



# PLAY AND THE PUBLIC REALM

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# PLAY AND THE PUBLIC REALM

A Design Thesis Submitted to the  
Department of Architecture  
North Dakota State University

By  
**Gabriella Toquam**

In Partial Fulfillment of the Requirements for the Degree  
of  
Master of Architecture

## North Dakota State University Libraries Addendum

To protect the privacy of individuals associated with the document, signatures have been removed from the digital version of this document.

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Play is what makes us human. Play provides new perspectives which are required. Play promotes relationship, of those close to us and those in public, both needed relationships. We are more connected than ever in the modern day, yet we feel distant from our fellow man, especially when we meet him on the street. Symptoms of isolation include an unbalanced personal life and an empty social life. The comfort one feels at home, even with other people, is rarely or never experienced in public. The modern city can function as a creative space, but rediscovering the power of the public realm through play can promote a unique and ethical togetherness.



In public today, one is immersed in an environment of missed paths, one only passively encounters the enormous cascade of people on either side as only relevant to ground them in their idea of being a city. One searches desperately within their own mind for answers about themselves, and after grasping onto a substance that is “good enough” to classify their identity, they neglect the external to inform imagination. The street before the mid-eighteenth century was encountered theatrically, through the language of exuberant dress and ritualistic exchange one encountered a reciprocal sense of dwelling through the unfamiliar stranger. However, the space of appearance, the polis, has become circulation, a disembodied experience of efficiency.

Play can be a facility due to our physical surroundings’ ability to populate our mind, even if only in abstractions. How can a playful response be prompted by defining it in a physical context? These places can be a space to invite others and build relationships. They could also be a place of exposure to our true brokenness. True expression only comes with the formation of relationships, and if we only see the facades of others, then we cannot provide an exchange and acknowledgement of brokenness. One requires a frame of reference in the external world to translate it into the mind.

When one is exposed to play one can see things from a new perspective. Skateboarding can be used as an example for this phenomenon. When one skateboards, they see the world through that new lens. They see cracks in the sidewalk, but they also see curbs and stairs as opportunities for adventure and creativity. Landscape and buildings become open to use and creative expression through the eyes of one who plays. Kinesthetic exertion, creativity, craftsmanship, linguistic adeptness, problem-solving, musicality are all outpourings of playful expression. These are valuable tools, for all.

The built environment could be a playground for everyone regardless of age. So that there is room for creatives to be seen, possibly critiqued, but exposed to the world. The city already functions as a creative space, but an emphasis on play has the possibility to promote togetherness and unity and joy which would otherwise only go to those who intentionally seek it.

# PROJECT PRECEDENTS

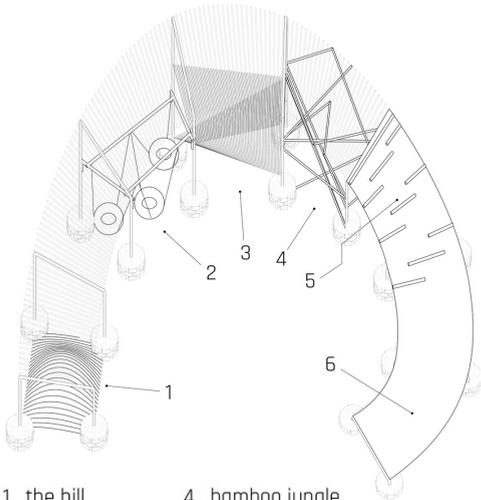
INSTALLATIONS & STRUCTURES,  
ELEMENTARY & MIDDLE SCHOOL  
.....  
YANGON, MYANMAR

Bamboo Playground



FIG. 02

BLUE TEMPLE



- 1. the hill
- 2. hanging tires
- 3. fishing net
- 4. bamboo jungle
- 5. climbing wall
- 6. resting area

FIG. 03

Created with local materials in a simple manner makes innovative space feel intimate and easygoing. The casual atmosphere makes interaction from the city's residents feel natural.

Skatepark Continua



SKATEPARK  
BOISSY-LE-CHÂTEL, FRANCE

FIG. 04

A clean continuous concrete playground for wheels. This project uses skateboarding to promote interaction of a diverse population.

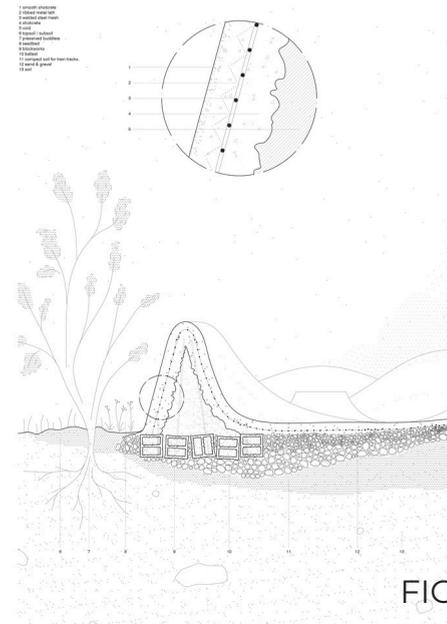


FIG. 05

MBL Architectes, Bureau + David Apheceix

70°N Arkitektur



FIG. 06

KINDERGARTEN  
TROMSØ, NORWAY

The integration of toys and interactive points in the walls of the kindergarten makes the whole space feel purposeful and able to be touched.

Sommereng Barnehave



FIG. 07

Coen Car



FIG. 08

MOBILE PLAYGROUND CARS  
 .....  
 CREATED FOR D.N.A. CO.

These cars are created by a design firm based in Japan. They often utilize technology in a way that complements the use of the equipment. The cars are various playground activities transformed into new ways of interaction.



n e n d o

FIG. 09

An exterior and interior experience, this structure would entice the public passerby and through the dynamic encounter of the day-to-day encouraging the regular visitor. This will ultimately manifest itself in a network of spaces. The exterior will be shaped by the change of seasons. The interior experience will allow for sheltered places of play. These spaces will allow for play in three distinct mediums. Festival, Games, and Art. Inhabitants of Oslo, can access this public structure on a daily basis where they will be able to see various objects used during the celebration of the 17th of May on display instead of being hidden away in storage units. It will also function as a destination for the conclusion of celebrations for the conclusion of the 17th of May. There will also be places for everyone to share games of all kinds with those around them. Games from childhoods will be shared and new games will be created. The public display of various works of art will round out the experience of this structure. The art will be able to be viewed distinctly grounded in downtown Oslo, and its surrounding context.

**Major Project Elements:**

Two floors dedicated to play through the means of cultural exchange of games between participants: unfamiliar, familiar, and improvised.

Rooftop amphitheater for theatrical and musical performance

Museum for culturally significant objects used in the celebration of the festival of 17th of May and historical artefacts which tell the story of what led up to the foundation of Norway's Constitution Day, and the transformations which occurred afterward.

Displays of public art.

## AUDIENCE DESCRIPTION

Humans need distance from intimate observation by others to feel sociable. This facility must be distinct and clear in purpose. This public structure would facilitate play between people of all ages. Due to their tendency to need encouragement to participate in play, adults may intentionally seek out this place more often than children. The place may be reserved for public events, especially ones of a musical or other interactive nature, as special events may encourage sorts of play which otherwise would remain unexperienced. Events add new perspective.

Exchange of obscure games, obscure in the sense of being unfamiliar not overly complicated. Echoes within are avoided as the pulse of The Game guides participants to ebb and flow at periodic points in the day. The sun descends and the participants leave, eager in anticipation of the next day. In the winter where the sun never rises except during lunchtime, the place of public play illuminates the points of participation and sprinkles friendly guiding light across the old park. The light warmly bounces off the snow swept to the edges of the rinks, stages, and fields illuminating the faces of the players. Speckled across the scape, the context of the Place of Playful Public Participation, are the homes of the inhabitants of Oslo. Neighbors to the Place often check the status of the players, they see if the couple that had met the week prior were still in close proximity, or if the group of teenagers were still engaged in playful banter with a group of elderly men who meet at the Place after a cup of coffee and a plate of waffles at 3pm.

As one walks the streets nearby they are drawn in by the sound of laughter and the rumble of feet. Conversation becomes clearer as one descends the hill by the roundabout. Light and scenes of play spill out of the great web of pine. The rootlike structure expands past the ground into a network of spaces which correspond appropriately in size and shape to the activity. The network connects to the core which, raised to a significant level, houses an outlook to the city of Oslo.



East and West Oslo have been divided since the building of each side of the city. There has been a steady increasing tension just as long. The west side has the highest standard of living in an already affluent country. The East side is the original side of Oslo yet houses its newest residents. Immigrants from all over the world often find themselves on Oslo's East side. Uelands Gate is the name of the street which divides the sides of the city. Alexander Kiellands park is an underutilized sliver of a park which is strategically located at the start of Uelands gate and on top of a hill overlooking the city, making it an ideal location for the site.

An exterior and interior experience, this structure would entice the public passerby and through the dynamic encounter of the day-to-day encouraging the regular visitor. This will ultimately manifest itself in a network of spaces. The exterior will be shaped by the change of seasons. The interior experience will allow for sheltered places of play. These spaces will allow for play in three distinct mediums. Festival, Games, and Art. Inhabitants of Oslo, can access this public structure on a daily basis where they will be able to see various objects used during the celebration of the 17th of May on display instead of being hidden away in storage units. It will also function as a destination for the conclusion of celebrations for the conclusion of the 17th of May. There will also be places for everyone to share games of all kinds with those around them. Games from childhoods will be shared and new games will be created. The public display of various works of art will round out the experience of this structure. The art will be able to be viewed distinctly grounded in Downtown, Oslo, and its surrounding context.

## SITE LOCATION

OSLO, NORWAY

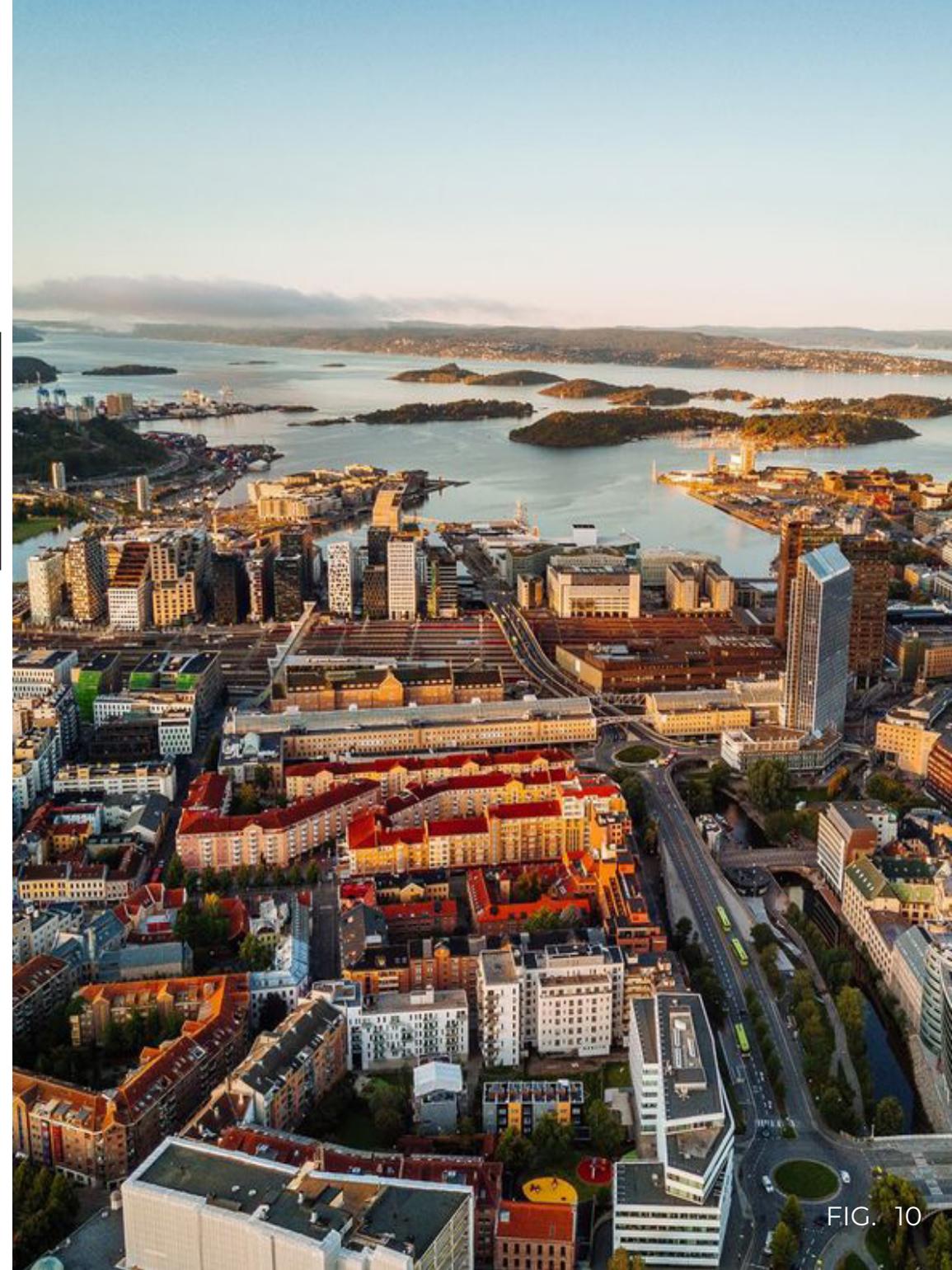


FIG. 10

To create a built environment which facilitates play for the public in all four seasons within the diverse context of an urban area populated by people of all ages. The varied physical abilities of possible participants of play must also be considered. This built environment will provide a place for those to feel as though they were “at home,” which will begin a sequence of events in which play can manifest, which may lead one to ask a question in response.

These explorations through the act of play, may have the potential to lead important internal conversation as well as fuel the body through mental, creative, and physical exercise.

Play exists as a grounding of mutual human goal and experience. Invitation of participation through partake in clear frameworks that groundwork foundations of mutual exchange. The reality of the world apparent, the indecipherable deciphered through the consent of the participants. A special revealing takes place. Skills are learned, intellect developed, friendships formed, boundaries overlapped. The weaving of point of play throughout the space allow participants to hyperfocus on the game they are playing yet be aware of their surroundings and the larger picture of play. They see the fragments, the pieces, the interactions below and above, between and through. A network forms. Cultures are shared throughout. Humanity participates.

WEEK 9 - CONTINUE LITERATURE REVIEW AND RESEARCH

WEEK 10 - DEVELOPMENT OF PROGRAMMATIC OCCURANCES

WEEK 11 - PRESENTATION OF THESIS RESEARCH

WEEK 12 - BUILDING PROGRAM

WEEK 13 - PROGRAM JUSTIFICATION

WEEK 14 - CONTEXT RESEARCH

WEEK 15 - COMPOSE WRITTEN DOCUMENTS

WEEK 16 CHRISTMAS BREAK



# THESIS RESEARCH

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1. Results from Research
2. Precedent Research
3. Project Justification
4. Historical, Social and Cultural Context
5. Site + Context Analysis
6. Performance Criteria

## The Fall of Public Man

1977, Richard Sennett

### Summary

This book is, as stated by the author in the first chapter, “a discussion of the social and political dimensions of ‘the public problem’ as it has developed in modern society and the dimensions of a theory of expression in public.” The first three chapters were selected to be read and unraveled as they are particularly relevant in order to set the historical and philosophical context for the critique of the current public sphere in the modern western world. The first and second chapters compose the first part of the book and are an introduction and broad dissection of Sennett’s ideas. His breakdown of “the public problem” and supporting concepts provide a framework for chapter three, where the readers peer into the social atmosphere in growing mid-18th century London and Paris.

### Chapter One – The Public Domain

Richard Sennett argues that one requires a frame of reference in the external world to translate it into the mind. In the mind then it can be converted into something meaningful. The public world informs the private world. Modern habits are distinctly oriented to privatizing one’s psyche which counterintuitively inhibits one’s ability to feel. The imbalance between public and private life has been a source of anxious displacement of priority. Due to the misconception that the public world is a product of the personal world, and the recent emphasis on the self, the modern man eagerly pursues “The Quest for Personality” unknowingly awaiting disappointment when his desire to know himself becomes an end rather than his means through which he knows the world.

Two failures of private experience contribute to this destructive disappointment: narcissism and self-revelation. These failures are in the realm of identity; thus, they refract the modern man’s vision of his symptoms, obscuring them and often leading them to be misdiagnosed.

A narcissist is defined as a person who looks at other people and events only as they are relevant to themselves. An example of narcissism is given through the identity-oriented idea of sexuality. Narcissism is when sexuality becomes an attribute of the person rather than an activity. Sennett describes the absolute state of fixation on the body as “an impoverishment of the cognitive activity of creating a symbol out of a physical thing.” This failure to understand obscures the narcissist’s view of the world. This is shown through the common manifestation of narcissism in social life: a process of inversion. This process is one of suffering but can also be a discovery of one’s narcissistic condition. It has three steps:

Step 1. A wishful belief that experiencing true feeling would provide real relationship.

Step 2. Each real encounter leads to disappointment. It wasn’t enough.

Step 3. A subconscious attitude that “the world is failing me” emerges.

The second failure of private experience is self-revelation. This is a lack of reciprocal revelation. This condition where one treats another merely as a source of information is manifested as a state of boredom in the sufferer. Narcissism and self-revelation result in a neverending search for gratification while the self cannot permit gratification to occur. Symptoms of isolation include an unbalanced personal life and an empty social life. The modern man experiences the problems of isolation; therefore, he increases his energy in pursuit of questions of selfhood. Yet this is working against him, as being so obsessed with the self diminishes participation with others for social ends. Three ideas of isolation are introduced:

1. In a building which exists devoid of meaningful relationship to its context.

2. In a car where one is caught in freedom of movement.

3. Social isolation in public where one is isolated because of their visibility in a public place.

Humans need distance from intimate observation by others to feel sociable. Sennett reveals the modern exploitation of the paradox of visibility and isolation through the open-floor office space. This space was crafted to promote productivity, to diminish social desire and increase time spent working. Although a modern problem, this has been a long time in the making. Sennett goes over the history of how our language for public and private concepts have been sculpted by a modern secular worldview. The change in language due to an alternate worldview has particularly strong implications for abstractions. A secular worldview grasps onto every aspect of the public mask others wear in situational experiences. Therefore, in public life everything must be taken seriously so as not to miss a possible clue. Sennett summarizes with the question “What hints from everyday life point to how we see others and how conduct ourselves in public?”

As a consequence of an imbalanced public and private life, the belief that one can involuntarily disclose information become popular to hold. Political attempts to manufacture credibility take advantage of this commonly held belief. The politician who uses this method is counting on people to imagine the politician's character consistent, whether at home or in the streets. Perceived political credibility is constructed deliberately by superimposing private upon public imagery. This is an echo of the attitude that has produced isolation in modern times, that knowledge need only be observed, there is no need for social conversations. Promoting this behavior is a failure with dangerous implications.

## Chapter Two – Roles

After the previous chapter's unraveling of increased absorption in questions of self, Sennett now dials into the dimensions of the theory of expression in public. Imbalance of public and private life limits our ability to see the full possibilities of expression, of art. Modern social conditions misplace our expression in inappropriate social contexts. The limitation of private artfulness is demonstrated in the phenomenon of playacting. Which is when public becomes private through self-absorption by misplacing tools of formality such as manners, conventions, and ritual gestures. To playact is to adopt a role, although useful amongst strangers, this habit can destroy intimate relationships.

As an inverse, authenticity is defined by Sennett as "direct exposure of a person's own attempts to feel," as opposed to sincerity, which he explains is "the exposure in public of what is private." Instead of finding mature connection in mutual expression of sincerity, the modern man narcissistically tries to perform self-revelation in public exchange. At the core of both boundaryless habits there is a reversal of social context. The expressive potential of human beings can be encouraged by a set of social conditions. However, these conditions can reinforce the person's own self-destructive urges if that person does not facilitate proper balance between public and private life. A possible symptom of this imbalance is when emotional relationship became difficult because the utility of such a relationship was emphasized solely in establishing social political goals.

The modern man has an inability to recognize the complexities of everyday experience. The limit of behavior without experience lies in lack of imagination. However, the answer does not lie in expansion of the mind through more thinking; physical surroundings inform the mind. Therefore, one needs something external to inform imagination.

Cities are defined as human settlement in which strangers are likely to meet. They have a large heterogeneous population, packed densely, and with means of modest exchanges of interaction. The city is described as a place where strangers whose lives touch are akin to the problem of audience in a theater. Scenes are likely to arise in a such an environment.

Sennett adopts and condenses the popular idea of society as a theater and identifies three consistent moral purposes of such a comparison. The first would be to introduce illusion and delusion as fundamental questions of social life. The second would be to detach human nature from social action, painting man as an actor. An actor being one who appears differently from his own nature to ensure forthcoming of belief. The third would be to exist as masks people exercise in ordinary life, separating human nature from human behavior. Concluding that because of this projected identity neither human nature nor a single definition of reality can ever be firmly deduced from behavior.

Interest in projected identity by other writers and psychologists has provided insight that masks seek to provide equilibrium. This observation is critiqued by Sennett as not providing enough insight into experience learned in these situations. When one encounters a stranger, one must take the initial encounter as the limit of knowable reality yet make the distinction that not all that is common is innate. One must bring in external knowledge to make sense of the situation. The common code of believable appearances has historically been shown by the goal of ensuring view of status through clothing and language.

An urban society with public domain possesses powers of imagination. Common codes of belief also solve the audience problem of stranger and actor. This creates the sense of meaningful public domain, encouraging people to express themselves in ways which can be intuitively understood by others.

Sennett uses this first chapter to study how the modern age emerged in growing cities of Paris and London. He lays out his framework established in the previous two chapters to confront modern habits resulting from an imbalance of public and private life. Concluding that there is a need to establish physical surroundings in which to have experiences. To correct the imbalance of public and private life and its disastrous implications, Sennett encourages modern man to have experiences, to do something; only after he may understand what it is that he is doing.

### Chapter Three – The Audience: A Gathering of Strangers

Although imbalanced in modern times, public life thrived in the mid-18th century in London and Paris. The two cities provide a case study of the application of Sennett's philosophy and establish a reference point from which modern life took shape. He asks "How does one arouse belief among those who do not know you?" This is both the problem of audience in the theater and the problem of audience in stranger-to-stranger interactions. This question becomes harder to address when one has not yet constructed a frame of reference for the audience in question.

A city is a social environment in which strangers gather, a collection of strangers. There exists an important distinction between the two types of strangers one may encounter, which governs much of the content of this chapter. The first type of stranger is the outsider. One who encounters an outsider has a frame of reference for such a person. The stranger is identified by their physical appearance, language, food habits, etc. The second type of stranger is the unknown. An unknown person is one who cannot be "placed." London and Paris both experienced growth in the mid-18th century and a similar pattern of events: fire, urban development, and a flood of unknown immigrants. These unknown immigrants were single, young, and without established social order in the city. Often these new residents included themselves among the establishment of the class of people engaged making their living through distribution of goods rather than production. Both urban development and these new residents shaped the public life of the city.

The reformation of the public square, and other urban development decisions, restructured the form of the crowd. One now lived with and among strangers. This gave rise to new methods of identification. New verbal social etiquette drove the effort to create audience in the stranger. In the first stage of sociability one exchanged greetings, introductions, then gossip. These new communication standards required one to make an effort to define relationships with strangers, establishing an audience.

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## “Poetics” Parts I, II, and III

### Aristotle

As no formally polished versions of Aristotle’s work have survived to the modern day, “Poetics” by Aristotle was a collection of stitched fragments about the poetic arts. At one point in the timeline of historically developed iterations, these were likely lecture notes for Aristotle to address his students. There is debate surrounding even some of Aristotle’s major concepts in his work. Despite this, its immense impact on literature cannot be denied. When reflecting on the inception of his thought, the rationale behind Aristotle’s arguments provide an engaging illumination of the subtle.

Aristotle begins his notes by outlining the purpose and drive behind his writing. He is concerned in understanding the principles which determine the species of poetry, and sees the value in dissecting the construction of good plots. Imitation is introduced as a key element in poetry. Aristotle uses three aspects of imitation, medium, object, and mode, to make distinctions between its types. The role of a medium is to imitate character, emotion, and action. The means of the typology of imitation must be expressed in a particular medium. Mediums are not poetry in themselves, yet they provide valuable insight into differences between the arts. A scientific paper written in a particular use of verse is still a scientific text, and not poetry. Examples of mediums given by Aristotle are color and shape for visual images, and rhythm, language, and melody for musical and auditory experiences. A derivative of rhythm, verse such as iambic trimeters and elegiac couplets are also highlighted.

To imitate, is to become a character. Aristotle bases one’s impression of character, as relative to his idea of how one feels related to those around them. These characters are defined as either admirable or inferior. Comedy seeks to imitate people of inferior character, whereas tragedy seeks to imitate those better than the general public.

Childlike sense of wonder emerges from human instinct to seek knowledge as well as the pleasure it provides. The desire to understand is the fuel for philosophical thought. Philosophical thought embodies the spirit of unraveling the mysteries of the intuitive, of poetics. Delving into the origins of the arts, Aristotle notes that while the ability to do something well does not require understanding, nor does understanding necessarily imply an ability to do it well. He can recall works of great 5th century tragedians, reflecting on their work, while believing it worthwhile to dive deeper and unpack it for others to understand.

Poetry originated through two natural processes: childhood development and the human desire to repeat pleasant experiences. Out of necessity, children learn by imitation, and come to know that the process of coming to understand is in itself a pleasant sensation. The wonder that emerges as a result of being surrounded by a bountiful harvest of understanding unveils the ability to know the pleasure of the process itself. Even after childhood, wonder and its enjoyment stick alongside the learner. Historical origins of poetry are a testament to the importance of those who remember their own wondrous development. The early innovation process of poetry was started by those with the strongest inclinations toward imitation through a particular medium or combination of mediums.

Aristotle argues that there are two types of character who have directed poetry: serious-minded people and trivial people. Depending on which character one possessed, their poetic taste would follow suit. Lampoons, or satire, would evolve into comedy. Epic would evolve into tragedy. He highlights Homer as a “poet of the serious kind, shown by the poet’s use of both tasteful composition and dramatic imitation. Homer’s *Margites*, a tragically lost work, was a transcendent translation of lampoons to comedy. *Iliad* and *Odyssey* are tragic works which parallel this pioneering effort.

The genre of Tragedy developed from improvisations, which were enhanced as they were developed by those participating in theatre. Actors were added as the species evolved to spoken word performances, increased in length, and adopted the iambic verse form. Tragedy is concerned with people of high status and good moral character. The genre of Comedy also developed from improvisations. Defined by Aristotle as “an imitation of inferior people,” it concentrates on error or disgrace that does not involve pain or destruction. Comic chorus, masks, and prologues wrapped up in a coherent plot constructed comedy as it was known to Aristotle. The similarity of tragic and epic poetry ends with imitation in verse of admirable people. Epic distinguishes itself by using one verse form, its narrative structure, and its duration of performance. Everything present in epic is also present in tragedy, but not everything present in tragedy is present in epic.

**The Relevance of the Beautiful**

1986, Hans Georg Gadamer

The modern conception of art is presented by Gadamer in his essay “The Relevance of the Beautiful.” Modern and classic art is misunderstood by most people. Art is isolated within museums, and perceived as fractured from everyday experience. What was once a self-evident integration of art between the culture’s community, society, and the church in addition to the role of the artist, ceased to exist in the 19th century.

There is a gap between the traditional form of western art and the ideals of contemporary artists. Classical art is encountered in context as an adornment of the life-world; and special moments within (worship, representation of a ruler) Modern art has deviated from its predecessors by adopting a self-referential nature. As an in-activity it can be a competition of artists provoking one another instead of engaging the public. The 19th Century Artist “can not presuppose the former unproblematic communication between himself and those among whom he lived and for whom he created and does not live within the community but creates a community as is appropriate to his pluralistic situation.” [pg. 6]

Gadamer uses three elements to justify the ways of art to modern man. Play, Symbol, and Festival. Play, “is so elementary a function of human life culture is quite inconceivable without this element.” Defined as “self-movement that does not pursue any particular end or purpose” a living self-representation. A non-purposeful rationality sets a framework for the intended activity of play. In addition to being a living self-representation, play is a participatory activity as well, encouraging onlookers to join and “play along.” Symbol, “something in and through which we recognize someone already known to us.” Symbols are fragments meant to complete and make whole other fragments. Symbolic art “rests upon an intricate interplay of showing and concealing” it is made stands to be encountered in itself. Allows meaning to present itself. “mimesis.” Festival, “an experience of community and represents community in its most perfect form. A festival is meant for everyone. Therefore, when someone fails to take part, we say he excludes himself...” Gathered together, celebrating is an art, intentional activity to be a group.

These ideas culminate in a gathering of those who populate the city. Gadamer’s spirit of play, symbol, and festival converge in the unique exchange of stories in a public cultural center through the means of game, art, and the display of symbolic objects used in the celebration of the seventeenth of May.

**“Chōra before Plato: Architecture, Drama and Receptivity”**

Lisa Landrum

Chora, experienced by Plato as an overlapping and mutually sustaining defensive, agricultural, and ritual practices of towns and territories in his homeland of Attica. Plato took local chora and abstracted it to the place where “becoming” happens. The two are undoubtedly intertwined. Chora bore layered significance, as when extraordinary chora conjured during performance in theater and the local chora where the theater took place intertwined with each other and broadened the borders of meaning due to their crossing of limits.

The engagement of festival is a layering of people, therefore can promote, potentially conflictual but productive relationships. “Inhabitants from the region can engage one another in ways that might lead to collective prosperity; by integrating into that place disparate, diverse, and even conflictual agencies; and by inaugurating human practices that cultivate collective memory and social consciousness.”

**“W.G. Sebald’s Austerlitz: Architecture as a Bridge Between Lost Past and Present”**

Rumiko Handa

“Experience of the past constitutes a positive moment in our everyday conduct of life, allowing a contemplation of our existential meaning.” In her essay “W.G. Austerlitz: Architecture as a bridge between the Lost Past and Present” Rumiko Handa calls this piece of encountered cultural reality a “memento.” It exists within self-contained reality as a bit of the past which hasn’t disappeared, therefore keeping the past present. This value is lost when the past no longer has any meaning, but physical environments work as a catalyst for one to experience the past. Everyday architecture is beyond a memento in that it makes common experiences out of the past; it is the fusion of horizons.

How do we embody and architecturalize festival in chora and conjure a sense of place? Simultaneously doing and remembering or the reciprocal process of participation and creation and the cycle of the two. Potential of everyday architecture to bring presence in absence. The presence of what has happened visited on the plane of the present without the prerequisite of first-hand experience.

### Applied Results in Directed Goals

To explore the layering of the city and the untapped and unexplored possibilities within. In the interweaving and harmonious layering of stories, play is used as a framework to coax up these stories to the surface. To unleash the bound up cords and let them tangle themselves among one another. The individual is translated into the collective. The moments can be gathered to give a place imagination. The 17th of May is a reoccurring ephemeral event every year as a memento, but how can this festival become a shared horizon for the everyday experience of architecture metonymy?

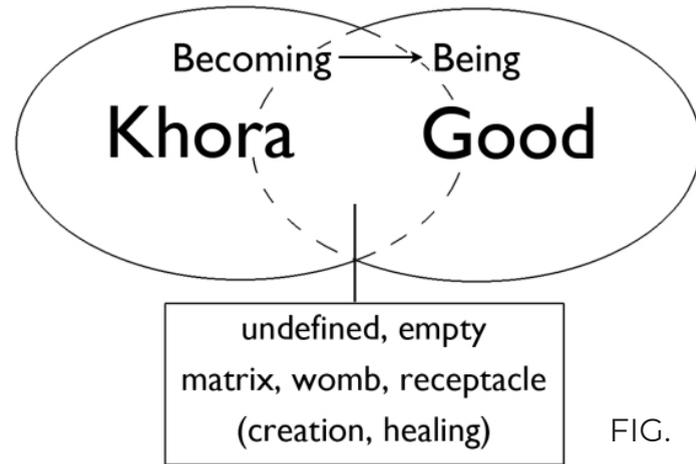


FIG. 11

GOALS:

1. Captured ephemeral play of an event
2. Embodied in the Chora of Oslo (poem + color)
3. Translated to the personal imagination (art created + perceived by movement)
4. Through symbolic (future) action
5. Creating a tangible and experiential reality
6. Which opens the imagination to envision another's experience, even in their absence
7. (Result) The past and experience of another figures in one's existential meaning of life.

### Actions of Play

*Bind, encapsulated by the Wreath; demonstrating festival and game.*

Wreaths fill out both time and space dimensions of play; the weaving out of the celebration across the globe. In the act of weaving these strands are each distinct in both form and path. Marking memorials to noble people, marking the seasons, marking the hope of the future rooted in the past. In its creation it forms connections between unrelated forms, architecting experiences of the other. The wreath functions as a continual un-replicate-able, but easily imitate-able emergence of the unique combination of its participants. The reciprocated interweaving designated to play along within the receptacle (of CHORA); the strands twist amongst each other. A dance. Emerging from a sprout of word (logos). This paints a picture of the cyclical nature of festival; weaving out in Stoughton, Wisconsin and Seattle, Washington are just some of the few cities with their own celebrations of Norway's Constitution day.

A wreath of flowers is placed on Wergeland's grave every 17th of May.

### Actions of Play

*Wave, communicated by the Flag; demonstrating festival and art.*

Wave of hand, of flag, recognition embodied in gesture. All over Norway, children's parades with an abundance of flags form the central elements of the celebration. The day demonstrates that the children, the country's future, are its patriotic pride. Mounted on buildings, poles, and in the hands of children. Envisioned by Henrik Wergeland, the flags, along with the children in whose hands they are carried are a symbol of the future rather than mere patriotic pride. Children wave eagerly flashes of hope and dreams of the future through the stories of their parents. The hope that there is something present worth continuing. Worth striving for. A vision of this future is illustrated at the end of Wergeland's epic poem "Mennesket."

In Oslo, children from most of the city's schools gather to parade past the Royal Palace, where they and the Royal Family exchange waves and greetings.



# PRECEDENT RESEARCH

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Hausmania Kulturhus



Existing within Oslo, there is a alternate state. Isolated to experiment. There is potential, yet many never dare to enter. The chaos, disorder, and garbage tucked in corners of the establishment deter those who would disagree to engage. Creating derivative echos of the same idea, rather than radically different ones. The gurgling of the stew of accepted obscurities miss criticism as they are poured into the bowls of those who believe all the nutrients they need can be found in the same set of ingredients.

In opposition to the outcome achieved in this project Play and the Public realm seeks to engage the everyday public of those who do not wish to escape into a particular world undecipherable to an outsider. It marries structure and tradition with the improvisation of its inhabitants.

CULTURAL CENTER

OSLO, NORWAY

Kulturhuset Hausmania is an independent and artist-run culture house in Hauskvartalet, Oslo City Center. Hausmania was created in 2000 and aims to facilitate space for art. To offer affordable workrooms, studios, concert halls, stages and exhibition rooms for art, as well as to facilitate artistic collaboration. Hausmania SA has a goal of contributing to Oslo's cultural life by increasing the diversity of cultural activities and expressions and contributing to untraditional collaboration across the arts.



FIG. 13

The Public of Oslo



FIG. 14



FIG. 15

Anselm Kiefer

This piece of public art by Anselm Kiefer does an excellent job at capturing the ideas of an author: Velimir Khlebnikov, and creating a lived experience which can communicate his ideas in a new way. I hope to do the same with my architecture.

The semi-reflective glass allows the viewer to see the submarines and themselves simultaneously, transporting those looking at the piece of art in a place of contemplation. The submarines themselves are embedded with significance through the material chosen to create them, the form in which they were made, and the aging process in which they were subjected to. The art is able to be viewed from multiple sides and multiple angles, allowing for one's perspective to shift.

Art being public creates a unique situation for both the creator of the art and those who look at it. Art is often placed in museums rather than they once were in public. This is a deviation from the modern norm.



FIG. 16

Velimir Khlebnikov: Fates of Nations:  
The New Theory of War



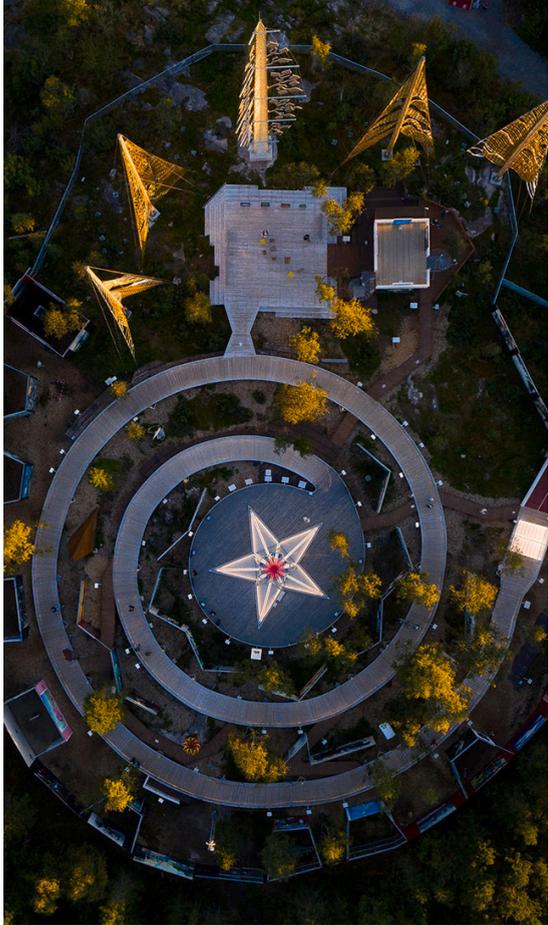
FIG. 17

PUBLIC ART INSTALLATION

.....  
ROYAL ACADEMY OF ARTS, LONDON

Anselm Kiefer's public art. Submarines suspended in a reflective and transparent glass box. Art as a form of representation translated in an appropriate environment. A transparent, reflective sea-scape in three dimensions, this simultaneous monument and anti-monument stages a mysterious drama, in which viewers, seeing each other and their own reflections, become participants.

Roseslottet The Rose Castle



The Rose Castle serves as an embodied example of art embedded within the context of the site. The site happens to be in Oslo. Therefore making it an excellent case study for my project.

The various pieces of art are covered in a water-proof coating to preserve it for over 2 years when it is on display in the city. The paintings and sculptures tell the story of Norwegians during Nazi occupation in World War II. Each scene depicts some sense of the human experience of such a time. The installation was created by Vebjørn Sand and Eimund Sand.

I hope to create a bit of architecture which encapsulates the spirit of the country and the stories of its inhabitants through the display of art, like this project has done successfully.

PUBLIC ART INSTALLATION

.....  
OSLO, NORWAY

An ephemeral structure and art display situated in a forest overlooking Oslo until December 31, 2022. an art installation and an educational project which aims to tell the story of the occupation of Norway in World War II and of the fundamental principles of democracy, the constitutional state and humanism. It is a display of paintings grounded among the natural landscape of the forest.



FIG. 19

Vebjørn Sand + Eimund Sand



FIG. 20

In public today, one is immersed in an environment of missed paths, one only passively encounters the enormous cascade of people on either side as only relevant to ground them in their idea of being a city. One searches desperately within their own mind for answers about themselves, and after grasping onto a substance that is “good enough” to classify their identity, they neglect the external to inform imagination.

This vision of the change in the public realm is painted by Richard Sennett in his book *The Fall of Public Man*. He elaborates on how humans encounter others in public and the necessity of this for humanity. When one encounters a stranger, one must take the initial encounter as the limit of knowable reality yet make the distinction that not all that is common is innate. One must bring in external knowledge to make sense of the situation. The common code of believable appearances has historically been shown by the goal of ensuring view of status through clothing and language.

An urban society with public domain possesses powers of imagination. Common codes of belief also solve the audience problem of stranger and actor. This creates the sense of meaningful public domain, encouraging people to express themselves in ways which can be intuitively understood by others. Therefore, there is a need to establish physical surroundings in which to have experiences. To correct the imbalance of public and private life and its disastrous implications, Sennett encourages modern man to have experiences, to do something; only after he may understand what it is that he is doing.

Both ideas touch and meet in the middle. Converging distinguishing each other while maintaining individual beauty. Capturing the ephemeral shape is no easy task. However, the answer could be simple. An act of playful participation can capture that which cannot stay. Play the game, participate in the festival, revel in the symbol. Imagining through things like theater requires one to see objects as verbs. To enliven matter through language and stoy. The word of “architect-ing” cannot happen in a static vacuum. It requires precedent. Thus leading to the need of these studies.

Although some may be indirect, these built objects can be interpreted in their essence to bring meaningful concepts to the surface which can inform my future architecture. A personal imaginative act may allow creativity and make connections in the process of making and perceiving.

The modern conception of art is presented by Gadamer in his essay “The Relevance of the Beautiful.” Modern and classic art is misunderstood by most people. Art is isolated within museums, and perceived as fractured from everyday experience. What was once a self-evident integration of art between the culture’s community, society, and the church in addition to the role of the artist, ceased to exist in the 19th century.

There is a gap between the traditional form of western art and the ideals of contemporary artists. Classical art is encountered in context as an adornment of the life-world; and special moments within (worship, representation of a ruler) Modern art has deviated from its predecessors by adopting a self-referential nature. As an in-activity it can be a competition of artists provoking one another instead of engaging the public. The 19th Century Artist “can not presuppose the former unproblematic communication between himself and those among whom he lived and for whom he created and does not live within the community but creates a community as is appropriate to his pluralistic situation.”



- Why is the project that you have defined important to you as a person?  
Play and the Public Realm is personally imperative for me to address due to its significant impact on the day-to-day life of inhabitants in the city. I believe there is a lack of connections with strangers in the current modern context, and I wish to create a space in order that these connections can be discovered and encouraged.
- Why is it important for you to do this project at this stage of your academic development?  
To challenge the extent of my creative and intellectual effort and theoretic exploration at this crucial point in my academic development.
- Why is it important to do this project at this stage of your professional development?  
In order to strengthen and stress the limits of what academics have provided so far.
- How is the project going to add to your knowledge base?  
This project will stretch the extent of my knowledge of the design and way I think about public spaces. It will also develop the broader extent of my awareness of the specific cultural context of the city of Oslo, Norway.
- How is the project going to add to your set of skills?  
To build onto my ability to think of design solutions over an extended period of time. To explore methods of thinking that I may not be encouraged to explore beyond an economic sphere that may emerge in future projects due to the existing pathway.
- Why is doing the project important for the profession at this time?  
In order to lay the runway for needs and methods that may be addressed in future professional development and theoretical studies.
- Why is the project important as an academic exercise at this time?  
The unique cultural context from which it emerges allows each project to be deeply embedded and interwoven with the perceived problems and audience in which it addresses.
- How can you justify expending the funds to implement the project?  
The economical growth of the city from the new connections and exchange of ideas would justify expenditure of funds implemented in this project.

- How can you justify the project economically?  
This project can provide economic benefits through the proliferation of relationships, connections, and cultural contributions; all of which contribute to the rise in quality of life. People are likely to move to a city and interact frequently within it if they have thriving relationships and an incentive to leave their house. It provides a indirect, but essential contribution to the economic stability and proliferation of a city.
- Where might the funds come from for your project and are the sources justified?  
The city of Oslo can provide the monetary contribution for the project due to its social and cultural contributions to the city.
- Is your project justified based on a return on investment? Are these returns monetary, or are they intangible?  
This project is made worthwhile in its theoretical development through its use as a model for future built projects. These real-world projects may take parts of or a more holistic version of the ideas explored and introduce them in a physical context to be experienced embodied by others.
- What would be the post-occupancy impacts of your project? Would these impacts justify your project?  
After occupancy, my project will achieve to maintain utility through endurance of cultural memory. The material makeup of the project would be transformed through the passing of time. These materials can be kept and used in future projects. With the success of my project, these fragments would effectively work as palimpsest of the previous encounters of those who experienced this public structure.
- What would be the environmental impacts of your project? Would these impacts justify your project?  
In the physical environment of the street of Oslo, this project would provide a visible encouragement of overlapping of those on the East and West sides of the city through the means of play as an act of public participation.
- Is the technology to be used in your project justified considering all its aspects?  
The technology would ensure the structural integrity of the project and would be for the purpose of effecting an embodied experience, therefore, it would be a means rather than an end in itself.

- Why is the project important to be implemented in its social context?

The modern day is an isolating time for its inhabitants, and the public sphere does not encourage interaction between strangers, especially not lasting ones which result in enduring relationships.

- Why is the project important to be implemented in its cultural context?

East and West Oslo have been divided since the building of each side of the city. There has been a steady increasing tension just as long. It is imperative that each side has a space in which they may interact with the other side without losing sight of their own cultural context and experience.

Uelands Gate is the name of the street which divides the distinct East and West sides of the city of Oslo. Alexander Kiellands park is an underutilized sliver of a park which is strategically located at the start of Uelands gate and on top of a hill overlooking the city, making it an ideal location for the site.

- Would your project contribute to the advancement of the profession?

The project would act as a model for designs of the future. For others to grab inspiration from or to inspire our own designs. It would, along with the rest of my classmates' projects, fill out the possibilities of the discipline and paint a broader picture of the world and its needs.

- Is working on your project an imperative, or is it just an option?

I think that composing a collection of process through the means of a thesis project is important for the proper important milestone or possible conclusion of academic study of the discipline of architecture.

- Can your project be left for someone else in the profession to solve? If so, why should you solve it?

I believe architecture has a deep and legitimate way of transforming how we experience our world. There is a need to establish physical surroundings in which to have experiences. Therefore, as an architecture student I think that it is important that the transformative element of architecture is explored within the context of creating a place where one can experience the other through the means of the cultural exchange of games, display of the symbolic through the display of objects used in the festival of the 17th of May, and the display of public art.

In order to encapsulate the spirit of the 17th of May in built architecture through the means of play, one must return to the foundations of such a celebration. The story of Norway's constitution is a gripping one, and will be told later in this document. Henrik Wergeland, a Norwegian poet, playwright, and political activist was an incredibly large contributor to the ideals that formed the Norwegian Constitution and the very act of enstating the constitution through a rebellion against the powers of Sweden. The idyllic foundations of Norway, the 17th of May, and Norway's Constitution are painted by his writings.

In order to capture the spirit of Wergeland's vision of a Norwegian future, I have included an excerpt from Wergeland's Poem "Mennesket," or Man in English.



## **MENNESKET**

*Heaven shall no more be split  
after the quadrants of altars,  
the earth no more be sundered and plundered  
by tyrant's sceptres.*

*Bloodstained crowns, executioner's steel  
torches of thralldom and pyres of sacrifice  
no more shall gleam over earth.*

*Through the gloom of priests, through the thunder of kings,  
the dawn of freedom,*

*bright day of truth*

*shines over the sky, now the roof of a temple,*

*and descends on earth,*

*who now turns into an altar*

*for brotherly love.*

*The spirits of the earth now glow*

*in freshened hearts.*

*Freedom is the heart of the spirit, Truth the spirit's desire.*

*earthly spirits all*

*to the soil will fall*

*to the eternal call:*

*Each in own brow wears his heavenly throne.*

*Each in own heart wears his altar and sacrificial vessel.*

*Lords are all on earth, priests are all for God.*

## HISTORICAL, SOCIAL + CULTURAL CONTEXT

Norway, after 415 years under the rule of Denmark, is ceded to the King of Sweden. Under Denmark Norway developed its own unique cultural identity, and this spirit fueled Norwegian objection to joining with Sweden, and a constitutional assembly declared Norwegian independence on May 17th, 1814. After the constitution was signed, the streets filled with celebration. Led by students, this pioneered the festival of the 17th of May.

However, this triumph was short-lived as Swedish invasion forced Norway into a union later that summer. Despite this, Norway is successful in negotiating a sense of nationhood by maintaining its constitution. Over the next few decades Norwegian civilians kept celebrating the 17th of May, and the king of Sweden grew in his disapproval, his opposition was manifested in a ban of the celebration of the Norwegian constitution. This ban was overturned after the Battle of the Square in Oslo in 1829, an incident which resulted in such a commotion that the king lifted the prohibition on constitutional celebrations.

Leading up to the 17th of May in 1829 illegal flyers, national anthems, and slogans began circulating around Oslo. The steamer *Constitutionen* was scheduled to land in the harbor at 6pm on the 17th. In response to its arrival the sound of "hurrahs" began to echo in the streets; 20-year-old Henrik Wergeland shouted, "Long live the Constitution!" This instigated a larger response from the crowd, who spontaneously began singing the anthems from the previously circulated flyers.

After failing to disperse the crowd by asking, Swedish police ordered cavalry and light infantry into the square. During the commotion, Wergeland was beaten by a member of the cavalry, his uniform taking the most damage out of the scuffle.

In response, the young poet sent an accusatory letter to the police department for the treatment of his uniform; the style of writing was such that it was reportedly received with some amusement. Wergeland's subsequent questioning made him a public hero and figure for the national day. When asked to state his age, Wergeland replied, "I am six years older than the Norwegian Constitution. I hope the present gentlemen remember when that constitution was written." This line gave Wergeland the honor of "initiating the day." Four years later Wergeland held the first public address given during the 17th of May.



## HISTORICAL, SOCIAL + CULTURAL CONTEXT

This endurance of the independent spirit of the Norwegian public led to the eventual peaceful dissolution of the union between Norway and Sweden in 1905.

The young Henrik Wergeland, head started the children's parade around 1820. 17th of May pronounced a celebration for children by Henrik Wergeland, Norwegian poet, playwright, and founder of the constitution day as a celebration of the future through children, not military might, or pure patriotism.

Children, waved their flags, sang songs, and paraded down the streets of Oslo. This idyllic celebration of the future was envisioned by Henrik Wergeland. Credited as the one who "initiated the day" primary through the giving of the inaugural public address in 1833, his involvement runs much deeper. Around 1820 he pioneered the children's parade, not as an adult orchestrator but as a peer of those marching being 12 years old at the time. Although a patriot, Wergeland was far from uncritical of his own country, through poetry and eventual political action he spearheaded the movement which lifted the ban on Jewish peoples' entry into Norway.

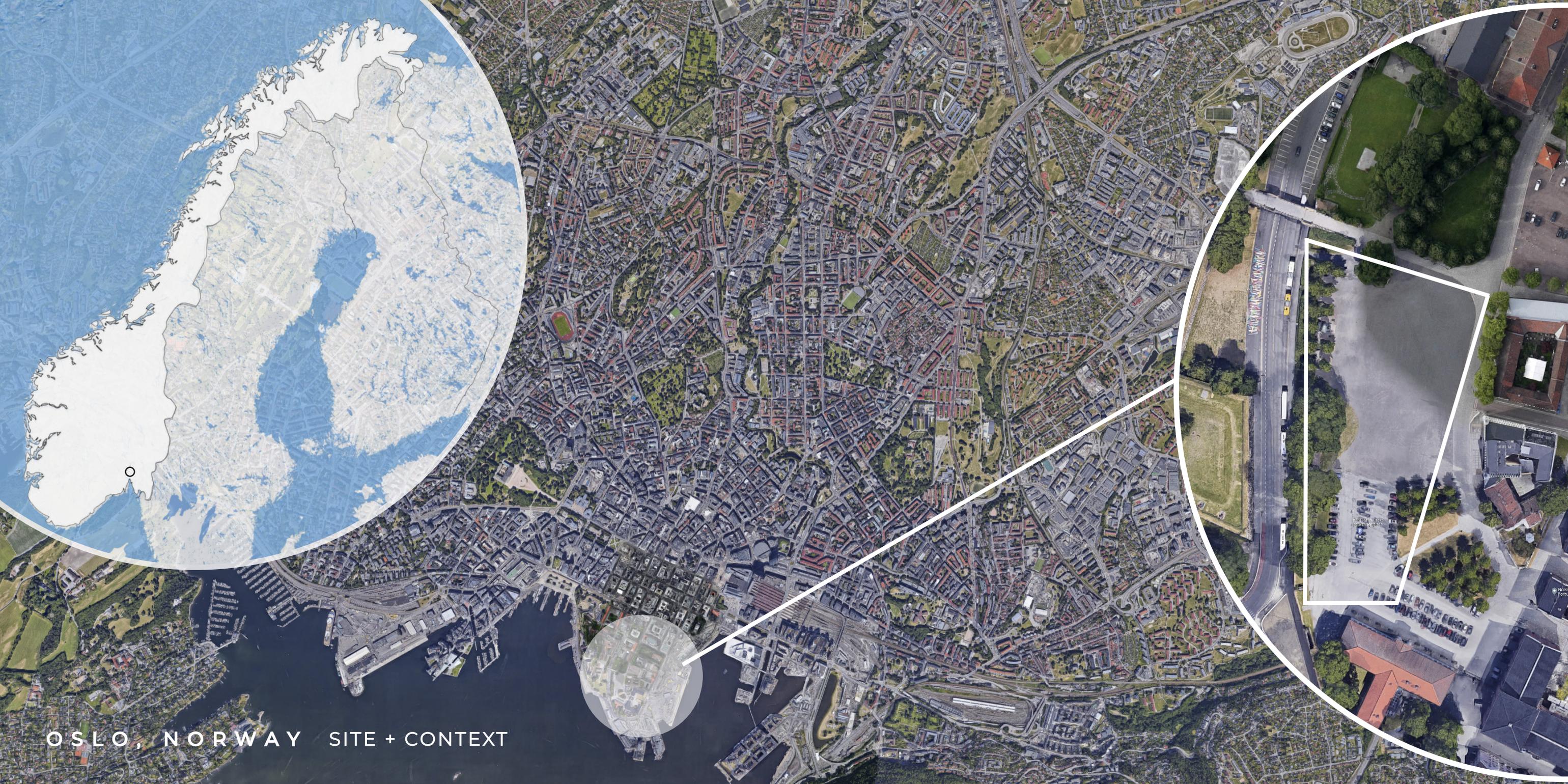


The festival of the 17th of May continues today. A flower-laden wreath is placed on the grave of Henrik Wergeland. Tradition predating the establishment of the constitution day is retold by the celebrative rehearsal of folk music, dancing, and costumes (Bunader). Shouts of "Hurra!" and "Gratulerer med dagen!" populate the typically quiet corners of the city. Flags fill the streets: mounted to buildings, on poles, and most prominently in the enthusiastic hands of children where streams of red, white, and blue wash up onto the bank of the end of Carl Johan Street. Once arriving within eyesight of the royal family perched on the castle balcony, the procession of children direct their flags towards the Norwegian Royal Family where their wave is reciprocated warmly with a wave of hands. Festivities continue throughout the day, with friendly competitions for children and the consumption of ice cream, hot dogs, and pop.

The celebration of the 17th of May has expanded (wreaths out) beyond the boundaries of Norway, echoed (mimesis) by Norwegians living abroad, and Norwegian migrant communities throughout the world. Petersburg, Alaska; Seattle, Washington; Stoughton, Wisconsin; Bay Ridge neighborhood in Brooklyn, New York City are just a few of the locations of these festival replications. The broader influence of Henrik Wergeland has reached beyond the domain of Norway beyond the celebration of the 17th of May. Wergeland monuments by the sculptor Gustav Vigeland are found in Fargo, North Dakota and Kristiansand, Norway.







OSLO, NORWAY SITE + CONTEXT



FIG. 21



FIG. 22

**“Oslomarka” - The Forested Hills outside the city limits**

On the outer edges of Oslo, hills envelop the city curving Oslo to the shape of an amphitheater. On these outer edges of the city inhabitants of Oslo have made a habit of enjoying themselves in the outdoor spaces the heavily forested hills provide.

The use of these forested places have been encouraged and enthusiastically received by the public since the early twentieth century.

Human use of the site is explicitly encouraged and is part of the development and preservation of the natural landscape. Once used in agriculture, this project is now a densely packed grouping of trees, paths, houses, and buildings which support recreational activities. Friluftsklubben, or outdoors club, explored the areas of the forest and wished to share their adventures with the general public so that they may also participate.



“Throughout the interwar period, these stories from Oslomarka grew in number, with an increasing level of embellishment. All these descriptions made Oslomarka what it is, attracted people to visit and presented the landscape to the world at large. Oslomarka was literally picked up and transported outside its borders into people’s homes.

On a parallel with this, the outdoor pursuits organisations and forward-looking individuals helped make Oslomarka national property. The forests acquired a new role as an area for walking and recreation, as a park.



8142. NEUPER, OSLO.



Above: Northern end of site viewed from the north

Below: Southern end of site viewed from the north at street level.



Above: Site viewed from its center.

Below: Site viewed from sidewalk on streetlevel.



2

4

## SITE + CONTEXT ANALYSIS

### 1 - Akershus Fortress

Originating as a strategic base in the early 1200s for the local king warding off an attacking nobleman, this fortress has had a storied and dark place in Norwegian history. During Nazi occupation, this fortress served as a prison and execution center. Recently, it has served the Norwegian people as a symbol for the country, as it hosts many government events in addition to being the Royal Mausoleum.



### 2 - Position in Relation to Parade Route

Historically, Akershus fortress marks the beginning of the parade on the 17th of May in Oslo. The parade route travels up the road in-between the fortress and my proposed site until it meets Karl Johan Street. The route travels west on this street until reaching the royal palace.



### 3 - Norwegian Armed Forces Museum (Forsvarsmuseet)

Located near the south-eastern corner of the site, the Norwegian Armed Forces Museum covers the history of the militaristic forces present in Norway since the Viking Ages. On my proposed site there is a sculpture titled the "National Monument for Victims of War 1940-45" which ties in the humanitarian focus of the most recent war in Norwegian history.





Latitude: 59.90°  
 Longitude: 10.74°

Sun Patterns

Mar Equinox: 20.03.2019 22:58 CET  
 Jun Solstice: 21.06.2019 17:54 CEST  
 Sep Equinox: 23.09.2019 09:49 CEST  
 Dec Solstice: 22.12.2019 05:19 CET

Solar Data

Dawn: 08:16:49  
 Sunrise: 09:13:20  
 Culmination: 12:12:27  
 Sunset: 15:11:26  
 Dusk: 16:07:57

Daylight duration: 5h 58m 6s

Distance [km]: 147.232.006  
 Altitude: 6.09°  
 Azimuth: 193.25°

FIG. 23

## Space Allocation

The allocation of space will be measured in based on frequency of use and the activity that takes place in the volume of space will determine the size of its square footage and height in feet. The performance measure will be derived from precedents of public spaces as well as study of the composition of the site of Oslo, Norway. Sketches and diagrams will compose guides in exploration of historical precedent. Study will conclude once space has appropriately accommodated for the use of the project by the anticipated public.

## Energy Consumption

The energy consumption of this project will be measured primarily through the amount of watts expended over the period of one hour. The watt-hour will account for the electricity consumption component of the total energy consumption. The other resources used for the development of this project will also be accounted for in their respective units of measurement. Research based on the scale and quantity of resource use will make up the bulk of the analysis of the performance of energy consumption. Once the resource and energy use is not determined to be detrimental to the ability of the city to accommodate such a project and provide a standard which will be well-received by the inhabitants of the city, the study will conclude.

## Environmental Performance (luminous, thermal, acoustical environments, ecosystem balance)

Environment performance will be estimated based on the various standards for passive energy conservation through luminous, thermal, acoustical environments, ecosystem balance as well as the reduction of active systems utilized that account for the previous list. An example of a program in which can be used to measure the performance of the building would be ElumTools a Revit-hosted external program which can create lights based on the luminary requirements of a room or building among other possibilities of luminous exploration. Once environmental performance conforms to the perceived standards of the public of Oslo, as well as the city's rules themselves, the study will conclude.

## Behavioral Performance (usage patterns)

The frequency of circulation and intensity of activity which will take place in each space will be measured by the anticipated load of those participating in each individual activity. Loads of measurement will be added in terms of pounds per square foot. And roughly accounted for in order to suppose structural feasibility of the project. Case studies will inform the performance of the project based on behavioral performance. Sketches, models, and diagrams will fill out the case studies' applicability to this project until its completion in understanding the behavioral performance is achieved. This achievement will be determined when an adequate model of usage pattern is achieved, that may accurately show within the scope of ten people in the public space.

## Psychological Impact (aesthetics, sensory experiences)

The psychological impact will be emphasized in the design performance and will be determined by the reception of the form through the opinion of experts within the field of architecture as well as those not directly involved in the practice. The experience will first be multifacetedly explored through a representational medium which will work obliquely to inform one's experience of the architectural program. This will birth more direct representations of the overall aesthetic and sensory experience of the piece of architecture that I am creating. Once I am personally satisfied with the aesthetic form and my own sensory experience, and I have received affirming feedback from others from various sources, I will feel confident in putting a pause on my exploration.

## Environmental Impact

The environmental impact of this project can be measured by the quantity of the resources used in the construction and production of this project. The standard of this measure can be estimated by similar scale precedents. The data gathered by the precedents can then indicate a possible total environmental impact of the project. Graphical representation may be useful to explore these areas of impact of this project. Once an established model is in place for this project, it can proceed to the next phase of development.

### Code Compliance

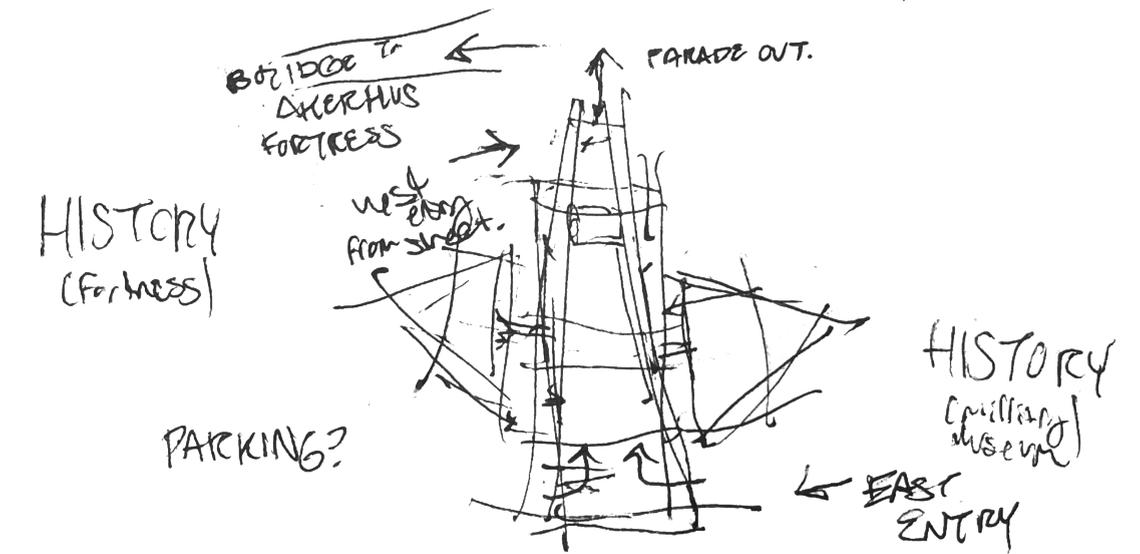
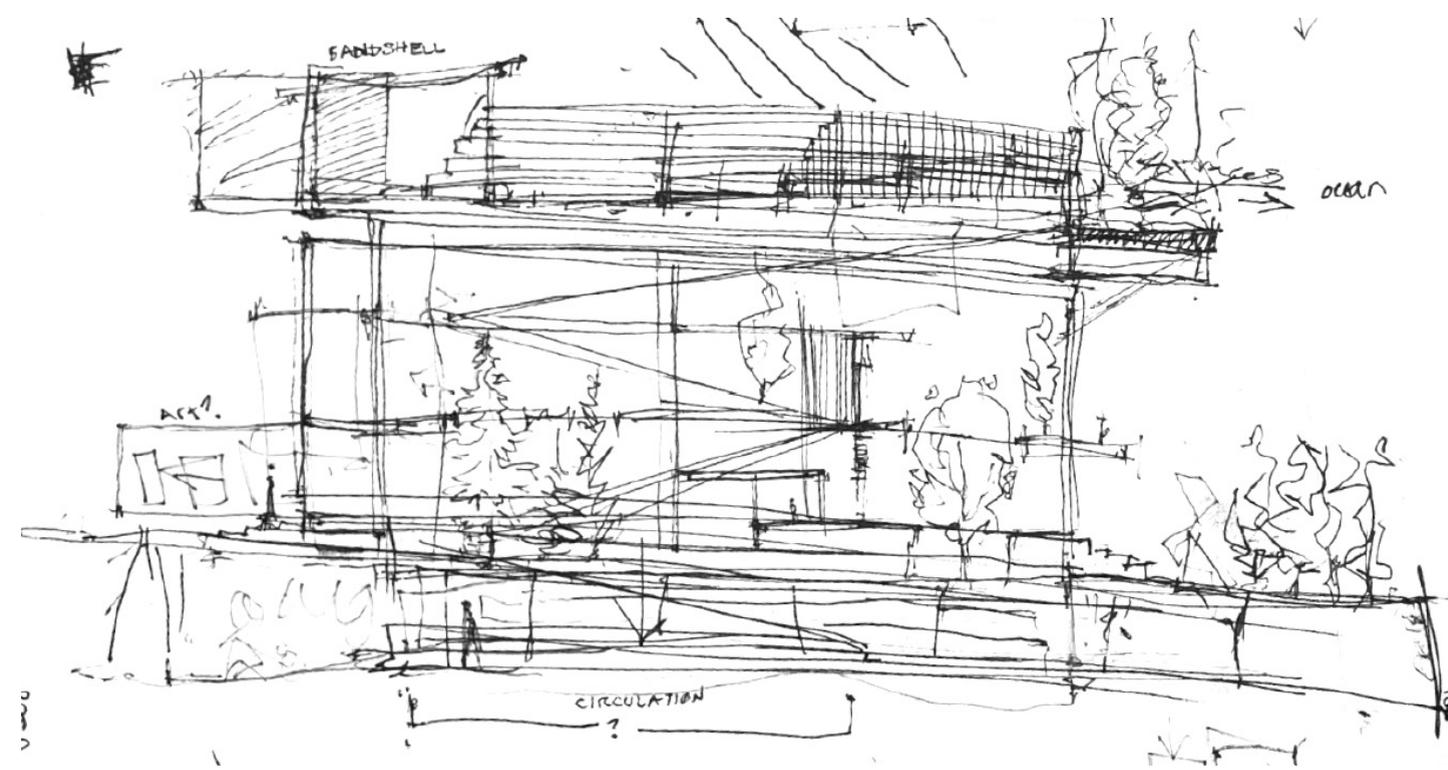
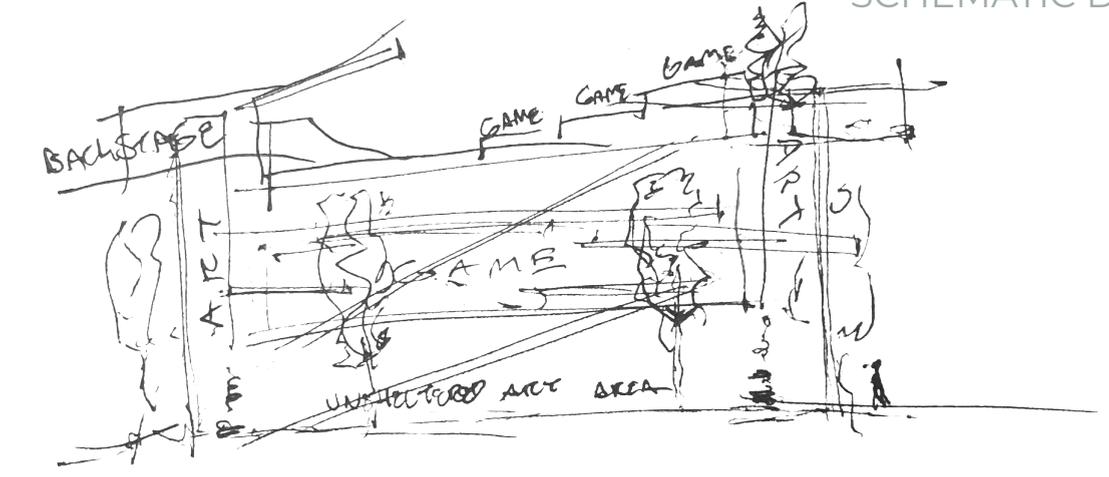
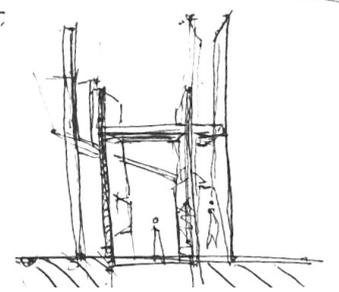
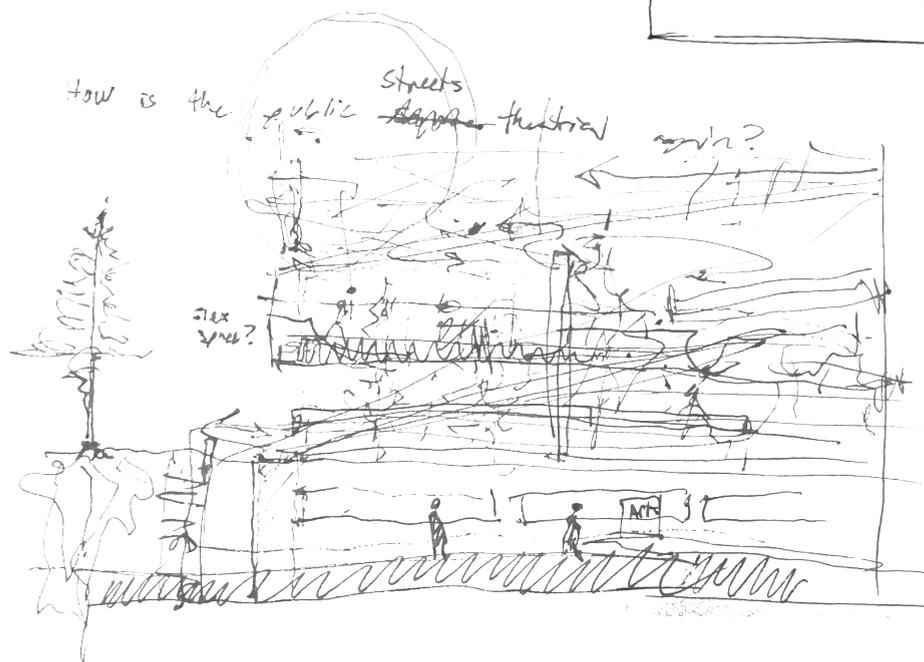
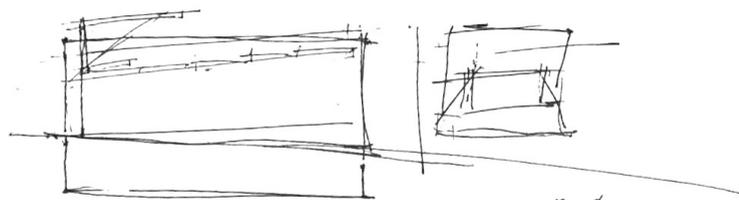
Code compliance can be measured based on the project's adherence to Oslo's city code as well as the country of Norway's standards for each respective code that applies to this project. The data needed will be informed by the convergence of each code and its application to the public structure that will be in the streets of Oslo. The analysis will commence after a program and adequate architectural model is in place from which codes may apply.

### Cost

The cost of the project will first accommodate the needs of the project in other aspects. The current conditions of the Norwegian economy to support such a project will need to be studied if they are to fund this public space. The performance measure will be obtained through the use of internet resources, as they will be the most up to date regarding economic standards. The analysis will conclude once the project is accounted for in cost consideration.

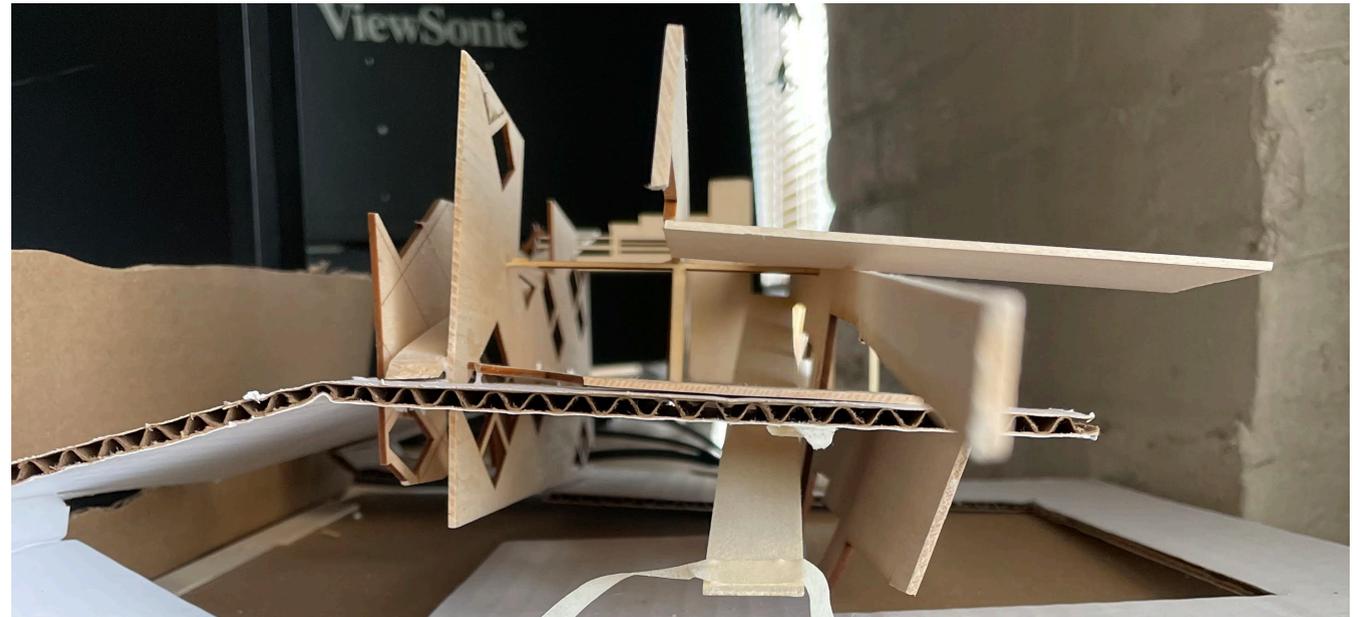
# DESIGN PROCESS

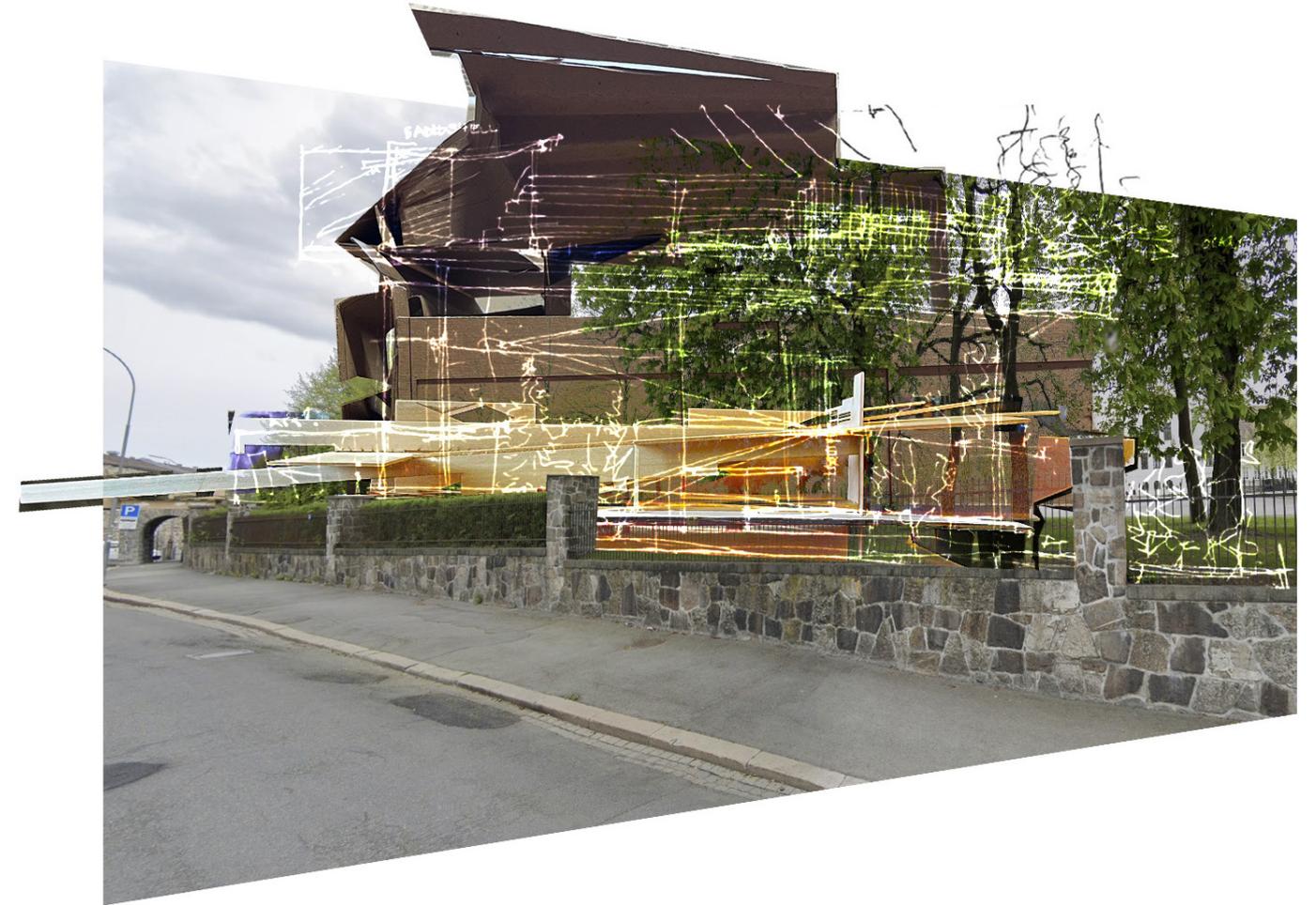
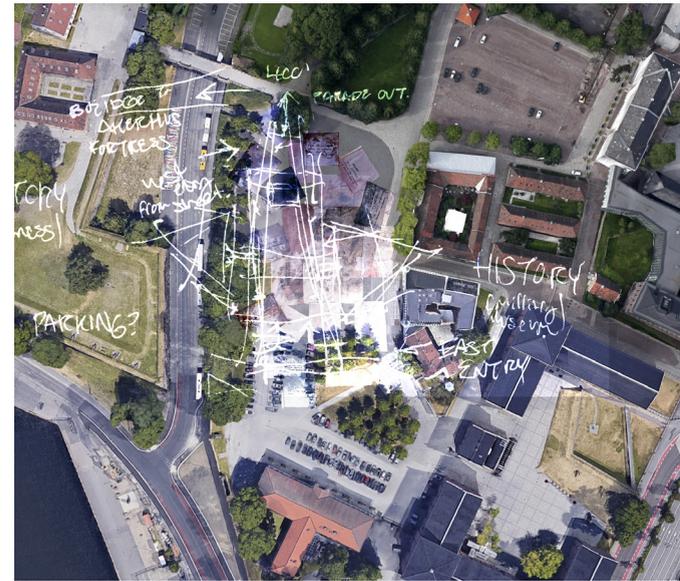
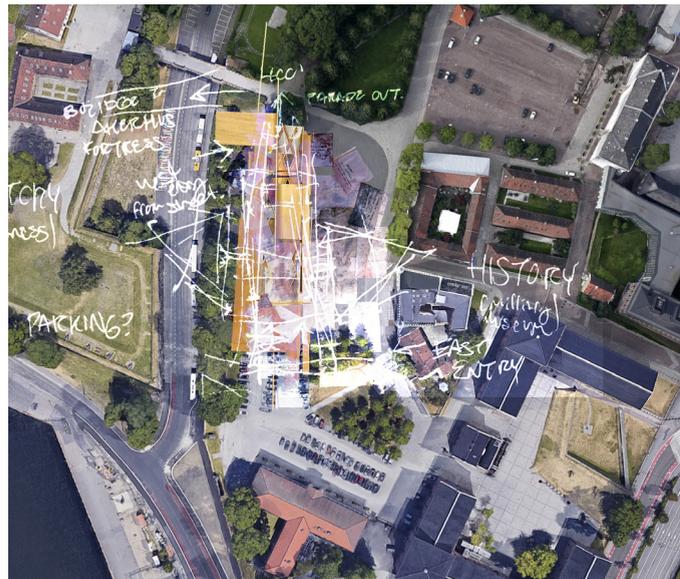
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*Physical Process Models*





Above: A collage of physical models and drawings digitally placed within the context of the site.

Left: A collage series of process flag tapestry, drawings, and model placed on site from a bird's-eye view.



*Metonymic fragments that explore individual and collective participation in three acts of a performance inspired by play, symbol, and festival.*

We are more connected than ever in the modern day, yet we feel distant from our fellow humans, especially when we meet them on the street. Symptoms of isolation include an unbalanced personal life and an empty social life. Until recently, theatrical participation in the public realm had allowed individuals to recognize themselves through the other by means of playful, symbolic participation. With this piece of public life now missing, there is a need for architecture to reinvigorate play in the public realm to restore a sense of ourselves.

In Oslo, Norway, a city full of distant strangers and divided culturally into east and west, there exists a potential for this city's inhabitants to engage one another in meaningful ways. Every year, Norway's Constitution Day, the 17th of May, completely transforms the city's atmosphere. Streets are lined with flags, wreaths adorn significant memorials, and children engage in parades and games. Adults cannot help but participate alongside. Usual cold apathy of the stranger is replaced by an unrivaled engagement of discovery through the other. Drawing inspiration from this ritual along with the origins of theatrical participation, my proposal explores how this spirit might occur in the everyday interaction with festival objects, games, public art, and other people in the architectural frame of an interactive museum and theater.

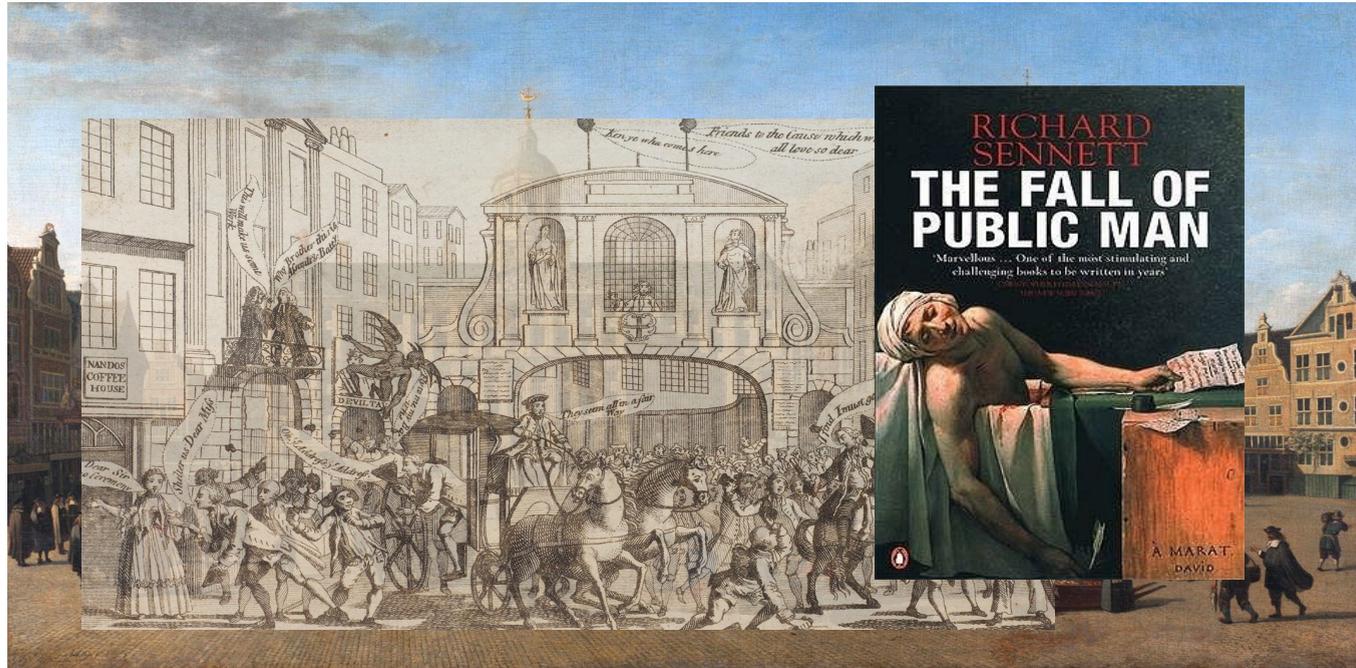


NORTH SECTION PERSPECTIVE

# FINAL DESIGN PROPOSAL

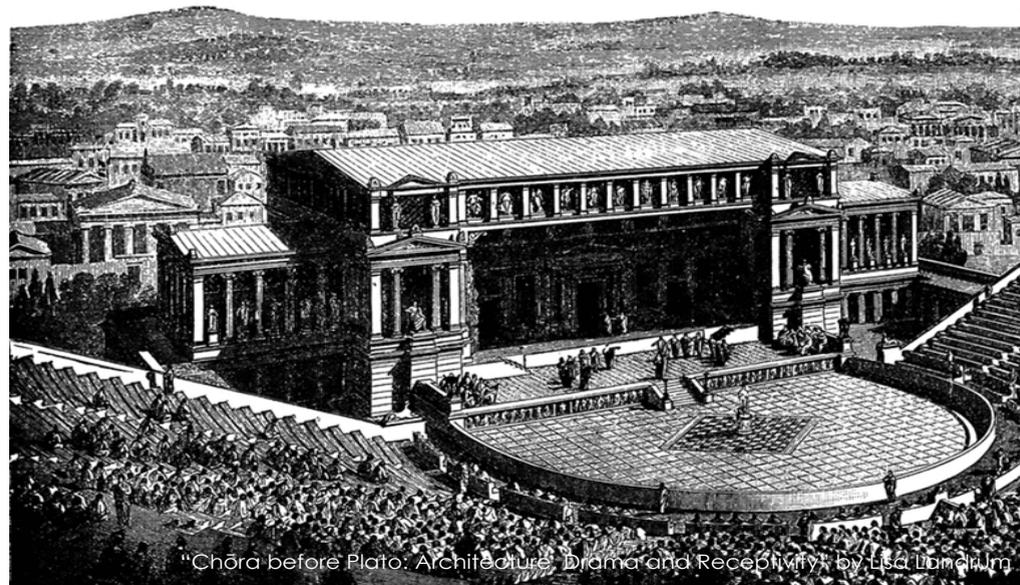
DIGITAL PRESENTATION + PHYSICAL DISPLAY





*"Here the land of the Cyclops is instantly brought to Athens, just as the inhabitants of the theater are all simultaneously delivered to the land of the Cyclops."*

- Lisa Landrum



"Chōra before Plato: Architecture, Drama and Receptivity," by Lisa Landrum, Jm

MEMENTO

+

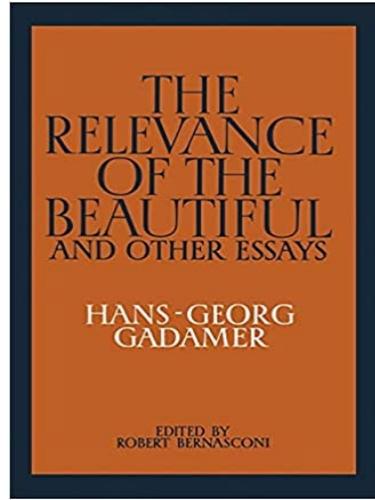
METONYMY

A piece of encountered cultural reality. Exists within self-contained reality as **a bit of the past which hasn't disappeared**, therefore keeping the past present.

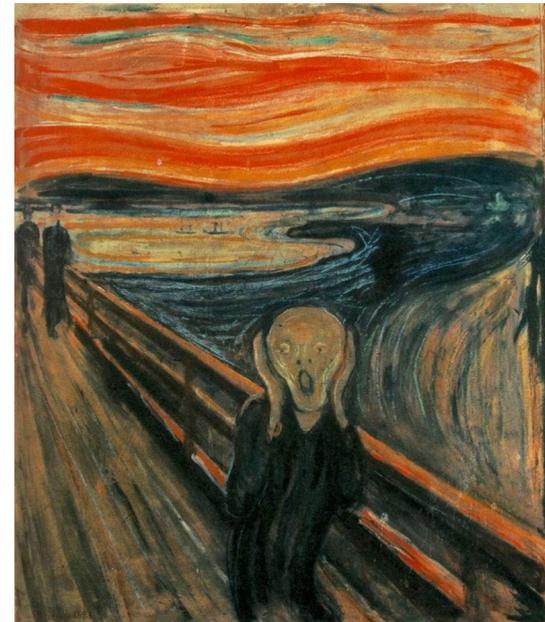
Potential of everyday architecture to bring **presence in absence**. The presence of what has happened visited on the plane of the present without the prerequisite of first-hand experience.



"W.G. Sebald: Architecture as a bridge between the Lost Past and Present" by Rumiko Handa



Hans-Georg Gadamer : The Relevance of the Beautiful



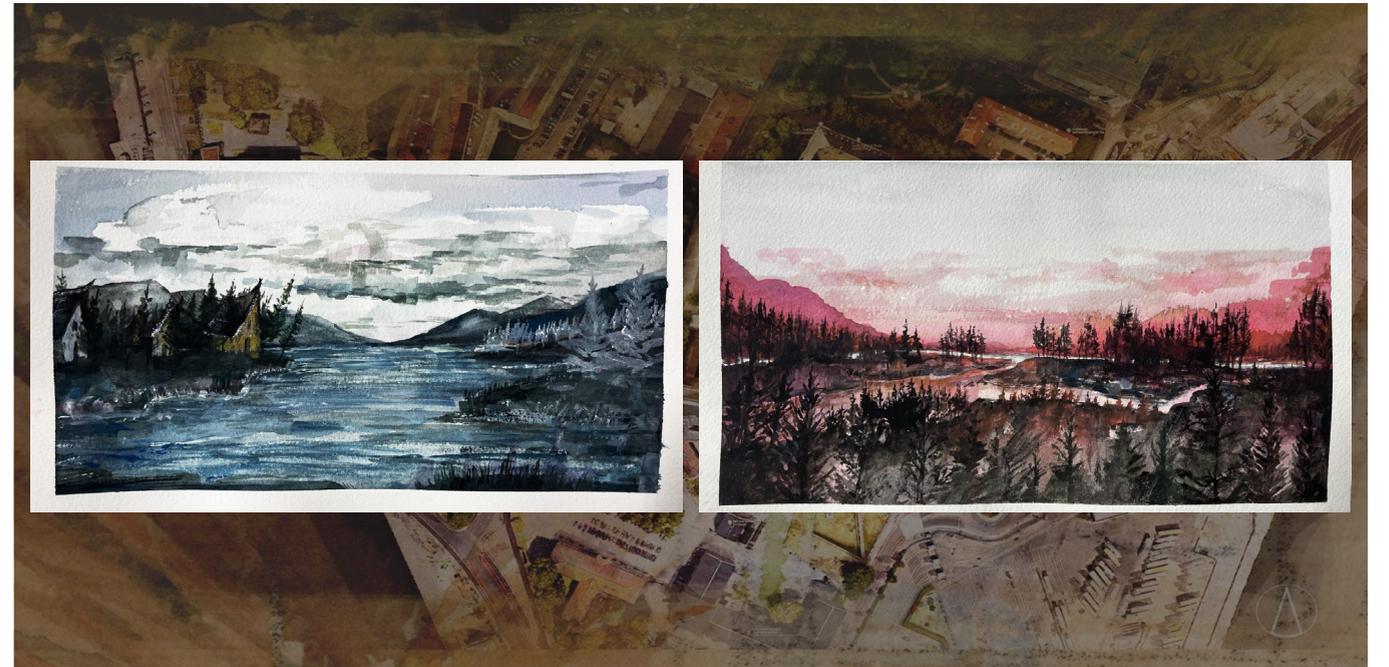
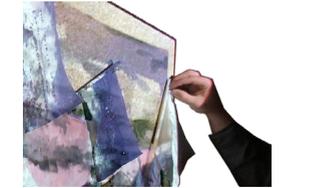
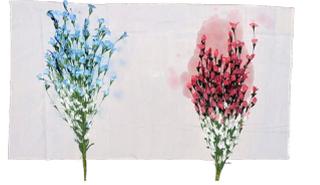
TO WREATH

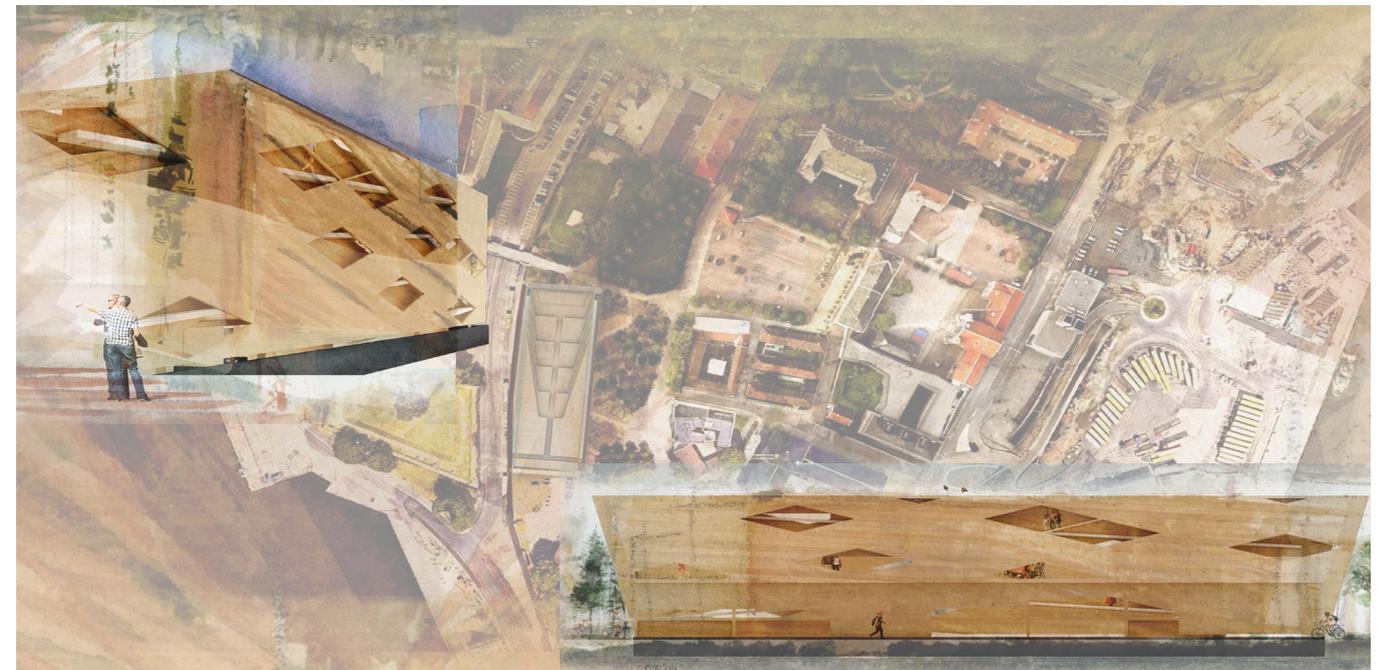
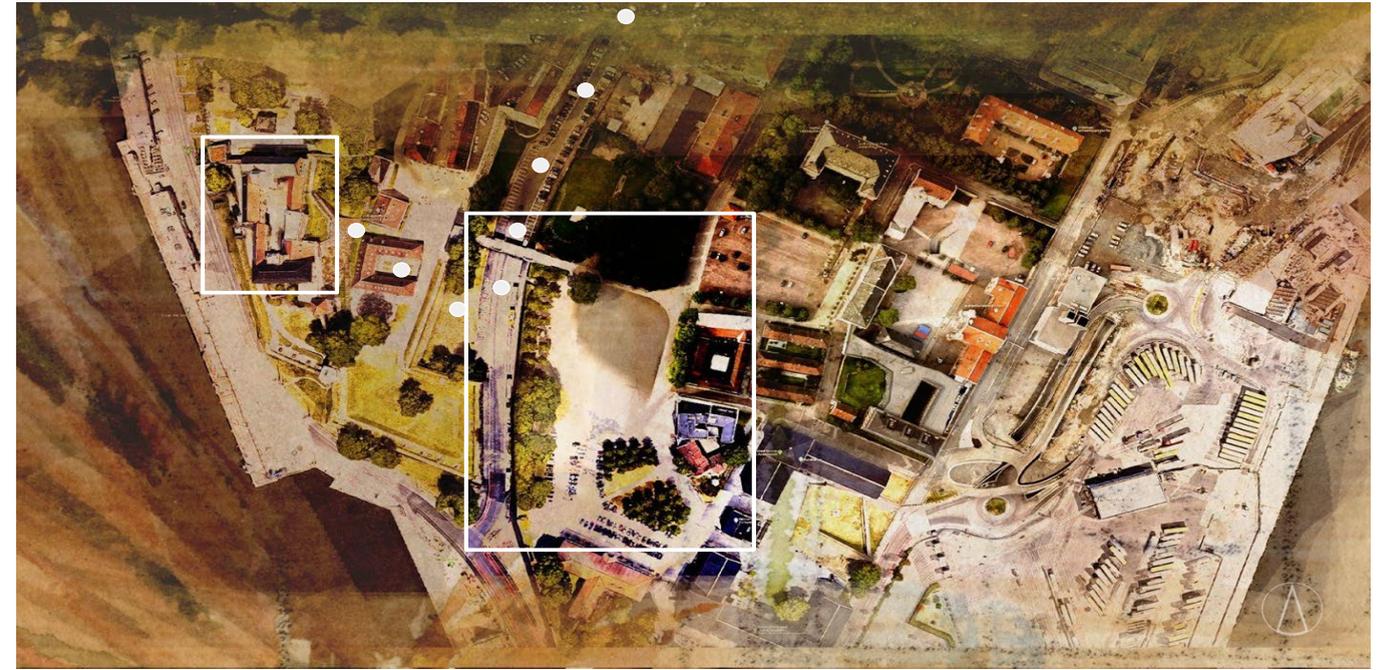


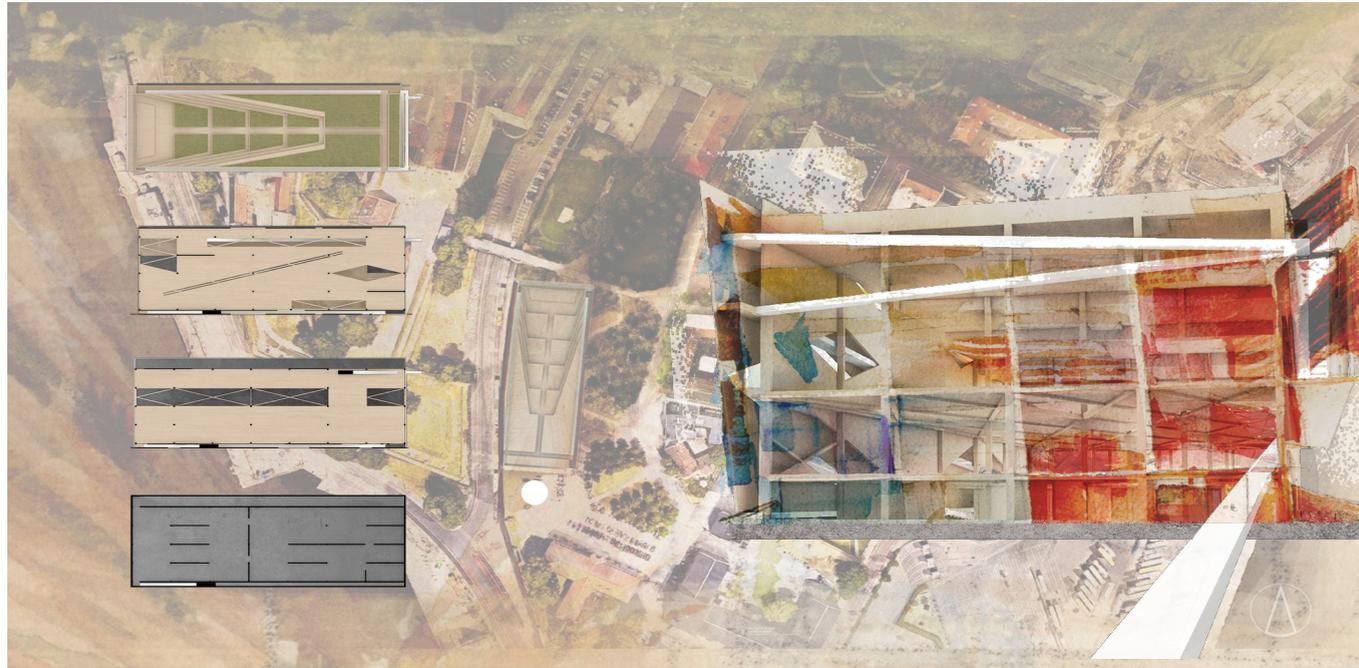
TO WAVE

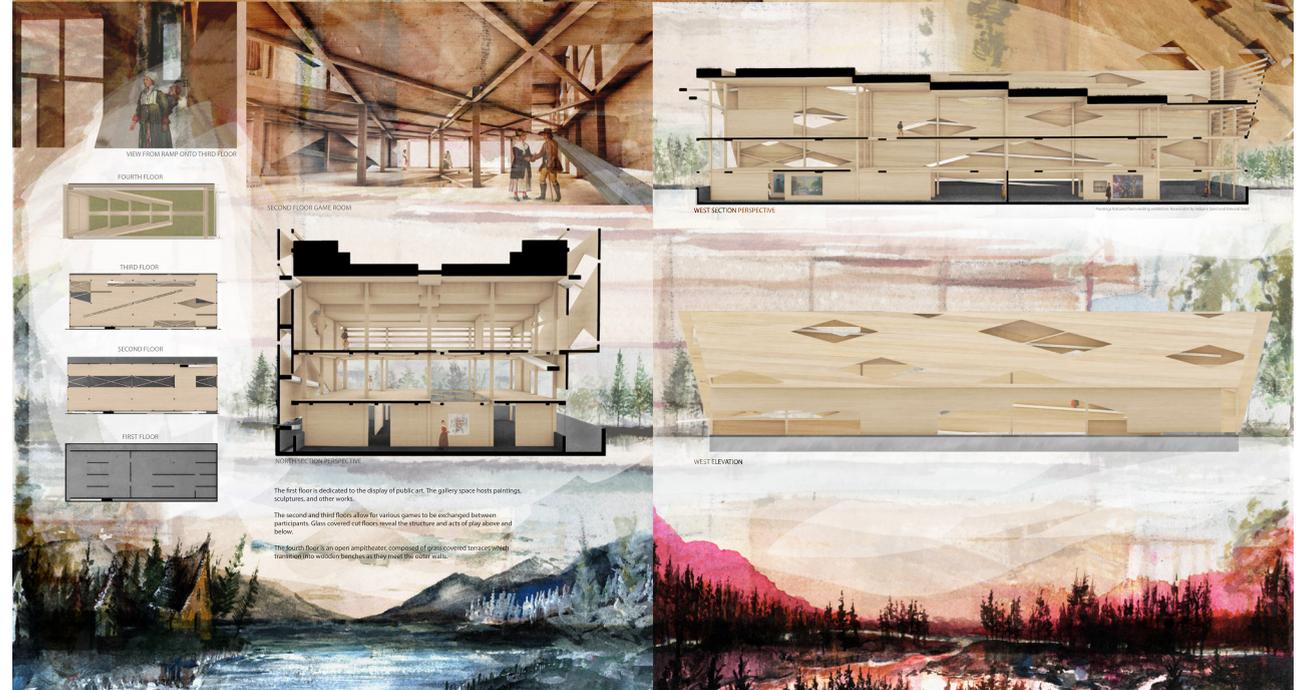
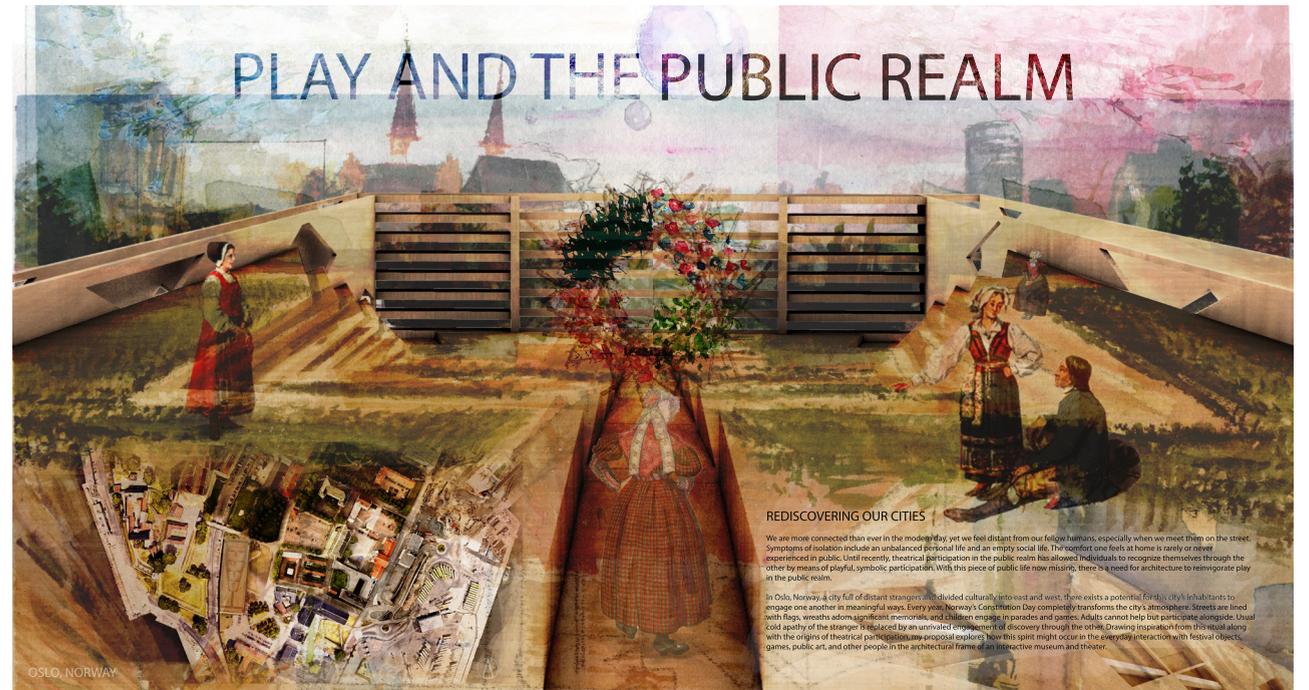


TO STITCH











PLAY AND THE PUBLIC REALM

RECOVERING OUR CITY



# THESIS APPENDIX

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## PREVIOUS STUDIO EXPERIENCE

### 2nd Year Projects

#### Fall: 2018

Meditation Pavillion  
+ Minneapolis Rowboat House  
*Cindy Urness*

#### Spring: 2019

Birdhouse + Mixed Use  
*Amar Hussein*

### 3rd Year Projects

#### Fall: 2019

Homeless Resource Center  
*Niloufar Alenjery*

#### Spring: 2020

Architecture of the Apocalypse Competition  
+ Bismarck Capital Grounds Office  
*Niloufar Alenjery*

### 4th Year Projects

#### Fall: 2020

Miami Highrise  
*David Crutchfield*

#### Spring: 2021

Marvin Windows Competition  
+ Miami Wastewater Processing Plant Masterplan  
*Mark Barnhouse*

### 5th Year Project

#### Fall: 2021

Thesis Project Research  
*Stephen Wischer*

