

SHARING THE DOMESTIC THROUGH “RESIDENTIAL PERFORMANCE”

JONATHAN ORLEK

AUTHOR AFFILIATION

STUDIO POLPO

Context

With the dominance of the neoliberal world view, the notion that society, through collective actions, can shape the way we live is rapidly diminishing. Instead technical procedures ensure that consensus, dictated by the laws of supply and demand, dominates.¹ The city is produced in the image of surplus capital and used to zone, homogenise and control; individuals, whose conditions for living constrict them to consume, become isolated and atomised.

Henri Lefebvre connects this isolation with the production of an “abstract space”, extending the Marxist understanding that capitalism abstracts social relations to produce abstract labour.² Abstract space denies individuals the ability to contribute to the creation of the environment around them by dictating behaviour and spatial organisation according to the laws of supply and demand. Lefebvre points to the “lived spaces” of everyday life – “concrete” social relations – as holding the potential to resist its homogenising logic,³ establishing a democratic right to access urban processes.

Contemporary articulations of democracy have shifted from a single “public sphere”⁴ towards a negotiation of multiple competing publics, and a struggle between dominant and counter behaviours. Nancy Fraser suggests that descriptions of a single, rationally articulated, “public sphere” have always been predicated on exclusions and argues, through revisionist historiography, that the domestic is one example of this. ‘The rhetoric of domestic privacy seeks to exclude some issues and interests from public debate by personalizing and/or familializing them; it casts these as private-domestic or personal-familial matters in contradistinction to public, political matters.’⁵ Fraser points to a number of “counterpublics”, including woman-only voluntary associations, who used the domestic as a ‘springboard for public activity’.⁶

This paper explores how the making of domestic space can be used to create forms of living that are denied by the neoliberal city. By understanding housing as a consequence of performed material and social relationships, a hidden political and spatial potential is revealed. Stealth and performance art practices are used to explore this territory, offering ways to act architecturally within it. A number of “residential performances” are identified, which use the intersections of architecture and performance art to collectively perform alternative domestic realities.

Autoethnography is presented as a research method for making and researching residential performances. This builds on the ethnography of design developed by Albena Yaneva, and explores how reflexive positions can be adopted. This leads to an autoethnographic short story describing my experience of making and inhabiting OPERA (Open Public Experimental residential Activity), a “residential performance” that I have helped to initiate during summer 2014.

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

Housing as a ‘Matter of Concern’

How can the production of spaces for eating, sleeping, washing, etc, offer sociable ways of living, that are not predicated on isolated consumption? How can the personal, domestic and familial come into contact with the political and be allowed to make claims for representation? Asking these questions requires housing to be made differently. It is necessary to shift away from abstracted, static and factual representations and instead explore the making of the domestic in terms of a network of evolving and contingent desires.

The work of Bruno Latour can be used to describe this as a shift from ‘matters of fact’ to ‘matters of concern’. ‘We might be more connected to one another by our worries, our matters of concern, the issues we care for, than by any other set of values, opinions, attitudes or principals.’⁷ Each issue that causes concern, that raises questions about how we act alongside all other concerned actors, is understood by Latour as an object, and a ‘matter of concern’.

Architectural objects, presented as ‘matters of concern’, can no longer be described in their own static, abstracted Cartesian worlds alone. Defined instead by their complicated entanglements, they must be performed by humans and non-humans, the material and the social, the technical and the symbolic. John Law comments on the relational architectural space that emerges. ‘[T]he object, is spatially or topologically multiple. It inhabits (I am going to add that it also performs) two forms of space. The Cartesian, and the syntactical or semiotic.’⁸ Understanding objects in this way reveals hidden political and spatial geographies:

Each object gathers around itself a different assembly of relevant parties. Each object triggers new occasions to passionately differ and dispute. [...] In other words, objects – taken as so many issues – bind all of us in ways that map out a public space profoundly different from what is usually recognized under the label of “the political”.⁹

Architecture, now understood through its consequences,¹⁰ has the ability to assemble concrete social relations, rather than represent abstract constituents. It provides an ability to act otherwise, through everyday spaces, in an imprisoned Cartesian world. Directed towards the domestic, it transforms a fixed private space, isolated from political life, into something which can connect to public concerns.

Stealth Practices

But if the static, factual territory of architecture explodes into relational space (if ‘*matter itself*’ is up for grabs¹¹) how is architecture best practiced, and how do we use our tools, skills, technical knowledge, representation techniques, etc.? In this regard art practice might offer a vantage point.

Stephen Wright has pointed to an emergence of practices which use art related activities rather than art specific ones.¹² Described as “stealth-art”, they exist for specific means and competencies rather than a specific end as an artwork. It ‘crops up in the everyday not to aestheticise it, but to inform it’¹³. Doina Petrescu suggests that this approach might be useful for architects interested in relational dimensions to spaces.

[M]aybe a ‘stealth architecture’ could also exist: an architecture which would deal with architecture-related activities, rather than architecture-specific ones, which would consider architecture in terms of its specific means (tools, competences, processes), rather than its specific ends (constructions and buildings). What would it be, this architecture which ‘crops up in the everyday’ not to give it a form, but to inform it?¹⁴

Performance as “Stealth Architecture”

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

“Performance architecture” is an example of how familiar architectural tools and competencies can be used to unfamiliar ends, in order to inform the spaces of everyday life. The introduction of the term – used to describe practices which connect performance art with architecture - is credited to both Pedro Gadanho and Alex Schweder, two architects who began using it independently of one another in 2007.¹⁵ A growing interest in “performance architecture” has prompted MoMA to acquire its first Architectural Performance (*Ikea Disobedients*) in 2011 and Tate Britain to host an event titled *Performing Architecture* in 2013.

Alex Schweder La uses performance art to consider architecture in terms of an evolving relationship between subjects and objects, and through open-ended scripts. ‘Through performance and performativity, traditional conceptualisations of architecture can be unpacked, altered, and reconfigured to produce environments where the distinction between the life of the subject and the architectural object becomes productively unclear.’¹⁶

Although architecture can be understood as a sequence of performances,¹⁷ Scweider suggests that the habit of prescribing fixed programmes prevents this trajectory from being explored. ‘We have to dislodge our habits of thinking about the way architecture works with the subjectivities that occupy it, from proscriptive (program) to exploratory (performance).’¹⁸ Doing so reveals a transformatory potential:

[C]onstructing architecture around the way we ‘perform’ it offers its occupants agency in determining who they become in relation to a space and having that space facilitate their desires, hopes, anxieties and needs. Carried out to this concept’s ideal extreme, occupants of buildings become partial authors of their environments as well as producers of their meanings.¹⁹

Residential Performances

There are a number of projects which use performance and “performance architecture” to reinterpret and reconstruct residential spaces. These residential performances use familiar architectural tools within an expanded relational space to question conventional distinctions between the domestic and the urban, the private and the public. They perform alternative ways of living alongside one another, and alternative sites of public confrontation. Three residential performances are explored here. The alternative domestic relations that are performed have all been temporary, or microutopian, but they contribute and respond to longstanding personal, familial or collective projects.

Ikea Disobedients

Ikea Disobedients is an architectural performance by Andrés Jaque Arquitectos. It builds on research based in New York City which identified a number of households who transformed their home into social and political spaces, by inhabiting unusual spaces, constructing alternative economies or living in atypical family units.²⁰ For Andrés Jaque Arquitectos, these households demonstrate how disobedient domestic behaviour can accommodate unique political activity:

Disobeying IKEA’s injunction to certain social interactions within sunny apolitical home enclaves is what we propose as an urban counter-notion to the domestic. Not a neutral space but one installing controversy and disagreement precisely at the site where affections may also emerge.²¹

During gallery bound performances, these disobedient households act out some of their everyday activities within an elaborate stage made from improperly assembled and stacked Ikea furniture. Fixed separations between spectators and performers are avoided and the disobedient households invite the audience into their regular domestic experiences, opening them up to fictions, discussions, and the making of community.²² Through the performance ‘[the] unconventional domestic approaches

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

challenged the apolitical ideal of “the independent republic of your home”, as well as demonstrating the richness of social interactions that straddle the public–private divide.²³

EXYZT

EXYZT initiates temporary architecture projects by socialising, working and sleeping in empty and unusual sites. It was formed in 2003 by five architects including Nicolas Henninger, and now operates as a collective of regular collaborators including graphic designers, cooks, DJ’s and pyrotechnics. EXYZT projects bring together collectives and friends to construct ambitious living spaces (often including swimming pools, saunas and nightclubs) for themselves, before opening the sites up to a broader public - who share what they have made and suggest further contributions. Henninger describes this process as an extension of hosting guests:

Where is the place you can host people the best – it is your place. When you want to invite your friends for dinner and you want to please them you host them. It is an extension of that feeling; where it meets with the public. [...] We are making a private space where we host the public. Where is the border?²⁴

EXYZT played with this domestic border during the 2006 Venice Biennale, where they worked with Patrick Bouchain to inhabit the French pavilion. To satisfy Biennale rules they placed a clear yellow line between the public and private areas but transgressed this by hosting parties, meals and inviting people to use their sauna and plunge pool. Although tokenistic, Henninger describes how the private/public divide was carefully staged. ‘[Patrick Bouchain] was 60 years old and he tricked them all! We said this is the line; this is private this is public; [the commissioner] could see the yellow line. [...] But who can really tell you that you can’t invite someone from the public into your private space!’²⁵

The Institute for the Art and Practice of Dissent at Home

The Institute for the Art and Practice of Dissent at Home is a family of five; Gary Anderson, Lena Simic and their three children aged between seven and fourteen. They have all agreed to use their family unit to find ways of acting against capitalist culture. ‘We have decided to ask questions around art and culture, money and capitalism, private and public, familiar and civic life. We have decided to disobey. We as a family have decided to be naughty’.²⁶

With the goal of ‘a workable model for cultural dissent based in a family’²⁷ they have made their spare bedroom into a meeting place for artists, activists and cultural dissenters, turning conversations and actions that would normally be carried out in private into public behaviours; analysed and interrogated as performance art events. ‘Through the simple act of placing the family within the frame by designating the spare bedroom the institute and documenting family activities as assiduously and seriously as any art event, the day to day activities of the family are reframed as ritualised public performances that are denaturalised and laid open to scrutiny.’²⁸

‘The Hazardous family’ is a picnic performance by The Institute, which took place in Parsonage Park in Manchester as part of the HAZARD Festival in 2008. It has subsequently been written up as a performance script.²⁹ During the performance Gary and Lena took it in turns to recite excerpts from Marx and Engels’ writing on the family, while the children ran around in the background, eating picnic food. The event fulfilled a familiar practical requirement (finding a space to feed the family when away from home), whilst concurrently critiquing the Institutes heteronormative actions in front of an audience.

Commenting on the Residential Performances

The residential performances explored here demonstrate that alternative, collective forms of living are possible, and in different ways open these prototypical domestic realities to new audiences to trigger action and debate. A question which remains is how the claims for the creation of “counterpublics”,

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

however small or fleeting, might be critiqued and commented upon. How does the public behaviour of the Ikea disobedients change the day to day experiences of MoMA's visitors when they leave the gallery? Do EXYZT's transgressing guests behave differently when they leave the inhabited pavilion, on the right side of the yellow line? Do audiences or passers-by viewing The Institute's family performances return to normal family life?

To develop responses to these questions the social and material relationships that are performed through these experimental residential projects must be followed, allowing personal processes of participation and invitation to be articulated.

Autoethnography as Research Method to Study/Make Residential Performance

Critical theory has dominated the way in which meaning is given to architecture, demanding the establishment of mirror-fashioned relationships between society and architecture and a split between the social and the material. If the objects of architecture cannot be understood by applying symbolic social meaning to static, complete technical matter then everything is left to be explained – you are left with a 'big mess' of intertwined social, material, human, non-human actors.³⁰ Albená Yaneva has explored how ethnography can be used to follow some of these architecturally linked actors, and in doing so found ways to construct meaning through the consequences and performances of architecture as a participant observer.³¹

It is through the use of ethnography as a research method that the spaces created through "stealth architecture" processes and residential performances can be commented on; that the forms of representation and temporary assemblies that they make claims for can be questioned and interrogated. Self-reflexive, dialogical ethnographic positions, such as autoethnography, allow researchers to understand and write about culture as an active co-producer and negotiator, rather than observer.

[Reflexive accounts] have the effect of transforming the "cultural" text into a speaking subject, [...] who sees as well as is seen, who evades, argues, probes back. [...] It obliges writers to find diverse ways of rendering negotiated realities as multisubjective, power-laden, and incongruent. In this view "culture" is always relational.³²

Autoethnography connects the life of the researcher to the life of others. Carolyn Ellis suggests that it can be used as 'an avenue for helping us understand narratively and conceptually a larger relational, communal and political world of which we are part and that speaks to critical engagement, social action and change.'³³ Since the relationship between the production of a community and the self is a dialectical one, through describing a personal transformation as an active participant autoethnographers are not only describing an individual experience but also the wider relational community that they have actively co-produced. 'If culture circulates through all of us, then how can autoethnography not connect to a world beyond the self?'³⁴

Storytelling becomes an important communication tool in autoethnographic research. Deborah Reed-Danahay argues that autoethnographic writers can 'assert alternative forms of meaning and power from those associated with the dominant, metropolitan culture.'³⁵ By exploring the ability of the writer to resist dominant structures and ascribe meaning to the construction of alternative relations, autoethnographic stories are useful in describing the process of making counterpublics. By describing a personal process of negotiation, vulnerability and transformation autoethnographic stories provide the ability to offer one of many voices that have been transformed through residential performance, whilst also commenting on wider cultural experiences.

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

OPERA: Open Public Experimental Residential Activity

Into the theoretical work and alongside the residential performances explored so far, I would like to add OPERA: Open Public Experimental Residential, a project that I have initiated with Studio Polpo.³⁶ During OPERA #1, which took place in Sheffield city centre in September 2014, Studio Polpo turned part of an empty department store in Sheffield into a “House” for ten days. Temporary eating, living and sleeping facilities were installed and this experimental residential space was opened to invited guests and members of the public. Each evening residents were invited to share a meal, host domestic activities and stay the night. The house was shared by up to six residents during the night and the evening meal usually prompted discussions about shared forms of living, empty spaces and city centre living. Some evenings residents arrived with specific activities that they wanted to share, such as screen-printing, film screenings, LGBT* workshops and poetry writing.

OPERA #1 was commissioned as part of a broader arts festival (The festival of the Mind) and in addition to the residents who contributed in the evening and overnight a large number of people visited the space during the day. This created two types of interaction with the project; a quick, usually unexpected, visit and a longer arranged evening event. Sometimes the initial daytime encounters prompted intrigue and led visitors to sign up for the evening event. On other occasions later festival opening hours resulted in the two colliding.

AN AUTOETHNOGRAPHIC SHORT STORY: OPERA AT CASTLE HOUSE

Myself: Director of Studio Polpo, OPERA resident

Cristina: Director of studio Polpo, Lecturer at Sheffield school of Architecture, OPERA resident

Rats: OPERA visitor and resident

Ian: Filmmaker and OPERA resident

Adam: Research associate at Sheffield school of Architecture, OPERA resident

Jo: Research associate at Sheffield school of Architecture, OPERA resident

Festival of the Mind: A ten day event involving collaborations between the University of Sheffield and creative organisations in the city, with a remit of making research engaging.

Castle House: Empty department store, located in the centre of Sheffield. The building has been opened for the festival of the mind and used as an event and exhibition space.

Introducing OPERA

“Welcome to our House” I announce, launching into an uncharacteristically enthusiastic conversation with a stranger, “we are living here for the duration of the Festival of the Mind, feel free to wander.” It is late afternoon and I have been greeting people into the OPERA space since 10:30am. I am showing the last group of visitors around before Castle House closes to the general public for the day.

“This is where we have been sharing an evening meal and discussing issues about housing and empty buildings.” I continue, pointing to the dining table and kitchen surface full of vegetables, pots and pans in front of a panorama of the street. “You can also have a look at the private sleeping area”, directing people into a narrower area with fluffy carpet underlay and bed spaces constructed using reclaimed plywood sheets. “We can host up to...” “So people are actually living here!” interrupts one of the visitors, looking down at my duvet poking out of the room I have been sleeping in. “Wow, what has it been like?”, turning to smile at me, “doesn’t it get spooky?”

This moment of realisation changes my relationship with the visitors, shifting a one way tour into a conversation about what we like and dislike about our individual households. It prompts anecdotes about the places we have lived and reveals a shared frustration with the many empty buildings in Sheffield. After this introduction I leave the group to explore and chat between themselves, before we say our goodbyes.

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

Evening Preparations

Castle House has shut to the public and I have an hour before the evening residents arrive. Leaving the space, I close the theatrical red curtains marking the OPERA entrance and remind the 24hour festival security team that guests will be arriving, handing them a list of names. I wander outside into the centre of Sheffield, where most of the shops are preparing to shut and the streets are thinning out, and reflect on the project so far.

I question my position as an initiator of OPERA, thinking about how I have welcomed and hosted daytime visitors. Sometimes I take care to describe the project, on other occasions I wait for people to ask questions. Normally this depends on how busy the space is, or how busy I am with chores. But I have also made these decisions without logic. For a short period this morning I started offering cups of tea. People stayed a bit longer, sat down, and even came back at lunchtime with food to share. It is whilst handing out hot drinks that I am introduced to Rats. He is keen to stay for the evening, asking enthusiastically about signing up. “This is great, it reminds me of the Kraker squats I stayed in in the 80’s” I tell him to come back at 6pm “There should be a space this evening, have you got a sleeping bag you can bring?” “Yes no worries, I’ll get it from the woods,” he replies.

Returning to Castle House, I fill up our water container from a kitchen hidden behind an exhibit, sample the food in the slow cooker and empty our washing up bucket onto a nearby tree outside. These idiosyncratic rituals have become quite important to me, they provide something to organise before the evening unpredictably unfolds. Tonight will be the ninth OPERA evening, and the fifth night in a row that I have made it my house.

Evening Activities

By 7 o'clock everyone has arrived and been introduced to one another; tonight’s residents include myself, Cristina, Jo, Adam, Ian and Rats. I have just finished serving up vegetable dahl, which has been slow cooking since lunchtime, and we quickly begin exchanging our day to day experiences at home and the potential benefits and annoyances of living collectively. “I absolutely can’t stand it when the neighbours burn plastic in their garden.”

Familiar architectural conversations - about meanwhile use, co-housing, relational space making - seem to find resonance with Rats’ experiences. “Communardism has never had a better time for growth with the depletion of affordable housing stock” But his anecdotes and ideas quickly change the dynamic of the conversation, preventing academic discussions from dominating and forcing them to become more creative. I am pleased that the project resonates with his experiences, it offers some reassurance that the project can accommodate multiple overlapping needs and desires. Rats wouldn’t come if this was a twee pop up! I reassuring think to myself

I start to clear the plates from the table. “Leave it to us” jokes Adam “If you take too much responsibility this will become your house!” I smiled, retreating from the makeshift sink and towards one of the bed spaces. That’s a nice quote, I think, prompting me to consider the relationship between hosting and losing control. There seems to be a continual friction between the two. I want people to have a good time, I want people to enjoy the meal, I want discussions to be stimulating and diverse. But I realise that the structure of the OPERA residencies should not afford me the ability to control this. It is great that conversation and drink are flowing tonight, but the possibility for this not to be the case should always remain open.

Tonight Ian has arrived with some films for us to watch on his laptop and two of the bed spaces have been adapted to make a mini cinema. It feels cosy; people are sat on beds and stools, filling the full width of the private area. After four or five films we all agree to go to bed, and head upstairs as a group, through the expansive empty exhibition, to the toilets where we can brush our teeth.

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

Reflections on Residential Performance

As the city becomes increasingly controlled by supply and demand, and conventional sites of counterpublic representation (such as the coffeehouse or city square) allow no ability to act outside of marketised consensus, perhaps the home is a good place to begin constructing spaces for alternative representations? This has been the central proposition of this paper, and in attempting to answer it a number of shifts in architectural research and practice have occurred. The static has become performed, the indisputable has become disputable, the apolitical has become political.

In response to these shifts diverse strands, intersecting with housing and the domestic, have been brought together to explore how performance practices can be adopted by architects; peeking into a world beyond faultless technical drawings and the protection of Cartesian representation. By identifying and researching residential performances the intention has been to demonstrate that new ways of working, that retain familiar tools and processes become available. And that they can be exciting, desirable, unpredictable as well as serious and provocative.

Perhaps the most unexplored aspect to arise from residential performance surrounds how they can be researched, valued and questioned. A methodology for researching performance architecture has been developed here, using autoethnography as a point of departure. This has been used to reflexively research and articulate OPERA, a residential performance I have actively co-produced. Personal and autobiographical style has allowed one of many voices to be articulated, whilst also connecting to broader social and political cultures.

Although revisionist understandings of public space making reveal hidden political roles for the home, domestic settings have usually been used to address specific inequalities and gender struggles.³⁷ The intention of this research is to demonstrate how shared domestic experiences can also be used to confront wider social, economic and cultural questions.

¹ Bavo, 'Introduction', in *Urban Politics Now: Reimagining Democracy in the Neoliberal City*, ed. BAVO (Rotterdam: NAI Publishers, 2007) 7

² Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991) 49

³ *Ibid.* p33

⁴ Jürgen Habermas, *The Structural Transformation of the Public Sphere: an Inquiry into a Category of Bourgeois Society*, (Cambridge: Polity, 1989)

⁵ Nancy Fraser, 'Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy', *Social Text* 25/26 (1990): 73

⁶ *Ibid.* 61

⁷ Bruno Latour, "From Realpolitik to Dingpolitik or How to Make Things Public" in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour and Peter Weibel, (Cambridge, Massachusetts : MIT Press, 2005) 14

⁸ John Law "Objects, Spaces and Others", published by the Centre for Science Studies, Lancaster University (2003): 5, accessed October 3rd, 2012, <http://www.comp.lancs.ac.uk/sociology/papers/Law-Objects-Spaces-Others.pdf>

⁹ Bruno Latour, "From Realpolitik to Dingpolitik or How to Make Things Public" in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour and Peter Weibel, (Cambridge, Massachusetts : MIT Press, 2005), 15

¹⁰ "About," Spatial Agency, accessed March 10th, 2015. <http://www.spatialagency.net/>

¹¹ Bruno Latour, "From Realpolitik to Dingpolitik or How to Make Things Public" in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour and Peter Weibel, (Cambridge, Massachusetts : MIT Press, 2005), 14

¹² Stephen Wright, "The Future of the Reciprocal Readymade: An Essay on Use-Value and Art Related Practice," accessed March 10th, 2015 <http://www.turbulence.org/blog/archives/000906.html>

CONFERENCE: HOUSING – A CRITICAL PERSPECTIVE

Architecture_MPS; Liverpool University; Liverpool John Moores University
Liverpool: 08—09 April, 2015

- ¹³ Ibid., quoted in Doina Petrescu, 'How to make a community as well as the space for it' in *Space Shuttle*, (Belfast: PS2, 2007), 48 accessed online March 10th, 2015 <http://www.spaceshuttle.org.uk/Publication.pdf>
- ¹⁴ Doina Petrescu, 'How to make a community as well as the space for it' in *Space Shuttle*, (Belfast: PS2, 2007), 48 accessed online March 10th, 2015 <http://www.spaceshuttle.org.uk/Publication.pdf>
- ¹⁵ Agnieszka Gratzka, "On the Evolution of 'Performance Architecture,'" *Frieze* 157 (2013): 141
- ¹⁶ Alex Schweder La, "Performance Architecture," in *Urban Interior: Informal Explorations Interventions and Occupations*, ed. Rochus Urban Hinkel (Germany: Spurbuchverlag, 2011), 131-132
- ¹⁷ Alex Schweder, "Performance Architecture" *le Journal Spéciale'Z* 4 (2012): 104
- ¹⁸ Ibid. 104
- ¹⁹ Alex Schweder La, "Performance Architecture," in *Urban Interior: Informal Explorations Interventions and Occupations*, ed. Rochus Urban Hinkel (Germany: Spurbuchverlag, 2011), 131
- ²⁰ Carlos Mínguez Carrasco, "Ikea Disobedients at MoMA PS1," *Domus* October 3rd, 2012, accessed online, March 10th, 2015, <http://www.domusweb.it/en/architecture/2012/10/03/ikea-disobedients-at-moma-ps1.html>
- ²¹ Andrés Jaque Arquitectos "Ikea Disobedients" video, accessed 10th March 2015, <http://www.moma.org/explore/multimedia/videos/235/1158>
- ²² Carlos Mínguez Carrasco, "Ikea Disobedients at MoMA PS1," *Domus* October 3rd, 2012, accessed online, March 10th, 2015, <http://www.domusweb.it/en/architecture/2012/10/03/ikea-disobedients-at-moma-ps1.html>
- ²³ Agnieszka Gratzka, "On the Evolution of 'Performance Architecture,'" *Frieze* 157 (2013): 141
- ²⁴ Unpublished interview between Nicolas Henninger and the Author (2012)
- ²⁵ Unpublished interview between Nicolas Henninger and the Author (2012)
- ²⁶ The institute for the art and Practice of Dissent at Home, *Five*, (Liverpool: The Institute for the Art and Practice of Dissent at Home, 2014) 17
- ²⁷ Ibid. 4
- ²⁸ Bruce Bennett and Imogen Tyler, "The Art of Disobedience: The Domopolitics of The institute for the art and Practice of Dissent at Home", in *Five*, The institute for the art and Practice of Dissent at Home, (Liverpool: The Institute for the Art and Practice of Dissent at Home, 2014) 15
- ²⁹ The institute for the art and Practice of Dissent at Home, *Five*, (Liverpool: The Institute for the Art and Practice of Dissent at Home, 2014) 30
- ³⁰ Albená Yaneva, speaking at "Connecting" (Talk given as part of The social Production of Architecture Lecture Series organized by Doina Petrescu, Sheffield School of Architecture Forum, 2012)
- ³¹ Albená Yaneva, *Made by the Office for Metropolitan Architecture: An Ethnography of Design*, (Rotterdam: 010 Publishers, 2009)
- ³² James Clifford "Introduction" in *Writing Culture: The Poetics and Politics of Ethnography*, Ed. James Clifford and George E. Marcus (Berkeley and Los Angeles, California : University of California Press, 1986) 15
- ³³ Carolyn Ellis, *Revision: Autoethnographic Reflections on Life and Work*, (Walnut Creek, California: West Coast Press Inc., 2009), 18
- ³⁴ Carolyn Ellis, *The ethnographic I: A Methodological Novel about Autoethnography*, (Walnut Creek, California : Alta Mira Press, 2004), 34
- ³⁵ Deborah E. Reed-Danahay, 'Introduction' in *Auto/Ethnography: Rewriting the self and the Social*, Ed. Deborah E. Reed-Danahay (Oxford : Berg, 1997), 8
- ³⁶ Studio Polpo is an architecture practice and social enterprise based in Sheffield. Co-founded by Cristina Cerulli and Mark Parsons in 2007
- ³⁷ Malcom Miles, "IAPDH," in *Five*, The institute for the art and Practice of Dissent at Home, (Liverpool: The Institute for the Art and Practice of Dissent at Home, 2014) 24