay's critique of the agency Butler outlined in her earlier writing. Dow Magnus benefits from Butler's continuation and refinement of her earlier theories, where she finds new theorization of intersubjectivity that assists in rereading Butler's earlier works with more hope. Specifically, Dow Magnus focuses on Butler's Adorno Lectures delivered in 2002 that were then published in 2003 as *Kritik der ethischen Gewalt*. As Dow Magnus summarizes, Butler moves beyond her conceptualization of agency as purely resistive by expanding her notion of subjectivity beyond interpolation and, "through a creative incorporation of the concepts of self-reflexive unaccountability and intersubjective responsibility..." (Magnus 2006, 99).

Recalling Theater PUR's rehearsal process, Dow Magnus's reading of Butler's portrayal of intersubjectivity as a practice of agency. To do this, Dow Magnus builds from Butler's development of intersubjectivity as a subject's recognition of their own incompleteness, the acknowledgement that part of their subjectivity resides in how others perceive them. Understood in this way, she continues that subjectivity is a partial experience, contingent upon a subject's reception by others, just as those others rely on those with whom they interact to access that part of themselves. Concluding her thesis optimistically, Dow Magnus notes that Butler "no longer defines the subject as essentially subjected, but now understands the subject to participate in the discursive processes that define its existence." (Magnus 2006, 101).

As proposed in Dow Magnus's thesis, agency occurs during interactions with others that access aspects of subjectivity previously unavailable. I pause here to caution that subjectivities produced through interaction might be as likely to restrict a subject as they are to engender previously unimaginable forms of livability. Heeding this realization as a warning emphasizes the importance of stanchioning around pitfall with well-considered protocols as Dow Magnus's perspectives shapes how architecture is practiced performatively.

This will be done in an upcoming section of this chapter, but at this moment I now point out how this creative conception of intersubjective agency shapes the relationship and processes of working between collaborators in renovational performances. Framed by these concepts, collaborators acknowledge interdependence, admit that the other holds aspects of who they are and how they might experience themselves as through a performative renovation. As Shelley and I discovered through testing the cohabitation in a variety of extreme spatial contexts, certain socially and spatially bounded experiences of interaction can result in understanding further that each subject possesses unique knowledge and expertise, different but equally necessary.

Revisiting the discussion of how bathrooms (through Butler's reference to Althusser) performatively determine and perpetuate gender norms with Stoner's broadening of this operation beyond sexed subjectivity enables analysis of how the roles of architect and client are conventionally performed to also perpetuate similar assumptions of power and authority (Stoner 2012, 88). If left in the scripts one unthinkingly bases their architect-client relationships upon, these assumptions and power relations will likely thwart the collaborative relationship identified as essential for performatively producing renovations. In the renovational situations proposed the term architect is queered. Adopted for its intelligibility but reshaped by understanding that power is shared not asserted.

This section concludes with a short survey of how agency has been conceptualized by relevant voices within the discourses of art and architecture to then identify those aspects of their models that creative agency incorporates or rejects. As implied by the book's title, agency is a structuring ethos for the paradigm of practice put forward in Awan, Schneider, and Tills' *Spatial Agency*. In this book's introduction, sociologist Anthony Giddens's *The Constitution of Society* (1984) serves as a point of departure for them to construct a theory of agency around the built environment's specifics. Their account of Giddens characterizes the capacity to act much as Butler does in her earlier works, as neither unrestrained and outside of society nor fully predetermined by existing social norms. Finding instead, the possibility for agency lies in the tacitly appropriated constraints and provisional opportunities that an existing system offers, including the option of not acting (Awan, Schneider, and Till 2011, 31). The empowerment of others to act within and upon their environment in ways previously unavailable or unknown to them, paraphrases their provisional definition of agency, one that is further articulated through projects selected for discussion in the remainder of this work (Awan, Schneider, and Till 2011, 32).

While the practice I am developing aligns itself with their redrawing of architecture's professional power structures to promote the voice of those usually disenfranchised, it departs from Giddens's approach when it inverts the focus of agency from architect to user to accomplish this. Certainly, there is ample room to retheorize users in architectural discourse, however if the future of a designer's agency is the reverse of its current state, it maintains current structures of power by inverting those currently in place. As Turner observed in liminal carnivalesque performances, without offering a refigured and equally empowered role for the architect, the return to the citing familiar attitudes is likely (Turner 1982, 17). Proposing that the future of architects' agency as something beyond the inverse of its current form, this research takes the position that any measurement of agency through its amount perpetuates a hierarchy wherein one party has power over the other. Instead, using Butler's idea of shared responsibility; this research asserts that understanding of agency, as collaboration uses the metrics of quality in its attempt to evaluate agency.

In Cupers's contribution to *Participation in Art and Architecture* (2016), architectural agency is explored as a history, and assessed through the increase of community participation instigated by a project. Concluding his chapter, Cupers nuances constituent agency by stressing its dependency on how participation is defined and what effects designers hoped would come from their involvement (2016, 35). In doing so, this research finds Cupers' writing on architectural agency supportive of the idea that conversations around it should focus on its qualities. Again, increasing the ability of marginalized spatial stakeholders to shape their lives is in line with the hopes of this research. Cupers' chapter, however, neglects to evaluate the quality of agency for those who determine the ambitions of social engagement through architecture. Discussion in chapter 4 build from this absence by articulating the qualities of an architect's agency when conceptualized as collaboration.

With architectural discourse so focused on measuring agency as a quantity, the notable discourse around social practice in the arts offers quality as an alternative. Kester and Bishop, its most out-spoken protagonists, both make convincing arguments to develop quality as the methodology for such valuation. Their debate seeks ways to consider new artistic paradigms whose processes of working with communities is artwork rather than any tangible outcome. In *Conversation Pieces* (2004) Kester questions the usefulness of accepted concepts of aesthetic judgement used to discuss artworks that culminate in objects. Instead, though resistant to terms like agency that might essentialize issues, he advances the evaluation of socially directed artistic processes in terms of equity, ethics, discourse, and the collaborative

production of meaning (2004, 115). Critiquing Kester's position, Bishop suggests using agency to evaluate artistic practices runs the risk of positivist measurements of demonstrable results (Bishop 2012, 18). With their entrenched legacy of quantifying agency, Bishop continues, civic arts authorities that evaluate artworks through the social good they produce shifts the responsibility for meeting the needs of underserved communities from governing agencies onto artists. Additionally measuring artistic quality through ethics undermines artists' ability to initiate critiques that might cause outrage in those same communities or offend bureaucrats who might leverage funding to silence criticism (Bishop 2012, 23).

Challenging epistemologies that construct artists as solitary geniuses, or as I mentioned earlier Till does with architects, Kester puts forward understandings of collaborative artistic practices in *The One and the Many* where agency is framed as creativity itself (2011, 11). As he suggests in this writing, agency is understood to be the creation of intersubjective circumstances that foster access to ideas otherwise out-of-reach. Further support for this concept of agency is gained by returning to chapter 2's discussion of collaborations with Shelley when allowing divergent intentions regarding *Flatland* or dissimilar experiences of *Counterweight Roommate* to sit side by side created spaces between them for additional meanings to develop. As discussed, this kind of collaborative agency was sought not just between Shelley and I, but through reflective discussions with those who came to see our performance. Further nuances of agency will be articulated reflectively in chapter 4, as audiences became intimately included as partners.

Role Play

What opened in the last section's close was an awareness that articulating the characteristics of a situation that foster creative emergence, more centrally addresses my research question than anything that might emerge from it. Key to producing that situation is identifying roles people will play in it and how they might then go about enacting them. In the last section, I noted those qualities important to Baraitser & Bayly in nurturing such an environment within their theater-based practice. Also mentioned was Kester's comparison of social practices whose modes of operating were most conducive to promoting creative activity in participants outside of artistic discourse. Both grant equal permission for all participants to put forward ideas, both reject historical valuation and location of expertise, both rework power structures away from hierarchy, and both understand the creative power of vulnerability.

Reimagining the enactment of traditional roles of architectural practice for the performative approach developing, the work of this section is to adapt modes of artistic practice that effectively subvert then refigure previously entrenched power relations between artist and audience toward similar reworkings of power dynamics that still structure the ways client and architect relate. Experiments with new formations of power will be ongoing in future practice with the idea that each collaboration might require a unique negotiation to foster the trust and vulnerability need to practice architecture through the emergence suggested in the last chapter and substantiated in the next as inherent to working through performance. Proposals for new roles citing conduct in the arts offer chapter 4's scrutiny of the ways I related to my collaborators a provisional script to compare with my actions. Moments observed in practice when these new characters are inhabited and rehearsed will suggest that by disengaging familiar ways of relating to one another and with space with trust and responsibility for one another, gaps in spatially formed aspects of subjectivity open for both collaborators to consider possibilities usually obscured by routine. Though the script guiding my performance of architect and client in *Rented Milk* followed conventions that later renovations rethought, my experiences in the bath enacting myself and my mother's roommate uniquely accessed a sense of belonging, empathy, and nascent sexualities exemplifies what I mean by openings and gaps.

Through the interdisciplinary nature of this arts-based methodology, names such as architect, client, and user, find parallels with artist, director, viewer, performer, and audience. As Hill claims, recent subversions of historically entrenched power structures in the arts suggest the same is possible in architecture (2003, 3). Before discussing analysis of these roles in architecture by authors such as Cupers, Hill, Stoner, and Till, I endeavor a brief survey within artistic discourses to locate precedents these authors draw upon as evidence that the same transformation can occur in architecture.

Recalling chapter 1's account of artists working in the latter half of the twentieth century to open the production of meaning to their audiences, this section follows the development of this transformation into the twenty-first century by outlining Kester's history of how social practice was formed to again reexamine concepts of artist and audience. Kester argues that social practice ushered in an acceptance of a dialogical exchange between the artist and audience members as the work of art (2004, 87). At stake in the recognition of conversation as artistic medium, he continues, is jointly shaped subjectivity, not only that of the audience as in the twentieth century, but now the artist's as well. Exemplifying this point

by contrasting how Willats's practice (discussed in detail later in this chapter) built knowledge through communicating with council flat communities, to the predominant pre-war paradigm wherein artists communicated a-priori knowledge to viewers (Kester 2004, 112). Furthering his conception of dialog as artistic medium from here, Kester cites Mikhail Bakhtin's "model of dialogical experience" and Emmanuel Levinas's "concept of responsibility" to link such encounters of communication with an ethics that he argues is the basis for judging a work with an expanded notion of aesthetics (2004, 118). It is notable that in Dow Magnus's theorization Butler's agency beyond opposition, she points to Butler's citation of Levinas's same concept of responsibility in offering agency as creative (Magnus 2006, 94). Of use to countering earlier noted critiques of Butler's early work as being disembodied, Kester almost materializes dialog when he portrays it as corporeal in its situated and "lived" qualities (Kester 2004, 119).

Several of Kester's observations of how power relations are restructuring in the arts, offer concepts that can be usefully adapted for practicing architecture through performance. His proposal that dialog can be understood as a work of art, opens the possibility that such exchange might also qualify as architecture. Arguing that art can be evaluated through its ethics, points to ethics as a framework to scrutinize of new immaterial architectures. Artistic practice that forms around agency understood as shared responsibility, might guide configurations of architectural practice that similarly puts architects' subjectivities into play.

When Kester's account portraying dialog in the arts as a medium is compared with architects Karen Franck and Teresa von Sommaruga Howards' writing on dialog's value as a tool in architectural practice (2010), it finds Kester's work to offer concepts for rethinking practice that more productively adapt architecture toward performance. Though Frank's discussion overlaps with this research in its adaptation of psychotherapeutic techniques, value of emergent discoveries, and encouragement of listening to perform an architect's role, their writing does not share this research's search for ways to perceive architecture in artistic questions rather than professional solutions. Despite these divergences, Frank and Howard helpfully frame dialog as an activity to achieve the collaborative authorship argued as necessary for practicing architecture through performance in this chapter and chapter 4 (2010, 10). Like this research, they advise architects to be critically aware of their own subjective motivations so as not to meet their own needs through those for whom they design. Chapter 4 will reveal performance as an extension of dialog through which architects can vulnerably open to discovering and incorporating unfamiliar subjectivities (Franck and Howard 2010,

54). Chapter 4 offers further validation of their claim that dialog be used to reconsider assumptions about architectural objects, while also going a step further to critique inherited ways of performing the role of architect by reflecting on moments of dialogical conduct (Franck and Howard 2010, 132)

It is difficult to overstate the advances in thinking that Kester's articulation of a dialogical model for artistic practice have extended to this research. Additionally, Kester's repeated citation of Willats's projects working with people and their domestic spaces to enumerate key characteristics of this paradigm directly implicates architectural space in social practice, and thus makes an essential interdisciplinary connection for this research. Linked by Kester, three significant artistic innovations also become available to the performative architectural practice forming here. First, the positions that architects and users have in relation to knowledge become susceptible to similar transformations in artistic discourse that encouraged artists to build meaning with their audiences rather than deliver it to them. Second, Kester's claim that dialog, and the subjectivities arising from it, are valid as sites of artistic activity legitimizes the assertion of this research that both can be argued to be forms of architectural production as well. Finally, his eschewal of evaluating agency through quantity to instead gauge it through the qualities of relation it promotes in others also unburdens this performative practice of architecture from having to carry forward historically fraught power relations between architect and user.

Much has been written in the last few decades about the perpetuation of an authoritative architectural tradition that allows little deviation from norms established during modernity. Throughout his writing, Till offers a stark and unflattering portrayal of these norms that depend on splitting the somatic and symbolic to perpetuate their authority. Till predicates his observation that professional architectural practice relies on the kind of purification of such categories on Bruno Latour's portrayal of modernity as a project that parses the world in order to control it (2009, 91–92). Making his point, Till describes how the architect retreats into a world of "pure form," a singular genius clearly on the side of architecture as an idea unsullied by the experience of those who will come to use the design (Till 2009, 144). Critique in chapter 4 of moments when I bring this attitude into performative practice by insisting on "pure performance" of a renovation repeatedly leads to my collaborator's disengagement. Conversely, instances in which my collaborators assume authorship cultivates their deeper investment in a renovation and offer me an opportunity to

examine the extent to which my criteria for determining what makes a compelling performance are better suited to discussing merit through form.

Understanding a shift in architectural practice from the slavish reproduction of historically cited ways of enacting architectural identities to a more open-ended, iterative pattern of rehearsal raises questions about the altered role of the architect. Relying again on Butler's claim that performances cite norms that precede their doer, the possibility of practicing unfamiliar architectural effects relies not only on incorporation of performance praxis into architectural research, but also in multiplying the possible citations through which one can perform an architect. Casting the way that an architect performs their role as a Butlerian function of accrued norms rather than understanding it as the expression of a "true" architect, allows for familiar roles to hybridize, as Latour might also describe. Furthering this reconsideration through Stoner, the performance of architect emerging within this research folds into a similarly reimagined performance of user, such that roles historically recognized as discrete become shared, collaborative and less hierarchically ordered (2012, 76). The architect no longer pronounces what the user is to perform, but in this practice an architect is rather an interlocutor in a collaborative dialog from which ideas for how a space is performed emerge (Till 2009, 151). This dialog does not end with the conversation, as discussion of Mandie's renovation discovers in chapter 4. but continues during enactment as the significance of tacit occurrences are jointly reflected on.

Practicing the collaboration he advocates, Till with Awan and Schneider later elaborates how an agency centered spatial practice might be conducted (2011, 43–45). Providing case studies to specify how their theory manifests in practice examples is informative for the performative practice being built here by showing the diversity of forms it can take. A common denominator is their critique of professionalism in ways that ruptures the closures around knowledge it has created. Calling here for a democratization that would admit the voices of inexpert perspectives, their model of practice seeks reparations for those disenfranchised by definitions of architecture that limit it to the fabrication of buildings (Awan, Schneider, and Till 2011, 43). From this point, chapter 4 will observe moments when vulnerability admitting my own lack of proficiency opened ways of evaluating architecture beyond skill.

Following Tschumi's writing on event and in-between spaces discussed in chapter 1, another influential writer on these roles is Hill. Using a polemic, manifesto-like, voice, *The Illegal Architect* (1998) and *Actions of Architecture* (2003) both challenge normative power

structures through two terms of his coining. First, *illegal architect* is a person who asserts their ability to shape architectural space outside of the norms, hierarchies, and sanction of professional practice (Hill 1998, 34). *Creative user*, the second term, refers to a person using architectural space in a way that is untethered from habit and who intentionally interprets the way they use their environment departing from the intention of its designers (Hill 2003, 27). With this practice's use of collaborators comes a similar possibility of improvising new conduct to perform the roles of architect and user.

Drawing from Roland Barthes's conception of the contingent relationship between writer and reader, Hill, like Till, also suggests that architects and users should be thought of as a hybrid where parts of one are inside the other (Hill 1998, 24; 2003, 126). Hill also identifies the same recently refigured roles of artists and audiences in the production of meaning that Kester would chart a year later, as precedents to set a similar path for transforming the relationships between architects and users (Hill 1998, 36; 2003, 2).

Frustrating these changes in architecture, Hill asserts, are architecture's governmentally regulated institutions that have claimed the ability to confer the title architect as a signifier of specialized knowledge (Hill 2003, 132). Hill continues this point through Mark Cousins's observation that architecture is a 'weak' profession trying to be a 'strong' one (Hill 1998, 30). Rather than to convey judgment, Cousins and Hill use these terms to describe how easy or difficult it is to become a producer within a weak discipline like art or a strong discipline like a natural science. From this understanding, Hill portrays the profession's strict definition of architecture as limited to physical buildings arising from anxiety architects have about their status as experts. According to Hill, if the creative use of buildings is to be accepted as productive of architecture, the profession of architecture would be thrown into crisis since everyone uses buildings with varying degrees of creativity. Hill's hyperbole risks ignoring architects' responsibility for occupant safety.

In predicating his proposed architectural roles in opposition to the norms and power structure Stoner identifies in professional practice, Hill's architects and users can only occupy the periphery of practice, and in a state of voluntary exile (Stoner 2012, 74). While operating from without might offer some de Certeauian tactical advantages, occupying a central position where the terms of strategy can be written is contrary to any definition based on a more powerful other. Though aware of this conundrum in quoting Till's observation of this, Hill carries out the majority of his argument in opposition rather than indifference to architecture's institutions (Hill 2003, 132). Till carries this point forward in collaboration

with Awan, Schneider as they observe the pitfall of definitions made in opposition when they reject the adjective “alternative” to describe their model of architectural practice (2011, 27). Following this as cautionary advice, this research seeks to understand architects and users as collaborators, much as Hill and Till do, but not enjoined by a professional common enemy, but rather by a curiosity to explore affective possibilities that might arise from an intersubjective exchange about architecture.

Hill’s proposition, a way of practicing architecture with equal attention to design and use, serves as an invaluable precedent lending credibility to the thesis of this research that architecture can be made from the way it is used. However, in the time between Hill’s writing and this research, thinking has been put forward like that of Awan, Schneider, & Till just mentioned, Butler’s expansion of her portrayal of agency, and Kester’s recently noted theory of dialogical practice can all be used to critique Hill’s construction of roles to advance an understanding of them within the context of this research.

In the previous tracing of changes to Butler’s understanding of agency, from a person’s ability to oppose a system to her acknowledging the possibility of creatively producing ways of being through intersubjective dialog, I find a critical framework to initiate similar shifts in thinking about architectural protagonists using Hill’s work as a starting point. Not unlike Butler’s portrayal of language in her early writing, Hill portrays architecture as an interaction between a subject and object. Interactions between architects and users, in Hill’s writing, occur almost entirely mediated by buildings (Hill 2003, 34) (Hill 1998, 34). The kind of direct interaction between parties that Kester promotes as ethical, and Butler requires for creativity is foreclosed if the only language available to them lies in the symbolic codes of architecture, where meaning only flows from architect to user and never in reverse. As a central proposition of this research, the practice at its center sees architectural protagonists in direct dialog talking about buildings rather than through them. While there is a specific architectural space in renovational conversations, it operates in conversation as a kind of plot device, a removed third protagonist, instead of an object to operate directly upon. Though their positionality is different in relation to this domestic third, and they have divergent roles to play in its performative rewriting, architects in the practice I am proposing find themselves with a wholly new relevance... to think with people about how their homes can be used as an act that creates architecture.

A reframing of these roles that understand them as enacted performances whose roles might overlap, or change suggests a similar freeing up of architect–client roles and

relationships to the more unpredictable possibilities offered in the shift from traditional, scripted, fourth-wall theater to many of the performance formats of the late twentieth century and beyond. For if Parker and Sedgwick are correct about the productivity of a “queer” blurring of theater and the world might be adapted to rethink architecture, it might be found that by queering the roles and relationships within architectural practice, and the connection between architecture and world, architectural discourse can work toward previously unimagined possibilities (1995, 4–5).

Returning to the architect’s office as a stage with no fourth wall by which to relegate the audience to the usual confines of a theater’s house, the two can take turns performing one another’s role, whatever performance the two concoct enjoys the emancipation bestowed by Austin’s nonserious. I speak here of the permission to perform and proclaim subjectivities within the conscribed nonserious boundaries of artistic activates without fear of contaminating the subjectivities identified as real that exist beyond everyday lives. In my performative practice, architects and occupants jointly pronounce it as linked to the space to be performed, interpreted, rejected or repeated by the occupant. Whichever of these occurs, the theatrical nonserious fades over time and without a physical change, the renovation finds its consequence in the everyday.

Architect Cast as Psychotherapist

Even in the most traditional architectural practices, it is essential that a conversation takes place between the two parties cast—the architect and the client—especially in producing domestic space, where the client is advocating for themselves as the primary user. Such discussions usually revolve around the interrogative ‘what’: “What is the budget?”, “What style will it be?”, “What will it be made of?”, all toward an architectural object. Seeking instead an architectural enactment, an architectural practice that performatively produces space is more interested in how. Directed toward the production of space in asking “How will the space be performed?”, how is also relevant to the conversation itself, “How do collaborators talk to each other?” acknowledges that previous assumptions framing this engagement no longer apply. This section specifies one aspect of this how by theorizing how aspects of psychotherapy might be productively appropriated in the architectural practice being built, while recognizing potential harm in its adoption.

Considering my initial hesitation to embrace a kinship between my renovational sessions and those of psychotherapy, Baraitser & Bayly generously acknowledge similar misgivings. Were a similarity to be drawn between their practice and psychoanalysis, they admit, a greater confidence in the validity of their own practice might have been asserted and backed up by the “complexities of analytic theory” (Baraitser and Bayly 2001, 60). Yet, as they continue, and I recognize from my own practice-led experience, psychotherapy makes available an “eclectic array of activities for effecting psychological and behavioral change.” (Baraitser and Bayly 2001, 61).

While performing architectural practice in the way this research suggests certainly fits their definition and will not likely be the most colorful or radical of the practices under the umbrella of psychotherapy, its practice is appropriated here with heavy qualification. Among them are parallels between a licensed practice of architecture and a practice of psychotherapy. Having already noted that practice of architecture developing here is artistic rather than professional, I point out that the same holds true for psychotherapy. In making no claim or intention to heal anyone who might request a performative renovation, this practice is freed to appropriate psychotherapy toward artistic ends.

Absent of ambitions to either build an object or to heal a person, this practice engages the names architect and psychotherapist for their intelligibility, as a place to begin and then rethink in hindsight. While conducting my experimental research in North America (especially in New York City), I realized that many peoples’ familiarity with how a psychotherapeutic session works allows them to feel comfortable with this new way of practicing architecture. And while due weight must be given to different cultural contexts and the (potential) unfamiliarity of many future collaborators with psychotherapy, part of my work in developing this methodology is to detail what aspects of psychotherapeutic techniques can be useful and appropriate to a broader exploration of subjectivity and space, and to identify those that become constrictive, glib, or inappropriate.

As I have argued from the outset, a shift in the way that the architect is conceptualized is required to practice through performance, transforming the primary author to an ongoing collaborator. In my experience, being an architect has always required an understanding of other specialties from steel construction to salesmanship. Through this research, I suggest that supplementing an architect’s training with a working knowledge of concepts and practices from both psychoanalysis and performance art allows them to address issues of how buildings are used in ways that place far greater emphasis on both the human mind and body.

Consequently, the psychotherapeutically inflected architectural practice this research builds is approach through the way Baraister & Bayly think about rehearsal. To them, it is a space, defined by agreements made between participants to cultivate trust and vulnerability, where new experiences and perceptions of subjectivity can emerge (Baraitser and Bayly 2001, 67). Language they use to convey the way rehearsal operates in their theatrical methodology to emergently discover possibilities, also helpfully offers the practice being built words for it to migrate these same attitudes into architectural practice. Conversations, enactments at home, and sessions of photography are all conceptualized as psychotherapeutically inflected rehearsal spaces.

Just as the work of Kester, Hill, Till are utilized to depict architect as a role performed in accordance with conventions constructed prior to and beyond the person enacting their iteration, Read portrays the psychoanalyst (and proxy the psychotherapist) as similarly enacting the dictates of a script. Bringing his reader to the historical moment in which Freud invented psychoanalysis, Read reveals that distinctions between performance and science at the time to be hazy at best (2001, 155). Rather than undermining the credibility of performance as an effective tool for working with the psyche, Read argues that Freud was in fact performing science through the way he practiced psychoanalysis. From the staged positioning of patients in his examination office, to his use of scripts, like Oedipus, from classical theater to illustrate the workings of the human psyche, Read argues theater significantly influenced Freud model of practice (Read 2001, 158). This citation of theatrical activities is not understood here to diminish the validity of Freud's contributions, but rather to suggest that an architectural practice working with subjectivity might also benefit from imagining itself as a kind of theater.

Feminist studies scholar Dianne Fuss corroborates Freud's awareness that practicing psychotherapy requires the analyst to perform the disinterested persona associated with science (2004, 35). Mignon Nixon explores the degree to which the furnishings and decorations of Freud's office have been performatively repeated in other psychotherapeutic offices to make their furnishers intelligible as psychotherapists (2005, 56). Having detailed the relationship this research has with psychoanalysis in chapter 1, I go further now to align the position of this research with Read's by claiming, without derision, that psychoanalytic practice involves a substantial amount of performance. Understanding this activity, like many other professional practices, as performance reveals its doings as constructed to make it recognizable. Portraying it as an invention opens its performance to adaptation in ways that

also acknowledge that performance practices can produce meaningful discoveries about the self. Chapter 4 will further theorize how this might situate in architectural practice during discussion of several performative renovations.

Performance scholar Fintan Walsh charts a history of psychotherapeutic practices that transform subjectivity by engaging theater and performance in *Theatre and Therapy* (2013). Most relevant for this research is Walsh's identification of practices within this intersection, which when compared with the practice being developed here, help clarify its approach through contrast. Among these applicable terms, *psychodrama* and *behavior therapy* are the best-known examples that have overlapping attitudes and ways of working with the practice being developed here (Walsh 2013, 40–42). As described in more detail by Carlson, psychoanalyst and founder of psychodrama, J. L. Moreno, theorized in 1946 that, “roles do not emerge from the self but that the self emerges from roles.” (Carlson 2018, 43). Also, in alignment with attitudes of this research, Moreno argued that daily roles like husband, boss, or tenant, are performed. During a session of psychodrama, Moreno would have patients rescript and reperform roles they identified as troublesome to transform the self toward a more harmonious relationship with that role. When practiced under the name behavior therapy, client was exchanged for actor and coach switched with analyst. Corrections were made using the rubric of theater in order to help people play their roles better (Carlson 2018, 44).

While I imagine a reader will recognize shared thinking and ways of working between these therapeutic paradigms and the architectural practice being developed in chapter 4, these precedents are most useful for the differences they reveal through contrast. Psychotherapeutic practices such as these, like architectural practice, are predicated on the assumption that there is a problem to be solved. Chapter 4 critiques my encouraging collaborators to expect solutions from performative renovations. Renovations in chapter 2 and several made at the beginning of this research, imagined the purpose our initial conversations were to identify the source of a psychic disturbance provoked by the home. Performances were then developed whose enactment would eliminate the disturbance. Though I had myself worked with a psychotherapist for over twenty years, I misunderstood that architecture could be practiced as though it were psychotherapy by correcting disturbances in subjectivity.

Like Moreno's psychodrama, my enactment can be seen as carrying Freudian flaws forward in their assumption that the psychological problem lies in persons' inability to enact a role and not restrictions to personhood the role might require. In turn, Moreno's

conceptualization of therapeutic practice therapy works towards virtuosic performance of unquestioned social scripts. Adopting Butler's methodology of critique of systems and not individuals, a renovational conversation serves to locate those norms embedded in domestic space thought to be restricting the emergence of a more livable subjectivity.

In addition to her earlier discussed artistic collaboration with Hsieh, Montano framed psychotherapy as performance art by offering counseling conversations as artworks under the title *Art/Life Counseling* (1984) to meet with people and discuss their problems. For this work, developed guidelines to negotiate power between her and those she sat with (Montano 2013). The strategy for achieving equity articulated here is to allow her interlocutors the opportunity to give her life advice as well. While Montano identifies role reversal as effective in balancing power, critiques of performative inversions through Turner's theory of liminal activities point this research to instead observe Kester's suggestion that attending to the way an artist listens often does greater service to balancing power than what they say (2004, 107).

To balance this section's reliance on theory from artistic and architectural conversations for instruction as to how an architect practicing performatively might conduct themselves as a psychotherapist, I turn briefly to psychotherapy to see how one of its practitioners might comport themselves as an architect. Faced with the breadth of options that Baraitser and Bayly acknowledged, my choice of thinkers to cite is narrowed by my own personal experience with psychotherapy.

The thinking of Carl Rogers was foundational to early theorization of psychotherapy and remains relevant today. Through his writing, Rogers articulates modes of psychotherapeutic conduct that abdicates the performance of authority and stress his belief that any individual knows what is best for them and it is the role of the psychotherapist to encourage that knowledge of self to emerge (Rogers 1995, 170). As I developed the practice-led works shaped through conversation in chapter 4, Roger's insights into the importance of "attentive listening" guided my own attentive empathy (1995, 20). Listening, as Rogers characterizes, goes beyond how words might be experienced by the listener and into the speaker's felt experience of them (1995, 332). Developing a sensitivity to how my collaborator is tacitly experiencing the renovational idea means affording them space to experiment with ideas they generate. Experience gained through performatively renovating a home with my collaborator suggests that if a person embraces a performance as their own, they are more likely to enact it at home to gain affective insights about the renovation as they perform it.

Renovation

Renovation, according to the Oxford English Dictionary, is “the action of renovating something, or the condition of having been renovated; renewal; restoration; (now esp.) the restoration or development of a building which is old or in a poor condition.” This characterizes the understanding circulating widely in current architectural practice. However, for the performative practice of architecture that I propose, the theological associations this dictionary traces are more apt: “The process or fact of being spiritually reborn; spiritual rebirth.” Renovation, in this latter context and the one I am developing here is immaterial, a transformation of subjective experience. Both definitions suggest betterment in a way that assumes a shared understanding of what might constitute improvement. Experiences in practice described in the next chapter make me hesitant to embrace this connotation to describe the aspirations of this research. Rather, renovation in this research seeks possibilities that are too unfamiliar to presuppose their delivery of intelligible benefit.

By surveying artistic practices whose outcomes include architectural renovations in this next section, the term renovation accrues new meanings that recall Rendell’s characterization of an artwork’s function to be critical, noted in the introduction. Architecture renovated through artistic methodologies, for example, might identify benefit in the social bonds established through the process.

An example of how community cohesion can be renovated through the artistic renovation of a building is Theaster Gates’s *Stony Island Arts Bank* (2015) in Chicago. Sited in the underserved African American community that the artist grew up in, the renovation began by making the former bank building safe to inhabit again. On first impression, these physical repairs might seem like the outcomes typical of a renovation. However, in Gates’ practice, material improvements are only one aspect of his artistic renovation. The physical repairs were made by a group of workers from the community that Gates’ studio trained to do the construction. In this sense, educating people living around the building to have the skills they need to repair it, the increased agency that accompanies economic opportunity can be seen as an artistic outcome. While earlier discussion of how this research conceptualizes agency within a performative practice of architecture is not as easily measurable, Gates’s nurturing a community’s ability to determine its future as an artistic activity opens a similar way to conceptualize ineffable outcomes in practices of architecture using artistic methodologies.

Many of Gates's artistic architectural renovations also include immaterial activities like songs sung within the space, or as in *Gone Are the Days of Shelter and Martyr* (2014), use construction debris as musical instruments. In this way the renovated object was transformed through a process that asked questions about the people and the place, both of which Gates saw containing knowledge discarded like the building's old doors, waiting to be revitalized (Becker, Borchardt-Hume, and Lee 2015, 15). While a quick glance at Gates' agenda might receive critique like that which Bishop has given to other projects offering quantitative improvements, that they operate within a neoliberal trend of delegating to communities' responsibilities abdicated by government, Gates resists such instrumentalization through the relationship with the community he builds into the work (Bishop 2012, 14). What the space will be, and how it will change, is determined by the community. As Rogers practiced in therapeutic exchanges, Gates listens and facilitates, rather than proscribes.

Gates' use of the word renovation, to refer to both edifice and personhood, offers a bridge to the stronger emphasis that this research places on the latter (Becker, Borchardt-Hume, and Lee 2015, 74). The process for rebuilding community involves creating places where activities that strengthen social bonds can occur. His approach shares with this research the positions that subjectivity and space produce one another, that creativity is intersubjective, and that architectural renovations and transformations of subjectivity interconnect.

Performance based renovations of this research differ from Gates's in a way that points to a limitation of this research noted in the introduction, the people benefitting from mine thus far lack demographic diversity. By partnering with communities experiencing sustained poverty, the sites he renovates are often under-resourced buildings that cannot be safely occupied without physical repair. While the value of a performative renovation does not increase with the wealth of a collaborator, I do not offer them as an alternative to addressing conditions that might cause physical harm. The preceding section's discussion of overlaps between this practice and that of psychotherapy noted related limits when working with collaborators experiencing mental health issues. Similar restrictions apply to the kinds of physically unsafe space that Gates engages. Stating these as limits to the performative architectural practice being developed, relieves my use of *renovation* from expectations that it works toward safety.

The renovational projects of Gates, involving both physical and immaterial changes to and through buildings offer examples how an understanding of renovation can include both physical and performed changes. Projects from the remaining three artistic practices focus solely on temporary and enacted changes to architecture. Their similarity in methodology, intent, conduct, and representation provides this research a lineage of thinking to situate the performative renovations in chapter 4 within.

Chapter 2 briefly introduced Hadley + Maxwells' *The Décor Project* to discuss and critique its influences on the earliest renovations. Discussion of their work now focuses on the way this practice furthers an understanding of how architectural renovations can occur through artistic methodologies. After the questionnaires mentioned in chapter 2 were returned, their process continued by interpreting response toward temporary intervention in the participant's domestic space. Without sharing how they would intervene in advance; the artists coordinated a period when they could access the home without interruption. Within that window of time, the artists reconfigured some areas of their space to communicate their analysis of the person who lived there. Hadley + Maxwell's interventions were not intended to be lived with upon the resident's return, but rather experienced through a photograph. Once the photograph was complete, the dwelling was returned to its original state with only small but intentional traces left behind as fragmentary evidence for the participant to consider and develop their own questions around. Each participant received a framed copy of the photo along with a letter from Hadley + Maxwell that alluded how they interpreted them as subjects.



Figure 50. Hadley + Maxwell, *Horizontal Construction*, (2006). Photograph: Sven Boecker.

While chapter 2's critique of my practice through *The Décor Project* compared the questionnaires developed for each, further discussion of Hadley + Maxwell's methodology suggests one source of the attitudes and conduct that chapter 4 critiques. Comparison also allows theorization of the implications of using concepts and language from architectural practice to translate their artistic modes of working into an architectural context for my renovations. Specifically, differences in understanding the purpose of interpreting of our participants, the role of authorship, and, how the outcomes of our projects operate. Discussing them in in relation to each other marks a place from which to measure how this research suggests future practice should be different from both.

Casting their participants as analysands positioned them in a role that I understood at the time to resemble psychoanalysts. Chapter 4 observes several instances when I assumed that kind of interpretation that would benefit my collaborators as their architect was toward the same reparative goal that I understood a psychoanalyst might endeavor. Sections in this chapter have theorized the reasons for this in inappropriate assumption. However, noting that Hadley + Maxwell were trained to work through artistic methodologies while I was not, suggests how interpreting a person might be conceptualized for future practice. As Rose characterizes, the kind of subjective impression of their participants that Hadley + Maxwell

built using such interpretation starts the process of meaning making with audiences when conveyed through the image they make (2016, 24). In this way, images made for *The Décor Project* are portraits of its participants that alter their homes to depict the artist's subjective impressions of them. Art critic Melanie O'Brien writes of this aspect of their work, "A room, whether public or private, it's a display site. Like a stage, it is dressed or furnished to reveal its occupants to an audience. The domestic or institutional room can, in fact, be seen as a portrait, portraying palimpsestic cultural concerns and the shifting identities of its inhabitants." (Burnham, Middleton, and O'Brian 2007, 10).

Instead of resulting in the artistic portrait that O'Brien describes, my ascription of motivations and hidden intentions to renovational subjects informed performances intended to solve their problems. Through the lens of this research, this major difference in the way we each conceptualized the role of our works' outcomes, a site for discursive self-reflection in their case or a tool for self-improvement in mine. Among transformations to the practice surrounding performative renovations brought about by this research, the understood impetus of its outcomes has been rethought away from the author creating a means the work's subject to see or fix themselves. Instead, as chapter 4 will theorize, the relevance of distinguishing author from subject diminishes as both use the renovation as a situation to encounter unfamiliar parts of themselves through one another.

Building knowledge by questioning a person's subjective experience of a home, ephemeral reworking of domestic space, and the use of photography to share meaning are all activities that have origins in *The Décor Project*. More useful to this research, though, are the ways my renovations have mutated from these ancestral roots. Chapter 4 speculates that early iterations of practice around performative renovations that heavily cited Hadley + Maxwell's mistranslated artistic concepts using language from architectural discourse. A developing outcome of this research is the development of new language practice art and architecture through one another.

An occasion to observe how new terms relating between the two are formulating can be found by comparing the original instructional intentions of renovational photographs such as *Rented Milk*, how Hadley + Maxwell conceptualized the operation of their photographs, and the possible role photographs might play in future performative renovations discovered through this research. The introduction sketched out the way renovational photographs were originally intended as instructions the enactment of renovational performances and suggested that chapter 4 will explore them as situation for tacit explorations. O'Brien theorizes that

Décor photos play a different role from either, when she describes them as “metapictures,” works that refer to and critique themselves (Burnham, Middleton, and O’Brian 2007, 13). Continuing, she suggests that through such self-referentiality, these photographs allow the artists to move from authors to audiences. In this reversal, the legitimacy of their original analysis of the participant is thrown into question as scrutiny is turned upon them.

Whether this interrogation of authorship occurred is less instructive to future practice than turning to one of the works endeavored as part of *The Décor Project* for its similarity to how this research now conceptualizes the significance of making photographs as a situation through which unanticipated affective discoveries can be made. *A Room for Thought* (2005) is anomalous in both the photos produced and, in the process, required for its production. Hadley + Maxwells’ conduct in this work, unlike the others, achieves a relational quality that models a way for performative renovations to conceptualize outcomes in future practice. This work involved two participants, married couple John and Linda. Both artists, John was afflicted by a progressively worsening condition, Pick’s disease, which left his memory and speech deteriorating. Figure 51 shows the letter Hadley + Maxwell wrote to Linda wherein they recount the ways that they had to change their process to accommodate the situation, the realization that John’s care must be uncompromised to their artistic endeavors. Because of John’s vulnerability, the artists had to notify Linda of their plans beforehand rather than revealing it at the end. Since John was homebound, Hadley + Maxwell could not work in secrecy and would need to interact with the couple while working.

Though the string installed throughout his unused studio was intended to symbolize his condition, Hadley + Maxwell discovered unexpected meanings came through somatic interactions like those discussed in chapter 2. John’s presence meant getting caught in the string, as recounted in their letter to the couple after the project (Figure 51).

Linda Rae Dorman and John Asimakos
Artists, Members on the Board, Struts Artist Run Centre
Sackville, NB

Re: A Room For Thought

October 30, 2005

Dear Linda,

In the beginning we questioned why you had agreed to do this project with us at all. Your responses to the questionnaire were curt (dare we say even cold?). We gathered that you did not want to engage through that format at all. We understand now that your allergic reaction to assessment forms has probably been aggravated by so many years of having to negotiate the paperwork used to quantify illness and justify assistance in an impersonal and bureaucratic medical system.

So our research before we met you took that clandestine form that Google enables. We found documentation of your artwork (your veils, your weavings of various fibres, your interest in language, utterance, and communication) and John's (his painting concerning formal activation of surfaces and his drawings in which the erasure of lines meets their assertion), and we researched Pick's disease.

When we arrived at your home we could begin a relationship by your rules, a measured engagement where we became witnesses to your world. We watched you dress John, feed him, take him for slow strolls, and dance with him. We were there the day he said your name, a word he hadn't spoken for months. Over the weeks we worked in his old studio, touching each one of his books, his paints and brushes, and he would wander into the room and watch us tying all his things together, sometimes getting tangled himself in the strings. One day he stuttered, "I think, I think, think think think..." and dissolved into laughter.

It is still a mystery to us why you gave us this gift: to witness your relationship with John. We sensed the dynamic nature of fidelity in catching a glimpse of John's continuing retreat from the person you fell in love with many years ago, tangled in the disease that stutters his speech, removes him from the world of the familiar, and takes your name from him. Sometimes, while one of us was tying strings, the other would stand with John at the window and listen. In him we sensed what wanting to say means; and this is so much more than what many of us, with full recourse to a familiar use of speech, manage to enunciate.

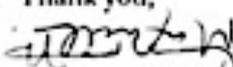
Thank you,

Hadley and Maxwell

Figure 51. Hadley + Maxwell, *A Room for Thought*, (2005).



Figure 52. Hadley + Maxwell, *A Room for Thought*, (2005). Photograph: Sven Boecker.



Figure 53. Hadley + Maxwell, *A Room for Thought*, (2005). Photograph: Sven Boecker.

Instructive for future practice of performative renovations, as chapter 4 discusses through similar situations in my own work, their flexibility in adapting the process they

previously assumed would produce the most meaningful outcome, they would have foreclosed the possibility of meanings they could not have imagined. By conceding aspects of authorship with their participants, they opened the possibility for all involved to encounter aspects of themselves through participation. Such discoveries came in unexpected moments, as the younger artists watched the older artists dance, as they allowed John to initiate his own fumbling changes to the strings' arrangement, as they joined in his ensuing laughter, and as he found and spoke his wife's name from chaotic mental jumble that the strings were once intended to symbolically define him.

In keeping with the ethical practice of offering all voices an opportunity to be heard in the interrogation of the effects of the work, as outlined in the introduction, I wrote to Linda, inquiring about her impressions of *A Room for Thought*, ten years after its completion. She responded with this generous reply:

lasting thoughts...

the respect which the artists showed when they came to our home was evident from beginning to end. I had been worried about disturbing my partner, John's, environment but they were very gentle with him and very respectful. John was a gentle person and at that point in his illness he was still very curious and wanting to communicate somehow. I say somehow because he didn't have much language left to use so he repeated, hummed, sung and just stayed watching. H&M included him in their working space - which had been John's painting studio - and had become a bit of a storage room because I hadn't wanted to clear it out, to let go of his creative presence. One day he was strung into one of their webs, laughing. He was very curious about the whole process and they were very curious about his process, too, so they communicated quietly and respectfully. Any dementia is an awful disease.

The final connecting of lines between the working materials of John's studio, the space itself, and the living objects of our lives stored there was a memory piece, an affirmation of our lives, and an attempt to mirror the disjointed tangles of a brain under attack by dementia. Again, it was gentle but alive with possibilities - our eyes were led from painting table to brush to book to object and so on. The familiar space was activated as evidence of a mind's history - creative, unconscious, intellectual etc. It was a long time before I cleared the studio. (H&M's installation was removed when they were finished)

effected me emotionally ...

as a reaffirmation of caring for John; pleasure to see him interacting in an art project with me and others; affirmation of the worth of our lives - the necessity of caregiving - in the longterm process of terminal illness and caregiving.

That is all I can dredge up at the moment Alex. if you have any other questions, just ask.

be well,
linda

Figure 54. Email from Linda to Alex Schweder, (2015).

Linda's description of the relationships produced between Hadley, Maxwell, John, and herself is striking in its affirmation of her role as caregiver, the perceptual liveliness, and the laughter that the installation produced. None of her account regarded the aesthetic successes or shortcomings of the intervention's form or the intellectual operation of the image they produced. Linda describes the strings as "gentle," the same word used to describe her husband, suggesting she saw them as an extension of him. Through chapter 2's discussion about affect produced through interactions, the stings created an opportunity for John to

embody gentleness in a way that in turn affected in Linda the sense that he was more “alive”. Recalling collaborations with Shelley, discussed in chapter 2, unexpected relational insights discovered by breaking habits and occupying space with unusual spatial consequences for the cohabitant, similarly suggests that Hadley + Maxwell’s strings produced meaningful relational entanglements and connections. While John was the person primarily impacted by the physical effects of the web, his joyous interactions with it connected all four of them and could be considered a renovation of his studio far beyond their intended artistic metaphor of entanglement and confusion.

After a presentation by Howes of *The Décor Project* at Parsons in February 2017, I asked them (Howes’s preferred pronoun) what aspects of this project resonated over ten years later. Their reply, which I will paraphrase, stressed the importance of valuing embodied experience that chapter 4 also promotes for future practice. Authorship, they said, was no longer a burning concern. A clever metacritique of art world concerns now seemed trite when compared with the lasting relationships they formed through the artwork. Over the course of this research, my understanding of where performative renovations’ significance can be found has similarly changed. Just as the friendship that deepened by working with Shelley is now experienced as part of the work’s meaning, my connections with collaborators, whether lasting or fleeting, are in some way sensed as architectural outcome.

Moving to comparison of the next artistic practice that uses domestic renovation to clarify the one being developed, a first glance Willats, Hadley + Maxwell, and my renovational practice all engaging the same media: photography, domestic space, occupants of that space, their subjectivity, and conversation. However, Willats performed his artistic activities exploring authorship in the opposite direction of Hadley + Maxwell, toward the agency of his lay participants in *Brentford Towers*. Interested in creating psychological links between inside and outside, Willats worked with fifteen residents of this council estate over a four-week period in the Harvey House tower. Willats assumed that the large picture windows in every living room of this building provided a necessary connection to the outside that was undermined by its vertical position that hindered residents from mentally projecting themselves to the exterior (2001, 22).

As Willats was touring the building’s flats to make observations that would come to shape the larger project, he noticed objects like plants, exercise bikes, and budgies in the interior that assisted residents mentally projecting outward. From this, the conceptual framework for this work emerged. Willats asked residents to collaborate with him by

constructing narrative connections between objects that they selected from their interior that connected them to points beyond the window plane (Willats 2001, 23). Photos were then taken of each resident, the connecting object, and the point of its focus in the landscape beyond the window. These were then collaged in correspondence with their respective floors, then overlaid with arrows to communicate the flow of projection. Figure 55 shows one of twenty-four such boards displayed in the public hallway in front of the lift in another act intended to stimulate new relationships within the building (Willats 1990).

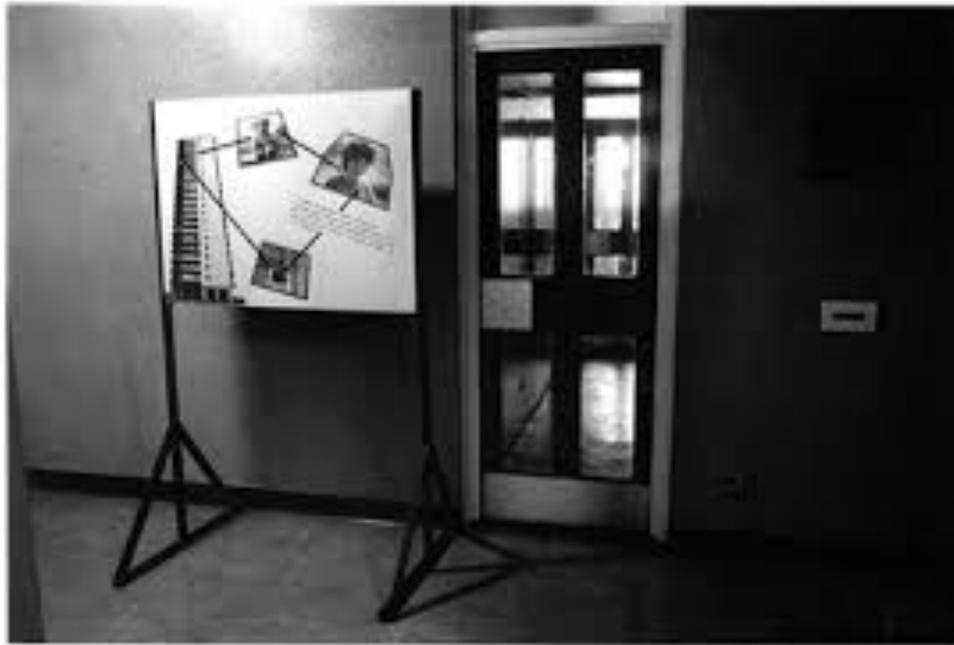


Figure 55. Stephen Willats, *Brentford Towers*, (1985). Photograph Setphen Willats.

In a 1990 essay discussing this project, Willats notes that the photographs were taken under residents' direction and that the text was transcribed in fidelity with audio recordings in the handwriting of the participating resident onto the boards (Willats 1990). As mentioned in an earlier section of this chapter, Kester refers to Willats practice when arguing that social practice artworks should be evaluated through ethical instead of aesthetic terms (Kester 2004). Referring to *Brentford Tower* specifically, Kester sees the outcome of Willats's work here as "facilitating social consciousness" (Kester 2004, 97).

Analyzing Willats's conduct during this project offers a practice like the one being developed through which to theorize the validity of his claim shared with this research that subjectivities accessed through artistic interactions with domestic space identifies form of architectural production. Such scrutiny also finds practice-based examples of two points of

conduct theorized as problematic earlier in this chapter as problematic in Willats's artistic activities. Chapter 4 identifies similar problems with the ways performative renovations were carried out to guide future practice away from.

First, even though Kester champions Willats's methodology as one that joins artist and audience in collaboration, the way Willats writes about *Brentford Towers* portrays an artist who builds his projects upon generalized assumptions about his collaborators. Characterizing residents of this estate as victims "caught living" in the physical manifestations of "authoritative institutions" (Willats 1990), Willats slips into a trap Kester warns of, where such conceptualizations of participating communities can lead to artists performing the role savior by assuming they have the power of "giving voice" to participating communities (Kester 2004, 147). Before engaging members of the community with whom he will collaborate, Willats determines the parameters or "framework" within which participants will work (Willats 1990). In the case of *Brentford Towers*, Willats makes no mention of seeking the opinion of residents as to whether an enhanced connection to the outdoors is the most pressing issue to artistically interrogate. Inferring through his writing that Willats engages his participants based on his unchallenged assumptions about them offers a point of reference outside my practice from which to develop self-critique.

Second, Willats's critical position can be seen relying on essentialist attitudes about the effects of built form on human subjectivity. To exemplify, Willats asserts that *Brentford Towers* "enabled the interconnection" (2001, 23) of residents in opposition to the "passivity, segmentation, isolation" asserted by the building itself, affectively "moulding their psychology" (Willats 1990). Characterizing the 1960s modernist tower, or any building for that matter, as per se damaging to the psyches of their inhabitants suggests a belief that the subjectivity and form are bound in an essential manner. His implication that buildings have consistently reproducible effects on every person who occupies them, precludes the possibility asserted by this research that subjectivity can shift in relation to space. The Butlerian underpinnings of this research developed in chapter 1 refutes his suggestion that qualities innate to a building's materiality shape the subjectivities of its inhabitants with any consistency. Instead, in *Tower and Slab* (2012) urban theorist Florian Urban observes through global case studies that it is differences in meaning that cultural systems ascribe to the material of modernist housing blocks like Brentford Towers that affects their occupants. Urban further theorizes that the socio-economic situations in which buildings are situated, determining the ways they are maintained or instrumentalized for the implementation of

racist policies, have greater influence on a housing type's symbolic meaning (2012, 1). Critique of Willats's mapping this generalization onto each of his participants will be brought into chapter 4 to caution future practice away from assuming the same space will affect occupants in the same way. This situation concept of the relationship between materiality and meaning will be particularly clear in renovations it discusses that involve cohabitation.

While *The Décor Project* and *Brentford Towers* operate with divergent focuses on authorship and agency, both projects manipulate the materiality of domestic space to depict or shape subjectivity. In Hershman Leeson's *Roberta Breitmore Series*, the artist uses linguistic acts of naming around architectural spaces to materially constitute new subjectivities, like the way Austin's priest proclaiming a couple man and wife was noted in chapter 1 to exemplify how words effect consequential change.

Hershman Leeson's first use of language to invest her alter ego, Roberta Breitmore, with real consequences through the contractual agreements that specify who has the right to inhabit it. Hershman Leeson's manipulation of the legal networks surrounding architectural space to begin her five-year inhabitation of Breitmore, points to an aspect of architecture that future practice might build upon.



Figure 56. Lynn Hershman Leeson, *Roberta Breitmore Series*, (1973).

Upon moving to San Francisco in 1973, the artist checked into a room at the Dante Hotel under the name Roberta Breitmore (Weibel 2016, 64). By renting a room under the new name instead of Hershman, the artist created a space where only Breitmore could exist. Chapter 2's discussion of how walking through a gendered bathroom door performatively constructs the walker as the gender indicated by the door, facilitates reading Hershman Leeson's hotel door as similarly constituting the person allowed to walk through it as Breitmore.

In a second performative architectural act that extend the legitimacy of Breitmore's being beyond that hotel room, Breitmore, placed a classified ad to rent an apartment. As seen in Figure 56, the language Breitmore used for this listing was unclear whether she was looking for a roommate or a date, "WOMAN, Cauc, seeks bright young companion to share rent & and interests". Breitmore further substantiated as a subject performatively with each of the twenty-seven of the forty-three male respondents she met. Always meeting potential roommates in public spaces allowed a photographer hired by Hershman Leeson to document Breitmore's interactions premised on sharing domestic space (Figure 57).

While photography is a common medium used differently in renovational practices of Hadley + Maxwell, Willats, and the one being built, Hershman Leeson's documentation of her exchanges offers another way to theorize photography's role in performative renovations. Auslander claims that photographs made by artists of performances that had no audiences at the time of their enactment to prove that they actually happened, have the effect of constituting an audience in those who view the image (2018, 36). Adapting Auslander's idea to these photographs, the photograph's construction of its viewer as an audience is less important as evidence that the performance happened. Rather, through chapter 1's note Butler's claim that subjectivity is not only formed by performing but also when others witness it, viewers of the photo complete Breitmore's performative formation with their recognition of Breitmore in the image. Adding a new layer to chapter 1's discussion of how this research conceptualizes audiences for architecture approached through performance, chapter 4 will continue theorizing from this point about how audiences operate in a performative practice of architecture.



Figure 57. Lynn Hershman Leeson, *Roberta and Blaine in Union Square Park*, (1975). Photograph: Marc Brems Tatti.

Sensing ‘stranger danger’ in some of these encounters and overwhelmed by the time and effort inhabiting her alter ego, Hershman Leeson opened Breitmore’s artifice to the occupation of others (Phelan 2016, 104). In allowing others to occupy the physical cladding like the blonde wig and red outfit that Hershman Leeson stepped into to enact Breitmore, I speculate whether Hershman Leeson turned these trappings into a kind of architectural space that could be moved in and out of like a holiday rental. Another type of performance collateral that lends it support for interpreting Breitmore’s artifice in architectural terms are Hershman Leeson’s charts that instructed people other than Hershman how to build Breitmore’s image over their own. It is possible to read them as operating in a similar way to architectural drawings, like floor plans, in the way they instruct material construction (Figure 58). Hair, makeup, and the price of Breitmore’s dress all written like architectural specifications below. Miwon Kwon’s discussion of Nikki S. Lee’s photographs, for which Lee similarly inhabits identities by dressing toward their image, supports my observation through Hershman Leeson’s Breitmore photographs that theatrical costumes up can be occupied as material sites for exploring subjectivity (Kwon 2000, 84).

Understanding constructions charts like Figure 58 in this way, Hershman Leeson offered a point of reference from which to consider the way instructions for renovational

performances might be delivered. Along with the obvious stylistic citations of Hershman Leeson's charts that photographs developed for this research make, pointing out that they also share a controlling approach to the way they are to be performed sets up further critique of renovational photos in chapter 4. Having already discussed currently understanding photographs as situations to discover rather than instruct, I become eager to ask people who occupied the Breitmore edifice if they experienced anything unexpected. Understanding such affect and perceptions as valuable outcomes of the renovations suggest that future practice should develop ways of sharing such impressions.

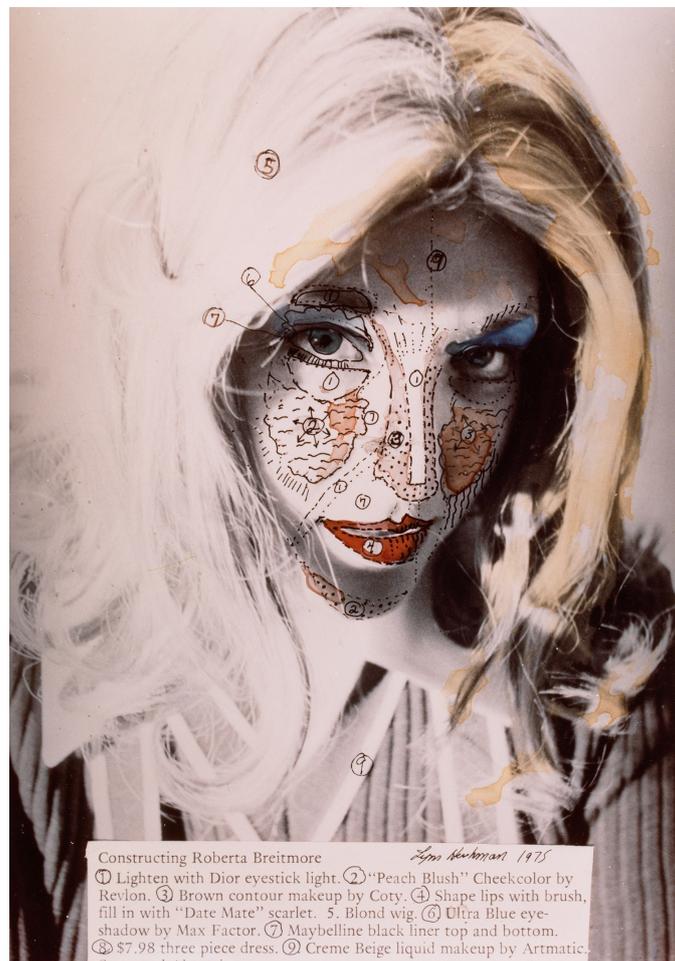


Figure 58. Lynn Hershman Leeson, *Roberta Breitmore*, (1975) Photograph: Lynn Hershman Leeson.

By using the words renovation and architect without qualification, the developing architectural practice gains legibility. Queering renovation through performance, as this section does, directs inflects its meaning toward discoveries and away from. As had been noted, their use in my practice brings forward expectations in both myself and collaborators that work against the exploratory nature of the practice developing. But ambiguous this zone,

for now, offers artistic permission to explore such selves within the safety of what Austin might call nonserious acts, where consequences find themselves impotent upon crossing its threshold. Situated both within and outside of architecture as it is practiced, practicing performative renovations iteratively over time might find such borders lost under Butlerian sediment.

Conclusion

Concepts and language were developed in this chapter in anticipation that will enable reflection, analysis, critique, and discovery when applied to discuss performative renovations in the next. Chapter 2 identified difficulty that the early iterations of performative renovations had in understanding how unremarkable changes in domestic activities could be recognized as demonstrating the significance of practicing architecture through performance. Connecting theory that argues the everyday as a site containing within it remarkable and meaningful affective, somatic, and symbolic encounters with artistic practices that offer activities to access these rich experiences, allows performative renovations to be valued for their unconventional architectural process that allows the unknown to emerge.

Accepting my unflattering tendency toward control by coopting a participant's ability to determine a renovation's script that chapter 2 made plain, initiated an exploration of new ways to structure power. Precedents for a concept of agency to replace the imbalanced notion inherited from my education and professional experience are found in performance practices that evaluate the merits of a project through relational ethics rather than formal aesthetics. This notion of agency develops further when other practices reported the emergence of unexpected affect and insights during improvisational experimentation. Identifying artistic creativity in unconscious doing offers a way of conceptualizing agency that can be intentionally cultivated in practice that does not contradict Butler's assertion that subjectivity cannot be willfully formed. This paradigm allows the next chapter to measure the effects in practice of implementing, or not, a creative approach to agency.

After identifying inherited ways of performing the role of architect that are counterproductive to the aspirations of a performative practice of architecture, performance theory argued that all culturally intelligible roles are in some way performances. Taking this as permission to consider how conventional roles in architectural practice, architect and user, can be rewritten, a section of this chapter turned to performance and psychotherapeutic

doings that share authorship, open to vulnerability, practice listening, and resist overdetermination as ways of building knowledge. Following this, the next section explored which aspects of psychotherapeutic practice might be usefully cited for rewriting these roles while marking those that it discovered might be harmful.

This chapter's contextualization of my performative renovations among practices that similarly use artistic methodologies to renovate architecture offers the next chapter points of reference for critical reflection to triangulate a direction for future practice. Grouping project from these practices together and newly portraying them as renovations not only opens them to new understandings through architectural discourse, connecting my architectural practice to them reciprocally allows engagement with their artistic ways of working in mine. Situating my practice among theirs additionally strengthened the credibility of all practices by identifying a new field of practice. The contrast this comparison allowed also illuminated the ways in which the practice I am building is different and contributes unique knowledge discourse around them.

Chapter 4

Performative Renovations

The practice characterized as frozen at the end of chapter 2, will regain fluidity in this chapter when immersed in theories, discoveries, and understandings developed in the three previous. Marxist philosophers Pier Vittorio Aureli and Maria Shéhérazade Giudici use the term “familiar horror” to describe an inertia brought about by the historical expectations that shape those of the present. Attributing its coining to philosopher Paulo Virno, this phrase indicates the condition of being inexorably caught in the performance of subjectivities habituated through the use of domestic space (Aureli and Giudici 2016, 126). Concluding their article with the proposition that “a radical reconstitution of domestic space is not merely the reform of one aspect of life, but the point of departure for a larger reform whose goal is to envision an alternative form of life, one finally freed from the familiar horror of domestic space.” (Aureli and Giudici 2016, 129). Works presented in this chapter seek a practice that understands these new forms of life as architecture.

The six renovations discussed here, out of twenty-four made for this research, were selected for the fecundity of insights each holds toward both a performative practice of architecture and the discourse of architecture conceptualized through performance. Highlighting atypical occurrences that challenged previous assumptions limiting the development of a practice around them. They share a way of working that required fluidly moving between language and embodiment. Collectively they resist being approached as an aggregate that would affirm previous case study understandings built through similarities. Rather, presenting the group as six unique architectural convergences of subjectivity and space, a performative practice of architecture can be theorized by observing what happens between them. How in their interstice, they contradict, soften, eroticize, overturn, swell, and complicate (to name a few) our experiences of what we thought knowable?

Renovations discussed hereafter build this understanding by dividing each into three subsections. A summary of the renovation opens each discussion by outlining moments of the narrative relevant to the discoveries made. The second subsection identifies discoveries that suggest how a performative practice of architecture might be conducted. The third observes insights that expand the ways architecture can be discussed through performance. Full transcripts of conversations and other documents relevant to the renovation are in the appendix.

Mandie's Renovation

November 2011 – September 2014. Referenced documentation in appendix B.

Of all performative renovations presented, my collaboration with Mandie is instructive for the ways it broke with the conventions others were conducted within. We never met in a gallery, at a desk, or any place framed to exclusively hold renovational conversations. Our collaboration lasted three years, as compared with the hour, days, or weeks of the others presented here. Our work feels more dormant than finished with the sense that we can activate the renovation again at any time. Rather than cropping our focus to a single issue like most others, this work evolved as we made it by responding to life situations whose impact on her domestic circumstance unexpectedly emerged³.

Unlike the other renovations made for this research and most of those made before it, Mandie and I did not record our renovational conversations. My recollection is that Mandie did not feel comfortable with recording our conversation at our first meeting and this became the norm of our work. While a transcript would have been helpful both in verifying what occurred and provided a reliable document from which critique could be built, Mandie has read this writing and added her remembrances. Given the inevitability of differences between what we remember and fact, Butt cites Delany to value the corruptibility of memory as also useful for what was forgotten (Butt 2001, 122). Important moments of our renovation were, however, memorialized in email exchanges that are contained in appendix B.

Observing some of the ways Mandie's theater background guided her creative production offered a model for me to imagine reshaping aspects of architectural practice. Mandie opened my own comfort to working without the kind of predetermined ends that chapter 3 noted Baraister and Baylys' eschewed during their rehearsals (2001, 63). Mandie

³ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "I completely agree that this renovation is dormant. I also feel it is contingent upon me and my desires for romantic partnership IN SPACE/TIME rather than being tied to Reichenbergerstrasse or even any particular apartment. This is cool."

also shared these directors' approach to authorship that challenges hierarchy by offering a platform to all involved to voice and test ideas. Admiration for the striking visuals of her performances softened the anxiety felt in other renovations that incorporating other's ideas would lead to unremarkable artifacts⁴.

Unexpected but creatively vital experiences of my subjectivity undermined an assumption inherited from professional practice that dispassionate consistency signals competence. Our explicit negotiations of power allowed credibility to be recognized in the vulnerable acknowledgment of doubt, displacing the projection of confidence as its signifier. Mandie introduced me to this intimate artistic epistemology as we inhabited unfamiliar selves as architectural renovation.

OK Boyfriend, as we came to name our renovational activities⁵, also transformed how I conceptualize what is possible through performative renovations, who we might be in their contexts, and how they might be evaluated. My search for reasons as to why working with Mandie led to such profound changes in my practice returns to Mandie herself, by whom I have always felt recognized and unjudged. Though we did not know one another long before entering our renovation, we met during similarly traumatic life circumstances that engendered a sense of one another as kindred. My divorce was just beginning while Mandie was processing a split with her long time creative, professional, and romantic partner. I conjecture in reflection that knowing the other felt the pain of violation made it seem less likely that we would come to inflict similar damage upon one another. Mentioning such personal circumstances is not an assertion that performative renovations require their reproduction in other collaborations, rather they are offered to acknowledge the personal investments that influenced this work.

⁴ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "Your flexibility in breaking hierarchy in 'your' project made me feel really comfortable exploring this extremely personal topic with you."

⁵ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "I have China on the mind but *OK Boyfriend* and its progression and future feel more akin to 'feng shui' or something in my case, as it has to do with expectation and wishes and somehow luck? I dunno just a thought."

Summary

As two people who had relocated from Seattle to Berlin, Mandie and I were introduced by a mutual friend. Following the script for many first encounters, we met for cocktails in July 2011 and immediately felt the other's peculiarities as familiar (appendix B, Email 1). Admiring the jarring quality of Mandie's performance documentation, I hoped to learn ways of imaging my own performances by working with Mandie on a performative renovation.

While open to the idea, Mandie had some reservations about entering a creative collaboration because she relocated her life to distance herself from an abusive romantic relationship with her previous artistic collaborator who was, in her words, controlling and sadistic. Mandie wanted to be in control of what would happen, to rediscover joy and empowerment in her creative life, and suggested that we take some time to think about the renovation and what might happen in it.

After taking the time she needed to consider a collaboration with me, Mandie accepted my proposal of developing a performative renovation. During our next meeting, she described the physical qualities of the room in a larger apartment whose rent fit within her modest budget. Though small in plan, she characterized the room's ceiling as high enough to accommodate a loft that was there when she moved in. Imagining that putting her bed on the loft would free the lower space to be used for a studio before leasing the space, upon moving a closer inspection of the loft revealed it to be flimsily constructed from thin non-structural particle board fastened to wood beams oriented in their weak direction. Its underside was sheathed with plywood so thin that staples were enough to attach it to the framing. Without confidence in the platform's ability to hold much weight, Mandie changed her plans and used

precious studio space for her mattress, while the platform became a receptacle for things she considered junk⁶.

Imagining the renovation might center on her studio practice, I asked Mandie to describe the creative projects she wanted to develop within it. Characterizing her exploration as focused on how endurance factored into conventional constructions of womanhood. Mandie centered this research around the twentieth-century suffrage movement. During her process of discovering and absorbing the information that would come to influence her ultimate performance, she surrounded herself with images depicting force-feeding during hunger strikes.

By the end of these descriptions, I announced having ideas about what the renovating performance might be. Imagining these pictures depicting endurance sparked the notion that her bedroom might be used as a rehearsal space for performance rather than a site for accruing more images. This strategy, I thought, would shift her working methods from material to immaterial thereby making the space feel large enough to be both bedroom and studio. Citing the work of Italian performance artist Gina Pane, I imagined the photos would instruct the assumption of arduous poses that would be held until muscles failed.

We made an appointment to meet at her apartment five days later, at which time I shared these thoughts. Mandie was open to trying this direction, noting that she was thinking along similar lines. After a few attempts, we agreed that the embodied performances did not produce the photographs' visceral affect.

Redirecting our focus from the past that the photos depicted to the present that Mandie was living, I asked "What are you enduring architecturally?" Mandie's reply, as I remember it set the direction of the renovation that would last years: "This loft, it's like a boyfriend that is just okay." She continued, "He's not really mean or awful or anything, there is just no ambition there. Sometimes he will give you a ride to the airport and that's nice, but

⁶ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "This stuff was not only junk but also memorabilia from Seattle that brought up bad memories and I didn't want to look at. There were also lots of German bureaucratic paperwork related to my new life but which were confusing to me at the time and I didn't want to look at. I pushed all the stuff to the very back so I could not see it at all. I think blocking the view of these memories was subliminally important."

you must ask him for it. Sometimes you wake up and are happy to see him, but other times you roll over and think ‘why are you still here?’”.

We speculated that a renovation of the room might instead focus on a renovation of the *OK boyfriend* materialized as the loft. Thinking that by inviting change, any change, the loft could either be made a little better or a little worse. Discussing the options, Mandie and I agreed that to make the *OK boyfriend* better would involve improving the construction methods holding him in place. Neither the required lumber or tools were at hand or affordable. Fixing the loft’s supports did not seem to challenge the conventional understandings of either architecture or performance, though Mandie shared that she really would appreciate making the loft usable.

Instead, speculating that making Mandie like the loft less might be better than the current ambivalence that was caused her to do nothing. To test this idea, Mandie directed me toward the trash, luggage, empty boxes, and recycling that she kept up there. She reflected, “I’ve just been using it as a storage space for stuff I don’t want.” I asked if rather than hiding unwanted belongings, the loft / boyfriend could be made a little worse by presenting the detritus in a way that might motivate her to improve it. Mandie was willing to try this idea and gave me permission to go up into the loft and reposition hidden things to become visible. The ladder accessing the loft had narrow steel rungs that hurt shoeless feet that Mandie required of guests and herself to keep her room clean. Additionally, it was not attached, feeling precarious as it pulled away from the wall and threatening to tip completely backward. Once up the ladder, I began reconfiguring the infrequently accessed items from a pile at the back of the loft, into a wall at the loft’s front edge such that they touched the ceiling. Having blocked the way that I came up, would either need to disassemble the wall just completed or tear an opening in the loft. Asking if I could again make *OK boyfriend* a little worse by creating this hole. She gave her permission, and I began dismantling the

construction with my hands. Marking an end to this iteration of the renovation, Mandie took the below photo⁷ as I was coming through the ceiling.



Figure 59. Mandie O'Connell and Alex Schweder, *NO Boyfriend*, (2011). Photographer: Mandie O'Connell.

Later that night, Mandie wrote an email expressing the pleasure the changes we made were giving her, reporting that the room felt brighter and more protected (appendix B, Email 2). Anticipating this delight would be fleeting in her first note, Mandie confirmed this in her next note in mid-January 2012. Here she describes how the worsened state of the loft reminded her of unwanted changes in her dating life. While she lacked the agency to improve her romantic situation, she thought that exercising her ability to improve the loft might help

⁷ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "I fucking love this photo."

her feel more empowered. With this, Mandie describes breaking up with the worsened loft by returning items to the back of the loft (appendix B, Email 3). Claiming this iteration of the renovation she called *NO Boyfriend*, made her realize that she, "...wants more and needs more [from a boyfriend] ..." Mandie invited me to process the architectural breakup and plan the next step with her over Skype.

Before sending my response, another email arrived a few days later with an outline script for how she thought the renovation should proceed in a performance she called *ACTUAL Boyfriend* (appendix B, Email 4). In a document attached to this email were notes for entering a yearlong performance of boyfriend and girlfriend. Mandie speculated that by entering a romantic relationship as a performance, the consequences she feared outside this theatrical frame would be suspended within in it (appendix B, Script 1).

While we shared an enthusiasm for this direction, the person willing to enter a boyfriend performance with Mandie was elusive. We met to discuss why the proposal was not attracting responses, during which time my questioning was directed toward why she thought she did not have a boyfriend. Sensing that the trust and respect built between us was being compromised by this probing, I asked Mandie if she thought taking a photograph of her and the boyfriend interacting in the loft might reinvigorate an enthusiasm dampened by disappointment. Suggesting that distancing Mandie from the role of girlfriend might help her see herself, I offered to enact both roles for the photo. Hoping to return a sense of control to her, Mandie would direct, giving me instructions, pose me, select costumes and makeup, and give the photograph a script. In preparation for the photograph, I asked Mandie to describe her ideal *ACTUAL Boyfriend* (appendix B, Email 5). At the end of April 2012, I arrived at Mandie's house we worked together to take a photograph that was intended to encourage her to follow through with the performance. While it did not linearly produce this outcome, the image we made, Figure 67, will be theorized later in this section as a renovational artifact holding discoveries significant to this research.

Months passed between the making of this photograph and our next iteration of Mandie's renovation. At this point in the narrativization of Mandie's renovation it is relevant to mention that shortly after moving to Berlin she occasionally accompanied an aging theater mentor, Andrzej Tadeusz Wirth, on outings to museums and grocery shopping. What began as help a couple of days a week, had by this point in the renovation become a full-time role. When Andrzej hinted at his romantic interest, Mandie clarified that this desire was not shared, but she reassured him that she was also not off-put by his interest.

In September 2012, Mandie emailed about her plan to sublease her room between November and March and move into the guest room of Andrzej's large Charlottenburg apartment. A day before her anticipated relocation, I received a message expressing a sense of urgency in reactivating the *ACTUAL Boyfriend* performance (appendix B, Email 6). When we met later that day to talk in person, Mandie shared her fear that leaving her room and moving in with Andrzej would mean that she would not find a boyfriend. About a week after Mandie moved in, she wrote another note to say that she felt comfortable in her new situation (appendix B, Email 7). In a phone call shortly after, Mandie indicated that she liked some of the structures of her arrangement with Andrzej, getting up early, coffee and cake hour mid-afternoon, and stimulating conversations over dinner which she would sometimes cook for them.

Mandie and Andrzej lived together negotiating the power dynamics that inevitably arise between cohabitants. Over the next few months, Mandie set boundaries that kept her from becoming live in domestic help, she would cook dinner for them three times a week, would not be expected to be home all the time, would not do laundry. They retained Andrzej's caretaker to see to the day-to-day chores, which allowed their relationship to continue growing intellectually and interpersonally. But by January 2013, Mandie wrote a note expressing that her growing want of a romantic partner again made her want to reengage her boyfriend performance (appendix B, Email 8).

The next number of months marked a period lacking explicit activity toward the *ACTUAL Boyfriend* performance. Meanwhile, Mandie moved back into her room in March as planned, then in August had a friend of hers, Dilara, renovate the physical structure of the loft (Figure 60,

Figure 61, Figure 62, Figure 63). Anja provided the skillset and Mandie paid for the materials with the money she saved by living with Andrzej. In a conversation with Mandie about the changes, she said that having the loft fixed up and ready to sleep in was a great improvement to the room, reporting that it felt bigger with the bed where she had originally imagined it. While Mandie shared feeling the care and friendship of Dilara symbolized by the construction, the stabilized loft also reminded Mandie of a boyfriend's absence in her life. The rebuilding of the loft was something that she wanted to be done as part of the performance. Now that it was built, this part of the performance could never happen. Sleeping in her ample double bed in the loft, she also shared, made her feel the physical lack

of a boyfriend and was more aware of the time that had passed without the performance ever happening.

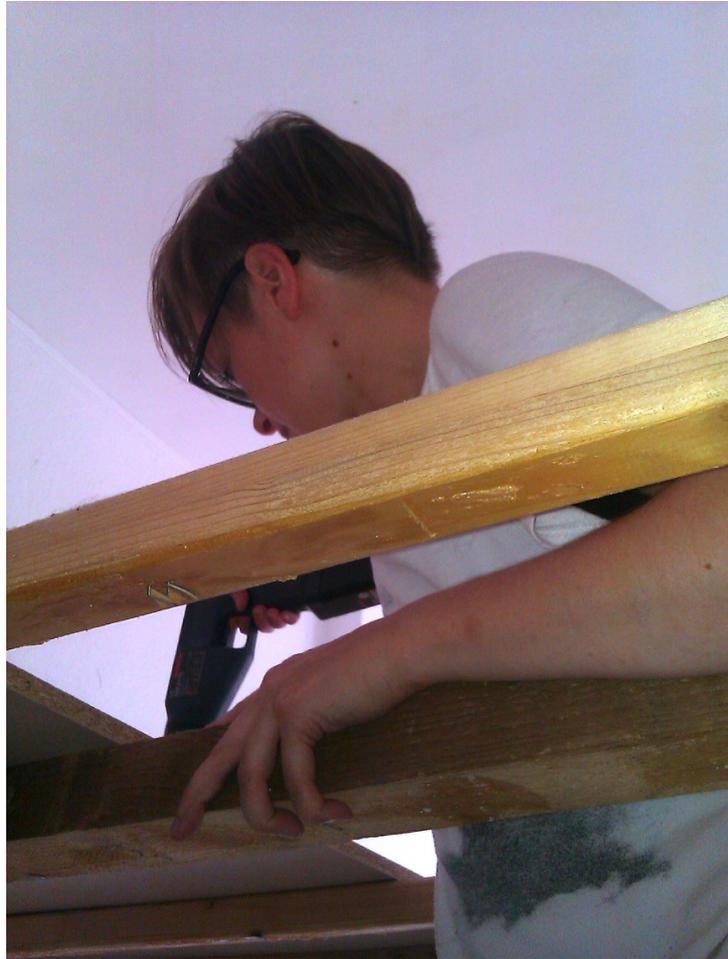


Figure 60. Mandie O'Connell, *REBUILT Boyfriend*, (2013). Photograph: Mandie O'Connell.



Figure 61. Mandie O'Connell, *REBUILT Boyfriend*, (2013). Photograph: Mandie O'Connell.



Figure 62. Mandie O'Connell, *REBUILT Boyfriend*, (2013). Photograph: Mandie O'Connell.



Figure 63. Mandie O'Connell, *REBUILT Boyfriend*, (2013). Photograph: Mandie O'Connell.

In the months that followed, Mandie was splitting her time between Andrzej's apartment during the week and her room on the weekends. She shared liking this arrangement, saying it gave her a break from the predictable but stabilizing routine of being with Andrzej, while still able to see friends and bring lovers home on the weekends, noting also experiencing the security of a normative partnership as ups and downs of her dating continued.

The beginning of 2014 marked a difficult time for us both, Mandie went into the hospital for depression and my mother's Alzheimer's diagnosis started presenting itself as psychosis. By May, thankfully, our respective crises had ebbed, and we slowly returned to thinking about *ACTUAL Boyfriend*, which we both agreed was too murky in its definition of roles. Mandie said that the performance now made her feel inadequate and down, as if she had failed. After her stay in the hospital, she expressed the need for stability and routine in her daily life to promote good health. As her friend and collaborator, I shared my feeling that not pursuing *ACTUAL Boyfriend* was in no way a personal or artistic shortcoming and we

agreed to sit with this decision until one of us had a new idea for the direction of the renovation.

That spring, Andrzej surprised Mandie with a proposal of marriage. His intention, he said, was to ensure Mandie's fiscal security after his passing since a nuptial bond would entitle Mandie to both his apartment and pension. It would also ensure that Mandie could legally steward his care until his passing. She described their understanding of the offer as contractual, that there was no expectation of the marriage being erotically consummated.

Mandie asked me what I thought of the offer, and I framed my response in the work that we had been making for the last few years by asking if it could be thought of as a performance. Mandie smiled and said that that was her first thought too, that the Marriage could be thought of to rehearse a normative relationship without the complexity of sexual involvement. Upon sharing this perspective with Andrzej, Mandie said he received this thinking as humorous and supported understanding their nuptials as a performance. With this consent, Mandie accepted his proposal.

Mandie shared that approaching their marriage as a version of *ACTUAL Boyfriend* clarified the subjectival experiences that she imagined following as a role she was playing rather than a reflection of who she was. Contextualized as a performance, Mandie felt agency to rescript any actions experienced as unlivable. Rehearsing the character wife,⁸ rather than friend or caretaker gave her the sense that she could determine what she would and would not do with or for Andrzej. We also discussed the role of architecture in this performance. Mandie insightfully offered that having two apartments might allow her to be both single and married at the same time.

Circumventing the more complex German bureaucracy, Mandie and Andrzej became husband and wife at City Hall in New York City on September 16, 2014 (Figure 64, Figure 65). Both his sixty-year-old daughter and I signed as witnesses. Mandie and I discussed the wedding as the culmination of a renovation that was simultaneously performative, relational,

⁸ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "What I didn't anticipate was the audience (Andrzej's friends) being total dicks about this and expecting a normalized "wife" role from me. Bah humbug."

and architectural. She reflected that our architectural renovation opened her to profound experiences that would have seemed daunting outside the context of a performance or a rehearsal. While our discussion and this event suggests a tidy conclusion to her renovation, events in the years after would recast it as a significant moment rather than an end. Because they happened after this research was submitted for its viva, however, theorization of our renovational collaboration will stop at the beginning of their nuptials.



Figure 64. Mandie's wedding to Andrzej, (2014). Photograph: Alex Schweder.



Figure 65. Mandie's wedding to Andrzej, (2014). Photograph: Alex Schweder.

Insights Regarding Practice

Site

Mandie's renovation challenges assumptions in previous iterations regarding 'site' in two ways, the site where our conversations took place and my collaborator's apartment as a physical site to interact with toward tacit discoveries. Preconceptions about site in the first

sense determined that art galleries were the best place for renovational conversations to take place. This understanding of site will be discussed in the next section discussing Catriona and Daniels' renovation.

Mandie's renovations will be used to discuss the second sense of 'site' regarding insights about practice gained by breaking with previous iterations in which I assumed that somatically experiencing the sight would distract from my ability to interpret participants based on the stories they told about them. Being present in Mandie's room to experiment with the performance we conceived, however, offered knowledge that opened new directions for our collaboration and refuted speculations proposed during our conversation. While some insights relating to this aspect of site are discussed as part of the subsection discussing Dilara and Ahmets' photograph, reflecting on visits to Mandie's domestic space more vividly suggests a need to rethink the belief following all but the earliest renovations that experiencing the house would taint renovations by introducing material information. Coupling this conjecture with a superficial understanding of psychotherapy, I drew a false equivalent between the domestic space and a person discussed during a session of psychoanalysis. Like the mother described by an analysand in search of resolution, my practice of previous renovations mandated that site of the home was only to be spoken of and never physically present.

Chapter 1 noted critiques of Butler's exclusive reliance on language to formulate her paradigm of performative subject formation. Taking their criticism as an opportunity to extend Butler's work into architecture, chapter 2 developed theories through Ahmed by discussing material encounters with other works from my practice that somatically shaped my subjectivity before and beyond symbolic language. Observing how this theory challenges previous attitudes to support practice-based discoveries that an embodied experience of the home can uniquely access tacit knowledge, that in Mandie's renovation, enriched the works meaning for me as its maker.

What happened during visits to Mandie's room offers guidance for how to conduct future works, but also challenges the assumption guiding all other renovations made for this research that domestic space is a purely symbolic actor in the formation of its occupants' subjectivity. Were the endurance of uncomfortable positions not rejected by testing them live, we would not have sought other possibilities by asking what Mandie was enduring architecturally. The act of moving unwanted belongings to the loft's edge was improvised as an intuitive response to the space's material opportunities. The somatic experiences of their

reflections in the windows affected an initial comfort (appendix B, Email 2), that soon transformed into self-disappointment when they later symbolized romantic inertia (appendix B, Email 3). Seeking instead satisfaction in herself, Mandie wrote a script to experience a boyfriend symbolically (appendix B, Email 4) whose unperformability prompted my return to the site during which I tacitly discovered the possibility of my own subjectival encounters, the significance of which will be discussed in a later subsection that discusses the photograph we created.

Characterizing the role of site in a performative architectural practice through Mandie's renovation suggests a dynamic instability that might be likened to a contrarian foil. My live impression of Mandie's room undermined certainty in my conjectural theory that space only influenced subjectivity in a symbolic mode. Mandie's room was discovered to instead work on symbolic, somatic, emotional, and pragmatic registers. Because it never settled into a singular one of these, the space encouraged a provisional attitude toward our performances that led us to understand the renovation as always a rehearsal.

Kwon similarly concludes her theorization of conceptualizations of site in artistic practices (1997). Here, Kwon develops a history of how site has been conceptualized in artistic practices through the categories "phenomenological, social / institutional, and discursive" (1997, 95). Such diversity, she proposes, points to the possibility that site can be understood as how differences between shifting fragments of people, places, thoughts, and things are accounted for in the context of an artistic endeavor (Kwon 1997, 110). Using the term 'site' to refer to this complexity and diversity of participants led Clare Doherty to offer an account of artistic practices through which the term 'situation' might offer more accuracy (2004, 10). Considering site as volatile convergence in this way, architecture as practiced through performance for Mandie's renovation offers one way of responding to Rendell's request for architects to approach site as a critical tool (2006, 40). As Mandie's renovation contributes to their thinking, site-specificity can also be thought of a place for the self-critique of an artist or architect through its unique configuration of components.

Chapter 1 credited Tschumi with characterizing architecture as a paradox made from somatic experience and symbolic abstraction that are oppositional and unresolvable. Reflection on visiting the site of Mandie's performative renovation complicates understanding these two aspects of spatial experience as distant poles. Mandie's renovation instead suggests that these two modes of encounter continually open new possibilities for the other. Our conversation produced proposals for symbolic reenactments that, when tested,

uniquely accessed tacit knowledge that then shaped new symbolic proposals. Architecture understood and practiced through performance instead supports mixing somatic and symbolic thought processes, generative of the kind of cyclical praxis chapter 1 also cited Goldberg for theorizing. This awareness suggests future renovations incorporate discoveries that come through bodies as they interact with architectural space.

Preconceived Outcomes

A critique that will recur throughout this chapter regards my previous understanding that the effects of a performance occur as a linear result of the renovational script's intention. Observations throughout this chapter show this never to be the case. Reflecting on why this misunderstanding might have been initially trusted recalls chapter 3's theorization of the performance of both architect and psychologist to suggest that this tendency might be inherited from the professionalization of these roles. Engaging either as businesses, as Dilara and Ahmets' renovation will evidence my doing, depends on the outcome promised at the beginning aligning with what is experienced at the end. Resituated within the methodology of this research, future practice of performative renovations will instead consider the architectural performance to be a means of discovering that which could not have been knowable at the beginning.

Examination of my tendency to enact architect by broadcasting confidence in my ability to predict the outcome of project is available in several other sections that can cite transcripts of conversations. Doing so here in depth would reiterate rather than expand discoveries detailed elsewhere. Instead, after briefly noting moments during Mandie's renovation when my thinking was informed by this expectation, the emails and script in appendix B will identify instances wherein Mandie's ideas were also shaped by a linear understanding of how renovations operate.

Among my most satisfying moments of practicing architecture professionally were those when redesigns of small apartments affected delight in my clients. Through this lens, and perhaps seeking this same gratification, Mandie's report of feeling cramped led me to think that the performance should make the space also feel bigger. Suggesting that Mandie redirect her artistic research away from material explorations through actions that would not add additional matter through the space, while well intended, was not only ethically questionable for dictating the form of her artistic practice, but it also ignored significant

forces, like Mandie's desire for a healthy romance, because solving them were beyond my expertise.

Though *OK Boyfriend* emerged obliquely, my initial response upon meeting this architectural character was direct. I wonder what would have come about had we not acted on the urge to immediately change him. To make him better or worse. To instead notice what might be possible in sharing the ambivalent position he occupied. Renovation, at that point in this research, was intelligible only as a physical change rather than new awareness of what was previously unperceivable⁹. I speculate now, after reflecting on other renovations presented, that my rearrangement of Mandie's space to make *OK Boyfriend* easier to "break up with" was motivated by a want for this project to be validated as architecture through metrics of architectural or artistic practice. Admiring the photographic documentation of Sofia Hultén's architectural performances, decisions like creating a hole in the loft's ceiling were carried out with hopes that this artistic activity would be as compelling as I found hers. Comparing Figure 59 with Figure 66 visualizes this influence.

⁹ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "For me, given my horrible experiences with men, it is always my default mode to try to see the good in people. I think I would have been resistant to chill with *OK Boyfriend* because in some way he also represented Ryan and Pablo and all the other assholes who I tolerated for so long. Also, funny how an ACTUAL Girlfriend is who materialized in my loft...its funny to hear myself talking so much about wanting a boyfriend so badly when I am so queer and leaning towards female lovers now hahaha."



Figure 66. Sofia Hultén, *Grey Area*, 2001. Photograph: Sophia Hultén.¹⁰

Reporting a perception that her room felt lighter and protective after making *OK Boyfriend* worse (appendix B, Email 2), delivered approval familiar in professional practice. Though not intending this effect, Mandie’s experience of pleasure following my architectural alteration perhaps delayed my performative practice from developing its own understandings of the work’s meaning.

Mandie, on the other hand, was motivated by the desire to repair emotional damage caused by her last relationship through the renovation. She developed a script for renovating her home around the potential she saw for it to also renovate her heart. Continuing the personification of her loft that emerged during our first meeting in her room, Mandie predicted that her perception of the loft intervention would soon change like that of a boyfriend whose, “weird eating habits that are cute and funny at first, quirky if you will, but later it is downright annoying” (appendix B, Email 2). In a note a few weeks later, Mandie reiterated this direct connection between her architectural disappointments and romantic woes by saying that she had, “... decided to break up with *OK Boyfriend*” by returning the

¹⁰ Courtesy the artist, Galerie Nordenhake and VG Bildkunst

unwanted items to the back of the loft (appendix B, Email 3). In performing this architectural act, which she named “NO Boyfriend,” Mandie further substantiated her architectural space as a tool for emotional repair in admitting she wanted and deserved more romantically (appendix B, Email 3). Accruing Butlerian sediment with each iteration of loft performed as boyfriend can be sensed building up in later Mandie’s sharing her script for the next iteration. *ACTUAL Boyfriend*, as she titled it, was to be a yearlong performance of boyfriend and girlfriend that would begin in the loft and possibly end with its destruction (appendix B, Email 4).

Framing renovations as performance opens the possibility that emotionally painful consequences might be suspended, as chapter 1 argues through Butler and Sedgwick materialized in chapter 3. While this proposal offers the possibility of rich theorization in many directions, it is the way Mandie developed these renovational actions toward healing herself that offers the unique insight for performatively practiced architecture that it is not only architects who incline toward solution based palliative expectations of architecture. Future renovations will explore distributing the responsibility for avoiding performances that work toward causal or voluntarist subjectivity among all collaborators. As noted in the summary, Mandie never realized this performance. Had Mandie or I known that performative renovations operate toward what cannot yet be imagined, like her marriage to Andrzej, she might not have interpreted these unmet expectations as an artistic failure or evidence of her unlovability (appendix B, Emails 5-9).

Agency

Agreeing to Mandie’s condition that our collaboration would be conducted with an equitable sharing of power initiated a performance of architect that was aware of established architectural hierarchies critiqued by Hill, Kester and Till in chapter 3. Having transcribed conversations to reference, other sections of this chapter theorize agency in practice by noting language used to assert an architect’s agency at the expense of their collaborator’s. Absent a record of our conversations, this section will observe moments in the narrative of our work to theorize a performative practice of agency through Butler’s rejection of self-determination noted in chapter 1 and theorized as creative in chapter 3 through Dow Magnus.

Butler’s eschewal of free will to conceptualize the formation of subjectivity would be questioned in practice if Mandie were able to will into being the kind of romantic partnership she aspired to or if my instructions were successful in their ambition of satisfying Mandie’s

desire to use her bedroom as a studio. Building on the last section discussion of linearity, the performances we scripted never resulted in outcomes that they were designed to produce. While this lends credibility to Butler's assertion that subjectivity cannot be voluntarily formed, insights into agency are gained in practice by observing affect rather than Butler's deconstruction of prohibition that precede and shape subjects.

Agency in this practice, developed by charting moments that shaped Mandie's renovation, can also benefit from Kathleen Stewart's account of affect to situate its role in the performative practice of architecture being developed (2007). Characterizing affect as emerging from a momentary convergence of possibly incoherent and incommensurate singularities, Stewart suggests that affect is too particular to generalize in a way that would make it predictable enough to design toward intentionally (2007, 4). Moving possessions that Mandie was ambivalent toward into view was meant to shift affect toward a dislike that would compel her to make the loft appealing enough to inhabit. Instead, she experienced their relocation as, "comforting and funny" (appendix B, Email 2). Seeking relief from the anxiety of emotional pain that might follow romantic intimacy, Mandie framed boyfriend as a performance free of such consequence to build her confidence as a partner (appendix B, Script 1). Unable to perform this, the opposite was affected, leading her to experience herself as a failure in need of renovation (appendix B, Email 6).

If affect can be imagined as a force that shapes performative architecture to the extent that gravity shapes buildings, its particularity necessitates those wishing act as its engineer to radically reconsider agency as the degree to which openness to the unexpected can be intentionally cultivated. Approximating this is chapter 2's account of the methodology developed in collaboration with Shelley, wherein artistic discoveries that lead to new works were made by paying attention to and then discussing affects encountered during inhabitation. Mandie's renovation reveals that practicing renovations performatively similarly benefit when intentionality is instead directed toward developing circumstances in which unexpected affect might occur. As will be later discussed, neither Mandie nor I could have imagined that part of her loft's performative renovation of her loft would be rethinking a legal marriage as a performance. Instead of directing our doings to that outcome, Mandie's renovation was most meaningful when understood to encourage interactions with space that enable preconceptions to be reconsidered.

Authorship

Other renovations will account for how authorship situates within the practice being built by identifying renovational instances that, under closer inspection, reveal a concept of authorship that equates singularity with creative ability. The etymology of this conflation was traced in chapter 3 through arguments formulated by Hill, Kester, Stoner, and Till that problematized historical understandings of creativity that located its apex in an individual. Other renovations will demonstrate how they were limited when the exclusion of other voices measured my creative aptitude. Mandie's modeling of the collectively oriented decision making that she learned in theater, offered an alternative to cite in my performance of architect.

Chapter 2 critiqued the way earlier renovations excluded participants' input during the formulation of scripts for renovations' performance as contributing to their ambivalence toward enacting them at home. Mandie, instead, sought and incorporated feedback about every idea she had about the renovation's direction as her email regarding the script for *ACTUAL Boyfriend* typifies (appendix B, Email 4). Rather than experiencing a diminished respect for her thinking that I feared would occur for collaborators were their voice to be heard in a work, I felt more connected to the project and was thankful to be associated with her thinking.

Shared authorship also occurred more subtly as we built off one another's ideas. By practicing the careful listening encouraged by Kester and Rogers in chapter 3, I was able to consider Mandie's offhand analogy of the loft to "a boyfriend that is just okay," as a possible focus for the work that she might have missed. Asking Mandie to direct the actions of the photograph allowed me to instead notice tacit experiences that will soon be discussed. While an earlier subsection took issue with my attempt at creating studio space by altering Mandie's creative process toward activities without immaterial artifacts, practicing shared authorship for this renovation unintentionally changed the way we both conducted practice. For example, Mandie's fear of repeating the abuse of her last creative collaboration did not come to pass and my assumption that exceptional creativity was heard most clearly when delivered through a lone voice was undermined.

Performance of Architect

The architectural effects of performatively naming space were explored throughout earlier chapters of this research as the reinforcement of existing norms associated with

programmatic labels, an opportunity to spark creative interpretation through a poetic approach, and an activity through which architectural becomes vulnerable to appropriative queering. What distinguishes Mandie's speech acts from those that will be discussed in Anthony and Catriona's renovations, is the way that the anthropomorphizing effect of Mandie pronouncing her loft "boyfriend" that might have led me to cite of psychoanalyst for my performance of architect. How the performance of these two professions productively or harmfully intersect in the practice are robustly theorized through other renovations. To avoid lengthy redundancy, this section will examine the power imbalance that occurred when this spatial personification was misunderstood as an opportunity for interpreting Mandie's unconscious.

Sarah, Constantin, and Anthonys' renovation theorizes similar conduct as an attempt to replace the authority of expertise lost when material alteration of space is not the architect's focus. These experiences confirm in practice what Montano, Rogers and Baraitser and Bayly asserted in chapter 3, that psychotherapy might most productively be folded into architectural practice when it is understood as a place for subjectivities to emerge rather than heal or conform to an ideal. While well intentioned, we misunderstood renovational success as the degree to which our work relieved the emotional pain caused by Mandie's previous collaborator. Working with the assumption that if we knew why Mandie could not permit someone to perform boyfriend in relation to her, actions could be designed to correct the situation. This renovation's summary notes a conversation after the *NO Boyfriend* iteration in which Mandie grew more defensive and closed as my enactment of architect directed questions toward finding such answers. Her reaction ended this direction in our conversation and offered future practice another example of the problems with performing architect by interpreting the psyches of my collaborators.

Stewart's theorization of affect offers the possibility of understanding Mandie's architectural pronouncements of *OK*, *NO*, and *ACTUAL Boyfriend* as delineations of spaces that encouraged the unique convergence of previously unrelated singularities (2007, 5). Within these names junk, flimsiness, hope, aspiration, and disappointment interlocked in various ways that she characterizes as inhabitable (Stewart 2007). Affects emerged and encountered during Mandie's interaction with all these names allowed her to evaluate what Butler might describe as their livability.

Photograph

Among the most pronounced reconsiderations of performative renovations that this research has brought about is the significance of the three photographs developed during this research depicting my enactment of a renovational script. Before this writing, these images shared the same linear intentions critiqued earlier while discussing expectations for outcomes of Mandie's renovation. Chapter 3 notes that *OK Boyfriend* (Figure 67) not only drew from Hershman Leeson's techniques of painting and writing on her photographs (Figure 58), but it also reproduced Hershman Leeson's instructional intention as well. Seeking more engaging vehicles to instruct renovational performance than the written works critiqued in chapter 2 (Figure 49), I saw in Hershman Leeson's image a performative equivalent of a building's floorplan. Performance photography, as theorized by Philip Auslander, not only functions as documentation of past performances but, like construction sets, instructs future materializations (2006, 2). When the *OK Boyfriend* was made, the guiding intention was for it to offer a reference for Mandie to performatively cite while enacting her renovational performance as it hung on her wall as an artwork.

Before theorizing why these photographs never operated in this way and discussing what opportunities were discovered instead, it is also relevant to mention that they were thought to be a way of monetizing performative renovations by exhibiting them as wall hung pictures. Though none were ever purchased, noting that they were originally conceptualized as commodities might account for the proximity of their reference of Hershman Leeson's historically significant work with hopes of validating them as such by proxy. As I will discuss, future photographs will be guided toward unexpected affective encounters that might emerge during the process of their making.

OK Boyfriend was the first of instructional photographs made. While there are important differences regarding my interlocutor's authorship in the other two discussed, the situations of their creation all set the circumstances to experience tacit occurrences. Challenging the productivity of performing architect in a performative architectural practice by affecting the aloofness I hoped would signal confidence in professional practice, these discoveries recast the vulnerable uncertainty needed to access them as creatively vital. This state of intense awareness was also described in the preface during discussion of *Rented Milk's* photo shoot, as a reunion with the younger self who understood an aspect of his personhood. Chapter 3 theorized this as the means through which the remarkable can be discovered in the everyday. As will be also discussed in the section discussing Dilara's work, making

that renovational photograph opened the possibility of perceiving myself as desirable to others.

Arriving excited to dress up, seeing Mandie's rack of hanging clothes specified into being dressed up. I had chosen the wig, but I wanted to how she would dress me up. How did she see me as her? Choosing an outfit was narrowed by what clothing fitting her smaller rounder body would also accommodate my tall thin one. The brown dress felt like a way of mapping the difference between our sizes, tight on the shoulders, short on my thighs, fitting but tightening differently at the chest.

Nobody got too excited by the boyfriend.

Mandie wanted the loft to be a site for the same kind of fun that we were having while preparing for the photograph. *ACTUAL Boyfriend*, she directed, should be laughing and showing a lot of affection on the platform. Mandie said that she wanted to be the person more in control, so when enacting the boyfriend, I was lying flat and while posing for the girlfriend I made sure to be above the boyfriend, "Is this right?", "No I'd be guffawing", "Okay... and how do you like my leg here?", "Great, my legs look beautiful."

I had always hated my legs, but in that dress even I wanted to touch them.

Laughing and playfully teasing one another; joy, the experience that Mandie had articulated wanting at the center of her creative practice, felt like it was with us in the room as we prepared. Anxiety as to whether this was good art or good architecture slipped away when I tried on dresses to enact *girlfriend*, or had my hair greyed by Mandie to become *boyfriend*. There was no sense of pressure to have the day result in one way or another. Simply having spontaneous irreverence take place in the room through the work we were making marked a new layer of renovation. It was not intellectual or clever, which both Mandie's *ACTUAL boyfriend* script and my *OK Boyfriend* installation felt, but rather silly and fun¹¹. In short, the renovation of Mandie's apartment was resulting in the kind of friendship chapter 2 framed as an artistic outcome of my work with Shelley, and Hadley identified as the site of their work's most significant meaning in chapter 3.

It is one thing to read Baraister and Bayly's emphasis noted in chapter 3 on vulnerability's importance for allowing the emergence of new ideas, but by placing myself into a situation with a trusted partner, complexities of my own gender came forward by

¹¹ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "Totally Agree."

enacting the roles Mandie directed. Experiencing a self in these ways opened me to unexpected comforts, to unfamiliar awareness of my own allure, and to an empathy with Mandie only accessible by wearing her dress. Afterward, I shared with Mandie that playing these roles was not a neutral experience for me. During my enactment of her, zones became unfamiliarly erotic, gender oriented, and open being desired. Mandie supported my experiences as “awesome” and gave permission to also explore my proclivities through portraying her, saying that it even felt more equal if we were dually implicated in exposing ourselves, thus confirming in practice Kester’s theorized potential of reciprocity through the Ala Plastica collective (2011, 26).

Observing the distance between what was intended and what occurred through making the *OK Boyfriend* photograph relocates its significance. Rather than valuing it as intended, used by Mandie to prompt iterative discoveries, the potential of such photographic activity was found in using the resulting photographs as platforms for my own exploration. Theorizing them now in this way offers new insights that replace initial expectations that Mandie would use it as a prompt for her own performance. As Mandie performed subsequent iterations, I speculated, she would want to modify the image as her thoughts about herself, the apartment, and the renovation evolved. This instance offers a chance to reflect more broadly on a pattern emerging, in which I conducted practice according to how I intellectually theorize it should work in advance. Rather, future practice should see these notions as a place to begin, cultivate a receptivity to noticing ways I could not have expected them function.

During a moment of relational anxiety that made Mandie want to reactive *ACTUAL Boyfriend*, Mandie shared her hope that altering the photo in the way I originally intended might reinvigorate the performance. Though wanting to discuss changes with me rather than proceeding unilaterally (appendix B, Email 8), the shared approach to authorship she modeled in this moment helped reshape the singularity that was my habit. I speculate that it also indicates a perception that this was my work. Reflecting on what became possible through these photographs suggests this to be accurate. Incorporating this realization into future practice entails developing conceptualizations of joint authorship beyond the “exquisite corpse” process originally informing this idea.



Figure 67. Alex Schweder and Mandie O'Connell, *OK Boyfriend*, (2012). Photograph: Alex Schweder and Mandie O'Connell

Discoveries Informing Performance Architecture's Discourse

Positionality

Recalling Butler's example of a body kneeling while praying and Holm's reading of Brunelleschi's perspectival illusions that compel bodies into symbolic positions from chapter 1, a body's position in space was argued to participate in subjectivity's formation. Extending this theory into practice, Butler's nuance of Bourdieu's habitus underpinned chapter 2's proposition that by virtue of their form's continual flux, inflatables critically resist the use of architectural space to interpolate normative subjectivities. Couched in the caution developed throughout this chapter not to cite a psychoanalyst to perform the role of architect by asserting interpretively gained knowledge of a collaborator's unspoken motivations or tacit experiences. Instead, the connection between a body's position in architectural space and the formation of subjectivity will be situated in a performative approach to architecture through Mandie's renovation by describing the imagined affect I might experience in her situation.

Mistrust of the loft's ability to support a bed, its occupants, and their activities, placed the mattress on the floor. Not only did this compromise the room's viability as a studio, but every night also while drifting to sleep, gaze would be directed toward an object associated with romantic failure. Butler's argument, that matter's signification is discursively constituted through repetition presented in chapter 1, can be used to understand how this situation's routine of assuming a position that requires staring up at architectural matter associated with romantic disappointment might reinforce a sense of powerlessness. Pink's performative theories of domestic doings cited in chapter 3 might also support this theory through her observation that lower positions performatively construct its performer as less powerful, such as a judge in a courtroom, a professor at a lectern, or diners at high table. In this way, the mattress can be seen as performatively shaping a self-perception as lacking the ability to inhabit relational intimacy the loft represents. Hesitant to put this speculation forward as accurately representing Mandie's experience, this analysis will become useful in chapter 4's conclusion that develops Butler's concept of the unperformable, mentioned in chapter 1 as her adaptation of the unconscious.

Framing

Chapter 1 credited Austin for observing that by proclaiming an activity to be a performance in theatrical situations, the actions of its performer can be freed from the

material consequence they might otherwise produce (1975, 22). Chapter 3 accounts for Schechner's use of Austin's work to notice this same ability in architecture when conceptualized theaters as a double negatives, both "not real and not not real" (1985, 115). Following this, Carlson furthered this idea into domestic spaces by proposing the ambiguity of realness "is even more pronounced in performance art because it also uses everyday spaces..." (2018, 51). Discussion of other renovations in this chapter offer insights into the implications of this for the performative practice of architecture being developed. Unique about Mandie's renovation was the way her renovational script extended into human relationships through domestic space.

Almost an inverse of chapter 3's theorization that Hershman Leeson architecturally invested the fictional Breitmore with real consequences by renting a hotel room under that name, Mandie's inhabitation of two apartments for two types of intimacy can be characterized as diminishing the seriousness of consequences that actions have when occurring in only one by moving fluidly between them (Weibel 2016, 46). Having already expressed a desire to rehearse being in a romantic relationship by framing it as a performance in the *ACTUAL Boyfriend* script, Mandie managed similar anxieties around cohabitating with and then marrying Andrzej by publicly pronouncing each as a performance. Maintaining two domestic spaces to discretely pursue emotional and sexual intimacy had the performative effect of rendering the consequences of each powerless. Through a performative understanding of architecture, Mandie's use of space allowed her to move between two subjectivities. Should one produce the pain of her last relationship or the other confine her within expectations she found unlivable, another less consequential performance was always accessible with the turn of a key.

Relationality As Architecture

In *Relational Aesthetics*, Nicolas Bourriaud discussed socially oriented practices as case studies to argue human relationships formed through their activities to have the same validity as artworks as painting or sculpture (Bourriaud 2002). Critiquing the examples used to make this claim, Kester counters that their intelligibility as art was established by virtue of their occurrence within established artistic contexts like museums and galleries (Kester 2004). Using projects taking place outside of such sanctioned artistic contexts, such as that of Willats discussed in chapter 3, Kester theorizes the same end, but notes the need for different terms to discuss their artistic merits. Having opened this debate in artistic discourse, their

thinking suggests how architectural discourse might expand to include interpersonal relations produced through spaces as having an architectural validity equivalent to buildings. Sharing Kester's view that the terms used to evaluate formal aesthetics of art are not useful in discussing relationships as art, new criteria will need to be developed to discuss human interactions as architecture. Theorization of this paradigm shift is outside the scope of this research. The relationships that emerged through Mandie's renovation, however, offer a sketch of how this larger project might be approached. Of the two significant relationships that this renovation enabled: my friendship with Mandie and her marriage to Andrzej, reflecting on the latter offers the clearest understandings at present.

Claiming the marriage as a direct outcome of our renovation would require ignoring the discovery that performative architecture operates along the non-linear pathways that Stoner also articulates through Deleuze's approach to philosophy as a quality of minor architecture (2012, 76). Likely their nuptials would have taken place independent of our renovational collaboration. However, recalling Till's position outlined in chapter 3, a conceptualization of architecture that celebrates autonomy also limits discourse around it to discussion of formal abstractions. Expanding what qualifies as architecture, as Till and Stoner also argue, requires rethinking the immaterial forces that shape buildings as inseparable from the object that they culminate in. Considering how such an expansion might include human relationships suggests that working with immaterial factors, like Mandie's finances, the lingering effects of her last relationship, the corporeal signs of aging, and the rights that the law bestows through state sanctioned marriage¹² might also fall under the purview of architects working through performance.

Architecture understood performatively additionally permits cohabitational relations, such as Mandie and Andrzej's, to be posited as architectural occurrences through the daily rituals their apartment facilitated. Framing their consumption of cake every afternoon at the kitchen table as one of many acts that performatively constituted their marriage. The apartment can also be argued as accruing the sense of belonging to the marriage discussed

¹² Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "I'd also include societal pressures to couple up/the valuelessness of singlehood."

through Bell in chapter 2. Mandie's assertion of limits regarding her role in the house's maintenance simultaneously delineated the degree to which Pink might observe as her willingness to identify as a housewife. The Charlottenburg apartment's spaciousness that accommodated a separate space for Mandie to sleep¹³, might be characterized via Butler as performatively participating in the platonic formation of their relationship. Hill might identify Mandie as a creative user in the way she used two apartments to rehearse different selves. Our performative renovation built a framework through which the romantic roles of wife and husband as performances whose malleability hinted to the possibility of writing out expectations that might be experienced as restrictive. Because the officiant's authority to join Mandie and Andrzej in marriage was legally recognized, Austin would likely describe the speech acts involved as having serious performative effects. Of these is the architectural consequence that Mandie would become entitled to the apartment's lease after Andrzej's death. As observed through Hershman Leeson's use of the hotel room, laws regarding who has the right to occupy a space and at what price were originally asserted as a practical reason for performing a marriage. More vulnerably, however, is what Butler might see as a performative acknowledgment of the mutual responsibility for one another. Mandie's performance of the physical act needed to maintain the house and Andrzej's naming Mandie on the lease, both contingent, both performatively constituting subjectivities, and both architectural.

¹³ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Mandie commented, "I had to convince Andrzej to give me a room! He wanted me to sleep on the sofa all of the time and I told him I need a room of my own. So I renovated his flat, too!"

Catriona and Daniels' Renovation

April – May 2014. Referenced documentation in appendix C.

Summary

Catriona, a journalist, had written a review of *In Orbit* (2014), one of my collaborations with Shelley described in chapter 2. Hoping she might also write about this practice, I offered Catriona a performative renovation. She accepted my invitation out of curiosity rather than a perceived need to fix some aspect of her domestic space.

Our collaboration occurred during a moment of domestic flux for Catriona. After living in the three-bedroom apartment for three years with several roommates, her romantic partner, Daniel, moved in six months earlier when one of them moved out. As our renovation was beginning, the lease held by the Swedish man renting the third bedroom was ending. Though his rent was paid through the end of the month, he planned to return to Europe at the beginning of the next month, leaving his former room unoccupied for three weeks. Exploring the possibilities that this temporary absence might afford became the narrative center of Catriona's renovation.

Through our first conversation, which took place without Daniel, we came to understand the temporarily available space as an area in the apartment designated to exploring who they might be when cohabitation might merge them into a third. Ending our first encounter by jointly pronouncing the space as a "Getting to Know You Room," Catriona returned home to discuss what this might mean with Daniel (appendix C, 1.189, 1.207, 1.211). In the time between then and our second meeting, they developed a list of activities that might lead them to better understanding one another. Daniel joined Catriona and I for the second meeting in the storage locker to discuss the renovation, during which time they also communicated how this performative renovation overlapped with other more conventionally architectural ideas they had for engaging the open room like using it as an art studio. Meeting for a third and final time at a restaurant, the couple shared experiences they had carrying these actions out in the space. Collectively we discussed their impact on the couple's understanding of one another and their significance for a performative understanding of architecture.

Insights Regarding Practice

Site

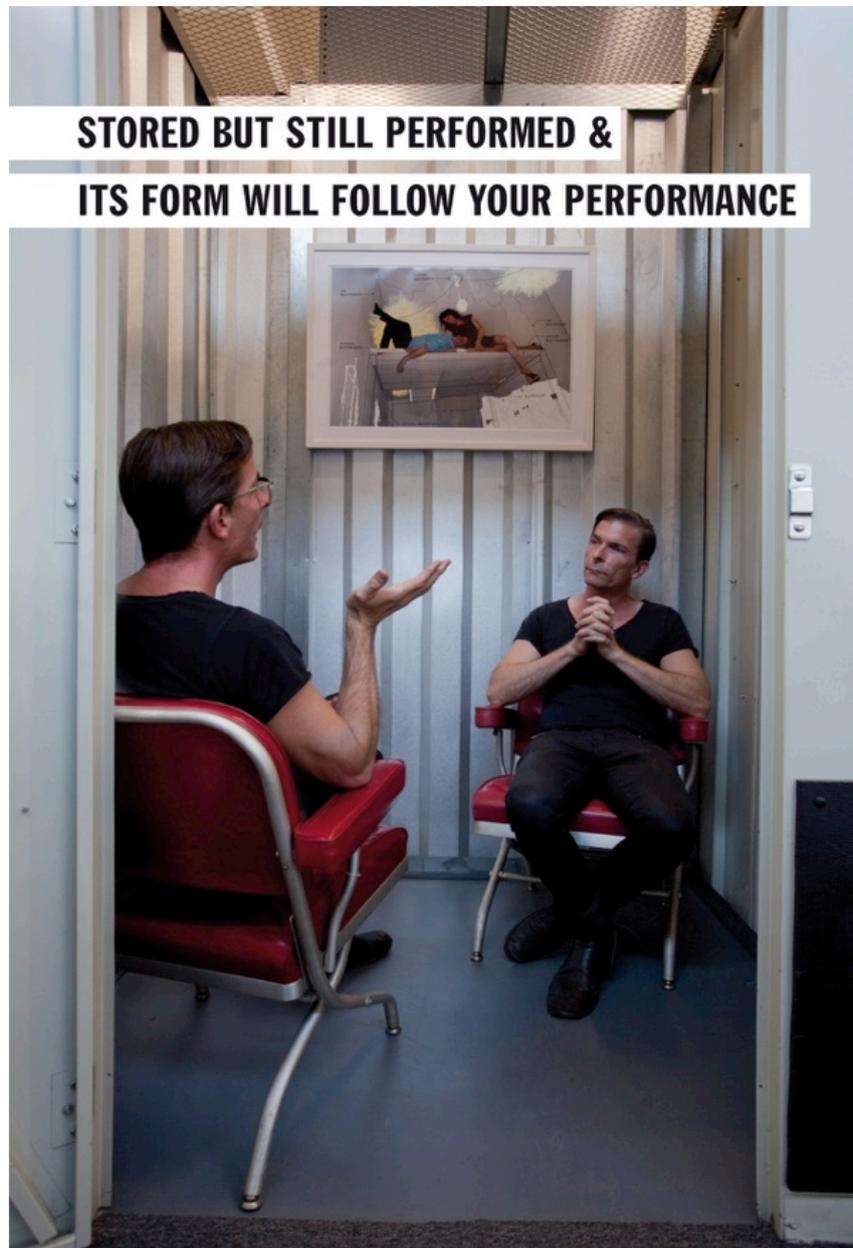


Figure 68. Alex Schweder, *Manhattan Mini Storage Performance*, (2013) Photograph: Alex Schweder and Richard Barnes.

As New York City grows, it also shrinks. Often, physical alterations or expansions of New Yorkers' domestic environments are not possible due to factors such as cost and space limitations. Every year we New Yorkers need to become more inventive with the ways we use the limited spaces we occupy. Fortunately, the imaginative capital of our city is vast.

As a lifelong member of this creative community, artist **Alex Schweder** now offers performative apartment renovations when physical changes are not feasible. By working collaboratively with his fellow New Yorkers in a project called "Its Form Will Follow Your Performance," he designs performances specific to his client's situation – performances that change the ways an occupant perceives his or her space, thus renovating it.

Collaborating with **Manhattan Mini Storage** in another project called "Stored But Still Performed," Schweder works with clients to develop performances that allow them to stay connected with the sentimental object contained in their home's satellite storage space.

You can sign up for a FREE SESSION with Alex Schweder for either project at:
www.StoredButStillPerformed.com.

Sessions will take place at Manhattan Mini Storage's
260 Spring Street Location.

Figure 69. Alex Schweder, *Manhattan Mini Storage Performance*, (2013).

As with Mandie's renovation, conversations with Catriona and Daniels broke with previous convention and took place outside of a setting exclusively designated for artistic activities. Our first two meetings occurred in a storage locker rented to conduct renovations under the title, *Stored But Still Performed* (Figure 68, Figure 69), while the third and final conversation took place in a nearby restaurant. Acknowledging the tenuousness of asserting insights toward practice-based on two renovations, the siting of both productively challenged a previously unexamined assumption that conversations needed to take place within an artistic setting for renovations to be intelligible as performance. While not claiming that the richness and depth of these renovations was solely due to holding them outside of a gallery,

theory developed in chapter 1 and chapter 3 can be layered with observations of practice to argue that holding conversations in spaces only for artistic activity might limit the possibilities of what might emerge by preconceiving how to categorize them.

Recalling chapter 1, Butler's theory of performative subject formation can extend into architecture, in part, through way spaces are named by architects. To briefly recap, programmatic naming sets occupants' expectations as to what they are to do in a space and how others are to be engaged in it. Spatial naming operates in the same linguistic way that Butler argues designating an infant as a boy or girl does. Ascribing language to either architectural or bodily matter thus invests social expectation into subjects. Chapter 3 further situated this theory in architectural discourse through de Certeau, Read, and Pinks' assertions that by iteratively enacting architectural program, occupants performatively reconstitute that space as such as well as aligning their own subjectivity with the social norms embedded within the space's name.

To guide this chapter's consideration of gallery or museum space as appropriate contexts for conducting renovational conversations, I turn again to Aureli & Giudicis' writing, this time for their critical etymology of the program "house". This investigation reveals that such spatial naming carries forward assumptions and power structures that performatively construct its dwellers (Aureli and Giudici 2016, 126). Similarly, the program gallery, which framed all but Catriona and Mandie's conversations, can also be thought of as a script for performing familiar norms of engaging artworks. Important to the practice being built are those pertaining to the frequency of visitations and what qualifies as art. While this latter aspect is discussed through Anthony's renovation, I speculate here that because Mandie and Catriona's conversational situations were not influenced by the habits of attending art exhibitions of art implied by gallery, we had multiple conversations. As discussion of other renovations will support, unfamiliar experiences are likelier to occur in renovations that unfold over time.

A survey conducted by London's Victoria & Albert Museum suggests that its visitors come once or twice per year as exhibitions change (McManus 2001). suggesting audiences do not return to artworks. This inference gains credibility through observations made during projects discussed in chapter 2 while living with Shelley in spaces of exhibition. Conjecting the reasons for this is less helpful for this research than observing how the habit of a singular visit might migrate into people's expectations for performative renovations when framed as artworks in a gallery. As discussion of other renovations will reveal, holding conversations in

galleries also influenced how I assumed architect or artist was to be performed. Restating that the two instances of Mandie, Catriona, and Daniels' renovations are not enough to draw conclusions regarding where conversations should be sited or how often are to take place, they do suggest that the location and frequency of meetings might best be based on particulars of each collaboration rather than a rigid rule.

Shared Authorship

By determining the actions of their renovation without my input, Catriona and Daniel claimed an authorship that is not often shared by architects in practice. Before working with Mandie, Catriona, and Daniel, I thought that relinquishing control of a renovation's script would be evidence that my creativity, empathy, and intelligence were lacking. This predisposition of mine is discussed throughout this chapter, where it is critiqued for missing the possibility that a renovation's importance is built through the same collective authorship that chapter 2 discussed as making new thinking possible in my collaboration with Shelley.

Catriona and Daniels' renovation offers several instances to observe shared authorship opening a renovation beyond our individual assumptions and preconceptions, such as the moments of our first conversation when Catriona and I speculated about how to use the empty room. Catriona suggested Daniel might use the room as an "art studio" (appendix C, 1.178). Hoping to work beyond activities with which we were already familiar, I suggested the space could be used for the vague purpose of increasing the kind of awareness discussed in chapter 3 through Kaprow's work (appendix C, 1.185). With collaboration permitting us to think beyond the familiar, Catriona imagined that they might shape their relationship by inventing and performing a ceremony in the room (appendix C, 1.200). After Catriona likened it to a Japanese tea ceremony, I sensed that the word "ceremony" might itself be loaded with preconceptions (appendix C, 1.198). I suggested understanding it more broadly as a rehearsal space for who they could be as a "getting to know you room" (appendix C, 1.207).

Exchanging ideas in a way spontaneously built off ideas previously suggested the other until a sense of shared ownership was established as Catriona, and I did in this moment. These instances situate the concept of shared authorship in the practice being built as a process through which collaborators can work toward what neither knows individually. As discovered while working with Shelley, sharing authorship does not depend on identical intentions or interpretations of a work's meaning. Catriona's understood a "getting to know

you room” as part of a mindfulness practice (appendix C, 1.188), while my conceptualization of the same activity was a work of performance art. By resisting an urge acquired while practicing professionally to maintain authority by minimizing ideas proposed by an inexpert, space was kept open for Catriona to invest the project with thinking she could recognize as her own. By allowing the coexistence of our different understandings Catriona and Daniel took an ownership of the work that I sensed motivated an active participation that was absent in renovations whose scripts excluded my collaborator’s input.

Chapter 3 cited Kester and Baraitser and Bayly to theorize that in relinquishing claims of expertise that privileges their authorial voices, an architect becomes vulnerable in having to reimagine their own relevance. Engaging Catriona without habituated assertions of expertise or authority, opened other ways to experience the necessity of this role. As Kester and Rogers offered in chapter 3 through examples of their respective fields of social practice and psychotherapy, attempting unbiased listening can also be a creative practice. Such was the vulnerability at the end of our first meeting without my determining the performative scripts that would constitute the “getting to know you room” (appendix C, 1.231). Examination of other renovations for which instructions for renovational performances that were authored without input from my collaborators were rarely embraced with the same enthusiasm I felt for them.

My role as architect shifted away from directing the form of outcomes and toward facilitating its process. Catriona and Daniels’ confidence in their ability to author renovational activities closed my access to an aspect of practice I had previously thought essential for my creative expression. In this unfamiliar territory, I recall interpreting usurped authorship as an indication that my ideas were uninspiring. Through this research, however, listening and observation have been argued as creative activities. Chapter 3 discussed the ways Kaprow, Kester, and Rogers’ practiced this in a way that now nuances a version of architect for this practice that reconsiders expertise as an ability to support several approached within terms uniquely determined by each renovational circumstance.

Conducting myself in accordance with these critically reconsidered terms was both my ambition and anxiety during our next meeting. As Catriona and Daniel described their script ideas during our next meeting, I came to understand the indifference of other collaborators toward scripts that only I had determined. I had no excitement for what I imagined the outcome of their work would be. I listened to their list below with ambivalence, between practiced judgement and novice:

1. *Meditate in the room sitting opposite of one another reflecting on the apartment and where the apartment seems "tight" as a muscle might if one were to focus the meditation on their body.*
2. *Sit opposite one another looking into one another's eyes for a set duration.*
3. *Sit opposite one another with closed eyes and sense the other's presence.*
4. *With both people's eyes blinded and ears plugged stand in different parts of the house and then move through it to try to find one another. I noted that it would be interesting to rearrange the apartment based on how it would be easier to find one another.*
5. *Dance for one another.*
6. *Dance with one another.*
7. *Lie under the skylight, look at the sky, and have a conversation.*
8. *Make a drawing of the other person.*
9. *Play your favorite song for the other person and then tell the story of why it is the favorite.*
10. *Make a scent in the room that has meaning for the other person and then discuss why it is significant.*
11. *Write a poem or text about something that is important, and then read it to the other.*
12. *Try to balance the other person above them while standing and practice until they always get it right.*
13. *Baking something personally meaningful for the other.*
14. *Tell the other your life story in a few minutes and show how you grew into the person you are now. I suggested that they could also perform how one perceives the other.*

Figure 70, Catriona and Daniel McLaughlin, 2014.

Judging this script as a string of clichés, I feared that the whole project was a failure. Were this list to align with my hopes for it at the time, subversion would measure merit, clever twists would evidence wit, and references to other already validated art practices would assuage my anxiety about the renovation's intelligibility as art or architecture. Catriona and Daniel's list struck me as conventional and peppered with citations of new age spirituality like Feng Shui that this practice was often compared with when people tried to understand what performative renovations were. Reflecting on this experience, speculates that conducting architect through this filter of judgement was instead the cliché¹⁴. Catriona's

¹⁴ Upon reading this section per ethics protocols, Catriona was surprised, and I sensed somewhat offended, at reading this admission. A number of correspondences followed in which I explained that this perception begins instead a critique of my own limits rather than of their decisions. So that this confusion does not continue here, I clarify that my ambivalence then stemmed from lacking concepts that evaluated performance architecture through the subjectivities encountered during its doing.

resistance of my attempts to insinuate this interpretation instead corroborates Franck and Howards' instruction to examination of how my own preconceptions might be counterproductively mapped onto collaborators (Franck and Howard 2010, 54).

During our third and final meeting, my insecurities and doubts dissolved as Catriona and Daniel recounted affective discoveries. They came to share my criticality for activities like drawing one another and making scent experiences for the other when they realized the outcome was already known (appendix C, 3.80, 3.95). But their account of the joy affected by encountering unexpected aspects of one another through dance opened the understanding that the potential of performative renovations is the subjective possibility they encourage (appendix C, 3.106).

Breaking Habits

Sediment, an opaque layer accumulating from the residue of repeated actions, was introduced through Butler's writing in chapter 1 to imagine the everyday habits that domestic space enables as a kind of material that prevent recognizing a performance that feels natural to instead be a cultural construct. Recognizing that these ways of being are not innate opens the possibility of unfamiliar subjectivities as new performances. Chapter 1 offered the way Rendell challenged the conventions of reading to do this in the space of the book. Hill was cited as promoting this activity in chapter 3 through his description of illegal architects and creative users. Returning to this research's earlier theorization of Perec playful renaming of domestic space is perhaps most apt place to observe how performative renovations can de-habituate space in practice. Catriona and I borrowed Perec's strategy for disturbing the sediment of habit (appendix C, 1.183-1.185). Both familiar with the concept of a "Wednesday bar" due to time spent living in Berlin, this reference offered an example of how the use of space can be freed from habit. Though not using these, Catriona and Daniel were already occupying their apartment in ways that departed from the conventions of romantic cohabitation by sleeping in separate rooms (appendix C, 1.120-1.142). Though Catriona points to her easily disturbed sleep as the origin of this arrangement, in this context of this discussion Catriona interpreted this arrangement as resisting the habituation intimacy.

At our third and final meeting, Daniel shared a discovery about habituation he made during the prescribed performances. After the spare bedroom was vacated and the space became available for him to make art in, he realized that perhaps what blocked him was beyond square footage, admitting that his entrenched habits instead prevented him from

exploring this subjectivity (appendix C, 3.3). Most profound for him was the way that enacting performances challenged his habits, both in the actions themselves and in the reworking of his schedule necessary for them to happen (appendix C, 3.5). Stoner corroborates in theory what Daniel experienced in practice, that routinized constructions of time infuse architecture with a quality that restricts the emergence of subjectivities that challenge dominant power structures (2012, 18). Reflecting on habit also ended our conversation as we described experiences of sharpened awareness when acting beyond the dictates of habits, that made spaces seem vivid and bright (appendix C, 3.273).

The renovational performances, initially thought to provide resolute solutions, proved instead to be incredibly powerful in dismantling habits and cracking the shell of accumulated repetitions. While I, at the time, was seeking provocative and artistic results, I had instead witnessed a synecdoche of Butler's formation of subjectivity. Embracing a new script left subjectivities bare, without cover or obscurity from years of inadvertent sedimentation. Instead of slippage causing irregularities, an external nudge did. Without prescribing a new solution, the renovations can prescribe performances (an unperformable performances even) that reveal the structure of the initial performance. Hill's creative users, discussed in chapter 3, as inventing ways of engaging architecture around what habit otherwise dictates, materialize in practice as Catriona and Daniel experiment with alternate scripts for performing these terms.

Emergence via Practice

Discussions throughout this chapter substantiate a non-linear quality to the way performative architecture operates by tying my renovational practice in with earlier discussed architecture-performance methodologies such as the Halprins's RSVP cycles, which are widely adapted in contemporary practice-led and applied performance contexts. Catriona and Daniel's account of what occurred while performing a "getting to know you room" suggests that architecture arrived at through performance emerges through doing, contrasting professional practice of predetermination of architectural objects described during Dilara's renovation. Building from Hill's concept of a creative user discussed in chapter 3, the architectural practice being built through this research might characterize its use of open-ended phrases to describe what might be performed in a space as not dissimilar to the presentation of Perce's habit subverting associations between activities and spaces in chapter 1. Drawing then from Pink's claim through Butler in chapter 3 that iteratively enacting

domestically scripted performances constructs the subjectivity of the doer, this research asks what subjectivity is performatively built when the script is unclear? When is the doer's creativity needed to make the space intelligible? In pronouncing the unoccupied room, the "getting to know you room," Catriona and Daniel set themselves the task of performing that space without the guidance of what they already know. Recalling Butler's assertion that new subjectivities emerging during slippages in performance that occur when subjects enact interpretations of unfamiliar expectations, this research extends this thinking into practice by proposing a model of practice that develops ambiguous instructions for performance delivered through space can promote the emergence of unfamiliar subjectivities as occupants interpret how they are to be performed in a second act of authorship.

This concept of an architectural practice materialized during Catriona and Daniel's "getting to know you" performances. The first action that they described was going into one another's rooms and meditating and then switching the location and doing the same (appendix C, 3.32-3.60). Though agreeing that a greater sense of connection took place when they were in the other's room, they described inverse experiences in relation to their own. Daniel felt like his ego could shrink and focus on embracing Catriona in her room whereas in his room he felt like he expanded and was more focused on himself (appendix C, 3.39). Catriona also reported that when she was in her room, she felt focused on herself in a way that was maybe not so good for their relationship, she felt like she was "in her own skin." She said she felt a bit narcissistic and that when she was in his space, she felt more open to Daniel. Daniel said that he liked Catriona in her space best because she was most herself, most of which did not include him (appendix C, 3.38).

Restating the insight identified earlier in this section to deconstruct predispositions inherited from the norms of architectural discourse allows this practice to move beyond skepticism regarding whether space can measurably absorb a person's energy and instead return to Ahmed's discussion of affective experiences between space and subjects as 'slippery' and 'sticky' that was first introduced in chapter 2's discussion of the inflatables. Accepting Catriona and Daniel, both felt each other differently in one another's spaces adds further materiality to this concept. Both experienced their subjectivities in their respective spaces as the accrual of what Butler might call sediment, or stuck to use Ahmed's term, into a thickness that each described as the heightening presence of themselves in their room in ways that obscured one another. Extrapolating this experience as a truism that can be applied to other renovational situations is incongruent with the goals of this methodology. What can be

taken forward, perhaps in terms developed specifically within each new context, is the way that this moment in our conversation reveals domestic spaces allowing occupants to interpret themselves in ways that refine or reinvent interpersonal understandings.

Daniel said that the most significant moment of the renovation for him, the one in which his understanding of Catriona emerged, was when she danced for him in an improvised way (appendix C, 3.106). He described the experience as “beyond beautiful” and loved the ways that she commanded space. She decided that she would use the kitchen/living room for her performance since it was the largest and most light-filled in the whole place. The empty room was too small for what she wanted to do, and they decided to change the entire apartment into a place that granted them permission to get to know each other. Catriona also said that she enjoyed Daniel’s dance immensely, adding that she was not in a good mood when he started and then was really cheered up when she saw him performing for her (appendix C, 3.149). They concurred that the dancing was a more powerful experience for them than the meditating, filled with energy and focus on their audience, this performance was the one that really unveiled something unexpected and pleasurable. Daniel said that dancing was the most spatially intense exercise, describing the house as filled with music and movement and that for that moment, and the dancer consumed the onlooker.

As with any of the particulars of the events that unfolded which made Catriona and Daniel’s renovation meaningful to them, it would be a mistake to suggest any specific activity be repeated in another renovation. What is significant for future renovations are the conditions that we collaboratively put in place that allowed that moment to occur. By resisting the urge to over-determine my collaborator’s actions, the two were able to experiment and shape the experience toward what was meaningful to them. Not insisting, as in earlier iterations, that the performance only take place in the empty room allowed the dance to take the room that they needed it to have.

Recalling also the “liveness” that Goldberg, Aubin, and Mínguez Carrasco assert as central understanding architecture through performance, the bodily intelligences directing Catriona’s movements and around which Thrift constructs nonrepresentational theory, value the tacit occurrences that architectural practice that has historically ignored. As Catriona and Daniel recounted, it was the moments in which exuberance was expressed through their bodies in relation to space that led to the new understandings of each other, whereas the meditative actions they expected would help them get to know each other were reported to be less potent.

Understanding this renovation's viability through Catriona and Daniel's reports of new insights, however, would be a step backward into familiar architectural metrics that assume a work has a singular conclusion and that the intentions for the work stated at the beginning did not morph into something new as it was being made. Rather, part of this work's significance was in the way Catriona and Daniel explored their domestic space as an invitation to experiment with who they could become. This work's value goes beyond Catriona and Daniel's unexpected experiences of subjectivity to implicate me in the ways that I begin to understand myself differently through the insights just described.

Discoveries Informing Performance Architecture's Discourse

Role of the Audience

Catriona speculated that having a third person living with them encouraged better interpersonal dynamics (appendix C, 1.154). She speculated that no matter what the situation, the energy between people is more dispersed when a third cohabitates. If something is wrong, there are two options instead of one for the assignment of blame. Catriona had found these moments of pause helpful in not jumping to conclusions. Daniel also remarked in our second meeting us that it was the absence of the third person in the apartment that really made the space feel bigger, rather than increased square footage available (appendix C, 2.147). He went on by proposing the biggest effect of the roommate's departure was a sense of freedom from the habits developed to accommodate a third person in the space (appendix C, 2.60).

For Catriona and Daniel, the departure of an audience outside their relationship unexpectedly altered how they would come to use the rest of the space more than the room itself. As Catriona mentioned during our first conversation, without a third person as an audience or witness, they were no longer responsible to perform in accordance with his expectation of social conventions (appendix C, 1.154). Mentioning in the second conversation that they could now go to the bathroom without clothing or have an impromptu dinner party (appendix C, 2.37). Without a roommate, they described perceiving the third room as more connected to the rest of the apartment and made the entire space seem bigger (appendix C, 2.47-2.50). Understanding this shift in spatial perception through Mandie's use of spaces to perform different selves, I speculate that it was the temporary suspension of performing a socially determined scripts that created space for a shared self to emerge. As

Butler's theory of partial subjectivity speculates, Catriona and Daniel keep, and even constitute, parts of the other's selves (Butler 2005, 40). This thinking might suggest that the roommate's corporeal departure was accompanied by the parts of Catriona and Daniel's public subjectivities that were constituted by his presence. Their impression that the apartment grew suggests that architectural boundaries conscribing scripts for performing self-share dimensional and volumetric qualities with formal understandings of architecture. For three weeks, the couple enacted the performative equivalent of breaking through a party wall. While the space did not get physically get bigger, their experience of expansion via joined subjectivity is suggested by the language they used to describe the affect it produced.

Pausing after describing the list of renovational performances, Catriona reflected that even though they were determining all the performances' content, my performance of their architect served as an audience to whom they felt an accountability that motivated them to follow their renovation through (appendix C, 2.317). Her observation further implicates architects working through performance as witnesses who develop the kind of responsibility of the performer that Dell Hymes describes occurs through an audience's attentive listening (1975, 18). Exemplifying the inversion of power dynamic that take place in what Turner describes as liminal performances, the familiar roles of architect and client are swapped when understood instead as audience and performer (1969, 22). Rather than reinforcing the need to return to existing hierarchies as Turner theorizes, as collaborators take turns witnessing and performing throughout the course of a renovation serves to keep power from becoming fixed as was suggested earlier by referencing Kester's writing on collaborations in chapter 3.

Performative Ownership

When listed as lease holder, Catriona felt this legal pronouncement granted her permission to shape the apartment (appendix C, 1.56). She described such efforts as making a place where she could merge her body and mind with her environment (appendix C, 1.54). Recalling Pink's research of decorating practices detailed in chapter 3, Catriona bought plants to symbolically connect with nature and physiologically clean the air. Intellect, flesh, and space thus linked, Catriona framed artworks she accumulated and hung them like push pin in the map of her personal history (appendix C, 1.56). Catriona's perceptions, that space, body, and subjectivity are connected, and that shaping a space also shapes its shaping subject, reiterating what Pink's suggests through her participants in chapter 3.

At the start of our second meeting, Catriona said that the first thing they needed to do with the “getting to know you room” was to claim it (appendix C, 2.71). Even though the room was theirs and was nobody was occupying the space, they still felt like it was not theirs yet until they touched every corner. Echoing Pink’s fieldwork observations and reaffirming her theory, the couple described thoroughly cleaning the room as a way of taking ownership of it (2006, 56). Daniel also intended further substantiate their ownership of the empty room by painting it (appendix C, 2.67). Catriona reflected that by touching every square inch of the space a person experiences its limits in a very intimate way that might suggest an inhabitant and a space might belong to one another (appendix C, 2.73). Both through an Austinian linguistic proclamation and the tactile mapping that Pink’s participants reported as giving a sense of belonging during cleaning align with Catriona and Daniels’ account of the ways they claimed their space. Ownership of space, understood through these instances as performance acts, expands this research’s claim that architecture is constituted performatively.

Anthony's Renovation

December 2012 – January 2013. Referenced documentation in appendix D

Summary

Revisiting Anthony's renovation in reflection corroborates insights developed in other renovations around my citation of psychotherapeutic practice to assume what I understood to be the authority of interpretive analysis with some added insight. Robustly theorized through discussion of my collaboration with Anthony is the way that conceptualizations of art and architecture that limited identification of these activities to objects pressured the outcome of the renovation to be physical. Chapter 3's discussion of the everyday will provide language to discuss the ways otherwise mundane situations opened to perception of them as unique. The implications of naming space theorized in chapter 1 gain material specificity when further theorized through practice.

Anthony, an architect, and academic colleague, shares my artistic approach to architecture, which he pursues by operating an architecturally inclined art gallery, OPUS Projects, in Manhattan. Anthony offered OPUS as a place for host renovational conversations with the hope that material artifacts could be exhibited for sale a few months later. For this reason, he might have been more motivated than other collaborators to follow through on his renovation at home.

Anthony lived in a modernist Manhattan apartment with his wife Maria and his daughter Alessandra. Anthony's renovational narrative centered around an imbalance he felt relating to the way Maria accumulated and then organized packages in the flat. Speculating that family histories perhaps formed their divergent tendencies toward retention and removal, and without characterizing either as essentially better, Anthony said he thought of himself as generally accommodating his wife's management of the gifts, items that might be returned, and other temporary parcels (appendix D, 1.26). However, Anthony resented the way she overtook two of his designer chairs in their bedroom with stacked containers (appendix D, 1.40). Noting in this same statement that these piles disrupted the aesthetic pleasure which originally led him to purchase them, he later disclosed also resenting Maria for using the bedroom according to her individual preferences rather than as a place of marital negotiation (appendix D, 1.94).

We speculated that their situation might typically initiate the design of additional storage. However, Anthony imagined that such new organizational objects would be overwhelmed by Maria's packages soon after their installation (appendix D, 1.143). Resolution of this conflict, Anthony imagined, could only occur through him performing their domesticity differently (appendix D, 1.20). Because such a transformation of subjectivity is what these renovations hypothesized as possible in altering the way the space is used, we centered this renovation on Maria's arrangement of packages (appendix D, 1.64).

During the month following our conversation, Anthony and his family used the clutter and the chairs as props in the performance of an art gallery in their bedroom. Anthony and I speculated that working under the guise of this layer of program, he would have permission to alter Maria's organizational system without provoking her anger (appendix D, 1.254). A month later, Anthony emailed me a digital book that compiled and annotated a selection of photographs taken to document renovational activities. Both this email proclaiming that the apartment had been renovated and this book follow our conversation's transcript in appendix D.

During an unrecorded conversation a year after the performance, Anthony said that the chair slowly became part of Maria's archive area again, but that his gallery lives on in other places in the house. While he lost interest in the project after the initial event since it no longer seemed to be a point of tension for him, Alessandra was continuing to use her mother's packages as a medium for installations and performances and continues the gallery. Anthony will sometimes point out where the packages have converged, and she opens the gallery again. Though there is no record of this exchange, Anthony corroborated this recollection's accuracy when reading this passage.

Insights Regarding Practice

Performance of Architect

Almost in passing, I commented toward the end of our conversation that these renovations "question the role of the architect" (appendix D, 1.442). Being among the first renovations made for this research, I did not yet understand that this rethinking would be among the most significant contributions of this research. Reading any of the transcripts in the appendix offers many opportunities to observe how my conduct in the role of architect

worked against what this research now understands to be their most compelling potential: encouraging new experiences of subjectivity to emergence. Particularly clear in Anthony's renovation is my attempt to assert the same authority architects do when designing buildings in this context by posturing as a psychoanalyst. In several passages of the transcript, an attempt to interpret the psychological workings of others implicated in the renovation can be read. As chapter 3 noted and Cupers discusses at length, this tendency is common among architects. With the example of low-income housing designed for users by architects who conceptualized them through assumptions and generalization developed without direct experience, Cupers illustrates how architects patronizingly assume that their professional credentials also qualify them to know what is best for others (2013, 13). Also cited in chapter 3 is Kester's similar critique of artistic practices using unchallenged assumptions to develop projects for communities of which they are not a part. Kester discusses Susanne Lacy's *Code 33* (1999) as an example from which these disengaged practices might draw lessons. Lacy's project challenged cross community assumptions by creating a context for law enforcement and disadvantaged youth to engage one another in dialog and, in so doing, it posited the activity of challenging preconceptions as an artistic medium (Kester 2004, 5). Now briefly come back to you, and the all-important matter of how your understanding has changed because of a) experience of this and other renovations; b) artistic precedents such as Lacy.

Psychoanalytic Authority

Appropriating psychotherapy for artistic or architectural practice has been theorized in chapter 3 by noting the risks of developing project around the kind of inherited presumptions critiqued by Cupers and Kester. With knowledge gained during years of practicing art through therapeutic conversations with strangers, Montano similarly cautions that a coercive imbalance of power can occur when the artist mistakenly imagines exclusive access to insights about the other person (2013). My conversation with Anthony reveals my own inclination for doing just this. Future practice benefits from observing its effects in instances such as when my predictions regarding Maria's reactions to proposed performances were treated as facts to confirm their efficacy. These moments left Anthony skeptical or unenthusiastic about performance proposals (appendix D, 1.21, 1.29, 1.72, 1.173, and 1.175).

Practicing in this way has the potential to move into the realm of harm when, for example, I suggested that he add to the pile of her packages on his chair until she felt the same negativity that he did (appendix D, 1.173-191). Redirecting my thinking instead toward

actions that might make her laugh, Anthony prevented this renovation from repeating the mistake mentioned in chapter 2 that ended my friendship with Claus. Without years of further training, attempts to conduct renovations as therapy will continue to draw from pseudo-psychological concepts such as the popularly imagined reverse psychology attempted in this moment. Mandie's renovation, that spanned the course of this research, charts how similar citation of psychotherapeutic practices understood as interpreting and fixing early on in her renovation evolved into the more listening oriented approach supported by Rogers in chapter 3. The arc of this transformation hints at this practice's gradual incorporation of performances methodologies that refine practice through trial and error like that of Baraister and Bayly discussed in the last chapter. More compelling are the occasions that such methods of working open renovations as sites to play and experiment, just as Anthony reported experiencing a year after when he and Alessandra opened their "gallery" in relation to Maria's pilings.

Understanding of Art as Object

Adapting an arts-based research methodology is not only instructive for rethinking structures of power, but it also illuminates how valuations of art through object-oriented aesthetic theories constrain a renovation's potential. My conduct in Anthony's renovation can be interpreted constrictive in this way when I suggested adding tomato cans to a pile of dissimilar parcels, asserting the result would be desirably "surreal" (appendix D, 1.212). Or when Duchamp's *readymades* were referenced to suggested Anthony's chair might be mounted to the ceiling (appendix D, 1.220). Additionally, my suggestion that Anthony hang Maria's bags in an "aesthetic composition" using wall-hooks, sprung from my desire to make an exhibition photograph as compelling as those made by Hadley + Maxwell to be (appendix D, 1.292). Such suggestions for performance, directed toward a wall hung object that could be widely recognized as art and thus allowing established conventions to guide the performance, can be seen to over-determine and even control how Maria was to interact with the work in a way that was unlikely to have allowed open-ended emergence (appendix D, 1.316).

Anxiety of No Object

As discussed in Mandie's renovation, performative space making seeks to avoid dependence on hired builders to realize a renovation. In professional architectural practice,

considering the realities of manufacturing and construction of design is a central activity that distinguishes architects as experts. On a note of epistemological disclosure, my expertise in resolving fabrication processes and then constructing works has been both central to the way I have conceptualized myself as an artist as well as a source of somatic pleasure. The smell of material, the ache of muscle, and the snap of a precise joint constitute an intimacy with my work. Eschewing such activates in deference to the immaterial conceptualization of performative renovations provoked a feeling of fraudulence as either an artist or an architect.

In reflection I sense this insecurity guided the proposal of a wooden panel to support the hooks (appendix D, 1.337 – 1.348). Though Anthony indicated that executing this construction was beyond both his skillset and the ethos of the project as he understood it, this section of our conversation offers insight as to the difficulty of performatively changing subjectivity toward unfamiliar performances of self. This moment in Anthony’s renovation furthers this research’s understanding of how Butler’s theoretical rejection of a subject’s ability to freely choose the ways they perform gender can instruct the way a person might perform architect in the practice being articulated. Butler argues that a subject is “constrained by not only what is difficult to imagine, but what remains radically unthinkable” (1993, 59). While the performance of architect just described might suggest that the “radically unthinkable” is out of reach through willful intention, practicing architecture through performance offers the possibility that it might unintentionally emerge through the intuitive experimentation chapter 3 identified in Baraitser and Bayly’s description of their rehearsals to develop a concept of creative agency. Though initially developed to re-conceptualize users for a performative practice of architecture, it is equally useful when experimenting with other ways of being an architect. While Anthony’s renovation does not offer examples of this occurring, the unselfconscious role play that unfolded during Mandie’s photoshoot suggests their possibility.

Authorship as Control

Perhaps resisting my overly determined renovational scripts, Anthony expressed a desire for the renovation to have an openness that would allow his ten-year-old daughter, Alessandra, to participate in the performance (appendix D, 1.405 – 1.426). As can be read in the transcript, my reaction to this proposal sought to limit her degree of influence on the project by suggesting she could choose the colors of bags used for the package installation (appendix D, 1.408). Architects offering occupants a sense of agency in determining their

environment by selecting from a limited range of options as an illusion of agency, as I do with Alessandra here, construct them, borrowing Hill term, as “reactive users” (2003, 28).

Imagining Alessandra’s involvement in the renovation deflated my ambition for it produce a material artifact that I could confidently exhibit as a compelling artwork. When Anthony described Alessandra as the artist in the family, my own sense of being an artist was diminished, receiving it as the hackneyed insult “my kid could make that” (appendix D, 1.405). As will be discussed shortly, it was Alessandra’s participation that gave renovational activities the openness that this research now understands as the creative potential of these renovations. Had Anthony acquiesced to my attempts to control its outcome, this would not have happened. From the vantage of this research’s conclusion, I attribute my controlling conduct to an anxiety provoked when comfortable ways of working toward architectural objects proved irrelevant or destructive when extended into performance. Not having access at the time to current understandings of performative architecture, its occupants, and myself control strikes me as a symptom of the familiar forced onto the unfamiliar. As this research is coming to suggest, even though citations of control stretch back thousands of years, critically reflections on the conduct of practice can begin to resist their perpetuation.

Another outcome of this research is rethinking authorship away from the singularity that Stoner critiques as ironically reproducing the ordinary through its attempts to become exceptional (2012, 75). Presuming that Alessandra would make decisions about renovational doings that I would not want to claim as my own, my perception of this renovation’s potential disappeared, and with it my urge to control its outcome. Though I wanted to develop more instructional photographs, my assumption that the renovation would be childish led me decline Anthony’s request to document the renovational performance myself. Thinking that they could not possibly have my voice, I suggested that he take the photographs (appendix D, 1.436). Reconsidered now through performative understandings of architecture developed during this research, this invitation to author how the script we collaboratively formulated would take place led to a second collaboration between Anthony’s family that encouraged the unselfconscious experimental interaction with domestic space that this research proposes as central to a performative practice of architecture.

Following the transcript of our renovational conversation in appendix D is the full series of documentary photographs that Anthony took of the renovation’s enactment. While this series does not resonate with the artistic interests that guided *OK Boyfriend* and *Rented Milk*, discussing them through these terms would miss the insights they contain that nuance a

performative understanding of architecture. Instead, the next section will engage these images using theoretical frameworks developed in previous chapters to understand how concepts of naming, play, and ideas might specify in the practice of performative renovations.

Discoveries Informing Performance Architecture's Discourse

Naming

Previous chapters have each expanded an understanding of the implications of naming for a performative understanding of architecture. From chapter 1's discussion of how Austin's claim that performative words have material effects was built upon by Butler developing the theory of performative subject formation that this research relies upon for its claim that architectural space performatively shapes that of its occupants through programming. Chapter 2's analysis of bathroom signage brought these theories into practice. Chapter 3 interrogated professional titles like architect and psychoanalyst to destabilize assumed meanings and then appropriate them for performative practice. The opening page of Anthony's documentation offers chapter 4 the opportunity to theorize the implications of naming when used by collaborators in renovational performances. Just as Catriona and Daniel renamed an empty space to open it to unfamiliar activities, Maria, Alessandra, and Anthony respectively proclaimed themselves to be archivist, curator, and collector to refigure permissions surrounding domestic order. Though I did not participate in their performance of the package gallery, Anthony described the purpose of my role as artist during our conversation as an unprovocative way of explaining to Maria why her packages were being disturbed (appendix D, 1.297). Maria's organizational aptitude led Anthony to suggest that she would make an excellent archivist early in the conversation (appendix D, 1.64). Our conversation also foreshadowed his role as collector during the account he gave of his chairs (appendix D, 1.39). Alessandra as curator had the most active role, allowing her to shape the work's outcome. Rather than speculatively interpret what these roles might mean, observing that the intelligibility of all four is contingent upon a particular activity that is between subject and space. While all roles are part of an ecosystem of art's commerce, none relates directly to one another. Rather the positioning of objects in space mediates their relations.

Chapter 2 cited Ahmed's use of the descriptors "slippery" and "sticky" to convey her understanding of how emotions are produced between things and people during repeated

interactions. Engaging Ahmed's thinking to further an understanding of performative architecture through the family's renovation suggests that the placement of packages in relation to the chairs was not expressing emotion but producing emotion over time. Following this idea, the performance gave Alessandra permission to interrupt her parents' cycles of habit. Asserting that Alessandra's alteration of the interplay between parent and package directly led to new emotions runs the risk of misunderstanding subjectivity's flux through positivist causality. It does, however, suggest a performative area into which architectural practice can expand.

Play

Anthony's mention of humor and comedy as an approach to situations where he feared interpersonal conflict offers an opportunity to theorize through practice a theme touched upon throughout earlier chapters under many names (appendix D, 1.42, 1.53, 1.55, 1.72, 1.94, 1.117, 1.162, 1.165, 1.203, 1.230, 1.337). Austin's *nonserious*, Butler's *theatricality*, Turner's *liminality*, and Goffman's *frames*, from chapter 1 are adjacent terms to describe spaces in which audience and performers mutually agree that activities occurring within them do not convey their doer's critique of the receiver or the social norms they embrace. Chapter 2 noted that my personal attempts to convey non-seriousness toward uncomfortable factory workers while making the *Bi-Bardon* urinal disguised a fear of imagined consequences, should they understand the work as an expression homosexual desire. Later, when attendees of *Wall to Wall Floor to Ceiling* engaged the inflatable environment with the playfulness associated with its materiality, their irreverence triggered an insecurity about not being taken seriously as an artist. Coupling Sedgwick Kosofsky's writing with Baraitser & Bayly's performance rehearsals in chapter 3 articulates how cultivating spaces to explore alternatives that challenge previous doings are free from consequences promotes the emergence of possibilities otherwise constrained. Mandie's boyfriend performance, Catriona and Daniel's critique of habit, and Anthony's proclamation of comedy shared the effect of freeing renovational doings from the fear of negative repercussions that might linger after the performance.

Anthony characterized Maria's perception of artistic activity as flummoxing and comedic, suggesting that any activity implicating her packages characterized as such would be not received as a critique of what Pink might argue to be her identity (appendix D, 1.303). In proclaiming the contested corners of the bedroom to be an "art gallery," Anthony accessed

the kind of creative agency described in chapter 3 to experiment with reconfiguring a situation constraining his pleasure. Reflecting on my collaboration with Anthony through the role of play in performance studies suggests directing collaborative energies toward reshaping domestic space as a site where activities can be experimented without concern of lasting repercussions, akin to what chapter 3 observed in Moreno and Turners' work. This discovery marks a departure from my understanding about where an architect working performatively should direct performed doings. At the end of Anthony's renovation, outcomes such as a change in Maria's behavior or helping realize Anthony's desire of open space around the chairs were my measure of renovational success (appendix D, 1.222). Conceptualizing an architect's intelligibility as such through their ability to resolve of preconceived purposes relies on systems of valuing architecture's objects that misalign when attempting to conceptualize them through performance.

Mundane

While chapter 3 argued that quotidian doings are a medium through which architecture can be performatively constructed through the work of thinkers like Butler, Lefebvre, de Certeau, Thrift, and Pink. However, during our conversation Anthony hinted at his anxiety that if an architectural performance is mundane, it would not have value as either architecture or art (appendix D, 1.10). Critiquing attitudes of current architectural practice, Till explains this apprehension comes from a culture whose valorization of iconic singularity renders quotidian seriality anathema (2009, 93). Despite reassurances echoing Till's in Anthony's later statement that the mundane can become poetic if engaged as comedy, this research requires transparency of personal prejudices influencing its conduct (appendix D, 1.36). Among the most personally challenging aspects of developing a performative architecture through practice has been rejecting the system of values that Till describes, which my education taught me to embrace. Tolerating a crisis of uncertainty accompanies resisting the urge to embrace its ordinary opposite.

Given that my subjectivity has been substantially shaped by performing a version of architect predicated on heroic aspirations interpolated during decades of education and practice, I anticipate reluctance believing that the photographs documenting a child playing "gallery" with her parents in appendix D evidence a practice of architecture so new and groundbreaking as to mark a before and after in architectural discourse. Even confessing this

as an aspirational fantasy coveted by the version of architect, I experience myself as points to the complexity of their entanglement.

Accompanying this humbling insight is the question as to whether searching photographs for substantiations of a radically new way of thinking about architecture is itself an activity habitually migrated from practicing architecture toward objects. Within the ethical framework of this research, only Anthony can substantiate any expansion to his experience of subjectivity that his renovation might have brought about. However, the methodology of this research also conceptualizes the researcher's subjectivity as dynamically changing in relation to sensations, feelings, and thoughts occurring through the work. Valuing these shifts as equally relevant to the practice being built requests an account of how I understand them.

There was no specific moment in which a discernably different experience of myself can be attributed to Anthony's renovation. Nor can I claim that new understandings coming from our work occurred in isolation, that other renovations and life experiences did not participate these changes. Instead, they are made perceptible in the difference between the value I found in Anthony's documentation upon receiving it just after the renovation and that which I discover these years later in reflection. As mentioned earlier, knowing that they would follow neither the formal nor conceptual approach of photographs that I was making precluded my appreciation of them in other terms. Imagining the family's day, seeing Alessandra's playful addition of unscripted activities, the face coverings referencing the anonymity in my photographs, Anthony's experience of his chairs as he wanted them, Maria's participation in an activity that challenged her habits, all mark an opening to fewer rigid ways of working in these renovations. Experiencing this change as unnoticeably slow guides this practice toward a longer engagement with each work allowing the same possibility for others and, furthermore, emphasizing the element of duration in architecture (something central to performance and performance art but curiously absent from architectural discourse as if, somehow, time doesn't exist). Finally, while Anthony's proclamation that everyone felt "completely renovated" in the email accompanying the photographs assuaged doubt I had at the time regarding these renovations' efficacy at the time. Now, I observe in myself less interest in having collaborators affirm my hopes for the work, and more eager to return to this point and ask him what affect indicates that has been "renovated" or if renovation can situate in performative architectural practice as a form of affect (appendix D, Email 1).

Sarah's Renovation

April – May 2013. Referenced documentation in appendix E

Summary

Sarah's renovation centered around sound. After describing the pleasure, she takes in the light, view, height, and industrial materiality of her Brooklyn loft, she shared her surprise and frustration with the amount of sound that enters her apartment. Having lived in this situation for three years with her husband, our conversation explored the ways that sounds like neighbors' voices passing through thin gypsum board wall or car alarms slipping through window gaps were perceived as intrusive. Such noises confronted the way she performed silence to understand herself and be understood by others as respectful. Examining this and other meanings Sarah constructed through sonic encounters, her performative muffling was understood in our conversation as imbalanced with other subjectivities around her through audible broadcasts. Unlike other renovations that have been critiqued for the way they proscribed actions as answers to architectural problems, Sarah's renovation was formulated as a question, "What would it mean to be loud?" (appendix E, Email 1). Without any activity specified by either of us at the end of the first of two conversations, Sarah focused awareness on what affects manifested when she turned up the stereo in her apartment, sung in public, and chanted during yoga.

This renovation concluded with an email from Sarah describing how a Sunday that would have been ruined by car alarms before the renovation was instead filled with joy by performing a louder self (appendix E, Email 2). A satisfaction like that felt in professional practice when a problem was solved followed receipting Sarah's note. I interpreted her report of a personal transformation as evidence of the renovation's success. With this writing creating some distance between my understanding of these performative renovations value then and now, collaborating with Sarah shifted my conceptualization of what constitutes a performative renovation away from its outcome and toward doing. Renovations are now recognized as a collaboratively created space within which other possible subjectivities can be tacitly explored through interactions with domestic space.

Insights Regarding Practice

Indeterminacy

Unlike all other renovations discussed, we ended our first conversation without specific directions for performative doings (appendix E, 1.131, 2.53). Instead, by contemplating ideas that emerged from our conversation afterward, the renovation opened to becoming a way of using domestic space to explore possibilities, rather than a more rigid resolution. Up to this point, concluding conversations without having specified a renovational activity was felt as evidence of creative impotence. In reflection, this early understanding likely stifled realizations unique to the collaboration and abridged thoughtfulness with assumptions that led to proposing performances with which collaborators could not connect. In contrast, not having a proscribed task at the end of our first conversation allowed Sarah time to consider the ideas we discussed until she formulated ways of exploring them further in the actions of a performance.

To theorize the creative user, Hill cites Roland Barthes's assertion that ambiguities in writing activate a reader's participation in authoring a text as they resolve for themselves what was left vague by the writer (2003, 71). Extending this thinking into architecture, Hill observes Tschumi's reference to Barthes in his concept of "in-between space." Tested through practice in projects like *Le Fresnoy* and *La Villette* by building spaces without intelligible use, users were theoretically offered "freedom of expression" (Hill 2003, 83). Validating this claim by documenting accounts of the freedom people felt to express themselves in these spaces was not part of Tschumi's methodology. However, Sarah's decision to perform a louder self, as the renovation suggests, in practice the creative ownership postulated by Barthes and Tschumi is enticed to emerge when the specifics of renovational doings are not preconceived by the architect.

Sarah's description of herself as an artist suggests that she shares a comfort working toward the unknown noted during other collaborators with creative practices like Mandie, Catriona, and Anthony who also authored the performance of their renovations (appendix E, 1.118, 1.126). Furthering the credibility of this idea, discussed at length during discussion of Mandie's renovation, future renovational encounters with people not familiar with artistic ways of working should be encouraged to experiment with activities that develop their confidence in sharing authorship and their comfort in performing what might be unfamiliar.

Who do you want to become?

Having critiqued in other renovations those moments when my performance of architect directed conversations toward salacious narratives and projected assumptive interpretations onto collaborators or others implicated in the renovation, briefly noting that this conduct is also observable in Sarah's renovation cautions vigilance of these tendencies in future collaborations (appendix E, 1.121, 1.69 – 1.72, 1.79, 1.180). Revealed as problematic during reflective analysis in preparation to discuss Sarah's renovation is a question frequently asked in other renovation, "Who do you want to become through your space?" It was posed in all instances to assist collaborators in understanding that performative renovations work toward changes in subjectivity and not materiality (appendix E, 1.113, 1.123, 1.129, 1.145, 1.147). However, this query's implication that collaborators can consciously determine their experience of subjectivity contradicts the understanding of agency developed through this writing.

Chapter 1 detailed Butler's critique the concept of agency this question suggests, one in which a person can willingly determine who they will become (1993, ix). Instead Butler argues that subjects are formed through performative iterations of those social norms they are born into, and accounts for deviations from those conventions as unintended malperformances (1993, 82). Chapter 3 challenged this understanding in characterizing agency for this research as creative by putting concepts developed in her later writings in tension with performance practices such as Rufford's use of the term "space acts" to gradually re-code identities formed through architecture (2015, 46). Here, a person's agency to influence their subjectivity occurs when they choose to participate in open ended collaborative activities directed by affect that emerges. With performative renovations aspiring to be an example of this activity, the positivist understanding of subjectivity implied by this question all but ensures this possibility remains aspirational.

Chapter 1's discussion of Butler's writings can also be used to critique the way this question limits a collaborator's exploration of subjectivity to the confines of what is already known by requiring the use of language. Choosing subjectivity from that array of subjectivities that language can already identify forecloses the possibility that subjectivities not yet named can emerge through the prelingual interactions chapter 2 theorized through Ahmed. In addition to being familiar, utterable subjectivities also occupy positions within the systems of meaning structuring language, and thus carry with them judgements about their value. Passages from the transcript reveal me unintentionally encouraging Sarah to interact

with space toward the performance of what she imagines to be her “best” self or who she would “like to be” (appendix E, 1.113, 1.123). Orienting performative renovations toward concepts of personhood deemed socially desirable can be critiqued through chapter 1’s discussion of Butler as perpetuating the system of social norms that initially formed them (1990, 42). Shaping renovational activities around what collaborators judge to be best or likeable, renders performative renovations useless as tools to critique the systems of power that chapter 3 theorizes are interpolated through architecture.

However, rewording this question to solicit Sarah’s articulation of how performing a louder self was experienced tacitly, allowed our conversation to speculate the meaning of this louder self to Sarah (appendix E, 2.19 – 2.25, 2.59). Asking, for example, what she was finding interesting about performing a louder self, drew from her unique experience of performing outside her habits to then also critically examine the understanding she has of herself as quiet from the new vantage of a loud person. Seen from this new perspective, Sarah noticed that the quiet person she had previously experienced as her essential self, came to be understood as considered and constructed. This transformation of perceiving quietness from innate to constructed echoes Butler’s similar claim that the experience of gender as an essential attribute, is instead the accrual of performative sediment obscuring alternatives (1988, 524).

Psychoanalysis

Toward the end of our second conversation Sarah commented that the experience she had during our renovation felt like psychoanalysis (appendix E, 2.80). My response to her analogy is instructive toward conducting practice, both for the attitudes it suggests would be productive to carry forward and those that critical reflection in other renovations have suggested remain in the past (appendix E, 2.83). My unequivocal assertion in this passage, that I am not qualified to practice psychotherapy, protected this situation from inappropriate assumptions of authority noted in discussion of Anthony’s renovation. Future clarifications will also convey the introduction and chapter 3’s caution against cultivating the expectation that renovations will have therapeutic outcomes. At the time of this renovation the future visualized for this practice appropriated the New York City specific signifiers of psychoanalysis hoping that potential collaborators would find the activity familiar. As my comment quasi comically suggests, the title “doctor” that would be gained by successfully

defending this research as a doctoral dissertation could be used as a prop to performatively queer the practice of architecture toward psychoanalysis (appendix E, 2.85).

The research that transpired since this renovation has replaced the embrace of psychoanalytic connotations that this passage claims with an embrace of ambivalence toward titles in general. As critical engagement with the question “Who do you want to become through this space?”, just theorized, working under intelligible titles such as artist, architect, doctor, or psychoanalyst offers shared expectations about what and how an activity will unfold. This expectation, that renovations will realize intentions with which it began, bridles the possibility that performative renovations can be a place where collaborators extend toward what neither could have known before entering the process. Such a shift suggests that future practice should focus less on referencing psychoanalytic practice and adapt more performance-based ways of exploring subjectivity to architectural practice.

Follow Up

After our second conversation, Sarah and I continued corresponding about the renovation over the course of four emails spanning April 19 to May 8, 2013 (appendix E). Throughout this writing is critique of architectural practice conducted by relying on unverified assumptions of the other’s intentions for the way it limits the development of insights regarding how post-conversational exchanges might situate in practice to accounting for my own impressions of this correspondence.

Sarah shared a draft of her account of renovation that she intended to publish for an arts audience (appendix E, Email 1). Her writing describes the circumstances of the work, her domestic situation, and gives a synopsis of our conversation. While notable for reflections on the experience of a quiet subjectivity such as, “Being quiet has moreover become a strategy for knowing who is listening. When someone wants to hear me, they undoubtedly will lean in and pay attention.”, this note is useful to practice by offering a context to comparatively observe how anticipating the public presentation of this work influences its representation (appendix E, Email 1). As mentioned, both in chapter 2’s discussion of the earliest renovations and in discussion of Anthony’s renovation in this chapter, formatting this work for exhibition was guided by my assumption that the success of the renovations would be recognized through the cleverness with which they resolved a situation. By closing the review, “Schweder’s advised renovation came in the form of a question: What would it mean to be loud?” Sarah suggests that their appeal comes by inviting exploration instead of solving

a problem. In Sarah’s second, third, and fourth emails, she describes and reflects on situations into which she has extended such probing. Emails 2 and 3 describe how two situations were experienced as joyous by enacting a louder self that she speculated would have been anger provoking to her quieter self. In Sarah’s continued probing, it is possible to observe how a performative practice of architecture makes a shift from problem solving to questioning.

At the time, such accounts affirmed my belief that the promise of performative renovations was in their ability to direct changes performatively by offering new positive perceptions of stagnant architectural situations. Subsequent theorization rejects this understanding to instead appreciate the ambivalence suggested in her fourth email’s reflection “It’s a process of many turns isn’t it—at times the louder I am, the more loud everything else becomes” (appendix E, Email 4). Here, investigation of complex subjectivity through performatively deconstructing habituated domestic activity, now characterizes the aspirations of this research.



Figure 69. Dave Hardy, *Modest Foam Stack*, (2013). Photograph: Dave Hardy.

Figure shows an image Sarah attached to her second email, that in her words, “well suits my gloss on the quiet” (appendix E, Email 2). Theorizing this image using either formal aesthetic conventions or interpretation of Sarah through it would miss the more relevant opportunity to situate my affective reaction. Without having provided input toward the creation of this image, indifference characterized my response at the time. Aloofness perhaps shielded a deeper anxiety that my authority to assert the work’s meaning was being usurped. While Sarah’s note communicates her perception that this image is her interpretation of our work, the distance between the voice of her phraseology and mine diminished a connection with it.

In the time between these reflections and my immediate lukewarm reactions to Sarah and Anthony’s photographs, the way I have come to value these images has shifted from their intelligibility as artworks, and toward the kinds of explorations that might have arisen through the process of taking them. This current understanding builds from Kester’s nuance of the term creative agency that critically wrests authorship from its historically stable place in an individual artist’s assertions to its dynamic dispersal in the meanings built collaboratively with its audience (Kester 2011, 128). Kester continues this passage by rejecting the modernist avant-garde’s attitude that “only a single monadic consciousness” can formulate artistic meanings of social worth to instead promote those built collectively.

Appreciating the need to break with what Kester calls “habitual forms of thought and power,” practiced-based experiences of singularly authored photographic artifacts, such as Sarah’s, offer another dimension understanding their local value in the renovations (Kester 2011, 138). Reflective discussion of Mandie and Dilaras’ photographs broadened understanding them from instructions for the future actions of others, to doings that uniquely allowed me access to meaningful affective experiences of my own subjectivity. Framing my own experience in this way opens the possibility that Sarah and Anthony encountered subjectival insights through making their own visualizations. Observing this allows the efficacy of artistic collaborations to be theorized beyond the production of communally shared meanings that Kester advances, to also be noticed in the divergent significance the work might produce for collaborators as individuals.

Discoveries Informing Performance Architecture's Discourse

Social norms materially delivered and performed.

Sarah's renovation offers the opportunity to extend Butler's use of Althusser's concept of interpolated social norms, situated into architecture in chapters 1 and 3, by observing how they were performatively lived in Sarah's domestic circumstance (appendix E, 1.44, 2.38, 2.39, 2.69 – 2.79). She offered that the norms of her Canadian identity assume that carrying oneself quietly communicates respect (appendix E, 1.56). However, the thin construction of the wall dividing she and her neighbors failed to prevent transmission of even conversational noise and thwarted signaling respect to her neighbors through silence (appendix E, 1.45). If her neighbors shared this understanding, Sarah reported feeling anxious when she thought the unintended transmission of quotidian noises would construct her as the kind of insensitively intrusive person that she herself would find bothersome (appendix E, 2.38). Compensating for the wall's inadequacy as a prop through which to perform respect through quietness, Sarah likened her movement to walking on eggshells in the same passage and later made her own privacy feel compromised (appendix E, 1.44). Our conversation acknowledged how significant effort and expense precluded making the physical changes necessary for her to perform her acculturated norms of respect (appendix E, 1.69, 1.44).

Without the means to reshape her home's physical attributes toward habituated sonic norms, Sarah affected architectural change by destabilizing those norms. Furthering her husband's suggestion that making noise in the apartment not only obscures neighborly noises, but she also came to understand that making noise respectfully signals that they are home to their neighbors and draws attention to the fact that Sarah and her husband could hear intimate sounds on the other side (appendix E, 1.64). Sarah's critical performance of a loud self that followed, de-sedimented culturally compelled performances of politeness, revealing them to be situated rather than universal.

In this way performative actions became an architectural medium through which Sarah sought perceptions of livability. Sounds seeping into her house took on a material quality of force. Sarah understood her noisy performances as pushing back into plumb a shared wall that had tipped toward in response to her neighbor's lopsided sonic exertions (appendix E, 2.44). Later she jokingly proposed the possibility of collaborating with her neighbors to make music through rhythm and harmony (appendix E, 2.72).

Sarah's renovational actions thus complicated architecturally embedded social meanings and behavioral codes that previously proscribed her performance of a silent subjectivity. This observation furthers chapter 1's presentation of Butler's proposition that if norms exist as effects of performance, then this discovery shows the way a practice might resist the hegemony of those norms through adapted spatial performances. In addition, the somatic, nonlinguistic registers through which Sarah materialized this resistance bring new understanding to chapter 2's discussion of the Ahmed and Rose argued that architectural interaction produces meaning by blending the symbolism of Sarah's signaling to her neighbors and the somatic embodiment of empowerment through noise. This practice-based theorization further questions Tschumi's already destabilized claim that incommensurable gap between the two constitutes an architectural paradox cited in both chapters 1, 2, and 3.

Audience

Discussion of Catriona and Daniels' renovation theorized how conceptualizations of audiences can migrate from performance studies and situate themselves in this performative practice of architecture. Framing Sarah's neighbors as the audience of her architectural performances through her awareness of them also comprehends this role in ways rooted in Goffman, Bauman, and Carlson's performance-based theories that argue performers' recognition of an audience constitutes the activity as a performance presented in chapter 1. Sarah's relation to her audience also offers additional understandings on how audiences (unaware of their own status as such) might operate in architecture to understand otherwise everyday activities as performances. Sarah's renovation problematizes such performance-based conceptions that rely on self-conscious awareness for an audience's constitution by observing the effects of Sarah perceiving them as witnesses through the ways she consciously altered her actions with them in mind. The ideal effect of attentive silence would be to disperse observers. But her consciously altered domestic doings betray them as an imminently potential audience for her (appendix E, 2.13). Unaware of themselves as an audience of Sarah's performances, their possibility nevertheless invests potential audiences with the same architectural force.

That silence performed as politeness was only perceived by Sarah, also casts her as her own audience. Scripted doings towards affirmation her self-perception as a respectful person substantiate in practice what Carlson theorized by citing Bauman's assertion that performances are constituted by the presence of an audience aware of its watching, but that a

performer can be understood as their own audience (Carlson 2018, 18). Combining this sketch with Catriona and Daniel's observation that they altered the way they performed their home when they perceived me as an audience architect or their roommate as a cohabitating audience suggests further theorization can nuance the way audiences might be understood through architectural performances.

Dilara & Ahmets' Renovation

December 2012. Referenced documentation in appendix F

Summary

Four months prior to our interview, Dilara and Ahmet moved with their young son from Istanbul to Brooklyn seeking adventure to break the conservative expectations they said constrained them in Istanbul (appendix F, 1.188, 1.189). Both professional chefs, they planned to use their culinary skills to create artistic participatory performance events centered around food. A couple months after our conversation, they planned one of these experiences in a SoHo loft offered to them by a friend to host a Valentine's Day meal. Described in our conversation as a "kitchen circus" they envisioned guests cooking alongside them while assisted by circus performers playing sous chefs (appendix F, 1.29). Imagining trapeze artists dispensing spices while swinging and children playing instruments, the meal and its preparation become a romantic theater for that evening. Their concern was that the loft's long communal dining would seat in proximity strangers seeking an intimacy afforded by sitting apart. I asked if they would consider breaking their guests' habits of dining by serving the meals in unconventional areas of the home (appendix F, 1.151). We discussed how habituated domestic routines like bathing would be rethought in laying them with the codes for public conduct of restaurant dining.

Because of commitments abroad during the event, we agreed instead to produce a photograph for advertising this domestically transgressive dining (appendix F, 1.247). In a follow up email around the time of the event, Dilara and Ahmet shared that they decided not to move forward with this restaurant, feeling they did not have a New York network large enough to ensure the event's profitability.

Our conversation's transcript reveals similar conduct critiqued at length in other renovations. Authoring a script without collaborator input (appendix F, 1.49 – 1.51), performing authority by rejecting participant suggestions judged trite (appendix F, 1.29), and detailing performance instructions closed to the interpretation this research theorizes is required for experimentation (appendix F, 1.78). Acknowledging their recurrence corroborates the necessity of theorizing them earlier at length. Duplicating the same insight here, however, would squander word count needed to discover two understandings uniquely available in this work. First, early professional conceptualizations of this research's future as

a business replicated professional attitudes that stymied what has been identified since as this research's more significant potential. The second discussion will focus on critiquing the photograph. While noting observations that advise adaptations to the doings of future photoshoots, these staged situations are discussed by richly describing my tacit experiences to portray their making as spaces where the architect might also vulnerably encounter unfamiliar subjectivities.

Insights Regarding Practice

Business Model

Within the volley of small talk that signaled the approach of our conversation's conclusion, I described how I imagined this research would culminate in an alternative architectural practice. Acquiring the title doctor, I offered, would allow me to use this name as a prop to perform a professional persona that merged architect with psychotherapist. This early description of the future practice I envisioned neatly packaged this work as a business to assist clients who could not make physical changes to their apartments and alternative to do so through the ways they use domestic space (appendix F, 1.343 – 1.357). Such an articulate description of how this work was conceptualized early on not only evidences the sea change it underwent through this writing. It also explains why early enactments of architect cited norms and attitudes of professional practice in ways critiqued throughout this chapter as counterproductive to the possibilities it currently embraces.

In citing Nelson, Sullivan, Haseman, and other arts-based theorists, this practice of architecture develops a methodology from theirs that accept singular outcomes as valid outcomes. Engaging arts-based research concepts for this research critiques the expectation that accompanies framing performance architecture as a business; that its success can be measured by its ability to reproduce consistent outcomes (appendix F, 1.392, 1.394). Following Kester, Bishop, and Montano's caution against the offer of palliative therapy, any future self-pronouncement as doctor will be done without such allusions. Butler deconstructed such linguistic appropriations as reaffirming those systems of power they sought to critique. Building from Ahmed, Sedgwick, Thrift, and Stewarts' theorization in chapter 2 that affect occurs before language, the practice at the end of this research alludes to

a space before language, in which attempts at enacting what Butler describes as “unperformable,” tacitly guide new architectural detours (Butler 1993, 178).

Photograph

Transcripts provided this chapter with a reliable record of conversations to observe, analyze, critique, and theorize insights that will shape future practice. Having access to a similar cotemporaneous record of tacit impressions that occurred during renovational photoshoots would allow their discussion access to details forgotten, embellished or unintentionally fictionalized. Before and after future photographic sessions I will write or record notes to memorialize such fleeting experiences.

People were leaving town so scheduling the photoshoot happened hastily. Timing could not accommodate the additional visit planned during our conversation, during which we would pre-plan the image (appendix F, 1.298-1.300). Considering insights made in other renovations, the fact that we could not pre-conceive the photograph might have contributed to the emergent approach that this research now values. Two days after our conversation, I arrived at the loft with the blond wig used in *Rented Milk*. Dilara, the flat’s owner, a dancer with whom Dilara wanted me to perform the “kitchen circus,” and a person to take pictures greeted my arrival with food prepared for another event and outfits she imagined the evening’s servers might wear.

Despite a relaxed lived-in atmosphere, my somatic experience of the loft’s height, light, and location affected a kind of envy of their luxury. She was an artist, the owner, and her acquisition of this well-located apartment, I assumed, came from the sale of her work. Adding to my covet of her apartment and wealth was my want of the status in the artworld her sales implied. As a painter, her work enjoyed undisputed intelligibility as art that felt far out of reach for my performance architecture. Meeting her sparked fantasies of accessing this power by entering her art world circle. After shaking hands, she listened to a rehearsed delivery of hermetically argued theory that kept admission of my insecurity about it from leaking out. Confidence asserted in their effectiveness concealed suspicion that a charlatan’s hands directed them. As the day went on, artistic authority was performed by rejecting Dilara’s suggestions for circus like poses that I feared would appear trite in a gallery. Assuming others expected me to assert a clear artistic vision, activities were gruffly directed with little room for the deviations now valued as sites to produce meaning in this work. Reflecting on my comport while performing this combination of artist and architect, suggests an enactment overcompensating for these perceived lacks. While similar critique has been developed in other

renovations, the process of making this photograph offers unique insights into the ways this situation allowed subjectivities other than the insecure overly controlling personhood just described.

Excesses performed as infill for areas of subjectivity experienced as lacking, also characterizes the ways subjectivities were forming to patch an absence of agency experienced as the abandoned middle-aged cuckold living with his mother described while theorizing of *Rented Milk*. Living personhood as powerless was resisted by using recent gym-built muscles as props for performing strength. Serial promiscuity was performed during this time to iteratively reshape a subjectivity deformed by the trauma of divorce. Framing the photoshoot as a performance offered permission to briefly inhabit these subjectival possibilities.

We began with my undressing in the bedroom. Through a door that gradually became more open, I modeled combinations of costumes directed by Dilara and the dancer. The owner watched at a distance. Becoming my audience in this way, I performed in affirmation of the desiring gaze I imagined them having. Whether they experienced attraction or arousal because of my performance is neither something I can claim on their behalf nor is it relevant to the insight being developed here. By continuing to witness my enactment of a personhood that perceives its desirability as possible, the actions of this performance became more confident in possibility of this person's existence. When Dilara tied a short red apron around my waist, modesty was performed by wearing briefs. The limits of this subjectivity expanded as they willingly remained participants. By the final iteration of my costume, when the dancer taped a piece of ginger to my chest, the underwear was gone. Moving with gestures that lingered to expose my backside as I turned, brought on an unexpected titillation that did not depend on their desire of me, but a cool breeziness that teetered between the erotic and the comical. Without a familiar reference to compare and name the ways I was understanding myself; my experience was characterized through affect and sensation. The fatigue of flexing my arm too long in the shower. Arousal's slow build as Dilara's body pressed against my chest while experimenting with posing together on the bed.

Disturbing this tacit exploration was the time spent directing the photographer, for which I had to consider how I might appear from an audience's external vantage. Critiquing the quality of his work or the ambivalence I perceived in his demeanor risks becoming trite complaining. Rather, focusing on the frustration I experienced reveals insights toward practice by comparing it with my appreciation of the photographer's intuition hired for *Rented Milk* and my joy in collaborating with Mandie. Having discussed both earlier, while also cautious to not draw generalizations from singular experiences, I discovered with Mandie that having her as my collaborator take the photographs opened the activity to test ideas through play. In contrast, my need to direct the two other photographers, who unlike Mandie were not implicated in the renovation, worked with me toward realizing an image limited by my preconception of it. Mandie's photoshoot, in contrast, became a pretext for us to work toward what we did not know in an unstructured way.

A mutual friend confided that Dilara and Ahmed felt no connection with the image that was initially intended as a visualization to instruct the performance. No collaborator has used these photographs in this way. Recalling critique of envisioning renovations as a business in which familiarity avoided the anxiety of extending into the unknown, I now detect a similarity in the introduction's claim that these photographs are the performative equivalent to blueprints instructing the fabrication of a building. Transplanting the expectation of floor plans to instruct a preconceived result onto renovational photographs led to doubts and disappointments when this did not happen and dampened my enthusiasm to make others.

Replacing early understandings of the photographs that portrayed them as instructional instruments, is the discovery that they are instead territories in which tacit experiences emerge during their making. Contrasting chapter 3's reference to the inscrutability Till characterizes architects assume through abstraction, the vulnerability I experienced during their making is where this research now suggests the photograph's potential. Requiring my enactment of subjectival ambiguation, photographs intimately implicate the architect I perform during them in a way that is unfamiliar to any prior enactment.

Philip Auslander's theorization of performance art photography provides a useful basis for discussing the three photographs made for this research. To frame his examination, Auslander proposes that photographs connected to performance art fall into two categories, documentary and theatrical. As recordings of live events, he claims that images in the first category evidence that the performance happened and provide a document from which future enactments can be recreated (Auslander 2006, 1). Amelia Jones observes that these artifacts are often the only way of accessing the original performance afterward, displacing the live performance as the center around which the work's meaning is built (1997, 11). Any biases, omissions, and amplifications of the original made by the photographer, she argues, become part of the way the artwork is understood beyond what the artist intended (A. Jones 1997, 12). While this complexity makes discussing the documentation of performance art richly contestable, Auslander's second category is a more productive point of departure for conceptualizing renovational photographs.

Performance art photographs that are theatrical, Auslander characterizes, are made without referring to an original live performance. Instead, like the renovational photographs, this type of document is the site of the performance (Auslander 2006, 2). Auslander

understands such artifacts as performative in the Austinian sense, claiming that the picture both constitutes what is imaged as performance and who is imaged as artist (2006, 5). Exemplifying this concept are the *Décor Project* photographs figured in chapter 3. Diverging from Hadley + Maxwell's conscription of the artistic activity within the image, renovational photographs, like Hershman Leeson's previously discussed *Roberta Breitmore Construction Chart 1*, are intended to inform future artistic activities. Suggesting that a third future-oriented category, perhaps the *instructive*, might be theorized elsewhere and added to Auslander's past and present classifications.

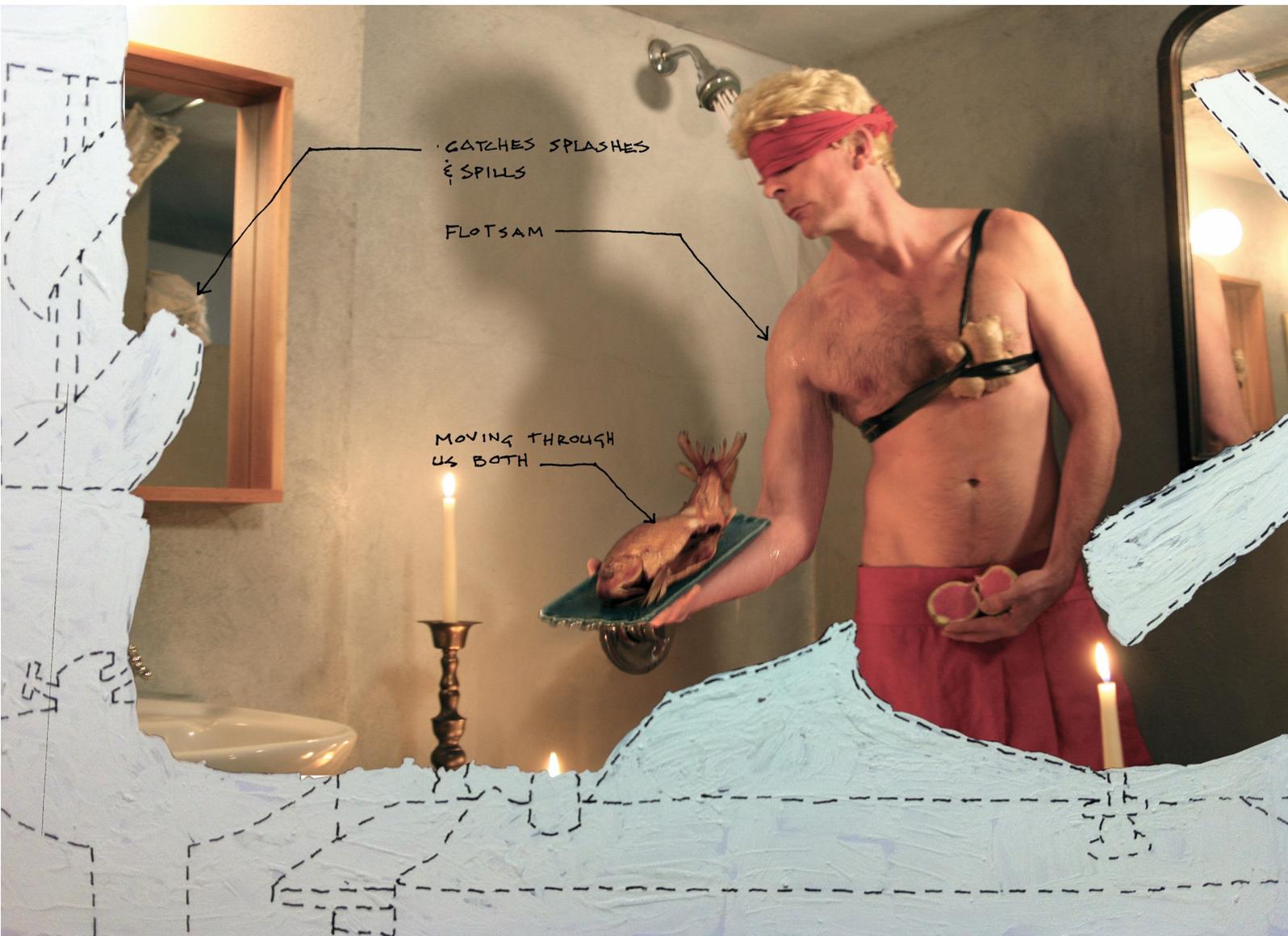


Figure 71. Alex Schweder, *Flotsam*, (2013). Photograph: Alex Schweder.

Constantin and Laurenes' Renovation

April 2013. Referenced documentation in appendix G

Summary

Unlike the previously mentioned collaborators, Constantin, Laurene, and I had been friends for several years before we met to discuss their domestic situation. During the three decades of their marriage, they jointly built a design practice that gained notoriety for its infusion of everyday objects with wry humor. Parlaying this success into academia, Constantin accepted a position as the head of a design school in Doha. For the three years of this post, they subleased the apartment they had owned for seventeen years in Manhattan (appendix G, 1.36). Though their renters paid their rent responsibly, Laurene described the apartment as destroyed by the tenants' careless use of their home. Nail polish on the hardwood floor, missing antique doorknobs, and a patch of mismatched tiles from an inexperienced toilet repair were among the architectural wounds she itemized (appendix G, 1.79, 1.111, 1.119). Even after cleaning and painting, damages such as these felt like scars to Laurene; traces of a violation (appendix G, 1.47). Constantin regarded the disfigurement as substantial but ultimately within the range of expectable wear. His annoyance¹⁵ was instead directed toward Laurene for an unrelenting quality he perceived in her lament (appendix G, 1.42).

Unable to move the other to see the situation from their conflicting vantages, they agreed to try joining by focusing on changing the "energy" of the house (appendix G, 1.96, 1.100). Proposing an alternative to Laurene's goal of a flawless restoration expected, I suggested that the damages provoking her anger might also be renovated by re-signifying the blemishes' meanings (appendix G, 1.136). Laurene developed this idea further by suggesting

¹⁵ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Constantin qualified this characterization by saying, "Annoyance is not the right word. Our perpetual bickering results from confrontation of two different—sometimes completely opposite—points of view on culture, family, home, and attitude to various situations and conflicts. The proverbial "damage" was one case where our attitudes did not correlate: Laurene was much more affected by it, especially at the time."

missing antique doorknobs could be replaced with awkwardly tied rope (appendix G, 1.131). Incompetently patched tile around the toilet could be replaced with others with a humorously garish gold glaze (appendix G, 1.141). Playfully proclaiming that these incongruent details could be understood as monuments, Laurene proposed such activities as the script instructing their renovation (appendix G, 1.143).

Our conversation ended with diminished emotional tension between them. Laurene likened her experience of knotted feelings softening through conversation to a session of therapy (appendix G, 1.232). When I spoke with Constantin months after about the renovation, he remarked that the renovation helped Laurene move beyond the tenants. He said that they had implemented some of the repairs we discussed until they felt bored with the project. He noted that boredom¹⁶ was a huge improvement and in fact the best result possible.

Insights Regarding Practice

In relation to theory developed through other renovations, Constantin and Laurenes' renovation offers opportunities to reiterate insights built through observation of similar conduct. For example, assumptively telling Laurene who she is and is not echoes my claim to know how Maria would react to provocations I proposed (appendix G, 1.205). Theorization of humor's role in Anthony's renovation can gain validation by discussing its related role Constantin and Laurenes' renovation (appendix G, 1.175). Though the citation psychotherapeutic practice has also been discussed in other renovations, the way it was

¹⁶ Upon reviewing this section in accordance with the ethics protocols detailed in the introduction, Constantin qualified this characterization by saying, "I would not say that we got bored with the project. The notions of "boredom" and being "bored" are not really applicable at all. One renovation that we did accomplish, accentuating the damage on door faceplate with gold foil, resulted in an interesting outcome. I liked the look of the "memorial" renovation; Laurene – did not. Eventually, our discussions focused entirely on an aesthetic qualities of the new faceplate. The original aspect of the damage was barely mentioned at all, it got submerged under the new performative act. In this respect, the project was a therapeutic success. After some months, the whole door was repainted white, which allowed the whole matter to be forgotten – buried deep in the grave of memory."

enacted in Constantin and Laurenes' renovation produces insights unique enough to warrant further consideration.

Psychotherapist performance

Chapter 3 closed its introduction by posing the question “What conversational artistic practices can be built upon to migrate psychotherapeutic ways of working into architecture without scientific pretenses?” A later section of that chapter built theory around this question through the thinking of Baraister & Bayly, Read, Rogers, and Montano. Constantin and Laurenes' renovation extends this portion of chapter 3 by characterizing our conversation as itself a renovational performance. The possibility of transforming an unlivable affect between Constantin, Laurene, and their apartment opened by unintentionally enacting conventions of a therapy session. Half-jokingly, Laurene praised my aptitude for playing this part (appendix G, 1.155). In praising this, she acknowledges that our respective familiarity with psychotherapeutic activities allowed us to appropriate its script toward architectural ends.

Shortly before our conversation, Constantin voiced skepticism that an architectural renovation could occur solely through performance. Performing a psychotherapeutic session clarified how this work understands performance beyond theater or dance (appendix G, 1.112). In expanding what might be considered a performance, Constantin understood how aspects of domestic space that cannot be reworked physically, might transform through performance.

My performance of therapist/architect is notable in this renovation for the ways my conduct departs from those critiqued as working against the open exploration that this practice seeks. Comparing Constantin and Laurenes' transcript with Anthony's contrasts the degree to which I listened in theirs and asserted in his. Instead of developing performances predicated on collaborators behaving in accordance with my expectations, as I did with Anthony, Laurene was the one that specified renovational activities like the rope and tile repairs (appendix G, 1.139, 1.141, 1.144). The possibilities for adapting psychotherapeutic doings toward a performative practice of architecture further open by observing how interpretive analysis was directed toward the building and not those occupying it (appendix G, 1.164). Possible within this redirection, architectural objects can become sites for negotiating subjectivities. This contrasts the way Maria was objectified when motivations and assumptions were ascribed to her when I cited a pseudo-psychoanalytic performance to conduct my role as architect.

While the distinction between psychotherapeutic and artistic activities was as explicitly asserted with the same clarity as it was during Sarah's renovation, I made no claim of healing before or after Constantin and Laurene's report of their renovation's palliative effect (appendix G, 1.234). I did, however, receive their claim of a therapeutic outcome as confirmation that performative renovations could be viably developed as the business described at the end of Dilara's conversation (appendix G, 1.171, 1.232). Collaborators from performative renovations not written about for this research have anecdotally attributed their experience of succor to our conversations. That such positive experiences are possible through performative renovations is welcomed as a byproduct that might arise. Designing renovational performances toward therapeutic outcomes, however, misunderstands that the enactment of psychotherapeutic situations occurred emergently. This last observation furthers chapter 3's discussion of psychoanalysis as itself a performance through Read and Fuss, by revealing it as a script through familiar ease with which we performed it.

Materiality

Constantin and Laurenes' performances that required material interventions are an occasion to reconsider the role material changes might play in performative renovations. Chapter 2 discussed the material collateral of early renovations as stemming from my anxiety that an audience would not understand the work as art or architecture without some physical presence. Reflections offered earlier in this chapter traced the roots of this fear to my unfamiliarity with discourses recognizing immaterial outcomes as valid forms of art or architecture.

Architectural matter like Mandie's loft, Anthony's boxes, Sarah's walls, and Constantin and Laurenes' repairs all show how Ahmed's theory affect occurs between material spaces and subjects as they interact with chapter 2 might occur in practice. This calls into question the validity of the early practice's speculation, noted in chapter 2, that architecture might be made solely through performance. However, as these instances reveal, the significance of performative renovations lies in the affect and subjectivity and not the material artifacts that result. Additionally, chapter 1's account of Goldberg's understanding of praxis as a movement between immaterial concept and physical expression, provides a basis for observing the ways it might operate in a performative architectural practice. In each of these instances, materiality was necessary to access the tacit experiences that gave each situation its meaning.

In the light of this discovery, the introduction's question, "What can be learned about the limits and possibilities of architecture by polemically producing space using only performed actions with temporary or no physical alterations to the space?" can be reconsidered. All renovations discussed, and these, suggest the impossibility of excluding materiality from a performative practice of architecture. Doing so replicates in a performative practice the pursuit of purity in formal practices critiqued by Kester, Stoner, and Till in chapter 3. Instead, physical space is understood to be an active interlocutor with its occupants that chapter 2 discussed as operating through somatic and affective intelligences. Constantin and Laurene's renovation allows us to understand the boredom Constantin valued as an architecture made possible by manipulating materials.

Discoveries Informing Performance Architecture's Discourse

Considering Laurene's proclamation of their repairs to be "memorials" as an Austinian pronouncement, further refines theory built throughout this research about the performative architectural effects of naming. Additionally, framing her declaration in performative terms accesses insights regarding the role of ritual and time in performance architecture. Interlocking these concepts are observations of the affective potency quotidian objects can assume when subjects use them to perform daily domestic acts.

Mundane

Laurene described feelings of anger and betrayal each time she was confronted with damaged door handles, floor finishes, and faceplates (appendix G, 1.113 – 1.126). The everyday flatness of these architectural details became inflamed with the symbolism of perceived injustice. Chapter 1 noted Butler's claim that, like language and behavior, matter, such as these architectural details, can accrue a sediment of meaning via actions repeated in relation to it (1993, 22). Using Jack Katz's discussion of automobiles becoming emotional extensions of the driver's rage during trite navigational conflicts, Thrift argues this investment occurs instead before Butler's linguistic symbolism, suggesting an alignment with Ahmed's iteratively accrues around objects as a layer of stickiness described in chapter 2 (Thrift 2008, 47). While theory and practice presented in this research offer a blending of these understandings, they all support Laurene's lived experience that everyday domestic objects and subjectivity intimately build one another. For this performative practice of

architecture, this foundational assumption gains here a specificity in practice that guides future practice toward further refinement of chapter 3's theory that the everyday can be worked with as an architectural medium.

Non-linear

Using the term “working” to identify renovations as successful was critiqued during discussion of Dilara and Ahmets’ renovation for the way this term shaped expectations for renovational outcomes around the accomplishment of preconceived outcomes. While appropriate in professional practice to ensure buildings materialize in fidelity with their plans, such willful shaping toward subjectivity has already been critiqued in Sarah’s renovation by examining the question “Who do you want to become?” using Butler’s argument against portraying subjectival formation as voluntarist.

Albeit subtler than in the question I posed to Sarah, our conversation reveals my attempts to direct Laurene’s experience of her tenants away from anger in my usurping of her suggestion to understand each repair as a “memorial” (appendix G, 1.1.43). Asserting that this term offered a way to ensure the present trauma of past events could achieve closure, this theory was extended as a cure by insisting that Constantin and Laurene proclaim damaged areas “memorials” (appendix G, 1.144, 1.148, 1.150, 1.166, 1.178, 1.185, 1.200). Proceeding within this voluntarist paradigm, assumed my role as architect was to develop a performance whose enactment would usher forward an experience of subjectivity that I assumed my collaborators wanted. Within my lengthy speculation about what would follow their proclaiming areas of damage to be memorials, Laurene only mentioned the term again once to ask, “Should we put a plaque on it like a memorial?” (appendix G, 1.161). Citing authority to perform architect affected confidence in my prediction that inscribing would be “just drawing out the problem, that is just like keeping them in your lives” (appendix G, 1.62). In addition to perpetuating the enactment of architect with authorial primacy critiqued throughout this chapter, rejecting Laurene’s suggestion exemplifies an early understanding of performative renovations of purpose to be the design a performance whose execution in the home would have the kind of direct remedial effect. Release from this earlier expectation through this research opened an architectural practice whose outcomes only become knowable through its circuitous doing.

Conclusion

Perhaps the most consistent outcome of renovational performances discussed in this chapter was that none of them produced the situational change intended by the performance. Renovational activities at the beginning of this research were exposed to be conceptualized around familiar expectations to resolve problems set in professionally practiced architecture. Early writing presented journalistic descriptions of moments that were contorted and cropped to evidence such a definition of success to claim the viability of performative renovations as a professional practice. By shifting focus from outcome to process, the clarity with which I was once able to imagine the future form of this practice, is now experienced as chimeric. Early confidence in working with the familiar assertions has been written by this research into a question about what cannot yet be known before beginning.

Grateful for the committed intelligence of Lamis Bayar, my interlocutor during this research, language to portray performative renovations after this writing came by way of her reintroducing Butler's term "unperformable" into our conversation.

Access to the creative potency of performative renovations comes by acknowledging them as unperformable.

Aware of the risk that this claim can be read as glibly ironic, I hope that by conveying my understanding of the unperformable in this context, readers will share my sense of its exuberant vitality.

Originally used by Butler to describe performative doings whose abhorrence of dominant systems of power disallows their permission, she asserts the sanctioned system's constitution dependence upon their disallowal (Butler 1993, 178). Later citations characterize the unperformable as a restriction requiring an avoidance that shapes subjects through the desires they proscribe from the start (Butler 1997a, 138) (Butler 1997b, 146). Tschumi's provocation "To really appreciate architecture, you may even need to commit murder" suggests that the constitution of architectural space similarly relies on the restriction of unperformable activities like homicide (1996, 100).

Associating the unperformable with sexual deviance and murder, as Butler and Tschumi do, imbues this term with a grandiose menace that might make it seem outsized in the everyday context of these renovations. Situating the unperformable within specific

renovational narratives scales it down to a productive size. For every renovation discussed, it is possible to speculate an unperformable activity driving its plot. Nailing into architectural surfaces was unperformable for Claus; Mandie's trauma made committed intimacy unperformable for her; Catriona and Daniel's inability to perform an art studio; Resisting his wife's authority made the relocation of packages unperformable for Anthony; Sarah's unperformable loudness. My own inability to perform architect as therapist was unperformable throughout.

In judging the restrictions that create the unperformable as detrimental, I misunderstood that if renovational performances could cleverly trick collaborators into performing the unperformable, the pain I assumed they caused would also lift. This writing opens instead the possibility that the unperformable might also be a source of vitality for the unimaginable, or more precisely, the not yet imagined. Phelan and Rogoff describe such a process as 'without,' when in the process of making the vivid concept that initiated the activity is lived out and then let go of as a maker loses interest in it. If, in this moment, an artist can resist redirecting their exploration toward the known endpoint of another clear outcome, there is a chance of discovering new territory (Phelan and Rogoff 2001, 34) Mandie's marriage. Anthony's engaged fatherhood. Sarah's queered quiet. Constantin's relish of boredom. Catriona and Daniels' dances. My own inhabitation of an erotic body that is both fleshy and architectural. All can be understood as newly discovered paths around the void that Holm theorized through Lacan as the unachievable center motivating all architectural production in chapter 1. In this sense, performative renovations might develop new negotiations of the unperformable, whose possibility had been previously obscured by the sediment of habit.

Much of this is substantiated by observing and exposing attitudes, habits, and assumptions that were unproductively carried into the performance of this nascent architectural practice. While such analysis was necessary for this research to articulate what a performative practice of architecture should not be, it does not suggest what it might be. As this chapter demonstrated, speculative pronouncements about future practice that seem credible today will likely seem naive after tested in practice. Nevertheless, hazarding the embarrassment of being wrong enacts the vulnerability recent reflection portrayed as unavoidable when working toward the unknown.

Given that the role of architect is characterized as unperformable, concluding this chapter by summarizing insights as guidelines for conducting practice, risks nudging this

writing toward comedy. Instead, by extending the idea that this role's unreformability creates an absence at the center, insights gained in this chapter to influence the improvisation of a performative architectural practice's activities will be thought of as provisional makers pointing to unfamiliar directions into which they might travel. They will be placed by recalling moments during the renovations that opened unexpected possibilities for this work and restating attitude identified as assisting their presentation.

Though discussed in separate categories, merging emergence and co-authorship now reveals them as contingent upon one another. When Mandie and I freely explored what she was enduring architecturally, we were developing new ideas in reaction to what was just proposed. Through this process, ownership delimitations were dissolved, allowing *OK Boyfriend* to emerge. As Constantin and Laurene clashed over divergent perceptions, we unintentionally began enacting a session of couple's therapy. By accepting an inconclusive conclusion Sarah's conversation, an almost uncomfortable permission to not know emerged. These instances show emergence to be a result of authorship that happens between collaborators.

Desired goals often initiate activity toward their realization. However, if the discernable goals of a performative renovation are, as suggested, unperformable, Mandie and Catrionas' experiences suggest collaborators cultivate an openness to possibilities that Stoner theorizes present themselves obliquely (2012, 32). When Mandie stopped hoping our work would directly produce a boyfriend for her, she opened to intimacy by performing a platonic marriage. Catriona and Daniel articulated wanting a space to fabricate artworks. By performatively negotiating the list of logistical barriers that prevented its enactment, their relationship was approached artistically and culminated in an unscripted dance. The very unpredictability of non-linear outcomes precludes rules for practicing toward them. Observing Mandie and Catriona's willingness to reshape expectations as the work unfolds, however, suggests the performance of collaborator might be enriched by citing their openness to change.

To larger and smaller degrees, all renovations discussed involved some live enactment in the space of renovation. As I discovered during the making of the three renovational photographs, bodily interaction with the space produces tacit experiences that contain knowledge inaccessible through conversation. These affective and sensorial discoveries can alter a renovation's meaning in ways that influence future iterations. Enacting the bath was intended to performatively proclaim ownership to my mother's roommate during *Rented*

Milk, an assertion that became trivial as a longed-for sense of being home entered as my childhood bathtub an adult body interacted. Living room and bodily movement converged in Daniel as an experience of joy when Catriona connected with the entire house as she danced. These accounts offer insight into the significant role tacit knowledge plays in shaping a renovation's meaning and identifies an area for future research to develop.

Conducting Mandie, Catriona and Daniels' conversations outside spaces of artistic activity productively broke with what had assumed to be best practice. Constantin, Laurene, and Anthony manipulated their apartments' materiality in ways that were necessary to developing rich meanings through their performances. Polemic assertions of purity that restrict activity to either material or action mislocates the performance within either. In practice, it was discovered to happen between them. Proscribing an idealized duration to renovations similarly fails to recognize what comparing Mandie's work with Constantin and Laurens evidence, a renovation's significance develops within timeframes unique to its circumstance. Taken together, these three recollections corroborate the prudence of adapting conduct to the specifics of each renovational performance.

Conclusion

Imagine scholarly conclusions as entry points into a vast container serving as the repository for all a field's knowledge. Each a small opening through which carefully wrapped contributions can be deposited. A discrete, well defined, and covetably exotic package is how I pictured my offering. A shudder of worry was anticipated when I visualized it slipping from my fingers. Despite my tremendous efforts, would it be sufficiently exquisite to avoid obscurity among a multitude of other adequate works? Should I have been able to see myself standing at this threshold again from the vantage of this exploration's beginning, expectation of this fantasy's actualization would have petrified me with the horror of my emptyhandedness. In a present that benefits from thinking that had not yet converged, disappointment now would instead follow the realization that my hands were filled with tangible facts.

What this research contributes instead is a way for the field of architecture to move beyond the certainty of objects by evaluating itself through the possible affects occurring in relation to them. Positing a practice rather than a product, this dissertation opens architectural discourse to discussing uncertainty and unfamiliarity as the states of vitality that performance studies values them to be. Discoveries emerging from splicing the practice of performance and architecture into one another were invigorated by shuttling knowledge between psyches and bodies. Habituated enactments of lopsided power, observed in practice to restrict exploring the unknown, were rebalanced when vulnerability was queered to be valued as a strength in architectural practice. Realizing that the efficacy of performative architectural renovations is not established by performing the unperformable, but in their ability to imagine ways of performing around it, reimagines expertise as an aptitude for cultivating the circumstances for perceiving possibility. Developing architectures collaboratively through performance accesses new ideas through spontaneous flow of thinking that are dammed by observing conventions determining the enactment of architect and client.

Chapter 4 tested how discoveries revealed through its discussion of performative renovations might be identified as additions to knowledge regarding practice and discourse through the naming of its subsections. Wanting to alert readers to the nuance of the insights that would follow and remind myself not to be redundant, my naming of these contributions does not lend themselves to cross comparison. Now, using this conclusion as an overview, restating the contributions to knowledge within broader thematic categories shows how concepts discussed discretely also operate across renovations. Regarding the doings of practice, photographs resulting from Mandie, Anthony, and Dilaras' renovations offers

architectural representation a way of nurturing awareness of spatial affect. Mandie, Anthony, Sarah, and Constantin and Laurenes' renovation illuminate the dangers of performing activities associated with a psychotherapist when performing the role of architect.

Collaborative agency and shared authorship were discussed as ways of shedding restrictive power structures inherited from professional practice in Mandie, Catriona, and Anthony's renovations. Architectural practices working through performance methodologies were shown to operate differently than those seeking objective outcomes. Mandie, Sarah, Anthony, and Catriona's renovations showed how the purpose of performative architecture emerges through an indeterminacy that affectively enriches architecturally influenced relationships.

New architectural concepts and understandings were built through chapter 4 that will allow performance and architecture to be discussed together with greater clarity. As chapter 4's conclusion pointed out every renovation was shaped by moving around something that could not be enacted. This observation that adapts Butler's term "the unperformable" offers her thinking new leverage for shaping architectural conversations. Catriona and Sarah's renovations evidenced the usefulness of adapting performance-rooted concepts of play and audiences for discussing the affective dynamics in architecture. Nuanced differences between the ways chapter 4 discussed the role of habits, mundane actions, and entrenched norms in every renovation can now be consolidated to draw the conclusion that performance architecture involves creatively critiquing expected scripts for being that domestic design instructs. This research also contributes to architectural practice subtractively by untethering it from assumptions revealed to be slowing its movement into performance. My initial polemic speculation that architecture could be built exclusively from actions was retracted during discussion of Dilara's renovation. Materiality, even if unaltered, was discovered during Anthony and Constantins' renovations to be needed to produce the interactions this research came to understand as architectural.

Citations in chapter 3 that challenged established conduct in the performance of architect allowed chapter 4 to repeatedly witness their limiting effects on performance architectures' potential. Contextualizing performative renovations among artistic activities positioned in chapter 3 as architectural renovations adds a new architectural dimension to these works while also multiplying the possible understandings of the term renovation as performative. Early conjecture that performative renovations could be viable as professional practice was disabused by chapter 3's accounts of contemporary critiques that demonstrate what is problematic in the current state of the profession. Chapter 3's presentation of artistic

methodologies whose credibility does not depend on predictable reproducible outcomes offers my still evolving performative practice of architecture newly positioned concepts to evaluate their potential.

Chapter 1 initiated the development of insights regarding the performative naming of space in later chapters and brought new vitality to the stayed way professional practice programs space. Here, the potential of naming space was argued to be obscured by the sediment of habit as moments of practice suggested its transformative possibility. Chapter 3's theorization of the everyday through the language that surrounds it, opened daily doings to experimentation in chapter 4 to hint at the creative possibilities that working with the naming of space might hold in practice. Declaration of architectural activity as a performance was also developed in chapters 1 and 3 to critically engage its compulsion of restrictive norms by suspending perception of those actions as having consequence. New relational terms were developed to assess the meaning of a renovation when the language of formal aesthetics proved to work toward ends that misalign with this research's aspirations.

Academically, this dissertation's original use of Butler's work to develop a performative understanding of architecture not only brings clarity to a nascent conceptualization of its discourse, but it also addresses a recurrent critique that Butler's methodology as disengaged from materiality by extending her work into architectural practice. Its use of an arts-based methodology benefits Cambridge by diversifying acceptable approaches to knowledge building within both the department of architecture and the university. Connections between disciplines were secured as this research cited thinking between the academic domains of architecture, performance studies, and psychotherapy. Working through an arts-based methodology led to the development of a unique approach to ethical consent described in the introduction as iterative. Giving participants the opportunity to comment on, correct, or challenge my completed writing in the footnotes of chapter 4 offers future researchers an alternative model for practicing ethically through consent.

For all these accounts of the knowledge that this research contributes, the questions it raises are equally valuable. Conscribed questions arising from this research are perhaps best displaced with the understanding that this performative practice of architecture is itself a way of questioning. Curiosities that feel pressing to explore through it regard how previously unimagined possibilities that arise during renovational situations can be identified and discussed. Discovering the process of making photographs to be a space in which creative play opens new understandings through my body, I am eager to experiment with activities

that promote a widening of the orifices through which they flow. A desire for deeper recognition of my collaborators' affective experiences motivates me to imagine ways of sharing it that do not rely on the symbols of language.

Arguments that this research expands architectural discourse gain credibility by acknowledging its limits. Perhaps the limit to its conduct identified by this research that most surprised me is my own habituated conduct of it. Chapter 4 produced an abundance of instances in which my performance of architect was shaped by attitudes and conceptual frameworks that were unproductively migrated into the practice being built. Lacking the tool needed to identify these affectations as limitations at the start, part of this research has been to develop devices for self-examination. Comprehending now my lack of awareness then, opens me to the likelihood that I continue to be unaware of others. This suggests that an aspect of practicing architect through performance is sustained self-reflection.

Another aspect of this practice that might be thought of as a limit in context of architectural methodologies that work toward broadly reproducible knowledge, is the degree to which this practice is situated in my subjective experience. My specific histories, predispositions, and proclivities all make the specifics of the way I practice unreproducible. Future readers looking for guidance in how to practice architecture performatively, might pick up on themes such as shift from product to process, the non-linear movements between spaces and subjectivities, using any conceptualizations regarding an architectural outcome as places to start that will likely be displaced by discoveries that emerge from doing. Such scholars will explore these in contexts that would necessarily be very different from mine and produce a very different, though perhaps equally exciting, modalities of performative architectural practice. But because this work advocates the proliferation of difference, what is limiting in other contexts is here the initiator of its expansion.

Another limit to this research that future iterations will work to unbridle is the lack of my collaborators' diversity. All were college educated, Caucasian, financially stable people. Negotiating intersubjective difference was theorized through practice to produce possibility. By engaging collaborators with more pronounced difference in life experiences than mine, I speculate less expected discoveries will follow. Limiting this work to domestic spaces reduced the number of actors in renovational situations. Adding complexity by working beyond the domestic sphere likely has its benefits, however, future practice will maintain this limitation until future research no longer finds homes to be fertile zones for discovery. Given

the slow pace at which insights were developed, the three-year timeframe moved too quickly to iteratively incorporate their testing in practice.

Academic research has remobilized an area of my architectural practice that had stagnated under the burden of habituated doings. My misunderstanding that the path to its potential would be recognizable as a line like those of other architectural practices, drove these early doings into a wall and were unable to conceptualize the geometry of another route. Engaging thinking from other fields to critically examine how its practice was being conducted has culminated in new theories regarding its purpose and reconfigured frameworks to practice within. Shining with the newness of their creation, this project's immediate future will be to study the scuffs and dents these concepts accrue in practice for the adaptations to my doings they suggest. Reflecting on accounts of my own affect has been one way that this research has built knowledge.

Given the last passage's acknowledgement of the effort that has gone into the untangling of my practice of architecture through performance from the ways of working professionally for which I was trained, there is a tingle of weariness when I think about how my practice might find way of collaborating with it. But as the introduction stated, the validity of my performative practice does not depend on the invalidation of those directed toward objective outcomes. With this attitude I can imagine ways that collaborating could benefit each approach. Object based practices might open their activities to the kinds of critical reflection that have promoted more equitable relations in mine through this research. My practice, noted as needing material structures to interact with, will benefit from occasions that allow access to them. In turn, the way my practice uses space to question might critically open unexpected ways of perceiving their own work. With these sharing just a few ways I can imagine my practice playing nicely with professional ways of working, I intuit others that might be productive through the conflicts they cause. Should such an occasion present itself, we might both find reassurance in the fact that my methodology works through temporary architectural rehearsals to produce insights whose value can remain intact even if other outcomes are discarded.

Approaching the end of this writing, I share my eagerness to newly activate a practice of performative renovations. Understanding them as art will now be pursued toward the unfamiliar encounters and affects they produce rather than relying on their occurrence in a gallery to assert this status. Future practice will elevate its valuation of knowledge occurring in the live bodies interacting with space by encouraging enactments in domestic space. Ways

of memorializing the affects experienced in performance will be experimented with so that meanings can be built in the space between intention and occurrence. Future renovations will further develop the iterative engagement discovered to deepen renovational discoveries. Awareness of my own capacity for skewing collaborative power relations will redirect my experience of agency into vulnerability.

Creative practice around this work will not draw a clear line between writing and doing. Instead writing will continue as one of many forms of doing just as enacted performances will be approached as theorization. Through the writing required to share the discoveries of this research, previous distinctions between writing and making have fallen away. Fictional writing will be a way of inhabiting characters to make discoveries like how I now understand the photographs. Reflective writing after performances will offer a place to notice and record tacit experiences that I imagine might lead to new performances.

Perhaps the most valuable insight regarding the future form that this performative practice of architecture will take is gained by comparing the difference between what I thought it would be at the beginning and how I experience it now at the end. Just as the potential of this practice now understood was unknowable then, shape of its future significance is unimaginable now.

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Appendix

Departmental [guidelines](#) regarding dissertation appendices permit those catalogs, original texts, and transcriptions of interviews relevant to and cited by this research but of a length that would disrupt argumentation. These materials along with the bibliography are exempt from the word count limit of the chapters. Content of the following seven appendices, sequentially labeled A through G, is of this nature and pertains to the performative renovations developed for this research. Each appendix will contain one or more of the following three types of materials:

- Catalogs – lengthy photo-essays created as part of a renovation
- Original Texts – email correspondence between myself and my collaborators containing relevant thoughts, insights, reflections, or other information used to theorize an individual work or the practice of performative space making articulated in their aggregate. Such correspondence will be included as images with personal information redacted in accordance with the introduction’s discussion of ethical protocols. These texts are cited in parentheses starting with the appendix letter label followed by its label number in the sequence. (D, Email 2) Would indicate the second email in appendix D.
- Transcriptions of Interviews – while situated in this work as conversations for the equity this term connotes, their written form is no different from an interview. Transcriptions are made from audio recordings in accordance with Columbia University’s Center for Oral History Research [Oral History Transcription Style Guide](#) that adapts the Chicago Manual of Style used to format this manuscript as a whole. Some renovations generated several conversations that will be divided in those appendices into separate sections. Frequently cited in chapter 4, transcription paragraphs are numbered. If more than one transcription was created the numbering starts anew with each conversation. Citations are made in parentheses with the appendix letter label, followed by a number indicating where it occurs in the sequence of interviews, and finally the paragraph number. For example, (C, 2.32) indicates the thirty-second paragraph from the second conversation transcript in appendix C.

Appendix A – Alex Schweder

Images in this appendix are of a slide presentation delivered at Princeton University on October 13, 2012, as part of *Performing Architecture*, a symposium organized by Mei Mei Wei and Jesse Seegers. Photographs were taken by Elizabeth Raab and edited by Alex Schweder. Text embedded within these images was written by Alex Schweder as a conversation with himself as an imagined collaborator.

**Hi, are you the one
offering free architectural
advice?**



Slide A 1



**Yes this is the place.
I'm Dr. Schweder, please
have a seat.**

Slide A 2

Thank you, I don't really know where to start but I brought some floor plans of the apartment that I need help with.

Would you like to see them?



Slide A 3



No, I would rather you tell me a bit about your apartment first.

Slide A 4

Okay, what do you want to know?



Slide A 5



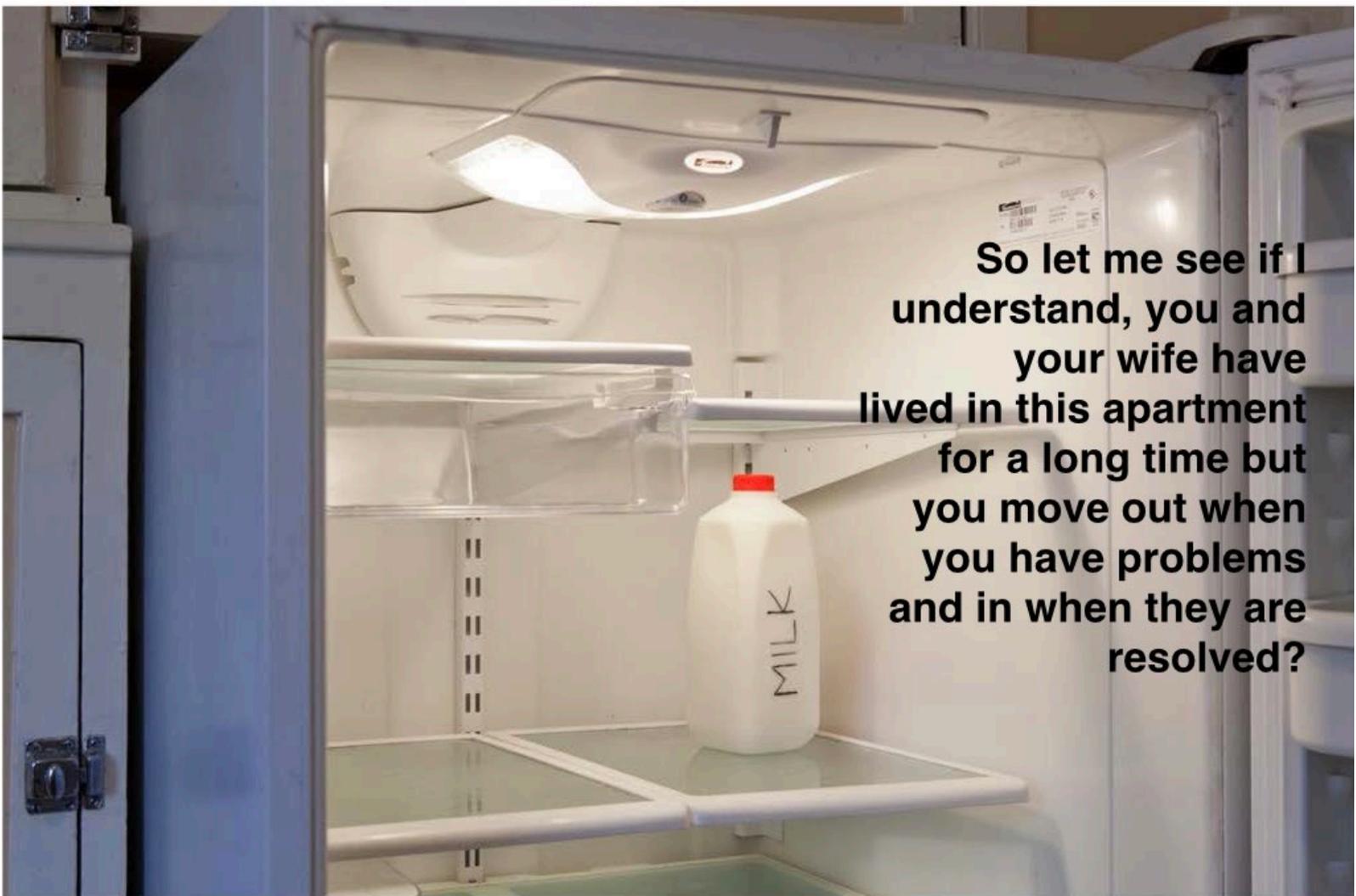
**Well, start by telling me
how you came to live
there.**

Slide A 6

That's a bit complicated actually, you see I am going through a divorce. I've lived in the apartment I would like to renovate for as long as I can remember but have moved in and out of the apartment several times.

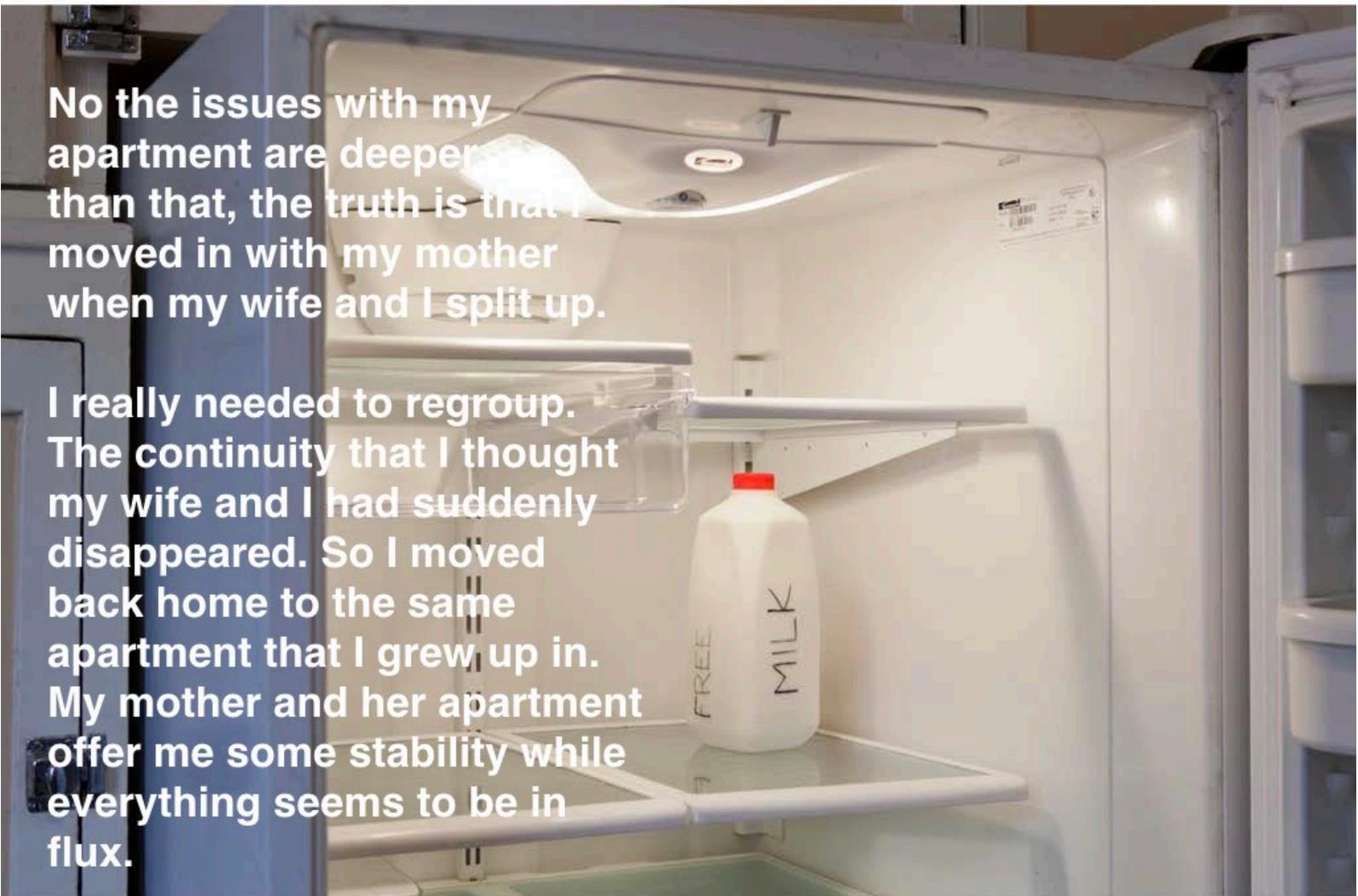


Slide A 7



So let me see if I understand, you and your wife have lived in this apartment for a long time but you move out when you have problems and in when they are resolved?

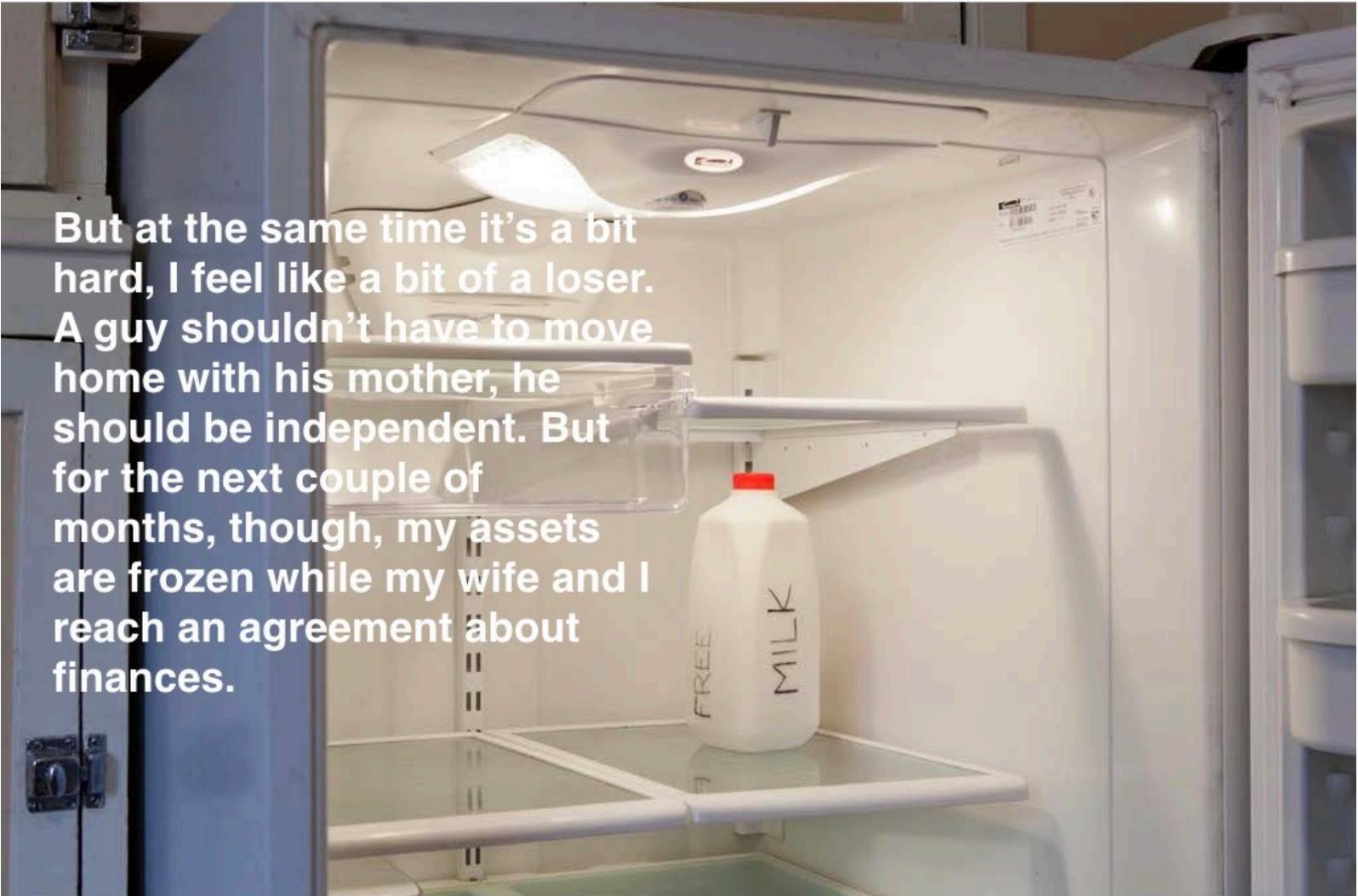
Slide A 8



No the issues with my apartment are deeper than that, the truth is that I moved in with my mother when my wife and I split up.

I really needed to regroup. The continuity that I thought my wife and I had suddenly disappeared. So I moved back home to the same apartment that I grew up in. My mother and her apartment offer me some stability while everything seems to be in flux.

Slide A 9



But at the same time it's a bit hard, I feel like a bit of a loser. A guy shouldn't have to move home with his mother, he should be independent. But for the next couple of months, though, my assets are frozen while my wife and I reach an agreement about finances.

Slide A 10



**So you find living at
your mother's depressing,
is that essentially what
you came to me to help
with architecturally?**

Slide A 11

In a way, but I am not sure how a renovation can eliminate the sense that I have failed as an adult. When I was a kid, my mother was always struggling to pay the bills, some utility was always being shut off, light one month or the phone the other. I used to worry about how to be an adult.



Slide A 12

It actually caused a lot of anxiety, but one day, when I was about six, the thought came to me that if things went really wrong I could steal something and go to jail where everything would be taken care of, food, a place to sleep, electricity and heat.



Slide A 13

So, living in the same apartment that this all happened in gives you a sense that all of those fears have come to pass?



Slide A 14

Yes, exactly.

There is something else I need to tell you about. My mom's efforts to make enough money are ongoing. A few years ago, she started renting out the guest room to make some extra money, so the space I am used to occupying is not available. When things melted down with my wife and I moved home, I turned the dining room into a bedroom.



Slide A 15

Doesn't that interrupt eating meals?



Slide A 16

No not really, my mother doesn't cook. When she does eat at home it's usually take out and she will just eat at the table in the foyer. About once a year she will have friends over for dinner, but other than that the room remains unused. Now we usually have coffee in the living room which is much more comfortable.



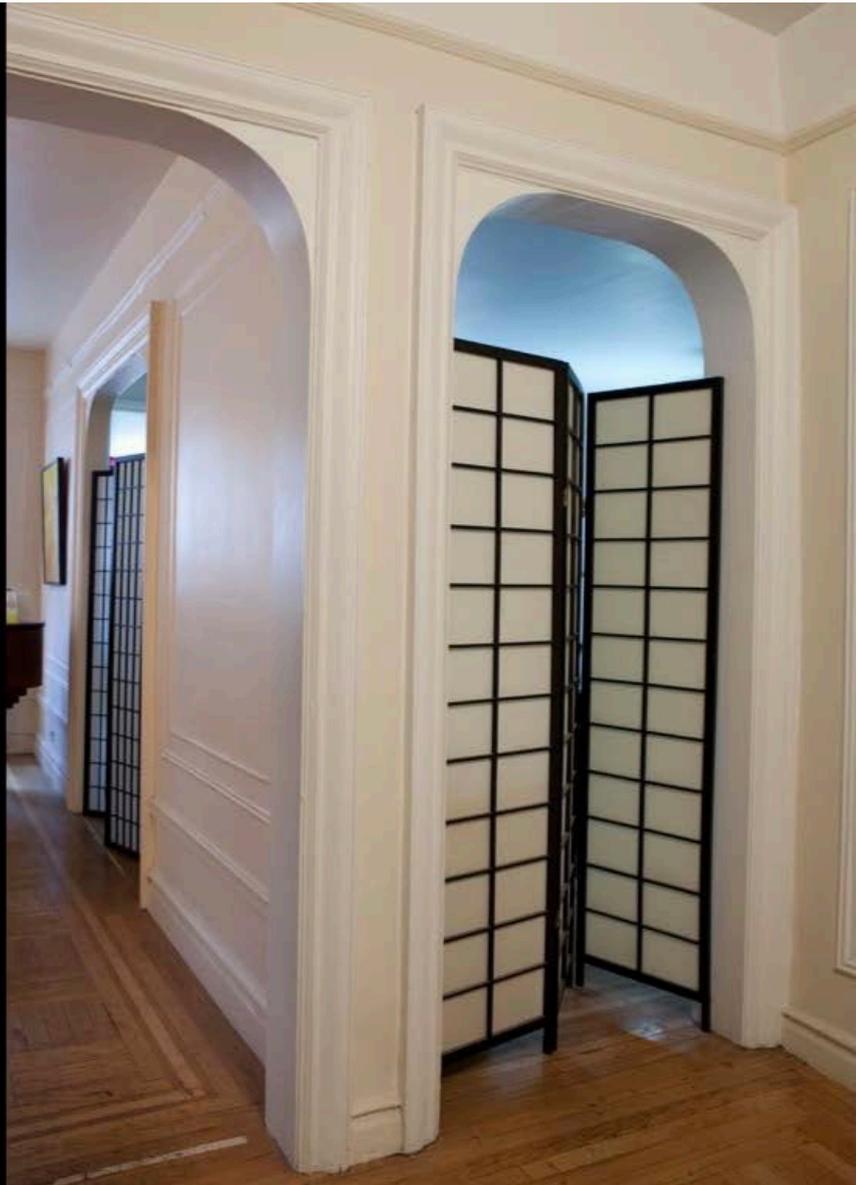
Slide A 17

Wow, it sounds like a really large space.



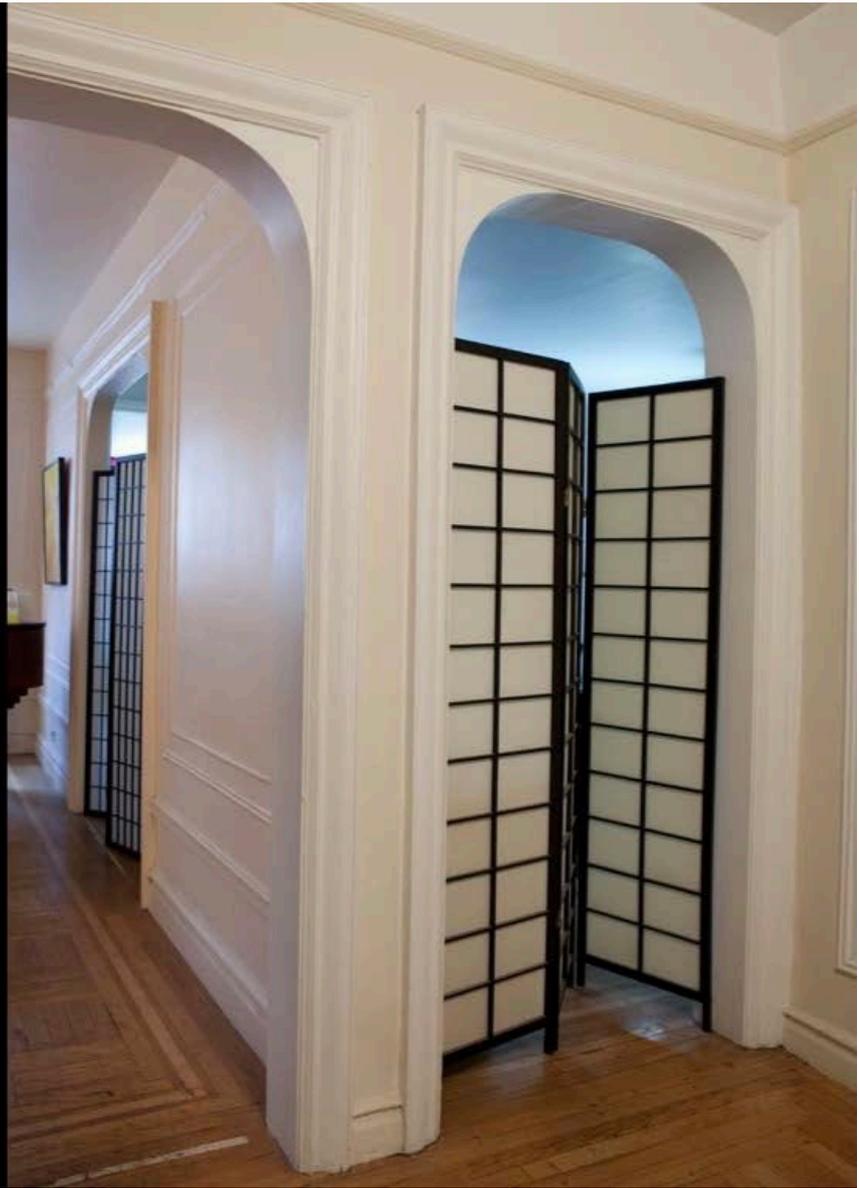
Slide A 18

Yeah, it's not a question of there being too little space for me it's really much more about how the space is used. Most of what I am struggling with is privacy. It is an emotionally difficult time and I just want to be alone when I am there. The archways connecting these three rooms are open and so we have put in some screens for visual privacy, but sound and light leak through easily.



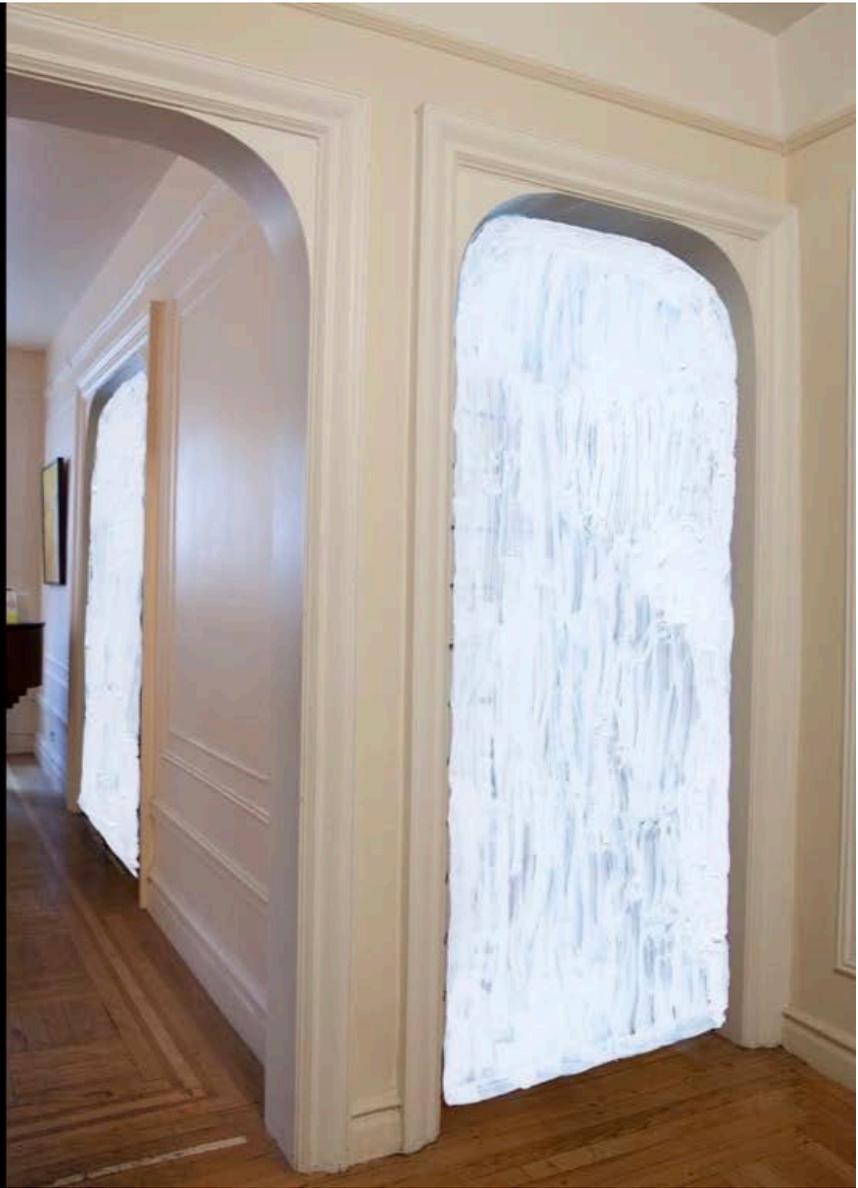
Slide A 19

To tell you the truth, the screens don't really block my goings on as much as I would like either. My mother is really happy to have me home and I often see her looking in on me. When I catch her, she asks if I would like coffee. It is well intentioned but ultimately I feel like she doesn't understand that the circumstances under which I find myself in her apartment are unpleasant and that I would rather not be divorced and living with her. I've thought about building a wall in each of the arches.



Slide A 20

I'm pretty handy and it would take me only a day or so to make the walls but they would not solve all of my problems in the apartment. Plus, it is a lot of effort and expensive for a situation that is only temporary.



Slide A 21

**How long will you live with
your mother?**



Slide A 22

**Probably another couple
of months.**



Slide A 23



So not long really.

Slide A 24

No, not in the scheme of things.



Slide A 25



You mentioned other issues that the walls would not address, what are those?

Slide A 26

Well, my mother only wants me to use the bathroom that is inside of her bedroom. She is worried that my use of the front bathroom will make the woman she is renting to feel uncomfortable. They never seemed to have made a formal agreement about what is included in the roommate's rent, but exclusive use of the bathroom seems to be an unspoken arrangement between her and my mother.



Slide A 27

It's odd, too. My mother doesn't charge her much rent, only \$500 including utilities. Mom describes her as a "princess," though I have to take this with a grain of salt. After my sister and I left for college, my mother rattled around in the apartment for 17 years before taking her first border and then with long stretches alone in between roommates. Living alone has made her social skills a bit strange and therefore not the easiest person to share space with.



Slide A 28

She still walks around talking to herself, carrying out imaginary discussions. I've always thought it would be good for her to have a roommate, but that it would take a particular person to be happy in the situation and I don't know if this is that roommate. My mother said that if I am going to stay living in the apartment, then the boarder is going to move out. Which in a certain sense I understand.



Slide A 29



**Yes, but at the same time,
that's the roommate's
decision and I'm sure that
your mother could easily
find another. How does
your mother advertise the
room?**

Slide A 30

Through a self-help organization my sister and I un-lovingly call “the cult.” My mother donated her time to this group for years and her last three roommates have all come through her lingering ties to this company. They don’t seem to pay their employees well enough to live in New York properly.



Slide A 31

Since this whole divorce process started and began living with my mother, I have been looking around for a room and anything under \$600 is usually a hovel. The room my mothers lets is small but pleasant. It's private and at the opposite end of the house from my mother's room. Still, her borders complain that they want another room in the house. I don't know why they always want more and not expect to pay for it?



Slide A 32



There seems to be some hostility in your voice.

Slide A 33

One night when this roommate had a friend over in the kitchen, though, I heard them whispering and then laughing and imagined that it was a discussion about me.

To be honest, I wouldn't mind her moving out so that I could have the extra room. My sister grew up in the room and I stayed in it when I visited my mother so there is some sense of her being in my space.



Slide A 34



Can your mother ask her roommate to leave? You said they do not have any sort of written contract.

Slide A 35

Sure, but then she will need to give this woman some time to find a new place. Living there will feel super awkward during that transition. I imagine that she will be unpleasant to live with?



Slide A 36



Of course, but that might just be an inevitable part of the renovation. Perhaps we can come up with a way that you use the space to make it her decision to move, something that would make your time there more pleasant.

Slide A 37

I'm not sure I understand.



Slide A 38



What I am talking about is acting differently in the space, maybe taking on a different role like changing your character. Your mother might not even need to say anything to the roommate about leaving or finding another space. What if the way you start using the space makes her want to leave?

Slide A 39

**You mean being rude to
her?**



Slide A 40



**Not necessarily, just
using the space in a way
that she might find
unacceptable.**

Slide A 41

**Like leaving the seat up in
the bathroom that she
uses?**



Slide A 42



**Exactly. Just the smallest
action might give her the
desire to leave. Do you
care about her opinion of
you?**

Slide A 43

Not really. I do care about how I see myself, though, and I don't think of myself as a jerk. I'm not interested in making her angry or insulted but I could live with her being just a bit confused.



Slide A 44



Do you think that is possible to have her just be perplexed and move out? Won't she need to be a little angry?

Slide A 45

Yes, I suppose so, but I don't want to do anything that is overly aggressive.



Slide A 46



**Don't you think that she is
being overly aggressive
by using the space in a
way that is
incommensurate with her
rent?**

Slide A 47

**That's one way of looking
at it, I suppose you're
right.**



Slide A 48



Let's keep thinking about the front bathroom, what would happen if you just started using it? You wouldn't be barring her from the space, treating her things poorly, or making it dirty. You're just turning it from a woman's bathroom to a unisex bathroom. She will probably take offense to these traces of your actions in the space, but really they don't seem too aggressive. Besides, what happens now when you need to use the bathroom in the middle of the night? Don't you wake your mother up?

Slide A 49



**Doesn't your mother's
good night sleep and your not
feeling awkward seem more
important than this young
woman's sense of entitlement
to the bathroom?**

Slide A 50

**Well, when you say it in
that way, yes.**



Slide A 51



**If you were to use the
bathroom, what's the first
thing that you would do
there?**

Slide A 52

Probably take a bath.



Slide A 53

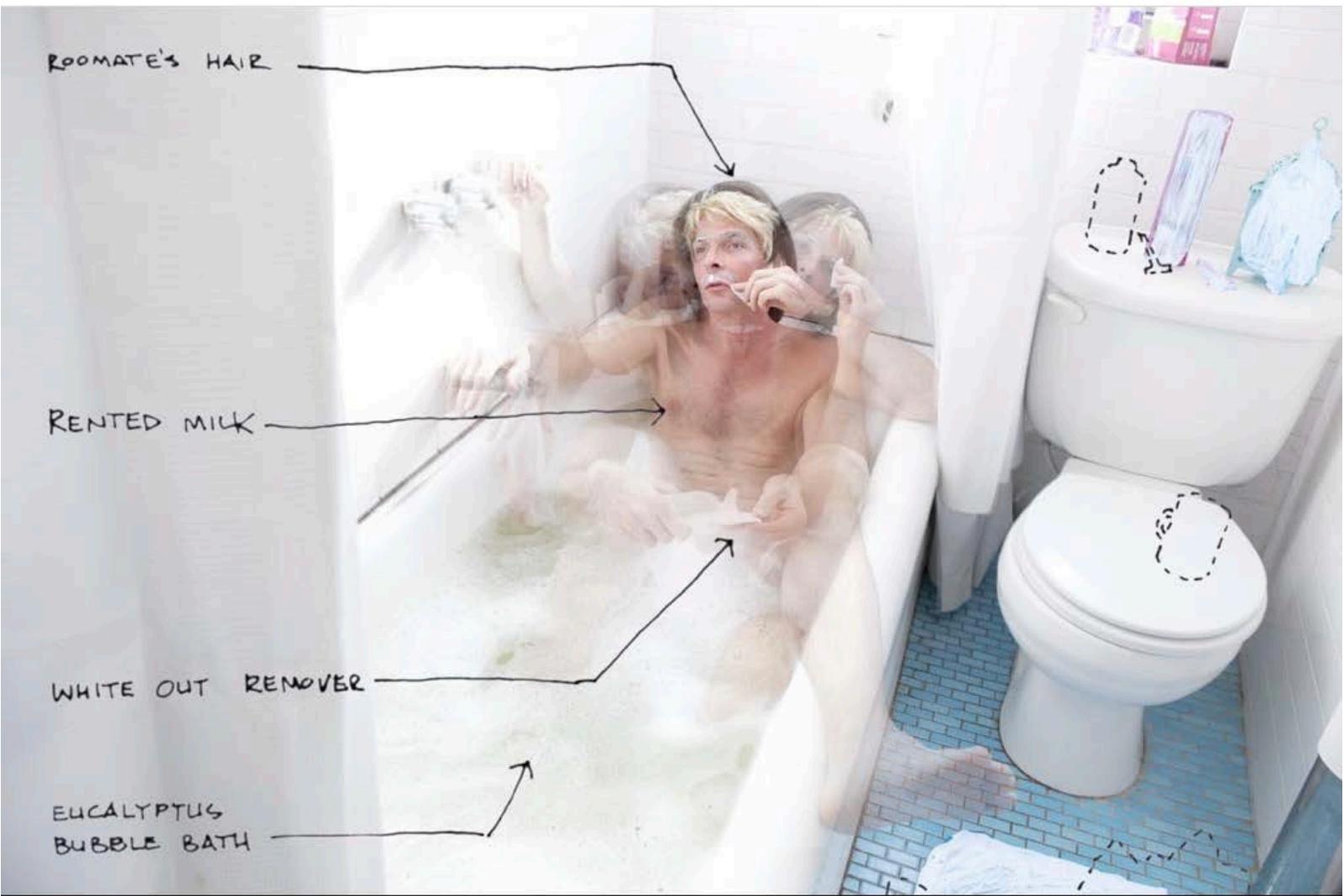


Okay, let's start your renovation there...

Slide A 54



Slide A 55



Slide A 56

Appendix B – Mandie O’Connell

Several renovational conversations between Mandie O’Connell and Alex Schweder occurred between July 2011 and September 2014. Nine emails and one performance script document this renovation and follow as separate subsections of this appendix.

Email 1

From: Alex Schweder La
Subject: Re: thanks
Date: July 21, 2011 at 4:34 AM
To: Mandie O'Connell



Hi Mandie,

Yes soon. I want to show you my studio so you can start thinking about it for yourself.

What do your next days/weeks look like?

A

On Jul 21, 2011, at 4:03 AM, Mandie O'Connell wrote:

Alex,

Just got home. Eating a piece of bread with cheese on it. Yummy. Was so good to meet you. I feel the same...like we are looking at the same Christmas hearth with a perplexed expression.

See you soon I hope!

-Mandie

On Thu, Jul 21, 2011 at 3:11 AM, Alex Schweder La <[REDACTED]> wrote:
for the superfun.

it was really restorative to connect with someone who feels familiar in some really odd ways

hope your walk was no too far...

a

Email 2

From: Mandie O'Connell
Subject: yo
Date: November 22, 2011 at 5:50 PM
To: Alex Schweder La



Hey Alex,

"OK Boyfriend" is awesome in the nighttime. I feel somehow protected by it, and it has changed the light in my room. I feel like it is actually lighter, and I can see the reflection of the wall in my window. I feel protected from the neighbors across the hof by my ok boyfriend. There is a palpable change in the energy of the room. Right now it is somehow comforting and funny, although I somehow anticipate this will not last long...like how you think that your ok boyfriend's weird eating habits are cute and funny at first, quirky if you will, but later on it is just downright annoying.

Anyhow, I am super happy with our progress today.

Something has come up last minute for tomorrow night, so I can't get together for drinks, unfortunately. I've already got a date scheduled for Thursday (a really nice Nigerian guy), but maybe Friday? I know you have to leave early but perhaps we can do something during the afternoon or early evening? I'd also like to come do some work at the studio perhaps Wednesday but for sure Thursday, if that is cool with you.

Alright, I will talk to you soon,

Mandie

Email 3

From: Mandie O'Connell
Subject: Stuff
Date: January 19, 2012 at 3:27 PM
To: Alex Schweder La



Hi Alex! How are you? Are you in Marrakesh now? How is work going? How is life? The old lady, etc?

I wanted to let you know a couple things: The Ren Ren's are all moved into the studio. I guess they are still having trouble with the power, I don't know what that means. I know you probably gave them the information for your electric guy, but they asked me if I knew who you used in the past. So, maybe you want to send them that information again?

I decided to break up with OK Boyfriend. I talk about it a little on my tumblr page...I took photos of my breakup and posted them...i have more, actually. you can see it if you want at www.knucklecartel.tumblr.com. I really loved the experience of having the installation, of living with it, etc...there is still a remnant in my room...the panel that was torn which you wiggled through...i want to see how long it will take to completely fall off! And, I have decided that in the end I will fix the loft and make it useable space. I guess some fucked up things happend with real friends/boyfriends recently and I was moved to break up with OK Boyfriend, to admit that I want more and need more, which is a good thing. A really good thing. I want to write some more about my experience of the installation, and when I do, I will send it. But I was thinking also that we perhaps want to do it together...if you have any kind of interview questions I could answer, or something, that might be a good way to share the experience of the breakup.

So, now the search is on for a new studio. I am looking with my friend Kaleb, who is a video artist. I am wondering if you have any other connections here for space that you would be willing to share. I know that your space at Talstrasse was donated by a friend...do you know anyone else in real estate who has the resources, desire, or capability to donate space? Kaleb and I have a meeting with the BBK people next week to talk to them about space. The problem is that it is so damn expensive these days!

Anyhow, I hope you are doing great. I went to go see an architecture show with Adam the other day, which was disappointing, actually. Its that group GRAFT Architects. It seemed that they were cool, but in reality they do a lot of design for like car shows and shit like that, casinos, and children's dentists. BORING!

k. Let me know how you are doing, if you want to do a post- "NO Boyfriend" interview thing, or if you have any leads on space.

Best from Berlin,

Mandie

Email 4

From: Mandie O'Connell
Subject: ACTUAL Boyfriend
Date: January 31, 2012 at 3:23 PM
To: Alex Schweder La .



Hey Alex, how are you?

I am writing because I have been talking with a friend of mine about doing a durational performance based on OK Boyfriend and NO Boyfriend, the second performance/installation I did at the middle of the month. I have attached sort of a brief outline of what the performance is, just to show you and see what you think. I understand you a quite busy, but I don't feel comfortable proceeding with the performance without discussing it with you, as my co-creator.

What is not noted or explained so much is how I will use the architecture of my room in the piece...I believe that, should I go ahead, I will destroy part of the loft during the "commitment ceremony" with my partner (perhaps just pulling off the panel which you came through in the OK Boyfriend piece, and then slowly destroy the loft and re-build it with my boyfriend during the following year.

I don't know yet how long the piece will be or if it will happen with the person I'd like it to, but I am excited about the prospect of doing it, and hope that I can begin soon. My ideal starting date is February 14th (AKA Valentine's Day).

Hope all is well!

-Mandie



ACTUAL
BOYFRIEND.doc

Email 5

From: Mandie O'Connell
Subject: Re: soon
Date: April 19, 2012 at 3:27 PM
To: Alex Schweder



Hey Alex!

When do you actually? I think I wrote down this weekend or early next week, is that still correct?

I get back to Berlin on the 30th around mid-morning I think, which would work out best for me. I work on the 1st, but we could do something in the evening when I get off, which is around six-thirty or so...however I am supposed to be filming a project and will quit drinking, having sex, and eating sweets during that time, so I might not be much fun. I also might be scheduled to film then, I don't know!

My ideal "actual" boyfriend would be:

- kind
- intelligent
- hilarious
- communicative
- supportive
- both self-sufficient and self-motivated
- flexible within the relationship and willing to experiment with alternative "relationships" in a respectful and mutually beneficial way
- responsible
- live in Berlin
- like sex
- from outside of my circle of friends

Unfortunately Kaleb and I have not been able to discuss the project further, and he is in Norway until the 26th of April. Circumstances in my romantic life have changed (again). I am no longer dating Pablo, the nice dj dude from San Fran, but we are now good friends. He expressed that he would like to be just friends and collaborators more than romantic partners because he is more attracted to me creatively and personally than romantically. So, that was hard to hear, but ok I guess. He's cool and I can totally be friends with him. We hung out for a million hours yesterday and it was awesome. I've started sleeping with this new guy Anton, who is a friend of my boss, but it's just sexual at this point. I'm interested in another guy I met the other night (got his #, score) but have not gone out with him yet. I think he just broke up with a girlfriend so I don't know if I'm into being his rebound chick. I still really want to do the boyfriend project, but don't know when/how/with whom I shall begin it with.

Can't wait to see you and hang out hard.

xo,

Mandie

On Thu, Apr 19, 2012 at 2:32 PM, Alex Schweder La <[REDACTED]> wrote:

Hey Mandie,

No problem, how about the 30th or 1st?

I have some ideas for photos. Can you describe to me your ideal "actual" boyfriend?

hugs

a

On Apr 16, 2012, at 6:00 PM, Mandie O'Connell wrote:

oh shit!!!! I am actually going to stockholm on the 27th for the weekend to visit a friend. Sad Face. Could we do it before then?

I am also looking forward to pallin' around. We've got to hang hard. Did you get your funding figured out for your phd?

I am doing well. Had a chaotic couple of weeks, but trying to get on track again.

so excited that you will be here soon!!!

where will you be staying?

-m

On Mon, Apr 16, 2012 at 11:42 AM, Alex Schweder La <[REDACTED]> wrote:

Hi Mandie!

I am hoping that you might be free on the 29th or 30th of April. I would like to take some pictures for actual boyfriend.

How are you? Looking really forward to palling around.

x

a

Email 6

From: Mandie O'Connell
Subject: Actual Boyfriend
Date: October 31, 2012 at 11:11 AM
To: Alex Schweder La



Dear Alex,

Are you still in Berlin or did you head back to NYC? How are you?

I've been thinking a lot, especially in the past several hours, about ACTUAL Boyfriend. I really want to proceed with the project urgently. I believe that time is of the essence. I hope that I would be able to do this at the same time as all of the other stuff in my life right now. I am willing and want to make space for it now, the renovation has a real potential to act as therapy/experience/fodder for my life, wellbeing, and creativity. If you are still here, it would be nice to meet up and talk about it. Because I am so busy with other things right now, I am imagining that this would still be a year-long performance, but that I would not necessarily do "staged" or "public" performances, but would rather re-stage or create a performance out of the project as a culmination after ACTUAL Boyfriend is over. Maybe this piece would be PERFORMING Boyfriend/Girlfriend or something.

I want to renovate myself.

Big Hug (to you wherever you are)

Mandie

--

Mandie O'Connell
Knuckle Cartel/La Mission
Experimental Performance

Email 7

From: Mandie O'Connell
Subject: How's your News?
Date: November 8, 2012 at 11:45 AM
To: Alex Schweder La



Hi Alex,

How is Lisbon? Did you figure things out with your class in New York? Was your mom okay and her weird roommate?

I am getting a haircut today.

I wrote to the character date guy who Nadim spoke with me about regarding Actual Boyfriend, but never heard back. I registered for the site and everything! I feel not so frantic about it anymore, but find it interesting that my stress and anxiety immediately made me want to "couple up" as it were.

Can you tell me again the dates that Ren Ren will be gone? I might want to see the space again, where he is going to be putting all of his stuff while he is gone, like am I actually going to be able to work or not. Were you going to tell him that I would be using the space while he is gone?

I can't believe that you will be back so soon.

Hug,

Mandie

--

Mandie O'Connell
Knuckle Cartel/La Mission
Experimental Performance

Email 8

From: Mandie O'Connell
Subject: Studio Stuffs
Date: January 11, 2013 at 1:27 PM
To: Alex Schweder La



Hey Alex,

Just wondering what's going on with the studio...I had written to the Reynolds a couple of times, but had not heard back. Their cinematographer told me that they moved everything out already since they are already in LA. I have just some costumes there right now, that's it. Are you going to be coming to Berlin to move your stuff this month? Gosh, that must be bad timing with you and your Tate show! I am still trying to figure out how to get to London in Feb so I can see it, btw! Also, are you going to be in England in June? I am headed to the USA for my sister's graduation, and was thinking I might fly out of London (cheaper) and could perhaps come see you for a visit and maybe a sort of short-ish worktime for the OK Boyfriend. I really want to proceed with the project, but am a bit stuck. Would like to talk to you about it. I love the collage/painting/photo and want to add to it, perform it, something. Blah. Maybe we could do another photo session sometime when you are here or when I go to visit? Maybe something in public?

Anyhow, please keep me informed. And let me know if you have any leads on other studio space.

Big hug,

M

--
Mandie O'Connell
Knuckle Cartel/La Mission
Experimental Performance

Email 9

From: Mandie O'Connell
Subject: Re: berlin
Date: August 4, 2013 at 9:26 AM
To: Alex Schweder



I don't have skype yet on the computer I'm using (my parents gave me an old one). I feel a bit better, but still a bit like ground meat. Not such a big deal, I guess, but emotional pain is relative, right?

So, FYI nobody else knows about this, so mum's the word. I trust you. Also, I just actually renovated my loft/room, and I really think that's part of why I am so sensitive right now. Been thinking a lot about relationships.

I've been having sex with Pablo on occasion for about six months now. We have talked about it, and it is something that just happens occasionally and he doesn't "like me like that" or "seek sex out" from me aside from these occasions where it happens sort of randomly/sporadically. I guess I got more emotionally involved then I thought I was getting, because now he has started seeing someone regularly, just told me, and I'm super sad about it.

That's all. I talked with him today, just now, and I think I can be okay and work through this. I think I do want a boyfriend. I don't know.

Confused. Excited to see you! Are you staying with Nadim, or getting an apartment here?

On Sun, Aug 4, 2013 at 2:45 PM, Alex Schweder <[REDACTED]> wrote:
oh honey, no! what happened? do you want to skype?

Alex Schweder

PhD Candidate in Architecture
Queens' College, Cambridge, CB3 9ET, UK

www.alexschweder.com

On Aug 4, 2013, at 4:04 AM, Mandie O'Connell wrote:

I'm having a hamburger heart moment. Sad.

On Sun, Aug 4, 2013 at 7:36 AM, [REDACTED] wrote:
Yes.

Sent from my HTC
----- Reply message -----
From: "Alex Schweder" <[REDACTED]>
Date: Sun, Aug 4, 2013 01:23
Subject: berlin
To: "Mandie O'Connell" <[REDACTED]>

11-16, fun?

xoxo

Alex Schweder

PhD Candidate in Architecture
Queens' College, Cambridge, CB3 9ET, UK

www.alexschweder.com

Script 1

ACTUAL Boyfriend

A Performance Project, Psychological/Behavioral Investigation, Role Playing Game, and Sociological Experiment

Project Duration: One Year (?)

Summary: ACTUAL Boyfriend is a logical continuation of the series of performances and installations in my "Boyfriend" series, which were conceived of and co-created by myself and Alex Schweder La in November 2011. ACTUAL Boyfriend is the third part of the series, and is a durational performance experiment. The performance is a personal investigation of being a "girlfriend", having an "actual boyfriend", and experiencing a mature relationship. As a 29 year old woman who has never had an "actual boyfriend", I am seeking a male partner with a similar background who will enter into a one-year relationship with me. We will do all of the things that couples do while investigating, defining, and documenting our actions, feelings, and struggles along the way. The one-year experiment will result in the creation of four performance installations over the course of the year, as well as photographs, writing, and video footage.

Performances: 4 (+)

- Declaration of relationship: a binding contract between the two persons involved will be signed in blood and spit in front of a small group of the artist's friends. It is a mission statement agreed upon and written by Girlfriend and Boyfriend. This piece will be staged in my room in my flat. The friends are witnesses to the project's evolution, success, and/or failure.

- Four seasonal gallery installations will be staged during the year. The presentation of these installation/performance will increase in size and scale over the year. (perhaps, and for example) We two will live in the performance space for three days straight (sleep deprived), on display as a "COUPLE". Other "successful" couples will be invited to dine with us, and tell us stories and give us advice about how to be a good girlfriend or boyfriend.

- Re-staged public events/performances based on important events from the relationship (for example, some possibilities are FIRST FIGHT, DECLARATION OF LOVE, MOVING IN TOGETHER, MINI-BREAK VACATION, NEAR BREAK-UP, ETC...) These re-staged performances will be staged as they are necessary, as they are based on real-life events. These performances will increase in scale and number of audience members present.

- Film and Photos will be taken weekly and used in the creation of other artworks. These will be collected and put in a book that will be published at the end of ACTUAL Boyfriend.

- A Blog will be maintained, outlining ACTUAL Boyfriend and documenting the evolution of the piece. Writing will be created and maintained daily and posted online. Girlfriend Mandie might even start a Facebook account in order to "keep tabs on" her ACTUAL Boyfriend. Probably not though.

-Mandie will maintain and number of “statistics” and create several charts outlining her emotional state, finances, weight, drinking, smoking, and other factors with which she will create and maintain visual charts as an additional representation and documentation of her experience of ACTUAL Boyfriend.

-Declaration of break-up: at the end, a public performance and burning of the contracts will occur, attended by the witnesses who were present at the beginning of the piece, along with members of the public.

In making this piece, I am referencing and building upon durational performance work by such artists as Sophie Calle, Marina Abramovic, and Tehching Hsieh. I also take inspiration from Guillermo Gomez-Pena, Chris Burden, and Linda Montano. In this deeply personal and autobiographical performance, I admit my shortcomings as a woman, and force myself to take on a role that I’ve never had but always wanted (to the point of obsession). The piece is a shared experience, a hopeful declaration of belief in romance and partnership, and an emotional shared journey into unknown interior and public territories.

Appendix C – Catriona McLaughlin and Daniel McLaughlin

Three separate conversations occurred between Catriona McLaughlin, Daniel McLaughlin, and Alex Schweder. Each transcription is chronologically organized into separate subsections of this appendix.

Conversation 1

Transcriber – Alex Schweder

Interlocutors – Catriona McLaughlin (C), Daniel McLaughlin (D), and Alex Schweder (Q)

Location – Manhattan Mini Storage, New York City

Date – April 2, 2014

- 1.1. Q: The article I sent you was from 2009 [Der Tagespiegel, Dieke Dienen]. [In the gallery] I would just meet people in the gallery and have a conversation and then I would write for them a very short prescription. The written instructions for the renovation were a bit dry. People could not really interpret them very easily; they did not have a kind of sensuality to them that would make them [collaborators] want to do it or remember what to do. So, I started going first, I started using photography, I started thinking about reenactments, and I started thinking about what architects do. They write a series of instructions for building. Well, what do you do if you consider that that building is only a performance? So, I started going first. I would go, sometimes, to the house of the person after we were done, like I do not see the house until this time. I dress up like the person, like there is this one [pointing to *OK Boyfriend* photo hanging in storage locker].
- 1.2. C: Yes, I saw that one online.
- 1.3. Q: I started doing these images, that is one thing I have been experimenting with. That is the project. One of the reasons I thought it might be interesting for you vis-a-vis sustainability is that this is renovating without producing any stuff. It is taking what you have already got and using it differently.
- 1.4. C: It is also really interesting because what we are aiming at is behavioral change, which is the hardest to achieve.

- 1.5. Q: Right.
- 1.6. C: So, if we are informed by our environment, then the environment has an impact on our behavior –
- 1.7. Q: Right.
- 1.8. C: – which would mean that if you would change the environment, then your behavior changes.
- 1.9. Q: Exactly.
- 1.10. C: It is like if you have a very clean space, then nobody is going to make a mess. If it is already dirty, people are not going to behave to make it clean. So that is another aspect that makes me really interested, to think about how it [domestic space] shapes us.
- 1.11. Q: Yes, it is also co-constructive. It kind of goes back and forth, it ebbs and flows in that way. I worked as an architect for about seven years in New York. I was trained as an architect, and then I worked in offices where mostly people were asking for bathrooms and kitchens. People would invest all of this money, like sixty thousand [dollars] on a bathroom because that is all there really is to spend money on. People would get the marble, and it was a perfectly good bathroom before. In the end, people were like, “Well that is not really what was wrong.” They would say, “Do not get me wrong I love my bathroom, but even after the process of the renovation it is still not quite right.” Often times it is because we map so much of our emotions onto the space. It is like we use our spaces, our homes, as a mirror in a certain way to see who we are. People use their home to play with their subjectivity.
- 1.12. C: And everybody in New York must be really small [laughter].
- 1.13. Q: But the thing is that we have big identities that have to be mapped small.

- 1.14. C: One more question before we start. What is your opinion on that light edited Grahame Hill mini apartment on Thompson and Houston?
- 1.15. Q: You know, I am not so familiar with it.
- 1.16. C: It was called life-edited, and he put out a competition that is actually designed by a Romanian architecture student. You can change everything in the apartment, like the bed becomes the living room, becomes two beds for guest, and everything gets put into the walls.
- 1.17. Q: I see. I might have seen it. It is like a super small apartment, and does it have tracks?
- 1.18. C: Yes, and now it is on the market for one million.
- 1.19. Q: Wow.
- 1.20. C: And everyone in the blogosphere was going, “Yes, no, it does not even have a kitchen.”
- 1.21. Q: I mean it is interesting, right. We are just living with a lot less space. But then that also brings into question public space –
- 1.22. C: Especially in New York, we have all the POPS [Privately Owned Public Spaces] and all the spaces that are not public anymore.
- 1.23. Q: So, yes, I think this city is ripe for a change in thinking about things. Hopefully what I do will gain some interest from people.
- 1.24. C: I think it is an awesome idea.

- 1.25. Q: I think so too [laughs], I just need more people to know about it. So, when Ward and I got all of that press from *In Orbit*, and it was like, “Really, all of the people are interested?” So, I contacted a number of people who wrote about our work to see if they would also be interested in writing about this project.
- 1.26. C: Awesome, there is so much noise out there that if you actually have a meaningful message, it is hard to get through.
- 1.27. Q: Yes, if you are not big and orange it is hard to get people excited. If I had a few people a week, I would be totally happy. You know, I do not make any money off of these things, I just think it is really interesting.
- 1.28. C: Which is also extremely special in New York.
- 1.29. Q: Right.
- 1.30. C: That is a very European way of thinking, as you might have noticed.
- 1.31. Q: Absolutely.
- 1.32. C: Whenever I come across something in Europe like that, I am like, “Oh Wow!”. So, I think you can build that in as a wow factor.
- 1.33. Q: Something free in New York! It is so rare and valuable.
- 1.34. C: It should be in the Time Out, in the “free” section.
- 1.35. Q: That is what I want, they wrote a nice article about *In Orbit*. I contacted them to write about this, but they never responded. But you know, these things take time.
- 1.36. C: I know an art journalist who writes for them, and if you want, I can tell them about this work.

1.37. Q: That would be great. Thank you. So, are you ready to start your renovation?

1.38. C: Yes, I am ready.

1.39. Q: So, I start these renovations with the same question all the time, which is basically getting to know how you came to the space that you are in now. I know a few things, like that you moved to New York three years ago.

1.40. C: Three and a half actually. I went on to Craigslist, at first, I was staying in a friend's place in SoHo, and then I found a space temporarily on the Lower East Side, and then from there I looked – I am very picky about spaces, so I saw about forty places maybe. I have moved a lot in my life, so I know I have to invest a lot of time in looking. But then when I walk into a place, I know that it is right away if it is right. With this place it was the same way, and when I found it, I was extremely happy. It is located on 75 Roebling Street on North Seventh, one block from the Bedford Avenue subway stop. It is very quiet because it has a school on the opposite side. It is an old knitting factory that got restored by the landlord who is Jewish, and I think owns about thirty percent of Williamsburg –

1.41. Q: Wow.

1.42. C: It is not super renovated like a lot of places, but it still has that edgy feel to it that everything is perfect and has little nicks and knacks on the walls. They did not do a very good job on the renovating, so the walls are very thin, there is not a lot of insulation and no in floor heating or whatever you might be used to when you are coming from Germany where the standard of living is much higher and is more energy efficient. But it is a great space. The most beautiful thing about it is that there is a whole wall of light, because there are really high windows and a high ceiling, and that is automatically something I am drawn to, as probably every other human, but that I am used to from Berlin. It has wooden floors and this big open kitchen / living area and then three rooms in the back that have skylights. It is also beautiful, I have never had a skylight before, but you wake up and see the sky. That is actually a really amazing experience that I only know from camping outdoors. I thought it was actually

quite special to be in a dense space like a city, but to be able to see the sky when you wake up. So that is one special thing and the other great thing is that there is a roof above us so there are no other people, which I think is also quite special because you have absolute peace from above. There is nobody on your head. I think that is psychologically quite a good thing. Important. I moved in there and the people – New York is a place of transition – the people who lived there with me moved out and others in, but I got the lease. I was very happy about that.

1.43. Q: So how many live with you?

1.44. C: We are three. But now my boyfriend lives with me and another guy from Sweden. But he has to go back because of visa stuff.

1.45. Q: I see.

1.46. C: But he just got a job in Australia so that is great too. It is very sad because he is the perfect flat mate. Just doing his thing, he is happy, he is nice. Basically, he became a piece of the furniture when he was there because he would sit on the couch in the same position with his mobile phone. My friends were joking when they would come by, and he was there –

1.47. Q: He is really a pillow [laughs].

1.48. C: Yes, super nice. My boyfriend has been there since November. He came to New York and did not have a space, and then my flat mate at that time decided to move out the same week because he was breaking up with his girlfriend, so it was perfect. I was like, "Might as well try it all realistic."

1.49. Q: So, I am just trying to understand – because all these relationships in the space are also something that has a huge impact on the space.

- 1.50. C: It is extremely important. I have lived the good and the bad side of it and I know that there is – the Dalai Lama says, "If you do not have peace in your home, you do not have peace."
- 1.51. Q: Right.
- 1.52. C: So, you always have to take care to have peace in your home. So, whatever I do, ever since I move into the space, is to try to create peace in the space. If there is anything small with the people that I live with, I try to find a very diplomatic way of making people feel good because I know that peace is the priority of the place.
- 1.53. Q: What does peace mean to you?
- 1.54. C: Peace means comfort, that you feel comfortable in just being. Not being your – just being. Which means merging with your environment, and just – it is a place of complete retreat for your body and mind. To feel safe. Because your home is a harbor where you should be able to recreate yourself when you go back out into that world, which is New York, which can be tough and hard. So, you actually, in my opinion, anybody needs a place to retreat, but you really need it in this the city. So, I have gotten into yoga here, and that is really good, but also, I think the home is so important. I feel like to some extent I have succeeded in that way because when people come to visit me, they go, "Oh it is so nice here!" They are always saying "Oh, your home feels so good, so nice." and they do not know why but they feel it.
- 1.55. Q: What did you change about the space when you moved in?
- 1.56. C: When I took the lease it actually changed it because I felt like I owned it, which was a huge change for me in terms of the way I perceived my surroundings. I know I rent the place and I probably would feel different if I bought it, but still since I feel like I own it in a way that there is a contract that says my name. Where I can rely on staying there, it changed my perception of the space in order to make changes. That is one of my changes. So, it was a little later after I moved in. Then I got plants, a lot of green. I got into this whole thing – you know how plants can clean the air, but they

also take the toxins out of the air and in New York you do have a lot of toxins. So, take it out with the plant and it will change your environment, you do not notice it, but the plants will change the air and make you feel better because there is all this stuff in furnishings and things like that and we do not notice them. So, plants was one big thing, and then later I finally got the frames for all the pictures. Posters and artwork and photos that I put up. They are – most of it is actually art that I put up.

1.57. Q: So, works that you have bought along the way or been given.

1.58. C: Yes, from artists that are friends of mine, or that from events, for example when you walk in there is a big poster and it says "[nickname omitted for anonymity]", which is my nickname, presents "Mickey Mouse Club", which was a club in Berlin that we had six years ago with a friend of mine who is an artist, he is a performance artist and he came up with this club and he thought it was hilarious that I was actually working for the *Mickey Mouse Magazine* at that time. He came up with this club, which was like an artist performance thing. But he took a picture of me in front of his artwork, and then he made these posters and put them all over the city without telling me. So, people were walking down the street in Kreuzberg going, "Oh it is you from the club!" and I am like, "Okay, okay – " but now – and back then I was like, "Woah dude you cannot just do that thing!" But he is an artist, so it is all good. But now that I am removed from it, I find it super cool, and I love that memory of that club back then. So, when I walk into the space now, I am instantly reminded of this time. So, I am very aware of how images are so strong on us. That is why it is so important to have the pictures of relatives, people that like you and everything. Basically, the idea is to create – to see images that will strengthen the being that I really am in the space, that strengthen me as a being right there, so I am reminded to be myself without whatever I think I have to be. Right? So, when I come back into that space, that I am back to an essence.

1.59. Q: It is [the pictures] like, "This is who I have been."

1.60. C: Also, like times or places where I feel strong. That actually helps my energy, you know.

- 1.61. Q: Yes.
- 1.62. C: I have another one that a something a friend of mine, who is Jim Avignon, he is a performance artist making music, and he had a concert, his last concert, at Peace Candy Store before he went back to Berlin. They drew the posters for the thing and then they did a little competition where we had to draw them performing the music, and for the picture that you draw for them they would give you the poster of the event.
- 1.63. Q: Oh great.
- 1.64. C: Yes, I thought it was super cool. So, I drew, and I am quite good at doing quick sketches, so I won! I got a poster, and I was so happy about it because my name is [omitted for anonymity] and the poster has a little cat in the middle. So, it is just great. I love all his stuff, and he is like real lifeline for me from New York to Berlin because he has lived in both places. I know him back from the times of Berlin when the middle of Berlin was still up and coming and it was like the pre-SoHo of New York. So, I know him from back then, so it was so interesting to see him here in New York. It was a real link for me to that time. Things like that.
- 1.65. Q: Right, now it sounds like you are the kind of the anchor of the whole home in a certain way. You have got two other people, but it is all of your artwork, it is all of your stuff.
- 1.66. C: Actually, my boyfriend brought in a bit of artwork by Louise Bourgeois, because he works still at the gallery that represents her. So, she actually made it for him.
- 1.67. Q: Oh wow.
- 1.68. C: So, there are some nice things. But I wouldn't even put it up if it would not be fitting. So, it is important to get the right tone.
- 1.69. Q: Yes, and what is it about the works that you imagine to be the right tone?

- 1.70. C: Um, they have to be – they have to evoke something to me that is positive. Positive in a way of strengthening what it is that is me. Um, that evokes something that lifts the spirit.
- 1.71. Q: Do you feel yourself as someone who is changing?
- 1.72. C: Honestly, not very much at the core. I feel like I have been the same way since I have had an awareness of myself. At the core. Like a lot of other things are changing but it is more, it is not about changing, it is more about peeling away the layers that are not really me.
- 1.73. Q: I see.
- 1.74. C: It is like a sculpture.
- 1.75. Q: That is a nice way of describing it.
- 1.76. C: Slowly peel it away and hopefully by the end of your life you are fully that being. And it is just you.
- 1.77. Q: Who do you think she is?
- 1.78. C: Me?
- 1.79. Q: Yes, who are you at your core?
- 1.80. C: I am an extremely happy, very friendly, curious, being that loves to find out and wants to connect to other beings. The whole objective is a friendly connection.
- 1.81. Q: Sure.

- 1.82. C: And that is coming from a very safe place. Because you can only be like that if you do not feel threatened. Because there have been times where I have been sad or threatened or stressed and I have felt like there was less of me. You know?
- 1.83. Q: Sure.
- 1.84. C: I think that everybody has that. If people are relaxed and happy it comes out and I think that is what we should strive for. To get to that point.
- 1.85. Q: I like this description of a curiosity; do you have things in – do you surround yourself with things that you do not fully understand yet?
- 1.86. C: For example, I love art that I do not fully understand right away, or like – I could not have had that idea. It is something new.
- 1.87. Q: Right.
- 1.88. C: So, I am one of those people who actually love change, I love walking into a room where I do not know anybody.
- 1.89. Q: Right.
- 1.90. C: Because it is a possibility to make new connections. That is the reason, really, I moved to New York. Because it is a place of inspiration and impulse and new things all the time.
- 1.91. Q: People are really kind of lit up here in a certain way.
- 1.92. C: Yes, I mean it is a very high energy place. So, it is there also in people, and that is why it changes so quickly at the same time. To be honest that is why I moved here, because I think it is one of the places in the world where the energy is like surfing. When you are on the wave it is amazing, if you get under the wave, you are in a little bit of trouble.

- 1.93. Q: Right, you have to think about it.
- 1.94. C: [laughing] There are big waves here.
- 1.95. Q: Yes, absolutely.
- 1.96. C: But if you get to ride it –
- 1.97. Q: It is amazing –
- 1.98. C: It is amazing.
- 1.99. Q: That is a really good way of talking about it.
- 1.100. C: I actually wrote a paper on happiness and sensation seeking and why people do extreme sports. Which is very linked to, "Why would you take a risk if you do not have to?" Because there is something in us that makes us take risks. Right? It is the same thing, because whenever you make a new connection, or you step in a new space, you are always taking a risk at the same time. But the power of wanting to explore is usually bigger for me than reflex of keeping it safe.
- 1.101. Q: Yes, sure. I mean that requires a certain amount of confidence too. You have to have enough confidence in yourself. That you will be able to manage whatever you do not know is coming your way.
- 1.102. C: Right, so when I left for New York, everyone was like, "Oh, you are so brave to just go." Because I just packed a bag and left my job and went. I was like, "Brave, that feels like you do not have confidence in me!"
- 1.103. Q: [laughing] Yes.
- 1.104. C: [laughing] It is either smart or stupid, but why not.

- 1.105. Q: So, tell me about the - your boyfriend moved in in November. How is that going? I mean you are now sharing the space with him.
- 1.106. C: Amazing, it is very nice, I mean it is nice because he is an extremely nice person. He is really nice to live with. He actually did ask me the other day if I mind that he cooks and cleans so much. I was like, "No, it is perfect." [whispered]. He is like, "Do you think that it is a little bit unmanly that I like cooking and cleaning?"
- 1.107. Q: You are like, "No, it is more virile."
- 1.108. C: [laughing] "It is SO manly."
- 1.109. Q: [laughing] "When you do the dishes it is nice to see your muscles."
- 1.110. C: [laughing] "When you clean, can you actually take off your t-shirt?"
- 1.111. Q: Perfect, even better.
- 1.112. C: So, in that sense, in that domestic regard it is already great. I did notice that if you live together you have to create space for yourself. If you are in an intimate relationship.
- 1.113. Q: Right.
- 1.114. C: It does require more clear - like, being clearer about what you need for your space. Because also space is identity. If we live together how is that less my identity, my apartment. But that actually, I think worked quite well. For a while we also worked in the same space which was not a good idea. Because if you see each other twenty-four seven, then it is like you would have to take a vacation you know.
- 1.115. Q: Sure, sure, sure.

- 1.116. C: It is actually, I enjoy it a lot. Because before I would feel lonely sometimes. Um, but that is not there anymore.
- 1.117. Q: Oh wow. Nice. And now you are looking for another roommate. Because it is a two-bedroom apartment.
- 1.118. C: No three bedroom.
- 1.119. Q: Three bedroom? Okay.
- 1.120. C: He has his room, I have my room, and then our flat mate has a room.
- 1.121. Q: That is interesting, so you guys keep separate rooms?
- 1.122. C: Yes, we have separate rooms because I am a very light sleeper. So, I need my space, and if he is like working late, or doing something and is restless, then I cannot sleep.
- 1.123. Q: Right.
- 1.124. C: I am very sensitive; I always sleep with earplugs.
- 1.125. Q: Do you have trouble falling to sleep?
- 1.126. C: No. But I do wake up if I hear noise. I just kind of – so if he is stressed out, he'll just sleep in his bedroom. And also, it gives us the chance that if we have guests that they can have their own room. Which is a special New York thing.
- 1.127. Q: And I can also imagine that that works well in terms of, I mean that is an unusual situation that a couple would keep two rooms.
- 1.128. C: But before when my long-term boyfriend in Germany that I was engaged to and we were together seriously for like five years, we, in his apartment, I moved in, but we

had four big rooms, so he had one room where he had his computer and like his work and like space, like his garage basically.

1.129. Q: Right, his den.

1.130. C: And then I had my room also with another bed if we wanted to sleep separate. And then with my stuff. My space. So, I think that makes it so much easier.

1.131. Q: Yes, no, I mean it is, I completely get it, but it is also unusual.

1.132. C: Especially here, a lot of couples share one room.

1.133. Q: It is often taken as a sign of distance between people if you have your own bedrooms. To me it makes complete sense, but it is interesting.

1.134. C: I remember the Spanish always have separate beds when they are married. They never have a bed together. They always have like twin beds. They maybe in the same room, maybe not, but they never sleep together. When I saw that, when I was young, I was like "How can they not have the bed together?" - "How does that work?" And my friend's parents were Spanish, and they had that arrangement. Because it is also about quality of sleep.

1.135. Q: I was also thinking about when someone moves into someone else's space, that person can often feel on their back foot. Right? And it sounds like he is not feeling that so much.

1.136. C: Humm?

1.137. Q: Your boyfriend.

1.138. C: Yes, he is a very considerate person, so he was very, he had his own place before. And then he was gone for four months because he had to do visa stuff because he is German as well. And then when he came back, so he has been, you know very

careful. But I think it helped that he has his own room where it is just his space. The nice thing about it is that I can go visit him in his space and he can come to my space. So, in a way it is almost like we still both have apartments because we can still visit each other, and it is not completely my space.

1.139. Q: Right.

1.140. C: And that really helped me when I moved in with this other boyfriend where we also had, in Berlin, where we also had, where I had my room, because he could come into my space as well, and I could retreat into my space.

1.141. Q: No that makes total sense to me. That is a performance thing, you know, that is like part of the way you perform your coupleness, yourselves, the space. You know some people would make one room the bedroom and the other room an office space. But you have chosen to, you know, make separate rooms like where you can both maintain a separate identity in a certain way.

1.142. C: Yes, I think it is a lot about that.

1.143. Q: And that is really interesting. That is a really interesting decision on both of your parts. And so, now there is this room that is going to be left, right?

1.144. C: Right. So, for the time being, so he is leaving on April 9, and then my boyfriend decided that he'll just keep it until the end of the month for himself and see if he wants to move into that one because that one is bigger.

1.145. Q: I see.

1.146. C: And see if the smaller room becomes something else.

1.147. Q: I see.

1.148. C: So, we could maybe, we will see how we switch it around.

- 1.149. Q: And would you rent out the other room or is that something you are considering not doing? Or maybe it is a decision –
- 1.150. C: We will see, I mean it definitely changes the price of the rent, it is Williamsburg [implying a high rent area]
- 1.151. Q: Of course.
- 1.152. C: Then at the same time, I do sometimes like having another person there.
- 1.153. Q: Uh huh.
- 1.154. C: Just because it like equals stuff out. Because I have realized when you are two people it is always the other one. When you are three people it kind of disperses the criticism. It could have been that person, or that person, but you – the energy does not go directly to the other person no matter what kind of energy it is. So, three people is actually more comfortable than two people. Because I have lived in many flat shares, and I realized that three is actually a great number. And four can also be good, but two is kind of, you are already in quite an intense relationship with the other one no matter what kind of intimate or romantic relationship, it is definitely the other one. So, um, that is one reason why I think maybe it would be good to have another person there as well.
- 1.155. Q: Right.
- 1.156. C: Um, but we will see!
- 1.157. Q: You are going to practice something –
- 1.158. C: It is going to be very interesting.

- 1.159. Q: I mean, you see this is where these renovations get interesting, right? Because every situation is different, so you guys have an opportunity for three weeks, so let's start thinking about a three-week performance for you guys.
- 1.160. C: Yes.
- 1.161. Q: Where you have this space and you do not know what you want it to be yet. Right? It is almost like a practice. I mean you have this time –
- 1.162. C: It is also about defining the relationship more.
- 1.163. Q: Your relationship between one another?
- 1.164. C: Yes.
- 1.165. Q: And how do you imagine you might define that?
- 1.166. C: Um, I do not know, we will see!?! To see how we – It'll be interesting to see, I mean we've traveled a lot with each other, and we are a very good team on that, and we are a very good team if we are in an outside environment. But if it is just the two of us, I find it really interesting to see what will happen.
- 1.167. Q: Right. What do you imagine will happen? What are some of your fears? What are some of your hopes?
- 1.168. C: Um, I think we will definitely have more communication on a more personal intimate level, because there is nobody else listening.
- 1.169. Q: I see.
- 1.170. C: Or that could be listening. So, emotions will be more open in all of the spaces of the apartment. Right?

- 1.171. Q: Yes.
- 1.172. C: Because of course you are not going to have sex on the kitchen table if somebody can walk in!
- 1.173. Q: Of course not. It is a big lunch. [laughing both]
- 1.174. C: It is a big lunch.
- 1.175. Q: But that is fine though.
- 1.176. C: But, um, it could also go the other way when you, it could be that it is not only loving words but also other words that come out if there are no observers. So, I think it is going to be very interesting to see what comes out of us or what we evoke in each other if there is nobody else watching. How we will behave.
- 1.177. Q: And I am wondering if there is a space, I mean, I am wondering if this room is going to be like a question mark. Like he'll move into the other room, he'll live in the other room but there is going to be this kind of –
- 1.178. C: He'll move into the other big room, and he was thinking of turning it into an art studio. To try to do some artwork and to just like be creative and have a space where that is just dedicated to being creative. And I thought that was a very nice idea. Um, but at the same time I am somebody, I want to leave my dwelling to do stuff and I feel more comfortable going to another place and working there rather than doing it at home. But I do not know if he is the same way or not.
- 1.179. Q: Would you feel uncomfortable with him doing his thing at home?
- 1.180. C: No.
- 1.181. Q: So that is ok.

- 1.182. C: Of course, yes. I think that it is important that you can shut a door. If you can shut a door, it is fine, right? But if you cannot, if it would be in the living room, and he wants to, you know, start painting or installing stuff there, I would have to move around it to go sit on the couch, I do not know.
- 1.183. Q: Not so much. I am also wondering, so there is this third room, and what could you guys, I mean because it is a change, it is a really rare moment where – I remember, you know one of the things I really liked about Berlin is this attitude toward space where it sometimes occurs. Right, like you have the Wednesday bars –
- 1.184. C: Yes.
- 1.185. Q: – it happens sometimes. And I am wondering if this room could be used kind of like a *Mittwoch's* bar. Where you have a thing that you do there and it seems like you have – ok – a chance to get to know each other and be intentional about that. You know? I do not know. Maybe these are things that are – you know the way that I work with these renovations is I put things out there as they occur to me. If it does not make sense to you, we just say, “No that is – [making sound] pfff – I would never do that.”
- 1.186. C: I like that idea of reconsidering what can we do with the space other than we move in who you are, studio or rent it out or we do not do anything and have a room for guests.
- 1.187. Q: Right. But it is this thing where it could be the picnic room. Right, where you have every so often it gets activated in a certain way.
- 1.188. C: Or the meditation room.
- 1.189. Q: Or the meditation room, or the getting to know you room. You know, in just this way where it is within this space this happens sometimes.
- 1.190. C: Yes.

- 1.191. Q: Or where there is, “Ok – when I say this, what comes to your mind?”
- 1.192. C: I think you could like – first thing I am German – I think of rules [laughing].
- 1.193. Q: We like rules too.
- 1.194. C: How you could actually create the space for the time that it is where it is just going to be free, a free space? How you could create something that you say, “If you go through this door, you have to leave behind this, this, and this. And when you go through you have to think these and these and these thoughts.” For example.
- 1.195. Q: Yes.
- 1.196. C: Which are probably positive. Then you could create a ritual.
- 1.197. Q: Right.
- 1.198. C: A converted Japanese tea ceremony that you only do there.
- 1.199. Q: Yes...
- 1.200. C: A ceremony, like something that will be beneficial to the relationship or to yourself. But that is only – that is space connected, that you do in that space.
- 1.201. Q: There is something that you said earlier too that I want to come back to which might help us to think about what this room could be, you like surprises, you like things, like discovering parts of people. Having it be your curious – but there is sometimes a way where you need – and it seems like there is – your curious about the other person. How can you use that space to get to know him? Peel back that core to the essence of one another. I wonder how that could happen. I am neither of you, so I do not really know so I am just putting it out there.

- 1.202. C: On thing it could be questions. And it could be a very basic question. Which is like, "What color comes to your mind right now?" Then you could talk about that color.
- 1.203. Q: Yes.
- 1.204. C: Or just very basic things. Or you could, I was just thinking – you know Pablo Neruda?
- 1.205. Q: Yes.
- 1.206. C: So, he had a game that you could play, you know how he liked all those theater and games? He would write a sentence and the other would have to finish the story. But at the beginning, the sentence does not make sense. It is a question that only triggers your imagination for things, but that if you look at it from a 'makes sense' perspective – which is a German perspective [laughing] – then it does not, but it is very poetic. So, you can play with things like that and then create stories, for example, and they will probably tell you something about how the other one thinks as well.
- 1.207. Q: Yes. Exactly. I am wondering if it could be like the 'getting to know you room,' where whatever you guys are doing in this room is kind of an exploration of the two of you. I know there are parts myself that I am very protective of. You know? Because they are special, right? That you only – and how do you reveal them slowly enough? Space has a way of – if you designate the space to do that with another person it can be quite beautiful to have everything else cleared away, and also knowing that his only exist for a certain moment.
- 1.208. C: For a little while. I love that idea.
- 1.209. Q: It is a twenty-one-day room.
- 1.210. C: Yes.

- 1.211. Q: Over the course of twenty-one days, it can be 'the getting to know you room'. Where whatever it is that you are doing in there is about getting to know the other person.
- 1.212. C: Yes, I just thought of another one which is just listening.
- 1.213. Q: Yes.
- 1.214. C: It is like a relationship thing where you just listen to the other person, like you set a time for like half an hour or an hour. All you do is listen and the other one just talks. They are not allowed to say anything. Only to repeat what the other one said.
- 1.215. Q: Yes.
- 1.216. C: And the effect is that you actually listen [laughing]. And that the other one feels heard. Which is also an important thing in a relationship. So, something like that.
- 1.217. Q: I mean it sounds like – it is not for me to say – what would help you guys get to know each other because you guys know that already. If there are parts of your boyfriend – What is his name?
- 1.218. C: Daniel.
- 1.219. Q: If there are parts of Daniel that you are curious about, this is a chance to ask this person. And then it is also like, who knows, maybe it is a special kind of dining room, where its often times food and this kind of thing, there is also this other kind of event that helps you not just focus on – there is like this other thing that because you are not so focused here, you are not so stressed out.
- 1.220. C: Well, it relaxes.
- 1.221. Q: It relaxes. That is right.

- 1.222. C: Plus, if you share food, you both release toxins, did you know that?
- 1.223. Q: No, I did not.
- 1.224. C: It is like kissing. Almost, but not quite. You actually feel better and fell connected to the other person.
- 1.225. Q: Well, you are also becoming the same thing. I mean you taking the same stuff and you are making your flesh out of the same stuff. I mean you are becoming the other person in a way. I like meals for that reason.
- 1.226. C: I just have this thought of like, a friend that just passed by, just came from Japan and showed me this picture of this cloister where he went way up in the mountains and had these rooms that are so clear – you know the Japanese architecture – so this idea that you are just sitting on the ground and that is all. That is where you eat.
- 1.227. Q: Do you think Daniel would be open to something like this?
- 1.228. C: Oh absolutely. He is very open, and he is quite - I mean he works in an art gallery, and he went to drama school, and he went to circus school.
- 1.229. Q: Ok great, I think we have a plan.
- 1.230. C: We have a plan [laughs]!
- 1.231. Q: So, talk this over with him and make another appointment once you guys have discussed it. Maybe bring him next time.
- 1.232. C: That sounds great, I love this idea.

Conversation 2

Transcriber – Alex Schweder

Interlocutors – Catriona McLaughlin (C), Daniel McLaughlin (D), and Alex Schweder (Q)

Location – Manhattan Mini Storage, New York City

Date – April 18, 2014

- 2.1. Q: So. I am hitting record now and we are just going to let it go. So, I will just give you the briefest background to the project. I work with people to renovate their apartments when you cannot really do anything, when you push up against the limits of physical possibility like you rent the place, you do not want to invest too much money, it is expensive, or you are not sure you are going to be there forever. There is a whole other side of architecture that is immaterial, that is kind of psychological, that is about the narratives and meanings that you map onto a space. Just to construct them. For example, a dining room table is only a dining room table until you start working on it all the time then it becomes your office desk. So, if you do something by repeating actions over and over and over in a place, that place kind of becomes, um, it loses its neutrality in a certain way. When Catriona and I met for the first time a couple of weeks ago, we were talking about your apartment without any specific idea about what is wrong with it. I mean you had said that you really like the apartment, that it really super works for you. Um, you have just moved in like four months ago or so?
- 2.2. D: October.
- 2.3. Q: October? So, eight months, almost.
- 2.4. D: I think it was more November more than October,

- 2.5. C: November.
- 2.6. Q: So that is like six months, half a year ago. One of the things that Catriona had said was, she had described these kinds of layers of a person and becoming more and more intimate in the home and surrounding yourself with parts of yourself in the home so that you are kind of, you can see all of these layers of a person. Now that there was this – and you also talked about you guys growing closer as well by living together, and what is this process all about. So, we came up with the idea, since your Swedish roommate?
- 2.7. C: Yes.
- 2.8. Q: Swedish roommate left on the ninth of this month?
- 2.9. C & D: Yes.
- 2.10. Q: That that room would become a temporary space, it exists for three weeks. Right, because it is already paid for, it is just empty, and so the thought that we had was that rather than turning it into something kind of known or knowable, something that you name, maybe keep it a little more suspended and just built it around the idea of becoming closer. So, whatever occurs in that room is about becoming closer, whatever that means. That can be a series of tests and things that work and things that do not work. So that is kind of where our conversation ended last time. I am sure she has filled you in about the details.
- 2.11. C: I think that was a really good summary.
- 2.12. D: Yes. Very good.
- 2.13. Q: Ok.
- 2.14. D: I am very impressed how much you remembered.

- 2.15. Q: [laughing] I really love doing these things, so I am super lit up, all of my brain cells are really warm when I am doing these. I still have to send you the recording from last week.
- 2.16. C: Yes.
- 2.17. Q: I have not forgotten; it is just that I haven't gotten it off my phone quite yet.
- 2.18. C: There is this short cut when you go here [pointing to phone], you usually can go just like this, and it pops up and it goes into airplane mode.
- 2.19. Q: Ah, ok! Thank you.
- 2.20. C: I actually just found it as well.
- 2.21. Q: What is the date today, it is like the nineteenth?
- 2.22. C: The eighteenth.
- 2.23. Q: Eighteenth, so you have had it now for nine days, this room in this kind of like – what did we name it, the *drei wochen zimmer*?
- 2.24. C & D: [laughing] Very good.
- 2.25. C: Um, can I [turning to Daniel]?
- 2.26. D: Yes.
- 2.27. C: It was interesting because we had talked about it, and then it became vacant all of a sudden, of course it did not fit into our schedule that it is vacant.
- 2.28. Q: Right.

- 2.29. C: At the same time, I think what we realized is that you actually have to acquire the space, even if it is already there and it belongs to you. But if it belonged to somebody else before, you have to acquire it.
- 2.30. Q: Yes.
- 2.31. C: You have to do things, you have to perform things so that it actually becomes yours, and that you actually take ownership of the space. That did not just happen in the space, but the whole apartment. So, we basically started out cleaning the apartment, and just like really, we were starting to own it more for this process.
- 2.32. D: It was really a step-by-step process and so far, until about basically yesterday, what happened was that we did not really do anything much in the room yet. But the effect of the room not being occupied had more effect on our use of the rest of the space.
- 2.33. C: It had a really strong effect. Just the fact that that place was empty changed our behavior and the dynamic in the rest of the space.
- 2.34. Q: Oh wow, that is really interesting. How did that happen? What was occurring for you guys?
- 2.35. D: Well, as soon as you do not have a third person there, um, of course you can walk around the space when you want to –
- 2.36. C: How many clothes you want.
- 2.37. D: Yes, you can basically go naked to the bathroom if you wish, or whatever. You do not have to worry so much. But it is basically that the individual room that, I mean I felt like that the room that I inhabit, in which I sleep, has become more one with the rest of the apartment.
- 2.38. C: It expanded.

- 2.39. D: It expanded in that way, because the room is part of the apartment now in a completely different way rather than before it being a separate island, from which I exited and entered. Now it is a room in the apartment.
- 2.40. Q: I see.
- 2.41. D: And we share the apartment.
- 2.42. C: We do exit and enter.
- 2.43. D: Yes.
- 2.44. Q: Yes...
- 2.45. D: So, the exit and enter has shifted from in and out of my room to in and out of the apartment door.
- 2.46. Q: I see, how interesting.
- 2.47. D: So, it is way more – wider and more relaxed. Yes, I feel the whole thing is bigger somehow.
- 2.48. Q: The whole apartment. Even though you are not occupying the third room –
- 2.49. D: No, yes.
- 2.50. C: It is like that third room being empty expanded the whole space basically, yes.
- 2.51. Q: Do you think it is the room being empty, or do you think it is the fact that it is just the two of you there? Or maybe those two are so tied together that it is –

- 2.52. C: – they are connected. Of course, it is the not having the presence of someone else even if they are not there. Like the person can be absent, or they can be not present.
- 2.53. Q: Right.
- 2.54. C: So, it is the absence not the not being present. That is a different state.
- 2.55. Q: It is.
- 2.56. C: Because we are present in a space that we own and that we feel we participate in even if we are not there.
- 2.57. Q: Right. Exactly.
- 2.58. C: Yes, that is actually, it has a lot to do with the social dynamic, I think especially if you are aware of other people. You know when you go in a public space some people are aware of the other people and some are not?
- 2.59. Q: Yes.
- 2.60. C: Usually the ones who are aware of others are nicer to live with [laughs].
- 2.61. Q: Right, right, yes. It sounded like you had a very good relationship with this guy.
- 2.62. C: Oh, absolutely.
- 2.63. D: Yes. He was adorable but as well its very interesting that now that he is not there, the habit patterns of the daily routine and what we do and how we do it, are so ingrained that suddenly once he was gone it became almost like a disturbing challenge to do something with that room while before he left, I was really, "Oh my God, I can do this, this, this, and this. I want to go there, and I want to paint, and I want to do this, and I want to do that." Then it suddenly became, "Oh my God, there is something else to think about." It became this process of changing habit patterns.

2.64. Q: Yes.

2.65. D: Incorporating something that was not there before, which is that additional room which is so much, "Oh yes, there is so much opportunity." Then it becomes a different story. Then I think that in the interim time since he left, I formed the decision to actually move into that room, and me the room that I am sleeping in right now the one that we will rent out.

2.66. Q: I see.

2.67. D: So that makes it now a room shift. So that is why I started yesterday to paint the room and basically renovate it because it just needed it.

2.68. C: And it is taking ownership of the space.

2.69. D: Yes, taking ownership of the space, and it is something that I really like to do unless a place is –

2.70. Q: Perfect, yes, someone has already done it for you.

2.71. C: I always find it really rewarding to do it. Whenever I do not do it, I regret it. Because it is extra work, but you claim ownership of the space. If you have touched basically every little part of those walls, you know them.

2.72. Q: Yes, sure.

2.73. C: It is experiencing the constraints of the room physically, not only with your eyes. And that makes your relationship stronger.

2.74. Q: I mean I think that there is – we acquire knowledge not just through our eyes but through touching and especially in the home smells and sounds, you know all of these

things just matter. So, you know it is like our whole body is involved in kind of grasping space. Making a home. So that makes a lot of sense.

2.75. C: Yes, I think that was one of the major – and now we have sat together, and we have created a list of things that we want to do for the room, for the getting to know each other part.

2.76. D: It was interesting as well, in making the list, or exchanging really partially the very similar ideas we have was that not all of them have to happen in the room. Suddenly the ideas for actually spreading out through the apartment and would incorporate any space in the apartment. As well that room, but whichever one would be empty in that moment. But it is something that really, yes, incorporated, became really focused on the 'getting to know' the person and that included the entire space.

2.77. Q & C: Yes.

2.78. Q: You know I am just going to mention something and tell me if this feels right or not. This is reminding me a lot of New York in the '70s and '80s and Berlin in the '90s where there was more space than you needed, and it was full of potential. And part of the joy and the pleasure of being in Berlin in the '90s and New York in the '80s was that there was all of this potential. You know it is like – the fact that there were these empty spaces made it feel –

2.79. C: There is space for new thoughts.

2.80. Q: For things to happen, and maybe it did not even need to happen, but just that it was there and then once things start to renovate and resolve – so there is this thing about potential that, you know, it seems like vis a vis the list, that is what this space becomes now. It is just potential and even if you were to just leave this as potential, and you would do nothing in that space, it is the prompting of these ideas that seems really kind of in a way, meaningful. I do not know, it just occurred to me.

- 2.81. C: Yes, I had the same feeling when I moved to Berlin. There is space for you to develop and grow. That was a very special feeling in that city.
- 2.82. Q: Yes.
- 2.83. D: It is interesting, I think, when you look at the history of New York, or how New York has developed. How the moment a void is created it is immediately filled or very quickly filled. Then, for example, all of Chelsea has only happened because the taxi garages moved to Queens and the Bronx, because they need more space, and it was too expensive. And the art galleries moved in, redefining the space for their purposes, which now sets the next thing in motion its sort of another definition of that space, and then eventually things become retail and residential and then that is the definition, and so the development moves on.
- 2.84. Q: Right. That is where it kind of settles for a while, retail, residential kind of stuff. It is interesting that it is happening also in Berlin too, I guess it is just a kind of economic or – and you know New York really was inexpensive not so long ago. We are only talking thirty years ago when it was cheap. It was like the city was almost bankrupt, literally like had no money, right. There was space everywhere. So, one of the things I liked about moving to Berlin was this sense of potential, it felt a lot like New York that I had grown up in. It was like, I do not speak the language, I do not really understand the culture, but it feels as a city, as a place, it is familiar. It feels very much like what I knew as a kid. Funny. Anyway, how does this idea of 'getting to know you' to know each other sitting with you? As just a kind of boundary to push up against. Is that still feeling productive?
- 2.85. C: I mean now it is, now that we created this list, then we have an idea of what we want to do. Cause that was first the – Yes I think also getting used to that new idea of doing that. Thinking about what actually feels right for this goal. Because it is a new kind of goal that you would usually not set in a space. Right, you go, "Oh I want to get to know that person", and how do you do that, you talk to them. You go to bed with them, but there is the really getting to know each other on another level, it usually happens accidentally, you do not plan it, right?

2.86. Q: Right.

2.87. C: It is just like, being together. Now, coming up with these ideas, we were almost like, "Oh, this be actually interesting." It would be something that you usually just would not do because usually there is not the space and time, whatever. So, I think it is beautiful. I look forward to doing it. We would like to share with you what we have in mind.

2.88. Q: Please, I am excited to hear.

2.89. D: Do you want to start?

2.90. C: Yes, the first one, is a meditation. The meditation will be where we are sitting opposite of each other, and the idea was to have like short meditation sessions where we focus on a certain thing. So, one could be the relationship to each other, but the other one could be the relationship to the space that surrounds us, the apartment. And you know how like in a meditation you go through your body, and you see where spots are that feel dense or tight, it is the same thing for your relationship with the apartment. Where you go through in your mind, and you see, or you feel what feels a little bit tight or uncomfortable because you do not think about that usually.

2.91. Q: Yes.

2.92. C: But I think if we do this, it will become very clear where we can actually improve it. And what spots – to think about certain things that are important to us that we do in the apartment like relaxing, which is like home and safety and security and the place of your rest. So, how do you relax in the apartment and what would make it hard and what makes it easier to actually to let go and relax. Is it lighting? Or is it a certain space where you sit? Or is it a draft from the window? Things like that. So, that is the

first idea, the meditation thing. And one thing that we also thought about was to, [addressing Daniel] or did we have that later?

2.93. D: To look at each other and, um, to look into each other's eyes for a certain period of time.

2.94. C: You do it for a longer period of time than is comfortable. But it is a very intense thing that you do, and it is actually a way of getting to know each other too if you just look at each other.

2.95. Q: Yes.

2.96. D: It is something that is in a lot of – seen this or have done this in several meditation situations, to then close the eyes and just sit in front of each other with closed eyes and just feel how one is aware of the person. Or how one experiences the other person.

2.97. Q: Yes.

2.98. C: Then you can see later what you felt when the other one drifted off with their thoughts. Because you can actually feel that even if your eyes are closed.

2.99. D: Or you can feel the other person's energy is coming in a strong form towards you. It is like how the energies of both bodies work with each other. Or as well, what we spoke about was to increase or decrease the distance between the two of you.

2.100. C: How close we are sitting. Or how far away. It is also quite intense when you sit quiet far away from the other person, and you look at each other. That is like a – yes, that is a good one too. So yes.

2.101. D: Out of that developed the other one that you brought up which was to – that one person basically sits, goes into one part of the apartment blindfolded and putting –

- 2.102. C: Earplugs.
- 2.103. D: – earplugs in. Then the other person goes to a different part of the apartment, blindfolds themselves, puts the earplugs in and then we start to find each other in the apartment while not being able to hear or see.
\\So, to see how much we are aware of the space, or how much, stumble and fall into things.
- 2.104. Q: That is beautiful.
- 2.105. C: We will get rid of the – what I realized – I am very nearsighted, so when I take out my contacts I cannot basically see.
- 2.106. Q: [laughs] So you would not need to blindfold yourself at all would you?
- 2.107. C: Yes, I can see like this far clear. But I notice that in my space, I move around as if I was seeing because my brain remembers space, we all have a spatial awareness. So, that brought me to the idea that it is actually doable, because if you know where you are in the apartment you are not disoriented and you know where things are and then you can move around, and we can see how long we need to find each other in the situation. Or how finely we are actually tuned to each other. Or we can try different times of the day to see, like, if there is a better or less –
- 2.108. Q: I wonder if that – one thing that just occurs to me as you are talking about this particular act is what would it take to, how would you need to rearrange the space in order to find each other easily? Whatever that means, whatever might get in the way, what seems to put distance between you. Are there points where that distance is productive, like it is good to have a little bit of autonomy? Just as you were saying, you each have a room and that makes some sense because there is some productivity in that all close all the time just gets a bit too – overheated maybe [all laugh]. Too much friction. It is just a thought. Maybe there is no such thing. Did you see the building that I had made, the round one, Daniel?

- 2.109. D: The wheel, the hamster wheel [*In Orbit*]?
- 2.110. Q: Yes, the hamster wheel thing.
- 2.111. D: I have not seen it in person, but of course I have seen the pictures and read the blog, and Catriona told me about it which I found fascinating.
- 2.112. Q: One of the things that is really interesting is that we do feel each other through our buildings, I mean it is just kind of interesting how you adapt the space to kind of like, I do not know, there might be some kind of change after you just go through this process.
- 2.113. C: One other thing that I forgot to mention was when, for the, thinking about the space, that I wanted to do a thinking on what kinds of rituals we already have for certain parts of the day, because we have already developed some. How we could actually improve them, or strengthen them, because of the effect that they have? For example, when we get home in the evening, we make a tea. Like that is the first thing to make something. And then you actually sit down and have a tea.
- 2.114. D: The point of arrival.
- 2.115. C: The point of arrival actually marks it and I have noticed that if I come back and I do not make a tea, after a while I get fidgety. I would not quite have arrived.
- 2.116. Q: You would not have landed.
- 2.117. C: So, things like that where you are aware of your rituals, and you make them smaller or bigger depending on what kind of effect it has on you.
- 2.118. Q: Yes, sure.
- 2.119. C: That was another –

- 2.120. D: Before going to bed to put a glass of water or a glass of tea next to the bed depending on how warm or how cold it is, or what one is more in the mood for is one of those things in preparation to go to bed which is as strong as brushing the teeth and all these rituals that we do to, so the body knows, "Ok, so now sleep is coming." It is very interesting whenever I break that by adding things in that, I feel for some reason compelled, like for example watching news on the iPhone while going to bed or already sitting in bed or something, that completely put the brain on a different path. That make a very different not so enjoyable night because the body is completely confused. So, it is very interesting how comforting rituals are, and how discomfoting it can be to break them without adding value.
- 2.121. Q: Right, right, yes.
- 2.122. C: Yes. Next one?
- 2.123. D: The next one was that, to dance. That could be anywhere in the apartment. Could be in the room. But it was that – we each would dance for the other person.
- 2.124. Q: Nice.
- 2.125. D: Do a little dance of whichever type we wish. Then to do some partner dancing, some ballroom dancing. Because the empty room for it, whichever one is empty might be quite interesting because then it is a little bit like a stage, or a small stage. One can, sort of, move there without bumping into a chair or something, which would be fun.
- 2.126. C: I want to do the improv dancing.
- 2.127. Q: Yes.
- 2.128. C: Yes. I would say that sounds great.

- 2.129. Q: One of the things also, that as you are speaking about these different acts, I am wondering what your thoughts are about doing them in the room, Daniel, that you will be moving into or the room that you are about to rent.
- 2.130. D: Right.
- 2.131. Q: Do you migrate your stuff first and then you do all this in the new room, in the one you are currently in? Or do you wait until the last minute to move in after you have done all these things in the newly painted room?
- 2.132. D: I think it will be a mix because I think we want to start doing some of the things soon. For example, at the moment I have painted the new room and cleaned it and it is sort of ready to be give a new definition. I think we can do things already in it. Then I think gradually the room will fill with a bookshelf and dresser and then eventually the bed. So, I think there, because I have to do most of it in the evenings. Because I cannot dedicate two full days now to do that. So, it will be this gradual process of making that shift it think will adjust to –
- 2.133. C: But that is fine because we have both lived in that room that you are moving out of, and I was not living in it before. So, we both know what its, we both own that space, so it works, I think.
- 2.134. D: But I have to say that I of course have already contemplated thoughts because of the comfort that, or the positive feeling that has come from just us in the space. The widening of, and the softening of the space in a way.
- 2.135. C: But you were traveling. So, when he was traveling, all of a sudden, I was alone in the apartment. That had not happened for quite some time, actually nobody was present, and I was like [whispering] "I really like people. I want people."
- 2.136. Q: Yes.

- 2.137. C: That is why other people get a dog. You know, that is like exactly the reason. I am like, "Oh Yes, there was a really good reason that goes beyond money." It is really –
- 2.138. D: It is really cool to have another person around.
- 2.139. C: I called my friend who lives by herself, and she is like, "Ah, you are by yourself now right?"
- 2.140. [laughter]
- 2.141. C: So, it is amazing how uncomfortable I was. Like just being –
- 2.142. Q: For a few days –
- 2.143. C: The first three minutes "Ahhhhh." After three minutes "Mehhhh."
- 2.144. [laughter]
- 2.145. C: That was really interesting. We have a few more.
- 2.146. D: Yep.
- 2.147. C: The sky?
- 2.148. D: Yep. You go?
- 2.149. C: So, the idea is because there is a skylight in the room.
- 2.150. Q: Ah ok, in this room that you will be moving into?
- 2.151. D: In all of them.

- 2.152. C: One in both. In all of them there is skylights. The idea is that you lay on the shoulder of the other on so that heads are right next to each other.
- 2.153. Q: Right.
- 2.154. C: The idea is to lay like that under the skylight and have the sky directly above us. To actually just look at the sky and see what kind of conversation develops from that. With nothing, we have to talk about this, or we have to talk about that. Just look there and watch the sky and then see what happens.
- 2.155. Q: Yes.
- 2.156. D: Stream of consciousness. What becomes the subject or what we want as well. What develops in terms of conversation.
- 2.157. C: If even one develops. Maybe we just lay there and look at the clouds.
- 2.158. D: Yes.
- 2.159. C: But it is special because it is a square of sky that you have, that you are looking at. So, you are looking at a very strong focus of a square of light, you actually looking at infinity. It is nice.
- 2.160. Q: Yes.
- 2.161. D: No camera lens in the way.
- 2.162. Q: Yes, sure.
- 2.163. D: The next part was to draw each other. Which would be probably as well in that room, or maybe not. But in the apartment, could be anywhere as well. Just to make a drawing or make a painting, or whatever else of the other person. I remember this being one of the most intimate experiences without touching a person.

- 2.164. C: Well, you really look at them, you look at every detail.
- 2.165. D: Um, I mean, same things when you draw a glass of water, it is like you have never seen a glass of water before. Because you look at it properly.
- 2.166. Q: Yes.
- 2.167. D: So that would be, no matter how realistic the result would be –
- 2.168. Q: It is the process of doing –
- 2.169. D: It is the process of the recognition of the other person.
- 2.170. Q: Sure.
- 2.171. C: Yes so, we have gone into, "Oh, you know, we are doing all these senses so what else is there?" So, were like, "What are we going to do for the hearing of the other one?" This idea was to actually pick a song that we really like and that we are connected to and play it for the other person. To truly like listen to that, to focus on that song, and to listen to it together. Then we can exchange about why it is important to us and why it means something to us and what kind of story is behind that song.
- 2.172. Q: Terrific, yes.
- 2.173. D: Next one was to bring a scent, a smell, into the room that again is something meaningful to fill the room with and then invite the other person to experience the scent. Whichever that is. Then to have an exchange about why that is meaningful.
- 2.174. Q: Yes. Terrific. It is interesting that just this kind of like process of thinking about what to do, opens up so much just per se.

2.175. C: Absolutely, because it is all this stuff that you would never do because there is no reason to do it. And now there is a reason, so you get to do all those things. [pointing to list] This one?

2.176. D: Yes.

2.177. C: Ah yes, to write like a poem or a just a text about things, about something that is meaningful to you. Because I was thinking, to get to know the other one, it is important. What is important to them. What means a lot to them? Because those are the things that will lead them and guide them in their life.

2.178. Q: Right.

2.179. C: So, knowing what the other one, what triggers ideas, feelings, and emotions in the other one. That is good to know if you want to get know them.

2.180. Q: Yes.

2.181. C: What their moved by. So, writing about that, and then, actually reading it to the other on.

2.182. D: It was actually coming from – my first thought was to write about the other person and to read it to them. But then, since it was to know each other better, it was sort of to write about self. But to write about self is, can somehow convoluted quickly as well. So, I think, let it quickly open, it could be even a little poem. It could be anything basically, but I that has to do with –

2.183. C: – you –

2.184. D: – self, and what is dear or important or meaningful.

2.185. Q: Yes.

- 2.186. D: You share that in a presentation in a way.
- 2.187. Q: Yes.
- 2.188. D: Then –
- 2.189. C: – Ah Yes. This one is again physical. It is – so Daniel knows all this stuff about acrobalance. Which is like acrobatics.
- 2.190. D: Ah Yes, I used to do circus, so –
- 2.191. Q: Um hum. So acrobalance is holding it still –?
- 2.192. D: No, I am lifting figures basically.
- 2.193. Q: Ah ok.
- 2.194. C: So, he would be lifting me, and we have this [laughing] actually, it sounds cheesy, but it is a dirty dancing. You know where she runs and then he picks her up like this?
- 2.195. Q: Yes.
- 2.196. C: And they keep like practicing it?
- 2.197. Q: Yes.
- 2.198. C: So, we practiced it a few times, and we actually managed one at the party of this Russian architect in SoHo. We finally managed it.
- 2.199. Q: [laughing]
- 2.200. C: But I jumped from a chair. So, it, and it is possible to do it out of the standing way.

- 2.201. Q: Ah.
- 2.202. C: So, with the space available in the room, it is enough space to actually practice that. So, the idea was to create a little practice routine where we go so long that we will finally manage to do it out of the standing.
- 2.203. D: Because in order to do that easily with a lift, I mean you can have, you know, a huge guy who is super strong and who can lift anything up who just picks the girl up by force and just puts her there. Or the idea is actually that it is something that is a co-creation where the flyer, it is called, the girl in that instance does a little jump, and the person who is the base just lengthens that jump into the thing.
- 2.204. C: So, you have to be completely synched in order for it to work.
- 2.205. D: And in order for it to reach that synch, it is good to do a lot of pre move exercises and balancing things, sort of to get in tune. So, the, um, so the little acrobalance motion in the room would be to get in tune, because you have to feel each other's weight. To feel comfortable with as well leaning your body weight onto the other body.
- 2.206. C: Yes, and it is a lot of trust for the person flying.
- 2.207. D: Yes.
- 2.208. C: You are quite high off the ground. And he is a tall guy, and if he puts his arms up like this that is high.
- 2.209. Q: That is high, yes.
- 2.210. D: You are past seven feet up in the air, and you are in an unusual position if you are the airplane figure.
- 2.211. C: SO, yes.

- 2.212. Q: Great, yes.
- 2.213. D: And then, um, we thought as well of cooking something –
- 2.214. C: ...or baking –
- 2.215. D: – or baking that is personally meaningful. Which was, um, yes, could be a childhood cake, or it could be something that –
- 2.216. C: Yes, the example I brought was that my grandma used to make angel food cake for my birthday, so it was like the birthday cake. And I am, you know, it is something that he would never eat, and I of course wouldn't eat now because the nutritional value is way below zero.
- 2.217. [all laughing]
- 2.218. Q: It is negative.
- 2.219. C: But it is a, for me it is a great childhood memory. So, if I share that taste with him, then I tell him about my grandmother and her house in Lincoln, Nebraska, the deep carpets, and the old red car that she would drive with. It becomes like a whole world of an experience that I had that I could share.
- 2.220. Q: Um hum.
- 2.221. C: Yes. Oh Yes, this one's fun too. So, we are both into theater. So, uh, the idea is to tell the other person your life story in a few minutes.
- 2.222. Q: Uh huh.

- 2.223. C: By talking about the most important events and people in your life. Condensed version. Costumes allowed. And to show how you grew to the person you are right now in this room at this age.
- 2.224. Q: Um hum.
- 2.225. D: It could include as well specific ways how we used to dress or wear things or have hair in certain ways or you know, um.
- 2.226. C: Yes, and how you felt at that point. I was giving him the example of how in kindergarten I would pull up my pants and then stuff my sweater in and then put like the girdle, have it really tight, and that is the only way I felt really good.
- 2.227. [laughter]
- 2.228. C: In those pictures you know.
- 2.229. Q: You see that evidence.
- 2.230. C: Ugh, but it is sort of a funny anecdote to tell each other. Yes, you know if I think about it, youth, development, and how I would feel in situations. It is like if you condense that.
- 2.231. Q: I wonder what would happen if in addition to performing yourselves for the other, if you were to perform Daniel for himself, and you were to perform Catriona for herself. How do you understand her? Right, you need to do a reenactment of her life. You know you assume one another's roles, in addition.
- 2.232. C: I love that one.
- 2.233. Q: It is a kind of –

- 2.234. C: [laughing]. That is good because we already know one another well enough to actually –
- 2.235. Q: – to make at least an attempt. But it is in the way that you get it wrong that is actually important. It is not about, there is no authority here, it is just kind of like, yes.
- 2.236. C: Yes good.
- 2.237. Q: These are just terrific; you know I also like them because they are not – they are really pretty open in the end. And it seems like they are prompted by but not confined by the empty room. You know like the empty room is what instigated all of this and the ideas about what you wanted to do with this –
- 2.238. C: The goal is getting to know each other by doing things that you wouldn't usually do to get to know each other. But that could tell more about you than you –
- 2.239. Q: Yes, and sometimes you are in the space, and sometimes you are not in the space. I mean this is just such a - I am really moved by what you guys have come up with. It is really great. Yes. It sounds like it is going to be a good April.
- 2.240. [laughter]
- 2.241. C: I know, I was like whatever, the goal was also to create something that's actually fun.
- 2.242. Q: Oh sure.
- 2.243. C: And now I am super excited about it. I cannot wait.
- 2.244. D: I found it very interesting how the idea started to do something in an empty space, and the empty space has now become, been basically, it is now about doing things in the apartment.

- 2.245. Q: Yes.
- 2.246. C: Yes, it transformed into the space.
- 2.247. D: Yes. So, the room will be a component –
- 2.248. C: An important one.
- 2.249. Q: I mean the thing is it is, as I was explaining the project to you in the beginning, it is about a narrative, right. I think sometimes what we might do with space is, as when Catriona described the apartment, she was describing the decorations and the particularities, and the this, and the that, you know this whole kind of description. And basically, what you are doing – I think that we play ourselves out through things first, and it is in kind of in an unconscious way. And then we have to translate that into language. And that is what these discussions, these performances do. It translates it into linguistics, into language where it can be discussed. And it is much easier to rescript a narrative using language than it is stuff.
- 2.250. C: Yes.
- 2.251. Q: I mean language, you can say something, try it out, take it back. We are used to exchange with language, whereas with stuff not so much. So, when we bring it into this kind of linguistic sense translate it back into materiality, and spatiality let's call it, we can then kind of absorb it in a way. You know it is all about these kinds of different translations. And as you were saying, you know, the touching of the space is about taking it into you, getting to know it, feeling like it is yours. I mean, there is a book that I just read on cleaning, um, in an apartment or in the construction of a self.
- 2.252. C: Mmm.
- 2.253. Q: Specifically, it is about gender, you know, it is about how is gender performed through cleaning, you know what different narratives have been adopted, it is an anthropologist who's writing this. It is very observational. The men use this kind of

language, the women use that kind of language and are subverting gender norms in this way. And they weren't big, massive things, they were pretty quiet. But they were talking about how you, just as you guys were, how you own a space by cleaning it. You need to make it yours; you need to touch it. And I think that these kinds of actions just make us into a sponge for things.

2.254. D: Well, it was very interesting when our former roommate moved out, we had of course a going away party on Saturday night.

2.255. C: A big one.

2.256. D: It was a huge party and there was a big barbecue on the roof, and then it got cold, and everybody descended into the apartment. And there were so many people that everyone had to stand. And they were shoulder to shoulder and the apartment was packed full and –

2.257. C: It was fun though.

2.258. D: It was really nice, and they basically, eventually had drunk up everything they brought, and they brought plenty. And then we left for a short moment, like for an hour or something, and then when we came back, he stood up on a chair and said, "Now that all the alcohol is gone, we have nothing to drink left, we will move the party and go to a bar." Within five minutes, the whole bustling party, choc-o-block full, they left. And the only thing that was left in the room were uncountable beer bottles and some paper plates and leftovers from the party. But the actors had left. So, what was left was the stage, empty, slight smell of beer.

2.259. Q: No cigarettes.

2.260. D: No cigarettes, but a little bit of a stuffy air. And that was that. That was funny. And then we wanted to have dinner, but there was no way to get to the stove without moving the beer bottles. The sink was filled with beer bottles and there were beer bottles everywhere. So, we basically filled four bags with stuff and took them

downstairs in order to be able to do anything. And then, but we did not clean the floors until like a couple of days later. And that really changed it really. Because by the time we did our full clean, which was –

2.261. C: We did like a spring roll-out cleaning, everything. Even the windows.

2.262. D: But that was like the next weekend almost. Because your mom came the next Sunday, and it was Friday or Saturday that we did the cleaning. So, it was almost a week later that that real thorough clean happened.

2.263. C: Before we cleaned it, but not like.

2.264. D: I mean, of course, we had to clean the bathroom and we had to clean the kitchen, but to really wash the floors, wash the windows, and make everything super nice, that happened really almost a week later. And that really shifted the space in a big way.

2.265. Q: Yes. And it really felt, I mean you guys, that is also something you were doing together as a team, right?

2.266. D: Yes.

2.267. Q: I mean there is also that.

2.268. C: Absolutely, in that sense, and it was like "What are you doing? And what are you doing? What am I doing? How should we arrange it, so it feels fair for everybody?"

2.269. Q: And in a sense I do not know if there are particular tasks that you like to do or that you do not like to do and vice versa. Or you just enjoy doing the windows, right? Or you are indifferent.

2.270. D: I think there are certain practical things, which is I know how they open and close, so I do the windows. But I think nobody would go ahead and say, "Let ME do the

bathroom please!" So, um, you know it is like "Oh you did it last time, ok I will do it this time."

2.271. [laughter]

2.272. D: Yes, I really enjoyed that co-cleaning as well, because usually it –

2.273. C: It is a different energy when you do it together. And there were a few moments when I am like, "Oh he is gone out, should I start with this?" and then I am like "No I will wait till he is back." Because it is not about that you do it, but that you do it together. It is like skiing, everybody goes down the hill by themselves, but it is a different feeling if you go down it in a group.

2.274. Q: Yes.

2.275. C: And that is exactly the same thing. Yes, if you fell that there is also somebody else there doing something, even if they are not doing anything, it is still a different feeling.

2.276. Q: Yes.

2.277. C: I have to say though that he is the absolute extra special superman because he actually does cleaning.

2.278. [laughter]

2.279. C: And this is, you know, this is more outside of the rule.

2.280. Q: And the expectations.

2.281. C: And the expectations.

- 2.282. D: Sometimes I will turn off the television, put the beer bottles away and take my feet of the table.
- 2.283. [laughter]
- 2.284. C: But it is actually not a gender issue in this case. Which is really good. And I am extremely lucky and happy.
- 2.285. Q: That is good.
- 2.286. C: Yes, it is. But it was funny he once said "Uhm do you mind that I clean?" and I was like "Noooo, keep it going." That was the gender question actually.
- 2.287. Q: "Am I a less manly guy? Should I go beat somebody up after I clean?"
- 2.288. [laughter]
- 2.289. C: Yes exactly. In a way it's interesting too because I grew up with my father being very active in the housework, which is also not very common. Yeah, so, who knows. I love it. But yes, I am like, "Ok"
- 2.290. D: Yes, I think because we have the space to share at the moment, it is almost I think as well because we know the time is limited for that.
- 2.291. C: You would treat it differently if we did not know the time is limited.
- 2.292. Q: Yes, sure.
- 2.293. D: But there is even a stronger harmony somehow.
- 2.294. C: Yes, we celebrate it.

- 2.295. Q: Yes, I mean it, do you think, I would also like to step back because this is also kind of new to me, I am just wondering, had you not come in to talk about what to do, what do you guys think would have happened with the room. I mean, or what do you think would have happened? I am just wondering, like, the difference in quality.
- 2.296. C: We would have been less aware in the process of the change and how the dynamics in the space influence us. It would have been probably similar in terms of just the move and not doing the getting to know you think.
- 2.297. Q: Um hum.
- 2.298. C: And it would have been a lot less awareness. And less rich in the experience of the change.
- 2.299. Q: A ha. Ok.
- 2.300. C: Because sometimes we experience changes, but we do not create rituals for that change, then we are not going to remember. This way we will always remember this one time, in New York where we sat here with you and we discussed this, and we were actually in the apartment. So, the whole experience of that time becomes richer.
- 2.301. D: I would even go a step further and say that there, the inconvenience of the gap, or another person coming into the space has now been, or the change of another person has now just become something I was looking forward to. And it has now become something that could be actually very special and meaningful. It already is special and meaningful because just sitting here and having a conversation with you I think is already super beautiful. Creating, making it conscious. And making –
- 2.302. C: – and making conscious decisions about the space.
- 2.303. Q: Yes.
- 2.304. C: And about how you create your environment.

- 2.305. D: And how as well we feel in the space and how we observe each other in the space. I mean I have never had this as well with a girlfriend, sort of once, but not really. Where we were in the same apartment and had two separate rooms, full bedrooms. Like two people that could be roommates, but not know each other well. And I find this as well very interesting and beneficial as well for the getting to know each other. And for, in the closeness of a living environment having as well always a place to retreat to. And then to meet again.
- 2.306. C: And be able to go visit.
- 2.307. D: And to make the meeting, and the close moments special and a decision.
- 2.308. Q: Right.
- 2.309. D: Or a request. Or a wish. It takes out the automatic of lying-in bed together automatically.
- 2.310. Q: The assumed.
- 2.311. D: Yes, the assumed. So, things are, decisions are meaningful, purposeful, and I think really in that spirit that experiencing that extra room now becomes purposeful and meaningful. So that is really very nice.
- 2.312. Q: Wonderful. I mean there is also a spirit of play in all of these things. Like you said, you wanted them to be fun. That is half the thing, is what will you actually do? I mean with all of these things it is not up to me – this is great.
- 2.313. C: Good.
- 2.314. Q: It is wonderful to see you guys so excited about it too.
- 2.315. C: We are [laughing]

- 2.316. Q: That is great.
- 2.317. C: But it is also very important to have you from the outside to look on the project. Even if you are not actively doing anything. To know that you actually have thought about it, and that you are on looking changes the way we think about it and behave with it and actually do it. Yes, it changes the course. It is like electrons even; they change their course if they are looked at. That is the special thing about it.
- 2.318. D: But that I think, I mean for me this really refers to the strongest, or the thing that I am very fascinated in is when someone holds space for something. You hold space for change, or you hold space for professional development, or you hold space for something you wish for or just not having any purpose but just holding space for something to manifest mature –
- 2.319. Q: – for potential –
- 2.320. D: – for potential, yes. Because you hold that space or you have said, "I am holding this space." then people that are interested in filling it or knowing about it as well holding space, then come along or gravitate or learn about it. So, I think it is really, it is really sort of a fascinating thing to have that physical space. Then as well to hold mentally the space.
- 2.321. Q: Yes, and the degree to which those two are kind of connected, yes.
- 2.322. C: Yes, I think one other thought we had also was only if you invest in the space, like if you clean it, you become connected and that is what gives you the ownership of the place. But it actually does pay back to you that you feel richer because you are connected. And it is yours.
- 2.323. Q: Right.

- 2.324. C: That is the thing, it is like investing in a relationship with a person. That you become invested and become closer, but at the same time the rewards are higher. And especially in New York where it is a transient place, a lot of people do not invest in their environment, that they feel that they need to establish relationships and establish a connection to their building. Some people do it automatically I think, I always do it automatically, some know this about me. But the payoff is so large if you actually do it, that it is always worth doing. For me that is my realizing that.
- 2.325. D: I always notice as well that I come from a culture where the personal definition of space, has always been very strong and whenever I go away into someone else's home, or to friend's houses or something, they always have very personally defined and developed spaces based on furniture, things they put on the walls, personal items, things that they have collected, even if it is just stones or a few bottles in the window, whatever it is. But they are always very personalized spaces and having been in many apartments in New York over the last ten years, and in very – many apartments as well that belong to people that collect art or are on the Upper East Side and have designers do their apartment. I have seen an incredible amount of apartments where, that cost millions and millions of dollars and were very expensively furnished, but I would not feel comfortable in them for a minute. Because it was also impersonal, it was done by a designer, arranged and unless, I mean I was always happy when there was a piece of art somewhere because that was the only thing that was personal, or gave the space something unique or special. Everything else was just really strange for me as well, and I often did not know where to place myself or where to find a comfortable spot in the apartment. And, um –
- 2.326. C: But maybe those apartments were also about not giving too much away. If you have a lot of people who you do not know so well. Because if someone comes into your personal space, you know, with some people it is like, "I do not want them in my personal space!" But it says so much about me that I become very vulnerable in that moment. So, it is like, if you actually decide to make it so personal then its nicer for you, but it also makes you more vulnerable to others. Maybe not everybody is wishing you well. Yes.

- 2.327. Q: Wonderful you guys, it sounds like you have got a fun few weeks ahead of you.
- 2.328. [laughing]
- 2.329. C: Yes.
- 2.330. Q: I think these things are – I am open to this being kind of an ongoing set of conversations whenever, with whatever frequency, or it stops when you decide. I like the idea that it is a continuing conversation, but you know it is up to you guys. You just let me know when you are ready. I would love to see you at least once more again to hear how all of this really great stuff is going.
- 2.331. C: I mean maybe we can make one when we did like a few and come and share and see what like did and did not work.
- 2.332. Q: Yes, sure, I am around next week. I have to travel next weekend.
- 2.333. C: Oh yes, we are going to be gone.
- 2.334. Q: You are going to be gone next weekend as well?
- 2.335. D: I think it might be, probably, quite at the end of the month. Or the beginning of the next.
- 2.336. C: We will figure it out.
- 2.337. Q: We will figure it out, yes. Booking online went pretty well?
- 2.338. C: Yup, worked well! Super easy. Thanks for listening.
- 2.339. Q: Oh gosh it is my pleasure.
- 2.340. D: We will document where appropriate.

Conversation 3

Transcriber – Alex Schweder

Interlocutors – Catriona McLaughlin (C), Daniel McLaughlin (D), and Alex Schweder (Q)

Location – Ear Bar, New York City

Date – May 22, 2014

- 3.1. Q: So, I am super curious about your renovation. There are no expectations from me as to how it went, or anything like that.
- 3.2. C: So, the hardest part was not doing it when we are in it but finding the time to do it. Because it is not only that you have the space, but you realize that you also need the dimension of time. Added to that, you need the creative dimension in your mind. Meaning that if you are stressed out, or you have too much stuff on your mind it also does not work. So, you have to free up space in your head, in your surroundings, and in your schedule. So, you need three dimensions for creating new things basically. I think that it works for any creative process. But to see that, how it is just became so obvious when you have a space and you want to do it, and you know everything seems to be there, but then you need to make all those other spaces as well. If you do not actively make them, it does not happen.
- 3.3. D: Yes, it was interesting because we had on the list of things we wanted to do, was actually as well reflect and talk about habit patterns and creating and forming habit patterns in the apartment. Or the formation that has already happened of certain patterns, which is like coming home to the apartment and having a cup of tea, when we come back. That is, sort of, one of the patterns that is there but in that I really realized how set I am as well with all the patterns that are already there. Which means when there is an abnormality, which is that room being available it does not

automatically get occupied. It basically gets left aside as if it still has some other purpose and meaning, and it does not automatically get absorbed into new habit patterns or forms.

3.4. C: Yes, you have to assign meaning to it. The meaning does not arrive except for being used for drying your clothes or something, you know, where your just like "I need space." but you do not –

3.5. D: I was surprised how little effort I made to incorporate that room and to make it useful in the time it was there. Because I – it almost felt – until I really started renovating it and after I made the decision to actually move into it that is when I started to transform it. But until that time, I did not really make use of it as much as I thought, you know I thought I would go in there and make some art or do funny things. But the routines and habit patterns of the day and the week and all this stuff that we do, it is pretty, it is a pretty damn firm grip I have to say. To sort of open, it up to something that is sitting there waiting, waiting, waiting, I am waiting, I am available! you know it is like interesting how –

3.6. C: It is so true for anything you want to do where you are like, "Oh, I should do more exercise, or I should make better food – "

3.7. D: "Or I should go to a museum."

3.8. C: Yes, and once you do it, it is great. And you go, "Why have I not done that before?" But it is those patterns that you move in. That is the hardest thing to switch or change. Unless you have an open space there anyway, through a vacation or through – we were almost saying like, we almost have to come to New York as tourists to take part in the cultural program because when you are in an everyday workday, you want to get home and you know go to sleep.

3.9. Q: Yes, see each other and something relaxing.

- 3.10. C: It needs like extra energy to kind of absorb the beautiful things as well. So that was one very major thing. I mean and then we already told you I think last time the space just expanding, like our space expanding by nobody being in that other room. The common space becomes more your space.
- 3.11. Q: One of the interesting things that you had said last time, it was again more about habit than space. You know you; the real shift was that you did not have to be conscious of this other person. Right, so the biggest shift was relational rather than spatial in a way.
- 3.12. D: Right.
- 3.13. Q: It seems to me what is really come to the fore, to the foreground, has been the degree to which time plays a role in the way that we use a space.
- 3.14. C: And the way we use our time also.
- 3.15. Q: The way that you use your time. Yes.
- 3.16. C: Even if we are there, but to make the decision, "Now I am going to dedicate this time for that thing."
- 3.17. Q: The question is then, if it is not about having more space, right, because it is, I mean you thought it would be like this way of, "Oh Yes, I will make some art here, I will do this project, we will do these things – "
- 3.18. C: It makes you realize that it is not about the possibility –
- 3.19. Q: It is not about the space. It is not about having more space. It is really more about how you use your time.
- 3.20. C & D: Yes.

- 3.21. Q: Or how you use the existing space.
- 3.22. C: Yes. Absolutely. That is super true.
- 3.23. D: But, yes, again, I really want to summarize these two things again. The moment the third person had left, and the room was empty, we felt that we were filling the rest of the apartment with us more easily.
- 3.24. Q: Yes.
- 3.25. D: So, I was expanding into the rest of the apartment because of the room being empty. But then we did not expand into the room also. Because –
- 3.26. C: It takes time.
- 3.27. D: Yes, but it almost had to sit there for a while until it sort of was not totally empty but until it sort of sunk in that there was a void to be filled.
- 3.28. C: It is like it neutralizes itself over time. So, the use of the, whoever was in there is not as present anymore. Because the presence of a person does not go away just because they are not in the space. They stay in the space. Then once they leave that space, or their presence leaves that space that is still there, then it is available. It is like with a haunted house, where people do not go and say, "No it is haunted." there are other spirits there. It is occupied until it is somebody else's.
- 3.29. D: But at the same time, it made me really think about the houses where older, well, people get really old in and they sort of reduce their, you know they have a three-story town house and then they basically reduce to living in two rooms. Which is the living room and the bedroom or their kitchen and the bedroom and are just in these two rooms and all the other rooms are not used but they are still there. So, they become dormant. Or when children move out and go to college and grow up and go on with their own lives, parents keep their children's rooms.

- 3.30. Q: Exactly.
- 3.31. D: So, you're holding the space, but at the same time you have to, because the space is sitting there empty, it sort of starts to transform by itself relatively slowly because their children when it is ten years not used, it formally looks the same but from the energy it is completely different because it is just an empty shell, where you felt like you can do [blows from his mouth] one blow and blow sort of dust off.
- 3.32. C: So, we tried a few of the things that we came up with and it was fun. We extended it to the whole apartment, just whatever works best, but one thing that was super interesting was with the meditation, where we did one where we each went into our spaces –
- 3.33. D: – sat on our beds.
- 3.34. C: But we did it parallel at the same time.
- 3.35. Q: Right.
- 3.36. C: Then we – so we are fully aware that the other one is in their space and their thinking and then we took a switch. So, Daniel came into my space, and we did one with eyes closed and one with eyes open. Then I came into his space, and we did an eyes open, because we had already went to the eyes open space. Then we talked about how it changed our feeling in the space if it was the other person's space. For me the - for him - for you it was stronger.
- 3.37. D: Sitting in my – Yes, it was like when I was sitting in Catriona's space, or in her room – I felt my – I made myself where I felt smaller, and it felt like I am this small entity, and I am getting embraced by the space and her. When in my space, I felt like I am the one who gives the big hug and so I was expanding in my own space much bigger from the energy, or sort of taking control of the space.

- 3.38. C: For me it was different, in my space I felt like I was more, I was closer to myself. But that was not necessarily so good for the relationship. Because when I went over to his space, I felt like I am a lot more focused on him. And on our interaction. I felt more open to us than in my space where I was like this is my area.
- 3.39. D: But again, that is again double interesting because when I observed you in your space, I felt I am closer to you because you are more you. When you were in my space more focused on me, I was actually more concerned about your wellbeing at the moment. I was more concerned about your well-being because I did not feel like you had the same level of comfort than when you were in your own space.
- 3.40. Q: Yet at the same time she was more –
- 3.41. D: Focused on me.
- 3.42. Q: Did it feel more connected in a way? Would you say?
- 3.43. C: Can I say, more open to fully interacting, I would say.
- 3.44. Q: Less Distracted, perhaps?
- 3.45. C: Yes. Without all the other stuff, it is just to focus on him because it is his surroundings. So, it is all about him, and my surrounding has all these other parts of me, like there is a picture of my niece and my nephew. There are all these other things that are also parts of my life. From a baby, yes. A huge difference I felt was that when you actually, real interaction happened and you look at each other and you see the other one, was for me much stronger than if I am sitting there and just sort of caught in my thoughts, because I am in my own space world.
- 3.46. Q: So, without the visual.
- 3.47. C: Without the visual. Then once I opened my eyes and I had Daniel right in front of me I was a lot, I felt a lot more open to his thoughts, feelings, energy, whatever. So

that had a strong impact for me, in the way that I was experiencing the, being quiet in the space.

3.48. D: For me it was a little bit the other way around, because again I felt more comfortable with the eyes closed because I could sense your presence in my entire body, because it was sort of energetic. My body relaxed into your body, and basically all my body was on in sensing you. When I was looking at you, because the visual is so strong, basically everything gets overridden from the intensity of the visual information.

3.49. C: Yes.

3.50. D: So, it became that dominating one thing.

3.51. C: It is like with a Skype call, if you turn off the image you listen more. If you have it there, you look at the face more.

3.52. Q: You are looking at yourself too.

3.53. C: Yes.

3.54. Q: So, you are looking at your own hair.

3.55. C: You are right.

3.56. [laughing]

3.57. D: Yes, that is true. I actually prefer sometimes just being on the phone.

3.58. Q: So maybe you are, maybe the experience you had in your room – or wait, no – maybe.

- 3.59. D: It was in your room with the eyes closed. It was a gentler experience because I could not be in my brain. Because when I was, when I had my eyes closed, I was more in my body and therefore I felt softer as well because I could connect to you on so many different levels.
- 3.60. C: It is so interesting because when I had my eyes closed, I felt more in my head. Because my thoughts go there. And I am more in the moment when I open my eyes and wake up. Then we did the blindfolding.
- 3.61. D: That was funny.
- 3.62. C: Finding each other in the apartment.
- 3.63. D: We started out each again in their own rooms.
- 3.64. Q: Yes.
- 3.65. C: So, we put in ear plugs and closed the eyes.
- 3.66. D: Yes, put eye masks on. And then we basically, said we will find each other in the apartment. But we did not decide where or when, just said, "We will find each other." So, we were both I think staying in our individual rooms for a while, and then I started walking through the apartment and sat down on the couch in the living room. I was surprised how easy it was to get there without bumping into anything, because I was like, "Ah Yes, here is the wall. Oh, ok, there is this. And then there is that wall. Yes." I sort of had like a pinky finger sliding along the wall.
- 3.67. C: I was like, "This is the fridge, so there is nothing coming. I can move that way. Then the table must be coming up soon," kind of thing.
- 3.68. Q: "Better watch out for that." Yes.
- 3.69. C: Right, I mean the memory of space is amazing.

- 3.70. D: Yes, I was surprised because I reached out with the hand to the chair, and I was –
- 3.71. Q: And it was right there.
- 3.72. D: It was right there! I thought, "That is amazing!" Then from there I just knew, "Ok, that is two steps to the left, one half turn, and that is where the couch is." Then I just sat down and waited. Eventually someone came looking.
- 3.73. C: I know at first, I was like really quiet because I did not want him to find me.
- 3.74. Q: Right, I do not want him to know.
- 3.75. C: Then I was like, "Hmmm, he is not coming. Okay, I am going to go look."
- 3.76. D: That was good.
- 3.77. Q: Did you guys have things that did not work? That you just said, "Wow, this is just not – we thought this would be great, but it is not."
- 3.78. D: Well, there were two things that we had on the list that we actually did not manage to do.
- 3.79. C: Which one was it?
- 3.80. D: Oh, which was drawing each other.
- 3.81. C: Yes. Like that, it sounds nice, but it totally did not work because you have to be in a sort of relaxed –
- 3.82. D: You have to make a lot of time for that.

- 3.83. C: – space where you basically have all evening, and you are not planning to do anything else.
- 3.84. Q: Anything else, yes.
- 3.85. C: Getting to that was like – when are you going to do that.
- 3.86. Q: Yes, that time just did not materialize.
- 3.87. C: No, it is like a vacation time really. It is this thing that, taking a vacation in your space takes like a lot.
- 3.88. Q: It is harder.
- 3.89. C: Yes, it is harder.
- 3.90. D: I would say, if we would have had at one point in the last six weeks, a weekend in the apartment –
- 3.91. C: Which did not happen.
- 3.92. D: —it would have worked. Maybe. But we do not even know. But because we have not been a single weekend in the apartment for the last six weeks—
- 3.93. C: Well, you would.
- 3.94. D: Or I you would. Or at least we have not been there together. The whole thing was a little bit more stretched out.
- 3.95. C: Yes. One thing that, for example, with the scents was like, "Oh we are supposed to pick like our favorite scent, but like we know it from each other which one we like already."

- 3.96. D: Yes.
- 3.97. C: So, it was always interesting to see what we already know about each other, and what we assume about the other person. So, with the scent, Daniel for me picked lavender, and I was like, “Yes, I know that about you, you sent me those lavender packages when we were not even dating.”
- 3.98. Q: Maybe you wanted to be dating. [laughing] That is only the kind of thing you send when you want to be dating. Like that is a sure sign– “Here's some lavender.”
- 3.99. C: Yes, and then, one thing we also realized was that all the stuff we did for things that are important to us, or that mean something to us, always had something to do with our home. Like where we grew up, our environment in our childhood, like the real sort of home feelings. It was always the same story basically.
- 3.100. D: The mint for you, the lavender for me. The chicken soup for me, the pancakes, the waffles for you. It is like all these kinds of things what draws the highest level of comfort is what goes back for you the longest way to childhood signifying home.
- 3.101. C: Yes.
- 3.102. D: Signifying home time with grandparents, home time with parents, that safety environment, home zone.
- 3.103. C: Because it is a home zone for us it is like those are the things that become really important in that space as well. Is for creating a home feeling, is coming up with these things from you most comfortable childhood and whatever. So, I have this waffle iron where I make waffles and they are super yummy. And I really like them.
- 3.104. Q: Especially you [laughs].

- 3.105. C: Exactly [laughs] but when I grew up, on Sundays we would go swimming and then my mom would make waffles, and that is—so it became this really, the thing. So, I still have that and when I share it with friends, they also feel really homey.
- 3.106. D: Those things were all things we kind of knew about each other. The most consciousness altering experience was for me seeing Catriona dance. She is the most beautiful, incredibly out of the hat choreographer, just amazing dance performance. Which I do not think was rehearsed, but somehow you knew what you were doing in such an intense way that I was just so blown away. I mean those images I will never forget. Because they were just beyond beautiful, and just such a surprise. There was another aspect of you coming out and the way you commanded space with opening arms or turning it. It is like an experience of you moving in space just, yes, I have seen you being graceful, and all sorts of things, but having the liberty to basically own the entire kitchen / living room space, and you pushed the table to this wall and the—
- 3.107. Q: Oh, you did not use that spare room?
- 3.108. D: No, because I had moved already my stuff into the other room.
- 3.109. Q: Yes, but there was this old room, which could have been the space.
- 3.110. D: Yes, but the new person by that point had been already moved in.
- 3.111. C: Our kitchen / living room space is like this open space that has the big windows.
- 3.112. Q: I see.
- 3.113. C: It is just better for breathing. So, you automatically always—
- 3.114. D: Gravitate toward that area.

- 3.115. C: —go there. That was one interesting thing that we would, even though we could go in anywhere, we would always choose to go to the light and to the bigger space. So that was interesting.
- 3.116. D: The biggest windows—
- 3.117. C: At some point that was one thing that did not work was to stick to the space, at some point we were like, "Let's just use the whole apartment." Whatever works best for the —
- 3.118. Q: Yes.
- 3.119. D: Because a big part was as well to experience us in the space and as well one another in a way. It was learning about us, and it was learning about the space all at the same time.
- 3.120. C: Oh, and this is a... one thing we did, we wrote a little haiku.
- 3.121. D: That was perfect. Oh my God. I wish I had that with us.
- 3.122. C: They are both in German anyway. We both wrote a haiku and we said OK about something that is meaningful to share with the other person. That is meaningful for yourself and just the haiku, so five syllables and then seven and then five syllables again. Just whatever, it does not matter. So, both of them, both of the haikus that both of us chose to do something with water, ocean, and freedom.
- 3.123. Q: Hum.
- 3.124. D: Yes, so water, ocean, and freedom came back, was in both of our haikus, each in the first, the second, and then the third line. The third line you had freedom and I had freedom, and the second line you had ocean and I had ocean, and the first line you had water and I had water.

- 3.125. Q: Wow.
- 3.126. C: It was like—
- 3.127. Q: "You were copying me!" [laughs]
- 3.128. C: – we just both had a piece of paper and – but we did that after the meditation. So maybe, because we synched up so much, that was like the first thing that arose. I do not know why. But it was amazing. He read his to me and I was like –
- 3.129. D: "No, you are kidding right?"
- 3.130. C: But we have this all the time that we order food, and we always pick the same thing on the menu, so I think there is something that is like—and we were thinking maybe because the whole home thing, like how we produce comfort for ourselves is so similar to the cultural background and the childhood memories that are similar that because of that we are like on the same wavelength of what is the—
- 3.131. D: What is creating comfort.
- 3.132. C: Yes, and maybe there is a consciousness that is similar and that is why it is just also the attraction maybe. It is like a similar being.
- 3.133. Q: There is a recognition, yes. A real recognition.
- 3.134. C: That was like, [feigning amazement] "Wow, okay."
- 3.135. D: But you wrote two more haikus in the same time that it took me to write one. The other two ones were also very beautiful.
- 3.136. C: Yes, one was about being together in a relationship no matter if you are apart or away because there are so many other dimensions to common being and common dreams and common future and common past.

- 3.137. Q: Right. It is a narrative. You have written each other into your lives.
- 3.138. C: Exactly.
- 3.139. D: Right.
- 3.140. C: So, it is not only about being present with each other, but about all the stuff that comes with the story about you two.
- 3.141. Q: Yes.
- 3.142. C: Then the other one was about the exchange. Because there were three of us, the stuff that is meaningful was about listening to your words and then you listening to me and that coming together and connecting, that listening. By that achieving an extra space that is between us.
- 3.143. Q: Yes.
- 3.144. C: Yes. So, but your dance was also really good. I was like—
- 3.145. D: Well, it was a little bit more the after the third beer Karaoke Dance.
- 3.146. C: [laughs]
- 3.147. Q: But you are trained as a dancer, right?
- 3.148. D: Yes, sort of, I mean classically trained, but that is what made me appreciate it as well, what I got to see when Catriona was dancing because it was actually way more detailed and variations –

- 3.149. C: – I loved your dance. I was not in a good space when he danced for me and afterward, I felt so much better. It was amazing. It cheered me up immensely. I think when I danced for you it also cheered you up.
- 3.150. D: It made my day.
- 3.151. C: Yes.
- 3.152. D: It completely made my day.
- 3.153. Q: So, it sounds like the dancing was really kind of important for you guys.
- 3.154. C: Yes, and I was thinking that it was the most intense interaction in a way. Because you are really presenting yourself to the other one, and the other one is receiving you in a way. So, it is so strong. It is much stronger than the meditating together. There is so much more expression in the performance for each other than in the mental exchange or even writing something for each other. That is also quiet.
- 3.155. D: But the reason I think it is so intense as well is this in the most space engaging form, because you are taking the biggest empty space in the apartment, and you are filling it with yourself. Moving. To music, in synchronicity and you are taking it in, and you are giving it and you are sharing it. So, it is an exchange, but you move in it.
- 3.156. C: It is weird, the attraction with the space is so strong with him. But also, with yourself.
- 3.157. D: Yes. You are experiencing yourself in the space.
- 3.158. Q: You tap into parts of your self –
- 3.159. D: You are on. Like everything is on. Because you are listening, you are in, you are out, you are checking the dancing, you are connecting with your body you are connecting with the other person that is there, so you are presenting yourself too. I

mean it is so many things but because it all happens at the same time and still you are taking space for yourself.

3.160. C: Well, also because we both like performance. You know?

3.161. D: Yes, I mean you even dressed up for it.

3.162. C: I did.

3.163. D: Like in ninety seconds she came out of her room completely changed with an outfit that other people would take four hours to put together.

3.164. Q: Great. This is the interesting thing about these renovations is because they are never about the space. Right? They are not necessarily, specifically, about the space. But do you, I am wondering, do you see the space differently now that you have done, or that you have begun—and I do not see these renovations as a before and an after—they are a process. They—

3.165. C: It is definitely more our space now. It is through engaging with and thinking about it already changed it. Changed it also in my perception because before Daniel moved in it was my space.

3.166. Q: Right.

3.167. C: And now it is more our space because we thought about it together how we can use it. It became more consciously ours. Yes. I feel like your presence became stronger in that whole thing because you also engaged more.

3.168. Q: There was nothing physically that really changed. Well, you changed the room, but—

3.169. D: I moved rooms, yes.

- 3.170. Q: But that is not what changed.
- 3.171. D: I think what changed for me – or the biggest surprise for me was when I – I mean I have been in my room, I have been in her room, I have slept in my room, I have slept in her room, we've both slept in her room, we have both slept in my room, but I never felt –
- 3.172. C: I never slept in yours, or you in mine—
- 3.173. D: No, that is true.
- 3.174. Q: You did not switch around, yes.
- 3.175. D: That is the only variation we did not do yet. But the – but being – but having done these meditations times where we were sitting in our rooms, I experienced a stronger connection than before. Yes, I have been lying in my bed, I have been thinking about you. But because we were connecting to each other through the wall basically, or just meditating sitting there being aware of the other person at the same time knowing that the other person is aware as well of me. That was something new that happened. Therefor my awareness of her in the apartment now has changed as well because I sense her more no matter where she is in the apartment. So, in a way, it does not matter anymore so much where she is in the apartment. Whether it is being in her room or my room or in the living room. It does not make such a difference anymore in a weird way.
- 3.176. Q: Because I am still learning about these renovations, I am still kind of like figuring out what exactly they are, would you consider this a renovation of your apartment? Would you consider your apartment to have been renovated?
- 3.177. C: Renovation means renewal?
- 3.178. Q: It means that it is different than it was before. There has been a change.

- 3.179. C: It is definitely – it is like a relationship, if you work on it, it evolves. It is the same with the relationship to the apartment. I feel like. I feel more connected than I even felt before –
- 3.180. Q: To the apartment or to Daniel?
- 3.181. C: Both. Yes, more in the space, but also with him. Then I had a friend stay over the weekend when Daniel was gone, Sandra. She came from Vienna. She was like, "Wow, your apartment gives everybody a hug that comes in." That is what it feels like. That is the experience that everybody seems to have that enters. It is like, "Oh, it feels so nice here." I feel like that, putting energy into it, is like these exercises actually change the – maybe not change so much but made that sense stronger.
- 3.182. Q: Yes. Because you had mentioned that in our first meeting about this is what you are apartment – it is more.
- 3.183. C: And now it seems like everybody that is entering is even more like, "Ohhh, it is sooo nice!"
- 3.184. Q: You have not changed anything physically about the space, have you?
- 3.185. C: Not really, no.
- 3.186. Q: Daniel moved rooms.
- 3.187. C: Daniel moved rooms. I mean, earlier we put some pictures on the wall. But that is not it, like, it is more –
- 3.188. D: Nothing major has changed.
- 3.189. Q: Nothing physical really.
- 3.190. C & D: No.

- 3.191. C: But it is how people when they do not really know how to describe it go, "Oh the vibe of the place is really good." The energy in the space is so good.
- 3.192. D: It is similar, when I move into, or before I move into a new place, I will clean it.
- 3.193. Q: Right. Well, you mentioned that you did that with the room.
- 3.194. C: Painted it.
- 3.195. D: Or I would be a guest in someone else's house. Friends would give me their vacation home for a week or something. They are not there, and I come there and my experience is if I spend the first day cleaning the place, does not matter if it needs it or not, I start knowing the place in a different way. Therefore, be more comfortable with it, rather than just getting there. That is why in a weird way I will never feel at home in a hotel room.
- 3.196. Q: Interesting.
- 3.197. D: Because I never get to know the place really well because I never cleaned, never engaged with it really. I am just using it, just using its practicalities, which is the bed and the shower and the sink, but I do not experience it the same way.
- 3.198. C: For me it is always like when I paint a place, I feel all the walls with my hands basically, and I get really close to them. So, I really feel it, where it is exactly, and then I own it. Sometimes it feels like blind people who like to feel everything and then just understand stuff. I think it is the same for everybody, we need to feel it to understand it. Also, for space. There is a nice German word for understanding which means *Begreifen* and *Greifen* is to grip. So, you get a grip of something is to get it, and I think that is also true for the space.
- 3.199. Q: German lesson for the day.

- 3.200. C: Yes.
- 3.201. Q: Is that different from "Verstehen?"
- 3.202. D: Well one is to sort of get it intellectually, to grasp it.
- 3.203. C: It is actually grasping.
- 3.204. Q: But it is to feel it?
- 3.205. D: I think understanding is a conscious thing, is more an intellectual thing, and to *begreifen* you embody it in a different way.
- 3.206. Q: I feel what you are saying, or I understand what you are saying.
- 3.207. C: Yes. One is more intellectual, and one is more wholistic.
- 3.208. Q: More bodily?
- 3.209. C: Yes.
- 3.210. D: But in a way, I almost want to expand on this and find times once in a while to do things like this because it is important to make time for these things. To as well, it is like giving the gift of time and exploration and attention to each other, to the space, to —
- 3.211. C: It is about being in the present.
- 3.212. A & D: Yes.
- 3.213. C: It gives you a real chance.

- 3.214. D: Being generous because you are making an offer, you are offering a poem, you are offering a dance, you are offering yourself in interaction. That really is a generosity of – Yes – an invitation and an offering at the same time. Which I find really enriching and I really hope that it is not limited to this exercise and that this is really an encouragement to do things like it more often.
- 3.215. Q: Ok, you know what I would love to do for you guys, when I get back sometime over the summer, I would love to, because I am also experimenting with these photographs. Have you seen the photographs that I make?
- 3.216. D: Yes.
- 3.217. Q: So, you both know those photographs, I see the photographs not as an art object, but as a sort of like, something to re-enact. It does not have to be a one-to-one re-enactment, you do not have to do this same thing, but it is a reminder that sits in the space that reminds you to do these things. That reminds you to keep this going in a certain way.
- 3.218. D: Right.
- 3.219. Q: Then to keep altering the photograph, like putting in, you know, if something changes, "Oh I would never do that again," so then you would change the photo, you just like draw it out.
- 3.220. C: You know what we also did not do the acrobalance.
- 3.221. D: True
- 3.222. C: But also, because I feel like –
- 3.223. D: It does not work.

- 3.224. C: Yes, you need even more space. You want like an open field. Even though you could do it, theoretically, you feel so closed.
- 3.225. D: The yoga, for example, we did not do in the apartment. We did it on the rooftop. So, we probably would have done it on the rooftop if we would have done it anywhere. Which is sort of another extension of the apartment. We have been there since October together and that was the first time, we –
- 3.226. C: – it has been a long winter.
- 3.227. D: It has been a long winter.
- 3.228. Q: Winter is hard because that is a space you can only use – But if you can consider that as a part of your space, if you do not consider your space just these walls.
- 3.229. D: Yes.
- 3.230. Q: Then in the wintertime, when the winter well does come around, to start thinking about other parts of the city also as part of your apartment.
- 3.231. C: There is a few, I mean, the way you can actually walk to the water, sit on the water a little bit. Now there is something happened, they put up a fence on the water because they are doing restoration on the waterfront. Of course, all over the summer when you would need. But they put a fence there and it was so disturbing that there is a fence all of a sudden. Because we would always walk all the way to the water and then walk back. And you only take a few minutes at the water, but it is super important to go all the way and not be stopped by a fence. Like "What?! You cannot do that!"
- 3.232. D: It is like you can only visit your mother behind a glass wall. You cannot give her a hug.
- 3.233. Q: Right, right, yes.

- 3.234. D: It is really like you have been deprived of your primary access. A life source, the water is for everybody. Get this bloody gate, this fence away. I mean now there is anger in me seeing this thing.
- 3.235. Q: Wow. So, it would be really nice to keep this going somehow.
- 3.236. D: Well, there is one more component that I am curious whether and how we could integrate that. Because I mean the month of June, we will be gone again for most of it. There is five or six days that we will be together in Germany. Then you will return, and I will stay.
- 3.237. C: In my old apartment in Berlin.
- 3.238. D: I am actually staying in Harold's apartment in Berlin where you were as a student.
- 3.239. C: That will be interesting. You are returning to my student days.
- 3.240. D: With someone from the other side of the Atlantic. How that feels for you in that space.
- 3.241. C: It is a good space. Also, one of those space that are good. You come in and you feel comfortable.
- 3.242. D: Then, yes, we will see what happens from there. But just when I look at the time that we've known each other and how much we sort of been yo-yoing to and from each other. That there was so much travelling always.
- 3.243. C: You were yo-yoing.
- 3.244. D: I mean I am constantly the one that is going away. Flying to Europe, coming back. Flying to Europe, coming back. Going to Basel, coming back. Going to Hong Kong,

coming back. So, there is has become part of our relationship is a constant getting to know each other again.

3.245. Q: Right, getting used to you.

3.246. D: Getting to know each other again. Having an anticipation and then warming up to the other person again. Then realizing the other person will leave again at a certain moment in time. If that is anticipated, then that is always better then it coming abruptly. The worst is when it comes abruptly.

3.247. C: Like for Hong Kong you found out you had to leave the next day. [in a sheepish voice] "I have to go around the globe tomorrow."

3.248. Q: Right.

3.249. D: Decision made at 5:50 p.m. one day and flying out ten o'clock the next morning. Just bananas.

3.250. C: That is where the banana comes in again.

3.251. Q: Yes.

3.252. D: What that as well changes in the space of the relationship because that unexpected absence of the other person.

3.253. C: It was so nice to be alone before I knew him. So much more fun. So, yes, basically. That is the round up.

3.254. Q: The round up for now. That is the reflection for now. So, we are all back sometime in July, yes?

3.255. C & D: Yes.

- 3.256. Q: So maybe then next thing we do is I come to your house.
- 3.257. D: Beginning of July.
- 3.258. Q: Somewhere in the beginning of July and we make a photograph and set it in the house. And see how that activates it. Or not. You know, it is all for me an experiment. Let us just see what works, I do not have any – Like if it does not work, that is fine.
- 3.259. C: That is how you innovate right.
- 3.260. Q: If it changes, great.
- 3.261. C: You are experimenting.
- 3.262. Q: I will send you guys an article I was reading; it is very brief; it is like a page and a half. You know this artist, Allan Kaprow? Have you heard of 'happenings'?
- 3.263. C: Happenings in general, yes.
- 3.264. Q: He was the one that coined that term. Back in like '60s, mid '50s.
- 3.265. C: Central Park happening?
- 3.266. Q: That, you know, that was not him. Happenings started to become just as a term that brought in a number of very disparate practices under this kind of thing. Like it is weird and public and so we call it this.
- 3.267. C: Ah Yes.
- 3.268. D: Before Gilbert and George.
- 3.269. Q: Yes.

- 3.270. D: Started to make themselves happening.
- 3.271. Q: Right. And towards the end of his life, he really started to return to not making a big spectacle of things, but for example brush his teeth. Really pay attention to just that. I will send you the article, because it really sums a lot – it has to do with paying attention. How do you get the space to make you pay a little bit more attention? My fork can make me pay attention or not, anyway. I will send you the article. Next step is we make a photograph. And then we see how that goes.
- 3.272. C: I like that. Maybe we come up with a few more fun things.
- 3.273. Q: Yes, keep renovating your house. That is the thing, it is always changing. And I think that there is something about, something that you said Daniel about the patterns. It is about breaking that pattern. Because when you have broken your habit, you are a little bit more aware. Things are a little bit more vivid. You are trying to figure them out. A little bit more brightly. So how does one constantly interrupt that pattern. An awareness of the importance of that interruption.
- 3.274. C: Because only then you are present, right? If you do everything automatically, then you do not really, sometimes when I leave in the morning I am like "Did I pack my keys and my phone?" I do not realize anymore.
- 3.275. Q: That is why I forgot my keys today for example.

Appendix D – Anthony Caradonna

One conversation occurred between Anthony Caradonna and Alex Schweder that was followed by an email containing a link to a series of photos made by Anthony and his family as documentation of their performance. A transcription of our conversation, the email, and the photo series follow in separate subsections of this appendix.

Conversation 1

Transcriber – Alex Schweder

Interlocutors – Anthony Caradonna (A) and Alex Schweder (Q)

Location – OPUS Projects, New York City

Date – December 2, 2012

- 1.1. Q: How did you wind up in the space that you are in now?
- 1.2. A: The living space or this one [the gallery space where this conversation was held]?
- 1.3. Q: The one that you want to renovate.
- 1.4. A: Oh.
- 1.5. Q: The living space, yeah?
- 1.6. A: Well, I am assuming we already renovated this one so –
- 1.7. Q: Yes [laughter].
- 1.8. A: I guess I should look at it [the living space] in terms of renovating for the performance, right?
- 1.9. Q: Yes.
- 1.10. A: So, there is a [laughs] cacophony of performances that do not always balance with the other ways that I try to live – very flexibly and without too many encumbrances – which allow for a kind of order and balance, right? So, I guess it is the way we perform

in our lives – Maria, Alessandra and me. Which is really this kind of two opposites – more than two opposites – but these kinds of poles. So, Maria is very social, needs to have lots of people around, and is always on the phone. I love people but I see them all day, so I need my time – I am assuming like you – to think, to do my work, to organize myself both administratively and creatively because I seek order, because I have so many things going on in my head – and outside in the world. I am pretty good at keeping that kind of juggled balance, both in time and space, and beginning and end of things. So, I like that kind of order that I have in my world. Maria has a different sense of order, both personally and organizationally. She is a perfectionist, but she likes to accumulate. I like to get rid of things to have more space in my life, you know. So, we have a conflict over certain things – one for me is how to store – it sounds pretty mundane, but you know –

1.11. Q: Sure.

1.12. A: – and then another thing is time for sure. She says time should be flexible, she has this very elastic sense of what an hour is, and I have a very specific – very mechanical – sense of time. Then the other performative thing which is very performative in the real sense is when we have people over our house. This includes my in-laws, my mother, many of her friends, and that is another area of performance.

1.13. Q: Yes.

1.14. A: It gets crazy because, for instance, I have my in-laws here for a month – which is biannually or annually. When we lived in our previous space, which was half the size, I was sleeping on the floor for a month. I still sleep on the couch periodically when we have visitors. Besides the in-laws, there are friends that come over unexpectedly because Maria is used to that in her friends.

1.15. Q: Right.

- 1.16. A: So, I guess I am looking for a way for me to learn to handle it [their dissonant approach to time]. I am pretty open. I should say also, Maria is kind of lucky that I am open to her ways of doing. But sometimes I am just like – look, enough.
- 1.17. Q: Right.
- 1.18. A: So, if there is some way of balancing that kind of difference of order between us –
- 1.19. Q: Yes.
- 1.20. A: – and I do not know how I would perform differently, but it would be interesting to figure out a kind of inventive way to perform differently in these scenarios. So that is the kind of a milieu. I can focus on one or I can focus on –
- 1.21. Q: Let us talk about the understanding of time as elastic or scheduled, because it seems like – she has a regular job, right?
- 1.22. A: Yes, just recently.
- 1.23. Q: But her sense of elastic time has been ongoing since you have known her.
- 1.24. A: Oh, yeah.
- 1.25. Q: That is just kind of her thing, it is cultural –
- 1.26. A: No, it is cultural, but it is like family culture, because my family and her family come from the same exact town. My parents are very Germanic, they were workers, they had to work on the clock. My in-laws – my mother-in-law did not work; her father was a farmer so there was a time based on her father or Maria’s grandfather. But this idea that in the middle of the daytime stops is very relishing to them and to her. Also, the idea of appointments – “Well yes let us make an appointment.” – “Well, nah we can always not have the appointment.” – They come from that kind of philosophy. So, it is definitely a difference.

- 1.27. Q: Yes, it is interesting because it is not just something [independent], it is something that you do in relation with her. It is not just based on her, and it is not just based on you, it is really something that you guys are going to need to focus on together. The question is how do you that through space – how do you do that spatially.
- 1.28. A: Right.
- 1.29. Q: From what I am hearing is that the impact – spatially – is that you need to use the space in a certain kind of way where you have your privacy, and she uses the space culturally, right? If you could schedule your time that was private and have it bounded, it sounds like that would be a lot more satisfying for you. But she got her sense of time and her sense of use of the space, social space, that intrudes –
- 1.30. A: Yes.
- 1.31. Q: – that is what I am hearing.
- 1.32. A: Yes, it is not just social, I have already learned that I am the kind of person – because I am a designer – I invent all the time whether it is only in my head – but I am always inventing. Different scenarios, different possibilities, of course imagining speculative living. So, I can easily find another – my life is about shifting to make things balance. So, I am not so sure it is about her having to change, because I have tried that [laughs].
- 1.33. Q: Right [laughs].
- 1.34. A: – but I think it could be an interesting performance renovation about me and how I –
- 1.35. Q: Right. So why do not you tell me a little bit about how in the house this plays out for you, give me a few examples of what actually happens.

- 1.36. A: Well, it goes from – and of course they are all sort of mundane, but they are also sort of comical level of ridiculous and in that way poetic.
- 1.37. Q: Sure, this is all about the mundane because this is the mundane.
- 1.38. A: One of the performances I have always had as a kid was to make fun of this stuff. And to really – when I was a kid I would make performances in front of the family, and I still do. Which also, many times, you do not know that boarder of when people actually get upset about the joke and you pull back. So, there is that kind of performance that is a way of confronting it without confronting it. The other kind of performance – and what happens for instance, to me it feels a little bit like the ritual sacrifice. I throw things away I literally I had to burn through this space for it to be empty, and I do the same at home to make room for her so that she can find order – or something that is closer to the order that I would hope she finds. So, my storage space continues to shrink, and her storage space expands into the rooms which you know that kind of – [pause]
- 1.39. Q: Right.
- 1.40. A: – flips because this is how I like to see things– well composed and enjoyable and also absence. But then there are corners that get stuffed. The entry corner, bedroom corner – I have this beautiful old original Eames chair, and behind it are these piles of bags and TJ Maxx and what not – my desk gets stuffed underneath her stuff – and I live with it for a few weeks until she has the time – until I say, “Look, a month is enough.” So that is one kind of thing. What I am thinking inside which does not really bother anyone else but me and her or could evolve a way of me dealing with that rather than moving it.
- 1.41. Q: Right.
- 1.42. A: Those two performances are interesting because one is literally about performing in public – our private world becomes public, which also at times – I do not care, people can make fun of me, but she gets a little bit sensitive, so I have to step back. So those

are two sorts of interesting, opposed areas because it is kind of me and her working in the space and the other one is us exposing this world as comedy in front of family and friends.

1.43. Q: Does Maria have areas of the house that are ordered in the way –

1.44. A: Oh, yeah. The kitchen belongs to Maria. Even though I am actually a pretty good cook. For many years I have cooked and cleaned and was the housewife. I had the housewife role, and I was happy to do it. Also, because my mother was very domestic, and I became like her.

1.45. Q: Yes.

1.46. A: She was my mentor and rather than my father, so I was very kind of female domestic. Maybe that is a little bit why the order of things is important to me.

1.47. Q: Yes, and she keeps the kitchen very orderly?

1.48. A: When she gets to it. But there are times when probably ninety-nine per cent of the time, yes. There are times when you know it is her order like if you open up the cabinets.

1.49. Q: Right, but there is, there is this sense that this space needs to be hers.

1.50. A: Right, the kitchen is hers.

1.51. Q: Yes, and there are those spaces that you would like to be more your way.

1.52. A: Well, yes.

1.53. Q: I am wondering if it is not about an aggression, I think that when you mentioned comedy – there is a book called *Nights in the Circus*, and I always remember this quote about a clown, “You can do anything as long as no one takes you seriously.”

1.54. A: Right.

1.55. Q: That is the beauty of the clown, if this performance [of] black comedy is already present in the house between you guys, I am wondering if – because it is claiming territory with stuff –

1.56. A: Right.

1.57. Q: – it is not just about stuff; it is really about “Well I do not want to take time to make order out of this I’d rather spend my time doing more pleasurable things.”

1.58. A: Right.

1.59. Q: I do not want to clean up this TJ Maxx bag, or figure out a better way to do it, because it is done, it is out of the way. “Whatever.” Like you mentioned your desk, you mentioned your storage area, and you mentioned the space in the hall. What happens in that space in the hall?

1.60. A: Storage.

1.61. Q: What kind of storage?

1.62. A: Packing for homeless shelter deliveries. “Okay, where’s this delivery going to?” [laughs] There are a few of them and they never –

1.63. Q: So, is it bins full of stuff?

1.64. A: No, it is piles of – she is very organized, she should be an archivist because she – my underwear looks like the archive of a museum –

1.65. Q: Right.

- 1.66. A: ...it is pristine until I get my hands in there and it is a little less ordered. So, it is not that she is not precise, or organized, or – she catalogues well.
- 1.67. Q: Right.
- 1.68. A: It is that space gets taken up with these packages.
- 1.69. Q: Probably because she organizes so well.
- 1.70. A: Right.
- 1.71. Q: If she does not have that thing to organize, then there may be a little bit of anxiety.
- 1.72. A: Right, but it is also because the comedy thing interests me – the more we talk about it – because that is already an area of performance which I have never really – it is [an] extension of personality, especially the domestic personality because – there is tension around, release around it – so I am wondering if that [the performance] is [around] the flex space rather than the packages. In the end, the packages really are about purging. My sense of purging is a way to make space, her sense is to accumulate –
- 1.73. Q: And she is holding on to these – I am just trying to get a good sense of that hall – packaging for homeless shelter delivery.
- 1.74. A: [laughs] That is what it looks like to me!
- 1.75. Q: No, I am trying to [understand what you mean] because it is not clear. Does it mean packaging like old packaging that –
- 1.76. A: Like plastic bags and shopping bags, organized or folded piles of things. Could be clothing, could be clothes hangers. That are supposed to go then to certain destinations which are never really final destinations they shift.
- 1.77. Q: And you are not quite clear where all of this stuff –

- 1.78. A: No, just bring it down the street to the you know near the – on 23rd Street where they have all these flea markets.
- 1.79. Q: Sure.
- 1.80. A: “Let us take it to them.” – “Well, I will bring it.” – “No, I will take it.”
- 1.81. Q: I see, so this stuff is never – it is all kind of waiting by the door. So that space by the door is really – almost out of there.
- 1.82. A: By the door and by the bedroom. By my side.
- 1.83. Q: In the bedroom on your side.
- 1.84. A: On my side, on my side.
- 1.85. Q: Yeah.
- 1.86. A: Behind the Eames chair [laughs].
- 1.87. Q: Behind your Eames chair, right?
- 1.88. A: And they are not only packages that go – I can explain the volume – So, Maria came ten years ago, and the wonder of America for Italians is always this fantasy – like in Italy, at least in her town, there is no such thing as returning anything, you buy it, it is yours. Not in America. In America you can return anything, anytime. You have the Home Depot strategy – you have a year to bring it back. This was like – “Wow!” – because Maria’s, and southern Italians, are very frugal. In fact, I am not cheap or frugal the same way she is. I like to do the most [unintelligible] so I inherited that.
- 1.89. Q: Right.

- 1.90. A: So, I can get rid of stuff, I am generous, I do not think about it. For her it is this loss of resources if she has not figured out how she is getting more than what she is giving. In a frugal, not in that stingy way. So, she will buy things that she knows if she does not like, she can bring them back. Or knows that it is a good bargain, so it is a good gift. She is giving a good gift, but she didn't really have to spend all her money and that she feels well this will disappear any moment. So, she knows if they are gifts, or knows that they are going to be returned, they are going to be ours because nobody wants them. They all have this image of shopping bags organized, stacked.
- 1.91. Q: What is interesting is that all of the things that you have mentioned occupy this tenuous position, they are not quite in the house – they are not quite part of you.
- 1.92. A: Exactly.
- 1.93. Q: It is like that puppy that comes into your house, and you think “You know you were free. If you are not good, you are just free. Pee on the floor one more time, you are free.”
- 1.94. A: In one more performative thing – thinking about the bedroom, which is probably the most performative space in the house, probably. Because the living area – everything happens there [unintelligible], the kitchen is definitely Maria's territory, the bedroom is where we share space. So, the bed is a very interesting thing. It is one of those tiltable beds with storage in it. As a way to solve this [storage] problem. So, there was a huge comedy about the size of this thing, which is not really that attractive – it is okay – it is a West Elm bed – it is the compromise one makes, “Okay, we need a big bed to store, we do not have any room, let us try to somehow make it balance with the space.” In my idea a bed would have been a flying carpet on an air cushion and nothing else.
- 1.95. Q: Right.
- 1.96. A: But we have got this huge bed. Then I decided to put these tall lamps and lampshades in order to balance our bedroom is fairly large you know it has a nice

window view of the Empire State Building, mirrored glass doors in the closet but there is this bed, you know. So, we have a lot of storage, and the storage thing becomes a very imposing volume [laughs] in a very tricky territory.

1.97. Q: And once stuff is under the bed it is really out of sight, right?

1.98. A: Yeah.

1.99. Q: Is that a kind of long-term storage?

1.100. A: Seasonal, you know.

1.101. Q: Seasonal –

1.102. A: Every couple of weeks it gets opened up because we have to find something or to put away –

1.103. Q: Right.

1.104. A: because that is where there is hiding space left – Again, the closets are stuffed, and my closet, [laughs] and I am forty and I cannot [unintelligible].

1.105. Q: She probably occupies seventy-five percent of the closet space?

1.106. A: More.

1.107. Q: Ninety?

1.108. A: Yes, at least. More.

1.109. Q: Ninety-five?

1.110. A: Yeah.

- 1.111. Q: Wow. Ninety-five.
- 1.112. A: So, my closet is probably the width of this paper, vertically. And then I have a little cabinet, and I have my desk which is you know basically a little cabinet by the window which just holds stationary.
- 1.113. Q: Right.
- 1.114. A: That is, it.
- 1.115. Q: Right. And then she –
- 1.116. A: No and then that is why [unintelligible]
- 1.117. Q: Yes, so that is a kind of a different category of storage, but I mean obviously it participates in the comedy that is the flux of all of these things coming and going, right? They are funny, these things, because it is not really there you know – this is not permanent place – but if there is always something permanently circulating through that space, we never get that sense that is my kind of clean Eames chair moment –
- 1.118. A: Yes.
- 1.119. Q: – which I understand –
- 1.120. A: Right.
- 1.121. Q: There is a visual moment where there is a certain amount of pleasure in that. That it is cluttered. So, there is a deprivation of a certain sort of pleasure. Just seeing this kind of stuff there, and she has to organize it and if you start messing with it, if you start, for example, extracting and placing elsewhere –
- 1.122. A: Oh, forget it – I would never try because it trips off too much tension.

- 1.123. Q: Her archival system gets messed with?
- 1.124. A: Yeah, and the kitchen is the most sensitive place, absolutely. It is definitely like a force field – as soon as you cross the force field, she is just really funny. [laughs] One of the many things that I find funny is we all focus on things, but certain things she just has an eye on, and she is ready, she is watching. You know, the panopticon.
- 1.125. Q: Right
- 1.126. A: And I get nervous, and I am very klutzy, so I drop something, it goes on the floor, and she says, “Ahh you have ruined the whole thing, I have to do [it again], you have ruined my order I have to spend more time finding order by cleaning up whatever it is that I have dropped.” So, I avoid that.
- 1.127. Q: Right, you just avoid the kitchen.
- 1.128. A: So, I try not to do anything that is going to trip that off.
- 1.129. Q: Right.
- 1.130. A: So that is my active performance.
- 1.131. Q: This other zone of stuff [in the bedroom] is not quite as sensitive, right?
- 1.132. A: Yeah.
- 1.133. Q: It is orderly, but it is disorder for you because you would like it to be on a faster track out of there.
- 1.134. A: It is extraneous. Lots of extraneous, for me, stuff.
- 1.135. Q: The zones that are most sensitive are your desk –

- 1.136. A: Kitchen – for me or for her?
- 1.137. Q: For you – and behind your Eames chair.
- 1.138. A: For me, specifically the Eames chair is annoying because when I sleep – I see – the entry gets annoying because I walk in and out. There are little areas less closed. The cupboards in the kitchen are – we have this constant battle – all we do is buy little containers and you just pull them in and out. In the refrigerator she will save this much [gestures] pasta for two weeks just in case somebody wants to eat it. The sensitive ones are the entry and probably the corner.
- 1.139. Q: Yes, those are the two that are really – It seems like the entryway seems to be stuff that is almost out. I am just trying to understand.
- 1.140. A: That is the in and out of course, it is the in and out.
- 1.141. Q: Her organizational system, her system of archives.
- 1.142. A: So, if we had another room, this wouldn't happen – which is not true.
- 1.143. Q: That is not true, the same thing would happen.
- 1.144. A: There would just be more stuff.
- 1.145. Q: There would just be more stuff.
- 1.146. A: Alessandra is another – we do not have to enter – but she has got this ruler – she tries to sneak out of her room – and she is very creative – makes things so we let her play and eventually when we moved to this house because she basically – we let her take over our apartment. It was like her paints were everywhere, she would move furniture, build things with furniture when she was two years old and just make a mess and we just let her do that but when we moved to this apartment where she has her

own room – nothing leaves her room. You can do anything you want but this is shared space. This is what you call, sprawl.

1.147. Q: This occasional swell, ebbs and flows.

1.148. A: But Maria is the one who's really got the control over her because in fact you could potentially leave Alessandra's room but they both –

1.149. Q: It is not even a matter of, as you said, the way that two people understand order in the world. Why do you think that bag of clothes for the thrift store stays there for six weeks?

1.150. G: "I will take it." – "I will take it." – "No, I will do it."

1.151. Q: Right.

1.152. A: Definitely control – a kind of controlling is at the base of all of it. Controlling time. I think time for her is a frustration in an indifferent way for her, maybe because this kind of mechanistic time is for rigid points – you must adhere to that deadline.

1.153. Q: I wonder how in these two moments there is this stuff going out the door and then there is this stuff that might be gifted –

1.154. A: Yes.

1.155. Q: – behind your Eames chair, right? Am I categorizing –

1.156. A: Yes, if it has to be put away.

1.157. Q: Or?

1.158. A: No, I am never using it, it is never – [laughs].

- 1.159. Q: It is funny because there are these really clear kinds of zones of organization. Clearly, she has an idea that this might come into the house at the door. This will soon leave the house.
- 1.160. A: Right.
- 1.161. Q: So, these are the zones of transition and I wonder – so okay obviously you want to use this stuff differently. You want to perform these two areas in a different way. It sounds like the Eames chair, let us say, if you could just do one of them first, I am hearing that maybe –
- 1.162. A: That is true, one of them for sure. But I also think that is a good set of issues – but I think the comedy thing interests me it is a way that I deal with –
- 1.163. Q: But that is the renovation! The performance that we come up with to deal with that should be comedic.
- 1.164. A: Right.
- 1.165. Q: It sounds like that is the way you guys deal with issues. It is through a little comedy, but it is not too serious, and nobody get hurt feelings.
- 1.166. A: Right, that is how I – [laughs].
- 1.167. Q: But she is used to you dealing with these things in that way and so she kind of understands. She maybe does not have the same – What would you say her strategies are for dealing with tensions? If you were to move all of that stuff, no joke, how would she deal with that?
- 1.168. A: Anger [laughs].
- 1.169. Q: She would, she would explode. “Oh my God, where’s that stuff?”

- 1.170. A: She is very dramatic and theatrical so probably.
- 1.171. Q: So, there would be – I wonder –
- 1.172. A: There is definitely theatre all day long –there is never a –
- 1.173. Q: I wonder if the first thing that we do with that corner- the Eames corner – is actually adding more stuff to it.
- 1.174. A: That is funny [laughs]!
- 1.175. Q: Adding so much stuff to it – and since you are doing it –it is like you are owning that space. If you just kept putting more things until it gets annoying for her – I wonder kind where that threshold is, because I imagine it is a kind of like constant amount of stuff. One thing gets taken out, another thing soon comes in.
- 1.176. A: I think just instinctively that it would annoy her much more if I just put stuff – but I suppose of course a certain kind of stuff.
- 1.177. Q: Like what could you imagine putting there in addition.
- 1.178. A: Anything she'd hate. Food? I mean she'd hate that [laughs]. That is going to cause dismay in her sense of cleanliness.
- 1.179. Q: Well, I imagine, what about like –
- 1.180. A: – her safety –
- 1.181. Q: – a bunch of canned foods.
- 1.182. A: Yeah, well open or closed?
- 1.183. Q: Closed.

1.184. A: [laughs].

1.185. Q: No, let us say “you got this really good deal on pasta sauce –

1.186. A: Right.

1.187. Q: – tomato sauce –

1.188. A: [laughs].

1.189. Q: – so I bought twelve cartons.”

1.190. A: [laughs] You know actually it is interesting because she loves sauce, anything from Italy.

1.191. Q: Right so if you get this good deal – but what that does is it breaks the order of the kitchen, it expands the kitchen into the bedroom.

1.192. A: That is interesting.

1.193. Q: I wonder if – because obviously you messing with her system is only going to result in anger that is not going to –

1.194. A: So, this is interesting because there is one thing we have not argued over which is my Noguchi table. Which I love. I always wanted one of those things since I was like – there are two things, one of those things is the Bill Katavalos chair. Which I have two of, one he gave me and one I bought as a knock off. This Noguchi table I love the balance and it is delightful. She, we had had it - she broke the first version of it but because it was Christmas it was moving, she hates the chair because it scares her, because it is not fixed it is heavy, you cannot move it, so she hates it. That is one of my territories. So, I keep this thing, we move it, it is heavy, but okay well that is you know

–

1.195. Q: She makes that concession.

1.196. A: – that is my excessiveness in the space, but she cannot wait until I decide not to indulge her anymore with it. So, it is something like that, she cannot move herself, she needs me to move it. Then I think “So that is kind of annoying to her.” She broke the first version and had to get it fixed so – this is like my thing like my kitchen just leave it. There is definitely this border between acceptable food and unacceptable food for her of course anything from Italy is very acceptable. For instance, she has these cookies that were brought over, which are really good, and they make a version of them here, made by Italian bakeries and I do not find them that much different. She sees a universe of difference. So, I can imagine if I brought home tons of food, or I do not know, McDonalds, or I do not know – what it is I have to bring in to just totally drive her nuts. Which I know is so extreme that it is comical.

1.197.

1.198. Q: Right now, it is neither here nor there, the chair area. So, you would like all the stuff to be removed so that you could see it. But right now, you are seeing it with a background of other stuff behind it. It is not this kind of clean area, and that might just also be the thing. Kind of a moment of clutter, even though it is organized clutter, it is probably eighteen different graphics of bags and boxes and whatever behind this thing [chair] that should really be against an austere background.

1.199. A: And also, just make space around it. Rather it is colliding, I am assuming many ways of turning off how an object should be in a space or against another object – but let us say a chair or something that needs to be somehow surrounded with air –

1.200. Q: With open space.

1.201. A: Now, you just made me think of something interesting.

1.202. Q: Yes?

1.203. A: Nothing to do with the renovation, I have a partner in an office next to me who is in graphic design chair [of an academic department]. He has this kind of Maurizio Cattelan thing sitting at his desk that looks a kid in a hoodie. Someone made it for him so that he whenever he puts that in his chair, people know he is busy. Just to let people think that there is somebody in there already, but it does not have a face. There is another tricky area outside of the house which has to do with art, the [unintelligible] Museum. For some reason she is a gal who has never studied art, but she appreciates art. But it ends at Picasso, so anytime we go to contemporary art it is like – and I try to you know – We try to share each other’s worlds you know, but there is a wall. So, I have to try to explain it and that is another thing. I am trying to make it so there is no tension but to her there is this huge tension, and I am not really involved in the same way, but I can imagine something is that – “How is that object not art?” – this stuff that we have back there. You know, a chair to me is more art than furniture. A corner to me is more art, the art of space. So, it’d be interesting this annoying thing may not be just accumulation. I mean the annoying thing, I mean I like it, it has got value, I am on the art end –you know, the, whatever. The –

1.204. Q: Function?

1.205. A: – Contemporary [unintelligible] –I do not know, so it is not a renovation that I would suggest we have to do. But it is interesting to me to think about that as a kind of opposite in the same spot.

1.206. Q: Yes, there is a lot of humor –also in contemporary art too. If you just get rid of the stuff it is going to cause tension.

1.207. A: Right.

1.208. Q: If the stuff stays it is going to perpetuate tension.

1.209. A: Right.

- 1.210. Q: So, you are feeling the tension around that stuff. The question is how can you use it differently? How can you frame it differently – it is a framing issue. I think it is an issue of how it is perceived. It is not going anywhere. It [stuff] comes and goes. So, either you rearrange it in a particular way. You can arrange it and make an installation out of that stuff –
- 1.211. A: Right.
- 1.212. Q: – which would probably mess with her system. She would not even want you touching that, that is hands off. Then there is also the question of – if we take something surreal like a box of tomato sauce, you get a good deal, you get twelve boxes of tomato sauce right behind there. That does a few interesting things. I do not know that we have fully resolved it, but I think we're going in a direction of possibility. It has got to be funny for you.
- 1.213. A: Plus, it is interesting, you have to excuse me because I want you to give me the right direction –
- 1.214. Q: No, no, no, no!
- 1.215. A: – it is –
- 1.216. Q: Come up with the – you know that is the problem.
- 1.217. A: But the chair in relationship to its soundings, the chair, the desk, or instead of putting the chair with it is back to it.
- 1.218. Q: Do you ever sit in the chair?
- 1.219. A: Well, it is usually full of stuff, so I cannot. But I do I try.
- 1.220. Q: I wonder if that chair were more in the space of the art world, what would happen if you attach that chair upside down to the ceiling? I mean if it is not a chair that you are

often sitting in. There is something really appealing about seeing that chair in the corner and knowing that you can use it. That is part of its appeal. But if it is also, part of your zone is really directed upwards, it shifts the space around as well. If that is attached to the ceiling.

1.221. A: Yeah, that is interesting, how to do it physically is not that easy –

1.222. Q: I mean it is another strategy, just extract the chair and give it the space it needs. It is not taking any space that she could possibly use. It would not necessarily mess with her system. She might find it really frustrating. She might find it a little hostile.

1.223. A: Yeah. I mean that does not give me a strong reaction. So, that is – she will overreact for sure.

1.224. Q: Anyway, there are a few strategies.

1.225. A: Yes.

1.226. Q: Presenting the strategies that are possible. There is the putting even more stuff and obscuring the chair so that you do not see it.

1.227. A: Yeah, [laughs]

1.228. Q: But with stuff that you choose creating your own marginal zone and you become more like her in a certain sense. It is almost like mimicry.

1.229. A: Right.

1.230. Q: Right. If you cannot resist, then you mimic. Right? And there is a certain amount of humor and a certain amount of interpretation that happens during mimesis where you are not quite doing it right. You are making it a little bit your own.

1.231. A: Right.

- 1.232. Q: That seems also like an interesting strategy.
- 1.233. A: Yeah, well, I am sure there are many ways to renovate that corner with this strategy.
- 1.234. Q: Then there is also the space by the door. Which, if you take a similar strategy to the space by the door – that is always stuff that is about to go out [Pause].
- 1.235. A: That is probably less charged only because it does go out. There are moments when it is gone all gone, especially when she and Alessandra leave for a few weeks. I just take everything out of the way.
- 1.236. Q: Right.
- 1.237. A: And it is gone.
- 1.238. Q: When you take care of the stuff and she says “No, I will take care of it.” When you take care of the stuff – she has very specific ideas of where this is all headed right? Do you know where it is going? Generally speaking?
- 1.239. A: Mostly, you know maybe sixty per cent of the time.
- 1.240. Q: Sixty per cent of the stuff is pretty obvious: this goes to the grocery store; this goes down to the doorman.
- 1.241. A: Some of it has been sitting here for some friend, potential friend, potential gift, potential return.
- 1.242. Q: I just wonder if you were to not even ask and take that stuff that you know when you are on the way out, when “It was just sitting there I thought I’d do it.”
- 1.243. A: Right, well you know that is an argument [laughs].

- 1.244. Q: That is a huge argument.
- 1.245. A: Well, that is so good, I was thinking of picking that stuff up and the garbage –
- 1.246. Q: Right. But I think the chair is actually really interesting –
- 1.247. A: Yes.
- 1.248. Q: –because that is charged with something that you want to see, and it is at the end of your day. There is really no other place that it can go is there? You know in the room, in the house, there is no other place where that archival system –
- 1.249. A: Not in any sustainable system it is just – no. There is another empty corner which is between the kitchen and the bedroom, but that is that is just like spill over.
- 1.250. Q: Right.
- 1.251. A: And the other thing about that wall is that I am is still just trying to find a way to deal with it. But it is not it well spackled and there were some framed drawings and photographs, and there was some idea of us putting them up on the wall but that is kind of interesting that the wall be used more.
- 1.252. Q: I mean if you were if you were to display –
- 1.253. A: If we had gallery in front of us when watching TV, it is one of these things we both kind of want to see –
- 1.254. Q: You could take that stuff and turn it into a kind of installation –
- 1.255. A: Yes.
- 1.256. Q: So, there is this wall spackled but never finished. If you were to hang – you mentioned bags –

1.257. A: Right.

1.258. Q: There are a bunch of TJ Maxx bags; are boxes there too sometimes?

1.259. A: Yeah.

1.260. Q: So, there is –

1.261. A: Shoes –

1.262. Q: Shoes. These are things that need to sit on a horizontal surface?

1.263. A: Right.

1.264. Q: And stuff that could be potentially hung from the wall.

1.265. A: Yes. That wall is an interesting area to get back.

1.266. Q: If it is composed aesthetically in a found –

1.267. A: Yeah.

1.268. Q: I mean this could be like a way of constantly moving stuff –

1.269. A: Yes.

1.270. Q: It is kind of funny because you see her in it.

1.271. A: Right.

1.272. Q: “There is my wife doing this wacky thing that I do not understand.”

- 1.273. A: [laughs] exactly.
- 1.274. Q: So as long as you get some amusement out of this –
- 1.275. A: Well, it is interesting because I am curating this not her.
- 1.276. Q: Right.
- 1.277. A: I am curating her stuff instead of her curating my stuff –
- 1.278. Q: I mean the bag is probably more of what she identifies as part of her organizational system than having a bunch of identical –
- 1.279. A: The bag is definitely.
- 1.280. Q: Okay so use the TJ Maxx bag as a tool and in her mind this bag represents this volume of stuff.
- 1.281. A: Yes.
- 1.282. Q: So, if that bag was here, or here, or here, or here, she could still find it. The key thing I think is not to mess with her organizational system but to find a way of –
- 1.283. A: Well, you know the bag is kind of interesting she has lots of bags.
- 1.284. Q: Yeah, lots of them.
- 1.285. A: And in fact, we joke because her mother is a very small person, very cute, very nice person. But she is a – what do you call – a hoarder. You know so she will just hold on to stuff. Maria is much more about order. There is nobody in her family, in terms of, as I said, archiving, not necessarily in terms of my sense of space, and whatever. My sense of composition.

1.286. Q: Yeah.

1.287. A: So, she hates when her mother comes into her kitchen. Because “My kitchen is gone, my kitchen is gone.” It has been a week and we used to go every summer to this beautiful timeshare they have by the ocean. No cars. There is this one-and-a-half-hour trip, and the car gets stuffed for two and a half weeks. Instead of having boxes organized well, her mother just takes plastic bags, and another plastic bag, and you have all these little – we call *busta bustina* these little bags and big bags of just everything. We do not know what is in there and it just keeps going.

1.288. Q: Right.

1.289. A: So, the bag has this kind of interesting –

1.290. Q: Significance?

1.291. A: They are all – it is different. So, I do not know, maybe it could be interesting to perform with the bags.

1.292. Q: Yeah. And I mean and as long as you are not messing with her system of organization, let us say you just put a bunch of hooks on the wall. Anchor a bunch of hooks in the wall. Then curate her bags into whatever you consider to be an aesthetic cluster.

1.293. A: Yes.

1.294. Q: But then would she then start filling that space up behind the chair? Because you have now just put that space –

1.295. A: Who knows, probably.

1.296. Q: Because if that is it then the agreement, that you agreed that this stuff will do that thing.

- 1.297. A: I think the issue is that I will say, “This is art, and I am doing this for Alex.” I won’t say that I am doing this for me.
- 1.298. Q: Right.
- 1.299. A: She will not understand, it’ll really be this vague – because she won’t really know where the art is done and the art ends where the polemic begins.
- 1.300. Q: Right.
- 1.301. A: Which would be funny actually.
- 1.302. Q: It would be interesting.
- 1.303. A: Then she could make fun of me because she is saying, “Artists!” Like, “You guys!”
- 1.304. Q: “What are you doing with all these bags, it is just bags?” And then she will want to retrieve her stuff. And do whatever she is going to do.
- 1.305. A: Right. And then I will say, “No, you have got to leave it there!” [laughs].
- 1.306. Q: That could be the interesting thing –
- 1.307. A: “You have to wait until February because Alex is doing this show.”
- 1.308. Q: If she is constantly removing from the installation – she will probably just take stuff off – and then soon enough – she will not want to, she will not feel comfortable –
- 1.309. A: I like this –
- 1.310. Q: – adding to it.

- 1.311. A: – because it becomes a theater.
- 1.312. Q: A theater for her bags, right? And her organizational skills.
- 1.313. A: – and her performance.
- 1.314. Q: She will likely take bags away and leave a gap. If you say, “Okay we have twenty-seven hooks.” – it is whatever you think –
- 1.315. A: Right.
- 1.316. Q: – “We’re going to, I am going to hang these bags as part of Alex’s performance.” “You can take any bag away at any time. I won’t mess with the contents of the bag. I won’t mess with –” you can put one of her bags up once you know what is in there and understand this. But as soon as something goes in that corner, you put it where you think – You can arrange the bags in any way that you want. Right? And, and maybe it should only be bags and you should say okay, it cannot be shelves.
- 1.317. A: Right.
- 1.318. Q: It is only bags. Right? So, you can start curating the bags. You start making this kind of design.
- 1.319. A: Yeah. Actually, I think we can go out of the room too, we can go to the places where they are now to reorganize.
- 1.320. Q: Exactly. It is just a way of organizing the stuff. You say, “I really want that corner clean, that is actually part of my renovation.”
- 1.321. A: Right.
- 1.322. Q: “You can put a bag there but pretty shortly after I am going to have to hang it in my art installation.”

- 1.323. A: This is going to be really interesting. Yeah. That sounds good.
- 1.324. Q: Yeah. I think it could also be aesthetic, this is what exists.
- 1.325. A: Yes.
- 1.326. Q: It is not going to change – like trying to bowl your way through – you are going to get bowled back. And probably stronger [laughs].
- 1.327. A: Especially now that my in-laws are here for a month, that’ll be really interesting when she sees the room.
- 1.328. Q: Real theatre. Yeah. I mean, I think that sounds like an interesting way of – you are in charge of the stacking – let us call it the stacking –
- 1.329. A: Right.
- 1.330. Q: Or how these different things go together.
- 1.331. A: What would happen if they disappeared automatically because of the renovation project [laughs]?
- 1.332. Q: Well, I think that would still – I mean if she says, “Oh my God, I realize I have to do something about this, I hate using bags on the wall and if I bring more bags in here and it is just going to be on the wall.” But then you just have this array of hooks –
- 1.333. A: Right.
- 1.334. Q: Then that is a kind of trace of an artwork –
- 1.335. A: Yes.

- 1.336. Q: – of something that comes and goes.
- 1.337. A: Right. And then we have to think a little bit about the possibility of what the stuff looks like because that wall is really kind of – not good. It is really thin and weak. The reason why we had this spackle on it is because we were trying to hang the TV on the other side, but the screws were too long so they broke through the wall. So that is kind of an interesting. That was a comedy too but –
- 1.338. Q: That is a question, right?
- 1.339. A: Yeah.
- 1.340. Q: I mean do you have um, this is kind of interesting, it is a stud wall?
- 1.341. A: You know, in the 1970s or the 1980s, they had these little cheapy walls that are either two by fours or flatter. Who knows what the studs are, what the framing is, but it is almost frameless.
- 1.342. Q: It is almost frameless but there must be some framing in there somewhere –
- 1.343. A: Yeah, I am sure.
- 1.344. Q: I wonder if you take a couple of sheets of plywood, and that is the zone –
- 1.345. A: Right.
- 1.346. Q: It cannot exceed the zone.
- 1.347. A: Right.
- 1.348. Q: Or how ever big, I do not know how big it is going to be maybe it is only a five foot by five-foot panel, but you will be able to get some studs somewhere within that five foot. Some sort of framing.

1.349. A: Yes.

1.350. Q: And then you can put the hooks on the grid, in a kind of pattern and it becomes this framed thing which is interesting too. That just frames it and does not fall apart –

1.351. A: Yes.

1.352. Q: – and it might help her understand that as a work of art as well. You can give her permission, take anything off, it does not matter that is part of the artwork that you take stuff away. But as soon as you break it in and put it in its place, it does not sound like there is a lot of heavy stuff in those bags, it is not like papers of –

1.353. A: No, it just that they get packed together and the bag gets heavy but if you disperse it –

1.354. Q: Right.

1.355. A: That could be a – it might not be sheets of papers only – because I do not like building – it is a pain – trying to get around all the rules just to bring in smaller panels that maybe we cut down at school or something –

1.356. Q: Right. I mean if there is a way of –

1.357. A: Or even just a strip, it could be strips.

1.358. Q: Strips. Right. It could just be these hooks or – what is the ceiling like?

1.359. A: The ceiling is concrete I guess, because it is a residential building, so it is really difficult to drill into it. It is a hassle also because there are concrete columns here and there –

1.360. Q: I see.

- 1.361. A: Which are – they do not look like it because they are covered over.
- 1.362. Q: Right.
- 1.363. A: And that wall, that wall, you know I have no problem even painting it. It is going to get painted anyway, so it is a good excuse after the renovation. The renovation of the renovation – to paint the wall.
- 1.364. Q: Right. So does that –
- 1.365. A: Yes, it is an interesting zone.
- 1.366. Q: I think that we have arrived at something interesting. It is funny –
- 1.367. A: Yeah.
- 1.368. Q: It takes care of – it frees up your corner –
- 1.369. A: Right.
- 1.370. Q: Does not mess with her system –
- 1.371. A: Right.
- 1.372. Q: Puts her into a zone – this is not her territory –
- 1.373. A: Right. This is hers and this is an art experiment –
- 1.374. Q: Right.
- 1.375. A: So, you [his wife] have to participate in a sort of different way.

1.376. Q: Right, and it does not involve with messing with her –

1.377. A: Right.

1.378. Q: Or controlling –

1.379. A: Like, “Listen I really need to use your bags.”

1.380. Q: Right.

1.381. A: Right.

1.382. Q: Right.

1.383. A: So, now it [the stuff] cannot just sit there and take up space, we have to use it somehow –

1.384. Q: Yeah.

1.385. A: – meaningfully.

1.386. Q: Yeah. That is your territory.

1.387. A: Right.

1.388. Q: You are the one who curates the bags. And she provides the stuff –

1.389. A: Yes.

1.390. Q: – the medium – and she takes away – like any time you need to take just one it is no problem, just break the art.

1.391. A: Right.

- 1.392. Q: But as soon as you bring something in, I hang it up.
- 1.393. A: What?
- 1.394. Q: You know, maybe rearrange it?
- 1.395. A: Absolutely. Yeah, I like this.
- 1.396. Q: Alright.
- 1.397. A: Let me –
- 1.398. Q: I will let you sit on it. And if you –
- 1.399. A: – let me consult let us say [laughs]. Say that this is like –
- 1.400. Q: Maybe it helps to frame it as a performance if we were to document it?
- 1.401. A: Yes.
- 1.402. Q: “Alex is coming over and he needs to take a picture of this chair with this stuff behind it.”
- 1.403. A: Right.
- 1.404. Q: Then there is the after – so the before and the after.
- 1.405. A: Alessandra can participate because she is the other artist in the house who’s always putting stuff in the space that we leave.
- 1.406. Q: Right.

- 1.407. A: Because we leave because it is ours, you know?
- 1.408. Q: If you guys are doing it together, “So Ally, what do you think? Is this better here or here? Should we cover this because it is a little pinker and –”
- 1.409. A: This is this is good. Because it makes it therapeutic. Very –
- 1.410. Q: Exactly.
- 1.411. A: I will leave some of it open for her to test where do you think, you know –
- 1.412. Q: Right.
- 1.413. A: For instance, like last night we came home – she has her things to do for homework – it is the last thing you do before you are freed into an art project. You create a project of art or just something creative.
- 1.414. Q: Right.
- 1.415. A: She loves to like make stuff and paste it up and take big things, I hope she does not want to be an architect. Hopefully she will do something else but –Yesterday she took this paper and of course, she is not done yet, and she taped a piece of paper to a level of the counter where the window and the bed meet.
- 1.416. Q: Right.
- 1.417. A: And she put this piece of paper neatly, like a paper cantilever – flat – I do not know how she did it. I couldn’t do it with one piece of tape. Then she built this series of corners – it does not look very good, but it was an interesting thing that she did – and she hid like a bell behind so you have to make sure you put your hand on this level so that you can reach up there put your hand on the only person – if you can ring that bell, that means you are a friend.

1.418. Q: You are a friend.

1.419. A: You are a friend. So, it is a friend bell. Whatever it meant to her, it is pretty creative. So, we are used to her doing things like that.

1.420. Q: Right.

1.421. A: So, this is somehow in the same genre.

1.422. Q: Right. If Alessandra is on your side –

1.423. A: Yeah. Done [laughs].

1.424. Q: Yeah [laughs].

1.425. A: No problem!

1.426. Q: Yeah. Good!

1.427. A: There will be more theater, I am sure, I am sure they'll be moments of passion.

1.428. Q: Oh, sure! Of course, but you know, I mean –

1.429. A: That is part of the –

1.430. Q: – You will have your Eames corner back.

1.431. A: – realigning of elements, you know? Adding the pieces back to the room. I like this.

1.432. Q: Yeah? Alright.

1.433. A: This is good.

- 1.434. Q: Well, if you want to document the renovation?
- 1.435. A: Yeah. Sure.
- 1.436. Q: I will come up over and I will take a picture of the – or you can take a picture of the before –
- 1.437. A: Right.
- 1.438. Q: – and then the after? I think it is better maybe if you do it.
- 1.439. A: Alright.
- 1.440. Q: We can –
- 1.441. A: I do not want to take up your time.
- 1.442. Q: No, I think that there is something about these renovations where it is really about – for me it questions the role of the architect –
- 1.443. A: Right.
- 1.444. Q: Through these sessions I want you to become your own architect, performatively. You, not meaning you [specifically], but anyone who comes in –
- 1.445. A: Your clients.
- 1.446. Q: My job is to enable you to make decisions for yourself.
- 1.447. A: Yes.
- 1.448. Q: Like, “Okay, here are the parameters, here is what is really going on, here is your agency and all of this, and now it is up to you.” The performance does not happen in

here, in the gallery, it happens in the home. I mean, and you are the performer. You are the client – you are the one that is performing in this space.

1.449. A: Right.

1.450. Q: Performing differently.

1.451. A: I can already see like if there is a problem with the hook or the screw, we can – and this might be an interesting thing to invent with Alessandra, maybe even the top of the counter becomes something you know, where there is the artwork, so to speak –

1.452. Q: Right.

1.453. A: – becomes a way to organize, I mean that is a cheap way out – right?

1.454. Q: Right.

1.455. A: But there are other ways I am sure we can hang even some kind of rope, – we'll figure some idea.

1.456. Q: Some system so that that wall becomes –

1.457. A: Right.

1.458. Q: – usable. Right? Because now it is just blank, right?

1.459. A: Right.

1.460. Q: And put spackle –

1.461. A: Yeah, I mean generally we just leave stuff on the counter, but that is just interesting to explore that territory because it is supposed to be exhibition.

1.462. Q: Right. And the exhibition is the stuff.

1.463. A: Right.

1.464. Q: And it is always changing. I think it would be interesting to document this.

1.465. A: Yes.

1.466. Q: You know, like, every six weeks you'll take a picture –

1.467. A: Every day I can take a picture.

1.468. Q: Does it change that much?

1.469. A: We could change it every day.

1.470. Q: Yes.

1.471. A: Maybe that is the interesting thing about it, that it is flexible and changing. Just this transitory packaging is supposed to be here.

1.472. Q: Right.

1.473. A: I mean, what would be, hopefully, I am just trying to leave options for, you know –

1.474. Q: Sure.

1.475. A: – so that mechanics are not getting in the way.

1.476. Q: Right.

- 1.477. A: So, you know, it could be really easy, cheap, just put them in there, because that is what my daughter does, she stacks stuff and then leaves it. Leave it for two, three days, “Are you done now?”
- 1.478. Q: Right.
- 1.479. A: Maybe that is a way.
- 1.480. Q: That is a way of starting without putting a hook or doing anything it is like, okay, we’re going to curate this stuff, stack these bags, we’re going to –
- 1.481. A: Yeah.
- 1.482. Q: – make a pile that is arranged and considered.
- 1.483. A: I think that would be more, at least to start, that would be a more forgivable way to do this.
- 1.484. Q: I think it is also more in the spirit of the project where you just add nothing.
- 1.485. A: Right.
- 1.486. Q: You add nothing to the to the apartment. No hardware. Right. Zero hardware. And so, if there is a way of moving it from the chair, from behind the chair into another space and just kind of like stacking it differently based on the color of bags, maybe it starts with the lighter bags on one side fading to the darker, I do not know. You guys will figure that out.
- 1.487. A: Yeah. I mean maybe we could turn it, we could, well, I do not know we could turn it into this evolving project also because, you know, we could do something since I am going to paint the wall.
- 1.488. Q: Right.

- 1.489. A: I can have Alessandra do something in the back you know, drawing or mark it with tape, or something.
- 1.490. Q: Right.
- 1.491. A: Or let us paint to test colors.
- 1.492. Q: Right.
- 1.493. A: We are going to paint multiple –
- 1.494. Q: Paint multiple things down here, multiple things up there.
- 1.495. A: – you know. That could be fun.
- 1.496. Q: It could be, you use this as the medium for some sort of artwork.
- 1.497. A: What is my timeline for this? Do I have one?
- 1.498. Q: Well, I would say I do not think that there is a timeline necessarily. I think it would be great to do it before we have our show?
- 1.499. A: Yes.
- 1.500. Q: I can imagine you know a series of photographs.
- 1.501. A: Yes.
- 1.502. Q: Of just this –
- 1.503. A: Yeah.

- 1.504. Q: – differently arranged stuff.
- 1.505. A: Yes. Sounds good.
- 1.506. Q: Yeah. So, between now and whenever our show –
- 1.507. A: February.
- 1.508. Q: Between now and the first of February.
- 1.509. A: Should we look at that schedule?
- 1.510. Q: Yeah. So, thanks for...
- 1.511. A: Thank you for the advice.
- 1.512. Q: [laughs].

Email 1

From: opusprojectspace
Subject: our renovatgion
Date: January 21, 2013 at 9:33 PM
To: Alex Schweder



Hey Alex

I am sure you are working hard over there in merry old england.

I hope all is well.

I am also busy here, and finally found time this morning to complete a pdf to send you regarding our renovation, we enjoyed it here at home, alessandra curated, i documented and maria actually also felt, as we did, completely renovated! we tried to both have fun and also work with our transformation of exhibit/archiving struggles.

I will try to send it via yousendit.com

the pdf is a kind of story board of our process with bw photos and titles/descriptions in keeping with the art + design / architectural lingo associated with renovation, exhibition and periodical that overlap on each other.

i hope it is a clear and easy read and that you enjoy it too.

Then we can discuss how I / we might complete this for the show at OPUS Feb 14th.

I hope you might feel like choosing a batch of images to perhpas 'redline' or comment or draw on.

I plan to print on 8 1/2 x 11 inch paper or show the powerpoint along with your framed photos, 3 videos and perhaps the sign you mentioned from the tate exhibit.

so if you want to work over these either in photoshop/illustrator or print, draw by hand and scan or send Anna and I notes on how to introduce your mark ups?

these are options, if and when you still want to do these post - Tate opening.

It looks like I unfortunately cannot leave NYC in Feb So, alas I will miss your opening but will be with you in spirit and will send greetings and congrats!

Let me know what you think and how we can finalize this.

In the meantime good luck and let me know if and when more press needs circulating for Tate!
Big hug
thanks
Anth

--

OPUS Project Space

Catalog 1

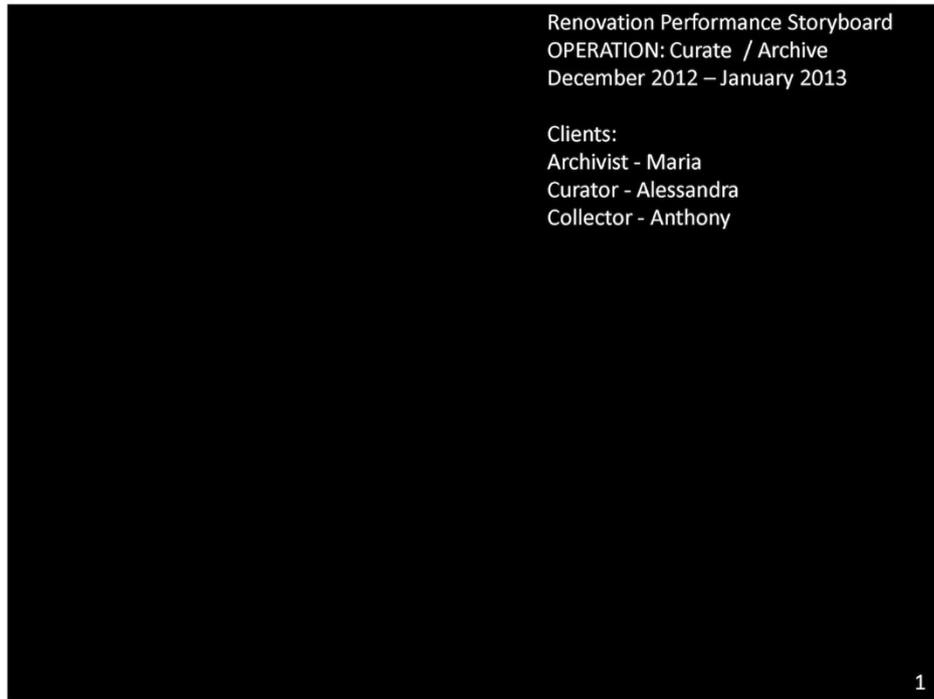


Figure D 1



Figure D 2



Figure D 3



Collector's Eames Icon
exhibit / archive corner west

4

Figure D 4



Collector's Exhibit / Shrine west

5

Figure D 5



Figure D 6



Figure D 7



Collector's
Eames Icon archived / sorted

8

Figure D 8



Collector's Exhibit / Shrine west

9

Figure D 9



Figure D 10



Figure D 11



Archivist's Iconic Reproduction

Archivist's Iconic Photograph
by video artist Margaret Salmon
at White Chapel Gallery London
Façade Exhibition Poster
Maria – main protagonist of video
installation
12

Figure D 12



Collector's Eames Icon
reprogrammed / reoriented
southwest

13

Figure D 13



Collector's Eames Icon
in the round facing west
inventory

14

Figure D 14



Collector's Eames Icon
reoriented south in the round
inventory

15

Figure D 15



Collector's Eames Icon
reoriented east in the round
inventory

16

Figure D 16



Collector's Eames Icon
reoriented north in the round
inventory

17

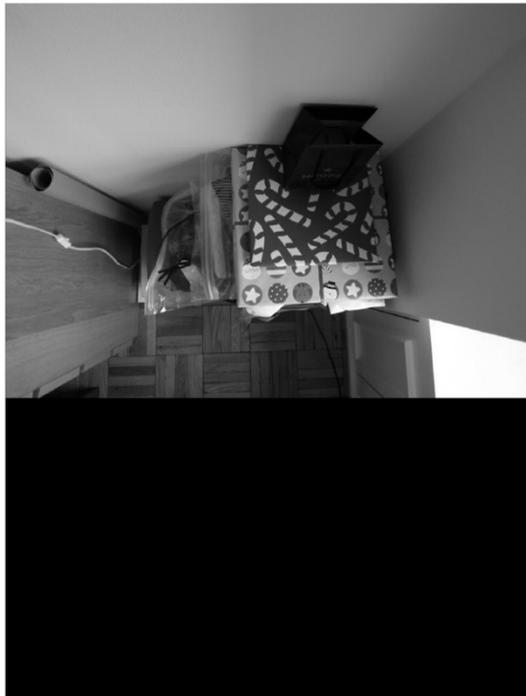
Figure D 17



Archivist's 'temporary' storage west:
elevation exposed

18

Figure D 18



Archivist's 'temporary' storage west:
plan exposed

19

Figure D 19



Figure D 20



Figure D 21

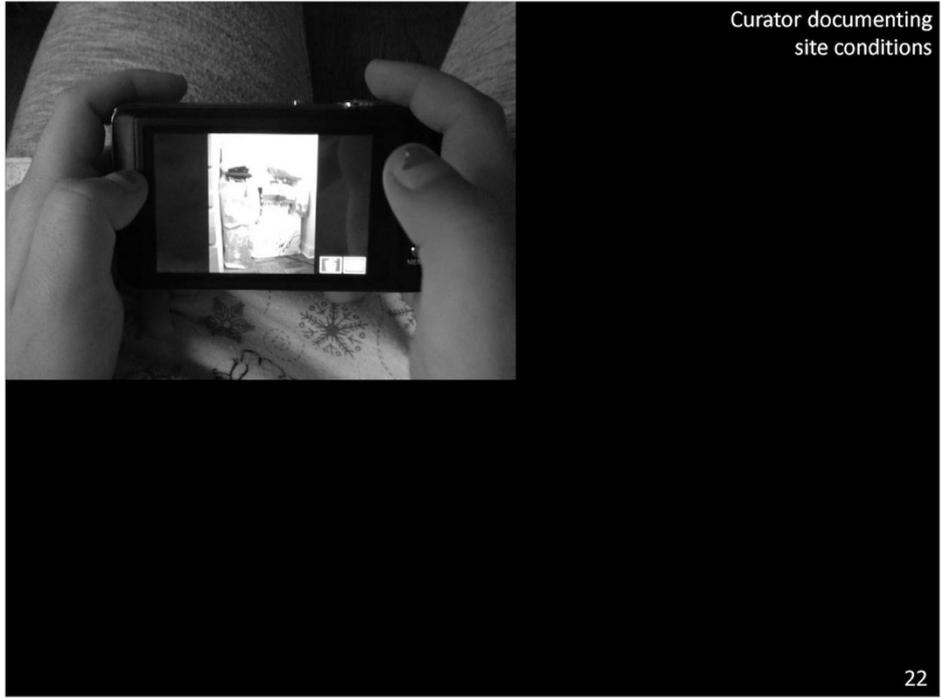


Figure D 22

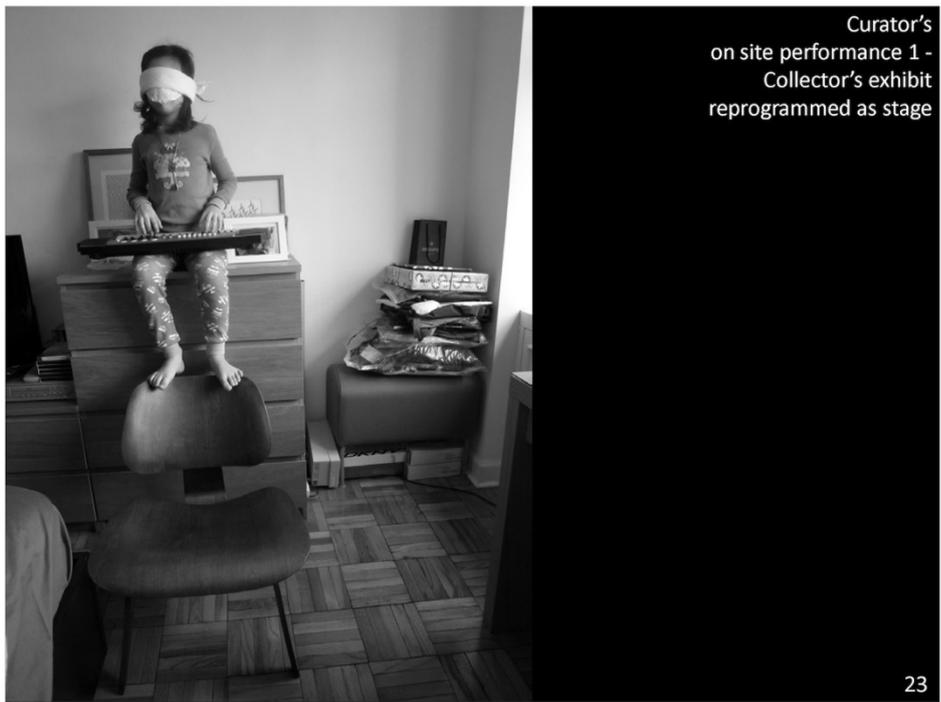


Figure D 23



Curator's recording of
on site performance 1 -
Collector's exhibit
reprogrammed as stage

24

Figure D 24



Curator's
on site performance 2

25

Figure D 25



Curator 's
on site performance 3 -
site reprogrammed as
rehearsal space

26

Figure D 26



Curator's
on site performance 3 -
plan

27

Figure D 27



Curator's
on site Performance 4 -
Archivist performing
as barefoot icon
w/ Eames Icon clothed

28

Figure D 28



Curator's collaborative
on site Performance 5 -
Archivist performing
as barefoot icon
w/ Eames Icon clothed

29

Figure D 29



Curator's
on site Installation 1-
Collector's Eames icon
in group exhibition

30

Figure D 30



Curator's
on site installation 2 -
Collector's Eames icon
solo exhibition
performance

31

Figure D 31



Figure D 32

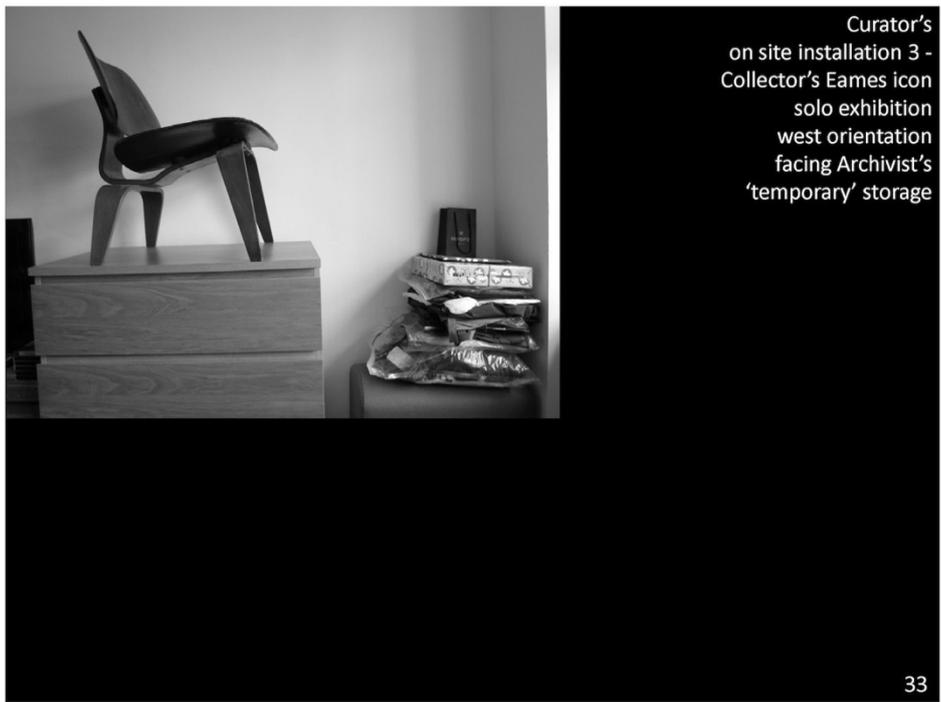


Figure D 33

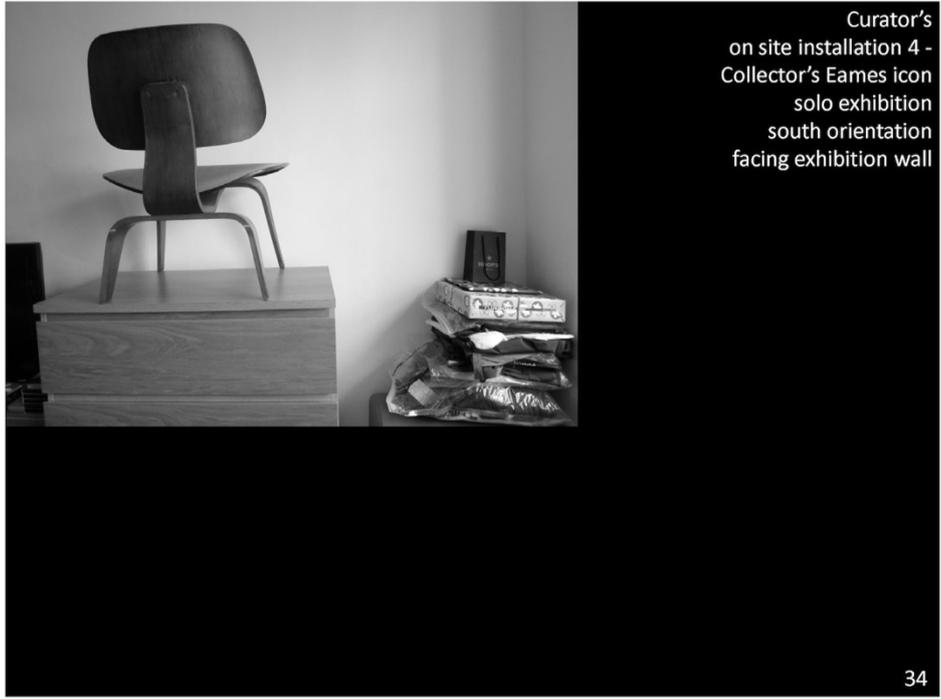


Figure D 34



Figure D 35



Curator's
on site installation 6 -
Collector's Eames icon
solo exhibition
overturned in bowing gesture
facing Archivist's
exhibition / storage site

36

Figure D 36



Curator's
on site installation 7 -
Collector's Eames icon
solo exhibition
in prone position
south orientation

37

Figure D 37



Curator's
on site installation 8 –
Archivist's 'temporary' storage west:
exposed and exhibited

38

Figure D 38



Curator's
on site installation 9 –
Archivist's 'temporary' storage west:
Two Towers

39

Figure D 39



Curator's
on site installation 9 –
Archivist's 'temporary' storage
Two Towers
interior view

40

Figure D 40



Curator's
on site installation 10 –
Archivist's 'temporary' storage
Two Towers modified
interior view

41

Figure D 41



Curator's
on site installation 11 –
Archivist's 'temporary' storage
Two Towers unstacked
interior view

42

Figure D 42



Curator's
on site installation 12 –
Archivist's 'temporary' storage
Two Towers
unstacked mirrored
interior view

43

Figure D 43



Curator's
on site installation 13 –
Archivist's 'temporary' storage
Two Towers w/portraits
interior view

44

Figure D 44



Curator's
on site installation 14 –
Archivist's 'temporary' storage
Two Towers
restacked w/portraits & beacon
interior view

45

Figure D 45



Archivist's exhibition / storage east:
elevation

46

Figure D 46



Archivist's exhibition / storage east:
Curator's
on site installation 15 –
Archivists 'temporary' storage
returned & restacked w/portraits

47

Figure D 47



Archivist's exhibition / storage east:
Curator's
on site installation 15 –
Archivists 'temporary' storage
returned & restacked w/portraits
detail

48

Figure D 48



Curator's
on site installation 16 –
Archivist's 'temporary' storage
Three Towers

49

Figure D 49



Curator's
on site installation 17 –
Archivist's partial 'temporary' storage
Tower Three
w/portraits
mounted on Ikea stool
interior view

50

Figure D 50



Curator's
on site installation 17 –
Archivist's partial 'temporary' storage
Tower Three
w/beacon & portraits reversed
interior view

51

Figure D 51



Curator's
on site installation 17 –
Archivist's partial 'temporary' storage
Tower Three
w/beacon & portraits reversed:
plan w/ Eames Icon

52

Figure D 52



Curator's
on site installation 18 –
Ikea stool w/ Eames Icon:
plan

53

Figure D 53



Curator's
on site installation 19 –
Archivist's 'temporary' storage
Two Towers:
Curator & Archivist's iconic portraits
detail interior view

54

Figure D 54



Curator's
on site installation 20 –
photography & print exhibition
from Archivist's and Collector's
private collection

55

Figure D 55



Curator's
on site renovation:
Collector's Eames Icon

56

Figure D 56



Curator's
on site renovation:
Eames Icon & Ikea stool
as new office lounge

57

Figure D 57



Curator's
on site renovation:
Interior view of
new exhibition & office lounge

58

Figure D 58



Renovation Site 2
Living Room
Collector's
Katavolos T Chair Icon

59

Figure D 59



Collector's
Katavolos T Chair Icon
plan

60

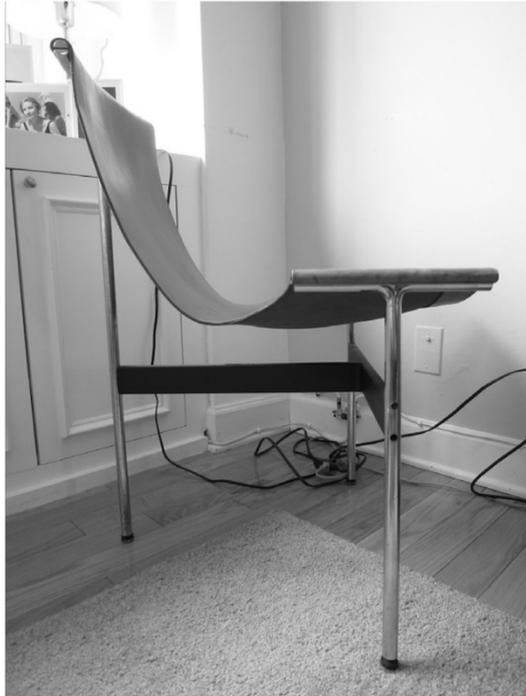
Figure D 60



Collector's
Katavolos T Chair Icon
front elevation

61

Figure D 61



Collector's
Katavolos T Chair Icon
side elevation

62

Figure D 62



Collector's
Katavolos T Chair Icon
rear elevation

63

Figure D 63



Figure D 64



Figure D 65



Figure D 66



Figure D 67



Renovation Site 2
w/ Collector's Eames Icon
installed
Interior view w/cushion

Figure D 68



Renovation Site 1
w/ Collector's
Katavolos T Chair Icon
re-installed
plan view

Figure D 69



Renovation Site 1
w/ Collector's
Katavolos T Chair Icon
re-installed
interior view

70

Figure D 70



Renovation Site 1
w/ Collector's
Katavolos T Chair Icon &
print and portrait exhibition
installed

71

Figure D 71



Renovation Site 1
w/ Collector's
Katavolos T Chair Icon
load -tested w/
Archivist's 'temporary' storage,
Curator's portrait

72

Figure D 72



Renovation Site 1
Archivist's hydraulic storage space
interior view

73

Figure D 73



Renovation Site 1
w/ikea stool &
Archivist's 'temporary' storage
re-installed

74

Figure D 74



Renovation Site 1
w/ikea stool,
Archivist's 'temporary' storage
& Collector's
Katavolos T Chair Icon
w/cushion &
re-installed
w/ iconic portraits of
Archivist & Curator beyond

75

Figure D 75



Renovation Site 2
Archivist w/ Iconic portrait &
Collector's Eames Icon
interior view

Client Renovation
successfully completed
76

Figure D 76

Appendix E – Sarah Butler

Two conversations occurred between Sarah Butler and Alex Schweder that was followed by an email exchange containing four messages. Attached to the second message is a photo made by Sarah to convey her impression of the performance. Transcription of our conversations, and the emails follow in separate subsections of this appendix.

Conversation 1

Transcriber – Alex Schweder

Interlocutors – Sarah Butler (S) and Alex Schweder (Q)

Location – Jack Hanley Gallery, New York City

Date – April 7, 2013

- 1.1. Q: We are recording now just so you know.
- 1.2. S: Okay.
- 1.3. Q: What made you curious about the project?
- 1.4. S: My space is very peculiar. It is not a residentially zoned building, so there are certain eccentricities about the space that I think are interesting. Looking at your previous work and performance architecture is super engaging, and I immediately wanted to come here.
- 1.5. Q: Terrific. There are a few different ways I have been going about this project. At first, I would write instructions for people to take home - in having these conversations, there is always some little thread - even if someone does not really know what they want to do in advance. So, we have this conversation - and then we come up with what I call a performance for the house that you enact in the house and thereby the house is renovated because it changes your relationship with the house. The way you behave and live in the house is just as much a part of the house as the walls and the paint and the floor - the physical stuff. So just by changing the way you behave you can consider it a renovation. I have started - at one point I thought about how I could make instructions for doing this performance. So sometimes I dress up like my clients - I do the thing first in their house, have myself photographed

[enacting our jointly created performance] and then that photograph hangs in the house as something for you to reenact in the house. So that is what these are [pointing to photographs hanging on the wall behind].

1.6. S: There are photos of -

1.7. Q: Of me -

1.8. S: - you enacting the performance in the space -

1.9. Q: In different spaces based on different conversations and the performance is super opaque to everyone else except that person with whom I have had the conversation. [Pointing to a notation and speaking as an imaginary client] "Oh yeah, this is that thing." I am trained as an architect and architects have a certain way of making notes and making drawings, so these photographs are somewhere - they use those conventions that an architect uses. But then they are also performance art documentation as well. Instruction for making future work.

1.10. S: That is super interesting. I have a background in the history of dec[orative] arts with some of the same interests in how our relationship with things can be almost paramount to the things themselves.

1.11. Q: They construct each other. It is not like you can say this is here and that is there - it's so dynamic in people's relationships.

1.12. S: So, I would welcome you to take photos or do a performance or recommend a performance for my space.

1.13. Q: Terrific. Let us see where things go.

1.14. S: Okay.

- 1.15. Q: Let us just see where things go and take it from there. Tell me a little about the space. How did you arrive - how did you come to live where you live now?
- 1.16. S: I was looking for something affordable, and so that ended up being further into Brooklyn, Bushwick. I saw a sign saying, "Loft for Rent" and I called it. I looked at two or three spaces, but immediately fell in love with the one that I am in now.
- 1.17. Q: So, it is a space that you really responded to. What was it that made you fall in love?
- 1.18. S: There were two things. First there is a lot of light, the windows are southeast facing. But the configuration on the corner made the space seem a lot bigger than it actually is. So, you have the impression of a lot of room. It is actually really small space. But I like that mystery of not knowing what is around the corner. Then you get there, and you still have the view which makes it comfortable.
- 1.19. Q: You have a view out of two sides.
- 1.20. S: Yes. More so on one side. On the other side there is a building maybe six feet away.
- 1.21. Q: So, it is quite close.
- 1.22. S: Yes.
- 1.23. Q: What do you see when you look out of the six-foot space?
- 1.24. S: The windows do not match. Originally it was a manufacturing or a storage warehouse. There are two sister buildings. Originally, I think the windows would have matched exactly. But there has been an illegal addition to the building across so the windows are - they do not match up.
- 1.25. Q: Which is good for you, so you don't have an intrusion into your space.

- 1.26. S: Exactly. Otherwise, I guess I am looking at cinderblock.
- 1.27. Q: Are you up far enough so that you can see over rooftops on the other side? Is it that kind of expanse? Is it just across a street?
- 1.28. S: There is a parking lot on the other side. Which is fantastic because there is no obstruction to the view, there is a lot of privacy. There is a lot of noise that I did not anticipate.
- 1.29. Q: From the cars?
- 1.30. S: From the car alarms.
- 1.31. Q: Oh gosh.
- 1.32. S: They are really frequent for a parking lot in Brooklyn.
- 1.33. Q: Are people trying to break in? Or are they just set too sensitively so that they just go off.
- 1.34. S: I think they just go off. I think because it is not in a residential zone people will actually turn on their car alarms and to find their car - to locate their car. It is kind of a mystery of car alarm frequency. It seems to be a lot.
- 1.35. Q: Does it happen while you are trying to sleep?
- 1.36. S: All the time. I have started to concoct stories because there are also a lot of alarms - fire trucks - police sirens - it is almost like a dialog of sound. There is a dominant official noise that interrupts what our largely immigrant communities that reverberate - that make noise back. I do not know if it is conscious or if it something that I have made up.

- 1.37. Q: What - You fell in love. I like those words that you used because there is a real intimacy to that. And you did not expect the noise. So that has been a surprise for you. Have there been other things that - now that you are living together.
- 1.38. S: The other surprises in that sense of the meaning, noise from surrounding units is long that same line. Because again there is only one sheet of drywall between myself and the neighbors on all sides. And downstairs.
- 1.39. Q: Is it also residential? Or is it -
- 1.40. S: Yes, it is largely -
- 1.41. Q: So, it is not like daytime use and then everybody goes home.
- 1.42. S: No. There are probably a handful of artists who live in the building who use the space as live work studio space. It's largely residential. That was the other surprise, that I did not notice upon visiting for some reason. Because in the day you engaged in conversation, and you do not realize -
- 1.43. Q: - the other noises. That is almost even more of a - because then you can imagine what noises are you making that they can hear. That is an interesting thing to think about. The way others are perceiving you too. That is the other side of that coin.
- 1.44. S: That is exactly it. None of my neighbors are - everybody is pretty respectful. So, there are parties on the weekend you actually know about them coming. There is sort of an unspoken agreement. But there is a lot of anxiety around the fact that I know they can hear me all the time. You never know.
- 1.45. Q: Is the drywall so thin that you can hear their conversations? And understand the conversations.
- 1.46. S: Yeah.

- 1.47. Q: It is that thin. So, if they are talking about "Oh, how long do you think I should microwave the chicken?" you would want to think "About a minute thirty." You can really understand what they are saying.
- 1.48. S: Yes. I mean I have grown a habit of always having a little bit of noise happening so that I do not actively listen. I usually turn it off once I realize I am hearing something.
- 1.49. Q: So, you shut it out mentally.
- 1.50. S: Right.
- 1.51. Q: What are you worried that they are thinking about when they hear you? What is it that you are -?
- 1.52. S: Well, to be perfectly frank, it has to do with - I am home a lot - and so it is a reversal almost. Where I am self-conscious that - having lived in similar situations with many roommates there was again an unspoken understanding that you should leave sometime to give the other people space. To be totally private, to be alone.
- 1.53. Q: Do you live there with someone else?
- 1.54. S: I do.
- 1.55. Q: So, this is something that you guys talk about too. The whole noise thing. It is not just your perception but -
- 1.56. S: No because my husband is a - this is a part of the story also - my husband is American - he is from Indiana - I am Canadian. So, we have built this narrative where I am the quiet one. So, I am very quiet, and I feel like I think about it a lot. But James is very - it is also - I am an only child and James has I think five sisters. So, there is always a lot of noise in his house. So, I do not know if he has ever noticed that he can hear the conversations. But since I am there a lot -

- 1.57. Q: You work from home I assume.
- 1.58. S: Yes.
- 1.59. Q: And he does not. He works elsewhere.
- 1.60. S: He has a studio outside.
- 1.61. Q: So, he is not as aware of the noise and -
- 1.62. S: No. He is even - I think all the time in something like ear buds or headphones. He has always got something - some noise over the sound. Which is a really good coping -
- 1.63. Q: Do you think he does that because of the sound? Or does he just like to listen to music a lot?
- 1.64. S: I think maybe both might be true. Because we have talked about it and he - loud talk radio all the time. He is sort of suggesting that that is a way to buffer or quiet his own sounds for the neighbors. That he might be doing them a service so that they would not hear him because - or that they would know that they could be potentially heard because they know that somebody is home. Whereas being totally quiet in his mind could be something more - not inappropriate but that would not - if you would not make your presence known it would be almost like a -
- 1.65. Q: For you, does that feel uncomfortable? Letting your presence be known in the same way. [pause] When you are working at home what are you doing?
- 1.66. S: I work in a small office studio under the loft at a desk with a computer with a radio on also. But it is so close that you cannot hear it out of the room. So, you would not know if I was there or not. So, there is a certain - I do have a certain amount of noise but -

- 1.67. Q: Are you writing? Most of the time? I am just wondering what kind of - because if you are doing one kind of a task a certain kind of noise does not bother you. But if you are writing, for example talk radio, can be really - you cannot do both at the same time.
- 1.68. S: Exactly. I am more into instrumental jazz radio. Public radio. I very rarely listen to talk radio because you cannot - or any kind of pop infectious lyrics.
- 1.69. Q: It is intrusive to your work. It sounds like there is not much you can do about - the sound transmission is just there. Sound transmission is really a difficult thing to get rid of in space. There is not really much you can do physically about it. I mean there are certainly things that one can do physically. But the amount of effort that it would take to diminish the noise is so large that - if the noise is really at the core of your - I will say - not being as in love with the apartment as you once were. I am wondering if falling back in love with the apartment - that seems - I am wondering if you fell a little bit out of love with the apartment once you started to live with it.
- 1.70. S: Right.
- 1.71. Q: How can you fall back in love with the apartment. Just to put it in words that you have used. If we are going to talk about this a kind of love relationship, what would it take for you to fall back in love with the apartment? Or fall a little bit more - or as you know a relationship over time changes.
- 1.72. S: Yes. I mean I would not say that I had fallen out of love with the apartment, I still feel very attached and enamored by the space. But it is true, it becomes - the familiarity breeds a certain amount of not - So, one thing that is great is to go away. Especially because it is a small one room space our perceptions of scale change with time. So, because I am in the studio a lot, the space starts to feel smaller and smaller and smaller. And then you go away for ten days, and you come back, and you are like "Oh this place is great, I could never leave this place."

- 1.73. Q: Does that happen when you go away for - did you come here from Brooklyn just now?
- 1.74. S: Yes.
- 1.75. Q: So, you came from Brooklyn to here, when you go back to Brooklyn tonight do you think that you will have that same experience of - "Oh it is really great to be home."
- 1.76. S: Yes, and no. I know it is going to be a busy week. I know that there is a lot of work to do, a lot of loose ends to tie together. That is part of the space too, know that the laundry has to be done before the work can get done. One is just a means to the end of the other. Especially because it is a small space, everything has to be -
- 1.77. Q: There is not a place where you can just deny things.
- 1.78. S: Yes. It is kind of there. [pause] I think I will probably go home at the end of the night and feel less - it will be - I will have things in perspective. See that there is laundry to be done, but it will not be something - there is always laundry to be done.
- 1.79. Q: [laughs] As soon as it is done there is more to do. Let us get back to this idea of love. Thinking about - you knew that this was the space that you wanted - it was perfect when you found it. It was the right price. It sounds pretty cool, just in terms of a space. It is a bit raw, and there are a lot of possibilities in rawness, there is just a lot of potential there. Which is really great. Even if you do not do anything, just to have a space that has all this potential is great. For the most part it is not bad enough that you want to move now. But there are just certain things that need to be negotiated. I am wondering what - [pause] - what - ok so there is the noise, there is the smallness that once you are there those two things have become more pressing than you had originally anticipated. [pause] I am wondering if there is anything else that is not quite what you had hoped with the place.

- 1.80. S: I think that the dreams and ideals change. It is the kind of thinning where when you have everything that you want, you want something else. Just like, again, a love story, one of the things I loved about the space was some of the dirt. This is going to sound so domestic. It is domestic! A little bit of the grime and the rough edges I think I - I have lived there three years, so I feel like having achieved the dirty grimy no responsibility artist studio space, I am coming to a point where I would like to polish some of the edges. A fresh coat of paint or - but there are things that - physically about the building - that would make that somehow in some ways ineffective. Because the floors are not sealed there is always dust coming up. And through the windows there is dirt from the parking lot that just comes right in. I really loved that initially, and it is interesting how that is one of the things that I would like to clean. Finish, just to have some things that are finished.
- 1.81. Q: It makes total sense.
- 1.82. S: I hope it sounds the way I mean it.
- 1.83. Q: It sounds like the kind of space that even if you were to thoroughly scrub it, it just by nature of its construction.
- 1.84. S: It is permeable.
- 1.85. Q: That is a really interesting word. For me permeability is also with sound.
- 1.86. S: Yes.
- 1.87. Q: Permeable with dirt, permeable with sound. And at the same time, it feels restrictive just in terms of the size. So, there is a permeability coming in -
- 1.88. S: That is right.
- 1.89. Q: - and not going out. It is all - there are high tech fabrics that keep all the moisture in. Or they let all the moisture out -

- 1.90. S: Yes. It is like everything is coming in but there is no -
- 1.91. Q: Not that that is going to - I am just trying to get my head around what - because it is an emotional thing. We have such an emotional relationship through our places, and I am trying to figure out if the permeability -
- 1.92. S: That is a razor-sharp insight.
- 1.93. Q: I am wondering if - and tell me if this is getting too personal - but your husband seems to have a different relationship to the space. He seems fine with certain aspects like the noise does not seem to bother him as much,
- 1.94. S: No, it does. But he has different ways of coping.
- 1.95. Q: And does he zero that out like - "Oh that is not so great."
- 1.96. S: Oh yeah, that is one of the things that we joke about when we are away. "How many car horns have you heard?" or sirens. And I wonder sometimes if that is just a New York thing of if it is - But I feel like I have lived in other places where at least the car alarms were not so present all the time.
- 1.97. Q: What has your relationship with your husband been like between the two of you, interpersonally, through the space? Do you feel like the space has changed the way that you guys relate to each other?
- 1.98. S: Well, we - yes, we talk about it as a social experiment. It is a very small space and for the first two years he did not have a studio out and we were both living and working in the same space. So, we are incredibly close.
- 1.99. Q: Has the space brought you guys closer together?
- 1.100. S: We definitely bond over the space a lot.

- 1.101. Q: What are some of those ways that you are bonding over the space.
- 1.102. S: It was already built out, so the loft was already there. I guess just nesting.
- 1.103. Q: Is it the first place that you guys lived together?
- 1.104. S: Yes.
- 1.105. Q: So, this is where you got married and you moved into this space once you got married.
- 1.106. S: Yes. I mean we lived in a space before we got married.
- 1.107. Q: Oh okay.
- 1.108. S: Then we got married. I think we knew each other six months before we moved in and then - I mean it is - We have been together since we met. So, there has been very little - at one point it was not and then at one point it was -
- 1.109. Q: And this space is really being a space that has structured the way you guys relate to each other.
- 1.110. S: Absolutely.
- 1.111. Q: I think that the relationships that occur within a space and through a space are just as important as the space itself. We use space to construct relationships between one another. So that is why I am asking these rather personal questions about how you guys use it. It is an important factor. What is it doing to the other relationships that occur through that space? Sometimes a space brings people closer together - even the same space - whether those people like the space or dislike the space it can be something that brings them together or pushes them apart. So that is why I started asking about - how is that going for you guys as a couple? I wonder if - because there

are certain things that you just cannot do anything about, like the car alarms are going to be there. The walls are going to be thin. I guess you could put a new floor down so that the dirt would not come up through the floor. But again, these are major things that you probably do not want to invest.

- 1.112. S: Well, we were thinking about those things because of the recent loft law has been an extension of the loft law to Brooklyn. We have thought about doing something more permanent - figuring we will stay there. But it is sort of an interesting thing, it would be the first and last place - I can hypothetically - for a long time that we would live in. But you are right, it is always a negotiation, always sharing space. Much more self-consciously I think than if there were separate rooms or separate ends of the house.
- 1.113. Q: I am wondering - so there is this thing that is not quite perfect. There is this thing that is a little dirty, a little noisy, it is not as private. But I am wondering if there is - if through managing some of these things - You guys have been together in this space for quite some time. It is really your space plural. I wonder if there is a way of asking yourself a question as a couple, "Who do we want to be?" Regardless of the space. Do you guys have goals together -we really should be - I do not know - we should be more social. Or we should be more - we would like to be more - you said that you are really close. There is a real bond between you guys. I wonder if in those conversations - in those really close conversations - whether you speculate who you would like to be in the future as two people who are making a life together. What are some of those desires for future for a present? Or being that best person. Or those best people.
- 1.114. S: This is also a really interesting question. We have been talking lately about how to work on both coasts. We have been to L[os] A[ngeles] a couple of times and because of the rent stabilization for the space that we have we are thinking - we have not actually had that conversation yet, but we have taken several trips to LA, and we are starting to do some research into what that would mean.

- 1.115. O: Of Spending some time on both coasts. Would you spend time there together or would one of you be on one coast while the other is - would there be - would that mean more separation or more time together for you guys. Being bi-coastal.
- 1.116. S: Being bi-coastal. I suppose it could mean both. So far, we traveled together a lot. But we also travel independently also. I think it would be a continuation of that. I think so. Ideally, we would spend more of the winter months on the west coast. Also because of work -
- 1.117. Q: What would happen to this place when you guys are not there?
- 1.118. S: These are the things to discover.
- 1.119. Q: I am wondering if it is in these spaces, in these ways, that - ok here is this space and it is not doing - we are not living there right now. One of the things I liked was that you talked about coming back to it and every time you come back it is like "Wow!" In that decision to become bi-coastal, and if you have gotten, finally, a deal in New York, and every time you come back to this place you are super happy to be there. That is a way of constantly keeping that satisfaction of the space. Because it is also this space where there is all this potential, I am going to come back to that question of who do you guys want to be. Have you guys had those kind of lofty discussions - just about two human beings - and figuring it out.
- 1.120. S: I don't know what to say here and now about that.
- 1.121. Q: That is fine. Maybe there is nothing to say about that either. Maybe it is a bit of a red herring question.
- 1.122. S: Yes. I do not think that it is anything that is that we have come to any concrete terms, concrete decisions. It is definitely something - I mean is that part of the design of the performance? Is that -

- 1.123. Q: [hesitating] Yes, it is. Since it is really you guys, it is not just your place, it is so bound with your husband and that is such - those two subjects are really one. You guys are so close. Even though it is two people it is really about who you are together in this space. As well as being individuals, you are also doing this. I ask the question "Who do you want to become?" Not only to you as an individual but you as a couple because there is something about - we use space performatively. In the sense that we try things on, we speculate who we would like to be. I will just use a really simple example - if I am going through a sex change. And I have been going to the men's room all my life. And then at a certain point I use the women's room to perform this new identity and using that space to show back to myself, to show to other people who I think I am or who I would like to be. That is a really obvious extreme example, but I think we do that to much quieter degrees. If you are thinking of this bicoastal thing - Would you live there for periods of time in each place - you said the winter months - and this decision to be bi-coastal, is it just because it would be a nice thing, or is it because you have certain opportunities in LA?
- 1.124. S: I think it would be a nice thing, but it is also related to work. My husband is an architectural photographer, so building happens all year in LA so you we are building a client base there also.
- 1.125. Q: Do you have work that you can also live there with?
- 1.126. S: Potentially. I am an artist and there - I am also a teacher. So, there are a lot of great art schools in LA.
- 1.127. Q: LA is a great city.
- 1.128. S: It is! I was really surprised by it.
- 1.129. Q: I know I was surprised by it too. I lived in LA for a little while too. I liked it a lot. Much more than I would have expected. [pause] So I can see the draw, and it is really - I am just wondering if you are doing this all the time where you are moving back and forth, it is a chance to not have the same routines. You are constantly - "Okay this

place is a little different because we just moved back into it. Thinking about yourself as a couple - who are we, what do we want, who do we want to become - and since you are always moving back and forth there is much more opportunity to always think about that. As opposed to being always in one place consumed by routines. There is always the chance to question that. There is always the chance to say "Okay, are we the people we would really like to be?" and "How can we use this space to become those people?" So let us just take this permeability thing. The fact that the place is allowing a lot of other stuff in rather than blocking out the world. There are things that you can do about that physically. But then it really speaks to how you as people deal with things out of your control. It is not stuff that you necessarily want. The dirt. The noise. The whatever. Using that as a way of saying "Okay, this just exists. And it exists not just here but in many situations. How do we deal with things coming in that we do not necessarily want? Do we push back? Do we accept them?" What are these ways that we can work with that which is out of our control? And using that as a way of thinking about that. Is any of this making sense?

1.130. S: No. It is great.

1.131. Q: I do not know that we are coming towards a particular performance quite yet. I want to be aware of you time. Brandy said that you had a meeting that changed location. So rather than it being at the New Museum it moved. How are you doing on time?

1.132. S: I should probably go in the next ten minutes.

1.133. Q: Sure. Okay that is fine. We can wrap up this discussion. If you find this helpful or interesting at all, I am here all week.

1.134. S: Okay.

1.135. Q: So, you are welcome to come back if you feel like you would like more.

- 1.136. S: I really appreciate the conversation and I appreciate your work. So, of course, I would like to continue this conversation. I want to also introduce you to Word Servants, which is a collection of artists' writings that I am collecting.
- 1.137. Q: Terrific.
- 1.138. S: You are welcome to have a look. We would love to have something from you there.
- 1.139. Q: Absolutely.
- 1.140. S: I could -
- 1.141. Q It is actually really rich. Some of the conversations that I have really are forty-five minutes. Really on the money. But this conversation, there is actually a lot of really rich stuff going on. It seems like it would be helpful to have another discussion. If you are interested in continuing the conversation and thinking about these things more. I do not want you to be late for your next appointment. Because it is going to take more than ten minutes to think about all of this stuff.
- 1.142. S: Okay.
- 1.143. Q: If you want your husband to come in, we can also have him as part of that conversation too. But that is not necessary either.
- 1.144. S: Okay. Sure.
- 1.145. Q: It is super interesting. What you are talking about are two stages. One on one coast and one on the other coast. What does it mean to enact - "Well, the LA people would not do that? But the New York people would do that." How can you try on different roles? How can you think about who you guys are, not only as a couple but as people? It is like that men's room and women's room decision. Who do we want to become? How can we use this space to become that person? Given all of what already exists, in

the men's room there is the urinal. And that is part of what exists there. Some people hate urinals, but they do not go into the men's room. But if you are going into the space with what it has to offer, good and bad, how can you use that to think about who you are as a person.

1.146. S: Yes. It is interesting that you are saying who we are as a couple also. I think that James and I are very different. Yet we work together almost all the time. So even in the space I always imagine very different layers of use. Maybe that has to do with the space being small and containing two somewhat large personalities. It is funny I never really think about who we are as a couple. We are two peas in a pod. There is something very complimentary about all of that. It is interesting, on our trips I drive, and James navigates. It is almost always that way. I am a better driver, and he is a better navigator, and those strengths are just sort of - so toward the end of the trip he is like "Yeah, so you are going to navigate, and I am going to drive." So, it is an interesting reversal.

1.147. Q: That is an interesting question: "How do we use this place to practice the people who we would like to be." You have these things always coming into the place and how do you manage that as two people as opposed to just one person. He has his way. It sounds like you have not quite discovered the way that really works for you to block out the noise. But as two people, how can you manage - just take this as a way of rehearsing other - just thinking about it as - rather than trying to block it out, just physically, and turn it into a quiet space - which it does not seem like will ever be. How can you guys use this stuff coming in to practice or perform certain roles together. That seems to me to be what the opportunity is. If you are always doing this, it is always a practice, it is always a rehearsal, it is always something that is continuing to evolve.

1.148. S: Cool. So will you email or will -

1.149. Q: Do you want to come back?

1.150. S: Sure.

- 1.151. Q: Great and if James wants to come -
- 1.152. S: I will talk about it with him.
- 1.153. Q: See if that is interesting to him. What times might work well for you this week?
- 1.154. S: Wednesday would be good. My class has reading week this week so I will have lots of space.
- 1.155. Q: I think I have plenty of appointments free on Wednesday. What time on Wednesday would work well for you?
- 1.156. S: How about two o'clock?
- 1.157. Q: Let me check my schedule and see if two o'clock works. [pause] I have an appointment from 1:30 PM to 2:30 PM.
- 1.158. S: 2:30?
- 1.159. Q: Can we say 2:45?
- 1.160. S: Sure.
- 1.161. Q: And then I do not have any appointments after that. Generally, these things run about an hour. But it is something to think about meanwhile, we will think about what we have talked about. Maybe it is a red herring I don't know. If there is something that just clicks for you about what we have discussed. And if it [an activity suggested by our discussion] is all wrong, that is fine too.
- 1.162. S: No, you are really good at it. It is really great; I really appreciate it.
- 1.163. Q: Good.

Conversation 2

Transcriber – Alex Schweder

Interlocutors – Sarah Butler (S) and Alex Schweder (Q)

Location – Jack Hanley Gallery, New York City

Date – April 10, 2013

- 2.1. Q: Do you mind if I record? No? Okay. His parents-in-law are based in the next town over from Cambridge (UK). So, I see him from time to time. It is nice to be able to just go and have a beer with him.
- 2.2. S: Are you based in Europe right now?
- 2.3. Q: I am based in Cambridge, but I travel a lot. I have a peripatetic life. I have been thinking quite a bit about your renovation too, about your situation and it is an interesting one, the noise is really interesting. It is a difficult one to come up with a performance for. I mean the only thing to really do is just accept it. I would like to talk to you a bit, if that feels like the most pending aspect of your situation is this noise? Is this kind of permeability of things coming into your space? We had talked about permeability in a number of circumstances. There is the dust, there is the noise, there is - those were the two main materials that were coming in without it going out.
- 2.4. S: Since talking to you I feel like my relationship to the space is adjusted.
- 2.5. Q: Tell me about that.
- 2.6. S: It is funny, just in talking about it, being self-conscious of them - so I tried - I have experimented with different ways of being in my studio. Instead of feeling that I should be quiet because I am there, I thought why not just try a reversal. So, I turned

the radio up. Because you had articulated the relationship very interestingly about things coming in and not going out. I had never thought of that directionality before. So that has been really fun.

2.7. Q: Great. So just by turning the radio up you listened to non-vocal music. No talk radio. So, it is just louder classical?

2.8. S: Jazz. So, there are breaks, there are moments. KJAZZ has a really great range. As does the New Jersey Jazz station. So, it takes you through - there is the chaotic sort of crazy jazz, but then there is the more soothing slow jazz. And there are vocal moments.

2.9. Q: But if they are not words that hook you -

2.10. S: Yes. Last night in particular there was - the DJs are just really good. Like I said, I do enjoy those breaks. The commentary is a respite from language, from writing.

2.11. Q: So that is one way that you are reversing the directionality of things coming into your place. It seems to have worked to some extent and I am wondering what other - what it feels like - just that consciousness of 'on a mission'. I am wondering what else can be broadcast from your space. whether it is dust or -

2.12. S: In the sense of a performance.

2.13. Q: I use performance in - there does not need to be a witness, there just needs to be an awareness of your actions. Maybe the performance is for yourself. You are your own audience. It is in that consciousness of behaving differently that it becomes a performance. I use the word performance in a very non-theatrical way.

2.14. S: That is the way it sounds.

2.15. Q: Even by turning up the radio a bit, you are performing for your neighbors. I do not know if they can even hear you. You described your studio as being under the stairs if

I can remember correctly. I imagine that it sounded in their wall. Since the radio is in your studio, then maybe they do not hear it so much. Probably not.

2.16. S: Who could know?

2.17. Q: Who could know.

2.18. S: I am generally very quiet. So, experimenting with making sound, making noise, amplifying that is interesting because there is a part of the quietness that is intentional. I think it is considered. I do not feel like I need to shout. I still want people to hear me, I still want to be heard, I still want to be listened to so - It has been fun experimenting with that alternative mode.

2.19. Q: One of the things I asked you is who do you want to be. It is kind of a performative move. Using the space performatively to become that other person, to become a louder person. Who is that louder self? Using this space to explore and perform a louder self. What do you gain by that? What makes you comfortable? What makes you uncomfortable by performing this person? This louder person. I Do not know - you said you consider your quietness a very determined thing. It is aesthetic in a way. Can you think about a noisier self in as considered kind of a way? Who is this person? Why do they want to become that? It seems like that is the context that you are in. You can do physical things [to renovate] but is there something lighter and more ephemeral that you can do that might give you the same satisfaction? It is a completely different - yourself changes - your person changes - into someone a little bit louder. What is interesting about that? I do not know, that is up to you. What do you think could be interesting about being louder?

2.20. S: I like that question.

2.21. Q: It is not something that you have to answer right now, it is just kind of the question.

2.22. S: What would it mean to be louder?

- 2.23. Q: Right. What could be interesting for you? What is - what produces some anxiety about being louder? What do you imagine a louder person is? What do you not like about that louder person? What would you covet about being that louder person?
- 2.24. S: It is interesting because I have always thought about - I have never thought about it from this angle - I have always thought about why I am quiet. Because people comment on [it]. I have never had any evaluation of that. I have always felt like that is just the way it is. It is not really good or bad. So, I do not need to change it. Why would I need to change it if it is working? It is fine for me if - so it is interesting, it has been fun. Because looking outside yourself is interesting.
- 2.25. Q: It is also a flexibility too. There is a nimbleness to thinking about different selves within different contexts too. There is the LA self, there is the New York self. Maybe the New York self is a bit louder. What could be gained by being a bit louder? That is not to say that it is rude or that it is offensive, but there is something about playing music and not caring what other people are hearing that feels special. Especially that moment when the car alarm comes on, is there - what sound could you come up with that pushes back? Is there a particular soundtrack that you can add? It has to be an additive thing, it cannot be a subtractive thing because the subtractive thing is material, and the additive thing is you putting on this particular soundtrack for a car alarm. How long do these car alarms blather on for?
- 2.26. S: The other day there was one and it sounded like it was somewhat malfunctioning. So, it comes on every couple of hours for a few minutes. It was not bothering me because it was a thing that I am used to. There is definitely an aural environment in the space. I do not know if I mentioned this, but I have birds.
- 2.27. Q: Really?
- 2.28. S: They talk all day like [unintelligible] care alarms.
- 2.29. Q: What kind of birds do you have?

2.30. S: They are finches.

2.31. Q: Oh, sweet.

2.32. S: Yeah.

2.33. Q: I had budgies as a kid, and I just melt for birds. They just - they are such sweet creatures. Their heads smell like seeds, and they are warm. When those little reptile feet are on your finger, and you get to smell their heat is one of the most peaceful moments ever. Sorry [for focusing on myself]

2.34. S: Birds are cool.

2.35. Q: They are really cool. So, you have the birds - do they react to car alarms?

2.36. S: They do. I feel like they do. Having the windows open for the first time [the interview was in early spring] the sound has just quadrupled. Because there is an ice cream truck. And there are the boom boxes. And there are the street parties. And all of this just comes up on the first warm day. It is special - it is place specific. I have never been in a place with so much ambient sound. It is something to appreciate also when you can.

2.37. Q: There is something worthwhile about finding ways to welcome that. Like you said, it is very specific. It helps place you. You are a slightly different self here than you are in a really quiet context. I was also thinking about the possibility of an additive process. What would you add to these sounds? If you made them really regular, made a recording, a soundtrack for your apartment that pushes back. Not in an aggressive way or some sort of hostile way, but maybe a playful way. You said that there is this jazz station that - it is introducing these sounds into - maybe you give it - there is no rhythm section to your apartment. Stuff occurs randomly. Maybe there is an instrument missing. By and instrument - it could be your voice - maybe it is an eight hour long recording that every so often has your voice on it doing something. I do not

know. Or some noise that you make. You make some recording of a noise that then gets played every ten minutes. Or is a constant noise. I do not know. I just think that finding ways of pushing back, whether that is digitally or performatively. When the car alarms come on, is there a way that you, kind of, tap on the window with a spoon and listen to that for a while. Like those city sounds. I do not know if you are even musical. But I am not really talking about music, it is just more of - okay what is this environment of sound that keeps coming in. You cannot fill the holes when you [unintelligible] it out so -

2.38. S: So then - I understand if - my sense of making too much sound is projected then it is kind of anxiety producing for people around me. I am walking on eggshells trying not to make too much noise and bother my neighbors. Then they must feel the same thing, but without my intending my feeling like that is the case. So maybe some kind of chanting. In the sense of an event or a performance. Not in a theatrical way, but in a happening.

2.39. Q: Exactly. That is an interesting thing that you mentioned, this walking on eggshells with - you do not want to offend your neighbors, so you try and keep your noise to a minimum and it is likely reciprocal. They probably are worried about making too much noise for you too and being respectful of you. That wall between the two is an interesting thing. There is never a crossing. Maybe there is a collaboration on either side of the wall. Maybe that is a conversation that happens in the hall, "Hey do you hear X, I worry about making too much noise? Are you really sensitive?" And they say "Oh, well, we are really worried about that too." So, it is about re-signifying what that wall means because if the noise is all coming in from the outside, they are going to hear that same car alarm and ice cream truck, and merengue, and all of whatever is coming in. So, you are dealing with the same kind of stuff from the outside and then having that wall - you say they are really thin crap walls. They are just a couple of sheets of drywall and studs, which does nothing to -

2.40. S: It almost amplifies it. It creates a - and with the parking lot outside, I feel like it is louder inside the apartment than on the street. On the street you have this kind of ambient sound.

- 2.41. Q: And it is dispersed. It is not echoing. It is not ricocheting around. So, if you talk about that as the biggest anxiety about your neighbor - there is the biggest part of your anxiety - and then on the outside is frustration. Let us say that - if we are going to talk about these things in terms of negative attribution, which I think we have not been necessarily. It really sounds like there are opportunities where these noises could really make the space vital.
- 2.42. S: Yes.
- 2.43. Q: So, finding those ways in which you can make sound transform the space into something really vital, then you also look at that point of anxiety too - that is that wall - and how flimsy it is, and how ineffectual, ineffective it is at blocking any of the noise.
- 2.44. S: Right: And so, if there are two - if the wall is ineffectual and it is held up in essence by the sound, then my lack of sound on the other side is almost -
- 2.45. Q: That is a really nice way of thinking about it, not supporting the wall.
- 2.46. S: Yes, I am not -
- 2.47. Q: The wall is tipping.
- 2.48. S: Yes. And it is almost encouraging more sound to come in because I have -
- 2.49. Q: That is a really beautiful way of thinking about that wall, as being pushed in. So again, it is finding the ways - it is a force, sound is like a force. And if you think about it in terms of building weight. In statics in architecture school, we learn to balance - you need to have an equal force pushing back.
- 2.50. S: Right.

- 2.51. Q: So, it is about balancing these forces in terms of the soundscape. What could you do to make more noise? That seems to be a little experiment that you just did that worked. I think it is going to be a series of other experiments too. Testing stuff. Rehearsing. Of rehearsing this to see what works for you. And you will know when it works because you are satisfied. Maybe it works for a while and then you become unsatisfied, and you need to shake it up. What does that mean for you to be louder? What could be really great about that? Or what could be -what is anxiety provoking - or -
- 2.52. S: This has been so great.
- 2.53. Q: Oh good. It has been a really interesting renovation for me too. I am really happy that you came back because I needed a little bit more time to sit on it. Some of them - they are usually about exactly fifty minutes. But yours was not. It just did not click with me -
- 2.54. S: [laughs]
- 2.55. Q: - the other day. It is great that you went home and tried some stuff out and then came back so that we can talk about it more. Do you want to speculate on what some of those things could be? What is - who is this woman who is louder?
- 2.56. S: Oh, then it is me outside of the space?
- 2.57. Q: No. Who are you as a louder person? How do you conceptualize yourself as someone who produces more noise? How have you constructed yourself as a quiet person? You say that you are a quiet person.
- 2.58. S: Right.
- 2.59. Q: If in this space you need to be making more noise, because that is what the context requires, then who is that person? How does that change how you perceive yourself? [whispering] I have no idea. I am trying to think of where this conversation could go.

I have quite a bit of time. We came to a really good place just now in terms of thinking about balancing the forces and holding this wall up and discussing your experiment with the radio.

2.60. S: Right.

2.61. Q: So how do we push that a step further now and come up with some specific experiments or performance or rehearsals that you can do? Like rehearsing a louder self.

2.62. S: Well first thing that comes to mind is to actually practice. I never chant when I practice at home. Which is funny actually, just saying it just [unintelligible]. But I would never - I think I have done it a couple of times - it was always withdrawn. Which is not the point of "Ohm" [yoga meditation], to get rid of all the oxygen. So maybe - and that is one of the things I love about practicing [yoga] with people is that that sound becomes so nonspecific. It almost sounds like - to risk sounding too new age - the sound is - it really clarifies the fact that everybody is one body.

2.63. Q: No, it makes perfect sense, it is something that is connecting everyone in that room. If you can think about it in that sense, you are a bit disconnected from the space because you are not also producing some sort of sound in the apartment. It is also a bit of agency too. That you have - you can participate in this environment. So, whether it is chanting in the apartment while you practice -

2.64. S: That is the first thought. There is something about being restrained or controlled or reserved. These are all [unintelligible] that can be used [unintelligible] - what is unrestrained, what is unreserved. There is something about it - yeah -

2.65. Q: It makes sense. That kind of comes back to my question of who do you become when you are noisier, unrestrained -

2.66. S: Right.

- 2.67. Q: - less reserved. More energetic. Not energetic as in you are frenetic, but unashamed of who you are.
- 2.68. S: Yes, that is a good word.
- 2.69. Q: There is also that question of that wall again, where who you are is coming through that wall and people are seeing, or hearing, or becoming aware of a part of you that you usually keep very quiet. And what does it mean for others to know more about you? It is also a practice for letting people know who you are and being unashamed of who you are.
- 2.70. S: And also, then getting to know other people.
- 2.71. Q: Right. You are not so bothered by the transgression of their habits and who they are bleeding into your space.
- 2.72. S: Right. That would in a way welcome more of a sense of that was unintentionally discouraged, not intentionally. Unintentionally not intentional.
- 2.73. Q: You do not even need to - that comment that you made about walking on eggshells and feeling like you are needing to respect the people on the other side of the wall. Do you think that that comes by being annoyed by their noise? Or is it you being afraid that they might see a bit of who you are and know too much about you?
- 2.74. S: That is interesting. I think respect is a good word because there is a sort of assumption that boundaries should be respected, especially in space, between domestic space and workspace. My family's space and that family's space. So where is the sense of - how does that get abstracted to a degree that it is beyond respect it is like screaming.
- 2.75. Q: Maybe that is not the expectation. If the wall is so poorly made that we need to redefine what we mean by respect -

- 2.76. S: It is actually disrespectful to withhold.
- 2.77. Q: That is right. It becomes disrespectful of yourself to withhold -
- 2.78. S: So, what does it mean to be more loud?
- 2.79. Q: Right. What does that mean for you as a person, how do you think of yourself if you are louder? What kind of values do you assign to a louder person? Or when you imagine yourself being louder, who do you imagine she is? Nothing that needs to be answered, it is just a question. You can play with that. You can imagine who she is, and you really like her, but there is this set of rules that this idea of respecting your neighbors that has gotten in the way of - "Would it not be exciting to be her for a day?" Even if it is temporary, if it is just a moment of being this person. It does not have to be a permanent state either. The apartment is quiet sometimes. Then at other random times it becomes noisy, but it is also specific and vital. Who can you become in that context that you would not necessarily give yourself permission to be?
- 2.80. S: This is - this also feels like analysis, which I think is really valuable.
- 2.81. Q: Great. I think I resisted that aspect of this work for a long time because it felt too soft headed.
- 2.82. S: Soft what?
- 2.83. Q: Soft headed, like Feng-Shui. I am also not an analyst; I am not a trained analyst at all. But I think that there is something about talking about a space and who you are in it and what it does and how you behave in the space that is also architecture. So, a tool for building a space is a discussion in that sense.
- 2.84. S: And it is an unavoidable analogy -
- 2.85. Q: Right. So, embrace it, that is what I - that is why I am becoming a doctor.

- 2.86. S: So yes, it is almost more honest to be able to - it is almost easier to be more honest in describing your relationship to physical space than it is describing your relationship to psychological space the two are so -
- 2.87. Q: We work ourselves out all the time and constantly through physical space. Especially in our home. It is how we think about ourselves. It is - we put it outside of ourselves so we can see it, manipulate it, and then it comes back in. It is externalized and then it is internalized. Then your internal landscape changes because of this new - this thing that you have just put into it that then you - there is just this interesting flow of subjectivity and space. One of the things that I have - I really like Lorens's [Holm] book, I think it is fantastic, but it is very, for me, trying to map onto a spatial subjective relationship - subject and spatial - whereas Lacan or Freud or Jung - trying to map onto these things that were developed solely for the analysis and interpretation of the subject alone do not really work for me. I think that there are even some terms that even Holm, that Lorens is using, that just do not - it is too forced. So, one of the things that I am looking to do is come up with some terms for talking about ourselves through space. How can we in fact alter the space by thinking about who we are in it.
- 2.88. S: Yes.
- 2.89. Q: And how we behave in it. So, I am sorry, I got onto a - you had talked about analysis. I am glad that you are finding it a useful tool to think about space.
- 2.90. S: I do. It is really important because what you are saying then is that our physical space actually perpetuates the psychological space.
- 2.91. Q: Right. It constructs it. It participates in its construction. There are certain - like with noise - How are you doing on time, do you need to -
- 2.92. S: I should probably go soon.
- 2.93. Q: Sure, that is fine. I think we did some really good work today too. By just -

- 2.94. S: Yes.
- 2.95. Q: Some really interesting ideas came up and I hope you find them helpful in the space.
- 2.96. S: I do already.
- 2.97. Q: Great.
- 2.98. S: Yes.
- 2.99. Q: I would love to hear - Once you have settled into this work I would just love to hear - I do not think a photograph makes sense. There are other moments where a photograph makes sense, but I would love to hear how it is going from time to time if you get the urge to reflect on this project and write me an email, I would love to hear - one of the things I am trying to do is to see what happened. I really like the idea that I just put these little performances out into the world and then I never hear from them again. But as I am learning to do this better, I do need - or I find it helpful to have some feedback.
- 2.100. S: Sure.
- 2.101. Q: Just, how is that going. What worked, what did not work, what you found that you would not - that you needed to go here to get to there. It would be great. Whenever it occurs to you.
- 2.102. S: I will, it has been very generative, and it is something that was present, let us say gently present, because it has been something that I have been considering and being allowed a conversation about it made it so much more tangible. It is interesting that you are asking me what it would mean to be more loud. I think more - I was thinking of chanting but I was also thinking of color. But that is material. That is something that is totally different.

- 2.103. Q: But they are - maybe it is not - it is just more about this question of someone who is more noticed.
- 2.104. S: Right
- 2.105. Q: Even with color or noise it is someone who is more noticed.
- 2.106. S: So yeah, I could see this developing into a piece of writing that you could use for your analysis.
- 2.107. Q: I would just love to continue the conversation. One of the things that I am doing now - it is kind of a case study for me. I love doing these. I think that they are really interesting, and I love meeting people and hearing how they think. But I want to find ways - sound comes up as a kind of type of renovation. I am starting to notice different types now that I have done around sixty of them. You start motivating some general problems. Or some frustrations that - then there are the completely idiomatic strange things. Sound is an interesting one and I think that you and I have had a really interesting discussion about sound and space. Flows and - I loved the way you thought of that wall as being - there is a really - we talked about energy in a space and the energy moving in only one direction and I was thinking about heat and sound at one point - I do not know why - but it would take you one year and thirty-six days and five hours to yell at a cup of coffee to make it hot. If you were continuously yelling at that cup of coffee for that duration it would become warm enough to drink because there is that infinitesimal bit of energy transferred that goes into the coffee.
- 2.108. S: That is amazing. If you are interested in seeing the space, there are some photos online -
- 2.109. Q: I actually like to not see the space ever unless we are doing a photograph.
- 2.110. S: Oh really, okay.
- 2.111. Q: Because it is the space as it exists for you.

2.112. S: Yes.

2.113. Q: And I do not need any other construct or information about that.

2.114. S: Okay.

2.115. Q: That is great. So nice to meet you.

2.116. S: Nice to meet you too.

2.117. Q: Enjoy your renovation.

2.118. S: I appreciate it.

Email 1

From: Sarah Butler
Subject: RE: Louder
Date: April 19, 2013 at 8:35 PM
To: Alex Schweder



Hi Alex,

Thanks so much for writing.

So far I've managed a broad review of Free Architectural Advice. Still just getting to the bit about being loud!
Nevertheless, a few words to follow. Please feel free.

I emailed Brandy at the gallery to request images for another bit of writing that came up as a result of the interaction. It's a more generalist text "On Being Indirect" that expresses the real but seeming illogical effects of works like yours... Might be a good post for servents, I'm pitching it for the print publication of a gallery in LA. If you have photographs that I might use please do send them.

in appreciation,
Sarah

Notes on Alex Schweder's

FREE ARCHITECTURAL ADVICE
an ongoing renovation/restoration

Sarah Butler

A few weeks back a friend forwarded me an invitation to participate in Alex Schweder's performance project at Jack Hanley Gallery. Free Architectural Advice was being offered as part of an exhibition called Weir Science. Always already interested in projects engaging relations between psychology and space; people and place, I was immediately curious and booked an appointment.

Schweder's work is described as performance architecture, but not in the sense of theater or stage design. Neither is it entirely participatory. Within an exhibit made of everyday materials reconfigured for unknown mystical means—among Dave Hardy's layers of glass and foam abutting in their tensions against Kal Spelletich's everyday disposable structures, themselves organized according to some other alchemical logic—Schweder's interaction is situated around furnishings that may have already been in the gallery's stores. He and his interlocutor sit across each other on folding metal chairs around a white table. The custom element provided by a neat blue table sign like might adorn a banker's desk: FREE ARCHITECTURAL ADVICE.

While I wasn't drawn to the project to resolve any specific issue, my current living situation is, specific. My husband and I live in a 500 square foot loft in Bushwick, Brooklyn. Here we've been in limbo since a 2010 extension of the loft law. The unforeseeable end of the ongoing process could result with rent stabilization in a rezoned building we love; continued prolonged and costly negotiations, life-endangering construction that compromises the building, or some combination. The worst part is not knowing, meanwhile soaring property values around us mean that soon, we may no longer have the option of moving. We consider daily whether we should stay or go.

Schweder's line of inquiry took me away from these issues toward the routine and immediate characteristics of my space for a series of revelations I am already grateful for. Ultimately the conversation clarified *permeability* as the dominant attribute of my apartment. Indeed, the loft seems to draw kibble. It is almost always filled with the sounds of car alarms; passing sirens, neighbor's movements, community events, and on and on.

Importantly, this permeability has been until recently one way. In part due the lack of insulation to sound and dust, I've grown acutely aware of my own day-today sounding. To preserve some sense of privacy, and in order not to disrupt my neighbors, I try not to make a lot of noise. Schweder diagnosed that my apartment has enormous lung capacity, but almost no exhaust.

The condition is the result of an internal dichotomy on being quiet/ being loud that I've mapped onto the place. Sooner than avoid the aggravation of my neighbors Schweder suggested that my tip toeing—my solitude and my silence—could be reinterpreted as the rejection of unspoken invitations at the root of a structural collapse.

In direct contrast to the contexts of Brooklyn my domestic enaagement has developed unchecked into a self-conscious eccentricity.

The binary has certainly been practical. As a writer I enjoy hearing my thoughts. As an artist I work with the paradoxical silence of social media's cacophony and written conversations. I think the quiet also facilitates access to the interior voice. Think of the energy of contemplation which also moves inward, in a kind of devotional calm.

Going deeper, the dualism is fitting for an only child/latch key kid who grew up in a quiet house alone. And it admittedly expresses my aesthetic preference for the minimal, subdued. It's an institutionally supported state of being instilled, at least historically, by my favorite places: quiet museums, art galleries, and libraries. Being quiet has moreover become a strategy for knowing who is listening. When someone wants to hear me they undoubtedly will lean in and pay attention.

Loud Design // Quiet Design
Popular / Specialist
Sporadic / Consistent
Proud / Humble
Uncontrolled / Restrained
Insignificant / Important
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Annoying / Intriguing

Exaggerated and corrupt as the rule has become, it all has less to do with frequency than type. For example, in my conversation with Schweder I realized that a car alarm is "loud" but a mouthful record is "quiet". The sound of the last being so full, rich and low, it's come to occupy the category of restraint, while the car alarm, which in most cases signals only the frustrated attempt of someone in the parking lot outside either just trying to find their car, or to get in it, is "loud". So we can add faulty // considered to my table above.

Particularly in the contexts of the New York, where most complaints received by the police are about noise pollution, this structure has become ineffective. Quiet interiors can also be sort of suffocating, like the complicated etiquettes of previous epochs. Think of Joseph Beuys' grand but dumb piano, drowning in the oppressive weight of felted walls. The horror of a writers' block; the flat line blank of forgetting someone's name, a sort of neurotic paralysis in overwhelming social situations—these are also powerfully "quiet" experiences.

So, Schweder's advised renovation came in the form of a question: What would it mean to be loud? What would it mean to be sounding in my apartment with energy enough to hold up my side of the ultra thin drywall that separates us? To push back and resonate with the sounds of the city. Loudness conveys a special insouciance and self-determinism doesn't it? It embodies a palpable energy and force. Indeed the unapologetic courage of being loud also conjures a celebratory joy and spontaneity that welcomes attention, rather than waiting for it.

----- Original Message -----

Subject: Louder
From: Alex Schweder <[REDACTED]>
Date: Thu, April 18, 2013 5:53 am
To: [REDACTED]

Dear Sarah,

Thank you again for coming in for a renovation. It was terrific to meet you! I am keen to hear the effects that our conversation had on your home and would be eager to hear from you, no matter what the feedback is.

My best,

Alex Schweder

PhD Candidate in Architecture
Queens' College, Cambridge, CB3 9ET, UK

www.alexschweder.com

Email 2

From: Sarah Butler
Subject: RE: Louder
Date: April 21, 2013 at 4:38 PM
To: Alex Schweder



Alex, Thank you again.

I woke up this morning to a car alarm that wouldn't quit. Boooo-eeeou Booo-eeeou. Err Err Err Err. Woooop! Woooop! Woooop! repeat. repeat. repeat...Just when you think it's done! repeat. and so on for about 45mn, starting at about 8:30AM (could be earlier, that's when it woke me up).

At first I started to get really pissed off. "What kind of? And on a Sunday morning, no less."

And as usual this might have spoiled a perfectly good Sunday. However with the renovation happening I decided to blast The Velvet Underground -- being "Sunday Morning" it was the first thing that came to mind and I haven't really allowed myself to enjoy the album in this way for a while---

After all, I think it's going to be a great day. I salute you!

The photos are terrific thank you for sending, however I feel as though there is something that the visual misses here. They might be better saved for something later....

How would you feel about a more indirect allusion to your work in the contexts of the exhibition? Attaching a pic of Modest Foam Stack that I think well suits my gloss on the quiet. I want also to mention that in order to fit the sidebar the post would be called An Ongoing Renovation. The exhibit information and link to your site would appear at the end. If you think all's well I'll do a final pass on the text and post early this week.

There is no news yet on the other text for the LA publication but they had an opening this Saturday I'm hopeful to hear from them in the next weeks.

Thanks for reading,
all best,
Sarah

----- Original Message -----

Subject: Re: Louder
From: Alex Schweder <[REDACTED]>
Date: Sun, April 21, 2013 2:29 am
To: Sarah Butler <[REDACTED]>

Hello Sarah,

Brandy emailed me some photos yesterday. I think that these two capture our interaction well. Again, I think that your writing on the work is terrific. Let me know if you would like any other images.

Best

Alex

Alex Schweder

PhD Candidate in Architecture
Queens' College, Cambridge, CB3 9ET, UK

www.alexschweder.com

On Apr 19, 2013, at 2:33 PM, Sarah Butler wrote:

- > Hi Alex,
- >
- > Thanks so much for writing.
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- > So far I've managed a broad review of Free Architectural Advice. Still just getting to the bit about being loud!
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>
>
>
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> ----- Original Message -----

> Subject: Louder
> From: Alex Schweder <[REDACTED]>
> Date: Thu, April 18, 2013 5:53 am
> To: [REDACTED]

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> My best,
>
> Alex Schweder

>
> PhD Candidate in Architecture
> Queens' College, Cambridge, CB3 9ET, UK

>
>
>
>
>
> www.alexschweder.com
>



Email 3

From: Sarah Butler
Subject: RE: Recording
Date: May 4, 2013 at 11:32 PM
To: Alex Schweder



Hi Alex,

Yes of course! It's a total pleasure. I'll look forward to whatever's next.

The reno is going well. Until now I've been a very impatient PA. --always hated the "hurry-up-and-wait" of film sets and the like.

At a shoot the other day, slumped and waiting for the flash I started to hum. And the humming got louder. And the loud humming turned into singing.

Standing on the corner of Bowery and Grand; singing the sea of love, completely off key: your free architectural advice is turning me into a regular nut-ball new yorker.

Happily so!

all best,
Sarah

----- Original Message -----

Subject: Recording
From: Alex Schweder <[REDACTED]>
Date: Sat, May 04, 2013 9:09 am
To: Sarah Butler <[REDACTED]>

Hi Sarah,

First, thank you again for participating in this last round of renovations. Yours was one of the highlights for me and I enjoyed your writing immensely.

Last weekend I met with a writer from Frieze about the project and I wonder if I might share the recording of your interview with her?

How is your renovation going by the way?

Best

Alex Schweder

PhD Candidate in Architecture
Queens' College, Cambridge, CB3 9ET, UK

www.alexschweder.com

Email 4

From: Sarah Butler but
Subject: RE: Recording
Date: May 8, 2013 at 1:58 AM
To: Alex Schweder



Thank you, Alex.

It's a process of many turns isn't it -- at times the more loud I am the more loud everything else becomes.

I'm opening a show on June 16... a gallery with enough design/ architecture flavor.

If you would save the date would be so glad to have you. Details to come.

with all best,
Sarah

----- Original Message -----

Subject: Re: Recording
From: Alex Schweder <[REDACTED]>
Date: Sun, May 05, 2013 4:35 am
To: Sarah Butler <[REDACTED]>

Thank you Sarah, and what excellent practise of "louder". I am glad that you are finding New York a place where you can play with who you are and would like to become.

Please do keep in touch as you feel the urge.

Best

Alex Sch

PhD Candidate in Architecture
Queens' College, Cambridge, CB3 9ET, UK

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On May 4, 2013, at 10:32 PM, Sarah Butler wrote:

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Appendix F – Dilara and Ahmet Bugdayci

One conversation occurred between Dilara Bugdayci, Ahmet Bugdayci, and Alex Schweder. One photograph was made as an instruction that is pictured in chapter 4. A transcription of our conversations follows as separate subsections of this appendix.

Conversation 1

Transcriber – Alex Schweder

Interlocutors – Dilara Bugdayci (D), Ahmet Bugdayci (A), and Alex Schweder (Q)

Location – OPUS Projects, New York City

Date – December 5, 2012

- 1.1. Q: I usually start these conversations by asking you about your home and how you came to live there. How long you've been in the place, where it is, what attracted, why you moved into this place as opposed to –
- 1.2. A: Some of the [unintelligible] you mean?
- 1.3. Q: Yes.
- 1.4. A: The idea is there was a kitchen, the ovens, and a nice set up for foodie guys like us. It was a nice fit. Just as you entered the home, you find a nice equipment room and the kitchen was very good. Also, there was a small backyard and just behind that we hope it will give some relief. Also, it is duplex and there is a downstairs for our kid. For us it is another room. Just separation.
- 1.5. Q: Yes.
- 1.6. A: And also, that –
- 1.7. D: Did you talk about Mahmud [their son]?
- 1.8. A: Yes, he [Mahmud] is at home because it is just a trial situation for us. When he came, he was just starting the first grade –

- 1.9. Q: I see.
- 1.10. A: – a challenge for him, you know? Just coming from Istanbul and starting first grade –
- 1.11. Q: – In New York?
- 1.12. A: – so it is just fabulous to have school so close. That was another thing we liked –
- 1.13. D: [pointing to Ahmet’s chair] Careful with the seats. Do not do that to the seats.
- 1.14. Q: So, it is close to the school. How did you find the place?
- 1.15. D: With a big agency. Up until then we have always been living in old, nice, old antique style buildings with high ceilings. This style is a very new house where everything is clean cut, it is a new experience for us.
- 1.16. A: Very structured. In Istanbul we always [lived] more rustic, but this also very nice.
- 1.17. D: We like it, it is a nice space for us.
- 1.18. Q: So, you moved from Istanbul to New York –
- 1.19. D: Yes.
- 1.20. Q: – three months ago?
- 1.21. A: Four months. But at first, we did not know where we wanted to live.
- 1.22. D: Well, we always knew we wanted to live in Williamsburg. But Greenpoint is so close to Williamsburg. Also, the school we found is in Greenpoint.

- 1.23. A: Yes, but first we came and subletted a flat in [a building] called Gramont. While we were living there, we were searching through agencies. So that is how we ended up with this flat. This was the one we saw first. I said, for Dilara and us, “Okay.” So, it is good, but still – I realize people [in New York] are not cooking in the kitchen. The equipment looks nice, and it is nicely set, but everything is – we did not realize - all our neighbors are coming to say, “Oh, there are some delicious smells coming out of your flat.” [At first] I was thinking maybe I was annoying them with the smells, or because the stuff that you cook is [from] a little bit different culture –
- 1.24. D: Well, we have to maybe tell you – So in the end had to cut this beep thing [smoke detector]. Anything we cook [and it] goes, “Beep, beep, beep, beep”. So, we shut it down –
- 1.25. Q: So, you had to de-install the smoke detector?
- 1.26. A: Yes, it was little bit annoying. It was unbearable for us. I just wonder how people cook with this? You should be eating packaged food and using the microwave?
- 1.27. D: The apartment it was expensive for our budget. But the other cheaper flats were not very livable. They were not very comfortable so we said we will take that one, but it can amortize itself if we make dinner parties and workshops from home, then we can pay a little more.
- 1.28. Q: Yes. Makes sense. That is great. [You can] have fun.
- 1.29. D: Have fun. Our dinner parties, we want to make – because we have a bigger project for later on – but we can start it from home a little bit. We have this concept [called] “the kitchen circus.” Like a cooking circus – a performance, an interactive performance – the guests would be cooking, and we would also be cooking, all together, then we would eat, then we would be dancing. During all this period – like a circus – there can be from a trapeze, one can spin all the spices down – lots of spices – or some surprising music like, “Doo doo doo” [vocalizes a melody]. A big horn

coming – like eight-year-old girl playing the horn. Lots of circus things going on, like performance artist doing this with dance and singing.

1.30. A: Yes, thinking about performance.

1.31. D: We are working now writing all the script and thinking, “What can we do with this performance dancer?” –

1.32. Q: Would the guests also participate in the circus? Become part of the circus? Would you think it is professional people –

1.33. D: Well, if they want, because it is interactive, and everything is together. If they would be cooking and this fairy comes to add some cumin – so there are in touch together. So, if he [an audience member wants to interfere with the fairy – yes, he can get in.

1.34. Q: Yes.

1.35. A: We want to have a party so people will have fun –

1.36. Q: Yes, I am sure.

1.37. A: – this will be the party. This is the idea.

1.38. D: But then, we met very interesting other people. This friend, Randy Bloom, maybe you heard about her, she is a big painter. She has this very lovely loft on Broom Street in SoHo. One time we made a party over there and lots of cool people came. We met the catering and had great fun. She said yesterday, “Why don’t we do an event for Valentine’s Day?” We make a dinner party in SoHo. SoHo is cooler than Greenpoint, especially for that day people will want to come [to SoHo]. If it is something more underground, Greenpoint is better for this kind of event. But I said, “You know what? On Saint Valentine’s [day] people want to be one by one – and [at the Soho loft] you

have this very nice big table so how are you going to make it romantic?" So, then I said, "Oh tomorrow we are going to see Alex, maybe he has an idea." [laughs]

1.39. Q: Yes.

1.40. D: On the other hand, she has a very nice farm upstate. She built this very artistic place and we were also thinking about making some event there. So, we came here with foodie ideas. We can do birthdays, we can do caterings, we can do party food, we can do performance –

1.41. Q: Yes. One of the things that immediately strikes me as interesting about what you are doing is the sense that – let us take the Valentine's example – there is probably a bedroom in the house –

1.42. D: Yes. There are two.

1.43. Q: – there is probably more rooms that you are not –

1.44. A: – there is a gallery office at home for her –

1.45. D: – you see it is huge loft –

1.46. A: – It is just a huge one.

1.47. Q: Yes, but there are different activities –

1.48. D: Yes.

1.49. Q: – here and there. So rather than having it in a more conventional setting of a dinner table, what if your dinner was served in the bed, for example? Or if the dinner was –

1.50. D: – so in the kitchen for one couple –

- 1.51. Q: – and served in the office for another couple. How would you make these spaces romantic for food? It is an interesting thing, it is really interesting, you know? The same could be – and this is just the first idea that comes to me – when you have certain habits in a space, like the bedroom, you have habits – you only do this thing here. Once you start doing something else there – and you are so used to just sleeping in the bedroom or just intimacy in the bedroom – then you change that to something public, where you are being served [food] in bed, it really heightens your experience. You are really much more aware of the food, the situation. So, it seems to me – I mean people would really notice if they are being served food in places that are much more associated with domesticity. Much more associated with something that you might want to do at home but do not do at home. Rather than always having this kind of situation around the table with people next to you – having things served to you there – you have already broken the rule about having someone go into the kitchen, who will then later eat. I am wondering if you can start to think about other spaces that you can serve the food in. Or doing this activity in?
- 1.52. D: Very interesting.
- 1.53. Q: Something like for this Valentine’s event, if you spread the people around, maybe there is room for six intimate dinners – no one is aware of the other, but you choose a situation. You choose the office. You choose the bed. You choose a kitchen. You choose part of the floor. You choose a closet. There are these different places that you can serve the food. I think that would make a very –
- 1.54. D: Fantasy.
- 1.55. Q: – fantasy. Also, a very provocative experience for them.
- 1.56. D: Yes, I am very amazed about what you are telling me.
- 1.57. A: In the recent past one of my projects was to set up the first interior design work in Turkey. I did work for contests with juries – not the architect’s plans – but choosing – there was internship jury – but then I wanted to be to making creative ideas that go

along with the food. So, at the time I ask Dilara [about] catering should be different catering. You know, architects and designers come, and it is our ceremony. So, I think that example of what she did is very interesting. She used, for example, catering with architect's stuff –

1.58. Q: Right. Drafting tables?

1.59. A: Yes, you can maybe give more –

1.60. D: Yes, it was a total food installation. The catering was – and it happened in the museum of painting – and the servants were dolls. I worked with designers, and we put them in interesting clothes, and they were serving. I put food in front of them and they were serving the food all around. The food [looked] architectural. For example, I built these cubes of sweets like bricks and put the cement – but not cement, poppy seed crème – so it looks like cement and –

1.61. A: Yes, people at first sight thought, “Oh it is like construction.” Construction stuff but then you see it is food.

1.62. Q: Then you eat it, that is great.

1.63. D: It is not too similar [to my work], but yes.

1.64. Q: Yes.

1.65. A: Yes, it is like using food and the serving in a different meaning. It relates to your work.

1.66. Q: I like this idea of buildings and eating buildings. There is something – In about 2005, I had a show in this building, a couple floors up there was a gallery that I was showing with at the time, and I made a wallpaper installation that was scratch and sniff. It smelled like donuts, it smelled like sweets when you scratched it –

- 1.67. D: – you want to eat it [laughs].
- 1.68. Q: It immediately triggers that part in your head that you want to eat something.
- 1.69. A: That also gives the idea of a performance we did in the Istanbul Theater – she has a world-famous dessert – chocolate. She made clothes working with a designer of a woman’s dress made of chocolate that was dessert. The performers wore that and started singing and doing performance –
- 1.70. D: – it was an interesting idea but –
- 1.71. A: I mean it was a couple of years ago. I mean just so you have an idea, I think we have that in common because we do many experiments of things around –
- 1.72. Q: Yes. That is great.
- 1.73. D: Yes, I wish [that] one day we [will] work together. I wish to realize your dream and make your piece edible.
- 1.74. Q: Yes. Or I am thinking, in your house, what if the food was actually served by the architecture? Maybe it is a pattern on the wall that is taken off the wall and then eaten? It is the decoration of the space; you just start eating the space. Let us say there is a sweet that is also sticky, and it get stuck to the wall in a pattern and people peel it off.
- 1.75. A: It could be a very nice performance to exhibit in a gallery [laughs].
- 1.76. Q: Yes. I am also thinking the other way – not only the space that the food is eaten in – in your apartment – in your performance – because if you are using a domestic space, but I also think that there is a lot of potential – that you just need to change the rules a little bit for them to be powerful experiences for people. It could not only be in the space that you eat it, but the way that it is served. So let us go back to the idea of a Valentine’s Day.

1.77. A: Yes.

1.78. Q: There is one space where a couple eats in the closet. But all of the food is served from the pockets of the coats that are hanging. That there are just these hidden things. It is about kind of opening up a drawer and there is your meal, like in the bedroom. You look through the bedroom and you open the drawer and there are two hot dishes of food. There could be something in a chest where the person actually starts to use the space. Then that is where this other activity, this surprising activity comes forward. It becomes much more about – rather than putting socks in the drawer – we put the food. They [guests] explore the house. And through this exploration of using the house, that is how the meal is discovered. These are just ideas.

1.79. D: But they are ideas I like –

1.80. Q: Throwing out ideas for how to perform the space differently. It is a different performance – and we think of performance very loosely in in these terms – but the performance that you usually do you usually perform sleeping in bed. You rarely perform the action of eating. So, it can become this very different experience just by changing the context. You have all of the usual habits that people have in an apartment, just daily habits and things that you do not pay much attention to. But by just changing a little bit, by just changing the place that you usually do this thing – which is eating – to where you do that thing – which might be sleeping, or putting clothes, or storing, or working – it becomes remarkable. I think people would really have a different experience of that space – of that meal – and I think the two start to work together in a different way. It is more about a total experience rather than just the same kind of [eating] habit [but] with really remarkable food. I think if we can change the habit in a remarkable way and serve the remarkable food, then it really becomes something quite interesting. This is my initial thought for a performance restaurant in the home. Let us talk a little bit more about your home. I would like to hear a little bit more about – okay so it is a brand-new home – let us maybe –

1.81. D: We do not have a lot of furniture; I try to grab it from the street –

- 1.82. A: Just like from scratch.
- 1.83. Q: Yes.
- 1.84. A: We just came –
- 1.85. D: – only came with three –
- 1.86. A: – suitcases –
- 1.87. D: – small ones. We still do not have winter clothes yet. We are still finding around.
- 1.88. Q: Thank goodness it is still spring [it was an unseasonably warm December].
- 1.89. D: Yes. Lucky. There are very nice secondhand shops, and I love secondhand shops.
- 1.90. Q: Do you use Craigslist too?
- 1.91. D: Yes, I use craigslist sometimes. I pick some free things or cheap things or – and I have this great guy – Greek guy – in the town – in the secondhand shop. So, I try to find cheap things and I try to make by myself – but we still need a couch –
- 1.92. A: – she finds the beautiful pieces.
- 1.93. D: - We do not want to spend, spend, spend –
- 1.94. A: – I mean it is like no one –
- 1.95. D: – because we do not earn any money now –
- 1.96. A: – will look at better store because we find the best pieces, you know?

- 1.97. Q: Yes.
- 1.98. A: It is like when that all comes together and she using catering and my people who are for design –
- 1.99. Q: That is really interesting actually. If you can think of your furniture as something that comes and goes, like maybe you put things back on craigslist –
- 1.100. D: Yes.
- 1.101. Q: – and you are thinking about this one event – and you bring in ten mattresses from craigslist of something. Or ten sofas – they do not have to be the best, but they come in and they can go out –
- 1.102. A: Yes. That sort of gives it the freedom of changing it up.
- 1.103. Q: Exactly. So, I think –
- 1.104. A: I think lovely for us [laughs].
- 1.105. Q: I think this is really good – you are just beginning so you do not have set habits –
- 1.106. D: Yes.
- 1.107. Q: – in the house. If you can think of things as a little bit more ephemeral – not like, “Okay, we have to find THE sofa, we have to find THE perfect sofa.” – Because if it is only there for a while it can be a certain thing and then it leaves –
- 1.108. D: While waiting we have the –
- 1.109. Q: Yes, or while waiting you have this one, and then you have two for a while, then one goes away and something else comes in. You need to serve everyone in bed, so you get rid of the couch, and you bring in some mattresses off of the same craigslist. I have started advertising these performances on craigslist and people are responding,

“Yes, I would like a performance in my house.” and “Yes, I would like a renovational performance.” So, that is also a really interesting thing to keep in mind – about the furniture. If you are not looking to have the normal perfect, “We have to finish this home, so it is always going to be the same way.” If it can be a little bit more flexible – sometimes we have this dining table –

1.110. A: Yes, we totally have –

1.111. D: – I do not know why I did not make three times the –

1.112. A: – this middle-class perception when it comes to our home. Okay, so you know free or less furniture, more space so the kids can come and go and can change. Also, now our kid does not have toys –

1.113. D: He has a huge place downstairs –

1.114. A: – yes, we give him a space –

1.115. Q: Yes.

1.116. D: – like a yoga studio.

1.117. A: New York is so interesting; we pass the street and see something that people are just throwing away –

1.118. D: Now we have come a little late because we heard from a friend of a friend – Randy’s friend we first met accidentally – and he has this huge piano that he wants to get rid of, and we found this piano for our son. So now we have a piano. Tomorrow we must find this man to come tune our piano.

1.119. Q: Great.

1.120. D: [laughs].

- 1.121. A: This is actually offering first opportunities to explore I said like a huge place – when you dig something very interesting comes up –
- 1.122. Q: Yes.
- 1.123. A: – stuff for old worn plates –
- 1.124. D: Yes, I have taken – they have given me little bits of pots and restaurant furnishings –
- 1.125. A: – pots and stuff –
- 1.126. D: – many things, shelves –
- 1.127. A: – it is amazing a basket full of –
- 1.128. D: – I just need to find a van, I mean, do you know any van guy?
- 1.129. Q: I do not know a van guy.
- 1.130. D: So, for Craigslistings we need to have a good one –
- 1.131. A: Yes, this not really –
- 1.132. D: – downstairs –
- 1.133. A: – and the kid is like we are using the – actually recycling the stuff that we find outside – and he is making his own toys.
- 1.134. D: Yes, he makes his own toys. And he makes models.
- 1.135. A: Yes, he uses the closet as his own gallery. Yes, that is his painting –

- 1.136. Q: Yes, that is great.
- 1.137. A: – good stuff. He makes some birds and stuff. This is how we are–
- 1.138. D: – recycling. So, we have the idea of recyclables.
- 1.139. Q: Yes, that is great.
- 1.140. D: [laughs].
- 1.141. Q: It sounds like you are having a lot of fun with your new home.
- 1.142. D: Yes, we like playing Lego. We are here like kids –
- 1.143. A: Yes, because we found it just empty. So nice. We were one month it was almost empty –
- 1.144. D: So, if there are too many chairs I find on the street, we put them in the garden. In the summer we need some chairs so we can use the garden.
- 1.145. Q: Yes.
- 1.146. D: We have beautiful – top – how do you say?
- 1.147. Q: Terrace?
- 1.148. D: Rooftop.
- 1.149. Q: Yes.
- 1.150. D: Yes, it is communal place, but it is huge and nicely done and you have a kitchen and wonderful view so find something extra you can put over there and use there.

- 1.151. Q: Nice.
- 1.152. D: [laughs] Now I am trying to make some shelves for my spices, because all my spices now are in a very big – how you call this?
- 1.153. Q: Drawer?
- 1.154. D: Drawer. But I do not know what I have – I need to –
- 1.155. Q: To look.
- 1.156. D: Yes. To see what I have. So, I ask a neighbor if they could be giving me tomorrow something like that.
- 1.157. Q: That is great.
- 1.158. D: [laughs].
- 1.159. Q: That is great. It is amazing that you can – there is so much stuff in New York, isn't there. It is always coming and going.
- 1.160. A: It is incredible.
- 1.161. D: We have a piano [laughs]. How much would cost a piano?
- 1.162. Q: A lot of money. Like a good one? Is it a –
- 1.163. D: This is a very good one, like very nice –
- 1.164. Q: A few thousand dollars? A few thousand dollars, yes.
- 1.165. D: Yes.

- 1.166. A: And she got it from the craigslist when we first move in.
- 1.167. D: My sound system –
- 1.168. A: Yes, to listen to music. She found a very nice music system.
- 1.169. D: For us it is also about the experience, to finding them, and to also to go to pick them up. You meet new people that you do not know. So, now I can in the city – you know –
- 1.170. Q: Yes.
- 1.171. D: It is so much fun.
- 1.172. A: To let us see east to west part of Manhattan.
- 1.173. Q: Yes.
- 1.174. A: You are entering the flat and you talk to them. You meet their wife and kids, and how they live, they have all their homework, and you just enter like an outsider –
- 1.175. D: [laughs]
- 1.176. Q: You meet all these people, right?
- 1.177. D: Yes, it is like in a movie, [laughs].
- 1.178. Q: Yes, it is great –
- 1.179. D: Even getting into that building is also an experience. Like the elevator?
- 1.180. Q: Yes.

- 1.181. D: With the guy [in the building where our conversation took place]? So nice so funny [laughs]!
- 1.182. Q: It is not your usual experience of –
- 1.183. D: [laughs].
- 1.184. Q: Yes. You are always finding new things. This is the first time you have lived in New York?
- 1.185. D: Lived, yes. We came before, two times. But to live –
- 1.186. Q: What made you decide New York right now?
- 1.187. D: This [situations like our conversation]. To have new adventures and new experiences.
- 1.188. A: We just want to open out, many things in Istanbul. We talk what is next step. Just a comfortable life. The restaurant is working, but you know –
- 1.189. D: The success that everybody means is not for us is not our success. Our success is to be happy and funny. But over there the success is to have the restaurant, and this is [instead] a burden for us.
- 1.190. A: Everybody is asking you to come and open up – But we already did, and we want to do something for laughing. For example, to create performance gallery, let us say with your idea, create an edible space. It would be more interesting for us. And we think we can do it.
- 1.191. D: Rather than a restaurant.
- 1.192. A: Rather than a restaurant. Here people will accept this.

- 1.193. Q: I love it.
- 1.194. A: So, like restaurant is keeping you busy for seven days. But just doing such ideas, like we did once catering from home, and use our facilities, and it was hard and because we did not have –
- 1.195. D: We did not have space, actually, yes.
- 1.196. A: – or staff for work –
- 1.197. D: We do not have the space –
- 1.198. A: Everybody together, it was our first professional work in New York. Then Randy got private dinner and just –
- 1.199. D: We made it for her.
- 1.200. A: – picked up food. But because of this inconvenience, the stuff wasn't good.
- 1.201. D: They were very happy. For us it was difficult to work because you cannot prepare with speed if you have a small space. Then you will have to take this then this, because you have too always –
- 1.202. A: Also realize this kind of flats are at first [sight] is good kitchen. But then you see it is not a design for people that are really cooking.
- 1.203. D: Yes, they only make tea and coffee, I think.
- 1.204. A: So, in America no one is really cooking.
- 1.205. D: [laughs].

- 1.206. A: The girl upstairs who has the baby –
- 1.207. D: They buy all the readymade food.
- 1.208. A: – that is not interesting dinner.
- 1.209. D: My son went to neighbors –
- 1.210. A: An observation for us is just they do not cook.
- 1.211. D: They do not even wash vegetables. Or salads. Like washing salads or spinach, it is not a regular thing. My son went to the neighbor once and his dinner was, he said, [unintelligible] like cut as animal. I do not know what is that. I mean they say is chicken nuggets, but I do not think they are edible things. I do not know, this was fried, but not fried there. I think it is fried in microwave and with ready chips tacos. No salad, not any real food. Everything is packaged.
- 1.212. A: Four kids she has –
- 1.213. D: Four kids. Yes, we are shocked. But yes, here it is the rule. I mean everybody is doing like this.
- 1.214. Q: Yes.
- 1.215. D: We are like, “What?” [laughs].
- 1.216. Q: Yes, those are very New York things to do. New York kitchens are very interesting because people eat out.
- 1.217. D: They do not cook. They just microwave and fridge –

- 1.218. A: Yes. That is the only problem with the flat. Because we are cooking and you smell of the food, and there is not much window [ventilation] here. You know, is like, there is no window in front.
- 1.219. D: No, we have lots of window but –
- 1.220. A: – but you cannot open it.
- 1.221. D: Yes. I mean they make something that you cannot open. So, I took out the thing so when you open you do not slip. I have been told, “Oh this is for security. You cannot do this. You have to put it back.” Is that right?
- 1.222. A: So, we just leave the door that opens to backyard to get the fresh air – just little bit to make it – because it is obvious when you cook. That is why sometimes we are not sure our neighbors are hating us or [think] some delicious smell is coming out that is all right.
- 1.223. D: We do not know if we are disturbing them or not.
- 1.224. Q: Yes.
- 1.225. D: So, I try. Because I do not like other people’s food smell if I do not cook [laughs].
- 1.226. Q: Well, maybe they like it, maybe they do not.
- 1.227. A: That is a mixed experience for them because we are annoying creatures. It is okay that – they seem okay – so you know, yes. That is the other thing with the house, yes. We are trying to make it suitable for our needs [laughs].
- 1.228. Q: Yes, it sounds like we can certainly get together on these kinds of things. When is your first party do you think? You have February 14th?

- 1.229. D: So yes. There is this already. I do not know if you can do it. We have very short amount of time. [During] the holiday season our son has no school, so we would be upstate. At Randy's farm. You are more than welcome. There is lots of space if you want to come and go.
- 1.230. Q: Well, thank you.
- 1.231. D: So, I was thinking we can just do a terrorist attack like a –
- 1.232. A: Get it done.
- 1.233. D: Yes [snaps fingers] get it done. Gather a party while we are there, just call few people –
- 1.234. Q: Yes.
- 1.235. D: ...we can make the [snaps fingers] first thing like this –
- 1.236. Q: Upstate is the, yes?
- 1.237. D: Yes.
- 1.238. A: But it is like –
- 1.239. D: – holiday season. Or we can just make it for ourselves –
- 1.240. Q: Yes.
- 1.241. D: – and just see.
- 1.242. Q: I wonder, there is also – for the promotional material – for the Valentine's Day one in SoHo, yes? We might be able to try this performance renovation for that –

- 1.243. D: Yes.
- 1.244. Q: – home.
- 1.245. D: Yes, we have time for that.
- 1.246. Q: That might be better. I leave at the end of December for Cambridge for six months and do not come back to New York, so it would be the kind of thing we would need to do this month, if we want to do the photographs. If we –
- 1.247. D: Okay.
- 1.248. A: So, you need photographs of the plan, yes.
- 1.249. Q: Well, it would be photographs –
- 1.250. D: I have –
- 1.251. Q: – like these [pointing to those hanging on the wall]. It would be making our own photographs –
- 1.252. D: Ah, okay.
- 1.253. Q: – of doing –
- 1.254. D: – I thought you want to see the space –
- 1.255. Q: – the renovations to the space.
- 1.256. D: Okay.
- 1.257. Q: No, I think maybe if we want, we visit the space –

- 1.258. D: Yes.
- 1.259. Q: – and we look at the different situations that are in the apartment, and we decide a few scenarios of – one meal served here, one meal served here, one meal served here, one meal served here. Then we photograph me eating a meal in all places.
- 1.260. D: Yes. Cool.
- 1.261. Q: Something of like that, dressing up as different couples, different things, and then this could be –
- 1.262. D: Yes, for the promotion, so it could be it would have nice visuals.
- 1.263. A: Yes. We can send it to you [pictures of the SoHo loft] but also that I think you –
- 1.264. D: No, he doesn't need – we do not need to send him pictures, we would go there together –
- 1.265. Q: And we make our own pictures.
- 1.266. D: – we will make our own pictures. You want to see few pictures?
- 1.267. Q: Yes.
- 1.268. D: So, this this is the upstate house.
- 1.269. Q: Upstate, yes.
- 1.270. D: Open kitchen, there is a big table here. It is a huge place in the middle of the forest. So, there is a big table, fireplace, then I show you some – So this is so the loft, you can go to bedrooms, there is big table, here is the big table –
- 1.271. Q: Great. And this is –

- 1.272. D: – this is all Soho now.
- 1.273. Q: Who’s loft, is it? Randy’s?
- 1.274. D: This is Randy’s, yes. It is a long one.
- 1.275. Q: And how do you know Randy? What is she –
- 1.276. D: She is a friend of a best friend of one of my best friends in Istanbul.
- 1.277. Q: I see.
- 1.278. D: This best friend of – well she is more than best friend she is like Petra [a mutual friend who introduced us] for me. She is very inspiring, like a guru always, she knows lots of things –
- 1.279. Q: Yes.
- 1.280. D: – and I love people who knows lots of things. I have a big respect for them. So, we have a very good relationship. She is our only friend we can say back in Istanbul like Petra. She left and she was living in New York thirty years ago. She made her kids here to make them American citizens and they were friends with Randy since thirty years. I met with Randy several time in Istanbul. We eat together, but we were not that friendly now as we were in Istanbul. Now we became very good friend, and we are sharing a lot. She is a very cool woman. She listens to very good music. She knows lot of things. She is an artist [laughs].
- 1.281. Q: That is great.
- 1.282. D: She has good ideas. She has balls.
- 1.283. Q: Yes.

1.284. D: [laughs].

1.285. Q: You like that.

1.286. D: Yes.

1.287. Q: I would love to do a photo shoot at Randy's house for this Valentine's event. I think it sounds perfect.

1.288. D: It sounds perfect too.

1.289. Q: Yes. One thing is we need a photographer –

1.290. D: And also, what maybe I should cook come of the menu –

1.291. Q: Cook some of the menus, yes. Maybe just a little bit. The way I would like to work it is first come for a visit and we think about what to do and then I buy outfits, props for myself for the photographs.

1.292. D: Yes.

1.293. Q: Then we make the photos.

1.294. D: So, it is not the same day that we make the photos?

1.295. Q: No.

1.296. D: That is good.

1.297. Q: We make two visits.

1.298. D: Super. Okay.

- 1.299. D: The first to see and talk about the ideas what we do.
- 1.300. Q: Right.
- 1.301. D: Then the next time is the cooking and the shooting.
- 1.302. Q: Yes. The cooking and shooting. And we need a photographer.
- 1.303. D: Yes.
- 1.304. Q: We need to find a photographer. I can ask a friend of mine to do the photography.
- 1.305. D: Yes.
- 1.306. Q: We could hire a photographer, if Randy knows a photographer.
- 1.307. D: Maybe Randy knows a photographer or –
- 1.308. A: We need a professional photographer?
- 1.309. Q: Someone who knows. I think it is better.
- 1.310. D: – it is better also. I mean –
- 1.311. Q: I think it is a little better because then they know about the lighting, and they will make a good photograph and stuff like that.
- 1.312. D: It change everything. But now lots of people, lots of our parents, they are very skilled with pictures. We will ask.

- 1.313. Q: Yes. See if you know. The friend of mine that was just here is a professional photographer and I am helping him edit some video, just as a friend. Maybe he could help me just as a friend. As an exchange for you know –
- 1.314. D: Okay so we all –
- 1.315. Q: Nobody wants to spend money.
- 1.316. D: – ask from our side.
- 1.317. Q: Right?
- 1.318. D: Yes.
- 1.319. Q: I mean that is what we are trying to do. I do not have any money to spend. You do not have any money to spend.
- 1.320. D: Yes.
- 1.321. Q: Let us try and see if we can do it find a photographer free.
- 1.322. D: Well, we can exchange. We do not have money, but we do not want to exploit people. So, if this person wants to help us with pictures, we help them for something else. We cook for him; I do not know.
- 1.323. Q: Yes.
- 1.324. D: He comes for the Valentine's Day with his girlfriend, I do not know. We can exchange.
- 1.325. Q: Some exchange, absolutely.
- 1.326. D: My husband he has, I can't call it massage, but he has healing skills.

- 1.327. Q: Ah, very nice. What kind of –
- 1.328. A: It is just combination of the acupressure, Thai massage –
- 1.329. D: – some Tantra –
- 1.330. A: – some Tao – I just combine it all together.
- 1.331. Q: Very nice.
- 1.332. A: Refreshing.
- 1.333. Q: [addressing Dilara] You are very lucky then.
- 1.334. D: Yes, do not you, see? [laughs].
- 1.335. A: [laughs].
- 1.336. Q: Yes, it is good.
- 1.337. A: I think we should keep contact. This is one of the things that brought us here. It could be lovely maybe later just to create a project here [in the gallery].
- 1.338. Q: Absolutely.
- 1.339. A: In a place like, – I thought she [Dilara] was working in the food area. Then I realized, when I met her at many restaurant projects that she is not. She is a sculptor. So, I coined the term ‘food artist’ and people like it because that what she was doing –
- 1.340. Q: Yes.

- 1.341. A: She was doing performance. So, maybe you did not know, it is not difficult to you know, even such a space that we can [make an] exhibition with you.
- 1.342. Q: One of the things I am doing is this kind of advice. I mean, this is research for me.
- 1.343. A: Okay.
- 1.344. Q: It is research, it is what I love to do. It is for this degree. It is all weird. Becoming a doctor is a performance, right?
- 1.345. D: [laughs].
- 1.346. Q: I am not a serious doctor, but someone is more likely to come to a doctor than an artist for something that they need.
- 1.347. D: Have you met Kuka?
- 1.348. Q: No.
- 1.349. D: Kuka our friend, he is also Petra's friend. He is an artist, and he is also making his Ph.D.
- 1.350. Q: Yes. It is funny, I am not going to be academic, you know, "Herr Doctor Schweder."
- 1.351. D: Yes.
- 1.352. Q: I think it is something funny too.
- 1.353. A: So, you are going to Cambridge.
- 1.354. Q: Yes.

- 1.355. A: So, you should be there for your –
- 1.356. Q: I will be there – I am working away from Cambridge this semester. I am still doing it because I want – my mother is in New York City. I grew up here. She is getting older, so I want to move back to New York. I want to have this business where I meet with people and renovate homes through the performance in the home. But it is going to take a few years to build this business. So, I start now while I am doing the degree and then when I come back, I'll already have – So I come back every fall. When I come back, I am talking with a developer who owns a lot of property along the Highline. He has empty spaces – and my friend, an architect, is the one who designed the Highline. He is the architect for the Highline and so he is putting me in touch with a developer. When the developer has open space, I get a call saying do something in the space, no rent, just make it interesting. So maybe we do something like this in the fall.
- 1.357. D: Yes!
- 1.358. Q: Do something here in Chelsea here as a big event. We have some time to think about what that could be. I like this idea about edible buildings.
- 1.359. A: We can do anything this fall with ideas.
- 1.360. D: Hansel and Gretel.
- 1.361. Q: Yes. Something like that. Or it is just totally straight, like, “Oh, I did not know we could eat this.” It looks like it should not be eaten, but then you start eating the whole thing. It would be great. It would be fantastic.
- 1.362. D: And I like your idea to find the food.
- 1.363. Q: Yes.
- 1.364. D: This is a nice experience also.

- 1.365. Q: Yes.
- 1.366. D: I would enjoy to participate.
- 1.367. Q: Yes, so I think that there is –
- 1.368. A: Yes, the architecture of the food it is a wonderful combination –
- 1.369. Q: That is beautiful.
- 1.370. A: Great, and this you know –
- 1.371. D: – plus performance –
- 1.372. Q: – plus performance. Yes, it is.
- 1.373. A: Great, combine the performance then it is [claps].
- 1.374. D: When do you want to come to Broom Street?
- 1.375. Q: As soon as possible. You tell me, I teach school also in Brooklyn. I am a professor at Pratt.
- 1.376. D: That is cool.
- 1.377. Q: Tomorrow I have reviews. I think on Friday sometime? Or I could it do over the weekend or –
- 1.378. D: Okay, in case we are upstate this weekend, would you like to join?
- 1.379. Q: This weekend I cannot, I have other appointments here.

- 1.380. D: Okay so then either I see you –
- 1.381. A: Let us go next time to SoHo.
- 1.382. Q: We will just do SoHo.
- 1.383. D: Okay, so either Friday. If we do not go upstate, it can be the weekend. Or if we go upstate it is going to be Monday.
- 1.384. Q: It is next week, yes perfect.
- 1.385. D: Monday. Okay.
- 1.386. Q: Yes.
- 1.387. D: Super.
- 1.388. Q: That is great.
- 1.389. D: [laughs].
- 1.390. A: [laughs].
- 1.391. Q: These things [the renovations], they work.
- 1.392. A: Yes.
- 1.393. Q: These things they work.

Appendix G – Constantin and Laurene

One conversation occurred between Constantin, Laurene, and Alex Schweder. A transcription of our conversation comprises this appendix.

Conversation 1

Transcriber – Alex Schweder

Interlocutors – Constantin (C), Laurene (L), and Alex Schweder (Q)

Location – Jack Hanley Gallery, New York City

Date – April 12, 2013

- 1.1. Q: You have been in your place for quite some time now. How did you come to it?
How did you first find it and what were you looking for then?
- 1.2. C: Well, it was actually a very clear sort of purposeful situation. We lived in a quite beautiful but quite small place in the middle of Greenwich Village on West 11th Street. Our son, Bobby, was born and by the time he was maybe one or two Laurene wanted to work again. So, we got a babysitter, and she was on top of everyone's head then she had to leave at five o'clock, so Laurene had to rush home. It was very difficult. So, one idea was, as I observed from my Russian friends did at the time, they were getting those like Russian babysitters, live in, you know like nannies. They would live there, and suddenly, the babysitter was always there, and you could go anywhere at night, and you were free. So, there was this idea of finding an apartment where maybe we could have one of those live-in babysitters. Then very quickly it became clear that we would need a three-bedroom apartment. Because believe it or not, we were also working out of the apartment too. That was a long time ago. Oh, no, we had a studio.
- 1.3. L: We were working outside, Little West 12th Street.
- 1.4. C: But still we needed a three bedroom because we needed a bedroom for us, for him, and the nanny would have to stay somewhere if she is there. So, a three-bedroom apartment is nearly impossible to obtain in New York. Even now, unless you are

ready to pay millions somewhere on Park Avenue. So just by chance, Laurene found – I think through the paper – that on the lower east side – there was this little ad saying that there were these two-bedroom and three-bedroom apartments, so that attracted her attention. She went there by herself even. I had already given up – I think by that time – it is like looking for nowhere. Well maybe you should tell what were your first impressions there.

1.5. L: Well, we were looking around but weren't finding anywhere large enough basically. I was looking at these ads, and I was like, "Wow" they have three bedrooms, and the price range is really decent, and I did not know this neighborhood at all.

1.6. Q: Right

1.7. L: Because you have to understand, we were like – Actually its funny about our apartment, there is a lot of funny history to the area. It has always been incredibly multi-cultural, and it is had a smattering of artists. The original Velvet Underground house was right across the street from where the building is. It has this incredible legacy of –

1.8. C: Yes, but the truth of the matter is that the neighborhood was bad. Kind of –

1.9. L: It was always bad.

1.10. C: Even though technically it was no longer dangerous. By that time New York had gotten to the point where it was not dangerous anymore. Still the perception was that to move from 11th Street and 6th [Avenue] –

1.11. L: Between 5th [Avenue] and 6th [Avenue].

1.12. C: To Grand Street and I do not know what –

1.13. Q: Yes, right, and nosebleed –

- 1.14. C: Was quite a challenge. A slap in the face of common sense. Laurene's parents cried.
- 1.15. L: My best friend did not talk to me for years after that. Nancy was upset with me, remember. I mean people were like actually – well we always lived in edgy places.
- 1.16. C: [in an annoyed tone] Okay! Look, let us just stick to that apartment. It is not our biography.
- 1.17. L: Anyway, I was down there, and it was really unusual. When I walked into the courtyard, I tell you I loved it so much because it was like Chateau Marmont. It has this kind of aristocratic Hollywood apartment feel from like the 1930s. Because its deco-feeling with the fountain in the courtyard, the way it is landscaped, the faux tutor, all of this really turned me on. I couldn't believe that in such a crappy neighborhood there is like this –
- 1.18. Q: It is kind of a gem.
- 1.19. L: Exactly.
- 1.20. C: It is kind of a gem.
- 1.21. L: It is a gem, and the fountain is going. It is like, okay, it is not the Dakota, or whatever, on the Upper West Side. On the other hand, it had that kind of grand feeling because of the courtyard.
- 1.22. Q: Right.
- 1.23. L: Also, I kind of loved the whole deco thing. Though I basically looked at two apartments in the same line. The first one had a lot of paneling that had to be ripped out, and um it seemed like it was a lot of work to take that apartment. They were also asking for more money. Then what had happened was that this apartment was

downstairs, and the board did not want to pass the family that wanted to buy the apartment.

1.24. Q: I see.

1.25. L: So, they were like, oh my god, look at this nice Jewish family. Because, you know, our building is full of like old timers.

1.26. C: At the time we were only the second or third family that moved in there. Everybody else was in their seventies I think, as the youngest and in the nineties and hundreds. So, it was a dying kind of neighborhood. Not the neighborhood –

1.27. L: The co-op.

1.28. Q: So, it is a co-op.

1.29. C: It is a peculiar place.

1.30. L: But families, like the family who lived there before us, had owned our apartment for like fifty years. I think there was one owner before that, but they had always kept it in the family. So, it was in really great shape, and we did not have to do a lot with it. Also, I went into the kitchen and there was a beautiful energy to it.

1.31. Q: I'm wondering, now that you have lived there, fourteen years, is it?

1.32. L: Seventeen.

1.33. Q: Seventeen years, do you still feel the same energy to the place? Or how has it changed? How has your perception of it changed between then and now?

1.34. C: Surprisingly little, because the building is completely different. Now its maybe, I would say, seventy-five percent of younger people? Some of the quite young. But mostly families, or guys with girlfriends just about to get married thinking of children.

This kind of stuff. A lot of children, small children. But none the less it does not bother me at all, because we ourselves were the same way, it is fine. It still has that quality of a historical place, a nice place. We did not – Of course the original plan of every architect is to start knocking down walls and turn it into a loft like thing. At the time we did not have the money, but also, I was not so sure because I like this feeling of the old apartment. You know kind of like a Woody Allen style, which usually happens on Park Avenue. This is like a poor man's version of that and we kind of like that, so I did not quite knock down any walls. And then, of course, it became nearly impossible because when you live there forget it. Moreover, I have seen many other apartments where people did do that and usually with very dismal results because it is very small anyway. Because it is not a loft building. Suddenly when you knock walls, the ceiling is too low, the windows are irregularly positioned it is just not – it does not have the quality of the loft. No matter what you do to it. It is better not to do anything. So, yes, that is why we ended up in this somewhat old-fashioned living environment right now.

1.35. Q: Yes

1.36. C: And then there was another curious thing is that – this affected Laurene much more than me – the apartment was rented when we were in Doha for two and a half years. It was a family with like three kids, teenagers. They trashed the place quite well. So, quite a bit of work had to be done. When we came back, we had to rebuild it and paint it. Again, we played with the idea of knocking down some walls, and again it was not done.

1.37. Q: Yes.

1.38. C: So, ah, yes. It is funny, your kind of performance advice, this kind of desire of a frustrated architect. Maybe now – nah – and then a few years later back again – nah.

1.39. L: I really took – I mean I think we left America and we gave away so much. You know we left our apartment with these people, and they decimated every major appliance we had including the refrigerator.

- 1.40. Q: Right.
- 1.41. L: Then they sent their brother-in-law who is a lawyer after me when I started saying “Look guys, you know, this is not fair because I was out of the country when you vacated, and I was under legal obligation to return your deposit. But I did it based on the way you represented the condition of the apartment not based on anything I saw physically.” So, I came back – they had literally drilled through locks, removed door handles. Put plastic ones back instead of crystal.
- 1.42. C: Okay come on, let us not take the whole hour complaining about it.
- 1.43. L: They used it as a party – you know the parents would leave every weekend – essentially the neighbors started piecing things together.
- 1.44. C: You are just kvetching about this.
- 1.45. L: No, I want to finish this.
- 1.46. C: No because it has nothing to do with –
- 1.47. L: There was like a huge amount of traffic in the apartment. Like trespassers essentially, because they were like the kid’s friends.
- 1.48. Q: Right.
- 1.49. L: And drug buddies.
- 1.50. Q: Right.
- 1.51. L: And the kids were throwing bags of water out the window.
- 1.52. Q: Right.

- 1.53. L: I know is not this –
- 1.54. Q: I'm just wondering if there is –
- 1.55. L: – So it had a very bad energy when I came back. Like a crack house.
- 1.56. Q: Right. And so –
- 1.57. L: I had a sick kid on my hands in addition to this.
- 1.58. Q: Right. So, do you feel like the last tenants are still kind of lingering in some way in the apartment? Is there this sense that the apartment was kind of molested?
- 1.59. L: Yes.
- 1.60. C: For Laurene, yes definitely.
- 1.61. L: For me definitely. Yes, for me totally.
- 1.62. Q: And so –
- 1.63. L: I mean I'm willing to give this to you to make a project out of it because I think that people should not do this!
- 1.64. Q: Yes, well you know it is like these kinds of things - like the kind of feeling that your apartment has been molested.
- 1.65. L: Right.
- 1.66. Q: It is a perceptual thing; you know it is a psychological thing.
- 1.67. L: Yes, but I came in and there were like twenty-watt bulbs.

- 1.68. Q: Absolutely.
- 1.69. L: I wrote on my twitter account, *eau du'* crack house vibe. There are twenty-watt bulbs everywhere because I did not really start to pick up the details until –
- 1.70. Q: Are you still noticing details?
- 1.71. L: Oh Yes. All the time I find some bulbs.
- 1.72. Q: What do you usually do with the details that you notice? Do you fix the right away, or –
- 1.73. L: I have been taking a lot of pictures because I thought I would take them to small claims court.
- 1.74. Q: Right.
- 1.75. L: For several weeks there was a lot of stress in the family because of Bobby's mental health, he had a breakdown.
- 1.76. Q: Yes.
- 1.77. L: It did not seem prudent at that point with all the responsibility I had to get him well to pursue a lawsuit against them. Especially since they were misrepresenting themselves from day one. She would send me emails like, "Oh, because their kids had a party," that the police were there and this and that, and the neighbors complained, they wanted them out. She was like, "I will never leave my children home again." She did it for two years after that. Totally misrepresented who she was. I kept saying to this friend of mine, I have a feeling that she is never there.
- 1.78. C: Look, Laurene, this has nothing to do with it. Let us just chill now.

- 1.79. L: Anyway, this is my point, they did not care. They poured nail polish on the floor, they drilled through doorknobs.
- 1.80. Q: It seems like a really good renovation for this house right now, is to somehow get the last bits of the tenant out.
- 1.81. L: Interesting, that does sound good.
- 1.82. Q: Because they are still kind of there.
- 1.83. L: Yes, they are. They moved around the corner so how can I really get rid of them?
- 1.84. Q: Right.
- 1.85. L: Because I still see her in the supermarket, and I want to kill her.
- 1.86. Q: And at a certain point it sounds like there are these small things that have added up to not only something financial, but more importantly, something psychological. It does not seem like, I mean in just doing a quick tally of costs, it seems like there was maybe \$5,000 worth of damage. Let us say in drilled locks and spilled lacquer and broken appliances? Or maybe it was less, maybe we are talking \$1,500.
- 1.87. L: I think closer to \$10,000.
- 1.88. Q: \$10,000.
- 1.89. C: Laurene look, it is just not reasonable. You get carried away with this stuff. Whatever.
- 1.90. L: Okay why not do the estimate since you are an architect.
- 1.91. C: It is not that, okay, just so Alex understands the situation, all the furniture including the really expensive pieces, all these Muji and Vitra was left there. Why

was it left there? We put nothing into storage given that we had already storage. I do not know; it was just because everybody was just too busy. I had to leave for Doha earlier. You know, blah blah blah. So, every time there is a complaint about more than one thing. Why did you leave this fancy furniture? Knowing that we knew that there was a family with three teenage kids coming. What do you expect that they would understand and that they would take like precious care of a Prouve chair or something? No, of course they were just plopping on it with their drink. It is a chair. For any kid a chair is a chair.

1.92. Q: Yes.

1.93. C: So, this thing – and then ultimately – the truth of the matter is that they did pay rent – and you know – we were making income off that. It was not exactly like we were giving this apartment to them as a favor. And then instead of a favor they like trashed it for us. It was a business deal from which we made some money.

1.94. Q: It also allowed you to go to Doha and make even more money.

1.95. C: Exactly that is why people rent. We could have just closed it with a key and maybe it would have been in better shape, but ultimately the loss of money would be tremendous. Not ten times more but maybe thirty times more, the loss of money would be if we did that.

1.96. L: I think the issue is not so much about what we did do and what we did not do, but how to get the energy out of the space.

1.97. C: Right.

1.98. Q: Right.

1.99. L: I think we have to focus on that first.

1.100. C: That is a good idea.

- 1.101. Q: That is why I brought the money up, because in perspective it is not about the money. As you said, you were making money as a business transaction. It is more the sense that someone did not take care of something that you really care about. And the whole Doha thing was a really trying time. And so, these traces are not only linked to the fact that someone did not take care of the things that you value, your home, but also it is kind of like we are still in Doha.
- 1.102. L: We are still in flux. We are not really home yet. Even though I've painted the walls and things have been skim coated, we are replacing things little by little.
- 1.103. Q: So, the question is – now that you have taken care of the bulk of it, you have gotten new appliances, patched the holes, and the paint, things are back to a pretty good –
- 1.104. L: Yes, but there were things like caked on feces on the back of the toilet. It was filthy.
- 1.105. Q: Yes.
- 1.106. L: I still have black mold. It was not something that I left when I went away. It was not given back to me in the condition that I would have given it to them.
- 1.107. Q: You have had to restore it to that condition, but I'm wondering in what ways – okay you mentioned earlier, Constantin, that you were entertaining that architects desire to – maybe now is the time to knock down a wall – I'm wondering if it is there little moments where things were kind of damaged. Like, "Okay, here's an actual thing that is damaged, it needs to be fixed." This is not a speculative thing; now how can we make it better? Like taking those moments of – whether it was the stove that was trashed, maybe the whole damn toilet needs to go. If it is a question of these kinds of things. Like those moments, if you take the top five moments where you just look at that thing and think "Tenants – Doha" and they need to be fixed, how can they

be made better. Kind of improved in some way. What are the moments that jump to your mind?

1.108. C: Well, the things which should be improved are the functional improvements. So certain things, like dishwasher was broken, so we replaced the dishwasher. So, the stove, the oven's not working. Okay the stove, let us be fair, it is a forty-year-old stove. Sooner or later, it going to have to go, it is something that we are planning to do. It is not just the stove; counter has to be done.

1.109. Q: Right.

1.110. C: Ok, so these things we do, but then there are the smallish tings that do not particularly bother me, but Laurene is like super upset. Like about the locks in the doors, you know. We are talking locks on the inside.

1.111. L: Like in the bathroom, they put some cheap handle from the internet on it and faked that the back of the lock is fixed.

1.112. C: So, this is more of a psychological repair. And it is a really kind of complicated thing because to really repair that kind of handle you have three –

1.113. Q: Sure, I do not think that the thing to do is bring it back to it is old way of being, but it a question whether you really need the locks. I mean, they are kind of gone now. These old locks, as you said, are really –

1.114. C: Most of the locks there did not work already because they were painted over so many times and sometimes in a kind of a hacked way. So many locks already did not work.

1.115. L: Well, what happens is that where I sleep, I look at the back of this door where they drilled a hole through it and taken off the, um, fascia, it begins with an *f*, faceplate?

1.116. Q: Faceplate.

- 1.117. L: Yes, they took the face plate off the back of the door, so they left this big hole, and there is all this jagged stuff, and it has been painted over.
- 1.118. Q: I know exactly what you are talking about.
- 1.119. L: And then in the bathroom, the same situation, they left a crater in the bathroom after they had, their daughter flushed things down the toilet. Over two and a half years they did not fix it and over email she said they would fix it. They did not do anything about it and then when I finally talked to the building, they kind of temporarily fixed the hole. But it still bothers me because the tile does not match, and it is ugly. It reminds me of them, and their carelessness and their shittyness.
- 1.120. Q: It seems like there is this patchwork of poorly done repairs.
- 1.121. L: Yes, totally.
- 1.122. Q: That seems to be the moments in the place where they are just still there. Like when you have to go to bed at night and have to look at the absence of a faceplate.
- 1.123. L: Right.
- 1.124. Q: And you go to the bathroom, and you are looking down at the mismatched tile.
- 1.125. L: It was worse when there was a hole in the floor.
- 1.126. Q: For you guys, you are sensitive to this stuff. You are going to pick up on stuff that other people wouldn't necessarily pick up on, per se, because you knew the place really well.
- 1.127. C: Because it is psychological.
- 1.128. Q: And you know –

- 1.129. C: Also, those things are not really visible.
- 1.130. Q: – if I were to walk into the place, I probably would not notice ninety percent of them. Because it is your place that you have been in for a long time, and you notice these things that are kind of like absences. So, we have got the face plate, we have got the mismatched tile on the floor, did the lacquer ever come off the floor?
- 1.131. L: Oh sure, well what happened was that they poured acetone on top of it so when I came back there were some red streaks from like the daughter who's obviously a horrible terrible stoner slut –
- 1.132. Q: Spilled nail polish –
- 1.133. L: Spilled nail polish, tried to clean it up, so there is a big area where there is bare wood exposed. And there is some nail polish here and there where they were not able to get it up.
- 1.134. Q: And so, is that bald spot still there?
- 1.135. L: Yes, it is still there. We put our bed over it. But why do I have to put my bed over it because they were careless?
- 1.136. Q: But the thing is that you do. I mean it just exists. That is just the state of affairs. And now it is more about what do you do with these things? How can you take these moments and re-signify them for yourself?
- 1.137. L: Right.
- 1.138. Q: Because they are there.
- 1.139. L: Maybe we should even take out the doorknob and put in a piece of rope with like a big knot in it.

- 1.140. Q: Something like that. Or, I mean, this mismatched tile can also be replaced. Here is the other thing –
- 1.141. L: Maybe we can even get some gold tiles [laughs].
- 1.142. Q: I mean there is just –
- 1.143. L: It is like a gold memorial.
- 1.144. Q: Laurene, I love that word, that is what you need to do. These are memorials. They are almost like little gravestones to that point in your life that was really hard. You guys have such a sense of humor, and you will be able to look at this thing and it will look ridiculous and stupid, and you will laugh at it.
- 1.145. L: Right.
- 1.146. Q: Rather than be completely stuck. It is done. It is really the past. Nothing is going to get worse because of these people.
- 1.147. L: No, they will just ruin somebody else's house.
- 1.148. Q: Yes, but nothing is going to get worse in your house because of these two people, right? So, the damage is done, this is the thing to remember, it is not going to get worse, and you can make a memorial to not only these people but also Bobby's breakdown, your struggles in Doha, these people's mis-care of your life, and you can even itemize these, "Okay, the doorknob is the memorial to Bobby's breakdown. The tile is the memorial to Doha. So, this is a way of saying we remember this time, but we also laugh about it. Like I loved your idea of the gold tiled floor, or the rope in the door.
- 1.149. L: Just in that spot.

- 1.150. Q: Right, exactly, and they are little memorials to that time to these things.
- 1.151. L: This is the place where Agera's daughter threw up and now here we are.
- 1.152. Q: Right, exactly.
- 1.153. L: So, we are kind of making fun of it, we are turning it around.
- 1.154. Q: That is exactly it. Because there is no way to get it back. Like you say, trying to find these old things [building parts] is going to drive you bananas.
- 1.155. L: God, I'm feeling so good, you are like the best therapist I've ever had Alex.
- 1.156. Q: Excellent [Laughs].
- 1.157. L: No, I think there is a point to that, we can't really replicate what we had, so we should obviously do something different.
- 1.158. Q: And they are also like triggers, especially for you Laurene. I mean you are the one who had to come back into the war zone. How do you convince yourself that the war is over now? It is in the past, and there is not a way of bringing the apartment back to what it was.
- 1.159. C: What about those semi-broken appliances?
- 1.160. Q: The semi-broken appliances, like the oven for example –
- 1.161. L: Should we put a plaque on it like a memorial?
- 1.162. Q: No, because that is just drawing out the problem, that is just like keeping them in your lives.
- 1.163. L: Right.

- 1.164. Q: And the only way to get them out of your lives is to let go of it. As long as you pursue what in the end wasn't all that much money, especially since Constantin was saying that we actually made some money and it allowed us to do this thing in Doha that was really necessary at the time.
- 1.165. L: You know we differ on this too.
- 1.166. Q: Yes, but it is not about what happened, but it is about what will happen. That is what memorials are for, they are for the future. They are not necessarily for the past. That is why they are usually so damn heavy, so that the past can be kept underground. Kind of crush it.
- 1.167. L: Well, you know what's really funny, and I did not want to say anything because you would think it is foolish. You know they moved two blocks away from me and kept asking for a reference, and I had not seen the apartment and were difficult about letting people in to see the apartment. So, I wrote that they basically paid the rent for two years. At this point there is no legal action against them. So, they got this apartment a few blocks away. I run into this woman and her kid is wearing pajama bottoms on the street. Plaid pajama bottoms on the street. This was a clue to me. Why did not I see this before I rented to them?
- 1.168. Q: Yes, but I mean, is that you can use these materials. Instead of rope you get some pajama bottoms, or the anti-pajama bottom, whatever the anti-pajama bottom would be. A sequin dress or something and use it for the doorknob.
- 1.169. L: Yes, I think we are the anti-pajama bottom people. A lot of people in our neighborhood go around in these pajama bottoms. Especially the kind that have Pillsbury dough boy superhero on them. I consider them the ultimate in bad fashion. But for some reason I am having trouble finding humor in this whole situation Alex.
- 1.170. Q: Yes, but you are really good at it.

- 1.171. L: I am good at it, thank you.
- 1.172. Q: I think that if there are ways to do that, I mean the environment is kind of heavy right now.
- 1.173. L: It is heavy.
- 1.174. Q: The environment is heavy, and you guys are so good at taking some of the heaviest things and making them light. The work that you guys did in Doha was brilliant, I liked the Inch' Allah clock, you have built a career –
- 1.175. L: Black humor.
- 1.176. Q: – a brilliant career doing exactly what you need to do for yourself.
- 1.177. C: That happens quite unconsciously, that would be interesting for you. Not to keep how the apartment was before, specifically in the sense of artifacts we have. We still have a lot of art framed. Not posters. They are all lithographs or sometimes original oil paintings, drawings. Not particularly valuable but often legitimate artists exhibiting in New York and all that. I do not know why we have not put a thing on the walls. All the walls are empty except for that wallpaper pattern that we saw in a magazine. Moreover, I have, still, boxes of stuff on the tops of the closets there. Obviously, these things are not the first necessity things, because we have been there for months, and they have sat there. So going through and getting rid of things. It is kind of like your old life is there. It is like the attic used to be. Like Bachelard's *Poetics of Space*, the attic is like the past. It's better to leave it and not stir it up. So now, unfortunately, I have an attic in each closet.
- 1.178. Q: Interestingly, though, it might not be a bad idea to graft the past back onto the apartment. Because if this is all stuff that is ancient history, you can use some of that ancient history to make these memorials in the house.
- 1.179. C: To use ancient history to heal more recent history.

- 1.180. Q: Yes. It is re-mapping. You fold time around on itself. Whatever the hell is in those boxes, and I like the -
- 1.181. L: It is just the clothes though.
- 1.182. C: No, it's much more than clothes.
- 1.183. Q: Even if it is just clothes, you guys are brilliant. Let us just say it is clothes, you take the clothes and make a bathmat. I like this because you aren't adding anything new to the apartment. Just shifting stuff around.
- 1.184. L: Right shifting perception.
- 1.185. Q: And the performance is actually making these – I mean you are performing these things for yourself. You are performing these memorials. You are performing – I do not know – making a bath mat out of your cheerleader outfit, or your whatever.
- 1.186. L: Girl Scout sash.
- 1.187. Q: Girl Scout sash.
- 1.188. C: You mean you are not going to do them [laughs]?
- 1.189. Q: No, no, no. [laughing]
- 1.190. C: It is only advice [laughing].
- 1.191. Q: It is free. Look you have all this stuff in there, like from ancient history, you haven't put anything up on the walls since you have been back.
- 1.192. L: I do not want any of it on the walls though.

- 1.193. Q: So, do not put it on the walls, put it in front of the toilet or the oven – until you get a new damn oven put things in there.
- 1.194. L: [Laughs].
- 1.195. C: Yes, put it in the oven.
- 1.196. Q: Maybe like a diorama oven. Open it up and it is the war of the roses in there.
- 1.197. C: A little diorama of hell.
- 1.198. Q: Does the light still work in the oven?
- 1.199. C: No.
- 1.200. Q: Nonetheless the oven is broken, and you can insert these things. This is the thing, every time you see one of these areas like the bald spot on the floor, or the mismatched tile, or the missing face plate. That is when you go through those boxes, and you find something to make a memorial out of. You take this other stuff, and you start mapping it in a totally different way so that it is not the past.
- 1.201. C: That is cool.
- 1.202. L: That is pretty cool. It's funny my first impulse when I first came back is something that I used to do, at one point we were having some bad luck in the studio, and I told a friend of mine. He said, "Oh, you should call this woman. She was married to Jim Morrison, she is a writer, she lives in Brooklyn." I found her of course, that is something I'm very good at, and she performs exorcisms. She is the woman – a wiccan – who married Jim Morrison in Central Park right before he went to Paris and died. She said it is very important you perform the exorcism yourself; you have to do it yourself. The same way you are saying that I need to do these things myself.
- 1.203. Q: Right.

- 1.204. L: I'm not doing that anymore; I'm not doing sage-ing.
- 1.205. Q: That is also not you, the thing that works really well with you guys is taking this really dark stuff and imbuing it with humor.
- 1.206. L: Totally.
- 1.207. Q: I mean that's –
- 1.208. L: We need some gold tiles for the bathroom.
- 1.209. Q: – whatever. Whatever it is.
- 1.210. L: That would be really funny because we could do that. We could go to Zaza and buy gold tiles for that area. You know it would be funny.
- 1.211. Q: These are the moments where you do not try to bring it back to what it was because it does not make any sense. It is only going to keep you focused on them and not on you. If you can focus on you and what you do well, which is laugh at darkness, finding a way of bringing laughter out of darkness.
- 1.212. L: When we came back the energy was really down, Bobby had gotten this scholarship for boarding school where it was for performing arts and after three weeks, he had this breakdown. And I think part of it was coming back to this discombobulated house even though I did a lot of work on it. It got back to a livable state pretty quickly. I think even psychologically it is not the best way to move forward.
- 1.213. Q: No, I suggested taking these boxes and putting little patches that is one way of going about it.
- 1.214. L: Right.

- 1.215. Q: Whatever way you find, though, cannot be to put it back. If you can take these moments and laugh about them a little bit, then you really put it in the past.
- 1.216. L: There was so much angst, it was beyond a cleaning crew.
- 1.217. Q: But now you have made it livable again, but there are these –
- 1.218. L: Reminders.
- 1.219. Q: – reminders, and I imagine that as you take care of some of the reminders, others that you could overlook will come forward. You just keep doing this until it is done. That is how you know it is done.
- 1.220. L: I think that the issue for us is also the fact that we do not have the money to put into it.
- 1.221. Q: You do not have the money to restore it, let us put it this way, to hemorrhage a bunch of cash into it is actually another way of stirring up other emotions. You will go around for years about what plan, and we are spending so much money, and it is really got to be right. It creates actually more trauma.
- 1.222. L: Interesting. Versus these little things.
- 1.223. Q: Versus these things that, if in six months you are really sick of these gold tiles that you thought would be funny, then it is easy to change again. It can also always be in flux.
- 1.224. L: That sounds like a good way.
- 1.225. Q: Who knows, if by doing these little projects around the house new ideas for work might come up. It is almost like sketching.

- 1.226. L: The first thing that I want to do is take out the plastic doorknob.
- 1.227. Q: Exactly, if it is going to be inadequate then make it really so.
- 1.228. L: Make like a huge sailor's knot with some clothes or some rope.
- 1.229. Q: It is your place you can do with it what you want.
- 1.230. L: That is true.
- 1.231. Q: Because you can do whatever you want there little moments help make it really personal again. And it is now you in there and not these other people.
- 1.232. L: I love this. I feel like I have gotten two hours of therapy.
- 1.233. C: Just to add one thing in the end, which could be curious for your renovation understanding. I think this particular place, which I think is true about many places, it only has beauty and some kind of character because of the history and memories it has. So even the fact that the moldings are like over-painted, that there is some kind of a patch here and there, that gives it beauty. I have seen many times huge mistakes by people who restore it perfectly. They strip the door and window trims to bare wood, and they paint it with like one layer of paint and it looks like shit because the quality of the architecture was never fantastic to begin with. What gives it value is the year after year relation of human life and histories and they scrape that away and with it the whole value and it is like cheap stuff again. Many apartments now, which have been renovated, and you look at it and go, "Oh my god what did you do with it?" It is not like some palazzo in Italy which when you restore properly and then you put some new Italian furniture you go, "Wow." There is something to restore. So, what is really valuable about your suggestion not to eliminate but rather to add another layer.
- 1.234. L: I like the idea. It is also kind of cool because it is therapeutic.

