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Choreographing events
demolition, trace and encounter

Mikou, Ariadni

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CHOREOGRAPHING EVENTS:

DEMOLITION, TRACE and ENCOUNTER

by

ARIADNI MIKOU Dipl., MFA

A thesis submitted in partial fulfilment of the requirements for the degree of

[PhD]

Department of DANCE

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ABSTRACT

Every generation is challenged by the question of what to preserve, what to alter and what to let disappear and die. In this journey, demolition becomes a critical moment, eliminating built architecture as an erect material object. Focusing on demolition as a phenomenon that resists the passing of time through destruction, my research explores demolition as a concept that has something to offer the present. In *Choreographing Events*, demolition, as a process of transformation, becomes an artistic method; a choreographic strategy with multiple expressions.

This practice-as-research enquiry (Haseman, 2006; Nelson, 2013; Rendell, 2004) aims to explore the space that lies between the disciplines of dance, choreography, architecture and the screen. In the *in-between* space (Grosz, 2001) of the aforementioned disciplines, I perform a series of demolitions as *transgressions* (Jenks 2013) which take the form of *dance-architectures* (hybrids between dance and architecture), *choreographic diagrams* (visual tools emerging from the intersection of architectural diagrams and dance scores), *unstable archives* (spatio-corporeal 'documents'), *choreographic environments* and *events* (spatial conditions for corporeal and performance-based interactions). Through these interdisciplinary encounters, demolition appears as a dynamic process that allows movement in the liminal space between stability and mobility, trace and disappearance and permanence and ephemerality.

Informed by Bernard Tschumi's thinking, I draw connections between *event-spaces* (1996) and the work of choreography to un-do, and thus demolish, fixed perceptions of space. Event-spaces as a triangulation of movement, space and action are applied in the performing space of the theatre-architecture (specifically the Black Box Theatre) and have been expanded in the tracing as writing (choreo-graphing and cinemato-graphing) of architecture as an event-based, and thus spatio-corporeal, and archival practice. Two practice-as-research projects, *Choreographic Process Architecturally Devised* (2015) and *Anarchitextures* (2016) offer a critique of the traditional forms of dance-making inside theatrical places, proposing an expanded choreographic practice that questions the theatrical apparatus while revealing the performativity of space. This research is relevant to dance artists and architects interested in space-making practices, re-theatricalisations, site-interventions and embodied ways of activating and archiving architecture.

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Introduction

> We are forced to transmit what we know, that is our legacy, but we share the impotence of those who come after. This is why I believe we must hold on not only to our memory, but also to the possibility of forgetting.
>
> Virilio, 2000 (1996): xi

In the era of social and cultural mobility and economic instability, adaptable architecture becomes an urgent demand in response to the needs of fast evolving societies and populations. Focusing on demolition not caused by natural disasters or terrorism, but on the habit of capitalist economies to resist the passing of time, my research aims to explore the potential transformation of the concept of demolition into a creative artistic process rooted in the field of expanded choreography[1] (Foster, 2011). This artistic practice is informed by and formed at the intersection of architecture, choreography, dance and screen-based media, which are approached here as *event-oriented arts*. Influenced by the theory of architect Bernard Tschumi on the notion of *event-spaces* (1996) – briefly space, movement and action – I consider these arts as *event-oriented* practices because they have the potential to create experiential and social encounters[2].

Thinking on the notion of *event* has been central to recent works from Paul Virilio (*A Landscape of Events*, 2000), Mark Franko (*Ritual and Event*, 2006) and Adrian Kear (*Theatre and Event*, 2013) among others. Virilio provides an a-chronological analysis of events, eschewing to discriminate between the particular and the general, the

[1] For a full definition of the term expanded choreography, see also glossary, page 210.

[2] Brian Massumi refers to all arts as occurrent, because ‘any and every perception, artefactual or “natural,” is just that, an experiential event. It is an event both in the sense that it is happening, and in the sense that when it happens something new transpires’ (Massumi, 2011: 82).

local and the global while Franko's edited book aims to rethink performance rituals in the light of catastrophic events. Kear, greatly informed by the work of French philosopher Alain Badiou, pursues a thinking of the event that 'operates through a detailed exposition of the acts of thought being undertaken by theatre-makers in the organisation and orchestration of specific theatre events' (2013: 22) in the shadow of the European and historic events of the twentieth century. Inside this discourse, my *practice-as-research* (Nelson, 2013) focuses on the destructing[3] nature of demolition and its application in making and archiving *events* aligned with choreographic interventions devised architecturally.

Human architectural creations, abandoned or destroyed as a result of capitalistic 'progress', terrorism or war, are replaced by new ones. The process of demolition becomes a process of change and transition, reminding us of ephemerality, even of architecture. Inside this economic and political context, the disappearance of Brutalist Tower Blocks – traces of an era that invested in utopic socialist dreaming – are evidence of the abandonment of an epoch attached to rational processes of universal design. Demolition, in this context, becomes

> the extreme form of eliminating an object, primarily architectural, as a way to either introduce something new in its place for a variety of reasons – economical, political, safety, use-orientation that has fallen into obsolescence – or a way to rid a site of a built form that is aesthetically unacceptable by some.
>
> Shelley Hornstein, 2011: 86

Through this lens, demolition eliminates what is considered as *failed* or deficient and it creates 'space' – clearing-away according to Heidegger (Leach, 1997) – for a new form of architecture to fill this gap. Demolition creates a suspended *void* created *after* and *before* architecture happens and these moments may be considered 'the

[3] According to the English Oxford Dictionaries, to destruct means to 'cause deliberate, terminal change to' [online].

loci of emergence, of unfolding, or eruption, the spaces-times of the new, the unthought, the virtuality of a past that has not exhausted itself in activity and a future that cannot be exhausted or anticipated by the present' (Grosz, 2001: 112). Although demolition might be associated with melancholy for loss of private and public memories, it is also a promise and a hope for a better future.

RESEARCH QUESTIONS

Demolition has not always been at the centre of my research focus, which was initially concentrated on an intellectual process of dance making based on the assumption that architectural diagrammatic processes share similar values with choreographic processes. I was particularly interested to find out what kind of choreo-spatial forms and events emerge from the dialogue of dance, choreography and architecture through visual diagrammatic processes[4], and what their new destinations were. In parallel to this inquiry, the study of architecture in demolition helped me to understand that one of the many reasons why architecture disappears is the disembodied way in which architecture is produced and conceived. In traditional western contexts, where the process of architectural design is inherited from Descartes' philosophy and Euclidean or other notions of geometry, space is usually approached as abstract. This is evident in the proliferation of static architectural diagrams, such as blueprints, which, apart from a few exceptions, usually fail to address the user's architectural experience of space and time. Even architectural photography usually features space devoid of human presence. Considering static diagrams as mediums of archiving architecture that perpetuate an understanding of space as abstract and time as frozen, I have further sought to

[4] See chapter 3 for an expanded argument on choreographic diagrams, page 92.

explore how to archive architecture as *living*[5] and not as a series of lines and curves constituting a-temporal diagrams. How to remember architecture as an *event* through event-oriented encounters? By approaching architecture in demolition as a performative event and the practice of inhabiting and dwelling architecture as an architectural *event* itself (Tschumi, 1996), I have attempted to also explore how we might, through expanded choreographic practice, allow spaces to be re-perceived and re-experienced. How can we turn spaces into events through choreographic thinking?

My concerns in this research can be summarized into three distinct questions as outlined below:

- What new forms of practice emerge from the intersection of dance, choreography and architecture when considering the *demolition* of their disciplinary boundaries?
- How might choreo-spatial thinking help to re-imagine space as event, and thus *demolish* the notion of space as fixed?
- How can we archive architecture, threatened by *demolition*, as experience, and thus as event?

These concerns are addressed through a practice-led enquiry that inhabited the following intentions and processes:

INTENTIONS		PROCESSES

[5] For the notion of living architecture, see glossary, page 210.

between architecture, choreography and the screen.		transgression of disciplines, I constructed a series of practice-as-research projects that were equally informed by the theories, methodologies and practices of the disciplines of architecture, choreography and the screen
Exploring the potential transformation of the concept of demolition into a creative artistic process.		Approaching demolition as a choreographic strategy for intervening in space, I devised a series of choreographic experiments where *event-ness* and 'destruction' of spatial fixity and firm spectatorship were the main focus.
Archiving architecture as a living organism.		I applied corporeal ways of 'writing' (tracing and recording) architecture that were sensitive to the subtlety of the passing time.

CONTEXTUAL SUMMARY OF RESEARCH JOURNEY

My personal interest in the phenomenon of demolition is motivated by a project[6] initiated in Italy before the beginning of my PhD studies. I was invited to improvise through movement in close proximity to an excavator machine, which was engaged in the process of de-constructing an old factory. Though attempting to keep an emotional distance, I experienced this demolition as a violence towards the materiality of architecture and the life of people associated with it. The owner of this factory had decided to sell it after it had been out of use for a few years and following a failed attempt – refused by the local Italian authorities – to re-appropriate it as a Centre for Contemporary Arts. The new buyers demolished the factory and in

[6] A short excerpt screened in La Danza in 1 minuto (2014) can be viewed here: https://vimeo.com/109087186

its place built a large retail shop. I left this short story, certainly not a unique one, un-interrogated, until I moved to London in order to pursue a practice-as-research PhD.

Living in one of the largest European cities constituted a daily confrontation with a landscape in continuous transformation and a witnessing of a cycle consisting of buildings being knocked down and others immediately being erected in their places. This demolition and immediate construction offered evidence of a superficial economic euphoria and development, appropriate for the city of London, of a city promised to Capital and financial inequality. But, as a person born and raised in Greece – a country with an extensive tradition in reconstruction and re-appropriation of weathered buildings – my life in a city which is similar to a vast construction site, has a less familiar phenomenon, and one which I sought to understand from an architectural and choreographic perspective. This curiosity led me to consider archiving practices, and to focus on demolition as a performative event of architecture. Such a provocation revealed a series of issues associated with architectural design and the social, economic and often political facts of London and other contemporary metropolises. Archiving and demolition motivated the creation of *choreographic environments* and *events* [7]. These I define as architecturally devised choreographic conditions that orchestrate the moving body into archival excavations that destabilise spaces.

During my research, I have concentrated on how to obscure the distance between the beginnings and endings of architecture manifested through diagrammatic processes and demolition. Examining architecture's multiple births and numerous

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[7] For more information, see the section 'Expanding the Notion of Choreography', chapter 6, page 174.

deaths through Tschumian *events*, and so through choreographic experiments that activate space, I came across several binary polarities that I have tried to destroy (*deconstruct* and *demolish*) either consciously or (often) unconsciously. Although my initial goal was to research the hyphenated space – the *spacing*[8] – specifically between two separated disciplines (architecture and dance), I came to realise that I have been continuously working with hyphenating a series of different worlds under a creative and not nihilistic approach to demolition that I refer to as the poetics of demolition. I summarise this poetics as creation through destruction; as birth through death. Throughout my journey, *demolition* has been no different from transgressing established borders, creating new hyphens, visiting *grey* (not black and white) zones of commonly perceived concepts and exploring their hybrid and *in-between* spaces. The demolition of the borders between opposite or previously un-connected areas (but also disciplines, identities, dimensions, methods) has given birth to a series of new **encounters** and hybridisations such as **dance-architectures** (chapter 1), **choreographic diagrams** (chapter 3), **unstable archives** (chapter 5), **choreographic environments** and **events** (chapter 6) that I will analyse extensively during this discourse (fig. 1 and also glossary).

In this research, I travel from the field of traditionally defined choreography, as the organization of dance in space and time, to areas in which architecture and choreography intersect with the moving-image and the screen in order to constitute an experiential stance in event-making and a critical approach to archiving. I define

[8] The gerund assigns to space the notions of becoming, transformation and change; '(*spacing),* the becoming-space of time or the becoming-time of space (temporization)… that I propose to call archi-writing, archi-trace, or *différance.* Which (is) simultaneously spacing (and) temporization' (Derrida: 1982 in Grosz, 2001: 111).

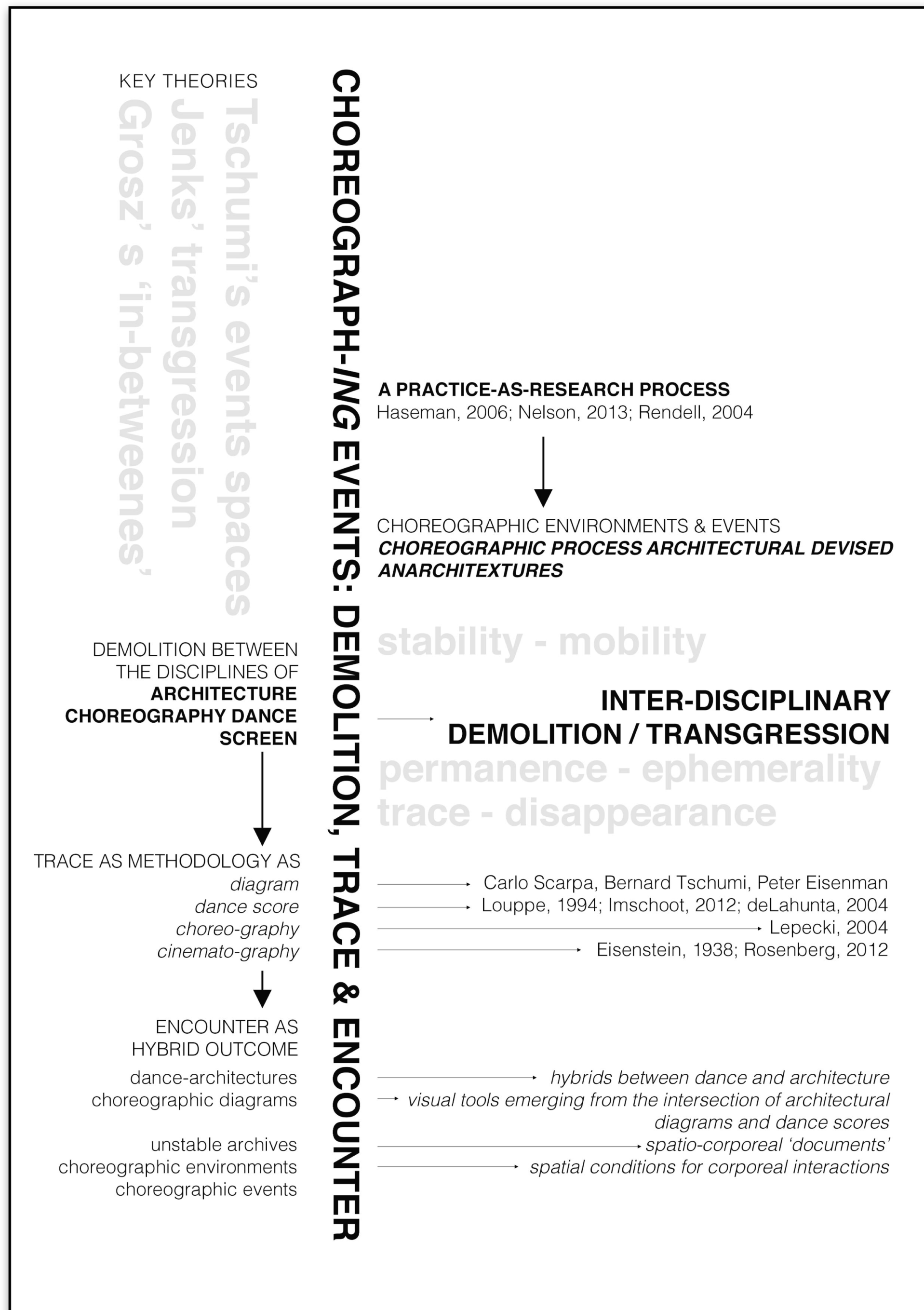

Figure 1 Mikou, A (2018) Thesis Overview

myself as a practising movement artist interested in the theory and practice of architecture and the role of the camera and screen in the experiencing of both disciplines. I am not a filmmaker, but I am a choreographer and trained architect practising with the camera, and this practice has become more committed since I became aware of the potential of the camera to act as a subjective witness of living

and disappearing architecture. I realize the potential of the moving camera to bridge architecture and choreography in a process of 'writing' (recording, tracing) the choreo-graphic experience of architecture and its dia-grammatic activation. I have used the camera as a tracing tool that reveals the relationship of choreography and architecture with the writing in space. This inter-disciplinarity is a transgressive practice that is theoretically grounded. In the context of the British educational system – to which I currently belong – this double preoccupation with practice and the production of theory through practice and vice versa is defined as practice-as-research (Bolt, 2007).

PRACTICE-AS-RESEARCH METHODOLOGY

Conducting inter-disciplinary research *through* architecture, choreography and the screen suggests that the creative processes of these disciplines become the focus of research themselves. Speaking about research in the field of architecture, architectural designer and writer Jane Rendell proposes that 'research "through" architecture takes the design process as the research methodology. The focus of such practice-led research in architecture can be on product or process' (2004: 144). As an extension, research through a discipline results in the questioning of the discipline as a practice, and it is facilitated by a methodology enabled through that practice. As my research focuses on precarious ontologies – such as the in-between space of inter-disciplinarity that is a non-measured process –, a quantitative approach that deals with numbers and (hard) facts would exclude the theoretical and practical concerns of architecture and choreography. A qualitative method, on the other hand, may inform my research only partially unless a performative paradigm is employed.

In his 'Manifesto for Performative Research' (2006), Brad Haseman suggests a third paradigm of research that offers strategies and methodologies either emergent or adapted from the fields of traditional research (quantitative and qualitative). As he explains:

> Performative research represents a move which holds that practice is the principal research activity – rather than only the practice of performance – and sees the material outcomes of practice as all-important representation of research findings in their own right.
>
> Haseman, 2006: 103

Performance, *as* doing practice and performing *as* exposing and by extension communicating practice either as a process or a product, is characteristic of performative research. This research derives from a dialogue with qualitative processes where the words inform practice and vice versa, helping to articulate, reflect and contribute to new kinds of knowledge that 'produce movement in thought' (Bolt, 2007: 33). The double articulation 'between theory and practice, whereby theory emerges from a reflexive practice at the same time that practice is informed by theory' is central to practice-led research (Bolt, 2007: 29).

Robin Nelson's 'practice-as-research' (2013) offers a performative model for integrating theory with practice. Other models of qualitative research, such as Constructivist Grounded Theory (Strauss & Corbin, 2015), or performative research, such as Barbara Bolt's 'materialising practices' (Barrett, 2007: 5) propose reciprocal relationships between text and practice (data in the case of Grounded Theory). However, I consider this relationship binary as it works in two directions, left and right. What I find particularly useful in Nelson's practice-as-research model, is firstly a broad frame that helps me to trace my history and my skills, to produce new theoretical and practical material and to filter what I know and encounter. Secondly and most importantly, Nelson's method helps me to continuously relate the know-how-what-that to other practices and theories. In my practice-as-research inquiry, I

operate a fluid approach between theory and practice formed in a relational system of 'triangulation' (Nelson, 2013). The 'knowing-how' of choreographic practice, critical reflection as 'know-what', and architectural and choreographic theory as 'know-that' constitute the corners of a dynamic triangular model, which I have applied in the course of my research. At the centre of this fluid triangular process exists the product of knowledge, which in the form of choreographic artefact and words (writing and process documentation), equally informs and expands both practice and theory. This kind of practice-as-research makes the inquiring process less isolated, more porous to influences and more flexible as it is continuously being repositioned and relocated in the map of artistic research. It is an evolutionary process in which theory and practice inform each other but are also being transformed in time to become a new practice and theory.

A series of explorative projects (the performance environment *hyphen-*, 2014 and the screen-project *Contemporary Ruins*, 2015), served as stepping stones for the two larger projects *Choreographic Process Architecturally Devised* (*CPAD*, 2015) and *Anarchitextures* (2016). Critical reflection about these works, illustrated with performance documentation, occupies an extensive part of this thesis. This research is located in a lineage of other practices informed by the destructive forces of demolition. This lineage includes the work of artist Gordon Matta-Clark and it is in dialogue with *event-oriented* and archival practices[9] and re-theatricalisations[10] of experimental performances. This 'praxis review' (Nelson, 2014: 21) is distributed

[9] *Archival* artistic practices are 'concerned less with absolute origins than with obscure traces' (Foster, 2004: 5). See section about *Unstable Archives*, page 145.
[10] According to performance theorist Bojana Cvejic (2015), re-theatricalisation is the turn of choreographers into theatre in order to challenge obsolescent functions. See section about *Theatre and Event-Spaces*, page 119.

across different chapters, and is associated with the theories that have impacted on the research.

OVERVIEW

Demolition as disciplinary destruction, choreographic strategy and a spatio-corporeal approach to archiving has been the main concept that has threaded the encounters of the different elements (architecture, choreography and screen) that constitute this practice-as-research project. By using the word demolition, I wish to clarify that I am not only referring to the aftermath of demolition, and therefore to the disappearance of materiality, but I refer to the moment of destruction as an encounter and as a possibility for transformation. The latter use of the term speaks to the different levels of this research. Demolition appears as a practice that is being transformed through time (from dance to choreography to installation), but it is also approached as a practice that transforms the rigid understandings of architecture and archive. This transformative approach to demolition remains open to future transformations (choreographic environment and event, unstable archive) and it appears as a dynamic process that allows movement in the liminal space between architecture, dance, choreography and the screen; between stability/mobility, trace/disappearance and permanence/ephemerality.

Before I expand on the three different approaches to the concept of demolition developed in this research – **disciplinary destruction, choreographic strategy and spatio-corporeal archiving** – I begin my text by examining how dance and architecture have informed each other. This literature and praxis review outlines and maps the inter-disciplinary relations between Dance and Architecture. More specifically, in chapter one, ‘The Hyphenated Space Between Dance and

Architecture', I introduce the different kinds of bindings that exist between dance, choreography and architecture (Architecture/Dance, Dance/Architecture, Dance+Architecture, Dance-Architecture). These pairs indicate the degree of integration between Dance and Architecture. I intentionally maintain the word 'dance' as I am looking at choreographic works that are closely related to the field of dance.

In chapter one, I further discuss dance in order to refer to the organisation of human bodies – trained according to a specific dance technique – in space and in relation to each other through a previously known or spontaneously invented movement vocabulary executed in spatial patterns (Foster, 2011). From this perspective, I approach choreography as dance making. However, I also employ the word choreography as the organisation of any kind of motion in space. In this way, I employ different nuances in terms, between dance-making and choreography. I use dance-making to refer to the embodied organisation of movement in space and time, and choreography to generally refer to the orchestration of motion. As this research narrative is developed, it focuses more on experimental practices of choreography less associated with dance-making. The word 'dance' consequently disappears from my lexicon and choreography, as the organisation of motion related to space-writing, becomes predominant.

Also in chapter one, *choreography* as orchestration of motion is examined as a potential tool for designing architectural and urban spaces that aim to create corporeal, sensorial and emotional experiences. Metaphors of architecture used in dance will explain how architecture has influenced dance makers in the generation of movement and organization of choreographic structure. The following section of this chapter (Dance+Architecture)_will provide selected collaborative paradigms between choreographers, dance makers and architects or architectural buildings.

The final section (Dance-Architecture) examines the impact of digital technologies in the emergence of hybrid body-spatial forms and it serves as the basis for introducing my own positioning in the field, which I further expand and articulate in the subsequent chapters. The pairing of Dance-Architecture as a transgressive hyphenation enables me to introduce the concept of demolition. Through a careful argumentation, I suggest that the sign of the hyphen[11] '-' represents at best the concept of demolition as a destruction between the disciplines of dance and architecture. As I will analyse further, demolition is the action that allows the *in-between* (Grosz, 2011) to emerge and it is the prerequisite for exchange to occur as far as it concerns Dance and Architecture.

Demolition will be approached as a conceptual framework for de-structuring institutional borders between disciplines, and specifically the disciplines of architecture, choreography and digital technologies, with a particular emphasis on the screen. In chapter 2, 'Demolition: A Destabilizing Force for Transgressing Artistic Disciplines', I use the image of demolition, which implies the violent elimination of architecture, to draw parallels with the concept of transgression. The latter has been defined by sociologist Chris Jenks as something that 'transcends boundaries or exceeds limits' (Jenks, 2013: 21). Although demolition as a concept, when placed inside an isolated context, risks creating negative connotations associated with a lack of productivity, demolition, seen as transgression and vice versa, can also be a creative artistic tactic that enables rebirth and re-orientation of forms through

[11] The hyphen is the sign used for bridging words previously disconnected and for describing hybrid concepts that are in the process of their establishment. In this text, I intentionally keep many concepts as hyphenated versions, such as practice-as-research, inter-disciplinarity, re-member and moving-image, in order to draw the attention of the reader both to the in-between space, the space of becoming between the different parts of the compound words, and their individual parts as well.

dynamic processes. In this context, I wish to further explore the following questions: From which urgencies do the inter-disciplinary practices emerge, what kind of assumptions do they challenge and what kind of dynamics occur in the inter-disciplinary processes? How is collaboration challenged in inter-disciplinary practices? Does the inter-disciplinary product equate with amateurism? What does it mean to work on the borders of disciplines?

Upon transgressing institutional boundaries, as outlined above, the metaphor of *zero ground*[12] serves as a place where both architecture and dance can meet in equal terms; when both exist as a thought and an idea. Therefore, in the chapter 'Zero Ground: Architectural and Choreographic Processes', I closely examine architectural diagrams and dance scores, as they are the initial stages of both architectural and choreographic creation. This study cultivates an understanding of the role of the processual diagram and its problem-solving potential in architectural and choreographic process. Carlo Scarpa's diagrammatic collage (Schultz 2007), Peter Eisenman's superposition (1999) and Bernard Tschumi's diagrammatic sequences of events (1981) will serve as exemplary methodological tools for conceiving and materializing the two practice-as-research projects developed throughout the course of my research (*CPAD*, 2015 and *Anarchitextures*, 2016).

By demolishing the building of a proposition that intends to propose choreographic diagrams as equivalent to architectural diagrams, Aldo van Eyck's concept of *place and occasion* (1959), Tschumi's notion of *event-spaces* (1996) and Lina Bo Bardi's architecture in a state of incompleteness (Sara, 2013) serve as the destructing forces that inhibit such propositions and help me to inspect the weakness of the

[12] This term maintains the meaning of Ground Zero as a pre-9/11 condition of destruction associated with the point of the most severe damage during disasters.

diagrammatic method. This weakness lies in the gap – or the *paradox* as Tschumi observed – between the static architectural diagram and architecture as an everyday and lived experience. The practice of inhabiting and dwelling architecture has been considered by Tschumi as an *architectural event* itself that is fundamentally transgressive, as analysed in the chapter 'Demolition as a Choreographic Practice of Architectural Transformation'. *Event-spaces* – briefly defined through the triadic relationship between space, action and movement – suggest possibilities for choreographically re-thinking, re-imagining, proposing and even undoing ('soft' version of demolition) architectural spaces. The theory of *event-spaces* proposes the activation of architecture by its users and gives authority to the user of the site (in this instance the choreographer as well) to re-create spaces in order for them to be re-perceived, re-experienced and to affect us differently. The concept of *event* will advocate for the adaptation of architectural spaces and the example of the re-appropriation of Black Box Theatre will be examined through my practice *Choreographic Process Architecturally Devised*.

The Tschumian concept of *event-space* that defines the triadic relationship between space, action and movement helped shift my attention towards how, or whether, architecture is lived as an *event-space,* and when space remains inactive. My focus moved towards contemporary ruined architecture and I started to reflect on the choreographic failures of architectures, and especially of Brutalism, the most recent style of architecture threatened by demolition. Domestic Brutalist Architectures are contradicting sites: they were built for a better future and yet their disappearance from today's urban landscape can be seen to offer a promise for a better future as well. This tension turns my focus to these paradoxical structures. Brutalist Architecture serves as an example of examining demolition not only as a concept, but most importantly as a real phenomenon connected with social, economic and

political issues. In ‘Demolition: A Performative Event. Falling Architectures and Unstable Archives’, I focus on demolition as a practice of architectural transformation that causes buildings to dance their own deaths. Furthermore, I offer some reflections about spaces belonging to today and the passing of time that has left an evident trace on them.

Demolition as a concept, but also as a phenomenon connected with the necessities of archiving architecture, has urged me to explore ways of archiving architecture not as an idealised space but rather as a living[13] space transgressed by the everyday user. Choreography and film as time-based arts and *unstable archives* are offered as tools for an approach to architecture as experience. They contribute to a re-membering[14] – as putting the pieces together in the mind’s eye – of architecture as living. *Unstable archive* is an invented term that describes the ‘failure’ of choreography, film and installation to archive architecture through disembodied archiving media, such as static diagrams, perpetuating the understanding of space as abstract and time as frozen. The *unstable archive* challenges the view of the archive as a document that remains stable and unchanged over time and proposes fragility and active re-organisation as its basic characteristics.

According to the above definition, the practice-as-research project *Anarchitextures* (2016) is an *unstable archive* emergent from the intersection of choreography, architecture and the screen. Drawing from architectural and choreographic ways of thinking (Tschumi, 1996; Hewitt, 2005), the chapter ‘Anarchitextures: Intermedial

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[13] For the notion of living, see ‘living architecture’ in glossary, page 210.

[14] Throughout the text, I use both re-member and remember. I employ the hyphenated version of re-member in order to refer to the idea of putting together the rubble (destroyed members) of the architectural body inside memory. Furthermore, I use the verb remember when I speak about its common definition as keeping in mind.

Encounters on the Screen' aims to address the ways that filmed material is transformed through projections and altered by active and mobile spectatorship. Shifting the attention from *what* is projected to *where* a filmed material is projected, I expand my discourse beyond the single flat cinematic screen and concentrate on *how* the projected surface (Bruno, 20014), its placement in space and its assembly with multiple screens, can create social encounters with archival traces. I use the term screen in order to define the medium as 'a receptor of an otherwise ephemeral image, and which reifies that image in the process of receiving it' (Rosenberg, 2012: 16). By constructing multiple analogue screens to project digital moving-images recorded at a Brutalist social housing estate prior to its demolition (Robin Hood Gardens Estate), my artistic practice evolved into the screen-based *choreographic environment* and *event Anarchitextures,* where I further expanded the notion of Eisensteinian montage.

In his seminal essay 'Montage and Architecture' (1938), which draws parallels between the practice of traversing space in architecture and film, film director Sergei Eisenstein identified 'classical architecture as a precursor to film in its creation of a "montage" of impressions that were both cinematic and spatial and that depended on an ambulatory viewer' (Elwes, 2015:15). I have re-defined montage into a spatial and ambulatory practice that helps to produce narratives by navigating in space, interacting with the screen and activating the tactile sense. *Anarchitextures* (2016), by its nature ephemeral, is proposed as a medium that enacts lost architectures by activating memories and producing new types of social and spatio-corporeal experiences.

Wishing to explore the potentiality of inter-disciplinarity between architecture and choreography, theory and practice, I employ the aforementioned disciplines as

fundamental components of my research, which threads them together under the concept of demolition, an artistic strategy with multiple expressions. Demolition is approached as a destabilising force for transgressing disciplinary borders (**chapter 2**); as a choreographic proposition for transgressing architecture through event-making (**chapter 4**); and as a critical approach to what must be forgotten, archived or transformed (**chapter 5**). The concept of demolition has been the impetus to explore *choreographic environments*: hybrids of dance, choreography, architecture and the screen, emerging from choreographic thinking, and aligned with current discourses on expanded and social choreography. These choreographic environments shift the experience of the audience from watching dance to inhabiting existing or invented spaces appropriated from a choreographic perspective. In this way, they question established forms of spectatorship and theatricality that I include under the term *choreographic event.*

Choreographic environment is the spatial pre-condition for the choreographic event to take place as an encounter between body and space. Both architecture and (choreographic) environment surround the human body in a similar way, but the interaction between space and body occurs as a (choreographic) event. As I will analyse in more detail in **chapter 6**[15], I define choreographic events as immersive environments that change through time and invite audience participation, turning both architecture and choreography into social practices that may build knowledge of the past.

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[15] The subtle difference between choreographic environment and event will be clarified in chapter 6 through the extensive analysis of the practice-as-research project *Anarchitextures* (2016).

Before I proceed with this analysis, I prepare the ground by focusing on how theories, practices and methodologies of dance and architecture have been borrowed by each discipline in the context of multi-disciplinary research. In the next chapter, I engage in a process that begins with multi-disciplinary examples where multi-disciplinary describes a method where ‘a number of disciplines are present, but maintain their own distinct identities’ (Rendell, 2004: 145). Gradually, I move from multi-disciplinarity to inter-disciplinarity – the hyphenated space between dance and architecture – where together with other practitioners and scholars I operate at the intersections of disciplines. In this delicate and difficult to define space I discover a series of *demolitions* which can otherwise be called inter-disciplinary outcomes, hybrids or simply *encounters* and in the following pages I attempt to trace them through words.

1. The Hyphenated Space Between Dance & Architecture

> For a dancer, the act of choreography occurs through the un-folding of spaces by means of gesture and embodied movement, whereas for an architect, space is the medium through which form emerges and habitation is constructed.
>
> Carol Brown & Mette Ramsgard Thomsen, 2008: 216

Architects and choreographers have often looked into each other's fields not only for inspiration, but also for the possibility of liberating each art from its constraints, which might be associated with gravity, mobility/stability, and ephemerality/permanence. Architecture, both an art and science, is 'probably the largest, most systemic and most powerful mode for spatial organization and modification' (Grosz, 2001: 110). Within a broad definition, choreography is 'about organising bodies in space, or organising bodies with other bodies, or a body with other bodies in an environment that is organised' (Forsythe quoted in Spier, 2011: 139). Therefore, it is primarily through the organization of three-dimensional space and the movement of the human body in this space that choreography and architecture can be brought into dialogue. Performance architect Dorita Hannah also observes that '[s]pace is the stuff of architects (who construct it) and scenographers (who abstract it); experienced by inhabitants (immersed within it) and spectators (who regard it)' (2011 [on line]). Movement structures and environments or immaterial temporal spaces are also the stuff of dance makers, who gradually give shape and meaning to the void 'through the dancing body's encounter with and production of space' (Salter, 2011: 67).

Architecture and choreography are both created within economic constraints[16]. Both arts are likely to reflect and affect **political and social changes**. Theorist and architect Bernard Tschumi (2008) speaks about the activist force of a building to affect the society in which it belongs. For example, the *New Acropolis Museum* in Athens (2001–2009) was conceived in discourse with the history and the archaeological sites of Athens, hoping that 'it may succeed in doing what thirty years of diplomatic negotiations [between the Greek and British Governments] did not succeed in doing' (2008:55): the return of the Elgin Marbles to Greece. Regarding dance, scholar Mark Franko addresses the capacity of politics not to be 'located directly "in" dance, but in the way dance manages to occupy (cultural) space' (2006: 146); in the way people interpret (Western) dance, become affected by it, and begin to discuss it. On the other hand, the situation in which the choreographer manipulates and rules the dancer's autonomy through choreographic instructions becomes deeply political as well. Politics are also embedded in places where dance is located: for example, within dance community projects in deprived neighbourhoods or institutions; and in people with whom dance is shared, including disabled and non-disabled bodies, and trained and untrained dancers as well as those for whom it is being created.

Site and location, **spatial design**, **gravity and kinetics** mutually concern architects and choreographers. Regarding site and location, Frank Lloyd Wright's *Fallingwater* (1964) incorporates elements of its physical environment into the structure, while in site-specific dance performances, place becomes the seed from which dance departs. The design of the distinct volumes of Frank Gehry's *Vitra Design Museum*

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[16] For architecture, the economic constraints include the overall budget and program, which is a document that outlines the goals and limitations to the design of every building.

(1989), for instance, form an elaborated building construction, while both the individual movements and the group formations of mass choreographies, such as the choreographed spectacles of Olympic Games, produce endless designs with the use of the human body as instrument. Gravity and kinetics, as, for example, in the design of the *Dynamic Tower* in Dubai and in the counterbalance partnering between dancers' bodies, become the components for mastering vertical elevation and balance, and understanding the mechanics of movement, support and coordination.

Considering that architecture and choreography focus on space and body as their basic materials and share similar questions, could a third **hybrid space** of shared identity – which is no longer recognized as dance or architecture – emerge from the simultaneous overlapping of both disciplines? How can this shared space go beyond a mere enumeration of similarities or borrowing of methods and concepts from one discipline to the other? If the space of intersection exists, it is something that cannot be identified as only dance or architecture, but as something *in-between*. Speaking about the notion of in-between and its transformative quality in her book *Architecture from the Outside* (2001), Elizabeth Grosz argues that **in-between** 'is the only space of movement, of development or becoming…, it is the space of the bounding and undoing of the identities which constitute it' (92-93). As I will explain further (chapter 2), demolition is the prerequisite for exchange to occur. It is the action which through the process of space-making allows the in-between to emerge. Similarly, according to Plato in *Timaeus,* as Grosz discusses (1995; 2001), chōra (χώρα) is the space that 'falls in between the ideal and the material; it is the receptacle or nurse that brings matter into being, without being material; it nurtures the idea into its material form, without being ideal' (Grosz: 2001, 91).

The meanings of choros (χώρος), the masculine form of chora and the stuff that both architects and choreographers deal with, derive from Ancient Greece and vary from a city's territory during the Archaic Period, to place as location according to Aristotle (McEven, 1993). **Choros** (χώρος) also appears to converge with the word choros (χορός) (McEven, 1993) which means dance, dancing place, dancing floor or a group that dances (chorus) and refers to 'people doing something together, a group with a shared purpose' (McEven: 1993, 74). For this reason, in Greek, the compound word *choreography* is ambiguous. It derives from *choros* (dance) or choros (space) and *-graphy*. Graphism refers to the 'durable traces of manual gestures of all kinds' (Ingold, 2013: 129) and choreography (*χορογραφία* – pronounced as *chorographia*) implies **dance-writing**, often associated with dance notation (Lepecki, 2004). Choreography (*χωρογραφία* – pronounced as well as *chorographia*) also signifies **space-writing**, the action of writing or tracing in space or the space inscription (Peponis, 1997). Etymologically, **choreography** – simultaneously dance-writing and space-writing – appears as a potential **in-between space of dance and architecture, a dance-architecture**, where the material identity of architecture comes into dialogue with the ethereal nature of movement. Dance-writing indicates that dance serves as the *medium for* writing while space-writing identifies space as the *medium where* writing occurs. Two relevant examples that might help to comprehend dance-writing and space-writing are *Improvisation Technologies* (1994) and *Synchronous Objects* (2009) by choreographer William Forsythe, in which the dancers write with their bodies in space and this writing is visually depicted as trace on the screen.

Dance-writing and space-writing are two hyphenated words that connect in new configurations previously disconnected meanings. I will attempt to clarify the

relationship between *dance-writing* and *space-writing* when, in chapter three 'Zero Ground: Architectural Diagrams and Choreographic Processes', I analyse the diagrammatic writing and the visual representation of the flow of movement as it occurs in both disciplines. In the course of this chapter, I explore the multiple manifestations of choreography beyond writing, and examine other possible areas where dance and architecture meet. Besides the linguistic sign of the hyphen (-) in the compound word *dance-architecture*, I wish to discover whether other kinds of relationships exist that bring both arts into a state of tension or exchange. If this is the case, how should these intervals be visualized and named, and how can signs help us to pay attention to the differences and nuances in meaning created by the coupling of the words 'dance' and 'architecture'? The following experiments may indicate how both arts could be paired linguistically, and how different the meanings that they convey are, depending on their punctuation: namely, using a forward slash '/', plus '+' or hyphen '-'.

Architecture/Dance	*Dance Architecture*	*Dance-Architecture*
Dance/Architecture	*Dance+Architecture* *(Dance and Architecture)*	*Architecture-Dance*

Table 1 Linguistic pairs between Architecture and Dance

When Jacques Derrida formulated his post-structural theory of linguistic spacing, he assigned to punctuation 'performative utterances, designating not only the interval but also "a productive, genetic, practical movement, an operation" (quoted in Hannah & Khan, 2008:4). Building on this, Dorita Hannah and Omar Khan, co-editors of the Journal of Architectural Education issue on Performance/Architecture, commented that the oblique dash (also known as a virgule, solidus or separatrix) between performance and architecture:

> Is a means to recognize that each field holds itself apart from the other in mutual tension. The performative gesture of this simple slash also

> reflects the creative relationship between the two: both interruptive and inclusive, it ''plays'' between the fluid and the solid, the dynamic and the static – performance and architecture.
>
> Hannah & Khan, 2008:4

So, for the relationship between Dance and Architecture, does the oblique dash in the pairing of Architecture/Dance or Dance/Architecture link the disciplines or separate them? Does the oblique dash indicate an *or,* meaning either the one or the other? If we imagine the separating line as a see-saw (alternating between a forward '/' and a backward '\' slash) then it always tilts towards one of the two disciplines, thus giving more weight and importance to the one art over the other. Indeed, the theorists of structuralist language speaking about the sign of separatrix '/' 'attach great importance to the problematic of this relationship between the signifier and the signified, sometimes represented as an equation or ratio, with '[the] "signifier" positioned over a horizontal line and [the] "signified" below that, implying the priority of the one over the other' (Coyne, 2011:14). Therefore, the separatrix is not indicative of overlapping or merging of dance and architecture. It does not imply a disciplinary demolition. If we completely remove the sign, then Dance Architecture can be read as dancing architecture. Adding dance to architecture (Dance+Architecture) suggests accumulation, but not the generation of a third space, the outcome of their encounter.

Is the hyphen in the pairing of dance-architecture or architecture-dance the most suitable sign for expressing overlapping, exchanging, becoming one or demolishing disciplinary borders? Does the hyphen between the two words indicate a shared space where both arts meet on equal terms, and neither one nor the other is more important? If we once more use the image of the see-saw, then the hyphen helps both arts to co-exist in equilibrium. The hyphen links the two separate words

together and creates a new meaning out of them. In a similar quest, Grosz, questioning what philosophy and architecture can bring to each other, writes:

> How can each be used by the other, not just to affirm itself and receive external approval but also to question and thus to expand itself, to become otherwise, without assuming any privilege or primacy of the one over the other and without assuming that the relationship between them must be one of direct utility or translation?
>
> Grosz, 2001:109

Applying this thought, I activate relationships between dance and architecture, exploring how their coming together can help both disciplines not only expand but 'become otherwise'. The hyphen is the sign that best represents the hybridisation and demolition between the disciplines of dance and architecture.

Keeping in mind Grosz's question regarding the expansion and transformation of disciplines when they come into dialogue, the following analysis will be structured according to the different meanings of punctuation between dance and architecture. By using the pairings of Architecture/Dance, Dance/Architecture, Dance+Architecture and Dance-Architecture, I will attempt to provide an overview of their multi-disciplinary and inter-disciplinary entanglements. Starting with the section *Architecture/Dance*, choreography will be examined as an experience in architectural making, thus giving priority to architecture over dance and resulting in the fact that architecture remains architecture even after its dialogue with dance. Metaphors of architecture in dance and choreography (as dance-making) will be elaborated in *Dance/Architecture*, explaining how architecture has influenced dance makers in the generation of movement and organization of choreographic structure. *Dance+Architecture* will provide selected collaborative paradigms between choreographers and architecture or architectural buildings. *Dance-Architecture,* as demolition, will attempt to examine the in-between space of dance and architecture

where both arts become something different – even if only briefly – from what they are usually associated and identified with.

ARCHITECTURE/DANCE:

Choreography as an Experience for Architectural Making

Binding architecture and dance with the sign of a forward slash and placing architecture before dance denotes a potential relationship in which architecture receives influences from dance but maintains its identity.

Building design and construction have historically been made in relation to human **proportions**, for instance Leonardo Da Vinci's drawing of *Vitruvian Man* (1490) and Le Corbusier's proportional *Modulor Man* in the 20th century. Furthermore, Western European rules and conventions of social proximity, anatomical possibilities of the everyday body, and the scale of the human body and its kinesphere, which can all be found in Ernst Neufert's *Architects' Data* (1936), are an integral part of the Occidental design process. Architectural elements such as the rhythm of stairs, the size of the doorknob and the threshold, the scale of every room and every building, together with its furniture, are all made according to the standards of the Western body and in order to create a comfortable and enjoyable dwelling. German philosopher Johan Wolfgang von Goethe refers to the rhythmical proportion of architecture as experienced by the moving body, declaring that

> One would think that architecture as a fine art works solely for the eyes. Instead, it should work primarily for the sense of mechanical motion in the human body – something to which scant attention is paid. When in dance we move according to definite rules, we experience a pleasant sensation. A similar sensation should be aroused by someone who is led blindfolded through a well-built house. This involves the difficult and complicate doctrine of proportions, which gives the building and its various parts their character.
>
> Goethe quoted in Jormakka, 2002:70

Goethe's observation points to the way that architecture as construction ought to be a proportional extension of the human body and a corporeal experience.

The study of architecture's effect on the human body has been one of the main discourses of architectural theory and practice leading to a key debate on whether architectural form should follow internal function and dwelling, or whether function should follow form. Regarding this **dichotomy between exterior and interior, corporeal and ocular experience**, architect Eileen Gray[17] wrote that '[a]rchitecture of the exterior seems to have interested architects of the avant-garde at the expense of the architecture of interior. As if a house were to be conceived for the pleasure of the eye rather than for the well-being of the inhabitants' (quoted in Palasmaa,1996: 62). The study of the **influence of buildings upon human beings** dates back to the beginning of the twentieth century, with Heinrich Wolfflin (1864–1954) who described 'how bodies breathed unevenly in Baroque churches, stretched upward in Gothic cathedrals, and relaxed in front of Greek temples' (Çelik, 2006: 159). This focus disappeared for almost half a century due to the impact of modernism, until it re-emerged in the phenomenological writings of architects Christian Norberg-Schulz (1968), Juhani Pallasmaa (1996) and Peter Zumthor (2006). They provide insights into how the everyday moving body experiences contemporary architectural spaces and is involved in a continuous 'choreographing experience' (Sharr, 2007: 105) inside or outside a built environment.

In architecture as a spatially choreographed experience, the interior space of a building contains, limits and directs the visitor's movements and haptic experiences.

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[17] Gray's work is analysed by feminist scholars as opposing modernist simplification through complexity in architectural design (Franck, 2000).

Bodies and movements are in constant dialogue with buildings (Bloomer,
Yudell et. al), because variations in speed, pace and dynamics of movement are induced by the patterns in space. **Movement and rhythm** are experienced when climbing stairs 'through the accentuation of the observer's own movement' (Jormakka, 2002: 72) or when seeing another person moving. Walking and watching other people moving in architectural spaces builds an awareness of our movements as well as our spatial relationships to one another, transforming the building into 'a stage for movement and interaction' (Bloomer & Moore et al. 1977: 59). Architect David Turnbull writes, 'people perform objects of all kinds, but especially buildings, by moving through and around them, but buildings also perform people by constraining their movements and by making likely certain kinds of encounters between them and others' (2002: 135). Architecture, as a place of encounters and especially social and spatio-corporeal encounters, will be further examined in the chapter 4 and chapter 6 when discussing architecture and choreography as events. Here, choreography is regarded as both an experience of traversing choreographed paths in space and as witnessing others performing every day and pedestrian movement inside real (architectural) sets.

Architecture as choreography associated with dance is examined by landscape architect Lawrence Halprin, who stated that the responsibility of both the architect and landscape architect is to design environments that offer 'constantly pleasant movement patterns' in order that 'our lives can be given the continuous sense of dance' (1949: 34 quoted in Merriman, 2010: 433). Architect Robert J. Yudell, suggests that 'we can look to the dancer… for some fresh sense of these realms. Dancers speak of "feeling" space' (quoted in Copeland 1983: 30). Therefore, choreography as fluid path-making and dancing as a process of training space-awareness have motivated architects to explore the fields of choreography and

dance in order to attempt to design spaces for dwelling. These ideas emerged through the development of postmodern architecture, when there was a turn towards the body and a determination 'to make the human body feel "at home" in its structures, to re-establish the traditional pre-modern analogies between bodies and buildings' (Copeland, 1983:28). Choreography and dance were regarded as processes that could help overcome the standardization and monotony of spaces that Modernism had introduced and imposed[18].

The conception of architectural experience as choreographic has led during recent years to several research projects in which the tracing of movement was developed into architectural forms. *Design Through Performance: Physical Thinking in Making Architecture* (2014) by Kyveli Anastasiadi 'attempts to analyse a process for making a design that is analogous to a process of making choreography' (Anastasiadi, 2014 [online]). *Inscribing structures of dance into architecture* (2003) by Evelyn Gavrilou interrogates how dance, as a generator of spatial experience, and choreology can inform the human perception of a building and enrich the link between visual understanding of space and movement*. From Dance Movement to Architectural Form* by Dimitra Stathopoulou (2011) experiments with how dance movement can be translated to architecture through parametric modelling. These research projects are useful references for understanding the binding of Architecture/Dance, as architecture is informed by dance, but the outcome remains grounded in the field of architecture. However, as the focus of my research is oriented towards reversing the order of the words in Architecture/Dance and if possible equalising their relationship, the three aforementioned examples help only to survey the breadth of the

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[18] In the chapter 'Demolition: A Performative Event. Falling Architecture and Failed Archives', I will go deeper into the separation of body and architecture during the Modernism era.

exchanges between dance, choreography and architecture. As I will iterate, my research sits at the opposite side of these enquiries, because I examine the process of bringing architectural thinking into choreographic making in order to re-adapt architectural spaces.

Having provided a short overview of architects' interests in dance as a means to enhance the spatial experience in architectural spaces and to move the perception of architecture from the eyes to the body, the next section will reverse the positions of architecture and dance from both sides of the forward slash. Therefore, Dance/Architecture will attempt to explain how choreographers have been fascinated by the clarity and the organic structure of architecture in order to define the form of their dance works. Since out of this binding dance maintains its identity, architecture will be used as a metaphor. The metaphor's essence is 'understanding and experiencing one kind of thing in terms of another' (Lakoff & Johnson, 2003: 5) and in our case metaphor helps us to understand dance and its structuring elements as architecture.

DANCE/ARCHITECTURE

> As a choreographer and dancer you create architecture on many different levels. The first level is the body itself, the shapes and lines you create. The second level, dancing with other people, is about composition, the way those shapes relate to other shapes. Third, you are putting that into the space around you.
>
> Jeyasingh in Melvin et al., 2004 [online]

Architectural Metaphors in Dance: The Human Body as Architecture

In the field of dance, the human body is often seen as a form of architecture. Mabel Todd's seminal book *The Thinking Body* (1937), in which she presents visual and kinaesthetic images of the body to investigate and alter functional physical movement, associates dance and architecture, suggesting both bone and steel as

building materials: 'bone resembles steel, with strength for endurance, substance and stiffness to resist compression, and a degree of yielding to sustain shocks' (Todd, 1937:60). Whereas Todd creates a metaphor for the internal structure of the body, the skeleton as architecture, another major dance figure, Merce Cunningham, creates architecture with the shapes and the lines of the bodies of his dancers.

In regard to his movement aesthetic, Cunningham's dancers, free from luxurious costumes and dressed in long full body leotards that allow the lines of the bodies to be visible, are like upright sculptures that move in space, traversing the vertical plane. With their frequent and long balances on one leg, the standing figures become a symbol of a vertical axis that resembles the verticality of the buildings. According to architect Juhani Pallasmaa 'architecture strengthens the experience of the vertical dimension of the world. At the same time as making us aware of the depth of the earth, it makes us dream of levitation and flight' (1996: 67). As Cunningham's dancers kinaesthetically evoke flying and traverse the stage by performing actions of running, jumping and turning, their bodies are exposed all around. Cunningham used to frequently cite Albert Einstein's declaration that 'there are no fixed points in space' and to add that 'you can see a person not just from the front but from any side with equal interest' (cited in Lesschaeve, 1998: 30). Similarly, architectural design encourages actions such as plan, view, section and 3D rotation, in order to look at the design object equally from every side.

Another American post-modern choreographer, Trisha Brown, who developed her style in a post-Cunningham milieu as part of the Judson Dance Theatre era, stated: 'I have a deep sense of my body's architecture… […] the skeleton' (Melvin et al., 2004:81). Brown's statement shows a sophisticated bodily approach that respects

the human bone structure and reflects Todd's ideas mentioned above.
Her movement philosophy allows the body to flow in space safely with the necessary amount of energy that comes from the action of folding joints. The initiation, mechanism, and the specificity of the movement are in a constant dialogue with the skeleton seen as a moving architecture.

In accordance to Brown's view of the human skeleton as architecture, in Somatic Movement Education, which is based on embodied and experiential anatomy, dancing may evolve around imagining that movement is initiated from bones and not only muscles[19] (Bainbridge Cohen n.d.; Olsen, 1991). Bones take the role that columns and beams play in architectural structures. Bonnie Bainbridge Cohen, the founder of Body-Mind Centering technique, further suggests that 'our skeletal system gives our body the basic form through which we locomote through space, act on the environment, and sculpt and create the energy forms in space that we call movement' [online]. In the same way that the exterior of a building is not an ornamental covering of the interior, but rather the continuity from inside to outside, so the skin and the muscles are considered to be built-up layers of the skeleton.

The square and its vertical extrusion, the cube, together with rectilinear forms have often been employed as the basic internal and functional shapes, the *skeletons*, of architectural forms. In dance, as I will discuss in the following section, the

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[19] The mental image of moving from bones helps to release unnecessary muscle tension, yield to gravity and thus gain momentum. Bonnie Bainbridge Cohen, the founder of Body-Mind Centering technique, further suggests that 'embodiment of the skeletal system provides the foundation for the psychophysical qualities of clarity, effortlessness and form' [online]. Also, movement practitioner Andrea Olsen in her book *Body Stories* (1991) has created a daily training program where every day's focus is on how to explore the moving possibilities of a different part of the body (skull, spine, thorax, hand, pelvis, knee, femur, tibia and fibula, feet).

potentiality of the cube as a choreographic tool has been explored since the first quarter of the 20th century.

Architecture as a Model for Form-Finding in Choreography: Cubes and Solids

> The cube is an auspicious marker of order, a form whose integrity is never at stake. It seems not a shape of questioning and possibility so much as one of acceptance, stability and equal proportion. It is a symbol of our knowing.
>
> Nicely, 2014: 62

In architecture, the multiplication of rectilinear shapes, such as squares and cubes, results in the creation of the grid, which in turn proposes the positioning of the structural system and ensures the stability of the architectural building. Proto-modernist architects of The School of Bauhaus used the forms of square and cube extensively as the basic units for constructing the design of a building. The square is a geometrical shape associated with *De Stijl* (the style), the Dutch movement in painting brought to The School of Bauhaus by abstract painter Theo van Doesburg, who emphasized the emblematic importance of the square claiming that it is ‘to us as the cross was to the early Christians’ (quoted in Watkin, 2000: 595). The tradition of Bauhaus dominated architecture until the dawn of postmodernism and the era of computer-aided architectural design (CAAD), and it influenced the design of mass houses and a wide range of institutions, which were made ‘to look like factories’ (Watkin, 2000: 596). In the name of saving space horizontally and gaining it vertically, resulting in the creation of blocks of apartments in the cityscape, linearity and strict cubic forms prevailed in the urban landscape for most of the 20th century. In the upcoming chapter ‘Demolition: A Performative Event. Falling Architecture and Failed Archives’, I will analyse in depth the style of Brutalist Architecture and the reasons behind its condemnation to demolition. Furthremore, the cube was the modular component of the practice-as-research project called *Anarchitextures*, which I will present in the course of this thesis (chapter six). Besides the relevance of the cube

to my research enquiry, the cube and other geometrical forms derived
from it have been the organisational aspects of a number of choreographic and movement-based structures.

In dance, Rudolf von Laban's *Choreutics* (1966) introduced to recent generations by his student Lisa Ullmann, makes available Laban's theory on the harmonious unification of the moving body with space. Laban's Platonic solids (cube, octahedron, dodecahedron, icosahedron) are imaginary structures that surround every individual human body in the same way that architectural buildings surround everyday bodies on a larger scale. Laban called them *living architectures* 'in the sense of changing emplacements as well as changing cohesion' (Rosenthal, 2011:15). Cunningham's aleatoric devices, Brown's *Locus* (1975) and Forsythe 'isometries' (*Improvisation Technologies*, 1994) reveal the legacy of Laban to a generation of postmodern choreographers. All of them explored in different ways how choreography can occur using the idea of the cube as a structural element, and proposed alternative modes for dealing with space, context, and making choices.

Part of Cunningham's aleatoric operations were based on rolling a small cube, meaning a dice. The use of chance operations liberated his authorial agency and allowed the different fragments of the work to be joined together into a collage by the forces of chance. Brown's *Locus* (1975) has a spatial and architectural interest as it is characterized by stationary and gestural explorations inside an imaginary cube of human scale. The minimalist form of cube, says Brown, 'graphed the movement. It was a way of touching movement in my mind' (Nicely, 2014: 61), and transmitting her individual movement style to her dancers. Likewise, Forsythe's isometries, as part of his *Improvisation Technologies* (1994), happened by imagining the whole human body or its parts inscribed inside invisible cubes. Pointing

gesturally, indicating with joints, and tracing between the edges of the cube produced a series of movements. Playing and experimenting with different sizes, scales and numbers of imaginary cubes and thinking of placing them around and inside the body, Brown and Forsythe stimulated exploration of a range of possibilities for solo and group composition, movement creation and movement sensing. In these examples, architecture, as an evocation of cubic space and geometry, often becomes a poetic metaphor or a tool that activates space and body in particular ways and configurations, guiding compositional organization together with movement precision.

In my personal practice, imaginary geometric structures, almost atmospheric, surrounded the audience that engaged with the choreographic environment of *Anarchitextures.* Furthermore, architecture understood as a surrounding geometric structure was influential in the first part of my research, specifically *Choreographic Process Architecturally Devised*, where I was interested in creating movement by asking dancers to inscribe their bodies into invisible geometries. Imaginary *living architectures* helped the dancers to achieve clarity in their movement in response to the task of creating movement fragmentation, which may refer to the process of demolition.

Shifting the focus from **living architectures**, as they constitute my understanding of Dance/Architecture, to the exchanges between dance and architecture (Dance + Architecture), I will continue by examining the collaborations between choreographers and architects. Dance + Architecture will be considered a binding that brings the two fields into a continuation of the one after the other. Experimental workshops and performances, set design and site-specific dances are some of the collaborative cases that I will explore in the following part of this chapter.

DANCE+ARCHITECTURE

Collaborations Between Choreographers and Architects

Architects and choreographers have been looking into each other's art for inspiration since the first quarter of the 20th century and predominantly during Bauhaus, a period in the Arts characterised by the concept of *total work of art*, the artistic process and product derived from merging different disciplines. The School of Bauhaus, which was established by architect Walter Gropius, was founded in 1919 in order to offer architects and artists an experimental artistic education through a 'synthesis of arts' (Paret, 2009: 168). The School's foundation was followed by multiple inter-disciplinary workshops in Central Europe and the United States, which aimed to offer their participants an alternative experience on space and its enacting possibilities. As evidence of this, a short description is given from the first of a series of inter-disciplinary workshops – known as *Experiments in Environment* (1966) – devised by Anna and Lawrence Halprin:

> Dancers became architects and architects became dancers … [They] gain[ed] a sophisticated knowledge of (for the architects) how the freeing of the body and its movements can lead to heightened spatial awareness, and (for the dancers) how activities and objects other than their own movements and bodies can take place in an environment.
> Merriman, 2010:435

Anna Halprin, choreographer and pioneer of postmodern dance, and Laurence Halprin are one of the most well-known couples in relation to their experimentation and contribution to the joined field of dance and architecture (Dance+Architecture). The Harvard Design School was a milestone for them because they had the opportunity to study with the Bauhaus modernists, Walter Gropius and László Moholy-Nagy among others. The latter in his book *The New Vision* (1928) stressed the importance of architects looking at movement, suggesting that 'dance is an elemental means for realization of space-creative impulses. It can articulate space,

order it' (Moholy-Nagy, 1947:57). Space, he continued, is a 'reality of sensory experience' (Moholy-Nagy, 1947:57) happening through the sense of sight, hearing, equilibrium and movement. Anna Halprin, greatly influenced by Moholy-Nagy, delivered a lecture on *Dance and Architecture* (c.1943-44) in one of Gropius' classes at Harvard Design School, and discussed 'the intersections of architecture and dance through the concepts of movement, space and experience' (Merriman, 2010:432). Out of this encounter with dance, Laurence Halprin invented *Motation*[20], a movement notation system that 'can be used to conceive of events taking place in space during a period of time, to notate happenings, and to extend our ability to evolve an environment of new dimensions – of interactions and interrelations. It is a new tool for choreographing in the city' (quoted in Merriman, 2010: 434).

Beyond the series of Halprins' *Experiments in Environment*, multiple other workshops worldwide were conducted and addressed to architects, designers, choreographers and dancers. These various workshops aimed to help participants understand the possibilities for growth by bringing together dance and architecture. For instance, the recent seminar on *Choreography, Dance and Architecture* (2012) organized by HTZ Berlin and supervised by Nik Haffner and Kristen Maar investigated drafting and sketching in choreographic and architectural processes. Other collaborative examples ranging from performances to workshops, books and installations, include: Rosemary Butcher with John Lyall (*Body as Site*, 1992); Miranda Tufnell and Chris Crickmay (*Body, Space, Image*, 1990; *A Widening Field*, 2004); Marten Spangberg with Tor Lindstrand (*International Festival*, 2004-2009); and Caroline Salem with Ed Frith (ongoing), and many others.

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[20] In the chapter 'Zero Ground: Architectural Diagrams and Choreographic Processes' I will also focus on three distinct architectural diagrammatic techniques.

Forsythe is among the choreographers whose choreographic work is directly influenced by the critical and theoretical discourses on space by architects such as Mark Goulthorpe, Tadao Ando, and theorist and urban planner Paul Virilio. *Limb's Theorem* (1990) – a conventional performance – was a tribute to *MicroMegas* drawings, made by Daniel Libeskind in the late 1970s, and it marks the beginnings of Forsythe's love of architecture. Forsythe deconstructs the space 'actually or conceptually according to ideas associated with building design' (Briginshaw, 2001:183), and his work offers a visual experience of space and subjectivity through strategies such as polycentrism, proprioception, and disappearance (for example *Enemy in the Figure*, 1989). In particular, *Improvisation Technologies* (1999) explores architectural concepts of design in physical movement. Architectural designing actions, such as extrusion, twisting, folding, bridging, extending, and scaling, offer an array of possibilities for manipulating and interacting with space and geometry. Furthermore, Forsythe's *choreographic objects* (2008) and their attributes to be translated from dance to other disciplines, including architecture, have helped to expand choreographic thinking. Choreographic objects may embrace actions of spatial organisation and take the form of sculptures or installations made for the audience to move in and around (for example, *White Bouncy Castle*, 1997 and *Nowhere and Everywhere The Same Time* No2, 2013). Choreographic objects expand the forms that dance making can take, give space for a sort of creative alchemy among dance and other arts or sciences, including architecture, and may embrace actions of spatial organization.

Besides workshops, dance performances and choreographic objects, the relation and common interest between dance and architecture is further manifested in many stage collaborations between choreographers and architects. Architect Frank O. Gehry designed the set for Lucinda Childs's choreography *Available Light (*1983).

The set involved two platforms, the one higher than the other. It might seem like a minor contribution to the piece, but it was effective in adding to the idea of doubling, which was one of Childs's interests. Performers on the upper level danced in parallel with each other 'echoing, playing off, providing counterpoint to what the dancers were unfolding below' (Childs cited in Bickford, 1985:270). *EJM 1* and *2* (1998), *Metapolis I, II* (2000, 2006), *Body/Work/Leisure* (2001) and *Silent Collisions* (2003) are only a few of the professional partnerships of choreographer Frederic Flamand with architects Elizabeth Diller and Ricardo Scofidio, Zaha Hadid, Jean Nouvel and Thomas Mayne, respectively. Flamand never considered his architects-collaborators as set designers. In contrast, he declares that 'I don't ask them to make decor! Exactly the opposite: we work on concepts, and ideas come from texts. We work on the theme of the city for example, and I think an architect who builds cities is better than a set designer' (Ahmed, 2012 [online]). Flamand's statement can signal the passage to the following section of Dance+Architecture, where the architectural site of the city is considered a natural set-design for site-specific dances. There, I shift my focus from the collaborations between choreographers and architects and I approach the architectural site as a collaborator for the making of site-specific dance performances.

Site Specific Dance

> In the 60s and 70s there was a lot of dance coming out of New York that was fascinated with everyday movement, and everyday movement was given the name pedestrian movement. The image of the human being in the city landscape. And these fascinations among dance makers arose, I think, out of a desire to reflect the actual physical relationship we have with the architecture of cities. It was a desire also perhaps to anchor the dance in a real place away from the illusion of theatre, so that the performance could happen here and now, in this room, this building, street or rooftop, and not in an imagined other place.
>
> Burrows in Melvin et al., 2004 [online]

Around the 1970s, Trisha Brown commented, while bringing up questions about the use of the stage: 'I always feel sorry for the parts of the stage that aren't being used. I have in the past felt sorry for the ceilings and walls. It's perfectly good space, why doesn't anyone use it?' (Banes, 1987:81). In *Planes* (1968) three dancers climbed in slow motion across a rectangular wall. The wall had holes cut out across its surface, which enabled the dancers to use them as hand and footholds in order to move vertically, horizontally, and diagonally. The climbers appeared to be in free fall. The piece could puzzle one's vision because of the illusion of the performance. It seemed as if the audience was seeing the dancers from above or below instead of the front, or as if the back wall of the stage had become the floor of the auditorium. The following year's dance called *Man Walking Down the Side of a Building* (1970) was 'a natural activity under the stress of an unnatural setting' (Brown, 2002:116). A man dressed in street clothes and hitched from his mountain climbing equipment, perpendicularly walked down the wall of a seven-storey building while facing the ground.

Although site-specific dance performances had been happening since the 1960s as evidenced by the work of Trisha Brown, the term *site dance* or *site-specific dance* officially entered in the field of dance around the 1990s. Currently, the umbrella term includes many different approaches to performances that happen outside traditional performance settings such as dance studios, black boxes and theatrical stages. The following examples focus on *site dances* and (*site*) videodances that particularly interact with the built architectural environment of the city, thus allowing a new term to evolve, such as *city-specific* dance performances. Those dances concentrate on bringing into public awareness the site of the performance and suggest how the site could be re-perceived with fresh eyes. Furthermore, they are framed inside

architectural spaces that already exist, and their architecture becomes a guiding score for movement.

Film director Thierry De Mey's *Rosas Danst Rosas* (1997) was recorded in the former Technical School in Leuven, Belgium. The film and the choreography were adjusted to the geometrical architecture of Henry Van de Velde' s building (1936–42). In *Duets with Automobiles* (1993) choreographer Shobana Jeyasingh attempted to create a dialogue between the 20th urban landscape of London and South Indian classical dance. *Bodies in Urban Spaces* (2009) by Cie Willi Dorner exposed a series of powerful bodily sculptures in unexpected spaces around London and other big cities. *Tongues of Stone* (2011) interlaced mythology with the history and memory of Perth, one of the largest cities in Australia. This large-scale *site-responsive dance project* as coined by *MAP* (*Movement_Architecture_Performance*) was part of the ongoing *dance-architecture* collaboration between architect Dorita Hannah, choreographer Carol Brown, and music composer Russell Scoones.

Site-sensitive and *site-responsive* are synonyms of *site-specific dance,* which addresses the connection and dependence of choreography on location[21]. The linguistic sign of the hyphen between the words affirms the establishment of a kind of dance performance that cannot exist without the surrounding site. This observation renders the linguistic and hyphenated space between dance and architecture as one of interdependence as well. As analysed below, in the hybrid form of dance-architecture, dance cannot exist without architecture and vice versa.

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[21] Terms such as site-sensitive, site-responsive, site-generic and site-sympathetic (Wilkie, 2000; Koplowitz, 2013) demonstrate the variety of performance practices related to specific sites.

DANCE-ARCHITECTURE

Expanding the Fields

Recent information and communication technologies enhance the connection between dance and architecture and expand the common perception and definition of both disciplines. The development of digital architecture and its application in dance can also relate back to the discussion on human scale and the body as the measure of space outlined in the section Architecture/Dance (p.28). Responsive environments[22] turn into hybrid spaces where new kinds of intelligent materials, computer-controlled projections and sounds, flexible structures, interactive sensors and lighting challenge the nature of architecture against stability and re-define the performative within the fields of dance and choreography. In interactive architecture and dance installations, computer sensors are usually an integral part of the work in which the motion of the visitor in the architectural place or the performer in the choreographic space can directly influence the sonic or visual system of the compositional structure (e.g. *Water Pavilion* (1997) by NOX Architects; Trisha Brown's (2005) *How Long Does the Subject Linger at the Edge of the Volume…*). 'If architectural space is understood as contributing actively to movement, then the interactive space can be considered a prosthetic extension of the body' (Jormakka, 2002:69), due to the way that the body transforms the motion-sensing surrounding environment.

The endeavour of architecture to be emancipated from the restraints of stability and move towards kinetic, interactive and performative expressions dates back to the first half of the 20th century. The architectural attempts introduced by the Bauhaus's

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[22] 'Responsive environments' is a term credited to artist and computer scientist Myron Krueger who defined them as 'environments in which a computer perceives the actions of those who enter and responds intelligently through complex audio-visual displays' (Krueger, 1996: 473 quoted in Salter, 2010: 317).

projects such as Walter Gropius's design for *Total-Theater* (1927) were an endeavour to give the audience the possibility of viewing performances from all around. *Total-Theater*, with its moveable stage parts and audience's seats, suggested the breaking of the austere proscenium wall that distinguishes audience from performance. *Total-Theater* and the experiments of Edward Gordon Craig toward the interaction between theatre, architecture and stage design, focused on the liberation of architectural form from solidity, and planted the seeds for the development of kinetic and *performative architecture* (Kolarevic, Malkawi, 2005; Salter, 2010). In recent years and as the possibilities of technology have expanded, a series of individual designers and collectives that emerged during the 1960s have focused on 'the concept of moving architectures poised between the mechanical and the organic' (Salter, 2010: 94). Besides the experimental proposals of the design collectives Archigram (UK), Coop Himmelb(l)au (Austria) and others, one of the most well-known recent interactive project, which integrated the element of material responsiveness and performativity, is the *Aegis Hyposurface* (2003) designed by Mark Goulthorpe and the dECOi office:

> The basic choreographic logic is one of constant transformation, such that any given response is always evolving over time, impelling continuous engagement… devising the possibility for [an] architecture that only comes into being through the agency of [other] people.
>
> Spiller, 2008:130

Aegis Hyposurface is a surface that responds with movement when triggered by people and it marks the transition from *autoplastic* (determinate) to *alloplastic* (interactive, indeterminate) environments. Both *autoplastic* and *alloplastic* are psychoanalytical terms adopted by Goulthrope to describe his interactive experiment (Salter, 2010).

Alloplastic also helps to define the species of digitally generated interactive installations emerging from the field of dance and performance. Sound and

projection systems, along with dancers, answer to each other as the rhythm of their bodies affects sound and image and vice versa. These environments have a limited and short life, because they 'live only when a body is moving within them – without movement they are silent and dark and lifeless. Similarly, the performance itself cannot happen without the environment. The environment is the stage, as well as the instrument upon which the performer is playing' (Povall, 2001: 455). Computer software *Isadora*©, developed by Mark Coniglio and used extensively in the performances of the New York based dance company Troika Ranch, is one of the multiple interactive and *alloplastic* environments that make explicit the inter-dependence of moving bodies and technology. *Trajets [V2]* (2004-2007) by Susan Kozel and Gretchen Schiller is another responsive environment that is kinaesthetically constructed. It is based on computer sensing systems which sense the visitors' trajectories and respond to them by controlling the behaviour of the screens, the projected clips and their visual effects. *Sensuous Geographies* (2003) by Sarah Rubidge and Alistair MacDonald invite the viewer/user to physically experience the materiality of the choreographic spaces, which 'are constituted as transient spatiotemporal networks of forces, vectors and tensions that are processual rather than stable, and, crucially, experiential' (Rubidge, 2012: 18).

Besides their dependence on technology, both *Trajets* and *Sensuous Geographies* are also immersive environments, choreographic spaces that contain viewers and participants who are being enveloped by the volume of their surrounding architectures. As ephemeral and alterable architectures devised choreographically, they are thus hyphenated spaces, which can bring dance as motion and architecture as space into dialogue with each other. Technology, body and space also meet in Carol Brown's *dance-architectures* (Brown & Ramsgard Thomsen, 2008) and Sophia Lycouris' *choreographic environments* (2009). *Dance-architectures*,

such as *SeaUnSea* (2006), *Machine for Living* (2000) and *Singularity* (2016), are hybrid performance events in which spatial activation is an outcome of merged choreographic and architectural thinking. *Choreographic environment* (2009), such as *BODYSIGHT* (2001), is an 'installative or performative work which requires physically active viewers, whether the work is interactive or not, and whether is presented in art spaces such as theatres and galleries, or in non-art related sites' (Lycouris, 2009: 356). Both *dance-architectures* and *choreographic environments* will be further analysed in the upcoming chapters in relationship to diagrammatic representation (chapter 3) and installation-making (chapter 6) respectively.

Considering *in-between* as a space of becoming and transformation (Grosz, 2001), technology assists dance and architecture to undo their identities. Through this lens, architecture becomes less static and more responsive and dance as choreography embraces any kind of movement and motion beyond what is strictly associated with rhythmic or expressive movement deriving from the human body. Technology becomes a partner for the creation of immersive spaces – **digitally generated interactive installations** – that assist in the perception of an interactive and '**felt**' space, 'the space of being and of feeling, and of becoming' (Rubidge, 2012: 32). The ways in which technology responds to movement or movement to technology assist in the active experience of space and becomes a hyphen for the unification of dance and architecture, body and space.

The hypothesis that technology bridges dance and space production in an exchange that might be called *choreographic space*, *dance-architectures* or a *choreographic environment* renders central the role of technology in all three relationships. However, technology, a deeply fascinating field, is a partner that

requires knowledge specialisation and imposes financial restrictions. Equipment, access to a studio and trained staff usually only become available under certain circumstances, such as affiliations with institutions or successful grant applications. Although experimenting with digital technology was the starting point of my research (*Virtual Drawings*, 2008) a few years prior to commencing my practice-as-research PhD, I have recently sought to challenge the hyphen of dance and architecture by working with less expensive modes of technology. For instance, *poor* technology, such as cardboard boxes from a retail shop that were transformed into movable screens for the creation of the practice-as-research project *Anarchitextures.* In other cases, such as during *Choreographic Process Architecturally Devised*, the technology of theatrical representation was questioned.

CONCLUSION

Choreographic space (Rubidge, 2012), *dance-architectures* (Brown & Ramsgard Thomsen, 2008) and *choreographic environments* (Lycouris, 2009) become hybrid spaces for the dialogue between dance and space-making. My research has been informed by these three practices and at the same time has attempted to expand them. Rubidge employs the term 'choreograph**ic**'[23] in order to characterise processual and experiential spaces, and I suggest that rendering the adjective into a participle verb, thus 'choreograph**ing**', is more appropriate to describe and emphasize the transformation of space. Proposing a method for choreographing

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[23] Through their choreographic lens, Rubidge and Schiller explore in their book *Choreographic Dwellings. Practicing Place* (2014) how space is practised. They explore the notion of *choreographic dwellings*, which can be summarised as how space is inhabited by a kinaesthetic sensibility to place. Although *choreographic environments* and *events* – which I propose and analyse in the course of this research (p.174) – are also choreographic practices of place, they differ from *choreographic dwellings* due to their interventional character, which emerges from the destructive force of demolition.

spaces that derives from architectural thinking, and specifically the diagrammatic process of space-making and space-visualising, as I will clarify in the course of the dissertation (chapter three), choreographing spaces becomes an action engaged by performers or participants who become the choreographers and agents of their surrounding space through transforming it. I attempt to liberate Brown's *dance-architectures* from the confines of the identity of dance as a discipline and I replace Lycouris' choreographic environments with *choreographic events*, as the latter emphasize the social aspects of the encounter of choreography and architecture through event-oriented architectural thinking.

Besides the three aforementioned terms, my practice is in dialogue with site-specific and screendance practices as they explore architecture in partnership with choreography (dance-making). Where screendance and site-specific practices respond to place, my practice attempts to intervene in space, thus the concept of demolition becomes pertinent. Where space is seen as container of choreographic practice, the concept of demolition proposes the transgression of choreographic and space-undoing processes; it proposes an intervention through choreographic and architectural thinking. I propose space-making as an outcome of joining together architecture and choreography, and this often takes the shape of installation making or, as I will analyse in the course of the thesis (chapter six), *choreographic environments* and *events*.

Architecture/Dance, Dance/Architecture, Dance+Architecture and Dance-Architecture have been a way to organise the historiographic outline of the mutual imbrication between dance, choreography and architecture, since the early 20th century to the present. In the upcoming chapters I will continue to explore the different manifestations of the hyphenated space between dance and architecture

and my practice will be in dialogue with theory and other contemporary practices that reflect or challenge these theories. Specifically, the next chapter, 'Demolition: A Destabilising Force for Transgressing Artistic Disciplines', should be considered an extension of the dialogue opened here, and in particular of the section on Dance-Architecture. I attempt to explain and analyse my positioning in this inter-disciplinary discourse by aligning demolition with the concept of transgressing the borders between strictly defined disciplines in order to bring them into dialogue, communication and exchange. I also examine transgression as an intention, a role, a process and a product in order to reflect on the problematics and potentialities of this perspective.

2. Demolition: A Destabilizing Force for Transgressing Artistic Disciplines

INTRODUCTION

In this chapter, I use the concept of transgression in order to approach issues associated with the practice of inter-disciplinarity between architecture, choreography and digital technologies, with a particular emphasis on the screen and the moving-image. By referring to demolition, which implies the violent elimination of an architectural building, I draw parallels with the concept of transgression and place it inside an inter-disciplinary choreographic practice and discourse. Transgression has been defined by sociologist Chris Jenks as something that 'transcends boundaries or exceeds limits' (Jenks, 2013: 21), and I explore the action of demolition as a process that destabilizes notions of architecture and choreography by destroying their conceptual and perceptual boundaries. Through my research, I discover that transgression between disciplines is an artistic practice in itself that enables me to ask what is the most appropriate artistic medium for dealing with a specific issue, and which are the most relevant theories for responding to a specific question through artistic practice. Though referring to a single case, I address common issues in inter-disciplinary and post-disciplinary practices to uncover other artistic voices, insecurities and concerns.

Through the conceptual lens of transgression, I articulate inter-disciplinarity as a practice rather than just as a theoretical frame for the analysis of dance. Inter-disciplinarity, as a method of creating a critical lens for viewing dance, occupies a growing role within dance research. Dance scholar and critic Ramsay Burt argues that it is necessary to combine such scholarship with medium-specific

methodologies in order to comprehend how contemporary choreographic works engage in 'critical but imaginative way[s] with the institutional nature of theatre dance' (2009: 20). In addition, informed by inter-disciplinary research in Dance in Higher Education (Paul Carr et al 2014; Chettiaramb, 2007), I attempt to provide a different way of thinking about inter-disciplinarity versus disciplinary autonomy in Dance Studies. Positioning this text close to Erin Brannigan's *Moving Across Disciplines* (2010), which looks specifically at the creative processes of inter-disciplinary practices in relation to dance, my purpose is to provide an experience from within which might resonate with other artists and practitioners. My focus is on the urgencies that call for inter-disciplinary processes, the assumptions that these processes challenge, and the dynamics that occur in the inter-disciplinary practices of which dance is an integral part. There will always be supporters and detractors of inter-disciplinarity. This text eschews this debate, and, instead, aims to offer an internal view of inter-disciplinarity as practice and as transgressive, versatile artistic behaviour.

DISCIPLINARY AUTONOMIES AND INTER-DISCIPLINARY NECESSITIES

In a western philosophical tradition that still carries the residues of Descartes' thinking, the underestimation of the body has caused dance to struggle to gain recognition as high art and a legitimate field of knowing. Inside a system of values where mind has been considered superior, the art of dance as somatic or corporeally-based knowledge has been 'marginalised politically, financially, theoretically and culturally' (Brannigan, 2010: 6) resulting in the late establishment of dance as an autonomous art and academic discipline. The relatively short history of Western Dance as an academic field and the lack of university Dance departments in many parts of the world justify the arguments of many dance scholars and artists who advocate the autonomy and purity of Dance as a discipline, rather than

asserting its pluralism as an inter-disciplinary field. As Burt confirms, ‘Knowing how hard it has been to gain recognition for dance within universities can lead to a certain understandable protectiveness about the specificity of dance’ (2009: 4). However, placing dance (dancing, performing, dance-making, teaching, writing) in a larger context, a dialogue with other arts, humanities and sciences becomes imperative, because ‘the way that dancing bodies mediate ideologies is inter-disciplinary’ (Burt, 2009: 2). The way that we create dance or analyse it as viewers is a process that requires influences from outside the discipline of dance per se, in order to refer to the potential of dance to speak in a cultural, social, political and even economic way. Australian dance scholar and arts’ curator Erin Brannigan states:

> At the beginning of the twenty-first century, contemporary dance is an interdisciplinary art form. It has found currency with progressive critical theories engaging new concepts of mobility and movement, and choreography is figured as a major player in informing and realizing new understandings of key philosophical concepts.
>
> Erin Brannigan, 2010: 2

Dance Studies can take various forms, each holding a different percentage of disciplinary purity or inter-disciplinary contamination. Equalizing dance with the embodied art associated with the acquisition of excellence in performing a codified technique for moving in space and time inevitably requires specialisation and expertise. Conservatories and Academies aim to transmit ‘the rigors and specialist knowledge’ appertaining to the discipline of dance (Carr at all, 2014). Dance as a broad field of academic study penetrated by its own histories, theories and traditional practices is a twentieth century phenomenon well established among English-speaking and Continental European countries. However, we need to consider that the possibility to be exposed to Dance Studies in Higher Education is not a global phenomenon.

As a Greek-born dance artist, I was raised inside a disciplined environment where every subject of study – including dance – at all levels of the educational system was mastered inside a building (institution) specifically constructed or adapted for the promotion of an autonomous field. Erect walls isolated, framed and disciplined knowledge instead of allowing contamination and exchanges of knowledge. Poetically speaking, windows were the only openings, the only architectural elements of the institutions that could allow communication with other disciplines. We can suggest then that I have been academically disciplined in dance and architecture in two distinct and separate ways, and that I have not been disciplined in Digital and Film studies, at least in a narrow sense. I am becoming educated in digital technologies and especially screen studies not by attending a program in an institution but rather by orienting myself independently and in an improvisational manner inside the field, discovering and following a self-exploratory learning path driven by inquiry. Therefore, I speak from the perspective of rigorous disciplinarity, self-inquiry and discovery, and inter-disciplinary research. As I will argue, a reaction to the strict and rigorous disciplinarity during my early education is what urged me to explore inter-disciplinarity and approach it through the concept of transgression.

DEMOLITION. A CONCEPTUAL PATHWAY TOWARDS TRANSGRESSION OF DISCIPLINES

Transgression entails 'hybridization, the mixing of categories and the questioning of the boundaries that separate categories' (Jervis, 1999: 4 quoted in Jenks, 2003: 9). The couplings of dance and architecture as analysed in the previous chapter – Architecture/Dance, Dance/Architecture, Dance+Architecture and Dance-Architecture – are not the only transgressed art forms to emerge from the contamination of dance's purity and absoluteness by other forms of art and science.

A series of crossings and inventions that emerged during postmodern times include a variety of impure manifestations of dance, such as dance theatre, physical theatre, somatics, music theatre, dance therapy, videodance, screendance and other numerous hybridizations resulting from the intersection of dance and technology. As I described earlier, dance and choreography in relationship to architecture have gradually grown as an area of research attracting artists, scholars and researchers from both fields. Dance-Architecture is enriched by a variety of hybrid and non-homogenized responses that each individual or creative team offers.

Inside this discourse, I am proposing my personal understanding of the merging of the two disciplines by combining two different roles – that of the trained, but not practising – architect with the dance artist and that of the becoming researcher-choreographer and dance scholar. Starting from the misconception that 'the whole idea of architecture is permanence' (Stewart Brand 1994:4 in Ingold 2013:48), through my inter-disciplinary choreographic practice I discovered that looking at architecture as a static shell where time is frozen was insufficient to cover the urgency of my inquiry. Architecture in a process of suspension and transition, in particular architecture in demolition, examined through the unstable and ephemeral nature of dance, gradually became central to my research, which keeps on slowly formulating my contribution to the inter-disciplinary field of Dance-Architecture.

Examining demolition as an architectural phenomenon with social, political and economic parameters urged me to explore ways of archiving architecture not as an idealised space, but rather as a living space *transgressed* by the everyday user[24] . Transgression is a concept with philosophical roots, usually applied in contexts

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[24] Demolition as falling architecture and its connections with film and installation seen as *unstable archives* will be the context of chapter five.

such as madness, culture, art, carnival, ritual, sexuality and crime (Jenks, 2003). More specifically, to transgress is ‘to go beyond the bounds or limits set by a commandment or law or convention, is to violate or infringe’ (Jenks, 2003: 2). It is conduct, which ‘breaks rules or exceeds boundaries’ (Jenks, 2003: 3). Transgression has been used in recent architectural theory in order to articulate new relationships between the architectural concept derived from the architect seen as an expert and architectural experience as an everyday phenomenon (Tschumi, 1996). Emphasis on the experience of architecture by its users and their agency to alter their living space transgress the laws defined by the architect’s design. Therefore, my personal observation of demolition as destruction of the material boundaries of architecture became a concept that helped me to re-examine notions of architecture associated with fixity and permanence. The concept of demolition became synonymous with transgression – as adapted in the field of architecture – and was transformed into a metaphor for architectural *appropriation* and a new kind of space production (Lefebvre, 1991) generated by the user and dweller in a space who demolishes the fixed identity of that space.

French philosopher Henri Lefebvre affirms that *appropriation* ‘cannot be understood apart from the rhythms of time and of life’ (Lefebvre, 1991: 166), thus rendering the experience of architectural space and its adaptation un-separated from the living communities inhabiting this space through time. Combining the Tschumian concept of architectural transgression, which I will analyse further in chapter four, with the Lefebvrian notion of *appropriation*, I combine choreography with film for archiving *the lived space*; ‘the space of “inhabitants” and “users”’ (Lefebvre, 1991: 38). Film and choreography help me to approach architecture as a time-based experience

and to contribute to the re-membering[25] of architecture as a living – metaphorically speaking – *organism,* variable through time. The surfaces of architecture decay as time passes. Its external remains immovable while the internal space of dwelling is potentially reconfigurable, transformable and adaptable. The camera has the potential to capture the movement of space (transition) which occurs as a result of movement in space (choreography).

Filmic space transmits the moving body experiencing architecture; the filmic lens witnesses from a subjective position and follows in a choreographic path the interaction between moving body and architecture as time goes by. The ephemerality of movement performed in a specific space – originally conceived in the design process as an empty and austere geometric space – and the filmic narrative unfolded through time challenge the understanding of architectural space as void and time as fixed, thus affecting the experience of architecture and its archiving as an austere and objective diagram. Architecture is conceived through a process of visualizing digitally or analogically an array of lines and curves that metaphorically represent an architectural idea, which once clarified gets transformed into an objective depiction of an architecture-to-be built and a static diagram.

Lefebvre defines this static diagram as the *conceived space* or *representation of space*: 'the conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as of a certain type of artist with a scientific bent – all of whom identify what is lived and what is perceived with what is conceived' (1991: 38). Through a similar point of view, French philosopher Michel de

[25] This is a reminder of the purposeful use of hyphen in the word remember as I mentioned in the introduction (footnote 11, page 14 and footnote 14, page 17).

Certeau, speaking about the objective gaze of the architect and urban designer over the ground plans wonders 'what is the source of this pleasure of "seeing the whole," of looking down on, totalizing the most immoderate of human texts' (1984: 92). Both Lefebvre and de Certeau agree on the fact that the diagrammatic lines of architectural design constitute a visual language and a vocabulary of expertise not necessarily comprehended by a lay observer and distanced from the living experience of architecture.

Keeping in mind the critiques of the static architectural diagram provided by Lefebvre, De Certeau and Tschumi, a two-disciplinary query – regarding how to bring architecture into dialogue with dance and stemming from a personal need to reconcile a double creative identity – opened to a third artistic medium (film) in order to explore the following: How to archive architecture as living and not as a series of lines and curves constituting a-temporal diagrams[26]; and how to re-member architecture as experience. Corresponding precisely to my third research question: How to archive architecture, threatened by demolition, as experience, and thus as event? These questions summarise what I refer to as the necessity of inter-disciplinarity to take place in order to address an issue or a problem. Inter-disciplinarity is not taken for granted and it might not always be essential, because disciplinarity helps to build profound knowledge. Inter-disciplinarity emerges when one medium is insufficient to deal with a specific urgency in isolation, such as, for instance, my concern about the archiving of the experience of space examined in this discourse.

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[26] Through this lens, we may consider film as a hyphen between dance and architecture. This idea will be further clarified in chapter five, where I discuss the filming of Robin Hood Gardens Estate, an architecture located in Poplar, East London and condemned to demolition.

In this archival quest, architecture, choreography and the screen[27] enter a triadic and transgressed interplay, allowing a new hybrid form of art to emerge or a new approach to an existing art form to occur. Here, I am particularly referring to screendance[28], but also to *choreographic environments*[29] and *events*[30], which **I define as spatio-corporeal art forms, derived from the conjunction of the spatial principles of architecture and the time-based values of choreography and film, enabled by demolishing and destroying conceptual and disciplinary borders** (my emphasis). Italian Marxist theorist and politician Antonio Gramsci explains this destruction, which is considered here as a synonym for demolition, as a means of destroying 'spiritual hierarchies, prejudices, idols and ossified traditions' (2000: 74). Applied to the context of inter-disciplinarity, destruction may also mean to destroy limits between disciplines and to enable new crossovers. In this sense, destruction does not become a source for nostalgic sentiments, but, by taking a distance from negative connotations, it becomes a creative tool for art-making. Gramsci reaffirms, as quoted by artist Thomas Hirschhorn and exhibited in his installation *In-Between* (2015), that, 'Destruction is difficult. It is as difficult as creation' (South London Gallery, 2015). Destruction requires creativity, so that

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[27] In my case, film belongs to a broader category of moving-image that I shall name here the 'screen'. The latter is an umbrella term that can embrace my versatile interests in screendance, videography, cinematography, writing and graphic design, where the screen as medium can refer to the screen of the camera, the smart phone, the computer, but also any other surface that I can create or adapt in order to project a static or moving-image on to it.

[28] Screendance addresses 'any and all the work that includes dance *and* film or video as well as other screen-based software/hardware configurations' (Rosenberg, 2012: 3)

[29] As I have mentioned in the previous chapter, Lycouris defines choreographic environments as installation spaces that have emerged from choreographic thinking and, as an outcome, require the audience to physically engage with them (2009).

[30] Tschumi (1996) defined architectural event as the triadic relationship between space, action and movement.

something new can surface. The lack of disciplinary ground can also be a powerful place of potentiality for the construction of new possibilities.

The paradox of creation through destruction is also evident in the case of Gordon Matta-Clark, a trained architect who rebelled against the discipline of architecture through a transgressing *anarchitectural*[31] and performative practice characterised by *undoing* (demolishing) neglected architectural structures. Matta-Clark's practice was meant to 'investigate the idea of places outside of architecture, without architecture, or extra-architectural' (Lee, 2000: 104). *Splitting* (1974), *Days End* (1975) and *Conical Intersect* (1975) were some of his most well-known interventions, in which he physically removed parts from pre-demolished buildings and allowed space to perform in a spectacular way. His *anarchitectural* performances can be traced through photos and film documentation. Matta-Clark expanded the definition of architecture as a practice of building and its perception as a firm and stable structure. By undoing and un-layering architecture, transgressing the material borders of architectures, he offered a critique that demonstrated 'the radical uselessness of things demarcated as property: the impossibility of these things to be used and the non-instrumental sense of play they might bring about' (Lee, 2000: 112).

A contemporary practice that can be considered to continue Matta-Clark's legacy of creating by destroying is *Flooded McDonald's* (2009), a film by art collective Superflex, which documents a replica of a McDonald's burger bar which is flooded with water. In the previous year's film, *Burning Car* (2008), *Superflex* filmed a car

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[31] *Anarchitecture* is the name of the art collective of which Matta-Clark was co-founder. *Anarchitecture* considered '"improper" models of space: the space of collapse or removal' (Lee, 2000: 105).

being burnt and both filmic projects constituted attempts to criticize consumerist culture. Matta-Clark's *anarchitectural* actions and Superflex's processes of destruction are practices of excess that challenge architectural norms and laws of artistic creation. Architectural site and performance, in the case of Matta-Clark, and a performative destruction of an ephemeral architectural space documented through film, as in the case of Superflex's projects, have transgressed conventional forms of architecture, performance and film.

TRANSGRESSION AND ISSUES ASSOCIATED WITH INTER-DISCIPLINARITY

The destruction of disciplinary limits might be challenging and demanding, and the inter-disciplinary nature of the work embedded in the process might not always be reflected in the product. At this point, I wish to make a clear distinction between the inter-disciplinary process and the inter-disciplinary product. An artistic process might be transgressed, but not necessarily the product, and vice versa. An inter-disciplinary process can be derived from exchanges, contaminations and transformations of different theories and methodologies, but it may lead to an outcome which is by no means innovative or different from the outcome of a disciplined process[32]. The product, or better, the medium of production derived from an inter-disciplinary process might be something that others have arrived at after years of rigorous training that has enabled them to understand the discipline and acquire a deep knowledge of its theoretical issues and methodologies. To set this train of thought in motion: I do not consider transgression to transform the *dance-architecture* enquiry, as partially analysed in the previous chapter, into a

[32] This may seem clearer when recalling the examples of Architecture/Dance, Dance/Architecture and Dance+Architecture that I employed in the previous chapter. In the inter-disciplinary process of Architecture/Dance, the outcome is architecture. Similarly, in the inter-disciplinary process of Dance/Architecture, the outcome is dance. In Dance+Architecture, the outcome can be a dance or an architectural building.

product closely affiliated with the products of film studies and visual arts, hence, film or installation, respectively. I consider the process of *dance-architecture* transgressed and what makes the product of this transgressed process different from a product derived from a disciplined process that has been created after years of rigorous training and expertise in film or visual arts, is the freedom to create (and to fail), an attribute closely related to the *amateur*.

Maya Deren, a versatile figure of Avant-Garde film, who transgressed dance, poetry, writing and anthropology, spoke about the amateur as one 'who does something for the love of the thing rather than for economic reasons or necessity' (Deren, 1959/2005: 17). To be un-disciplined, free from the commodity constraints that are often associated with the aim of providing pleasure to an audience and focused on knowledge production instead of an artistic product, is, paradoxically, a position of advantage. Nevertheless, from a product-oriented perspective, we can ask the following: Is the (disciplined) outcome of an inter-disciplinary process associated with the negative connotations of amateurism? Regarding the inter-disciplinarity of dance and architecture, is the dancer-architect – in tandem with dance-architecture – an amateur? Do inter-disciplinary explorations derive from superficiality and the lack of expertise in a specific discipline? These are rhetorical questions derived from a gap between research, usually embedded in the Academy, and product-oriented artistic practices located outside of it. But, in an attempt to give an answer, I will reply by paraphrasing Robert A. Segal's words: digging deep can lead to gold, but crossing borders can too (Segal, 2009). Horizontally acquired knowledge enabled through disciplinary transgression and vertically obtained disciplinary rigour and expertise can equally be negative or positive.

Collaboration inside an inter-disciplinary context is a tool that can help overcome the gaps in vertical and horizontal knowledge. Architecture, choreography and filmmaking are in their essence disciplinary collaborative practices, but inter-disciplinary collaboration works differently. Groups of different expertise and background are joined together in order to resolve problems by setting in motion their different perspectives. According to academic researcher Paul Carr (2014: 6), they exist different ways of fusing disciplines and these include the following:

> **Multi-disciplinary**: where students/staff from more than one discipline engage in a common learning, teaching or assessment activity;
> **Cross-disciplinary**: where aspects of one discipline can be explained in terms of another;
> **Trans-disciplinary**: where students/staff study in a way that blurs or even ignores traditional discipline boundaries to adopt a more holistic approach to learning/research;
> **Collaborative mode**: where students/staff work together but adhere to their disciplines;
> **Integrated mode**: where practitioners work together and sample each other's discipline;
> **Intra-disciplinary**: where collaboration takes place within a discipline
> **Inter-disciplinary**: where students/staff from more than one discipline learn with, from and about one another through a common activity, usually in the context of practice.
>
> Paul Carr, 2014: 6

Collaboration is the fundamental parameter for any sort of inter-disciplinary exchange. But what happens in cases in which an individual has a specialisation in two or more disciplines? By attempting to answer this question, I will refer back to the concept of transgression, which helps me to describe the demolition of boundaries between disciplines and their reintegration in one versatile identity performed by one person, the *cross-dresser*. In gender studies, the cross-dresser usually 'adopts the clothing and often the characteristics of the opposite sex, but also simultaneously functions as his or her original gender' (Mosley & Sara, 2013: 18). Although this discussion does not aim to enter into a discourse on gender issues, cross-dressing refers to people who, in working inter-disciplinarily, are not 'merely stepping outside of their original discipline' (Mosley & Sara 2013: 18) but

instead are inhabiting two or more at the same time. At a personal level,
the transgressed role of cross-dresser requires engagement with theories from different disciplines and working with architectural ways of looking, seeing and framing with the camera, and choreographic ways of filming and editing. Simultaneously inhabiting two or more disciplines brings the cross-dresser into a state of amateurism, which is a condition between vulnerability and potentiality that lacks rigorous expertise. Not belonging to a specific discipline provides the flexibility and advantage of being able to creatively bridge opposites and disconnected ideas and elements.

The transgressive and cross-dresser artist has a paradoxical nature. (S)he functions only because limits and disciplinary norms exist, which it is then his/her role to break. As Jenks reaffirms, we need 'to recognise the edges in order to transcend them' (2003: 7). Transgression arises because there are confines, rules, frames and by extension disciplines and specialization, which transgressions confirm by transcending them. In the same way that carnival is considered a temporary liberation from everyday norms of social behaviour and discipline, academic transgression redefines the rules and perceptions that every classified discipline is associated with. In the case of dance as an art and discipline, it is usually perceived as an ephemeral art produced by the human body in motion, whilst static-ness is characteristic of architecture. Tschumi, speaking about the Vitruvian considerations that have been haunting architecture's limits for centuries, reminds us of them: '– venustas , firmitas, utilitas – "attractive appearance", "structural stability", "appropriate spatial accommodation"' (1996: 108). However, seen through a choreographic and filmic lens, architecture in transgression becomes a time-based and corporeal experience of spatial and material sensation.

TRANSGRESSION AS PRACTICE. AN EXAMPLE

Transgression attempts to challenge the strictly defined, and to refresh expectations. The theatrical stage remains dedicated to live arts performances and performance theorist and maker, Bojana Cvejic (2015), refers to theatre as an institutional structure that protects the relative autonomy of conventional dance as an art form. Challenging this belief has been central to my recent work, called *Anarchitextures*[33] (2016), in which the theatrical space, where it was presented, was wilfully misused and, as a result, its architectural identity was transgressed. *Anarchitextures*, while breaking architectural conventions and applying cinematographic principles into a choreographic context, shares proximity with the art form of installation. Therefore, it should be expected to be presented in a space made to display visual art. Instead, the artistic choice was to transgress the conventional location of installation art, to prioritize the choreographic principles of the artwork and place it on a theatrical stage, a space conceived, constructed and expected to embrace dance and choreography with live bodies rather than objects. If a theatrical stage anticipates a live human performance and a gallery or a museum, an exposition of installed objects, then challenging this expectation becomes transgressive. Placing an installation inside a theatre instead of a museum or a gallery space alters the identity of the space meant to embrace dance; placing dance in the museum context is mutually transgressive as well.

Through a history of almost an entire century, dance and the predecessors of modern dance have been intruding into the art canon of visual arts, and vice versa. This trend increased after War World II and arrived at its apex in recent years, during which galleries and museums have been transgressed by performers and

[33] I undertake a thorough analysis of the practice-as-research project *Anarchitextures* in chapter six.

choreographers such as Jerome Bel (*Disabled Theatre*, 2013), Xavier Le Roy (*Retrospective*, 2012, 2013, 2014) and Boris Charmatz (*La Musée de la Danse*). Visual artists have also been adapting the role of choreographer, such as Bruce Neuman, Tino Sehgal, Paublo Bronstein, who hire dancers to become materials for their works. *Anarchitextures* aims to examine these tendencies, to reconsider the conventions imposed by the theatre, gallery and museum *dispositifs*, to rethink the limits between stage and auditorium, and to propose the stage as a revitalized public space for dialogue between architecture, choreography and moving-image. If theatre's identity is connected with the ephemerality of live performances, and museum with the archiving and the creation of history, which norms are transgressed by the positioning of dance in the museum and of visual arts into the theatrical stage? While there is a free circulation among the different manifestations of visual art (painting, sculpture, video) in the gallery and museum context, and the same happens among the live arts (dance, theatre, music) in theatrical contexts, how can we destruct and transgress boundaries among less obvious disciplines such as architecture, dance and the screen? What kinds of spaces are appropriate for hosting these hybrid experiments?

Until now, I have argued that, in order for transgression to emerge, order and principles are required. Transgression is a rather relative term, which depends on the context in which an inter-disciplinary work and argument are located. Transgression flows between marginalized or central positions and is continuously redefined. For instance, my work can be received as transgressive when positioned in the discipline of choreography, but traditional when located in the field of visual art and film. Tino Sehgal's *This Variation* won the Golden Lion at the Venice Biennial of Visual Arts in 2013 'with a piece that can only be described as an extended, long-durational choreography' (Franko & Lepecki, 2014: 1). Sehgal's work has

transgressed the world of visual arts by relocating the medium of choreography outside the dance context.

The last point that I wish to discuss is that the transgressive and inter-disciplinary outcome is often difficult to categorize and classify. How to classify the transgressed without going against the nature of transgression? How to define as one or the other or explain, without sacrificing the principles, which involve the coming together of different fields in order to give birth to an artistic form? In the case of *Anarchitextures*, which definition can include all three disciplines in one? The following is an attempt to describe *Anarchitextures* as an artistic product. It is also a dialogue with the ambiguous notion of architecture, choreography and film which aims at the provocation of non-explicit statements:

Anarchitecture[34].
- I wouldn't dare to call it like this, but thank you Gordon Matta-Clark for being my progenitor.

An architecture.
- No, as far as architecture is associated with the Vitruvian trilogy [35] of venustas, firmitas, utilitas.
-Yes, as far as architecture is regarded in terms of texture, ephemerality, instability, atmosphere, internal volume, light and experience.

Anarchi(c)-texture.
- Yes, as far as it concerns painting.

A material occupation of space.
- Not only that.

An environment[36].

[34] Lee, 2000: 105
[35] Tschumi, 1996: 108. This definition of architecture has been quoted in page. 64.

- Not quite.

An installation.
- No (referring to Alan Kaprow's definition[37] of installation as a series of objects installed).
-Yes, as long as the term embraces the interaction of different media in the artwork.

A three-dimensional work of art.
- Yes, but not only.

A multimedia sculpture.
- No.

An architectural montage in space that requires a concurrent assemblage by the viewer.
- Possibly.

An organization of 'windows' (fabricated screens) with animated & moving-images.
- Sounds close enough.

A path in space and time that encourages mobile spectatorship[38].
- Almost. (Thank you Sergei Eisenstein for helping me to comprehend the triadic intersection through this lens).

An architectural event choreographically devised.
- I wish it could be.

A choreographic object.
- It could be (if I am not stealing someone else' s[39] copyright on the invented term).

An expanded choreography[40].

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[36] An environment, usually of room-size, expresses a 'three-dimensional work of art, often of a temporary nature, which the viewer can enter' (Lucie-Smith, 1984 quoted in Reiss, 1999: xii).
[37] Kaprow proposes that installation means, 'very simply and literally, that somebody is taking something already fabricated or made, generally, and installing it' (Kaprow [online], 1988).
[38] Film director and theoretician Sergei Eisenstein stated that the mobile spectator on an architectural path 'moved through a series of carefully disposed (architectural) phenomena which absorbed in order with this visual sense' (quoted in Dear,1994: 11).
[39] I refer to William Forsythe's essay on Choreographic Objects (2008, [online]).
[40] See glossary, p. 210.

- Perhaps.

A choreography[41].
- It depends on how you approach it.

A slow process of erasure.
- Yes, to some degree. Especially when retaining the disappeared trace of Banksy's statement "Sorry! ~~the lifestyle you~~ order~~ed is currently out of stock~~ been restored[42]" on the streets of Poplar (London) and in the project itself.

Table 2 A dialogue with my-self regarding the ambiguous notions of architecture, choreography and film.

The transgressed *event* can be all of these and none of them, simultaneously. The hybrid outcome is indeterminate, although it might share similarities with predefined art forms. It is an *emergent whole* in which 'the parts are so dynamically related as to produce something new which is unpredictable from a knowledge of the parts' (Deren, 1946/2005: 65). The *emergent whole* is also a *difficult whole*, referring to Robert Venturi's *Complexity and Contradiction in Architecture* (1966). The inter-disciplinary process and product emerge from the assemblage or integration of disconnected parts (challenging collaborators, contradictory ideas, concepts and theories derived from different disciplines) which through continuous adjustments and re-positionings create *a whole that emerges with difficulty* and *is defined with difficulty*. The *emergent* and *difficult whole* requires a process of negotiation in order to balance opposite and disconnected elements. This could be referred as an *unstable equilibrium*, a concept found in Deren's essay *Cinema as an Art Form*, and is described as 'the concept of absolute, intrinsic values, whose stability must be

[41] See glossary, p. 208.
[42] In order to understand why the quote is intentionally struck through, please refer to fig. 32 in Appendix II. Banksy originally wrote: 'Sorry! The lifestyle you ordered is currently out of stock' and somebody modified the quote into 'Sorry! Order been restored'.

maintained' in order to give way to 'the concept of relationships which ceaselessly are created, dissolved and recreated and which bestow value upon the part according to its functional relation to the whole' (Deren, 1946/2005: 31).

While demolition as an artistic concept has been approached in this text as a violent intervention in disciplinarity, Deren's notion of *Unstable Equilibrium* (1946: 31) helps to apply dynamic relationships in the process of disciplinary destruction. Demolition as a concept, when placed inside an isolated context, risks creating negative connotations associated with a lack of productivity. Deren's *Unstable Equilibrium* may suggest the transformation of a practice upon or before its destruction and contamination by another discipline through destabilising processes that aim to move the discipline away from fixed perceptions and convictions. This image works when we imagine disciplines less as authoritarian buildings and more as frames made by malleable membranes, when we imagine them as *weak*[43] disciplines. Through this lens, transgression (the moment of un-disciplining disciplines) describes the birth of hybrid forms that continue to evolve through dynamic relationships and exchanges. All three claims outlined in this essay (Jenks; Deren; Gramsci) have helped me to advocate demolition as a creative artistic tactic that enables rebirth, re-orientation and relocations of forms and principles through dynamic processes.

CONCLUSION

In this chapter, I have addressed the experience and issues associated with inter-disciplinarity. I have arrived to work as an inter-disciplinary artist out of the necessity to explore a specific question: *how to re-member architecture as living organism*

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[43] Architectural theorist Ignasi de Sola-Morales defines disciplinary weakness as 'a posture that is not aggressive and dominating, but tangential' (1997: 71).

rather than a fixed structure; how can we archive architecture as experience and thus as event? Throughout this discourse, I have shed light on the four different ways of working inter-disciplinarily and I have examined transgression[44] :

- as intention
- as a role adapted by the artist-researcher who is transformed into a cross-dresser
- as a process, and
- as a product

In all four of these versions, knowing-how interacts with learning-how-to, making and thinking as research. During this research journey, the concept of demolition has been crucial in helping me to transgress the different disciplines.

This is because in movement terms[45], demolition hints at the action of *shaking*, and the notion of unstable equilibrium suggests *balancing*. Both of these concepts, when used as metaphors, can be applied to inter-disciplinary discourse in order to help expand a strictly defined discipline while maintaining medium-specificity. Without destroying and completely rejecting disciplinarity, *shaking* can help to expand the limits of a discipline and, thus, enrich it. *Shaking a discipline* and *balancing between different disciplines* is a practice that requires continuous adjustments, re-positionings and flexibility, in order to retain equilibrium and avoid collapses. Specifically, for the field of dance and dance-making, a broader understanding of *shaking* and *balancing* as movement options may contribute to

[44] This structure has been inspired by the editorial decision of Jonathan Mosley and Rachel Sara to organise the special issue of Architectural Design on *The Architecture of Transgression* (2013).

[45] In Appendix II, I have included a short table with selected types of actions that happen during demolition (Table 4, p. 204).

ideas about transition, transformation, and re-location so relevant to the contemporary concepts of archiving and expanded choreography which are further explored in the upcoming chapters (chapter five and six respectively[46]).

Having examined inter-disciplinarity, this chapter has given me the opportunity to reflect on the nature of the hyphenation between dance, choreography and architecture through my experience of transgressing these disciplines. I have referred to film as a potential hyphen between dance and architecture and I have tried to reflect on what it means to work through this discipline out of the necessity of archiving architecture as a time-based and corporeal experience. As I have mentioned, film arose as an opposition to the static diagrammatic representation of architecture and its remembrance as a drawing that neglects all the changes that occur in its shell while dwelling takes place. Before exemplifying this direction and examining it in chapter 5, the next section will focus on architectural design processes and dance scores as another attempt to explore different nuances of dance-architecture. After having established the disciplinary transgression of both disciplines, I will look at the immaterial status of dance and architecture, hoping that in this way no discipline will be contained by the other, because both will exist only as ideas inside the realm of imagination. Architectural sketches and dance scores will exist on an equal level, the *zero ground* where disciplinary borders have been destructed. The following chapter will also outline the methodology behind the two practice-as-research projects (*Choreographic Process Architectural Devised* and *Anarchitextures*) which have informed my research.

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[46] Regarding chapter 6, see in particular the section 'Expanding the Notion of Choreography' p. 174.

3. Zero Ground: Architectural and Choreographic Processes

INTRODUCTION

Having considered demolition as a disciplinary transgression that may enable methodological exchanges between choreography and architecture, in this chapter I examine architectural design procedures and dance scores. I research the spatiotemporal realm where both arts can meet on equal terms as un-finished thoughts. Maintaining the metaphor of demolition as established **until now** (my emphasis), I call the visualisations of choreographic and architectural thinking the *zero ground* of these disciplines, because of their material and tangible disappearance. I concentrate on understanding the diagram and its problem-solving potential in architectural and choreographic processes. Here, I refer to diagram as a processual mode for visualizing architectural thinking and not as a blueprint or any other static representation of architecture criticized by Lefebvre (1991) and De Certeau (1984)[47].

As analysed in chapter one (p.21), 'The Hyphenated Space Between Dance and Architecture', choreography and architecture have influenced each other and they have produced hybrid forms out of their collaboration and inter-disciplinary dialogues and practices. The exchange between dance and architecture remains a multi-faced and current investigation with under-explored potentials which this research attempts to address. My intention is to explore how choreographic thought can be supported and disseminated by an architectural tool, in this case the

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[47] When it is necessary to refer to the critique of blueprints by Lefebve and De Certeau, I employ the word 'static diagram'.

(processual) diagram. I question whether the generative, visual and time-based character of the processual diagram, as it is understood in architecture, can assist in discovering, developing and communicating an idea. The discussion that follows focuses on a particular species of space (to borrow Georges Perec's term), where dance and architecture can meet; that is, the digital surface or page, which Perec claims 'is how space begins… signs traced on the blank page' (1974:13).

A general understanding of the diagram will open a dialogue between the action of drawing a diagram, and the practice of choreography as dance-writing. This discourse will be supplemented by examining the use and role of the diagram in architecture for the discovery and visualization of an idea, its communication, recording and evaluation. Drawing examples from practices by distinguished architects including Tschumi (1984), Scarpa in Schultz (2010) and Eisenman (1999) will help me to classify and understand a shared sense of purpose between architectural diagrams and dance scores, and to expand their roles and applications in the field of choreographic research. Culminating in the invention of the term 'choreographic diagram', I will define it as a visual method linked with the process of dance-making that evolves in time and in relationship to space manipulation.

DIAGRAMS: TOWARDS AN UNDERSTANDING

The diagram is usually seen as necessary in 'computer science, history, psychology and education as well as the fine arts' (Garner, 2008: 13) for outlining and explaining schematically functions, relationships and hierarchies between chosen concepts. However, its problem-solving potential, which is found in artistic, architectural and choreographic processes, is often disregarded. For this reason, I will approach diagrams from the perspective of an artist, and view the diagram as a creative, artistic and generative tool. Drawing an architectural diagram or tracing a dance

score on paper or any digital surface helps both arts to exist between the materiality of the graphic symbol on the annotating surface and the immaterial idea of the imagination. Architects use diagrams in order to discover the intention behind the design process, to reflect upon it and to communicate it to others. Architectural diagrams trace the yet-to-become, and mould immaterial ideas by supporting the mental construction of architecture and projecting a complex idea in a two-dimensional context. In the discipline of dance, these purposes are often served by scores, a term which usually denotes very different types of visual conceptualizations. Codified notations, choreographic principles and structures, pre-agreed parameters, instructions and drawings made by body inscriptions are all considered dance scores; however, all offer different mechanisms and methods for the construction of choreography (see section on Dance Scores, p.87).

The drawn diagram is conventionally understood in the context of scientific knowledge as a means to narrate and simplify complicated thoughts or theories through easy forms and universally understood graphic symbols (Philips, 2006). For example, the basic Venn diagram of two intersected circles is used for educational purposes in order to help students comprehend differences and similarities between concepts. According to architect Alan Philips, scientific diagrams establish themselves 'as a democratizing device and a conduit through which complex worlds can be described to the lay observer' (2006: 68). Like the visual representation of DNA, all scientific diagrams intend to render more approachable a concept that is difficult to grasp and comprehend. Their visual character summarizes and shares through image the key elements of the conceptual frame in research.

Similar to scientific diagrams, artistic diagrams or sketches can be used to simplify and clarify a thought that lives in the chaotic (in the sense of entangled) world of the

artist's imagination. According to the French philosopher, Gilles Deleuze, the diagram 'is indeed a chaos, a catastrophe, but also a germ of order or rhythm' (2003: 102). Artistic diagrams usually cannot stand as independent and completed artistic entities, because their status remains linked to the indeterminate phase of the creative process. Deleuze describes the supportive role of the diagram in the artistic process, declaring that the 'essential point about the diagram is that it is made in order for something to *emerge* from it' (2003: 159). In addition, French philosopher Jacques Derrida stresses that 'the act of drawing has something to do with blindness' (cited in Alphen, 2008: 60), creating a metaphor between the condition of being blind and the attempt of the imagination to picture ideas not yet visible and obscured from the mind's eye during the creation steps. The unspecified strokes of the pencil on the paper or the digital canvas become, then, a process of slow and sometimes difficult articulation and clarification which results in a diversity of artistic diagrams.

The word diagram is derived from the Greek *diagramma*, which means 'that which is marked, figured, traced, symbolized, written or drawn out' (Garcia, 2011: 22). This definition explains the relevance or even the confusion of the diagram with other forms of inscription, such as drawing, sketch, (an)notation and dance scores. Indeed, Garcia's definition is not so different from the literal translation from Greek of the word choreography as *dance-writing* (Lepecki, 2004) which is often associated with the act of visualizing the trajectories of the moving body. This is also seen in Laban's *Choreutics*, which is described as 'the sculptural shape which would emerge if small jets giving off vapour trails were attached to all parts of the body and the resulting shape could be seen' (Davies, 2006: 35). The idea of movement tracing or *writing* with the body has been fundamental for the identification of Forsythe's choreographic style and method during his years as director of the

Frankfurt Ballet (Baudoin & Gilpin, 1989), and it was later developed in *Improvisation Technologies* (1994), *Synchronous Objects* (2009) and *Motion Bank* (2010-2014) in order to communicate choreographic principles. Rethinking movement tracing as movement drawing, Trisha Brown's large-scale images from *It's a Draw/Live Feed* (2003) is the result of the encounter between the dancer's movements drawn by every part of her body and the writing surface laid on the dance floor. In the cases of Forsythe and Brown, dance-writing is witnessed during the action of the movement and the contemporaneous or subsequent visual representation communicates choreographic ideas. However, curator, dramaturge and writer André Lepecki (2004) informs us that historical choreographic notations, considered as dance-writing, preceded the performance of the movement in the past.

In Inscribing Dance (2004), Lepecki explains how the view of dance as an art of self-erasure and ephemerality urged dance masters of the 16th century in France to turn towards the page in order for dance not to be forgotten and to be transmitted to future generations. As evidence of this, there are the words of the young lawyer, Capriol, towards his master, Thoinot Arbeau: '[S]et these things down in writing to enable me to learn this art, and in doing so you will seem reunited to the companions of your youth' (cited in Lepecki, 2004: 125). Approximately one century later, Raoul-Auger Feuillet 's *Chorégraphie ou l'art de décrire la danse, par caractères, figure et signes démonstratifs* (*Choreography or the art of writing dance by characters, figures and demonstrative signs*, (1971[1701]) provided a notation code for his contemporaries to create dances in the absence of the dancers' bodies. Those scores had first to be approved by the French Academy before being given to the dancers. Thus, 'notation and steps were harmonized within the luminous planar space of Cartesian rationality, manifested in linear

geometrism and the perception of the body as machine' (Lepecki, 2004:126). Therefore, the historical origin of the word 'choreography' as dance-writing suggests how Western dancing used writing for archiving and creating purposes, and the space of writing commanded the process of learning and performing dance steps, prioritizing in this way the mind of the choreographer over the body of the dancer.

According to the different interpretations of dance-writing as (movement) drawing or notation, writing and dance have come together to assist the mind to create and to remember, to motivate the imagination to move the body and to become a trace of the moving body. Keeping these ideas in parallel with the diagram as that which is written, the possibility of considering diagrams relevant to the practice of choreography becomes evident. The philosophical ideas about diagrams may provide a means of approaching choreographers' visual representations as tools that connect the ideas of the mind with the embodied gesture that draws them. Due to the continuous exchanges between dance and architecture, architectural diagrams may also supplement this discourse, as it is explained later, to locate the differences between the inscription modes of dance, and to approach the score and visual representations of movement not only as fixed written objects but as developing and emerging tools that help to define choreography over time.

THE ROLE OF DIAGRAMS IN ARCHITECTURE

An architect has at least two identities: the scientist or engineer, and the artist or craftsperson. This characteristic brings diagrammatic drawing into the centre of the design process, with scientific and artistic diagrams becoming a necessary and secondary nature to architectural making. Although highly individual and diverse in their representation, diagrams appear at every stage of the making process, from

the architect's imagination to construction. At the beginning of the architectural process, diagrams are considered the primary tools that organize architectural thought, clarify and summarize intention, and overall serve for 'discovery, communication, visualization, recording and evaluation' (Smith, 2008:18).

Every architectural diagram is a medium to navigate the unknown path of the creative process, and it helps **to discover** early concepts, but also to create the first impressions of the project in process. Their appearance is usually rough, because 'the first sketch often must be drawn with great speed to capture the rapid flashes of mental stimulation' (Smith, 2008:19). Inside architectural discourse, diagrams, drawn for discovery purposes, appear under the name *parti*, 'that freehand sketch diagram that was at the tangent between idea and imagination' (Phillips, 2006: 73). Their name derives from the French verb *partir*, which means to leave a person or a place. After many trial attempts to picture and capture the snapshots of the imagination, the moment that 'the concept becomes clear enough to develop its own identity' (Philips, 2006: 72), is when the diagrammatic inquiry stops, and departs to its final destination: the final design of the building[48]. The immediacy of architectural diagrams has the advantage of being able to happen everywhere, as long as a digital surface, or a pen and a paper, exist (even on the back of cigarette packets, the margins of a receipt or a ticket, a paper bag, in the dance studio). Philips describes the capacity of the diagram to clarify and generate ideas, and argues that: '[t]he diagram is, therefore, a maieutic and hermeneutic device – a form of intellectual midwifery that brings complex ideas into clear consciousness through interpretation' (2006: 69).

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[48] From a similar point of view, architect Ednie Brown Pia suggests that the building is born when the diagram dies (2000). 'If the diagram finds its last gasp at the moment in which the documentation phase cuts it, the building is only born after the death of the diagram' (Ednie Brown, 2000: 73).

A diagram is a space for reflection for architects, and an opportunity for **communication** both with the self and others. Anthropologist Edward Robbins has defined architectural diagrams as 'at once an idea and an act, an autonomous concept and a mode of social production…a form of social discourse' (1994: 7). Architectural labour always happens in collaboration, and architectural sketching becomes an instant and immediate way of communicating with colleagues, clients, and builders. Architects, especially of the pre-digital era, used to lean into and across large drawing tables as they were collaboratively sketching and evolving ideas visually (fig. 2). This kind of round table physicality establishes the foundations of collaboration, communication and the role of diagram in social use in the field of architecture. Such modes of collaboration shares similarities with the circular format of discussion that often happens inside the dance studio during research projects (fig. 3).

Architectural sketches 'map out a future state of physical probability' (Petherbridge, 2008: 36), trace the yet-to-become, and mould immaterial ideas. They are tools that support the mental construction of architecture by projecting a complex idea in a two-dimensional context. They are considered the first realization, or better, a 'suspended reality' (Cassara, 2006:21) of an idea that is not yet alive, having incubated inside the sphere of the imagination up to that moment. American architect Peter Eisenman states that a diagram 'is a representation of something in that it is not the thing itself… The diagram acts like a surface that receives inscriptions from the memory of that which does not yet exist – that is, of the potential architectural objects' (1999:27, 32). The architect's diagram asks to be seen beyond the drawn lines and strokes per se. It asks to be seen as what it potentially represents on the writing surface: the possibility of space.

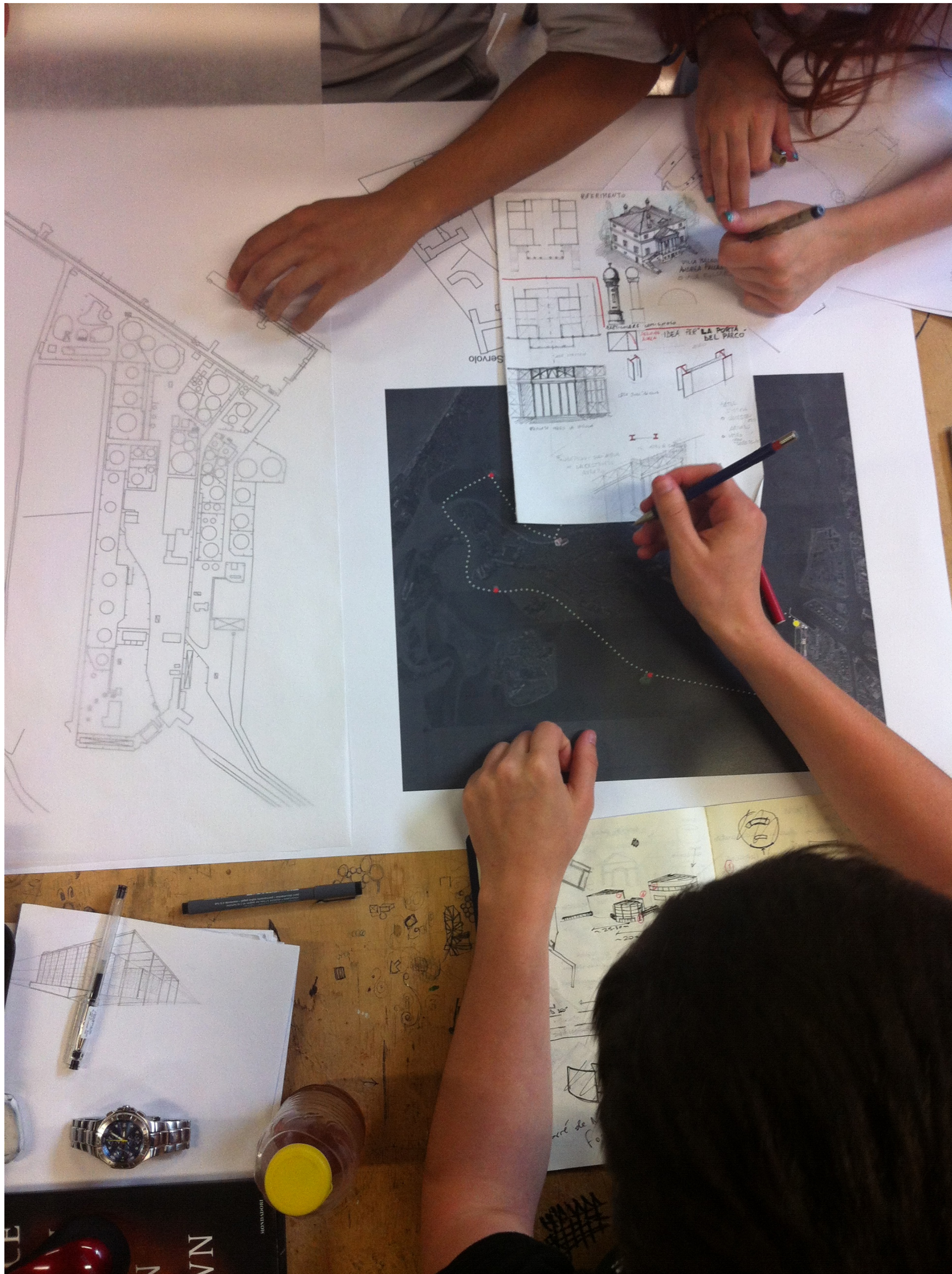

Figure 2 Bonadio, A. (2014) The physicality of communication during the elaboration of architectural ideas [Photograph]. Unpublished Personal Photography.

Figure 3 Mikou, A. (2015) The physicality of communication during the elaboration of choreographic and dramaturgical ideas [Photograph]. Available at: http://bit.ly/2tBKcXu (Accessed: 18/06/2017).

Tschumi defines diagrams as a research tool-in-the-making because the articulation of the process becomes clearer with the development of the design procedure. As discussed previously, Tschumi is influential for his theory of architecture as the space of events, an approach that prevents architecture from being a backdrop for actions, and enables it to become an action itself (Tschumi, 1996). Briefly, his theory is summarized by the hypothesis that architecture is 'both the space and what happens in it' (Tschumi, 2008: 53), a view which is further developed in the next chapter (p.100). His theory is crystallized in his signature work on diagrams, *Manhattan Transcripts* (*MT*, 1981), which consists of visual sequences formed in a tripartite mode of cinematographic notation that includes space, movement and events (Tschumi, 1981).

More specifically, *MT* are comprised of photographs that suggest or observe events, and traditional architectural plans, sections and diagrams, which include the users of the space in action (fig. 4). *MT* emphasize the 'complex relationship between spaces and their use' (Tschumi, 1981:7) and turn attention to the construction of the user's architectural experience, which is usually excluded from most architectural diagrammatic representations. Their particularity lies further in the fact that they concentrate on the notation of the movement of the body as a trace or a string inside space, which is then converted and expanded three-dimensionally in spatial corridors or complex architectural forms. This visualisation of the pathway of movement is well understood when bringing into mind the dance notations of Raoul-Auger Feuillet or Yvonne Rainer's floor plans for *Trio B*, in which the flow of movement in space is indicated by a drawn string.

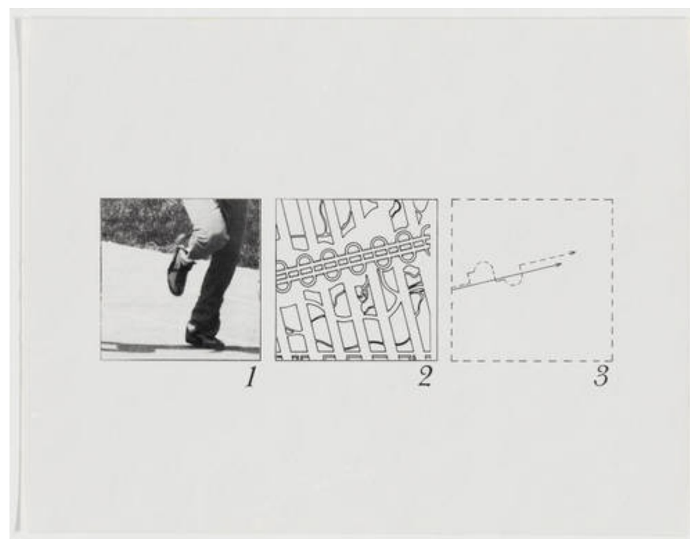

Figure 4 Tschumi, B. (1976-1981) *The Manhattan Transcripts* [Diagram on line]. Available at: http://www.tschumi.com/projects/18/ (Accessed: 13/06/2015).

Beyond the use of the architectural diagram to discover, develop and communicate thinking, its role has been expanded **to help the memory** keep track of the development of the creative process. Italian architect Carlo Scarpa approached architectural drawing as a memory device. Instead of layering pieces of tracing

paper one on the top of the other in order to develop his idea, he kept on patching and adding new pieces of paper horizontally while maintaining the whole process of design on the plane of his architectural table. He stated:

> I want to see things in front of me, and this is the only thing that I trust. I put them here in front of me on the paper so I can see them. I want to see, and that is why I draw. I can only see a thing if I show it.
> Scarpa,1979 cited in Schultz, 2010:18

This horizontally expansive collage technique allowed him to have access to the history of his design with one view.

While Scarpa maintains the architectural process on a large horizontal plane, Peter Eisenman feeds his memory with layered diagrams that combine space in the horizontal dimension and time in their accumulative depth. In his seminal book *Diagram Diaries* (1999), he examines the role of architectural diagrams as recording devices approached as digitally drawn systems that preserve the history and process of the design and its traces. He considers architectural diagrams to be architectural objects that include past, future and present in the same space. Eisenman's computer-aided-design (CAD) diagrams originate from Sigmund Freud's *Mystic Pad*, a writing pad used as a metaphor in order 'to picture the functioning of the perceptual apparatus of our mind' (1925: 212). According to this mnemonic contrivance, the mind is seen as a three-layered system that can 'provide both an ever-ready receptive surface and permanent traces of the notes that have been made upon it' (Freud, 1925: 212), thus explaining the capacity of the mind to absorb, retain or delete memories. Eisenman's diagrams consist of the superposition of three layers as well: 'the outer layer or surface where the original writing takes place, a middle layer on which the writing is transcribed, and underneath, a tablet of impressionable material' (Eisenman, 1999:33).

Eisenman's concept of superposition (1999) is arguably easily understood by an architect, especially pre-CAD, because the development of thought through non-digital media was technically enabled by sketching on layers of tracing paper placed one on top of the other (fig. 5). In the strata of transparent architectural papers, what is below is older, and as the accumulation expands vertically and in depth, the top paper represents the most recent idea. Stratification contains the development of architectural thought and is flexible, in terms of allowing the layers to be rearranged. It is worth mentioning here that Forsythe experimented with the method of stratification for his work *A L I E /N A(C)TION* (1992) which was made through performative maps created for the dancers to navigate the stage and the structure of the piece. Layered surfaces helped to generate movement and explore the different strata of choreographic composition according to the following method narrated by the former Frankfurt Ballet dancer, Dana Caspersen:

> We took sheets of transparent paper, drew shapes on them, and cut geometric forms into them which we folded back to create a 3D surface that could reveal surfaces underneath. We layered this on the top book page… Then we photocopied it… and repeated the whole process until we had a layered document.
>
> Caspersen, 2000:28

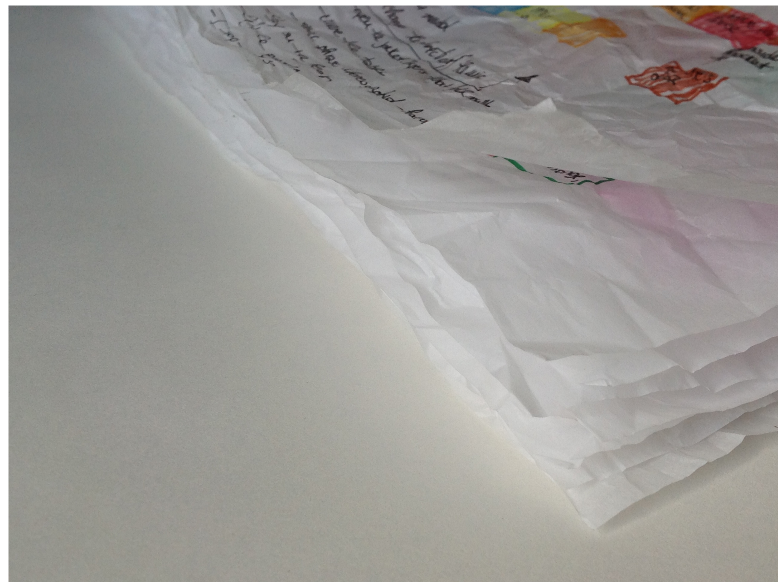

Figure 5 Mikou, A. (2014) The stratification of tracing paper that enables architectural thought [Photograph]. Unpublished Personal Photograph.

In applying architectural thinking through the choreographic process, I have experimented with the diagrammatic methods that Tschumi, Scarpa and Eisenman employ. Aiming to find an alignment and simultaneity of different actions in the performance of *Choreographic Process Architecturally Devised* (*CPAD*, 2015), index cards were placed on a horizontal level, similar to Scarpa's method. Also, following a cinematographic way of storyboarding, equivalent to that which Tschumi has mastered, I organized actions in a linear timeline in relationship to the role of every performer[49] (fig. 6). The horizontal lines indicated the order of the actions while the vertical ones gave information on the simultaneity of actions. Each horizontal line corresponded to the actions of every performer, while sound, light, screen projections and space manipulation were equally considered as performers. Here, an expansive collage, as referred to by Scarpa (Schultz, 2007), and Tschumi's cinematographic sequencing of movement, space and action (1981), were the methods that helped me envision the choreographic process over a length of time and enabled me to pursue a choreographic form or structure by connecting movement with other parts of the performance. Besides the process of *CPAD* being based on architectural diagrammatic processes, *CPAD* was also an instance of turning Eisenman's diagrams into a live performance action. As I will explain in chapter 4 (p.112), a process of undoing the theatrical representation was similar to gradually excavating the traces of the theatre's past. Lifting the layers where the writing of everyday-ness takes place revealed the signs of time, turning the a-temporal and a-spatial black box theatre into a place with history.

In another instance, I experimented with the concept of superposition, as analysed by Eisenman's diagrammatic technique, and I invited the dancers to develop

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[49] More pictures from this process can be found in appendix II (fig. 26 & 27).

movement material drawn directly from Eisenman's diagrams. After the dancers had created small phrases, I divided them into couples and asked them to layer each other's phrases. The goal of this task was to actually imagine the layering of their skeletons in order to build a movement complexity. Also, during *Anarchitextures* (2016), the floor of the theatrical stage turned into a large surface for drawing the diagrammatic plan of the Robin Hood Gardens Estate – the protagonist of the second phase of my research. In this example, the static diagram of the building, which is currently partially demolished, served as an aide-memoire to tracing the edges of the architectural structure during the transformation of the choreographic environment from a detailed order to chaos. I engage in further analysis of *CPAD* and *Anarchitextures* – as both processes and products – in chapter 4 (p.112) and chapter 6 (p.164).

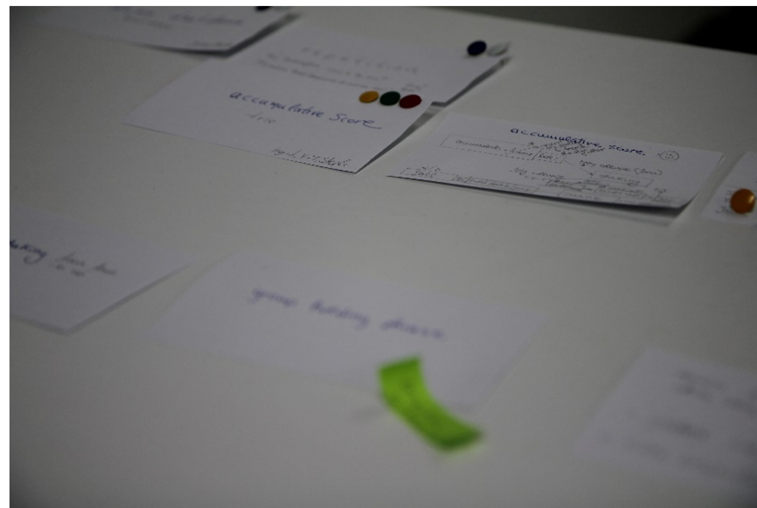

Figure 6 Mikou, A. (2015) Storyboarding during *Choreographic Process Architecturally Devised* (2015). Detail. [Photograph]. Unpublished Personal Photography.

DANCE SCORES

As seen above, in the field of architecture, space design and form inquiry manifest themselves through diagrams, while in dance, movement composition and choreographic structure are usually represented and explored through scores. Scores encompass different visual processes and outputs, such as notations,

annotations, drawings, sketches and dynamic marks. Alan Blackwell, researcher and collaborator in the Choreography and Cognition research project (2004) involving Wayne McGregor | Random Dance, writes that '[c]horeographers, like architects… transform mind-stuff into tangible products – our artificial world. For these and many other design disciplines, it is marks on a page that mediate the process of transformation' (2004: 69). Dance scores might involve the sharing of tools during a dance improvisation, as for instance Nancy Stark-Smith's *Underscore* (1990), or setting parameters and shared agreements (lexicons), like Forsythe's movement alphabets that refer to 'a series of small gestural movements based on words' (Caspersen, 2000: 28). Scores can also be used to release artistic expression, and in some cases may turn out to be therapeutic, like Anna Halprin's visualizations (Ross, 2007): life-sized self-drawings introduced by Halprin and made by participants during her workshops. During choreographic processes, scores can also help choreographers and dancers to remember movement, patterns, relationships, structure and order (Gourfink, 2013; Imschoot, 2012; deLahunta, 2010).

In an attempt to classify choreographers' un-codified graphic representations, Ellen Schwartz, in her book *Tracking, Tracing, Marking, Pacing* (1982), categorizes them as 'functional, consisting of systemic and free-form drawings; and non-functional, in which the relationship between the mark and the movement is more oblique' (cited in deLahunta, 2004:68). Dance historian Laurence Louppe also provides an overview of the choreographers' marks on the page that form 'the objects of historical, scientific, and artistic approaches, linked in varying degrees to the specific practices of dance' (1994: 1). As dance and architecture overlap in the production of three-dimensional space and its activation by the human body, I would like to consider the relationship between an architectural diagram and dance score, and make the

assumption that dance scores as related to the choreographic process
may offer the dance maker what architectural diagrams provide to the architect: discovery of intention, visualization of ideas, communication of concept, recording and evaluation of process.

Visual dance scores become the silent articulation of an idea through the marks on the page. Louppe claims about the trace on the paper that ‘the body does not write it, for it writes the body’ (1994: 22), meaning that the drawn marks imply how the dancing body should move and that the depicted symbols create the choreography for the dancers to decipher and perform it. Numbers, letters, words, arrows, trajectories, strokes, geometrical shapes, stick human figures, symbols similar to calligraphy[50], all are in search of their position in the choreographer’s notebook according to the instructions of his/her artistic intentions and questions (fig. 7 and in appendix ii fig. 30, 31). Although choreographic inscription is usually non-verbal or with ‘little annotation or explanation that would make them meaningful to anyone not part of the creation’ (deLahunta et al, 2004: 67), the resulting graphic symbols are not to be considered less important than words or actions. In contrast, a score in the form of unfinished writing is seen as a tool to help **articulate** the choreographer’s thoughts and intentions.

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[50] Through this lens, dance scores share similarities with music scores. John Cage, whose work has been foundational to the use of the score in music and postmodern dance, ‘began writing graphic scores, which often resemble drawing; ordinary notes, for instance, might be replaced with elegant sliding marks that look more like calligraphy’ (Larson, 2013: 19).

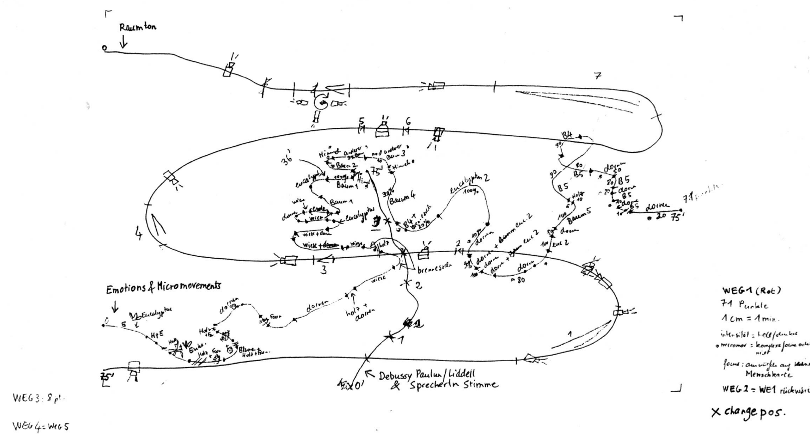

Figure 7 Baehr, Antonia (2003-2005), Un Après-midi (partitur), Oralsite [Score on line]. Available at: http://repo.sarma.be/Antonia%20Baehr/images/partitur.jpg (Accessed 13/06/15).

During dance making, many choreographers **visualize** their thinking as a reflective device, and/or to **communicate** with dancers, music composers, designers or even the audience. Writer and performance artist Myriam Van Imschoot states that 'when looking for an overview on the notational endeavours of choreographers and dance makers in the last centuries, what one sees is more a sort of "babelisation" of idiosyncratic instructions than a commonly and widely applied overarching language' (2010 [online]). In contrast to codified dance notation systems, like Labanotation or Benesh, Trisha Brown's drawings (Elley, 2008), Anne Teresa De Keersmaeker's diagrams of Euclidian geometry (Keersmaeker & Cvejic, 2012), and Rosemary Butcher's sketches (Butcher & Melrose, 2005) demonstrate a few ways that choreographers **visualize** their thinking to **remember** and give form to the dances they create, and to capture and understand the process of making. Wayne McGregor speaks about the attribute of scores to be **living**, changing and developing through time, while maintaining their processual character (2004). The signs found in the choreographers' notebooks become 'a space full of sets of information, geographies, territories of exploration, where side by side they start to describe process as continuum of investigation where each piece seems to signify a marker in time rather than a completed and final destination' (McGregor et al,

2004:68). This observation renders crucial the time-based component of choreographic scores and places them in proximity with Eisenman's accumulative diagrammatic process described earlier (p. 84-85).

In choreography, the page – or any other digital canvas (surface) appropriate for writing and scoring – 'becomes less a static site for symbol depiction and more of an interactive object' (deLahunta et al, 2004: 6) for sharing process and intentions. Similar to Eisenman (1999), who speaks of the potential for an architectural diagram to represent something beyond itself, choreographer Jonathan Burrows declares of dance scores that 'what is written or thought is a tool for information, image and inspiration, which acts as a source for what you will see, but whose shape may be different from the final realization' (Burrows, 2010: 141). This **transformative character of dance scores** is evident in the digital choreographic objects whose conversion into visual entities follows the invention of the movement from the dancing body.

Scores may become choreographic objects, defining their role as 'a model of potential transition from one state to another in any space imaginable' (Forsythe, 2008 [online]), including being applied and translated in other disciplines, even in architecture. Unlike the choreographic objects as installations and sculptures described in chapter **one** in the section **Dance+Architecture** (p.38), Forsythe's digital choreographic objects (such as *Synchronous Objects*, 2009) differ ontologically from the tangible everyday objects used as initiatives for provoking movement inside a performative context. Through his choreographic objects, Forsythe seeks to find a medium to **make visible his choreographic choices behind the dance itself**, as for instance in the transcriptions and translations of

One Flat Thing Reproduced (2000) into *Synchronous Objects* (2009).

The digital visualisations of the trace in Forsythe's choreographic objects witness his concern with the capture, materialisation, transformation and interpretation of the movement.

Forsythe (2008 [online]) questions the possibility of choreography generating autonomous expressions of its principles without the dancer's body. He suggests the need to rethink choreography, and begin to appreciate its process and organization, which may be manifested through animated visual components. He confirms that '[c]horeography and dancing are two distinct and very different practices' (2008 [online]), implying that contemporary choreography, as a form of dance-writing that reveals a process of organisation, can be independent from the dancers and the dancing itself. His recent choreographic objects, which contain and analyse choreographic thought in a digital form, have become an artefact of enquiry in their own right. The digital adaptation of Deborah Hay's *No Time to Fly* (2010), made by animation artist Amin Weber as part of the *Motion Bank project*, makes evident the possibility of choreography to be translated into a video animation. In this case, choreography and video animation can still refer to each other, but they can also be separated and disassociated from each other as independent artistic entities. As a result, the choreographic object/score is seen as an expansion of choreography: it may be translated into another medium and be authored by another person beyond the choreographer.

CHOREOGRAPHIC DIAGRAMS

Having provided a brief analysis of the role of architectural diagrams in architectural making and of the use of dance scores in contemporary choreography, the following table summarizes some of their qualities, as outlined above. These include attention

to who composes architectural diagrams and dance scores, who or what they address, the moment and the place that they happen, how they are manifested and how they are differentiated.

	Qualities	
	Architectural Diagrams	Dance Scores
by whom	the architect designer	the choreographer the dancer the dramaturge the notator
for whom	Architect's colleagues Clients Builders	dancers performance colleagues audience
where	Everywhere	
when	Before arriving at the final product. Architectural process is linear as diagrams are translated into buildings. Diagramming and building are connected but separated processes as the building is born when the diagram dies (Brown Pia, 2000).	Dance scores and choreographic making are connected through a reciprocal process: scoring and choreographing is a dialectic process emerging from the dialogue between visual and physical practice. Notation scores may document the ending phase of a choreography, and thus preserve it as fixed.
how	analogue & digital	
	They both represent something different from what they actually depict.	
	They both serve as tools for discovery, communication, visualization, recording and evaluation of process.	
	Diagrams, from the moment they become blueprints, remain static and fixed objects with no possibility to be re-enacted, but	Dance scores can be perpetually re-visited & re-embodied, even with the choreographer's absence. They can also be created in the

only to be transgressed.	dancers' absence.
Architectural diagrams need to provide clear information.	Ambiguity in dance scores is often desired in order to allow a variety of personal interpretations by the dancers.
Mainly space and time based.	They attempt to coordinate different elements, such as movement, patterns, relationships, energy, structure and order.

Table 3 Qualities of Architectural Diagrams and Dance Scores

As shown in the above table and in the section regarding the way that architectural diagrams and dance scores are manifested, the discovery of intentions, the communication of concepts, the visualization of ideas and the recording of processes are part of the problem-solving character of artistic and architectural diagrams and dance scores. Cvejic defines a problem as 'an approach or method which forces the work on a performance to deviate from the possible' (2010: 43), suggesting that the dramaturge is 'a co-creator of a problem' (2010: 41). My proposition is to approach the diagram as a dramaturgical tool for both problem-solving and problem-creating during dance-making, and to suggest that the term **choreographic diagram** can help to define scores that are more connected to processual choreographic practices and urgencies, but are different from scores understood as lexicons and instructions or designed for therapeutic value. Dance scores in the form of choreographic diagrams may retain and display the choreographic process in a state open to new possibilities and problems.

A concrete example that demonstrates the potential of the double identity of a choreographic diagram to puzzle and to solve problems can be extracted from a range of stage dance performances which are constructed with the use of visual scores. Trisha Brown's *Locus* (1975) is a particular case, in which the score for the

dance gives a frame for it to emerge without constraining it (section p. 35).

Another relevant point is that the visual representation of the choreographic structure connects the choreography with the immaterial space of performance through an invisible cube in which the dancer's body is contained. This observation opens up another possibility regarding what the choreographic diagram can become and what kind of choreographic practices might be proposed. In contrast to the architectural diagram, where the visualisation of space needs to be as clear as possible, choreographic diagrams, borrowing their ambiguity from dance scores, can be a means of structuring space. The double identity of problem-creating and problem-solving does not confine the choreographic diagrams to strict interpretations, but proposes one of the possible ways that space can be filled with movement.

As outlined in chapter one, many artistic practices explore the potentiality of the hybrid space between dance and architecture and expand the notion of choreography (see Dance-Architecture, p.44). Part of what constitutes expanded choreography [51] may include the genre of choreographic and/or interactive installations, such as Lycouris' *BODYSIGHT* (2001), *Sensuous Geographies* (2003) by Rubidge and MacDonald and *trajets [V2]* (2004-2007) by Kozel and Schiller. These are choreographic environments that invite the viewer/user to experience the materiality of the constructed space physically. Lycouris describes the term 'choreographic environment' [52] (2009) as being appropriate to installation spaces that emerge from choreographic thinking and require the visitor to physically engage with them. Having in mind this kind of complexity that choreographic making can

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[51] See also the glossary, p. 210.

[52] In music, sonic environments are synonymous with immaterial architectures. Placement and orientation of sound sources are considered in a way to contain the audience.

have, space design becomes a component relevant to the way an architect constructs space. This notion of space design differs from the discipline of set design, which usually takes the form of a backdrop for actions in opposition to Tschumi's (1966) architectural theory of events which seeks an interaction between space and the moving body. My additional proposition is that choreographic diagrams may become the visual landscapes for the performance of space and actions. Choreographic diagrams can also be applied within choreographically devised architectures and help them to become a fluid environment and an event in which space performs and is simultaneously being performed. Fluid environments, as analysed by Eisenman (1999), can help to develop 'choreographic methodologies to highly challenging levels and facilitate the refinement of a process, which aims at the creation of works that remain open at the level of structure, meaning and materialization' (Lycouris, 2009: 359). Therefore, the choreographic diagram can be a component that helps us to think the fluid continuity of space and body inside choreographic environments.

Both architecture and choreography can meet in the production and embodiment of space, and the action of diagramming that includes drawing and scoring on the analogue or digital surface is common to both. The main initiative for the creation of *SeaUnSea* (2006), a real-time dance installation resulting from a collaboration between choreographer Carol Brown and architect Mette Ramsgard-Thomsen, was the exploration of architectural drawing in conjunction with choreography approached as movement drawing. *SeaUnSea* has been conceived as a form of *dance-architectures*, meaning 'hybrid forms emerging at the interface between the disciplines of choreography and architecture through the creation of performance events' (Brown & Ramsgard-Thomsen, 2008: 217). The questions behind Brown's and Ramsgard-Thomsen's choreographic inquiry can be summarized as follows:

> Could dancing a drawing be a way to create an ephemeral space?
> If drawing is a core tool of architectural imagination, the place where space is devised and designed, how can we find ways of thinking drawing as that which is formed through movement, that which follows the flow of presence, continually shifting and forming around the body? What can this drawing suggest? How can we embody the spaces it defines, the territories it creates, the densities it allows?
> Brown and Ramsgard, 2008: 215

Using customized technology, the movement of the body was captured and transformed into drawings, generating an ephemeral space projected live on the wall, the floor and the suspended canopy of the performance space. Although the projected drawings in the form of digital diagrams kept alive the process of the creation of the drawing, the diagram prioritized the construction of the drawing rather than creating an overall compositional form or structure. The latter is at the core of what I suggest a choreographic diagram to be, that beyond its spatial relevance within architecture, it maintains a transformative and time-based aspect that allows something new to emerge according to the Deleuzian concept of diagram[53] (2003) described earlier in the text (p.76). In this way, overall structure and several attempts to define it through the trace, allow the choreography to emerge.

Choreographic diagrams, similar to architectural diagrams, may become a visual gesture of inquiry towards choreographic structure. They can also be a tool for spatial design and organization of choreographic installations and environments that aim to extract from the space the possibility of becoming an event, according to the Tschumian concept that I will analyse in the following chapter. Their conception as a movement pathway can turn them into maps that help visitors navigate inside the ephemeral choreographic environments or adaptations of existing architectures. Time, as suggested by Eisenman regarding his view on architectural diagrams, is an

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[53] 'The essential point about the diagram is that it is made in order for something to *emerge* from it' (Deleuze, 2003: 159).

element that may assist in the organization and mapping of the research material, while revealing and maintaining the layers and traces of the choreographic processual thinking. In the form of visual landscapes, choreographic diagrams may represent relationships and associations that articulate now-ness, before-ness and after-ness in relation to choreographic processes and outcomes (fig. 24 & 25 in Appendix II). In these ways, the choreographic diagram may serve to facilitate the understanding of aspects of a choreographic process that remains unknown until it becomes a product or an event realised through the presence of the audience.

CONCLUSION

Being inspired by the process of architectural thinking that happens through the physical and bodily gestures of the diagram, I have sought to understand how diagramming can help communicate and organize the choreographer's thought inside and outside the dance studio. Concentrating on types of diagrams that resemble 'imperfections in the paper' (Louppe, 1994:9), written marks and sketches which appear between choreographic tools and works of art, I have approached them as formats for sharing choreographic process. I have called them 'choreographic diagrams', because they inscribe a creative process in time, similar to what Eisenman's diagrammatic processes achieve. Being an integral part of the creative process, choreographic diagrams are radically distinct from codified movement notations that aim to analyse, document, preserve and reconstruct pre-existing and fixed choreography. Choreographic diagrams as living archives of processes and not of fixed choreographies tend to retain visually all the potential choreographies that could emerge out of the creative process.

The three distinct diagrammatic processes practised by Tschumi (1981), Scarpa (Schultz, 2010) and Eisenman (1999) were methodological tools for the construction

of the choreographic events *Choreographic Process Architecturally Devised* and *Anarchitextures*. In particular, Tschumi's diagrammatic concept helped identify the ambiguity between architectural static diagram and reality, and the role of the diagram in the dystopian experience of materialised architecture. In traditional western contexts inherited from Descartes' philosophy, 'space in architecture is often thought of, thought through, as abstract matter' (Till, 2000: 285), causing the architecture to be produced and conceived in disembodied ways. However, the cinematographic influence on space-making and space-thinking employed by Tschumi for aligning architectural thinking with reality, motivated me to look at film as a practice for documenting architecture as living. In turn, Tschumi's notations have been influenced and nourished by the diagrams of Soviet Russian film director and theorist Sergei Eisenstein, which 'were attempting to reconcile very different types of information' (Tschumi, 2008: 53), apart from movement and soundtrack. In the course of my research, Eisenstein's theory on montage in space (c. 1938) had a crucial impact in the development of the practice-as-research project *Anarchitextures* (2016). While this direction will be clarified in chapter 6, the next chapter will focus on Tschumi's notion of *event-spaces* as having enabled his diagrammatic process, found in *Manhattan Transcripts*, to emerge. There, I will approach event-spaces as occasions in which space performs or is being performed by humans, and thus the spatial fixity of architecture is demolished.

4. Demolition as a Choreographic Practice of Architectural Transformation. Transgressing Architecture Through Event-Making

INTRODUCTION

Drawing on the theories of Charles Jenks (2000, 2003), Maya Deren (in McPherson, 2005) and Antonio Gramsci (in Forgacs, 2000), I attempted in chapter 2, 'Demolition. A Destabilising Force for Transgressing Artistic Disciplines', to approach the notion of demolition as a tactic for allowing exchanges between disciplines – in particular among choreography, architecture, and the screen (p.51). Demolition was approached as a destruction of the conceptual, disciplinary and institutional borders that limit communication, interaction and exchanges between disciplines. The concept of demolition paved the way for making legitimate the borrowing and application of creative processes from one field to the other. In the previous chapter, 'Zero Ground: Architectural and Choreographic Processes' (chapter 3, p. 73), by focusing on architectural and choreographic thinking, I have sought to understand the ways that architecture and dance are conceptually constructed and I have concentrated my research in three distinct architectural diagrammatic processes: Scarpa's diagrammatic collage (Schultz, 2010), Eisenman's superposition (1999), and Tschumi's diagrammatic sequences of events (1981). *Manhattan Transcripts* were discussed as an example of the diagrammatic technique that Tschumi invented in order to align the representation of space with the events that might occur inside this space.

In the current chapter, aiming to trace the transformation of architectural diagrams into buildings, I will pay attention to diagram as a dramaturgical strategy for space

materialisation. I will place a particular emphasis on the theory of *event-spaces* as formulated by Tschumi (1996) and I will assign a new equation between the concept of demolition and the notion of *event-spaces*. I engage demolition in conversation with *event-spaces* in order to express the destruction of architectural authority and spatial fixation. Without necessarily speaking about destroying buildings, I employ the concept of demolition in order to introduce concepts of 'undoing' the space or simply appropriating the internal void of architecture – the negative space of the built form that is dedicated to living. This analysis will pave the way for positioning my own artistic practice into an instance of *event-space* which sets the concept of demolition into an Eisenman-based process of 'un-layering' the theatrical conventions of a Black Box theatre. Created through choreographic diagrams, *Choreographic Process Architecturally Devised* (2015) is the first public presentation of my research that elaborates and builds upon Tschumi's concept of event-spaces, whilst expanding Eisenman's diagrammatic technique through a performance practice.

In the course of this chapter, I will also draw attention to a specific architectural typology: the space of theatre and in particular the Black Box, which is considered a neutral backdrop in front of which events can occur, but which is seldom perceived as a place of an event itself. I will place the Black Box inside a broader discourse that is concerned with the reasons why choreographers abandon theatres and locate their performance practices in urban sites or natural landscapes, screen sites, museums and galleries. I briefly refer to Dance in the Museum, Site-dance and Screendance, in order to better understand why experimental dance artists abandon theatre in favour of 'real' and everyday sites or return to the site of theatre in order to challenge established conventions. *Choreographic Process Architecturally*

Devised is in dialogue with these practices and it has been placed inside the context of a Black Box theatre to enable the 'undoing' and challenging its apparatus.

EVENT-SPACES

Architecture as Event

Choreographic Process Architecturally Devised (*CPAD,* 2015) is an evolving choreography devised through architectural processes of transformation and becoming (Grosz, 2001). A process that exists between architectural scenography and site-specific performance, it precisely investigates the spacing of performance inside a black-box theatre as an *event* of transition. Following the writings of Tschumi, who is usually associated with Deconstructive Architecture, the architecture of the theatre during CPAD 'ceases to be a backdrop for actions, becoming the action itself' (1996: 149). Before reflecting on *CPAD*, I commence this chapter by explaining *event-space* through a summary of the main insights of Tschumi's three short essays (1996): 'The Architectural Paradox', 'Architecture and Transgression' (1975-76) and 'Spaces and Events' (1981-1983). Based on my readings of Tschumi, together with my own practice, *paradox*, *transgression* and *event,* have become key influences and concepts in the formation of my artistic research.

Tschumi's writings urge us to stop perceiving architecture as a fixed structure, but rather as an activation of space by the body in movement. He begins his analysis of *event-spaces* by outlining the **paradox** that haunts architecture: 'the impossibility of simultaneously questioning the nature of space and, at the same time, making or experiencing a real space' (Tschumi, 1996: 67). This is the paradox between architectural design (*the conceived space* according to Lefebvre) and the

impossibility of simultaneously experiencing corporeally what is being conceptually and visually produced. The visually based process of architectural production prohibits the somatic understanding of the architectural form prior to being built. Upon the solidification of the architectural idea into panoptic or detailed views of spatial static diagrams, the architectural texts are transformed into buildings after a series of procedures, such as obtaining financial and ecological permissions or going through controls regarding structural stability. Between architects and clients, experts, such as civil engineers, urban planners and builders, intervene in the construction of the architectural idea. Therefore, apart from the lack of direct and corporeal experience of the visualized space during the design process, a series of additional practical issues augment the distance between virtual and real architecture.

According to Tschumi, the resolution of the architectural paradox calls for **transgression**, meaning experiencing existing architecture in ways that transgress the static architectural design or the idea of architecture perceived as fixed. Tschumi suggests interacting with the built environment and in *Manhattan Transcripts*, as I analysed in the previous chapter (p.82), space is perceived in continuity and as a cinematographic strip that depicts how space and actions intertwine and unfold together through time. Tschumi's diagrams succeed in minimizing that gap between design and the corporeal experience of space, but the latter still remains in the mental sphere of the designer. Even after the option of architectural transgression by the user, the architect continues to be seen as a figure of authority while the consumer of space is perceived as a latecomer who is

being asked to adapt an already given frame[54]. During the action of *transgression* – an aftermath of a not always compatible architectural design – the body becomes the main protagonist, who turns the abstract geometric *space*[55] of design into an ephemeral and variable *place* that is lived, inhabited, used, altered, recognized and remembered through everyday and ordinary interaction (De Certeau, 1984). These tactics appropriate 'what has been created by hegemonic knowledge systems' (Crang, 2011: 107) and rely on how *space* is consumed as an active process.

The action of transgression, as outlined above by Tschumi, summarizes the definition of *event*. According to Tschumi, architecture is a potential **event**, which occurs only when architecture ceases to be a scenery for actions, but becomes the action itself (Tschumi, 1996). When architecture is not a mere scenographic and pictorial background that frames and surrounds daily life, but a space to adapt it through living, then innumerable, singular, private or public architectural events occur around us. The notion of event-space 'realigns the static object of built form with the dynamic flux of performance, thereby exposing an intricate system of active forces that undermine architecture's traditional role as a fixed, durable object designed to order space and those who inhabit it' (Hannah, 2011: 55). Here, the notion of architectural control over the user is being challenged, but still only after the conception and realization of architecture. Furthermore, association of the

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[54] Architect Doina Petrescu in *Architecture and Participation* (2005) examines the generation of architecture as a social and participatory practice realized together by designers and users. Participation is perceived 'as a means of making architectural practice more relevant to, and more engaged with, the everyday world' (2005, xvi).

[55] De Certeau defines *space* as the '*practiced place*' (1984:117). Although, this definition of *space* opposes our social understanding of space as generic and abstract, and place as specific and emotionally attach-able, my understanding of De Certeau's definition is not in contrast with this common conviction. De Certeau refers to *place* as *location* which derives from the translation of the word *lieu* from French. Therefore, space is a practiced location.

event-space with performance assigns to the architectural space performance-based attributes associated with time restrictions, such as ephemerality, disappearance, and aleatory structure. *Event-spaces* contribute to the *temporalization of space* and the perception of architecture as both a time and action-based art and discipline. Through this lens, architecture exists in a process of becoming. From its diagrammatic conception to its material realization, time and humans change architecture. This change in the skin of architecture together with the re-arrangement of the void encapsulated by the walls, allows us to think of architecture as being in a continuous state of becoming and transformation, in a continuous event in motion[56].

Tschumi's *Parc de la Villette* (1982-1998) in Paris is the test of the concept of architecture seen as event, and, thus, as an experience. A large open area designed for leisure became a playground, in a broad sense, for adults and children, where everyday bodies can move across predefined pathways and adapt the public spaces according to their desires. *Le Fresnoy Art Center (1991-1997)* is a structure-container of cultural activities designed by Tschumi to bring together under a large roof relics of the 1920 Le Fresnoy leisure complex and the new constructions. *Parc de la Villette* and *Le Fresnoy Art Center* are both examples of *event-spaces* that propose specific architectural actions and leave a lot of freedom for unexpected social and spatial encounters to occur between the consumers of the space.

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[56] The violent transformation of a building, thus its material fragmentation during demolition, will be the focus of the following chapter 'Demolition: A Performative Event' (p.132).

The notion of *event-spaces* can also be observed in other architectural examples – such as ECObox and Passage 56 in France and TAT at Bockenheimer Tram Depot in Germany – which do not necessarily derive from Tschumi's theoretical lineage. However, re-invention, customisation and re-discovery of space, as applied to these cases, may expand the range of actions and interactions that Tschumi refers to when describing *event-spaces*. ECObox and Passage 56 by aaa[57] are socially engaged architectural interventions that re-invent the city through ephemeral structures which join the members of a neighbourhood together in shared social activities ranging from community cooking to gardening. The multi-activity free public space *TAT* (*Theater am Turm*) at Bockenheimer Tram Depot in Frankfurt – a collaboration between architect Nikolaus Hirsch and Forsythe – is a space that invites superposition of individual actions as events. Forsythe applied his improvisation knowledge in the design process, suggesting the creation of a place open to impromptu alterations and customizations of the space by its visitors. The design of light and easily movable furniture that could be used for sitting or lying was meant to encourage and set the everyday body in motion and in interaction with the public space. The above cases can be considered examples of *event-spaces* designed as architectural conditions in order to be adjusted and experienced by everyday people. These *event-spaces* deal with leisure time activities during which people are keener to engage with others, indulge in the purposeless aesthetics of the *events* and explore or play with choreographing space.

Playgrounds, places dedicated to play and interaction, are by their nature *event-spaces*. They invite corporeal engagement through simple constructions, which can trigger movement and our re-orientation in space. During the second half of the 20th

[57] aaa refers to atelier d'architecture autogérée, established by architects, educators and social workers Doina Petrescu and Constantin Petcou.

century, playgrounds became the place of architectural experimentations where adventure and action laid the foundations of architecture to be approached as experience. In the Netherlands, during a time when playgrounds used to be private, architect Aldo van Eyck, designer of more than 700 outdoor public play areas, challenged architecture as a **place and occasion** (1959). Van Eyck, an established architect of international renown, designed playgrounds as a practice and development of his concept of architecture, seen as a frame open to the Lefebvrian notion of *appropriation*. Playgrounds were constructed as occasions to be interpreted by the Homo Ludens[58], 'the playful man, or creative man in post-industrial society' (Merijin, on line). The playful and creative person (hopefully not only male) is considered by van Eyck to be one who interacts with space and enlivens it. Van Eyck designed minimal structures in order for children to adapt them and interact with them according to their creative inputs and imagination. Architectural structures, therefore, were open forms[59] that suggested spatial guidelines on how to inhabit and dwell space and how to experience architecture as *event*.

Architecture educator and theorist Rachel Sara and dance artist Alice Sara write that architecture is an 'event-oriented discipline' in which '[b]oth the affect of event, or use, on architecture and the affect of architecture on its use, underline that a piece

[58] *Homo Ludens* (1949) is a book written by Johan Huizinga emphasizing the historical importance of the element of play in culture which was much in line with van Eyck's architectural inquiries. A few years later the book became the core idea behind the movement Situationist International (1958).
[59] For architect Oskar Hansen, Open Form is not only a spatial invitation to interaction like van Eyck suggests, but an architectural composition so open that it is also adapted as the needs of people change through time. In his *Open Form Manifesto* (1956), Hansen writes about Open Form '[b]eing a composition of spatial sub-text – it will become a multi layered phenomenon, constantly alive… The conventions of the open composition will imply the activity defined (as) "pass-partout" to the changes taking place in space. It will be the arts of events' (Hansen, [online].

of architecture is never a finished or fixed object, but rather a relational, experiential, and contingent construct' (Sara & Sara, 2015: 64). In a similar context architect Lina Bo Bardi leaves her buildings 'in a state of "incompleteness", so as to be ready for a collaborative occupancy in "recognition that users' experiences construct the architecture as much as the architect herself"' (Sara, 2013:54). Architectural examples, such as the SESC Pompéia Factory Leisure Centre (1986) and Teatro Oficina (1991) in San Paulo, give visitors and inhabitants of space the freedom to transform their architecture, the world in which they live. The action of allowing people to complete the architecture in which they live, work and have entertainment is a practice that prepares them to be active citizens and renders the architect less authoritative. Architecture in a state of **incompleteness** offers users the experience of its active transformation into an *event-space*. Although there is no evident relation or lineage between Tschumi's theory of *event-spaces*, van Eyck's concept of *place* and *occasion* and Bo Bardi's notion of *incomplete architecture*, all comprise three affiliated tendencies on the perception of architecture as experience and the transgression of the architectural static diagram as a fixed and authoritarian tool of space production and manipulation. In all of them, the architect is conceived as *producer of situations* and the visitor as a *co-producer* of architectural experience.

Art Perceived as Event and Individualized Event-spaces

Tschumi's concept of *event-spaces*, van Eyck's concept of *place* and *occasion* and Bo Bardi's notion of *incomplete architecture*, share similarities with the turn in visual arts towards participation. Art scholar Claire Bishop, referring to participatory art, writes that, 'the artist is conceived less as an individual producer of discrete objects than as a collaborator and producer of situations; the work of art as a finite, portable, commodifiable product is reconceived as an ongoing or long-term project with an

unclear beginning and end; while the audience, previously conceived as a "viewer" or "beholder", is now repositioned as a co-producer or participant' (Bishop, 2012: 2). In the field of visual arts, a number of visual artists, such as Lygia Clark and Helio Oiticica, who emerged from the Neo-concrete movement in Brazil in the late 60s, and who were interested in investigating the corporeal experience of space, created event-oriented conditions to be activated by participants. Clark's *Sensorial Objects*, which range from objects to installations, invited the public to interact with them. Her large-scale installation, *The House is the Body: Penetration, Ovulation, Germination, Expulsion* (1968), was constructed to offer the spectator 'a sensorial, symbolic and phantasmagorical experience of the body's interior' (Fabiao, 2011: 62). Oiticica's *Objectacts*, fusions of object and act, offered a new perspective of the object through the movement of the participant's dancing body. Sculpture and painting became a 'proposition for a new perceptual behaviour crafted through and in the ever-increasing participation of the spectator' (Oiticica quoted in Lepecki 2013:101).

In more recent examples of participatory art, Robert Morris designed objects that generated movement when triggered by a participant's body. His project *bodymotionspacethings* (2009[1971]) – a kind of playground which staged the active nature of space – offered visitors of Turbine Hall in Tate Modern the possibility of interaction through large objects. Forsythe's *White Bouncy Castle* (1997) and *The Fact of Matter* (2009) were both conceived to invite interactions between the human bodies of the gallery visitors and the choreographic object (an inflatable castle and hanging gymnastic rings, respectively). In these examples, there is a common denominator: the opportunity for participation that renders space and art-work alive through interaction. Eventually, participation and interaction with the art-work set the conditions for an *art perceived as even*t, which is a helpful

contribution to comprehend Tschumi's *event-spaces* as occasions for

the consumer of architecture to be part of the individual or collective experience of space. Participatory projects expand the understanding of the notion of *event-spaces* as placed in an architectural context and help us to understand architecture as an experience that gets realised through participation and interaction with space. Although *event-spaces* as emergent in relation to public space through the work of Tschumi and participation in the field of visual art are related, they derive from different historic lineages. The major difference between them is the choreographic thinking of space, which is a priority for the construction of *event-spaces* and of *individualized event-spaces* as well.

Art researcher Dorothea von Hantelmann addresses works of art which change over time and, which therefore need a dramaturgical, and by extension choreographic, structure. Offering another perspective on *art perceived as event* that does not necessarily depend on the interaction of a participant in order to be activated, she refers to **individualized event spaces (facteur temps)**, which are 'essentially hybrid spaces between exhibition and event' (Hantelmann, [online]), but also between a theatrical and live event that addresses the visitor as an individual. There is no specific time appointment for visiting the event: visitors are gathered into clusters rather than fixed collectives and time turns into 'the explicit structuring element of the exhibition' (Hantelmann, [online]). For instance, encountering the participants of Tino Sehgal's *These Associations* (2012) or entering Philippe Parreno's *Anywhen* (2016-2017), are both unique experiences, which, once they have happened, cannot be repeated, because of the fluid structure of these events.

Sehgal's *These Associations* blends performers' pedestrian actions with social encounters with the visiting public, and Parreno's *Anywhen* turned the Turbine Hall

into an interactive site which reacts with porosity to the meteorological changes of the external environment of the city of London. Tate Modern's Turbine Hall, a place dedicated to the materialization of site-specific installations, is continuously re-discovered by invited artists and visitors. From Olafur Eliasson's atmospheric and hermetic *Weather Project* (2003) to Sehgal's choreographic experiment *These Associations* (2012) and Parreno's porous *Anywhen* (2016-2017), Turbine Hall turns into an event-space that offers a new perspective on the way we experience this place. Particularly in *Anywhen*, the editing of moving-images, the movement of a floating fish, the live composition of sounds, the choreographic rhythm of light boxes, all respond to a sensor (bioreactor) that in turn accentuates the visitors' senses. These examples embody both event-spaces and choreographic thinking in the orchestration of space and any moving element in time. Works of art that alter through time expand the understanding of the notion of *event-spaces* as placed in an architectural context and help to understand architecture, such as Turbine Hall, as a living organism that alters as time passes[60].

Event-spaces, *art perceived as event* and *individualised event-spaces* have been a catalyst in my practice in two different ways: the consideration of the alteration of space and art-work through time which offers unique experiences to the spectator who engages with them; and the organisation of space through choreographic thinking. More specifically, the space where my choreographic practice evolved became a partner to play and interact with. During *Choreographic Process Architecturally Devised*, which I will analyse in the following section, the alteration

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[60] The time-based characteristic of architecture will be rendered clear in the next chapter 'Demolition: A Performative Event. Falling Architectures and Unstable Archives' (p.132), where I will pay attention to the way that architecture performs through time. I will argue that, although buildings remain static and fixed in one location, their characteristics alter through time and human intervention. I consider this alteration a performative event.

of space, in particular the theatrical stage, was specifically choreographed through a series of actions devised by performers. As my practice developed, the agency over the space of the art-work was given to the spectators, and my later choreographic experiment called *Anarchitextures* ended up being a project that proposed a direct interaction with the art-work and its surrounding architecture. My research shifted from the **visual** *event-ness* of space to the **corporeal** *event-ness* of space; from watching space being activated by others (the performers) to offering conditions for space to become an action by the input of the spectator. The evolution of the art-work, transformation of space in time and spatial performativity enabled through choreographic thinking, along with spectatorship liberated from time restrictions summarise the key influences of *event-spaces*, *art perceived as event* and *individualised event-spaces* on both practice-as-research projects.

CHOREOGRAPHIC PROCESS ARCHITECTURALLY DEVISED (*CPAD*)[61]

The practice-as-research project *Choreographic Process Architecturally Devised* (*CPAD,* 2015) derives from the notion of demolition defined as un-doing or de-constructing, specifically in relation to theatrical conventions dependent on spatial restrictions. During *CPAD*, the architectural space becomes a performer, who does not disappear under the illusion of theatrical light; the theatrical stage 'refuses to disappear when the lights are dimmed, becoming an inscrutable force that must be considered within performance' (Hannah, 2011:62). The space becomes an *event* and the theatre a working laboratory like the architectural table, where processes

[61] *CPAD* uses the acronym of *Continuous Project Altered Daily* (1969), a work-in-progress by minimalist sculptor Robert Morris that Judson Church's choreographer Yvonne Rainer adapted in order to frame her experimentation in contingency, changeability and responsiveness during the 1970s. These characteristics, as I will analyse, were found during *Choreographic Process Architecturally Devised.*

and ideas emerge. Einsenman's architectural diagrammatic concept of superposition takes a performative dimension and through a process of un-covering the layers of theatrical representation, the hidden traces of the theatrical space are revealed.

CPAD took place at Michaelis Theatre in London, a multi-purpose Black Box studio theatre built on the campus of the University of Roehampton and located in South West London. Michaelis Theatre has been designed to mainly fulfil three functions: a studio for dance classes to take place in at various times during the busy academic year, a theatre to host dance performances and a laboratory for practising light design. Any other adaptations of the space need to go through a very rigorous assessment by the technical team. One of the four sides of the Black Box is a glass wall, which once revealed by the opening of the heavy theatrical curtains, brings in the dark theatre the natural light necessary for the morning movement-based classes. During *CPAD* both theatrical and natural light compete with each other and the performers gradually set in motion the simple theatrical mechanism.

The performance begins with established conventions: the auditorium is firmly fixed on one side of the stage giving to the performance event a rather conventional possibility of spectatorship and the dim theatrical light focuses on one particular performer who seems to be suspended inside a dark void. Gradually the intensity of the light grows and at the right backstage corner is revealed a small group of performers, being in a process of inter-connected **shaking**[62] as they affect each

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[62] Architectural building starts from the ground and gradually goes up, while demolition starts from the top and finishes at ground level. This observation renders the ground an important surface where, in its absence, neither architecture neither demolition can happen. Gradually, the image of an unstable ground used as an analogy to the floor in demolition became an important factor for triggering

other through their contact points. When one of the performers decides to leave the group and slide the backdrop curtain to the sides, a white cyclorama appears to screen a live performance occurring somewhere else. As another performer begins after a while to roll up the cyclorama, the audience soon realizes that the projected place is found behind the cyclorama. Both the rolling up of the cyclorama and the mediated version of the rolling up, as projected on the screen, are being merged at the same time through live video. The screen turns into a kind of heterotopia of the mirror (Foucault, 1967); it exists as material, but at the same time it extends into a virtual space. The partial elevation of the white screen reveals the storage of the theatre where past performances have left their traces; unused fragments of theatrical sets cohabit with the auxiliary system of the theatre: telescopic and regular ladders, the baggage of previous theatrical journeys, tall paper cylinders and relic-cubes. The stored and hidden contents of past performances become a new landscape for the eye of the viewer to rest on, wonder at and maybe remember. When, finally, the cyclorama has risen completely after the disappearance of the projected image – the **digital double**[63] (Dixon, 2007) of the stage – the hidden world of past performances has been transported on to the main stage. The last change to occur is the peeling off of the black vinyl floor, which partially reveals a white floor with a prefix word inscribed on it: DEMO-, as if to

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movement during the first period of rehearsals for *CPAD*. Back then, I was planning to cover the whole floor of the stage with cardboard sheets which could respond to the performers' movement and be re-arranged vertically and horizontally according to the performers' actions. Cost and time restrictions made this idea impractical, and what remained from this period was only the shaking of the performers' bodies caused by the image of a ground ready to collapse.

[63] Steve Dixon in his history of *Digital Performance* (2007) devotes a whole chapter to the notion of the digital double and how it has been a recurrent theme in many performance practices. Deriving from Antonin Artaud's *The Theatre and Its Double* (1938) which summarizes Artaud's vision of a transformational and transcendental theatre, 'the double as a digital image replicating its human referent has been used to produce a range of different forms of imitation and representation which reflect upon the changing nature and understanding of the body and self, spirit, technology, and theatre' (Dixon, 2007: 244).

suggest demo-lition (of theatrical conventions), demo-cratization (of theatrical space and procedures) and demo-nstration (as a sample of my research).

Figure 8 Mikou, A. (2015) Stills from *Choreographic Process Architecturally Devised*

During this slow transformation of undoing the black box (fig. 8), the

dancers are gradually transformed into technicians, craftsmen and craftswomen opened to the hidden world of the *techne* (art) of theatre. Their physicality is altered and affected by the process of de-constructing the space. They slowly gain competence in the Aristotelian *techne*, which dance scholar Anna Pakes, speaking about the choreographer-craftsman/craftswoman associates 'with making products (*poiesis*) through the interaction of the craftsman's skill with his materials, the product's evolving form and its ultimate outcome' (2009: 18). The dancers interact with the theatre as material. The hyphen of dance-architecture in this experiment is encapsulated in the physicality of the performers and their interactions with the architectural space that surrounds the performance, a space which is usually neglected and hidden behind the black curtains. The hyphen is found in the demolition of a neutral identity and in the re-contextualization, both of the performers' bodies and the geographical and cultural coordinates of the specific location.

The research impetus for CPAD was to continue exploring the notion of demolition as a performance practice. During this journey, a specific leap was established: **from working on the concept of demolition as a metaphor for the moving body to adapt, to working on the concept of demolition as a process of deconstruction and transformation, thus as *event***. As a dance-making practitioner with an interest in *how* a body can move in order to express a pre-defined concept, in the initial part of this research I decided to experiment with transferring actions that happen to buildings, carried out by the machines that demolish them, onto moving bodies. I was initially interested in studying the movement of the body *before*, *during* and *after* an imaginary experience of

demolition, and to recall personal events of architectural demolition whether applicable. While the emphasis was still on gaining information about practices of demolition and applying this almost exclusively to the body in motion (exploring the concept of fragmentation through movement, doing a lot of shaking, improvising using a lexicon of actions that happen during demolition, as shown in fig. 9, 28 and 29) the idea of demolition was mostly an imaginative impetus for the dancers and me. It was then that I became aware of something that became crucial to the direction my research took: that is, the difference between creating a work *about* a concept and creating a work that activates a concept. For instance, 'making artwork about politics is not the same as making art that works politically' (Duncombe & Lambert, 2014). Or, in this case: making a dance about architecture in demolition is not the same as making a dance that affects as an architecture in demolition. In the first case, the approach of *about-ness* involves the danger of becoming representational and narrative, while the second case might create a few extra possibilities for the work to raise awareness.

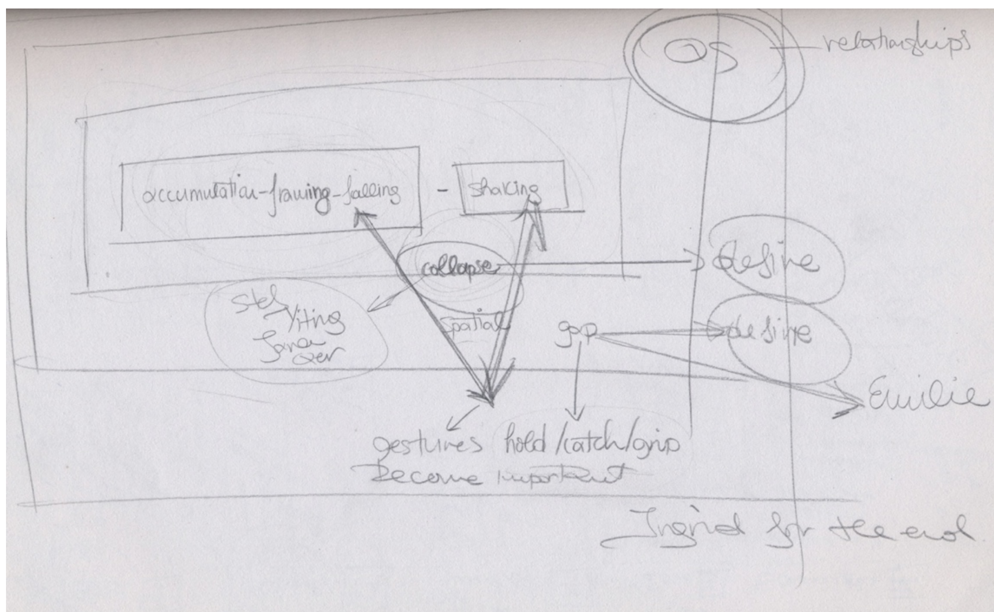

Figure 9 Mikou, A (2015) Choreographic diagram that was embodied during *CPAD*

After the realization that I was creating something *about* demolition and

the result in the studio was evoking almost nothing *about* demolition, the writings of Tschumi (1966), Hannah (2011), Cvejic (2015), as informed by the theories of Michel Foucault (1984 [1967], 1977) and Gilles Deleuze (1992), which I examine in detail in the next section, became more than essential. These texts caused the emphasis of the work to shift in terms of the use of space during performance and led me to search for an interaction between the dance and the space that the work was going to be presented in. Tschumi, influential for his theory of architecture as the space of events, suggests that architecture is space, movement and action[64]. Hannah – influenced by Tschumi's writings – suggests approaching theatrical space not only as a space constructed to host events (performances, concerts et cetera), but as a space of action that has its own unique performativity and ***event-ness***, which often disappears under theatrical light (Hannah, 2011). Hannah writes the following regarding the Black Box:

> [It] needs radical revision if it is to be re-configured as an essential and active space of theatrical production… A space that breathes, swells sweats, bleeds and breaks; garnering traces from past inhabitation; a material place in motion.
>
> Hannah, IDEA:32

Inspired by the words of Hannah, the black-box theatre where CPAD was created was an attempt to render the space time-specific, space-specific and culture-specific.

Both practice-as-research projects, *Choreographic Process Architecturally Devised* and *Anarchitextures* to which I will devote a whole chapter (chapter 6, p.164), remained enclosed in the architecture of the theatre and by their structure they attempted to reconsider the theatrical conventions associated with a Black Box

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[64] Tschumi suggested that architecture is 'both the space and what happens in it' (Tschumi quoted in Khan and Hannah, 2008: 53)

theatre. In the next section, I will open a dialogue with choreographic practices that either abandon the theatre or re-visit it with the aim to reconsider its apparatus. These practices propose alternative solutions in order that the theatre ceases to be a place for passive consumption, and becomes instead a place of event-ness and a promoter of social encounters. The first stop is a brief acknowledgment of Cunningham's oeuvre, which inspired a series of innovations in the field of choreographic practice in relation to the theatre as architecture and apparatus.

THEATRE and EVENT-SPACES

Dance Events. Past and Present.

In discussing architectural events in relation to dance, it would constitute a gap to neglect to refer to ***Dance Events***, as conceived by Cunningham; foremost, in order to clarify the differences between them, and secondly to pave the way into a discourse on theatrical conventions. Cunningham's *Events* refer to fragments 'dissected from already existing works and then spliced together into new combinations' (Copeland, 2004: 171) through chance procedures. The fragments of his past works, after being re-arranged in new configurations, are presented in public spaces, such as parks and museums. Attachment or interaction with the place where the dance event occurs is usually absent, but overall the place re-contextualizes the assembled work; 'the "meaning" of movement… is largely a function of the context on which that movement is performed' (Copeland, 2014: 172). During Cunningham's events, a new vision of the everyday space comes into sight and the viewer gains a mediated experience of space. Movement becomes an action that temporally transforms the space. However, considering the fact that the same movement fragments could be assembled in other ways and transported in other sites, Cunningham's events are distanced from Tschumi's architectural events.

In the latter, there is a specific dialogue and interdependence between the space and the occurring action, which is absent from Cunningham's events.

In the course of dance history, Cunningham was a tireless mind of continuous invention and experimentation [65]. Besides his events, he also challenged the conventions of choreographic practice in relationship to the proscenium stage by declining the theatrical perspective – as the latter had dominated the field of performing arts since the European Renaissance. He observed that 'most stage work, particularly classical dancing, is based on perspective, a center point to and from which everything radiates' (Copeland, 2004: 177) and he asked himself '[w]hat if, as in my pieces, you decide to make any point on the stage equally interesting?' (qtd. in Carter, 2004: 29). This question made him reject the frontal orientation to the auditorium and the single perspective, as has been historically established by theatre design and narrative forms of Ballet and Modern Dance. By transporting the emphasis on the central point of the proscenium to every point on the stage, Cunningham forced the dancers to simultaneously do different actions on different parts of the stage which the audience had to search for. Cunningham's dance *events*, together with his contribution to flattening the single point of perspective

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[65] Cunningham in his text *Four Events That Have Led To Large Discoveries* (1994) defined as his personal key discoveries the separation of music and dance, the use of chance operations, the experimentation with video and film and the use of *Life Forms* as a computer-based choreographic software. The separation of music and dance allowed both arts to co-exist on stage while maintaining their own autonomy, and introduced a new way of collaborating that sustained the integrity of collaborators rather than making them disappear under the spirit of the Wagnerian *Gesamtkunstwerk* (Total art-work) (Kolb, 2016). In turn, the tool of chance operations liberated authorial agency and allowed the different fragments of the work to be joined together into a *collage* by the forces of chance. By employing video and film, Cunningham was able to overcome the frontal barrier of the proscenium stage and experiment with scale, proximity and multiple points of view, as offered by the camera and the screen. His last event with computer software helped him to continue choreographing after his ability to compose dances through his body abandoned him.

and decentralizing the stage space, opened the path to subsequent generations of choreographers to continue challenging theatrical conventions by either exploring new sites for dance or returning to the theatre to question how dance is produced and presented on the theatrical stage.

The theatre with its endlessly transformable pictorial stage and even the Black box, the flexible and adaptable space, still bear a series of theatrical conventions that choreographers have attempted to escape from by exploring non-theatrical sites. The recent growth in interest in the ways that dance is being devised and archived has given rise to a series of *retrospective exhibitions* (notably *Sasha Waltz. Installations, Objects, Performances* (2013) at ZKM Karlsruhe; *Yvonne Rainer: Dance Works* (2014) at Raven Row in London), which seek to disseminate choreographic processes and products through choreographic notebooks, scores and live dance performances. Art galleries and museums have turned into places where dance can explore its limits with the fields of performing and visual arts[66] (*Move: Choreographing You – Art and Dance since the 1960s* (2009) at Hayward Gallery in London; *material/rearranged/to/be* (2017) directed by Siobhan Davies and presented at the exhibition space of the Barbican). The way that live dance performance enlivens the perennial atmosphere of the museum, the attraction of new audiences that results from dance having been embraced by galleries and museums, and the 'wealth' of the visual arts world (compared to the field of performing arts) has triggered choreographers into creating or adapting their works for galleries or museums and curators and institutions alike to seek opportunities to insert dance into their programs.

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[66] Erin Brannigan in the article *Dance and the Gallery: Curation as Revision* (2015) offers a list of the most preeminent exhibitions that have recently explored the intersection between dance and visual arts.

By exploring a series of hybrid inventions, such as *site-dance* and *screendance*, choreographers abandon the theatrical stage in favour of setting choreographed events in urban sites, natural landscapes and screen sites. Site-choreographer and scholar Melanie Kloetzel writes that ‘at the root of both site-specific dance and dance film lies an interest in *recontextualizing* the dancing body; in very basic terms, this has involved a turning away from the stage space and an embracing of alternative venues for dance’ (Kloetzel, 2016: 22). Everyday or abandoned sites become temporal stages on which actions can occur, and be witnessed and captured. New contexts for dance have liberated choreographers from the burden of the theatrical apparatus[67], such as frontal orientation, specificities in performance duration and theatrical illusion facilitated by stage lighting and technologies.

Theatre: Apparatus and Paradox

Theatrical apparatus, according to Cvejic, is associated with ‘two mechanisms or sets of ideas, laws, and conventions which can be considered as either disparate or synonymous: representation and spectatorship’ (2015: 99). Choreographers such as Jonathan Burrows and Jan Ritsema, Boris Charmatz, Mette Ingvarsten and Xavier le Roy belong to a generation which, instead of avoiding confrontation with the theatre by exploring alternative sites for dance, intentionally returns to it in order to challenge its established conventions. For instance, Charmatz’s *héâtre-élévision* (*h-é*, 2003) and Le Roy’s *Untitled* (*U*, 2005) both question traditional Western theatrical principles, such as ‘liveness, audience as community (h-é), and the contract of

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[67] Apparatus (*dispositif* in French) appears in Michel Foucault’s interview *The Confession of the Flesh* (1977) and is defined as a network of relations produced between ‘discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions’ (Foucault, 1980: 194).

address-response that determines the relationship between stage and audience (U)' (Cvejic, 2015: 97). From the stage to the screen, from viewing together as a community activity to viewing individually, from live performance to a mediated choreography, *héâtre-élévision* examines the notion of installation as it appears in contemporary visual arts. However, *héâtre-élévision* (fig. 10) strictly remains inside the borders of the theatrical institution in order to critique and provoke its own rules[68].

Figure 10 Stéphanie Jayet (2002) *héâtre-élévision (h-é)* [Pseudo-performance] Available at: http://www.borischarmatz.org/en/savoir/piece/heatre-elevision-0 (Accessed 06/03/2018)

Apart from the theatre as an apparatus that may define and restrict the ways that dance is produced and presented, several formats of public presentation, such as festival events and platforms, function within financial and theatrical restrictions that

[68] In the following chapter 'Anarchitextures. Intermedial Encounters on the Screen' (chapter 6, p.164) I will further analyse the additional theatrical conventions that the practice-as-research project *Anarchitextures* (2016) challenged.

'prioritise spectacle and the spectacular by programming several dance works in quick succession within the same site' (Hunter, 2015: 17). These curatorial conventions promote small scale and portable productions that usually prohibit any interaction with the architectural space of the theatre or the theatrical apparatus of representation and spectatorship. Thus, the theatre is converted into a *cookie-cutter* which is 'the result of accepted interpretations of performance criteria – encapsulated by performance theorist Jon McKenzie (2001) as the aesthetic *efficacy*, organizational *efficiency* and technical *effectiveness* – that tend to limit innovation' (Hannah, 2011: 60-1). In turn, the cookie-cutter theatre promotes **cookie-cut performance** events – portable performances that can be presented at any type of theatre no matter where it is geographically and culturally located.

Cookie-cutter theatres may constitute heterotopias that are 'capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible' (Foucault, 1967: 6). Every cookie-cut performance is a small world disconnected from the place of rehearsal (for instance the dance studio) and the place of presentation (the theatre), which succeeds or precedes other autonomous productions during showcase events. French philosopher Michel Foucault in his seminal essay *Of Other Spaces: Utopias and Heterotopias* (1967) claimed that the theatre as a space of heterotopia 'brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another' (6). He observes how the theatrical stage alters with the input of every play or performance, stage design and theatrical effect, thus transporting the audience to imaginative worlds disconnected from each other. When the audience leaves or the season program changes, no traces remain to recall past performances.

For this reason, Hannah, specifically speaking about the black box theatre, re-asserts the Foucauldian claim by stating that, after Gordon Craig, the black box is a **womb-space**, a space that contains and procreates other (performance) spaces (IDEA 24). It constitutes 'a generic place within which events could be endlessly produced and reproduced' (Hannah, IDEA 25). As Hannah critiques it, the black box is also a **void-space** (IDEA 24), which is supposed to be neutral in order to allow any kind of performance to fit inside it. Its neutral characteristics allow the endless transformability of the theatrical stage, rendering it into a site that enables 'new angles on a place to be witnessed as opposed to a singular vision' (Kloetzel, 2014 quoted in Hunter, 2015: 17). Hence, the black box, recognized at once as womb-space and void-space, turns into a **double paradox** itself, as the colour black is indicative of night, nightmare, absence and grief (Hannah, IDEA: 29). But when the colour black is applied to the walls of a theatre, it helps to give birth to illusionary and ephemeral worlds that die as soon as the theatrical lights fade away. However, western social traditions never associate birth with the colour of black. Secondly, the black constructed void aims to be a neutral space that is approached as a female womb, capable of reproduction. This is both the paradox of the colour black as a colour of grief, yet associated with birth when applied to theatrical space, and of a gender-less space to be inscribed as *matrix,* the female organ of reproduction.

Like every theatre, the black-box is a sort of amnesiac landscape with an un-traceable past dedicated to endlessly giving birth to ephemeral performance events. It is a rectangular void painted black that usually exposes all the theatrical equipment (grid, lights, etc.) and is simultaneously indicative of a-temporality and a-spatiality; **its neutrality and isolation from any context turns it to any-place at**

any-time and its geographical location makes an explicit reference to this-place at this-time.

Theatre: Place-Making and Event-ness

Screendance scholar Harmony Bench, referring to a certain typology of screendance, observes that the notion of *any-place* 'operates under the assumption that dance and dancers can be imagined independent of context – that dance, existing nowhere in particular, can appear everywhere equally' (Bench, 2010: 56). In a similar way, the lack of interaction between performance and the theatrical context render the stage **any-place** and a mere **backdrop** for action, an event-less performance site according to the Tschumian concept of *event-spaces*. Bench, also referring to screen sites such as digitally generated white and black screen backgrounds that frame the performers' bodies, defines them as *no-place*[69], a '"neutral" site for dance . . . Absent of spatial and political markers and relations, . . . anonymous, acontextual, blank space' (2010: 53–54). The theatrical stage and especially the black box have also been accused of being neutral and event-less spaces, disconnected from reality. *Any-place* and *no-place* both echo Hannah's notion of void-space outlined in the previous section.

However, focusing on the theatre as site and exploring what lies outside the void, it is not possible to erase the geographical and urban coordinates linked to social and cultural parameters that affect our understanding of the performances being presented there. As a result, theatre is also ***this-place*** which has a specific

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[69] The digitally generated white and black screen background also surrounds the architectural diagram (both processual and static). The digital diagrammatic representations of future buildings are disconnected from their prospective surrounding environment, distancing the architectural process from real contexts.

architectural *atmosphere*[70] and *dramaturgy*[71]. Echoing Marc Augé (1996), endless transformability renders theatre a *non-place*[72], its black colour a *no-place*, the disconnection of performance from theatrical context *any-place* and the particularities of the site *this-place.* These are four distinct characteristics overlapping each other, and the human interaction with performance context has the unique role of challenging the limits between them. The fluidity between *non-place*, *no-place*, *any place* and *this-place* are evident in *CPAD*. This practice-as-research project interacts with the specific theatre where it was conceived. It is, in a sense, a site-specific work which cannot be presented in any other theatre without being altered and distanced from its original conception[73].

A particular example from the field of dance that also examines the frictions between the theatrically excavated void and the fine definitions of *non-place*, *no-place*, *any place* and *this-place*, is *Nowhere* (2009) by Greek choreographer and director Dimitris Papaioannou. Papaioannou is a choreographer mostly known to the international audience for his direction of the Opening and Closing Ceremony of the ATHENS 2004 Olympic Games. *Nowhere*, which contains the famous human chain *For Pina*, which was later adapted by Akram Khan for *Dust* (2014), is a site-specific work staged in the Greek National Theatre during its renovation period. *Nowhere* is characterised by Papaioannou as site-specific, because it was created in relation to the site of the specific theatre. Any attempt to re-stage this work at another theatre

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[70] See the recent publication *Architectural Atmospheres. On the Experience and Politics of Architecture* edited by Christian Borch.
[71] Also, see Cathy Turner's *Dramaturgy and Architecture: Theatre, Utopias and the Built Environment* (2015).
[72] No places: 'the spaces of circulation, communication and consumption, where solitudes coexist without creating any social bond or even a social emotion' (Augé, 1996b: 178).
[73] It needs to be noted here that any attempt to rehearse this work in any other space constituted a continuous failure.

would dramatically affect it. It is a performance so closely attached to the specific site that it cannot be reproduced on any other theatrical stage; 'that can be presented nowhere else' [online] apart from the stage of Greek National Theatre.

The performance took place at what was at that time the new Ziller building-main stage of the Greek National Theatre. It is the performance outcome of working closely with this architectural site and the concept of the theatre as well. The performance engages the theatrical apparatus, the theatre mechanism, in a moving visual landscape that the performers inhabit in a ritualistic manner; it is a ritual of space in transformation and a choreographed event inside an *event-space*. The interaction of the performers' bodies with the moving landscape creates new contexts to inhabit. *Nowhere* covers one of my research questions on how might choreo-spatial thinking help to re-imagine space as event, and thus demolish the notion of space as fixed. It exemplifies how architecture turns into an *event-space* through the interaction between space and performers. In *Nowhere* (fig. 11) the architecture of the theatre, the bare stage with its mechanism, becomes the landscape in which the dancers wander and alter through their moving bodies, or else they are transported by the moving mechanism of the theatre.

Nowhere and other instances of re-theatricalization – the return of choreographers into theatre in order to challenge obsolescent functions – proposes new visions of the theatrical apparatus that explore, alter and even undo the theatrical conventions. According to Cvejic, the way that Gilles Deleuze interpreted Foucault's dispositif (1980) 'privileges transformative potential whereby a certain degree of "newness" and "creativity" define the apparatus' (2015: 97). Apparatus is indeed a network of ideas, laws and conventions that are not necessarily fixed, but rather re-definable and transformable through creative processes. The un-doing of the theatrical

apparatus derives from a sort of demolition, deconstruction of rules and norms that transform and reinvent it. This is the sort of transformative apparatus I have sought to employ during my practice-as-research project, *Choreographic Process Architecturally Devised:* on the one hand to reconcile architectural built form with performance making and on the other hand, to connect the architectural event of the theatrical stage with the performative event. In this experiment, the architectural space was revealed and exposed and I have sought to explore how to undo the theatre in order to propose an alternative public function.

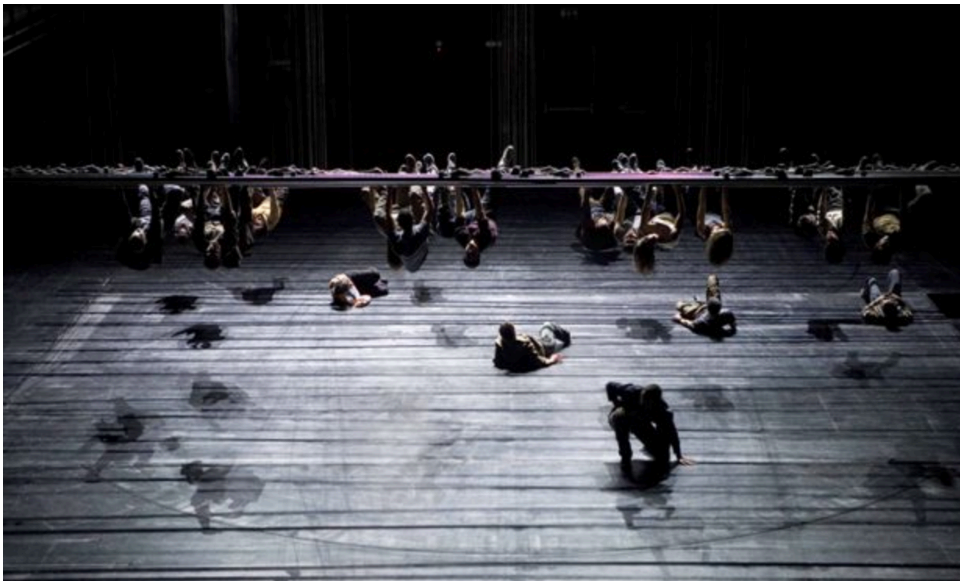

Figure 11 Marilena Staflylidou (2009) *Nowhere* [Performance]. Available at: https://www.n-t.gr/en/events/poithena/ (Accessed 06/03/2018).

Héâtre-élévision (*h-é*, 2003) and *Untitled* (*U*, 2005), as mentioned above, challenge the apparatus of the viewing condition, while *Nowhere* challenges the theatre as an architectural site, and my work hovers between these particular tendencies. Hannah, in line with Cvejic's understanding of dispositif through Deleuze, writes that 'challenging accepted models of theatre architecture allows us to combat not only the rigidity of built environments, but also the powers that shape them' (2011: 62). CPAD – a process of transition from a dark *non-place* to a specific theatre –

constructs an apparatus that simultaneously proposes another future apparatus and suggests theatre be viewed as a real and everyday place.

CONCLUSION

Demolition, as a merging of different ways of thinking about dance and architecture – as examined in the chapter 'Demolition: A Destabilizing Force For Transgressing Artistic Disciplines' (chapter 2, p. 51) – has been extended in this chapter as a process of destroying conventions, particularly in relation to theatrical apparatus. *Choreographic Process Architecturally Devised* attempted to reconcile an experimental performance with the confines of a conventionally understood neutral theatrical space and to approach the theatrical space *per se* as an event. After the realisation of *CPAD*, my research focus shifted from examining demolition as a choreographic practice of destabilising architecture to investigating and understanding demolition as an architectural phenomenon with social, political and economic implications. In this way, I have made a leap from exploring the performance, life and event-ness of theatrical space to discovering the performance of everyday architecture, its subtle transformations caused by weathering and occupation, and its conviction to demolition.

In the following chapter, 'Demolition: A Performative Event. Falling Architectures and Unstable Archives', I concentrate on the social houses of the modernist era that comprise the most recent architectural style that is threatened – if not almost disappeared – by demolition. During the re-orientation of my research (the transition from the dance studio and the floor of the modernist theatrical space of Black Box theatre to modernist domestic places) video and still camera became the equipment that helped me to capture the time-based character of vanishing architecture. Furthermore, starting to consider architecture as ephemeral, I began to look for the

ways that architecture could remain as a corporeal experience, *an unstable archive*. The lineage of *CPAD* to challenge established theatrical conventions has been retraced in the post-production of the collected visual material into an installation (a choreographic environment and event[74]) placed inside the context of the dedicated-to-live-performances black box theatre. As I will examine in chapter 6 (section about Expanding The Notion Of Choreography, p. 174), I question the liveness of performance, the ontology of the performers and I challenge fixed and passive spectatorship. Having defined in the current chapter the attributes of *event-spaces* as revolving around subjective experience of space and interaction between movement and space, in chapter 6 (section at p. 174), I will introduce the notion of *choreographic event* as a choreographic action that transforms and appropriates the space where it occurs. From the event-ness of theatrical space to the event-ness of architecture in demolition, to constructed events in real places and to filming as event (chapter 5, p.132), my research process culminates in producing a work as an event, which I will analyse in chapter 6 (p. 164).

[74] As referred to later (chapter 6, p.174).

5. Demolition: A Performative Event. Falling Architectures & Unstable Archives

INTRODUCTION

In this text, I focus on demolition as a practice of architectural transformation that causes buildings to perform their own disappearance. Within this frame, I offer reflections about spaces belonging to today, and the passing of time that has left an evident trace on them. The spaces of today to which I refer are contemporary ruins, relics of Brutalist architecture and dystopic tower blocks, hovering between demolition and re-birth. Aiming to understand demolition as an actual phenomenon, the paradoxical structures of Brutalism are sites that offer this kind of contemplation. They are architectures that were built for a better future and yet their replacement by new architectures promises better solutions through social housing. These structures also stand at the critical point between disappearance and revitalization, movement and stability, and permanence and ephemerality. Through this lens, disappearing tower blocks may be considered dance-architectures[75], structures that rehearse the dance of their own death. Ruination and weathering cause these buildings – signatures of a post-war era that turned attention to ordinary architecture for ordinary people – to fall in slow motion and they constitute the effects of the passing of time on architecture and the lack of care towards it. In this context, I will make a short introduction to the act of falling as a metaphor to describe their failure.

Weathered and non-efficient architectures precede demolition, which is seen here as the fragmentary falling and un-layering of the architectural corpus and as an act imposed by external forces. Leaving aside instances of natural disasters and

[75] See the glossary for a reminder of the definition of dance-architectures

destructions caused by warfare and terrorism, demolition is examined in this discourse as the 'intentional and voluntary destruction of architecture' (Hornstein, 2011: 2) associated with the loss of public memory and the necessities of economizing space, especially inside the urban fabric. Through consideration of a series of filmic practices and a discussion of the corporeal and choreographic failures of Brutalist architecture, I argue for the need to re-member[76] lost and fragmented architecture as a living[77] and transgressed space rather than as an idealized and abstract diagram. Finally, I offer reflections on the potential of installation art and the moving-image to constitute an active process of archiving architecture.

FALLING ARCHITECTURES

Among the different roles and definitions of the art and science of building, architecture can be described as 'what makes beautiful ruins' (August Perret quoted in Forty, 2012: 52). In a similar way, Lefebvre asserted that 'the most beautiful monuments are imposing in their durability. A cyclopean wall achieves monumental beauty because it seems eternal, because it seems to have escaped time' (1991: 221). But how do these statements confront the realities of the fast evolving and continuously renovated urban cities of 21st century, which deny the reality of ageing? Our contemporary and consumerist society encourages negative attitudes towards ageing. Cosmetic surgery and cosmetic products nurture the aesthetics of a prolonged youthful and it is my belief that there are parallels between the ways that both architecture and body respond to time and how their decay is perceived.

[76] This is a reminder about the purposeful use of hyphen in the word remember. As I mentioned in the introduction (p.17), I use the hyphen in order to draw the reader's attention both to the in-between space, the space of becoming between the different parts of the compound word, and their individual parts as well.
[77] For the definition of living as far as it concerns space and architecture, please consult the glossary.

Architect Jeremy Till writes that 'bodies, and the buildings that they inhabit, exist within time, and so an understanding of the temporality of human existence – of time as lived – provides clues as to how to approach the temporality of architecture' (Till, 2000: 290).

Architecture, like the human body, ages. The building similar to a body, 'a skeleton that houses people' (Zimmerman online audio), weathers. Resisting less and less the forces of gravity, the architectural tissue – in the absence of proper maintenance – progressively wrinkles, becomes loose and finally falls. In our body, the first signs of ageing begin with a gradual change in the texture of the skin and become more evident as the pull of gravity becomes stronger rather than the muscular effort to stay upright and as our skeleton, our internal architecture, shrinks. As we age, we perform the process of physical and often social falling. The act of falling shares an etymological and conceptual proximity with failure and, according to its Germanic origin, to *fall* means to *fail*[78] (Claid 2013: 1). Therefore, the falling body is the failed, ill and un-productive body, often associated with the limitations of ageing. Falling architecture is the failed, no longer functional architecture, which has often caused its residents to abandon it, allowing the structure to undergo further decay or disuse.

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[78] Falling is definitely not only failing. Reconsidering falling and assigning positive points of view has been central to the Performance Research issue On Falling (2013). For instance, dance scholar and practitioner Ann Cooper Albright (2013) associates falling with the potential of re-orientation and resiliency especially in relation to the moving body that has the possibility to recover from falling or recycle the energy of falling. Furthermore, as architect Pia Ednie Brown writes about the digital design of architecture '"fall into the surface" is not exclusively a falling *down,* it is an opening out into the readiness of change, into a sensitivity to potentiality' (2012: 103). Therefore, falling is also an opportunity for change and transition. Demolition as well. The gap created from the clearing away and the empty space that is revealed from the disappearance of architecture hold the possibility for new spatial configurations.

Being aware of these perspectives especially in the way they manifest in contemporary dance training, I focus this research on the reasons that architectures fail as falling and fall as failing.

Where cosmetic surgery delays ageing (and consequently failure), architecture is 'boosted' through refurbishment[79]. But, this is not always the case, as demolition is often chosen as a solution to replace failed architecture. Falling architecture 'opens a threshold between the past and the future' (Albright, 2013: 36), between what used to physically exist and that which has not yet appeared.

The Netherlands-based research platform called *Failed Architecture* is dedicated to the perception, realities and representation of urban and architectural failures worldwide. By posing the following questions, it renders clear that failure is a subjective condition: 'What is failure? Which criteria do we/can we use to define failure? According to whom something failed? If perceived as failed, what causes this and what are its effects?' [online]. Although these questions may apply to every context, I will keep the focus of this discourse on a point of view that blames certain examples of architecture as failed[80] and the source of a series of new failures. Criticizing architecture as failed is an attitude that disregards the implications of social circumstances, political, and economic decisions related to failure, as evidenced in the case of Stefano Boeri's architectural complex of the former Arsenal in Italy.

Located in the Northern part of Sardinia in Italy, the complex of buildings was planned by architect Boeri – under the regime of former Prime Minister Silvio

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[79] Grenfell Tower in London was the unlucky case of one of the thousands of Brutalist tower blocks in the UK embellished with flammable cladding.

[80] Besides the architectural complex of the former Arsenal in Italy, here is a short list of architectural buildings which according to the online architectural magazine Arch Daily have failed due to budget shrinking, change of context or other unforeseen reasons: Rafael Vinoly's 20 Fenchurch Street (2014) in London, Manfred Hermer's Ponte City (1975), Minoru Yamasaki's Pruitt-Igoe (1954-1972) and Mies Van der Rohe's Farnsworth House (1951) (Baranyk, 2017). Regarding the last two examples, I also analyse them in the following pages of the current chapter.

Berlusconi – in order to host the G8 summit in July 2009. In this case, the edifice was completed in 2009, but it immediately fell into disuse, decay and environmental pollution when Berlusconi decided to host the G8 summit in L'Aquila, a place located in central Italy and damaged by a strong earthquake during the same year. Filmmakers Ila Bêka and Louise Lemoine bring this scandal of 'waste and misappropriation of public money' (Boeri, 2014) into the view of an international public with their critical film work *La Maddalena* (2014). Through this documentary, they question both what constitutes failure in an architectural, political and economic context, and the dynamics in the moment between the *death* of a building or its *resurrection from dereliction*; its destiny to become 'a symbol of one of the biggest disasters of Italian foreign policy' or an occasion on which 'Italy restarts, beginning with its errors and failures' (Boeri, [online]). In this case, film becomes a visual medium for demythologising architecture and reflecting on failure. For reasons that go beyond the power of this film to affect change, the edifice still remains a non-ruined ruin, which artist Robert Smithson would call a *dialectical landscape* hovering between a derelict site and a living architecture, and between past and future (Dillon, 2011).

Architecture turns into a ruin when it fails to create buildings that are useful[81]. According to art critic Gilda Williams, a ruin, as 'an architectural site whose inhabitants were forced out' (2011: 98) inspires poetry, whereas the derelict site, 'a place so unwelcoming its residents packed up and left voluntarily' (2011: 98), calls for demolition. Architectures, which hover between well conserved and derelict ruins close to demolition, obtain different degrees of decay. When a building falls out of

[81] Tschumi, quoting Le Corbusier, wrote: 'if architects cannot succeed in their quest for "healthy and virile, active and useful, ethical and happy" people and houses, they can at least be comfortable in front of the white ruins of the Parthenon' (1996: 72).

use, nature, little by little and anarchically, reclaims its place and the ecology of the Third Landscape[82] is gradually established. An abandoned building in a state of *suspended functionality* (Corrieri, 2016: 2) invites delinquency and criminality to lurk. In other instances, architecture is transgressed and occupied by visual and live artists, as in the cases of Teatro Valle Occupato[83] in Rome/Italy, Embros Theatre[84] in Athens/Greece and Art House Tacheles[85] in Berlin/Germany.

Brutalist Tower Blocks in reinforced concrete from the 1960s and 1970s are *dialectical* and undecided spaces awaiting to be appreciated as contemporary ruins worthy of preservation or to be condemned as sites of impending dereliction and demolition. They originate from the principles of Modernist Architecture for minimal design, linear and rational forms and functionality. Modernist architecture, and in general architecture – an art form that is concerned with envisioning the materialization and revitalization of space –, reflect the fear of society of death, decay and the decomposition of the flesh[86]. Tschumi argues that 'putrefying buildings were seen as unacceptable, but dry white ruins afforded decency and

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[82] The Third Landscape, coined by writer and gardener Gilles Clement, refers to 'the sum of space left over by man to landscape evolution – to nature alone. Included in this category are left behind (délaissé) urban or rural sites, transitional spaces, neglected land (friches), swamps, moors, peat bogs, but also roadsides, shores, railroad embankments, etc' (Clement, [online]).

[83] Teatro Valle Occupato, which is one of the oldest theatres in Rome, has been occupied by arts and entertainment workers (artists) since the 15th of June 2011. Previously the theatre belonged to the Italian Theatre Association, a publicly funded body that has been shut down due to being considered too expensive to maintain. Arts and entertainment workers occupied the theatre with the belief that culture must be protected as a commonwealth.

[84] Similar to Teatro Valle Occupato, and also in 2011, Embros Theatre (meaning Forward Theatre in Greek) was occupied by a group of artists and theorists with the aim to create a free and self-managed theatre.

[85] A partially demolished department store that was taken over by artists. Arthouse Tacheles was home to the most vibrant artistic community in Berlin from 1990 (two years after the Berlin Wall fall) until 2012, when it was officially demolished.

[86] Architecture often replaces derelict sites, or according to Tschumi's words putrefying sites that remind us of death (Tschumi, 1996).

respectability' (Tschumi, 1996: 73), where putrefying buildings refer to

derelict sites and ruins such as the Greek Parthenon. How does our society confront our Brutalist inheritance? While a series of Brutalist Buildings (such as the tragic case of Grenfell Tower[87] in London) have been or are in the process of restoration, many cases of domestic Brutalism have already disappeared and the remaining ones are threatened by demolition. Therefore, what causes architecture to be recognized as a ruin worth preserving and when does it become detritus? Domestic Brutalist Architectures are paradoxical structures designed for better futures and yet they are currently being replaced in the hope that their disappearance will generate a better future. This contradiction alone is enough to examine their identity, failures and the phenomenon of their erasure.

Brutalist Architecture: A Case of Failed Architecture

Brutalist blocks of apartments are buildings made for ordinary people and their design and construction principles are considered to encourage the realization of a socialist dream. Concrete, the material emblem of Brutalism, may enable large constructions and vertical communities which are supposed to 'draw people closer, and by doing so enhance their collective social consciousness' (Forty, 2012: 146). High-rise blocks of flats, inspired by the French architect Le Corbusier whose *Unité d' Habitation* (1947) has been copied and pasted worldwide including in continental Europe, the ex-Soviet Union and Britain's post-war's cities, have been erected 'in an

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[87] At the moment of writing this thesis, the accident at Grenfell Tower occurred more than six months ago; to be exact: on the 14th of June, 2017 (BBC News [online]). It is still early to make judgements, but my opinion is that the catastrophic fire would not have cost the lives of the unknown number who died, if the refurbishment of the building had not had happened. Was the refurbishment of Grenfell Tower a result of trying to make it look appropriate to the status of the elitist district of North Kensington?

effort to optimize land use, and free up space for healthy leisure activities and play' (RIBA, 2015: 11). As cultural historian Patrick Wright observes:

> High-rise flats were always an expensive form of housing, and they would not have been built without the planning protocol that demanded not just an increase in both housing and open space but also a combination of slum clearance and urban containment.
>
> Patrick Wright, 1991: 79

Brutalist mass-houses endorse Le Corbusier's claim for a design that is addressed to a body with standardized, minimal and Spartan needs. Although the human dimensions are taken into consideration during the design process, the body is solely depicted as the representation of a static, virile and young figure personalised by the Modulor. The modulor is a naked muscular and gender-less (but probably male) figure who was born as an adult in 1946, cursed to remain frozen in time and for ever young, like a contemporary Highlander [88]. Being the outcome of mathematical calculations, the modulor man is meant to represent a universal body, but it fails to embrace the individual body as defined by differences in type, age, sexual preferences, cultural origins, unique abilities or disabilities, etc. It is a static, symmetric and stable body grounded on two feet with one arm raised. Motion-less and passion-less, it represents ordinary people destined to live inside buildings designed as *machines* (Le Corbusier, 1989).

Brutalist Tower Blocks house bodies that are inclined to a repertoire of movement that prioritizes circulation in vertical and horizontal axes. Tenants are separated by vertical and horizontal slices of space and the presence of neighbours is evident from the intimate sounds they produce. The horizontal plane identified 'as the zone of communication and social interaction' (Yudell, 1978: 59) is increasingly small in

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[88] The hero of *Highlander* (1986), a British-American fiction film, who was immortal.

comparison to the predominant vertical plane of the high-rise mass-houses. As a result, the lack of horizontal space minimizes social relationships and enhances no-haptic exchanges and self-centred views within the vertical community. Wright, for instance, accuses the Rowan Court Tower[89], prior to its demolition, of being 'a machine for inducing paranoia. The building imposes an "atomist philosophy" on its tenants, and all its supposedly communal spaces are filled with anxiety, suspicion, and fear' (1991: 72). Tower blocks are buildings that fail to inspire community gatherings by forcing too many different people to share the same space. Disagreement and dissatisfaction arises and everybody eventually starts to care only for themselves[90]. The choreographic project of Tower Blocks proposes a homogenous, repetitive, monotonous and anti-social[91] dance of bodies perceived as machines for producing and working, disregarding their rights for leisure, pleasure and contemplation. These buildings are machines for living and as a result they propose a mechanical way of life[92].

The absurdity of uniform buildings creating uniform urban landscapes and uniform neighbourhoods in different cities is depicted in the popular Russian film *The Fate of Irony* (1976) directed by Eldar Ryazanov. It is a love story of a man living in

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[89] Rowan Court Tower was part of the Holly Street Estate located in London's Dalston district.
[90] This is well depicted in JG Ballard's novel *High Rise* (1975).
[91] A series of filmic examples criticizes the anti-social behaviour which emerges in the 'soul destroying tower blocks' (Heathcote, 2000: 23): Stanley Kubrick's *A Clockwork Orange* (1971); Mike Leigh's *Meantime* (1983); Mathieu Kassovitz's *La Haine* (1995).
[92] The films of French filmmaker Jacques Tati unveil the alienating symptoms of the modernized cities and are usually interpreted 'as an assault on Modernism' (Bordain, 2000:27). For instance, *Mon Oncle* (1958) is a satire on the automatic way in which technophile modern villas were supposed to function with the press of a button. In this sense, modern buildings are also considered machines for living in. Tativille in *Playtime* (1967) is a purposely constructed world where 'soulless corridors, glass doors and privacy panels create a ludicrous ballet vision of legs and feet robbed of their bodies, dancing around the gaps in the architecture' (Heathcote, 2000:22).

Moscow who accidentally entered an apartment in Saint Petersburg that

had an identical appearance, address and flat number to his own property in Moscow. As the narrator of the film tells us when commenting on the similar urban look of the residential districts in Soviet cities, the story happens in one of the standardized apartments 'furnished with standard furniture and standard locks cut into blind featureless doors'. This characteristic renders the Soviet tower blocks so common that only the people who inhabit them can turn them into unique dwelling places. The inhabitants in the film, ordinary people condemned to live in ordinary buildings, yearn for non-ordinary lives outside of strictly defined social and spatial standards. The film ends with the protagonists living 'happily ever after', as they find the much-desired love, but the film's sarcastic scenario manages to creatively criticize the failures of social architecture: rationalism, uniformity, universality and standardization. Although it is a scenario of a romantic TV comedy, it is not that different from what happened to me while I was living in Purvciems, the Russian speaking district of Riga, the Baltic capital of Latvia. Living for 6 months inside a Soviet tower block was comfortable yet tight; functional yet lacking in imagination; restraining, isolating and a-personal.

Like the protagonist of the film,

> *one day as I was walking in my back-to-then Latvian neighbourhood, which consisted exclusively of Soviet imitations of Le Corbusier's mass-house model, I accidentally entered the wrong tower block. Inside this building, everything was scarily identical to the block of apartments that I used to live in, and at the same time slightly unfamiliar. The entrance of the intruding building had the exact same colour as my temporary residency and the elevator was in the exact same position, but its speed was slower. The stranger's apartment number 58 was at the right end of the long blue-ish corridor, exactly like mine was, but the key did not match! With a feeling of hallucination or day-dream nightmare, the only action that helped me to realise that I had entered the wrong building was when I was able to exit from this claustrophobic labyrinth and arrive at the external corridor of the building. From up there, the view into the city was not what I was accustomed to see from the building that I lived in. My vista was embracing a different perspective of the urban landscape*

> *and the distance from the ground was different. Turning to my right, I saw where I was supposed to be: one tower block further down.*

I did not find the love of my life as the protagonist of the film *The Fate of Irony* had, but I had experienced the scary sensation of architectural uniformity: familiar and simultaneously distant. The way that I successfully oriented myself inside an ordinary architecture was through my own kinaesthetic sensation of architecture, which became enhanced during a moment when my vision of the building's interior reassured me that I was in the correct place. By recalling this personal story, I bring into focus the choreographic intention of the camera to repair the corporeal failure of Brutalism and to recover the neglected dimension of the body when revisiting through film places which are no longer accessible. Before making this step and leading the reader from the failures of domestic Brutalist architecture to the necessities of repairing corporeal and architectural relationships through film, I wish to conclude this section with a few more thoughts regarding the demolition of high-rise social houses.

Brutalist Tower Blocks. Demolition in Focus

Closing this short parenthesis on the experience of living inside Soviet Tower Blocks, which aimed to outline some of the possible failures of building for a universal ideal, I relocate the discourse to the European and British landscape where today most social housing of Brutalist architecture is characterized by failure and seen 'as monstrous eyesores that should be blown up' (Wright, 1991: 67). Tower blocks, once considered a utopian solution to the housing problem of the post-war era, are currently being threatened by a plan to erase them from the European map (Picchi, 2009). It needs to be mentioned here that, in the United States, one of the first Modernist architectures to be demolished was the housing project *Pruitt-Igoe* (1954), which was blown up only 20 years after its occupation. *Pruitt-Igoe*

symbolizes architectural failure, and architectural historian Charles Jencks pronounces that its demolition signalled the day Modern Architecture died[93] (1977). If crime, poverty and racial discrimination caused the decline of the building that led to demolition, the reasons that call for tower blocks to be collapsed in the London area are further developed. Particularly in the case of London, demolition[94] is chosen as an antidote to the increased cost of taxes imposed by the British Government on the landlords of old buildings[95].

Demolition, often accompanied by evictions, becomes the violent action of erasing haptic memories. As portrayed in Andrea Luka Zimmerman's film *Estate, a Reverie* (2015), demolition may also express the disappearance of 'a place that we called home'. *Estate a Reverie* through the narrations of the residents of the soon-to-be-demolished Hagerstown Estate in Hackney, East London, reminds us that architecture is not only a material object and that it cannot be disconnected from the people who live with it. Demolition forces people to leave their homes, causing turbulences and insecurity. As an action of execution of architecture, it erases both the public memory of the structure and the private memories and dreams which occurred within it, creating invisible and absent ruins. Disappearing ruins, according

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[93] 'Happily, we can date the death of modern architecture to a precise moment in time. Unlike the legal death of a person which is becoming a complex affair of brain waves versus heartbeats, modern architecture went out with a bang. That many people did not notice, and no one was seen to mourn, does not make the sudden extinction any less of a fact… Modern Architecture died in St Louis, Missouri on July 15, 1972 at 3.32 p.m. (or thereabouts) when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final *coup de grâce* by dynamite... Boom, boom, boom' (Jencks, 1977: 9).

[94] For example, *Demolished* (1996) by artist Rachel Whiteread is a series of screenprinted photos taken during the demolition of tower blocks on three different housing estates in East London.

[95] In a discussion about the housing crisis in London, hosted by the Tate Modern during April 2016, Kate Macintosh, a British architect specializing in social housing, characterized London as a 'casino for foreign investors' who buy land without critically reflecting on the history of the city.

to an *amnesiac landscape* (Solnit, 2007: 151), deprive the future generations of learning from the failure of their predecessors. As American writer and activist Rebecca Solnit writes,

> Ruins stand as reminders. Memory is always incomplete, always imperfect, always falling into ruin; but the ruins themselves, like other traces, are treasures: our links to what came before, our guide to situating ourselves in a landscape of time. To erase the ruins is to erase the visible public triggers of memory; a city without ruins and traces of age is like a mind without memories.
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> Rebecca Solnit, 2007:151

Considering that the epoch of monumental architecture built for posterity has finished and that demolition serves the function of making space for the endlessly new, then, what are the ways to ensure the nourishment of public memory? Following Solnit's indications of the importance of preserving memory through ruins, how to transmit wisdom – obtained through failure – from one generation to the next? In a society in which we need to create space for the new to appear next to the old, demolition is the action that allows for transition and change in developing the urban landscape. As the patina of time starts to accumulate, what are the criteria that make us appreciate contemporary architecture inside a society developing in high-speed? As articulated by the words of film director Cyprien Gaillard, whose archiving work concentrates on the video documentation of Brutalist tower blocks in the moment of their demolition, when does a building such as a Tower Block 'become archaeology and when is it worth preserving, and when does the consciousness of our ruins come?' (quoted in Picchi, 2009, online). As every architectural case is unique, the answer to these rhetorical questions is not an easy one. But if aesthetic, environmental, political and economic reasons are more powerful than the ethics of preserving ordinary architecture, I wish to propose *choreographic environments* and *events* as a reconvening of relations between

corporeality and architecture. In this form, *choreographic environments* and *events*[96] are in dialogue with the artistic practices of installation and film as processes of archiving architecture.

UNSTABLE ARCHIVES: INSTALLATION and FILM

In her book *Losing Site: Architecture, Memory & Place* (2011), Shelley Hornstein is concerned with the loss of site and examines the possibility of rediscovering it 'in the many places where architecture exists' (2011: 1). This statement expands on what else architecture is or can be when transported 'from its physical site to locations in the imagination', inside memory (Hornstein, 2011: 1). Architecture has been traditionally re-membered and archived through textual and visual archives, such as static diagrams, blueprints, and 3D animation, all of which are inclined towards capturing architecture as an idealised moment of conception 'before people, dirt, rain and history move in' (Till, 2000: 286). They are archiving tools that freeze architecture in time and disregard the need to address the living dimension of space.

According to Michel Foucault the archive is 'first the law of what can be said, the system that governs the appearance of statements as unique events' (1972: 129 quoted in Kobialka, 2002: 5). Jacques Derrida presents the archive as an objective and judicial document that expresses both *commencement*[97] and *commandment*[98] (1995: 1). Both concepts converge in seeing archive as an austere document for the systematic and linear production of history and the representation of an event as

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[96] I will introduce *choreographic environments* and *events* in more detail in the following chapter 'Anarchitextures. Intermedial Encounters on the Screen' (p.164).
[97] Commencement: 'there where things commence' (Derrida, 1995:1).

[98] Commandment: 'there where men and gods command, there where authority, social order are exercised, in this place from which order is given (Derrida, 1995:1).

close to reality as possible. But can we ask whether other ways of imprinting and archiving architecture as living rather than as frozen and intact exist?

Nora Wendl's *Life in a Glass House*[99] (2014) is a project that addresses the tensions between two different archives: on the one hand, the static diagrammatic archive of architecture and on the other hand its embodied archive: photographs and poems that express the emotional effects of dwelling in Mies van der Rohe's Farnsworth House. Both archives are held in two different locations; one at the Museum of Modern Art in New York and the other one at the Newberry Library in Chicago. The physical separation between the two archives intensifies the gap between their credibility and eminence. Architectural historian and artist Nora Wendl writes, 'there are two distinct perspectives from which to write the history of the house – a history as told from the outside and one as told from within' (2014: 319) where the outside refers to objective points of view, such as diagrams and photos devoid from any physical presence, and the inside refers to the perspective of the inhabitant, Edith Farnsworth herself. The first type of archive (the distant and objective that gives emphases to facts) stops at the moment that dwelling begins, while the second one (the subjective responses driven by spatial embodiment) captures the dimension of living in Farnsworth House. Both internally and externally produced archives are equally important if we consider architecture as a live organism that lives and changes in time in the same way that its occupiers do. However, the internally produced documents of Farnsworth House have been overlooked in the history of

[99] Wendl's historical research, which is driven by embodied perspectives and necessities, is relevant to *Anarchitextures*, which I will gradually unfold in the following section. Both aim to reveal the corporeal dimension of memory and to archive and re-enact architecture as a lived experience.

architecture (Wendl, 2014), which continues to prioritize traditional and objectified visual methods.

Re-membering a site exclusively through sight reproduces the concept of architecture made to be admired by the eyes, disregarding the corporeal ways in which we also experience architecture, and thus re-member it. Architectural theorist Juhani Pallasmaa reminds us: 'Instead of being a situational bodily encounter, architecture has become an art of the printed image fixed by the hurried eyes of the camera' (2005: 30). Architecture offers a multiplicity of experiences (Zimmerman, 2015) and the body reflects these experiences back in space through its interaction with it. Therefore, we need to find a way of archiving the lost architecture as living, and thus through corporeal movement as 'it is by means of the body that space is perceived, lived – and produced' (Lefebvre, 1991:162). Dance scholar Valerie Briginshaw applying Lefebvrian concepts to the subjective way of experiencing space asserts that 'the most immediate relationship of subjects to space is through their bodies' (2001: 4). Corporeal experience of space may fail to represent architecture as an ideal conception, so the word archive – as suggested above by Foucault (1972) and Derrida (1995) – might not be the appropriate one, but *archival art* might be more relevant.

Art critic and historian Hal Foster proposes that *archival art* is 'concerned less with absolute origins than with obscure traces'[100] (2004: 5). He also suggests that everything related to the archive, thus archival 'not only draws on informal archives but produces them as well, and does so in a way that underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private'

[100] Foster notes regarding archival art that 'perhaps "anarchival impulse" is the most appropriate phrase' (2004: 5).

(Foster, 2004: 5). Hence, examples of archival art could be considered to include Cornelia Parker's *Cold Dark Matter* (1991), an installation of suspended domestic items gathered after an explosion, requested by the artist, of a shed by the British Army; Rachel Whiteread's *House* (1993-1994), the cemented cast of the negative space of one of London's Victorian houses prior to its demolition; Roger Hiorns' *Seizure* (2008-2010), a crystallized apartment inside a social house facing impending demolition and Thomas Hirschhorn's *In Between* (2015), a ruin in the process of destruction created from cheap and found materials. What ties together these projects, namely installations, is the way that the absence of any human or architectural evidence is being traced and how archival art is based on found objects re-assembled in new ways. Installation as archival art becomes an archaeological site of combined construction and excavation where history is produced and archaeology is practiced 'less as the discovery of the past and more in terms of different relationships with what is left of the past' (Giannachi, Kaye & Shanks, 2).

Installation art provides numerous opportunities for corporeal experiences driven by the dialogue of the present with the past. Jane and Louise Wilson's film installation *A Free and Anonymous Monument* (2003) projects moving-images of industrial ruins in North East England that are placed in space and the spectator kinaesthetically confronts them. Giuliana Bruno, researcher on the intersection between architecture, film, visual arts and media states:

> Time passing is not simply etched on the surface of stone. It is marked on the skin of celluloid. It is impressed on other kinds of architecture – the translucent screens of moving-image installations. Pictures in motion write our modern history. They can be the living, moving testimony of the effects of duration. Moving images are modernity's ruins. They are our kinds of monuments.
>
> Bruno, 2003:81

Bruno, through the work of the Wilson sisters, proposes the medium of

the moving-image based installation to be a transformative version of ruined architecture; to be an *archival art,* as defined above by Foster. The visitor walks between the screens as if (s)he walks on the industrial landscape from which the moving-images derive. In this format, lost architecture imprinted in film becomes a central aspect of the work, which actively engages in a dialogue with the present and the past.

Throughout the text, the briefly mentioned filmic examples (*La Maddalena*; *The Fate of Irony; Estate/A Reverie)* and Gaillard's documentary projects, concentrate on the presentation of architecture as actor in the production of history and as a living organism enacted by its users. These filmmakers documented the chosen buildings not as idealized spaces, intact, still and frozen in time, but as living places accompanied by problematics and pleasures. *La Maddalena*, and in general the filmic projects of the group Living Architectures such as *Barbicania*[101] (2014), seek 'to develop a way of looking at architecture which turns away from the current trend of idealizing the representation of our architectural heritage' (Living Architectures, on line). The theme of Zimmerman's *Estate/A Reverie* is the life and slow death of a social housing estate and how the decay and the impending demolition affected the residing community. Furthermore, Galliard's *Desniansky Raion* (2007) focuses on the contemporary ruins of the modernist architecture built in Belgrade, St. Petersburg, France and Ukraine. Martin Ginestié's film documentary *Robin Hood Gardens (or Every Brutalist Structure For Itself)*[102] (2009) outlines the complexity

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[101] *Barbicania* was filmed at the Barbican Estate in Central London aiming at depicting how workers and residents inhabit this post-war architectural project. During a residency of 31 days, the Barbican was captured in all its intimacy.
[102] The documentary film was also awarded with the prize of Winner Best Documentary in the London Short Film Festival (2010).

behind choices such as demolition or reconstruction, which are seen through different perspectives. Ordinary people and specialists on architectural heritage and architecture become the protagonists of the film and offer their opinion on the dilemma between demolition and conservation. The security man, the artist, the architect, the conservationist, the politician and the residents express their own beliefs and the audience of the documentary film is left to wonder about the complexity behind the protection of late architecture. Less based on the performative power of the camera to create emotion, these films help the viewer to develop a sympathy towards all these architectures characterised by failure.

Filming architecture denies the disembodied archiving media which perpetuate the understanding of space as abstract and time as frozen. Architectural historian Iain Borden comments that 'architectural historians limit their conceptions of architectural space to the space of the designed building-object – a fetishism that erases social relations and wider meanings' (Borden, 2001: 7). Film, as independent medium or an integral part of a moving-image based installation, is defined 'as dynamization of space and accordingly, spatialization of time' (Erwin Panosky quoted in Dear, 1994: 9). Weathering and occupation of architecture cause it to change over time and film as a spatio-temporal based art has the potential to reveal the changing nature of architecture. Film also engages with architecture through visual proximity, and the sensory impact of architecture can be explored through dance and the moving body.

Speaking about dance, I do not refer to any kind of dance, but rather to contemporary movement practices that help to heighten the self and space awareness in relation to our environments. In that respect, film and dance may supplement each other in order to archive architecture through the dialectics of

space, time, body and movement that produce architecture-as-*event*.

Film and dance when joined together create one of the hybrid manifestations of screendance[103]. By extension, *screendance*, by concentrating on the body and its interaction with place and by avoiding elements such as story-telling, dialogue and other narrative techniques of film, can enhance the human-place connection. Capturing through the camera the ways that a moving-sensing body responds to the multi-sensory palette of architectural stimuli can inform and enrich the archiving of architecture in new ways.

An embodied experience of the building in future disappearance – captured in front of the camera or affecting the performance of the camera – suggests a subjective and experiential way of re-membering architecture. The relationship between dance and camera goes far beyond documenting and capturing an objective reality. The camera, apart from being a tool for archiving and documenting dance (hence performance, and here the ways that architecture is performed through events or performs as event), is also another kind of architecture. It is a ‘site for the creation of unique and singular works of art’ (Rosenberg, 2000:277), which searches for the experiential understanding of architecture. Camera angles that capture specific aspects of site and performance (and intentionally disregard others) together with the editing process may ‘render a site’s physical reality radically different than the original’ (Kloetzel, 2015: 29). For this reason, a moving or static camera cannot become an objective archival tool – an archive in the narrow sense – but contains an *archival impulse* (Foster, 2004).

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[103] Artist and scholar Douglas Rosenberg suggests that screendance is created ‘in a liminal space between what it is traditionally understood as “dance” and its (semi)permanent inscription as a replayable media archive’ (2012:15), where media archive includes digital technologies, video and film.

The camera, as an extension of the moving or still body and the eyes,
may be considered an *unstable archive* in the sense that it fails to reproduce architecture according to the static architectural and diagrammatic conception. The *unstable archive* may fail to depict architecture as one singular and unique event visually perceived, but it succeeds in providing a series of individualised events that can occur between architecture and its users. *Unstable archives* capture personalized experiences of an *event* – in this case the experience of architecture – which in turn generate new experiences as *events*; improvisational interactions between body and the archived material, as for instance in the moving-images installations.

The *unstable archive* does not remain static and fixed in time. It is a 'document' of the past open to being contaminated by the present. It is fragile and can be approached 'as configuration and rather than an object' (Bacon, 2013: 73). Artist and curator Julie Louise Bacon in her article 'Unstable Archives: Languages and Myths of the Visible' (2013) explores absence and presence as playful configurations of the archive. Examining the installations of Gustav Metzger's *Historic Photographs* (2011) and Alfred Jaars' *Skoghall Konsthall* (2000) she proposes the archive to be a space of transformation and instability, which are characteristics also found in film editing. Archiving through the lens of the camera requires a further elaboration of the raw material through editing processes organised for a single screen or a moving-image installation. Even in the case of a very strictly planned storyboard, the editing becomes a process of collage with many possible variations (and reconfigurations) that may affect both narrative, meaning and perception.

Archiving through instability, and thus through the moving body, is further expanded in the placement of moving-images inside installations. In spatialized moving-image installations (such as Wilson sisters' *A Free and Anonymous Monument*, 2003) the visitor is the one who edits the information in the screen of the mind. The improvised pathway among the moving-images, the speed of crossing the chosen pathway, the choice of proximity and the duration of contemplation in front of the moving-image create a personalised and unstable encounter with the archived material. Furthermore, *choreographic environments* and *events*, as I will analyse in the following chapter, are *unstable archives* as well. They focus on spatial change and transition caused by the interaction of the moving body with them and they help to excavate the past. *Unstable archives* (embodied cameras and the produced moving-images, moving-image installations, *choreographic environments* and *events*) are produced and reproduced through instability connecting past and present and merging movement with stability, and permanence with ephemerality.

Having established the role of film, screendance and installation in the construction of archival art, in the following section I lead the reader through my personal journey of practicing filming as archival manifestation of architecture. Robin Hood Gardens Estate, a Brutalist social housing, is one of the main actors in my filmic endeavours and I will begin by introducing this building. *As Robin Hood Gardens Estate* will soon be demolished[104], film and screendance may allow site-specifically devised and ephemeral moving-sensing *events* to remain into the *(semi)permanent* medium of the screen.

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[104] At the time of writing, Robin Hood Gardens Estate has been partially demolished.

FLANEUR-ING WITH A CAMERA AROUND BRUTALIST LONDON.

FILMING ROBIN HOOD GARDENS ESTATE.

Choreographing the pathways that connect several Brutalist Buildings located in London's urban web, my feet brought me in front of the Barbican Estate, Queen Elizabeth Hall, Churchill Gardens Estate, Roehampton Alton Estate, Thamesmead Estate, Balfron Tower, and Robin Hood Gardens Estate. Looking specifically for the contemporary ruins of London and having as my main focus Brutalist Architectures that are pending, between resurrection and demolition, I have chosen to archive through my camera *Robin Hood Gardens Estate*; an architecture condemned to failure and destined for erasure.

Robin Hood Gardens Estate is a remnant of a period which is much condemned 'for forcing people to live in architects' utopian dreams, and for creating impersonal and alienating places' (The Guardian, 2015 on line). The quasi twin social housing of Robin Hood Gardens Estate was designed by theorists and architects of international reputation, Alison and Peter Smithson, and was completed in 1972. Soon after its completion it was continuously vandalized and accused of provoking anti-social behaviour (Architectural Review, on line). Its austere, repetitive and geometric morphology and monotony concentrates the basic characteristic of Brutalism (fig. 12,13); 'architecture in the raw, with an emphasis on materials, textures and construction, producing highly expressive forms' (RIBA, 2015: 4). The two blocks are surrounded by heavy traffic on three sides, and together with Erno Goldfinger's *Balfron Tower* form the only Brutalist examples in the area. In order to overcome the traffic noise, the pair of architects came up with the solution of an acoustic wall, which could bounce the noise from the cars back to the street. Other innovations included the famous streets in the sky (large and long balconies across the facing facades leading to the front doors of the residents and serving as meeting

points between them) and a stress-free zone of public access (a large open hilly green area located between the two blocks of apartments) (Archdaily, [online]).

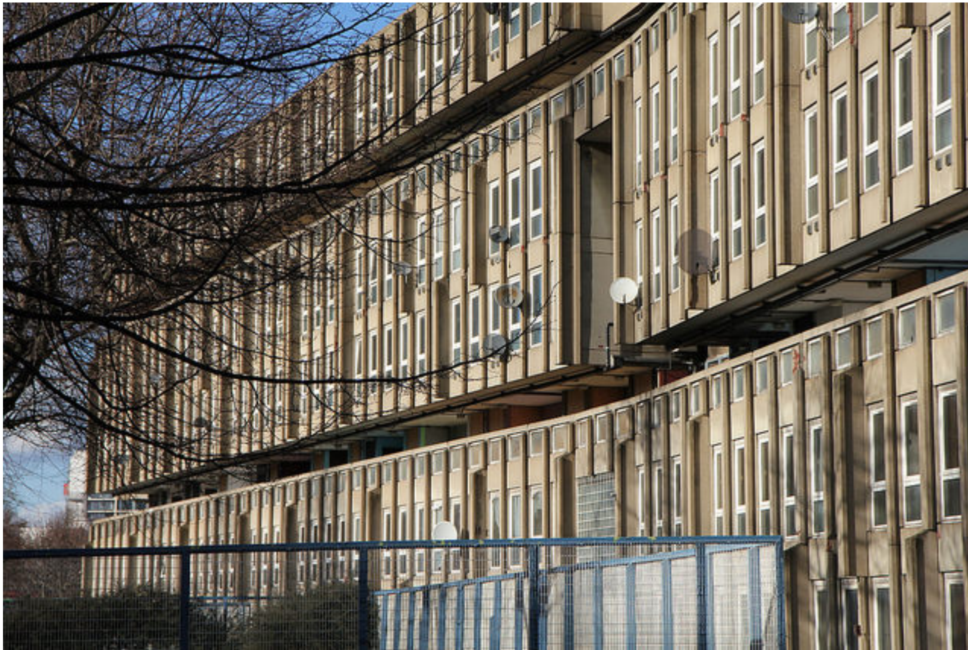

Figure 12 Mikou, A. (2016) Robin Hood Gardens Estate West Block. View from Cotton Street [Photograph]. Unpublished Personal Photograph.

Figure 13 Mikou, A (2016) Robing Hood Gardens Estate East Block. View from central green zone [Photograph]. Unpublished Personal Photograph.

Robin Hood Gardens Estate, as an example of failed architecture, is scheduled to be completely demolished and this institutional decision has raised a lot of controversy. The process for listing conducted by the English National Heritage could have secured its protection from demolition, but this process has failed and this decision raised a lot of polemic from architects and conservationists, including the Twentieth Century Society[105] and the global architecture magazine *The Architectural Review*[106]. The two public housing blocks of Robin Hood Gardens Estate, partially evacuated, have never received proper maintenance and today, strongly weathered, have lost all of their characteristics that could be easily renovated. The large green area, a small oasis of land in the whole district of Poplar, together with the land freed when the buildings will be demolished, have been approached by the local council as an opportunity for upcoming built investments that are supposed to regenerate the whole area more than the preservation and refurbishment of the partially existing buildings would (Architectural Review, on line).

Walking at the centre of this site and isolated from the noise of the nearby main roads, I witnessed the life of the buildings – under impending demolition – when I heard the residents' voices coming out of Robin Hood Garden Estate's open windows. This quiet walk was an opportunity for me to shift my perception of architecture as a physical object to architecture as an entity interlocked with human presence. At the time of my first visit, the two buildings were still inhabited by

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[105] The Twentieth Century Society for supporting the architectural project against its demolition has published the book *Robin Hood Gardens: Re-Visions* (2010) edited by Alan Powers. The edition includes supporting views from acclaimed architects such as Zaha Hadid and Richard Rogers.
[106] The magazine put together the documentary short film *Robin Hood Gardens: Requiem for a Dream* (2014) written and narrated by Tom Willkinson who traces 'the context of its creation, the vagaries of its reputation, and explores the unloved, but not unlovely spaces around it, concluding that Robin Hood Gardens is a reminder of architecture's potential in the age of austerity' (Architectural Review, on line).

people who sometimes used to appear like ghosts behind the dirty and timeworn curtains (evidence of aesthetics from a past decade). Today, some of the windows at the existing block remain sealed, others in semi-transparent state are fogged by pollution and griminess, revealing obscured traces of human presence. Each apartment has its unique set of curtains, always dirty, which makes a contrast with the canonical and repetitive pattern of the window frames. Robin Hood Garden Estate's buildings have both been intensively painted by the weather with an irremovable grey colour. For me, they are pathetic and depressive buildings that make me wonder who would actually like to live inside them anymore.

The dirty windows blur the view of the internal private spaces. As a visitor, I have the possibility to go with my vision beyond the glass filters, but these windows also become the eyes of the building: they allow the remaining residents to look from the inside to the outside, to a series of *flâneurs*[107]*,* lovers of Brutalist Architecture and vision-led pedestrians who wander for leisure and consistently visit the Estate in order to capture it before it disappears. I am one of them. I am an intruder on the residents' privacy; a flâneuse[108] in a deprived neighbourhood carrying expensive equipment for visual documentation. I am one of the several strangers who enter into the semi-public open area between the twin buildings and begin *guerrilla* filming for the purposes of my research. Birds fly over the top of my head as if lurking for attack as in Alfred Hitchcock's film the *Birds* (1963). They might be there to protect the residents from uninvited guests and enemies of Brutalist Architecture. However,

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[107] Reflecting on Walter Benjamin's *Arcades Project*, art researchers Franziska Bork Petersen and Minnie Scott define *flâneur* as a person who 'wanders at will through the city, hypersensitive to visual stimuli – ocular attraction shaping his route (2014: 138)

[108] In the same essay 'The Unruly Spectator: Exhibition Analysis on Foot', Petersen and Scott describe *flâneuse* as a person 'who experiences up close and also reflects critically on that experience' (2014: 138).

the residents never ask who I am; sometimes they even smile. They are accustomed to being under the scrutiny of the flâneurs' and flâneuses' lenses.

I improvise my walking routes between the two buildings as a *flâneuse* who walks around the buildings and narrates their story through the lens of her camera. I place and transition myself between several parts of the two social housing blocks of Robin Hood Gardens Estate and I attempt to explore the potential of my somatic[109] camera to capture a corporeal memory of the soon-to-be-lost architecture. I seek to explore the ways that the moving body can be an archive of architecture and how this sensation can be transferred to the camera. My movement behind the lens of the camera escalates in three different paces: dancing, walking and being still. I select when to co-create with the buildings an *event* through the lens of my somatic camera, when to follow the event-ness of dancer-place interaction and when to be a quiet observer of architecture that dances its own death during *the temps mort*.

Taking the above concepts one by one, when my moving body is placed behind the lens, it renders the camera a performative actor who, through movement, may create 'a kinetically charged experience for the viewers' (Glenn, 2015:59). It is called the *somatic camera*[110] capturing my corporeal experience of the building and aiming to transfer my vista on the move to the potential spectator[111]. Having the camera in

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[109] Somatic camera is the handheld camera introduced by Stan Brackage (1989) to describe the moving camera of avant-garde film-maker Marie Menken.

[110] Video artist and independent scholar Stephanie Hérfeld, speaking about experimental screendances created by avant-garde filmmaker Marie Menken's dancing body, defines somatic camera as 'a handheld camera whose movements can be identified with a moving body' (2015: 89).

[111] With the development of technology, the somatic camera can be considered the precursor of Steadicam and camera GoPro. No longer necessary to be held by hand, the camera's equipment can be worn, allowing the somatic camera to become an organic extension of the moving body. Attached to different body parts, it provides them with eyes and makes us see through them.

recording mode, I manage to sneak into the Eastern block of Robin Hood Gardens Estate from the unlocked door of its main entrance. Once I enter, I seek to gather all of its interior with my vision while allowing the handheld camera to trace the cyan walls of the concrete welcome area. The cyan colour is so bright that it feels like being at the bottom of a swimming pool without water. As I continue the impromptu registering with the camera, I keep on exploring the unfamiliar interior of the building and I climb the stairs of the emergency exit, having no clue of where they will lead me. At every step, I feel insecure about what I will face during the subsequent curve of the staircases. A constant and unpleasant smell of urine becomes more intense, until I arrive in front of a door that I cannot open. I must stop the invasion. But, before climbing down the stairs and with my camera 'on', I make a short stop in front of a window in order to look outside and to realise how the residents could potentially look at me, when I am situated below in the open air. Behind the window barriers, my camera and I can observe, almost spy on, the activities happening in the centre of the Estate, without being seen, but it feels like being in a reversed position of control inside the Panopticon prison.

As a *guerrilla* camera-(wo)man and *flâneuse*-invader, I realise that the operation of the *somatic camera* requires the coordination of my vision with the rhythm and the pattern of my moving body. Walking (potentially running, jumping, turning, dancing freely) in order to transition among the buildings are all part of the movement repertoire of the *somatic camera*. But, I am reluctant to take advantage of the range of these movement possibilities. Considering the future disappearance of the buildings, my movement is respectful of their impending death. I choose to stay still with the camera 'on' and while performing a dance that could resemble Steve Paxton's imperceptible *Small Dance*, I have the possibility to tune myself to the sounds of the Estate: tweets, languages that I do not understand, workers

screaming from a nearby construction site and, far back, the sound of the traffic. My *somatic camera* liberates me from the restrictions of the tripod and gives me the possibility to easily transition at every point of the Estate, to follow a dancer who has specifically been invited to create a series of movements and sculptural compositions with the two buildings.

This female dancer has the agile body to respond with grace to a set of choreographic scores. But, the harsh texture of the concrete and the strict geometrical lines of the buildings that have been designed and constructed for universal bodies with a mechanic repertoire of movement, do not inspire any further movement expression. The neglected *other* body suggests neglecting the dancer's body and I decide to make it disappear behind mirrors that allow the view of the buildings through her body. At times, a pair of round mirrors cover her eyes; she cannot see, but the mirrors reveal what she should be able to see: fragmented views of the Estate. Mirrors create gaps in her body which are filled by the surrounding architectures of Robin Hood Gardens Estate. In another scene, she climbs the hill between the twin buildings carrying a long rectangular mirror on her back. The mirror reflects the West block of Robin Hood Gardens Estate, which will be the first to be demolished; the dystopian architecture is reflected inside the heterotopia of the mirror, which is 'at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there' (Foucault, 1967:4). The existing and reflecting architectures co-exist in one single perspective and the dancer mediates between the real and unreal architecture. Copying her pace, I follow her ritualistic path with my camera 'on'.

Pace is unique to the camera operator (in this case myself) and defines

the way that architecture, perceived through hyper-kinetic, moving or still lens, is captured and later projected. The *somatic camera* can adapt the quiet rhythm of the *flâneur,* who walks for leisure during her *promenade architecturale*[112] , or the pace of the *flâneuse,* who does not limit herself to perceiving the world around her only visually. The *flâneuse* 'engages with the surroundings in terms of touch, smell, and physical action, not solely visually' (Petersen & Scott, 2014: 138). Therefore, the individual and personal process of sensing architecture through proprioceptive, kinaesthetic, aural and haptic senses is transmitted to others through the *somatic camera* of the *flâneuse.* That is what I understand to be the double goal of the *somatic camera*: to help the potential viewer experience architecture through multiple-senses, as if actually being there and, at the same time, to help her/him to observe through empathy how architecture is experienced by others. The recording camera of the *flâneuse* is a process of creating an *affective kinaesthetic* response from the viewers, which 'allows them to sense their own bodies interacting with the places' highlighted on the screen (Kloetzel, 2015: 35).

The notion of a somatic camera is radically different from the concept of *temps mort (dead time in French)*, which is absorbed in 'framing and mapping (interior) landscapes, and drawn to the time of non-action, a time when actors stop action and space tells its story' (Bruno, 2007: 200). *Temps mort*, usually measured by a camera mounted on a static tripod, is the poetic and atmospheric time of duration

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[112] *Promenade architecturale* was introduced by Le Corbusier during 1922 and before the birth of Modulor (the universal man). It can be defined as the experience of walking through and inside an architectural environment: an attempt to reconcile subjective experience of Modern Architecture with the body of architecture's user. The notion of *promenade architecturale* will be further analysed in the next chapter (p.182), where I will try to adapt and apply the concept in the context of installation art.

and non-human action dedicated to the performativity of space. Hannah writes that '*space* – whether a suspended pause, a blank area, an empty room or a limitless cosmos – *performs*' (2011:54) and *temps mort* is the time that makes us aware of the subtle or recognisable transitions of space. It is the time of distant listening and quiet observation that can be dedicated to the spectacular death of architecture, its demolition. If the somatic camera is the subjective eye of the body experiencing architectural paths and textures through movement, then *temps mort* offers the opportunity for spatial meditation and contemplation. Where the somatic camera provides dynamic experience of the inhabited space through action, *temps mort* is the time of reflection. Playing between them is a passage from the static image to the moving-image, action and *event*.

The moving-image resulting from the kinetic or still camera allows architecture to exist at a different ontological level: the ontology of the screen of the camera. If we consider architecture as a performative and live event associated with temporality and experience, then we need to apply dialogues relevant to performance archiving for the purposes of its reminiscence. Performance scholar Rebecca Schneider investigates the ways that 'performance remains, but remains differently' (2001: 101) and I have attempted to propose that the moving-image allows architecture perceived as *event*, hence performance, to remain through the screen of the camera after its material disappearance. As discussed above, the screen becomes one of the possible *archival* transformations (or an *unstable* archive) of architecture and a site that can register a series of unique events, although sometimes constructed and fictional. Archiving, in this sense, does not aim to reproduce pure originality, but to capture embodied experience, which, in turn, generates other new experiences. As choreography, moving-image and architecture meet on the interface of the camera, capturing place through the proprioceptive and multi-sensory understanding of the

screen of the camera proposes a subjective and *anti-modulor* way of experiencing architecture specifically built for universal bodies. The moving-sensing body, which manipulates the camera or performs for the camera, responding to the multi-sensory palette of architectural and environmental stimulus, can inform and enrich in new ways the archiving process of architecture.

Having concentrated on the screen of the camera to recover the sensation of lost place through movement, I wish to continue the discourse about archival art and expand it into *choreographic environments*. In the following chapter, I will speak about the *spatialization* of the screen, meaning how the screen is located in space and how the *haptic* screenic interface can be the archive of architecture. I will use the term *screen* in order to define the medium as 'a receptor of an otherwise ephemeral image… which reifies that image in the process of receiving it' (Rosenberg, 2012: 16). By constructing multiple analogue screens to project the moving-images derived from the constructed *events* captured at Robin Hood Gardens Estate, my filmic practice evolved into the screen-based *choreographic environment* called *Anarchitextures* (2016), which I will analyse further in the next chapter. Examining further the hyphenation of architecture, choreography and the screen, I introduce the notion of the active spectator and I adapt the concept of *flâneuse* to the construction and excavation of archival *choreographic environments*.

6. ANARCHITEXTURES: INTERMEDIAL ENCOUNTERS ON THE SCREEN

INTRODUCTION

Anarchitextures (2016) is an intermedial[113] practice-as-research project that aims to explore the hybrid space between architecture, choreography and the screen. By applying Gilles Deleuze's philosophy on thinking as doing, thinking as doing practice and thinking as doing writing serve as seeds for introducing two main concepts in my research: the theorisation of a projected surface and the montage in space. These two concepts are respectively examined in the writings of Giuliana Bruno, researcher on the intersection between architecture, film, visual arts and media, and film director and theorist Sergei Eisenstein. In his seminal essay 'Montage and Architecture' (1938), which draws parallels between the practice of traversing space in architecture and film, Eisenstein identified 'classical architecture as a precursor to film in its creation of a "montage" of impressions that were both cinematic and spatial and that depended on an ambulatory viewer' (Elwes, 2015: 15). I intersect Bruno's and Eisenstein's theories with Tschumi's concept of event-spaces, which concerns the activation of architecture by its users. I use these theories to position *Anarchitextures* in the discourse about *choreographic events* and *environments* which seem to define the intersection of choreography, architecture and the screen as a socially engaged practice with archival potentialities.

[113] 'Intemediality is a key concept introduced by historians having realized that traces of other media are to be found in movies. It also reversible: traces of movies are to be found in other media' (Chateau & Moore, 2016: 21).

Anarchitextures is a screen-based *choreographic environment* and *event* in which the projected light constitutes one of the basic components of the work. Like the play of the 'elegant slice of sunlight' (Salter, 2010:98) in *Splitting* (1974), a film documentation in which Matta-Clark explores the spectacular and ravishing performance of the separation of a disused house in New Jersey, one of the main components of *Anarchitextures* is the play with the light that originates from the projected pictures in motion. The compound word *Anarchitextures* derives from the anagrammatic alteration of *Anarchitecture*, the name given to the art collective that was initially formed in 1973 by a group of artists, including Matta-Clark and others, in order 'to think about the transitional, or transpositional, in architectural practice' (Lee, 2000: 104). Matta-Clark is well known for his violent interventions in pre-demolished buildings and his vanishing anarchitectural actions revealed the inside of architecture to the outside through cutting parts from derelict buildings[114]. In a similar way, the word *Anarchitextures* expresses the demolition and transgression of the disciplinary borders between architecture and choreography, which – as I will analyse further in this chapter – have been united in the texture of transportable screens; hand-fabricated boxes placed inside an ephemeral architecture that changes through time.

The screened moving-images of *Anarchitextures* were produced by a series of *event*-oriented practices which, as I have analysed in the previous chapter, were materialized by the *dialectics* of the camera, the moving body and place (p.151). More specifically, in chapter 5 (section on p.154), I sought to outline how I collected the visual material that later became the visual component of *Anarchitextures*, the

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[114] Another contemporary practice that mirrors Matta-Clark's logic of cutting is the work of Sara Oppenheimer, whose sculptures cut or withdraw parts of existing spaces.

choreographic environment and *event* that I will gradually begin to unfold in this chapter. To briefly summarise the context of the preceding discourse, I have enacted *filming as event*, turning attention to the performance of the camera interacting with the two social housing blocks of Robin Hood Gardens Estate. This camera captured my personal event with architecture. I have also spoken about *filming events* where events refer to the witnessing of staged interactions between performer and place and to the performativity of Robin Hood Gardens Estate. **Filming as event** and **filming events** are the different modes that I have employed in order to explore the potential of the moving body and the camera to capture a corporeal memory of an architecture almost lost.

The moving-images – outcome of the process of *filming as event* and *filming events* – were projected in the anarchitextural environment that I purposely constructed in pursuing the **haptic memory of architecture**. Moving-images of the filmed *events* around Robin Hood Gardens Estate and its surroundings were projected on hand-fabricated screens covered with a thin layer of concrete – the material that corresponds to the texture of Robin Hood Gardens Estate. The active and mobile spectators were challenged to re-compose the modular screens into infinite configurations (fig. 15 at p.168, 18 at p.171, 20 at p.178). This task suggests how spectatorship based on the *haptic materiality* of the screen (Bruno, 2014) can constitute embodied archives of architecture, and how the haptic image may give rise to 'an embodied and multisensory reception that awakens embodied memory' (Marks, 2016: 259). **The materiality of the screens and their spatial configurations composed by the spectators explore how the spatialization of the screens can turn into an archival transformation of architecture** that resonates with the disappeared place. The contact with the screens can generate

corporeal effects that have the potential to offer an understanding of the past through experiences that are being created during the present moment.

Prior to moving to the analysis of the work, as an artist and author of this project I consider it important to provide a short description for the reader, who was not present during that day. In her book *Installation Art* (2005), Claire Bishop claims that ‘it is difficult to discuss pieces that one has not experienced first-hand: in most cases, you had to be there’ (Bishop, 2005:10). Therefore, the following lines provide my personal and subjective experience of the public presentation of *Anarchitextures*. It is the way that I perceived the screen-based environment while I was observing it simultaneously from outside and inside. The following description is an attempt to help the reader grasp the work as if (s)he was there.

> *Lights at a low intensity inside Michaelis Theatre. Around 100 rectangular cardboard boxes painted with blackboard paint and covered with a thin layer of cement form vertical walls on the top of a large architectural diagram designed by white tape on the black floor of the stage (fig. 21, p.186). It is the architectural plan of Robin Hood Gardens Estate, twin social housing blocks in East London, which are currently in the state of impending demolition. Moving-images that have been recorded while a performer was moving around the two weathered buildings of the Estate are projected on the light and able-to-be-divided walls of the set design. Gradually throughout the day, the audience enters the environment and begins to displace the boxes, allowing the space to transition from detailed clarity to chaos. Because of the displacement of the cubes, the projected image fragments, folds and gains three-dimensionality (fig. 15 p.168, 18 p.171, 20 p.178) or disappears from the textured cubes to appear differently on other non-reflective surfaces of the surrounding stage. Throughout the alteration of the environment the white taped lines of the traced buildings remain intact while the pre-constructed environment evolves into a demolished landscape. In the backdrop, a repetitive clip depicts the continuous circular motion of a concrete mixer (fig. 14 p. 168). The clip suggests an exit from the darkness of the theatre to the natural light of the sky, but the incoming light remains overshadowed by a pair of eyes, which look from the opening of the womb-like concrete machine into the world of theatre.*

Figure 14 Mikou, A. (2016) The clip with the pair of eyes that looked into the world of theatre was projected on the cyclorama of Michaelis Theatre [Still].

Figure 15 Mikou, A. (2016) Sculpting the Image. Fillm still (left) and photo of the same still during *Anarchitextures* (right). Available at: http://screendancejournal.org/article/view/5385/4659#.WuY88dNuZDU (Accessed: 29/04/18).

I understand the above description of the boxes assembled to form a relief wall to recall *Diapolyekran* (1967) and other scenographic and technological experiments of Czech set designer Josef Svoboda, whose moving-image constructions integrate filmic projections. *Anarchitextures* shares with the screen-based performances of Svoboda the way film and stage share the same space, but remain distinct (Salter, 2010: 152). Svoboda's alterable architectures for the stage derive from modularity, meaning mobile compartments able to join in various combinations to form

transformable spaces (Salter, 2010: 50). The alteration of Svoboda's environments is based on mechanically conceived apparatuses, but the evolution of Anarchitextures depends exclusively on the human interaction and the authority that the spectator is given to transport and reposition the cardboard boxes – each of which carries the potential to be a screen under the projected light – across the floor of the stage (fig.16).

Figure 16 Vaghi, K. (2016) Participants engaged in the transformation of the choreographic environment [Photograph]. Unpublished Personal Photography.

Svoboda's experimentations focused on 'the relationship between the live and the filmic and the projected and the architectonic' (Salter, 2010: 153) and I will similarly attempt to gradually unfold my thoughts from three distinct perspectives: the architectural, the choreographic and the screenic. Architectural and choreographic thinking, construction and spatialization of screens are the key ingredients of the *anarchitextural choreographic environment* and *event*. More specifically,

- **Architecture,** entering the discourse on performative and temporal architecture (Kolarevic and Malkawi, 2005; Salter, 2010), is characterized by 'action, interaction, temporality and adaptation' (Salter, 2010: 84) and it appears as an ephemeral environment.
- **Choreography** opens a dialogue with the expanded notion of choreography[115] which, as a term, reconsiders movement inside a broader context, beyond the mere arrangement of agile bodies in motion.
- **Screenic** refers to 'the transformation of the filmic raw material during its processing by projection and, … to the fact that what occurs on the screen is part of a more general phenomenon involving theatre space and spectatorship' (Château & Moure, 2016: 16). The *anarchitextural* filmic material has been projected onto cardboard boxes covered with concrete (fig.17) — the architectural and predominant material of the streets and cities, the spaces of concentrated polyphony and diversity where political and social actions and conflicts may take place.

I have used the haptic experience of the projected image and the screen to unite architecture and choreography into a *choreographic environment* and *event* placed inside a theatrical context. The black box theatre became a visual and participatory environment free from the conventions of visual art and conforming more to the rules of the dance world.

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[115] Expanded Choreography. / Xavier Le Roy / Macba, 2012. See also glossary, p. 210.

Figure 17 Mikou, A. (2016) Cardboard boxes – that each carry the potential to be a screen under the projected light – covered with concrete [Photograph]. Unpublished Personal Photography.

Figure 18 Mikou, A. (2016) Building in process. Fillm still (left) and photo of the same still during *Anarchitextures* (right). Available at: http://screendancejournal.org/article/view/5385/4659#.WuY88dNuZDU (Accessed: 29/04/18)

ARCHITECTURAL INPUTS

The term environment was first mobilized by artist Alan Kaprow to frame his large multimedia works and distinguish them from the genre of Installation Art. The latter still nowadays refers to 'the type of art into which the viewer physically enters, and which is often described as "theatrical", "immersive", or "experiential"'

(Bishop, 2005: 6). Although both environment and installation share a dependence on sensually triggered viewership[116] and an affinity with the site where they happen for a short life-span, Kaprow proposes that installation means, 'very simply and literally, that somebody is taking something already fabricated or made, generally, and installing it' (Kaprow [online], 1988). Commenting on its distinction from Installation Art, he identifies the main characteristic of the Environment as that of 'surround' (Kaprow, [online] 1988). An environment, usually of room-size, expresses a 'three-dimensional work of art, often of a temporary nature, which the viewer can enter' (Lucie-Smith, 1984 quoted in Reiss, 1999: xii). In terms of how an art-object is placed in space, Kaprow proposes two different modes of spatialized art: installation and environment, and my understanding is that although they might be the same they actually differ in terms of their scale. For example, Rachael Whiteread's *Embankment* (2005), a massive sculpture of a large number of polyethylene white boxes stacked in piles, could be considered an installation of objects, but its monumental scale can also turn it into an environment.

In chapter 5 (section at p.145), I defined installation as an archaeological site of combined construction and excavation of the past that is realized through corporeal experiences. I referred to moving-image installations (also film and screendance) as *unstable archives* (p.152-153), which leaving aside the static diagrammatic depiction of architecture, manage to capture how space is lived and experienced and how it changes through time. Acknowledging the similarities between installation and environment, I consider that environment can also be part of the *unstable archives*, because their large scale is in close proximity with the surrounding nature of

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[116] Bishop writes that installation art 'presupposes an embodied viewer whose sense of touch, smell and sound are as heightened as their sense of vision' (Bishop, 2005: 6)

architecture and it may help to create an embodied archive of the factual dimension of architecture. The **act of surrounding** is what I consider one of the elements of proximity between architecture and environment and this is key to my understanding of architecture as well. I perceive architecture as a structure bigger than my body which I have the possibility to enter and feel protected by using the limits that it sets with the outer world. Tschumi writes: 'Architecture is defined by the actions it witnesses as much as by the enclosure of its walls' (Tschumi: 1978 quoted in Sara & Sara, 2015: 62) and architect Kate Macintosh presents the protective shelter as the fundamental element of architecture (Utopia London, DVD). In *Anarchitextures*, the limits of the ephemeral environment were manifest through the construction of walls made with cardboard boxes placed along the diagrammatic white taped traces of the architectural plan of Robin Hood Gardens Estate. *Anarchitextures* was an attempt to create an ephemeral architectural environment in which the intruding audience could enter and gradually transform it into an *event-space* through interaction with it.

As mentioned in the chapter 4 (p. 100), between 1981 and 1983, Tschumi defined architecture as the space of ***events***, which is described as 'both the space and what happens in it' (Tschumi, 2008: 53). This concept renders architecture into an experiential and live art performed by the 'building *and* the people, the walls *and* the bodies' (Sara, 2015: 63). An architect, similar to a film or theatre director, is the one who sets conditions (Tschumi, 1992), and architecture is a stage to be performed on by actors of everyday life; a stage set in which 'radical choreographic ideas of space from dance and film could substitute for the power structure of plans, sections, and elevations' (Salter, 2010: 85). The opportunity for pedestrian performances on the architectural and urban stage renders the space alive and transformable through its *appropriation* (Lefebvre, 1991) by the users of architecture.

Similarly, the theatrical stage where *Anarchitextures* took place is a space – or an architectural condition as Tschumi suggests – designed according to theatrical codes of spectatorship and conventions of staging that I adapted to the participatory project of *Anarchitextures*. The action of the visitor to dislocate the cubes inside the ephemeral anarchitextural space, by attempting to recompose the configurations of the cardboard boxes, gradually releases artistic control over the work as a fixed product and transports the artistic agency to the audience; it also crosses the codes of spectatorship that have been defined by the separation of stage and auditorium. The participatory legitimacy to cross, transform and appropriate the theatrical stage helped to turn both the anarchitextural environment and the surrounding black box theatre into *event-spaces*. *Anarchitextures* gradually evolved into an anarchic environment which slowly lost its pre-planned and pre-choreographed order through the actualisation of the *event*, a social encounter that invited active and participatory spectatorship.

EXPANDING THE NOTION OF CHOREOGRAPHY

The definition of the word choreography proposes diverse interpretations and expectations which at their core question the essence of what movement is and how movement might function. Choreography in an expanded view has been defined as the ability of an organism, a mechanism, a body and a system to produce movement (Laermans, 2008). Choreography as the disappearance of the subject which experiences dancing movement and the visibility of 'the experience of movement itself, without the subject' (Bauer, 2008: 15) disconnects choreography from its direct association with human bodies and turns attention to the ways movement is organised in space. *Artificial Nature Series* (2009-2012) by Danish choreographer Mette Ingvartsen is an example of this expanded choreographic thinking. *Artificial Nature Project* (2012) is a choreography for materials activated

by human and non-human performers while *Evaporated Landscapes* (2009) is an artificial landscape in evolution made by ephemeral materials. Anarchitextures is in dialogue with these practices, which approach broader concepts of mobility, evolution, spatial transition and transformation as choreographic; it is not only an environment for moving inside or looking at, but it is rather a transitioning space under the manipulation of the spectator. Movable screens, fabricated from boxes and arranged on the theatrical stage by the visitors, contributed to the continuous transformation of the ephemeral environment. The transformation of the anarchitextural landscape in time can be considered as movement, which occurs in the performative structure of Anarchitextures as a whole, and makes us experience duration, choreography's time component.

Besides the concept of spatial transformation perceived as movement, the transported boxes per se may also be converted into performers. The hand-fabricated screens have been anthropomorphised and architecture-*morphised*, as a result of the projected light on them. Bruno refers to the transformative agent of projected light, and writes that '[t]he white film screen is like a blank wall on which the moving pictures of a life come to be inscribed. Etched on the surface, these experiential pictures, like film's own, change the very texture of the wall' (Bruno, 2002: 105). Cardboard boxes from a retail shop — 'disconnected from utility and functionality through defamiliarization' (Lepecki quoted in Brannigan, 2015: 14) — were converted into individual or assembled screens, which the projected light then gave life to; the light changed their identity from pure and life-less geometric objects to screens carrying meaning and narrative (fig. 17, p.171). On the theatrical stage, a place which usually hosts live performances, the movable boxes became the performers of the anarchitextural environment under the power of the projected light,

which Deleuze, speaking about the objective of the cinema in contrast to the theatre, refers to as ‘luminous dust’ (1989: 201).

To a further extent, the construction of cubic sculptures can be considered a choreographic task which invited the visitors to alter the composition of the screens and, in turn, affect the appearance of the projected images. Under the input of the active spectator, the moving-images fragmented, folded and even disappeared. The input and response of the active spectator to re-arrange the screenic configurations of the projected images transforms the *choreographic environment* into a *choreographic event*. As discussed earlier (sections at p. 44 & 92), Lycouris claims that choreographic environment (2009) is an appropriate term to describe installation spaces that have emerged from choreographic thinking, and they require the audience to physically engage with them. Taking into account Kaprow’s definition of surrounding environments and Tschumi’s participatory character of event-spaces, I consider that the term choreographic event is more appropriate to describe environments which are, as Lycouris suggests, the outcome of a choreographic manifestation in space and the participants’ active input. The choreographic event without the contribution of the mobile spectators and their response to the construction of screenic sculptures remains an intact and immersive choreographic environment. The identification of a choreographic outcome as *event* or *environment* is slippery and depends on the degree of audience participation and space activation which, in turn, defines the degree of social engagement between choreographic work and spectator. Through this lens, a *choreographic event* is close to the notion of social choreography (Hewitt, 2005; Cvejic & Vujanovic, 2013), which according to choreographer Ingvartsen is concerned with ‘the organisation of space, the organisation of a group in space and of its behaviour’ (Ingvartsen, 2013: 68).

The organisation and behaviour of the visitors inside the *anarchitextural* environment were defined by the participatory and collaborative constructing and deconstructing of the *anarchitextural* environment and the quasi anarchic (in terms of lack of any specific choreographic instruction and control) approach of displacing, replacing and repositioning the box-screens (fig. 19). In *Anarchitextures*, I juxtapose the codes of museums and galleries where projects' specifications, institutional conventions, and authorities usually encourage the fixity of the composition in space and prevent any **haptic interaction** with the exhibited work. I suggest activating the sense of touch that is immanent in social encounters with architecture and dance. Haptic, an experience activated by architecture[117], refers to the ability to come into physical contact through the skin (Bruno, 2002: 6). The surfaces of a building – such as the walls that surround us and the floor where we step with our feet – create a *sensual effect*[118] (Zumthor, 2006: 23) caused by the texture, density and temperature of the architectural materials. The sense of touch activated through our skin and not only by our hands is also immanent in every dance practice such as social dance, contact improvisation or any type of partnering dance. According to Charmatz, the co-instigator of La Musée de la Danse, dance is 'permeable' (Charmatz, 2013: 236-7) like the *anarchitextural environment* of this discourse. In *Anarchitextures* the audience manipulates the appearance and disappearance of the image, its fragmentation or completion. The actions of touching, holding and transporting the

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[117] Architect and urban designer Steen Eiler Rasmussen describes the textural effects of architecture (1964); teachers of architectural design Kent Bloomer and Charles Moore refer to the haptic systems that allow to perceive architecture through our bodies (1977); Juhani Pallasmaa writes about how the eyes of the skin see architecture (2005) and Christian Norberg-Schulz examines the phenomenological encounters with architecture (1980); Tschumi also refers to eroticism, as the pleasure of experiencing architecture through our senses and mental constructs (1996).

[118] Architect Peter Zumthor writes about architecture that it is perceived as 'a bodily mass, a membrane, a fabric, a kind of covering, cloth, velvet, silk, all around me… A body that can touch me' (Zumthor, 2006: 23)

hand-fabricated screen in order to compose and recompose the projected images, are part of building the haptic memory of the almost demolished architecture of Robin Hood Gardens Estate. These participatory actions also minimize the distance between the art-work and the audience.

Figure 19 Vaghi, K. (2016) *Choreographic environment* turning into a social *choreographic event* [Photograph]. Unpublished Personal Photography.

Figure 20 Mikou, A. (2016) Katja Vaghi performing at the back side of the Eastern Block of Robin Hood Gardens Estate (left). Textured image during *Anarchitextures* (right). Available at: http://screendancejournal.org/article/view/5385/4659#.WuY88dNuZDU (Accessed: 29/04/18)

SCREEN PERSPECTIVES

Haptic Screen Encounters

Screen, '**a space of crossovers**, in which the visual and the spatial arts come to be connected in textual materiality and surface tension' (Bruno, 2014: 7) has been the focus of architects, film makers and visual artists and is evidenced by the following examples. Screens as architectural walls partition the internal spaces of the transparent Glass Pavilion (2006) in Toledo (OH) that is designed by the architectural group SANAA. Images that trace the family history of film director Chantal Akerman are projected on a tulle-as-screen which is part of her installation *Walking Next to One's Shoelaces Inside an Empty Fridge* (2007) and Robert Irwin's installation *Excursus: Homage to the Square* (2008) 'engages the forms of canvas, wall and screen in architectural inquiry'. Irwin constructed rooms with scrim-walls where the colour textures and hues of Joseph Albers paintings are materialized on their surfaces through light. The viewers of the installation appear and disappear through the transparently fabricated walls and 'like actors in a film, enter into a play of light and shadow, becoming shadows themselves' (Bruno, 2014:74). In the above cases, a screen is a wall, a surface and a canvas which are all elements of architecture, film and painting respectively. Therefore, a screen is

> An object used to protect, obscure, or conceal, ... an architectural and sculptural apparatus used to separate or divide space in a process of exclusion or delimitation, ... a surface or a receptable on which images are projected or displayed, ... a metaphorical term or a site of mediation involving a relationship between what is shown and what remains under cover.
>
> Château & Moure, 2016: 15

In the case of *Anarchitextures*, screens-as-units manipulated, assembled, and separated by the audience, formed walls with sculptural and volumetric depths. These assembled screens turned into three-dimensional surfaces expanding the depth, the plasticity, and the limits of a flat cinematic screen. The surfaces of the

cardboard boxes were painted with concrete, which gave the projected image a textured layer and concealed their mundane traces.

The concrete surface and canvas of the hand-fabricated screens offered the moving-image a skin, which aided to shift 'our focus from the optic and toward a haptic materiality (Bruno, 2014: 3).The surface of the screen, thus its **outside**, mediates between the projected image and the hand of the audience and 'it is by way of such tangible, "superficial" contact that we apprehend the art object and the space of art, turning contact into the communicative interface of a public intimacy' (Bruno, 2014: 3). Speaking about the operation of the **outside**, Grosz also comments on its general ability to connect with other external surfaces, creating a 'plane of consistence or coexistence' (Grosz, 1995: 134). Therefore, the texture – the skin of the fabricated screens – becomes the surface that connects visual and spatial arts through their disciplinary external *membranes*; the textured screen turns into a space for the exchange and coexistence of architecture as texture, film as surface, and dance as contact with another skin.

In the *Skin of the Film* (2000) Laura U. Marks refers to the effects and synesthetic impact of viewing in all our senses, including the haptic, and defines **haptic visuality** as 'the way vision itself can be tactile, as though one were touching a film with one's eyes' (Marks, 2000: xi). Bruno's **haptic materiality** and Marks' *haptic visuality* refer to the difference between the skin of the screen and the skin of the moving-image. Both perspectives merge on the idea that the surface, the texture, and the medium on which the moving-image is projected or screened matters, because it affects us differently. The mediation of the image by different surfaces is unique, and every architectural texture and surface, such as the cinema screen or

the brick, the metal, and the wood, absorbs the light of the moving-
image in a different way. In *Anarchitextures,* the texture of the building is not only depicted or represented on the screen, but it is sensed through the **haptic encounter** of the audience's hands with the dressed boxes as screens. Concrete, a very stable and strong architectural material when supported by steel, refers to the predominant matter of the projected building of Robin Hood Gardens Estate. The concrete skin of the screen adds an additional layer of weathering—and the potential for a non-digital ruination—to the projected image. Therefore, the texture of the building merges with the skin of the moving-image and the surface of screen; all of them testify to the passage of time.

Time is not only evident on the outer skin of architecture, but it is etched on the skins of the moving-image and the screen – the surface that embodies 'the relation of materiality to aesthetics, technology, and temporality' (Bruno, 2014:2). By the end of the anarchitextural event, the concrete applied to the cardboard boxes has been almost pulverized, imprinting its grey dust on the floor and the skin of the hands of the audience. In this way, *Anarchitextures* becomes an ephemeral gesture in space that gradually turns into rubble in the same way that derelict buildings fall under the power of excavating machines. Bruno, speaking about the essence of time imprinted on the screen, refers to Wilson's *A Free and Anonymous Monument* (2003) – an installation-archiving of the modern ruin of Victor Pasmore's Apollo Pavilion in the North East of England – which influenced me in the development of *Anachitextures.* As I mentioned in the previous chapter (p.148) and I iterate here, Bruno writes that time is 'impressed on other kinds of architecture – the translucent screens of moving-image installations. Pictures in motion write our modern history. They can be the living, moving testimony of the effects of duration. Moving images *are* modernity's ruins' (Bruno, 2007: 82). Bruno suggests the screen of moving-

image to be a kind of architecture that captures the passing of time, and

I also propose the texture and spatial arrangement of the boxes-as-screens to contribute to an **embodied archiving** of the weathered buildings of Robin Hood Gardens Estate. The way that the anarchitextural screens were placed on the floor of the theatrical stage created free spaces for the mobile spectators to circulate among them as if inside the landscape of the Robin Hood Gardens Estate and as touching the concrete texture of the buildings. Sporadically re-arranged pathways, among assembled screens formed into relief walls, were waiting to be crossed.

Walking as Montage. An active archive in process

The notion of path joins architecture and film 'in a practice that engages seeing in relation to movement' (Bruno, 2002: 58). In the field of architecture, the concept of path has been theorised by Le Corbusier, who called it *promenade architecturale* (in Bruno, 2002) and defined it as the experience of walking through and in general circulating inside a building. In contrast to Tschumi's approach to architecture as an opportunity for interaction through the notion of event-spaces, Le Corbusier gave the experience of architecture an ocular attribute dependent on locomotion. He observed that architecture is 'appreciated while on the move, with one's feet ...; while walking, moving from one place to another. … A true architectural promenade [offers] constantly changing views, unexpected, at times surprising' (Le Corbusier quoted in Bruno, 2002: 58). A *promenade architecturale*, otherwise a journey in space and time through a specific path, is what encourages mobile spectatorship and offers architecture a dynamic conception which 'overcomes the traditional notion of building as a still, tectonic construct' (Bruno, 2002: 57). As Bruno puts it, referring to the choreographed journey across the Acropolis in Athens, 'as we walk among (its) buildings, it is our legs that construct meaning' (Bruno, 2002: 56). Moving allows us to conceive the architectural space as a peripatetic and

cinematographic practice. The elements of space are still, but our transportation among them creates memories and personal sequences of urban and architectural narratives.

Film director and theoretician Sergei Eisenstein stated that the mobile spectator on an architectural path 'moved through a series of carefully disposed (architectural) phenomena which absorbed in order with this visual sense' (quoted in Dear,1994: 11). By the same token, Eisenstein identifies as path, and in particular the cinematic path, the mental ability of the mind to follow 'a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept; and these diverse impressions pass in front of an immobile spectator' (Eisenstein, 1930: 116). This is the essence of Eisensteinian montage, which renders the screen the linking point of 'various elements (fragments) of a phenomenon filmed in diverse dimensions, from diverse points of view and sides' (Eisenstein quoted in Bois,1989: 111). From this perspective, and as Eisenstein confirms, the cinematic technique of montage is inherited by the peripatetic experience of architecture, which provides the spectator with the possibility to create narratives of space in the imaginary screen of the mind. The cinematic path is a pre-defined and re-playable compression of space and time that unfolds in front of a static viewer, while the architectural path is a choreographed void that can always be revisited by a moving person. The speed, the pauses and the order in which the points of the architectural path are linked, may be composed in an improvisational and personal manner and in this way, the architectural path is similar to the path as defined in dance.

Dancing is interwoven with the action of traversing immaterial space through a predefined or improvised path. In choreography, approached according to its

etymology as dance-writing[119], the path is visualized as a drawn line usually found in dance notations and scores. For instance, from the first dance notations of Feuillet to Rainer's floor plans for Trio B, the flow of movement in space is indicated by a trace drawn on the paper. Path and trace are both imaginative forces for moving in space through time. Both are represented as a line, but they differ ontologically because one refers to the past and the other to the future. Trace is 'any enduring mark left in or on a solid surface by a continuous movement' (Ingold, 2007: 43). Path is a soliciting of perambulation, a route-finding device through a mapped space. The poetic drawings of Keersmaeker on the sand during the violin phase of *Fase* (2002), the bodily drawings of Brown (*It's a Draw/Live Feed*, 2003), and the digital visualisations of the trace in Forsythe's choreographic objects (*Improvisation Technologies*, 1994; *Synchronous Objects*, 2009), witness the concern of dance with the inscription, capture, materialisation, transformation, and interpretation of the trace and path into movement and vice versa. In both architecture and dance, the trace as an archive of motion and transition can suggest a path that is waiting to be crossed again.

The architectural path is an un-built space that remains free for circulating between architectural destinations; streets and routes that have been marked on the city's plan. The choreographic trace is the evidence of our transition in space that, as also a potential choreographic path, is waiting for us to fit again our feet in our disappearing and evaporating footsteps that initially inscribed it. The cinematographic path is the result of the camera's transitions in places that we have or have not visited, but they have been gathered on the medium of the screen. They

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[119] 'The word 'choreography' derives from two Greek words, *choreia,* the synthesis of dance, rhythm, and vocal harmony manifest in the Greek chorus; and graph, the act of writing' (Foster, 2011: 16).

are journeys inscribed by the hand, the feet or the body of the *flâneur*; the walking figure that I briefly introduced in chapter 5 (section at p.154) as the stroller who apprehends the city through heightened visual senses. The paths are diagrams – traces of writing – related to the choreo-graphic[120] and cinemato-graphic[121] movement of the flâneur around diagrammatically conceived architectures. What it is possible to produce out of the triadic intersection of the notion of path in architecture, film, and choreography is the concept of *montage in space* inside a choreographic environment and its distinction from the montage for screen. While the latter requires a static receiver of moving-images, the mobile spectator is engaged in an active editing of space and is potentially involved in the production of an *event-space*; a dynamic transformation of space. The montage in space is generated by the figure of *flâneuse*, which I previously defined as the female stroller who engages with a place through all her senses (p.161). The mobile spectator (the *flâneuse*) is not a passive recipient, but an active generator of knowledge who 'investigates and activates the past in terms of bodily experience' (Petersen & Scott, 2014: 138).

Inside the anarchitextural environment, the moving spectator is the editor who creates the montage of the moving-images from Robin Hood Gardens Estate by walking and inscribing paths in space, mentally and manually putting together the pieces of the archival *puzzle*. The spectator-wanderer (as *flâneuse*) is the one who gains an understanding of the building (Robin Hood Gardens Estate) by navigating in space, moving, touching and re-arranging its components. The wanderer constructs a non-linear narrative out of the architectural traces, the sculptural assemblies of cubes, the optional audio archives and the textured images of the

[120] Choreographic refers here to choreography as choreo-writing.
[121] Cinematographic also refers to cinematography as cinema-writing.

fragmentary and dramaturgically constructed *anarchitextural* environment. The mobile spectator, who experiences locomotive, ocular and haptic senses, becomes an active participant who, at the end, enacts the work and builds an embodied and multisensory memory of the architecture and the anarchitextural environment and event. This is the specific kind of knowledge that I have attempted to help the visitor apprehend from the archival *choreographic environment* and *event* of *Anarchitextures.*

Figure 21 Vaghi, K. (2016) Diagram in space [Photograph]. Unpublished Personal Photography.

Anarchitextures offered an invitation to both *flâneurs* and *flâneuses* to inhabit and traverse the **architectural diagram**[122] of Robin Hood Gardens Estate, which was designed on the floor-as-screen, scaled and adjusted to fit within the dimensions of the theatrical stage (fig. 21). The diagram, a trace of the physical borders of the building, reminds us of the building's birth on the paper and the dislocated screens

[122] The diagram inscribed on the floor may possibly evoke Lars Von Trier's theatrical film *Dogville* (2003), but the association with *Dogville* only concerns the aesthetic and conceptual choice of inscribing space in the way that architects usually do in their two dimensionally plans: diagrammatically and with abstraction.

foretells its end to rubble. The ephemeral space of *Anarchitexures* joins together the beginning and the material ending of the architecture of Robin Hood Gardens Estate and it promises its living in the visitors' embodied archives.

CONCLUSION

In this writing, I have sought to examine the transformation of space, the shared artistic authorship, the haptic interaction with screens and the navigation in space as the basic **participatory** aspects of the screen-based project called *Anarchitextures*. As Anarchitextures was presented inside a **theatrical context**, I have attempted to rethink the limits between stage and auditorium, and to propose the theatre as a revitalized public space for dialogue between architecture, choreography and moving-image. Through the creation of **choreographic events, choreographed conditions spatially devised give permission to the audience to gradually transform the work and the in-between spaces between the elements of the work**. Through this research, I have also chosen to speak about the immersive and experiential character of architecture, the permeability of dance, the haptic visuality of film and the way that these elements might be present in the materiality, **texture and transportability of the modular screen.** Spectatorship based on the haptic materiality of the screen and mobilised inside choreographic paths produces experiences associated with the way we engage with architecture through haptic and ocular senses. **Montage in space** – an invitation to the audience to apply basic tools of film editing, such as assembling and cutting, for the production of social space – provided some views on challenging fixed and passive spectatorship. Assemblage and cutting were applied on the sculptural compositions of the screens, which in turn transformed the space and the composition of the moving-images.

The way that movement and spatial editing blend with ocular, haptic,

and cognitive experiences has the potential to transform spaces into events. Both environment and event propose an active spectator and so, here, spectatorship is less concerned with seeing, and more with engaging full body immersion, participation and social interaction. The way that space between and around viewers may be organized is at stake in this work. This can be a useful observation for dance makers and curators as long as curatorship is aligned with expanded choreographic practices. Events turn attention to what happens in the space between bodies, and between bodies and architecture, and this point of view can pave the way for choreography perceived as an event with social parameters, as an expanded choreographic action that may transform and appropriate spaces and spectators' experiences.

AS IF ENDING

This research was stimulated by three key questions:

- What new forms of practice emerge from the intersection of dance, choreography and architecture when considering the *demolition* of their disciplinary boundaries?
- How might choreo-spatial thinking help to re-imagine space as event, and thus *demolish* the notion of space as fixed?
- How can we archive architecture, threatened by *demolition*, as experience, and thus as event?

In attempting to respond to the **first question**, a *praxis review* organized in four distinct sections (Architecture/Dance, Dance/Architecture, Dance+Architecture, Dance-Architecture) positioned the focus of this practice-as-research project in the field of dance-hyphen-architecture, an area examined by architects and choreographers who transgress, and so demolish, the rigid confines of the disciplines of architecture and choreography respectively. *Performative* and *temporal architecture* (Kolarevic and Malkawi, 2005; Salter, 2010), responsive environments (Krueger, 1996) and space-making choreographic practices such as *choreographic space* (Rubidge, 2012), *choreographic dwelling* (Rubidge and Schiller, 2014), *dance-architectures* (Brown & Ramsgard Thomsen, 2008) and *choreographic environments* (Lycouris, 2009) are hybrid forms between architecture and performance. Informed by the phenomenon of demolition and Tschumi's notion of *event-spaces* (1996), the invention of **choreographic events** – choreo-spatial conditions awaiting to be transformed through social encounters – has been my

contribution to this on-going discourse. It aims to destabilize fixed perceptions of space and expand the disciplines of architecture, choreography and dance.

Choreographic events are architecturally and choreographically devised conditions for intervening in voids, spaces delimited by architectural borders. The two practice-as-research projects analysed in this discourse (*Choreographic Process Architecturally Devised* and *Anarchitextures*) have been placed inside a Black Box theatre, an excavated void and arguably neutral space dedicated to the endless re-production of performance. Both projects have been in dialogue with existing choreographic and experimental practices of re-theatricalization, as have been addressed by choreographers such as Charmatz, Ingvarsten and Papaioannou. These practices aim to question the limitations, but also the possibilities of the theatrical stage, in order to re-form the theatrical apparatus. In *CPAD*, my emphasis was on exploring the performativity of theatrical space in order to constitute an event activated by performers in the role of technicians. In *Anarchitextures*, I sought to question live performance by replacing it with filmed material projected on boxes-as-screens, allowing the spectators to traverse improvised choreographic paths on the floor of the theatrical stage. Both projects transgressed the limitations of theatricality and theatrical space, and the Black Box theatre was opened up to practices usually found in site-specific performances or visual art projects. Besides this, I have interlaced spatial thinking with choreographic making – a process often neglected when emphasis is given to the transportability of the choreographic product – to study new forms of choreo-spatial environments that may contribute to the generation of new understandings of choreographic practices, such as the aforementioned term of *choreographic events*.

Although *choreographic events* depend on the limits of specific architectural sites, they differ from site-specific practices due to their interventionist character, which, in turn, is stimulated from the catastrophic nature of demolition. In my practice-as-research process, the discovery of the difference between activating a concept instead of making a work about a concept, thus activating the concept of demolition instead of creating a choreographic work about demolition, has had a tremendous impact on approaching demolition as a process of space-activation and site-intervention. The latter as a concept turns space into an active performer, as in the case of *CPAD*, or becomes a condition for challenging the fixed form of the choreographic environment of *Anarchitextures*.

Demolition, a catastrophic event, has been employed throughout this research to destroy spatial fixity through event-making and thus to help answer my **second research question**, which is concerned with re-imagining architectural spaces. The interventionist character of demolition, as practised in *CPAD*, has contributed to rendering the a-temporal and neutral space of the theatre into a processual and everyday space with specific cultural, social and temporal coordinates. During *Anarchitextures*, not only was the space of the theatrical stage re-invented, but also the form of the *choreographic environment* transitioned from detailed order to disorder. Approaching architectural space and *choreographic environments* as un-finished structures allowed space to keep on performing, as occurs when architecture performs its own material disappearance during the moment of demolition. Architectural space and *choreographic environments* have been transformed into less stable and fixed conceptions of *spacing* transgressed through time by active consumers of space. In the action of ***spacing***, the gerund assigns to

space notions of becoming, transformation and change occurring through the encounter of the moving body with space.

Demolition, as the transgression of disciplines, has allowed me to bring into dialogue choreography and architecture for the production of ***choreographic diagrams***, visual and time-based choreo-spatial tools for building *choreographic environments* and *events.* Having made a distinction between a processual architectural diagram and a static diagram, I have used the former as the methodological tool for choreographically intervening in architectural spaces. Scarpa's diagrammatic collage, Eisenman's superposition, and Tschumi's diagrammatic sequences of events have served as processual modes for adapting spatial – and in particular theatrical – voids in suspension. More specifically, I have expanded Tschumi's notion of *event-spaces* in the making and thinking about ***choreographic environments***, viewed as immaterial or material spaces constructed for interaction between movement and space. Entering or activating these spaces may turn a *choreographic environment* into a ***choreographic event***, and transform a corporeal immersion in space into a social encounter and a sensorial experience.

Expanding Tschumi's concept of *event-spaces* beyond architecture, I have approached film as an ***event-oriented*** practice, and thus as a corporeal experience. Tschumi's event-based diagrams acted as a catalyst for examining the social production of architecture as a cinematographic practice and stimulated me to look at the performance of space through the screen of the camera. Architecture is usually seen as a fixed protective shell, choreography is often understood as an organisation of moving elements and film is generally perceived as a closed audio-

visual form. However, approaching architecture, choreography and film as event-oriented practices has given emphasis to the interaction of the moving body with space. The dialectics between the screen of the camera, the moving body and place constituted ***filming as event***, which together with filming events, were approached as a spatio-corporeal practice that helps to archive architecture as a unique experience. The embodied (somatic) camera was employed as a way of repairing the failure of Brutalist Tower Blocks designed and built for universality. Registering place from a subjective corporeal perspective reveals the singular and individual dimension of architecture characterised by failure.

Demolition, an action that erases public and private memories, has been engaged in order to explore ways that architecture can *remain, but remains differently* (Schneider, 2001). To answer this question[123], which is aligned with **my third inquiry** regarding how to archive architecture as experience, I have invented the notion of the ***unstable archive***, which embraces alternative formats of archiving and gives emphasis to reproducing corporeal experiences over sight-based and objective documentation, such as the static diagram, of architecture. *Unstable archives* avoid keeping a record of architecture as an a-temporal and static diagrammatic representation. I suggest that what may be considered neglect by architectural historians who 'limit their conceptions of architectural space to the space of the designed building-objects' (Borden, 2001: 7) can instead be viewed as an opportunity that accomplishes the transformation and social reproduction of architecture over time. Although the unstable archive lacks precision, stability and

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[123] This research question is influenced by Borden's *Skateboarding, Space and the City. Architecture and the Body* (2001), where he examines the corporeal archiving of architecture through the spatial practice of skateboarding. He concludes his book by posing the question: 'how to construct a materialist history of the experience of architecture?' (2001: 266).

un-changeability over time, it succeeds in offering an alternative way of archiving derived from the corporeal tracing of place.

I have proposed embodied (somatic) cameras, constructed screens and by extension *choreographic environments* and *events*, to be instances of *unstable archives* of *failed* Brutalist Architectures. ***Unstable archives*** turn the choreographic failure of Brutalist Architectures into an opportunity for corporeally encountering modernist social housing. An embodied production of moving-images, a corporeal approach to these ephemeral images spatialized inside a *choreographic environment* and the texture of the screens as their receptors have the potential to resonate with the lost architectural place and, in turn, reconvene previously corporeal failures of architecture. Ocular, haptic and proprioceptive senses of the moving spectator inside a *choreographic environment* collaborate in the archival reproduction of architecture.

Bridging creative activity, theoretical inquiry and reflection, and rigorous practice, I have attempted to explore architectural ideas in dialogue with choreographic making, and to enlighten the field of performance which transgresses these disciplines. Architecture, examined through a choreographic perspective, has been approached not as a fixed and immutable object, but rather as an ephemeral condition which is continuously transformed through time and by the user of space. Demolition can be seen as a transgression of disciplines, as a choreographic strategy for intervening in space and as a critical approach to how and what to archive, and these three perspectives have been the three catastrophic *expressions* that nourished my research. I have also paid attention to cultivating new forms of dance-architecture environments re-informed with architectural ideas of space. ***Choreographic diagrams*** (time-based and visual processes containing

choreographic and architectural parameters that help in the creation of *choreographic environments* and *events*), ***choreographic events*** (spatial conditions for corporeal and performane-based interactions) and ***unstable archives*** (spatio-corporeal transformations of architectures that hover between past and present) have been the small inventions of this research and the suggested hyphenations between dance, choreography, architecture and the screen. I hope that these discoveries will benefit architects and choreographers who work in the intersections of these disciplines and visual artists who explore archival art and spatially constructed site-interventions. Regarding the latter – usually referred to as installation – I have attempted to approach it not only as a spatiotemporal art, but primarily as a choreographic condition that orchestrates the moving body in a journey enriched with spatio-corporeal experiences.

Keeping in mind the three research questions, choreography as an organisational tool and demolition as a dynamic intervention in space, has helped me to formulate the immersive spaces of *choreographic environments*. Paying attention to the multiple manifestations of the hyphenated space between dance, choreography and architecture, I have not yet examined the immaterial, but equally affective qualities of architecture, known as ***atmospheres***. Looking at atmospheres – an emerging field of study inside architectural discourse (Zumthor, 2006; Borch, 2014) – has the potential to expand the design of *choreographic environments* with inputs that may affect our perceptions and our bodily experiences. Atmospheres focus on the qualities of space that can impact our impressions and our connection with space. Furthermore, thinking about choreography and architecture together might benefit from the notion of an ***expanded dramaturgy***, as articulated by Cathy Turner in *Dramaturgy and Architecture: Theatre, Utopias and the Built Environment* (2015).

Expanded dramaturgy may help to rethink the ways that elements are spatially located in the course of a choreographic path and in turn help to expand the notion of montage in space. Approaching installation making as choreographic and cinematographic practice, montage in space has been defined as the process of the mobile spectator to create narratives on the screen of his/her mind. Future research looking at *atmospheres* and *expanded dramaturgy* are suggestions for expanding the potential for architectural thinking that is grounded inside corporeal dimensions. Such ventures can help to further socially expand the hybrid articulations of architecture and choreography.

APPENDIX I – PRACTICE DOCUMENTATION

1. Virtual Drawings (2008): https://vimeo.com/2324473

2. A short excerpt of the project that nurtured my interest in the phenomenon of demolition can be found in the following link: https://vimeo.com/109087186

3. Choreographic Process Architecturally Devised (*CPAD*) – Duration: 27min.

It took place on the 19th of May at Michaelis Theatre, University of Roehampton in London. *Choreographic Process Architecturally Devised* was directed by Ariadne Mikou in collaboration with Emilie Barton, Yi-Ting Chen, Sara Chirimini, Ingrid Hatleskog and Stephanie Pena. The soundscape was created by Costas Verigas. Recorded Voice: Mike Toon.

For more info, please visit: https://www.amikou.com/cpad
A short video excerpt can be found at: https://vimeo.com/136318074
Photos from the process based on diagrammatic collage: http://bit.ly/2rjnLZ5

Choreographic Process Architecturally Devised was presented at Prague Quadrennial Show & Tell 2015.

4. Photos from film location scouting
South Thamesmead, London: http://bit.ly/1KEAcnU
Robin Hood Estate, London: http://bit.ly/1TvD9s9
Alton Estate, Roehampton, London: http://bit.ly/1OqvqFa
Pimlico, London: http://bit.ly/1WE8jx0
Northern Greece: http://bit.ly/2rg3qlE

5. Anarchitextures – Duration: 5hours

It took place on the 10th of June, 2016 at Michaelis Theatre, University of Roehampton in London. *Anarchitextures* was directed by Ariadne Mikou and it was realized with the contribution of Katja Vaghi (video performance); Tom Medwell & Ariadne Mikou (camera); futuremellon/not yet art (production); Michael Toon (technical management); Chelsea Rolfe, Emily Sadler, Bruce Sharp, Jenny Whittaker (technical assistance).

For more info, please visit:
https://www.amikou.com/anarchitextures-film (film)
https://www.amikou.com/anarchitextures (environnent)

A video excerpt can be found at: https://vimeo.com/170866405

Anarchitextures was presented at
- LIGHT MOVES Festival of Screendance under the support of *Glynne Wickham Scholarship*
- Journées Langarts *Installations: Installation as a Phenomenological and Cognitive Experience* at Bibliothèque Interuniversitaire de la Sorbonne, Paris, France (forthcoming)

A critical reflection of the screen-based project *Anarchitextures* has been published at the *International Journal of Screendance* (Vol 8, 2017). pp. 70-89.

APPENDIX II – ADDITIONAL PHOTOS

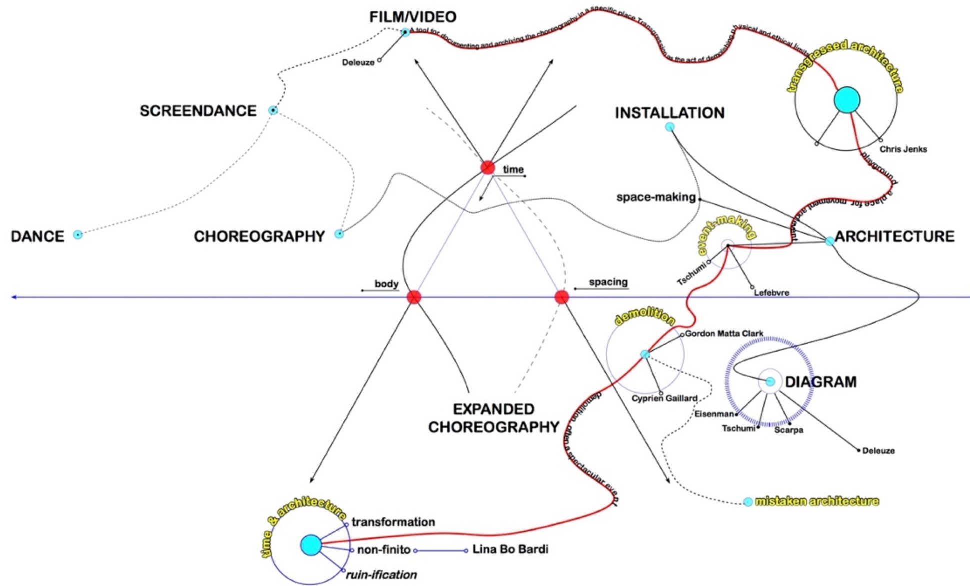
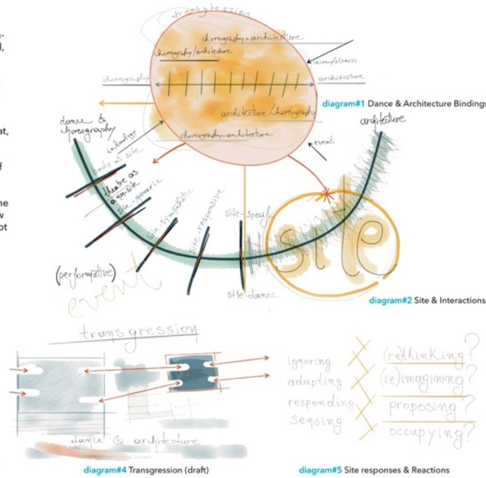


Figure 22 Mikou, A. (2015) Visualising Connections [Diagram].



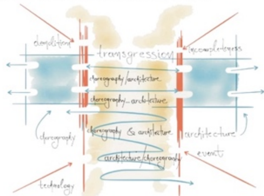


Figure 23 Mikou, A. (2015) Visualising Transgression [Diagram].

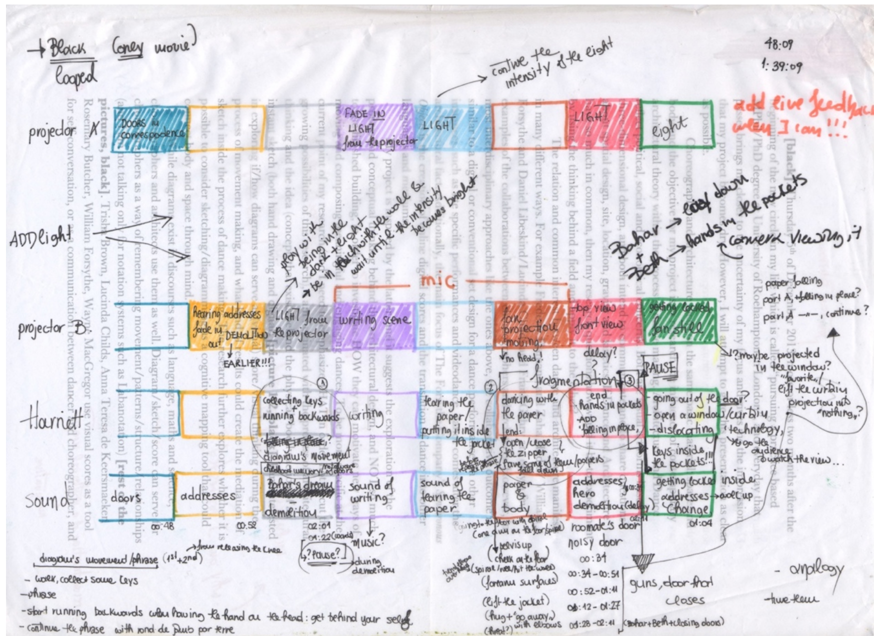


Figure 24 Mikou, A. (2014) *Choreographic Diagram* for the work-in-progress called *hyphen-*

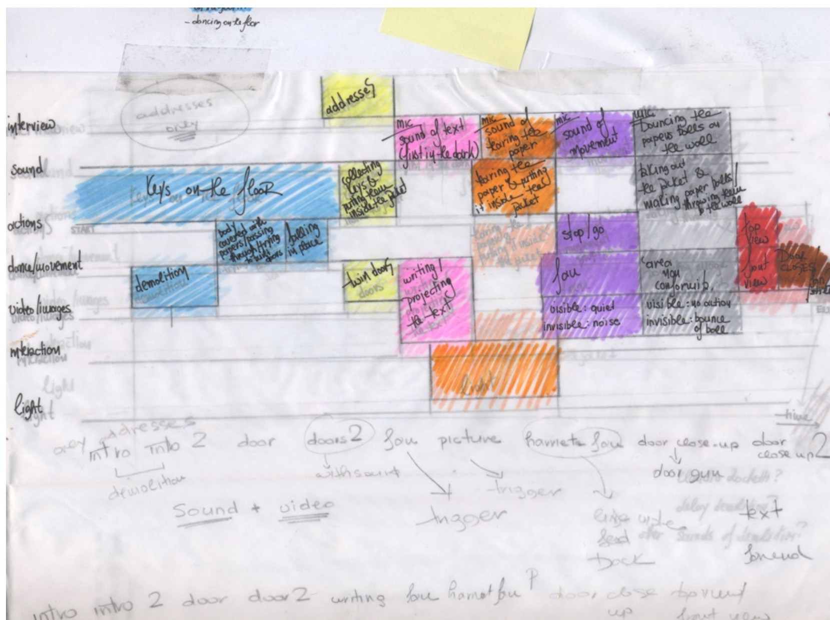


Figure 25 Mikou, A (2014) *Choreographic Diagram* for the work in progress called *hyphen-*

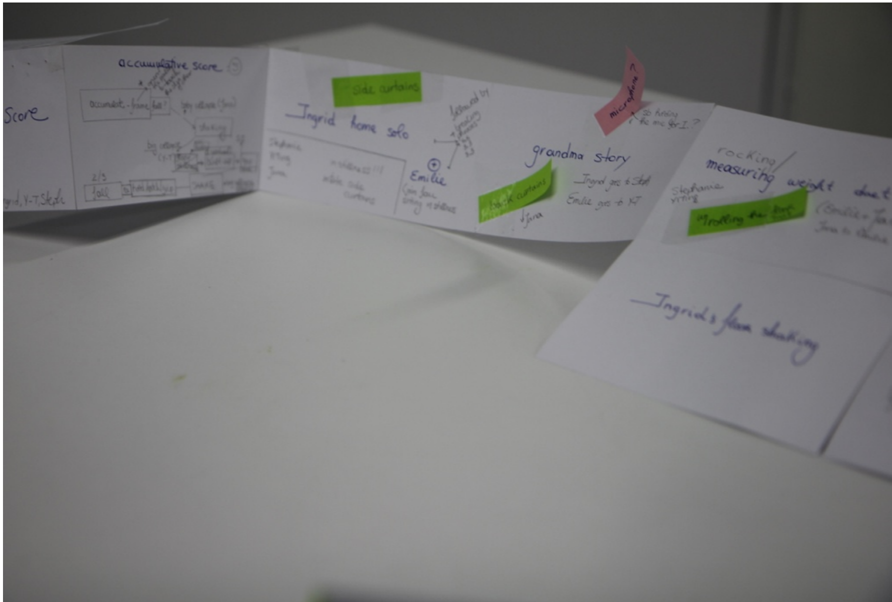


Figure 26 Mikou, A (2015) Diagrammatic Collage and storyboarding during *CPAD.* [Photograph]. Unpublished Personal Photography.

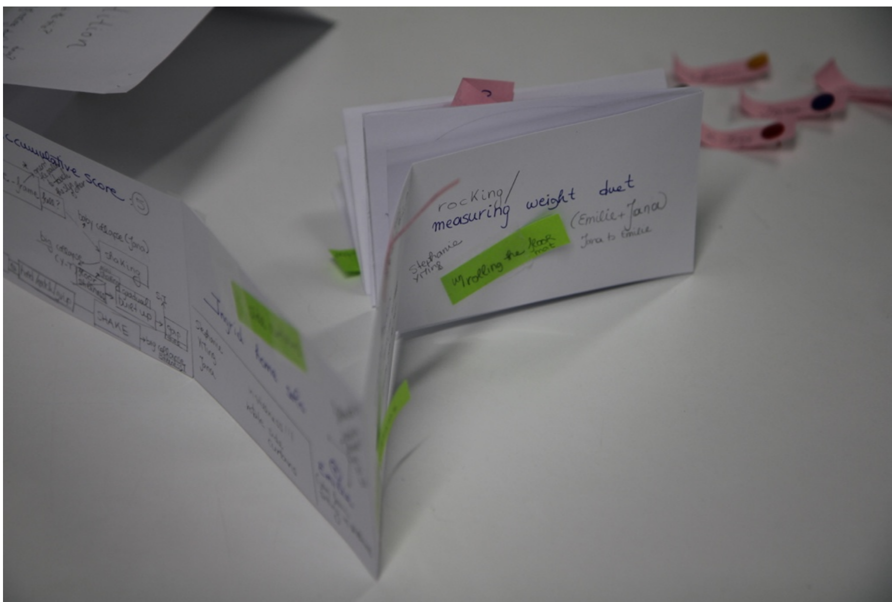


Figure 27 Mikou, A (2015) Diagrammatic Collage and storyboarding during *CPAD* [Photograph]. Unpublished Personal Photography.

Figure 28 Mikou, A. (2015) Building a lexicon of actions occurring during demolition and transforming it into an action-score during the first phase of *CPAD* [Photograph]. Unpublished Personal Photography.

Figure 29 Mikou, A. (2015) Demolition-based action-score for *CPAD* [Photograph]. Unpublished Personal Photography.

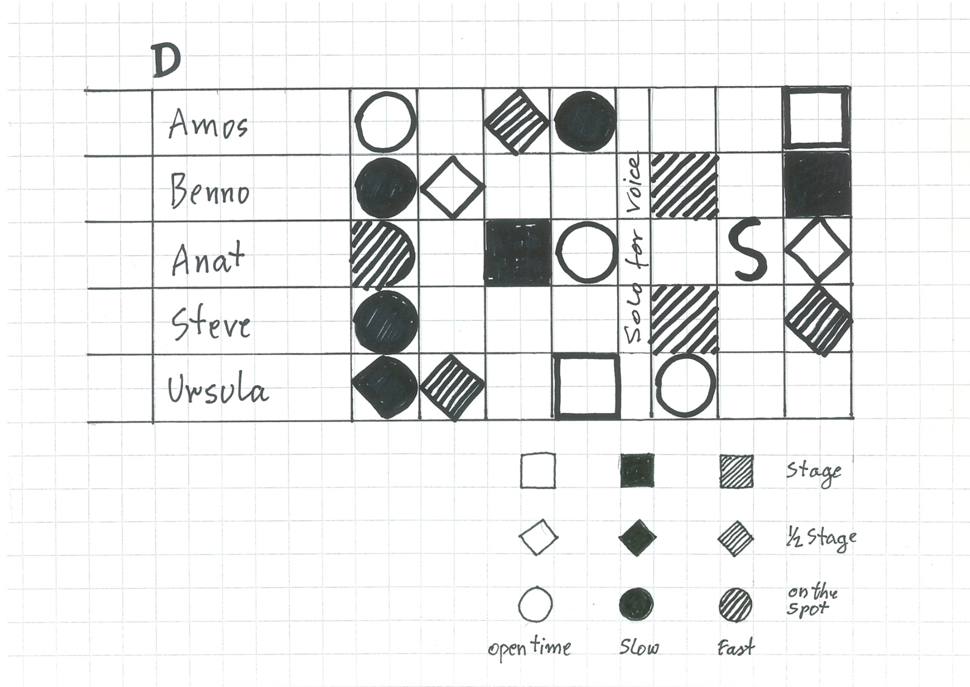


Figure 30 Hetz, Amos (2010) The Notated Gesture (excerpt) Oralsite [Score on line]. Available at: http://repo.sarma.be/Amos%20Hetz/09-6.jpg (Accesses 06/03/2018)

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THE SHOW MUST GO ON 2
        ME
        MEN
      WOMEN
    NOW ME
    HOW ME
   SHOW ME
   SHOW THEM
   SHOWMEN
 2 SHOWMEN
 2 STUNTMEN
20 STUNTMEN
                    O2
                    H2O
     TNT
                 SOS
      EMOTION

THE SHOW MUST GO ON
    SOON
    SUN
      HOT
          HOT
     OH  OH
             COME


HOW   2   GO     ON
     THOUGHTS
SOME THOUGHTS
SOME THOUGHTS NOW
     ENOUGH
```

Figure 31 Bel, Jerome (2004) The Show Must Go On 2, Oralsite [Score on line]. Available at: http://repo.sarma.be/Jerome%20Bel/Jerome%20Bel_show_wrk_01.jpg (Accessed 06/03/2018).

Figure 32 Mikou. A (2016) Banksy's erased statement in Poplar, London [Still].

A lexicon of actions that happen during demolition based on figures 10 and 11	
MANIPULATION	Drag, squeeze, pull, push
CHANGE	Change, process
GRAVITY	Collapse, drop, fall, hang, swing
DEMOLITION	Accumulate, beat, bite, break, crumble, destroy, dismantle, fragment, hit, knock down, knock over, hit, pulverise, scratch, smash, stack, strike, tear, tear down

Table 4 A lexicon of actions that happen during demolition

The following list indicates some of the worlds that I have attempted to transgress and in some cases I refer to their defined hybrid outcome.

CONCEPT ONE	CONCEPT TWO	HYPHENATION
DEMOLITION		ENCOUNTER
Architecture	Dance (actually Choreography)	Dance-architectures
Space	Time	Spacing
Past	Future	Present
Permanent	Ephemeral	Screen, Installation, Choreographic Environments and Events, Unstable Archives
Diagram as Layering/Building Diagram	Demolition as Un-layering Ruination	Transgression and Event-spaces
Outside	Inside	Windows, Doors and other in-between architectural elements

Artist (practice)	Scholar (theory)	Researcher
Artist	Technician	Cross-dresser
Knowing	Learning	Reflecting
Order	Chaos	Entropy
Death	Birth	Unstable Archives
Visuality	Sensation	Haptic visuality Haptic materiality
Gallery, museum	Theatre	Theatre-as-Gallery Gallery-as-Theatre Studio
Active spectatorship	Passive spectatorship	Mobile spectatorship
Professional	Amateur	Researcher
Analogue (Low Tech)	Digital (High Tech)	‘Poor’ technology

Table 5 Transgressed fields in my research and their hybrid outcomes

APPENDIX III – PROGRAM NOTES

ANARCHITEXTURES #1

Robin Hood Gardens

A dialogue with the ambiguity of architecture, choreography and film
Michaelis Theatre, Roehampton University
FRIDAY 10th June 2016

A transgression implies something that 'transcends boundaries or exceeds limits' (Chris Jenks in Architectural Design, 2013). My intention is to examine a transgression of disciplines by exploring the ambiguous states of hybrid architectures and choreographic objects (Forsythe, 2008) and to question what is possible to emerge from the contamination of disciplines. Adding an extra layer of haptic experience, textured moving images that re-imagine an architecture threatened by ruination and disappearance, aim to investigate when does our consciousness of built ruins arrive. By exploring the case of Robin Hood Gardens in Poplar, East London – an architecture that hovers between archaeology and demolition – I wish to understand how bodily performance, together with the somatic camera and active spectator, can find the phenomenological reminiscence of the soon-to-be-lost. What is the haptic memory of architecture imprinted in the textured moving images and how the body moving through them can be an archive of architecture?

Direction & Production II Ariadne Mikou
Video performance II Katja Vaghi
Camera II Tom Medwell & Ariadne Mikou
Technical Assistants II Chelsea Rolfe, Emily Sadler, Bruce Sharp, Jenny Whittaker
Youtube Audio Archive II *The Smithsons on Housing* (BBC TV, 2013), *Robin Hood Gardens* (Historic England, 2015), *Robin Hood Gardens* (The Twentieth Century Society, 2009), *Is London's Robin Hood Gardens an Architectural Masterpiece?* (The Guardian, 2009), *Robin Hood Gardens: Requiem for a Dream* (The Architectural Review, 2014)
Recorded voice II Andrew Parnell during the tourist walk *Stock Bricks to Brutalism: Housing Design History in Poplar* (Footprints of London, April 2016)

My research path in space and time has been encouraged, diverged and re-directed by Dr. Arabella Stanger, Dr. Carol Brown, Dr. Efrosini Protopapa, Dr. Martin Hargreaves, Dr. Simon Ellis, futuremellon/not yet art, Mike Toon.

My special thanks to the staff of Brandon Hire Tools in Surbiton for offering their time and space during the filming process, COOK shop Surbiton for allowing the afterlife of cardboards and the residents of Robin Hood Gardens Estate for their kindness, discreet curiosity and patience.

Figure 33 Mikou, A (2016) Program Notes from *Anarchitextures* (2016)

Figure 34 Mikou, A. Program Notes from *Choreographic Process Architecturally Devised*

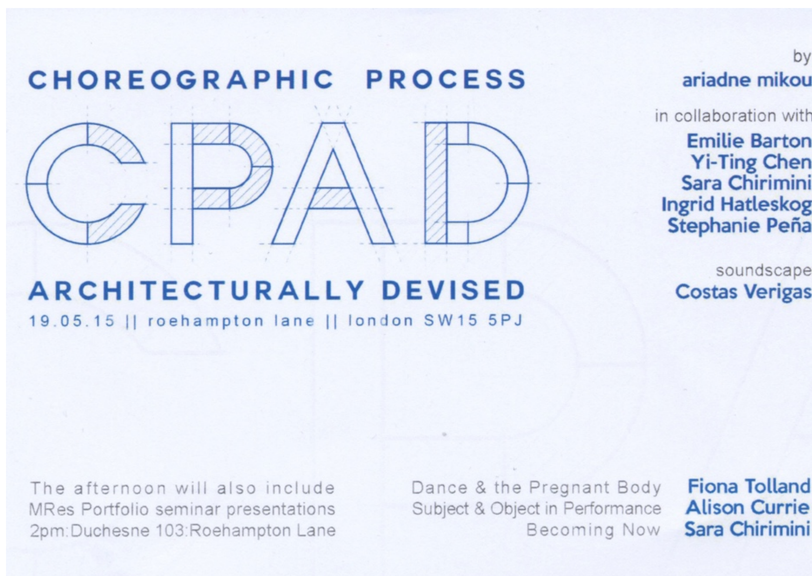

Figure 35 Mikou, A. Program Notes from *Choreographic Process Architecturally Devised*

GLOSSARY

Architecture

The features of an architectural surround are 'its boundaries and all objects and persons within it' (Gins & Shusaku, 2002: 39). Tschumi also writes: 'Architecture is defined by the actions it witnesses as much as by the enclosure of its walls' (Tschumi: 1978 quoted in Sara & Sara, 2015: 62) and architect Kate Macintosh presents the protective shelter as the fundamental element of architecture (Utopia London, DVD).

The act of surrounding is key to my understanding of architecture. I perceive architecture as a structure bigger than my body in which I have the possibility to enter and feel protected by using the limits that it sets with the outer world.

Archival Practices

Practices that are 'concerned less with absolute origins than with obscure traces' (Foster, 2004: 5). See the section about *Unstable Archives*, p.145.

Choreographic Diagram

Visual and time-based choreo-spatial tool for building choreographic environments and events. See chapter three on diagrams, p. 92.

Choreographic Environment

Hybrids of dance, choreography, architecture and potentially the screen. They emerge from choreographic thinking and aim to shift the experience of the audience from watching dance to inhabiting or inventing spaces appropriated from a choreographic perspective.

As also discussed, Sofia Lycouris claims that *choreographic environment* (2009) describes installation spaces that have emerged from choreographic thinking, and they require the audience to physically engage with them.

See sections: 'Dance-Architecture' p.44; 'Choreographic Diagrams' p.92; 'Expanding the Notion of Choreography' p.174.

Choreographic Event

The activating of a choreographic environment through performance and the performative. See sections on 'Expanding the Notion of Choreography', p.174.

Choreographic Object

A choreographic object, as a (dance) score, is 'an alternative site for the understanding of potential instigation and organisation of action to reside' (Forsythe, online).

Choreographic objects may also embrace actions of spatial

organisation and take the form of sculptures or installations made for the audience to move in and around (for example, *White Bouncy Castle*, 1997 and *Nowhere and Everywhere The Same Time* No2, 2013 that have been choreographically conceived by William Forsythe).

Choreographic Space
Processual and experiential space (Rubidge, 2012)

Choreography
The term choreography implies three different meanings:

- the organisation of human bodies in space and in relation to each other through a previously known or spontaneously invented movement vocabulary executed in spatial patterns (Foster, 2011). This definition is positioned in the discipline of dance.

- the organisation of any kind of motion in space (movement of troops, coordination of traffic lights). that gives birth to new manifestations of choreography. Known as *expanded chorography*, it is not necessarily practiced by dance artists and it is applied in areas such as curation of exhibitions, urban and architectural design and other embodied and social ways of producing space. See section about 'Expanding the Notion of Choreography', p.174.

- dance-writing that suggests that choreography is the action of writing with the body (Davies, 2006) and the practice of notating existing dances or visually scoring artistic process (Lepecki, 2004). See section about 'Diagrams. Towards an Understanding', p.74.

Dance-Architectures
'hybrid forms emerging at the interface between the disciplines of choreography and architecture through the creation of performance events' (Brown & Ramsgard-Thomsen, 2008:217). See chapter three on choreographic diagrams, p. 92.

Expanding Brown's and Ramsgard-Thomsen's concept I consider the pairing of Dance-Architecture as a transgressive hyphenation that enables me to introduce the concept of demolition. I introduce dance-architecture as a form where the material identity of architecture comes into dialogue with the ephemeral nature of dance. Dance-architectures combine the characteristics of the discipline of dance and architecture and they are dialectical forms that balance between movement/stability, disappearance/trace and permanence/ephemerality.

Demolition
: The violent elimination of an architectural building. See p. 2.

In my research, I engage demolition as
- a transgression of disciplines by destroying their boundaries (chapter 2)
- a choreographic strategy for intervening in space (chapter 4)
- a critical approach to how and what to archive (chapter 5)

Diagram
: Static diagram: The fixed representation of architecture.
Processual diagram: The visual tool that helps to emerge an idea (chapter 3).

In the text, when I refer to the first case, I always employ the phrase static diagram. If not otherwise specified, the diagram should be considered as processual.

Expanded Choreography
: Look at choreography.
It is also termed choreography of the expanded field, as an adaptation from visual arts in the expanded field. For instance, Rosalind Krauss' 'Sculpture In the Expanded field' (1983).

Encounter
: Coming in contact with event-oriented arts
The demolition of the borders between opposite or previously un-connected areas (but also disciplines, identities, dimensions, methods) that gives birth to new hybridisations. For instance: dance-architectures (chapter 1), choreographic diagrams (chapter 3), unstable archives (chapter 5), choreographic environments and events (chapter 6).

Event-Spaces
: Tschumi (1996) defined an architectural event as the triadic relationship between space, action and movement. See section on Event-Spaces, p.102.

Inter-disciplinary Research
: A type of research where 'individuals operate at the edge and in between disciplines and in so doing question the ways in which they usually work' (Rendell, 2004: 145). See also section on 'Transgression and Issues Associated with Inter-Disciplinarity', p. 61.

Installation
: A spatiotemporal art that 'presupposes an embodied viewer whose sense of touch, smell and sound are as heightened as their sense of vision' (Bishop, 2005: 6). See section on 'Architectural Inputs', p.171.

Living Architecture
: I perceive architecture as an alive organism that changes through time. Architecture, like all humans, ages. The building similar to a body, 'a skeleton that houses people' (Zimmerman online audio), weathers.

- If buildings are alive, that means that they can also die. This approach points out to the ephemerality of architecture and it is in dialogue with the anthropomorphizing thinking as conducted for instance by Ednie Brown Pia (*Can A House Be Alive?* Tedx Talk, 2015) and Madeline Gins and Shusaku Arakawa (*Architectural Body*, 2002).

- I am also inspired by the work of filmmakers Ila Bêka and Louise Lemoine whose projects seek 'to develop a way of looking at architecture which turns away from the current trend of idealizing the representation of our architectural heritage' (Living Architectures [online]). In their work, architecture is not represented as a devoid and un-touched space, but as a place that affects and is being affected by the people who inhabit and interact with it. Through this lens, living refers to the ability to change, evolve and disappear through time. Living is also in tandem with the Lefebvrian notion of *appropriation* as analysed in the section 'Demolition. A Conceptual Pathway Towards Transgression of Disciplines', p. 54.

- Rudolf von Laban's Platonic solids (cube, octahedron, dodecahedron, icosahedron) are imaginary structures that surround every individual human body in the same way that architectural buildings surround everyday bodies in a larger scale. Laban called them *living architectures* 'in the sense of changing emplacements as well as changing cohesion' (Rosenthal, 2011:15). See section on 'Dance/Architecture', p. 32.

Screen — 'It implies something that is a receptor of an otherwise ephemeral image, and which reifies that image in the process of receiving it' (Rosenberg, 2012: 16). See section on Screen Perspectives, p. 179.

Screen is an umbrella term that can embrace my versatile interests in screendance, videography, cinematography, writing and graphic design. The screen as medium can refer to the screen of the camera, the smart phone, the computer, but also any other surface that I can create, adapt or project a static or moving-image on to it.

Screendance — Screendance addresses 'any and all the work that includes dance and film or video as well as other screen-based software/hardware configurations' (Rosenberg, 2012: 3).

Somatic — Video artist and independent scholar Stephanie Hérfeld,

Camera	speaking about experimental screendances created by avant-garde filmmaker Marie Menken's dancing body defines somatic camera as 'a handheld camera whose movements can be identified with a moving body' (2015: 89). See section on 'Flaneuring with a Camera Around Brutalist London', p. 154.
Trace	What remains. A trail. A trajectory. Trace is 'any enduring mark left in or on a solid surface by a continuous movement' (Ingold, 2007: 43). The trace is an archive of motion and transition. See section on 'Walking as Montage. An active archive in process', p. 182. A sort of writing as suggested in choreo-*graphing*, dia-*gramming*, cinemato-*graphing*.
Transgression	It has been defined by sociologist Chris Jenks as something that 'transcends boundaries or exceeds limits' (Jenks, 2013: 21). Transgression entails 'hybridization, the mixing of categories and the questioning of the boundaries that separate categories' (Jervis, 1999: 4 quoted in Jenks, 2003: 9). In my thesis, I employ transgression in order to refer to disciplinary destruction (demolition) of boundaries and the choreographic process and action of intervening in architecture. See chapter 2 (p. 51) and chapter 4 (p.100).
Unstable archive	It is characterised by the failure to keep an archival document as an a-temporal and static diagrammatic representation. Although the unstable archive lacks precision, stability and un-changeability over time, it succeeds to offer an alternative way of archiving derived from the corporeal tracing of place. *The unstable archive* prioritises embodied and subjective ways of archiving that are produced through movement. As I am proposing, embodied cameras, constructed screens and by extension *choreographic environments* and *events*, can be instances of *unstable archives*. See the section about *Unstable Archives*, p.145.

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