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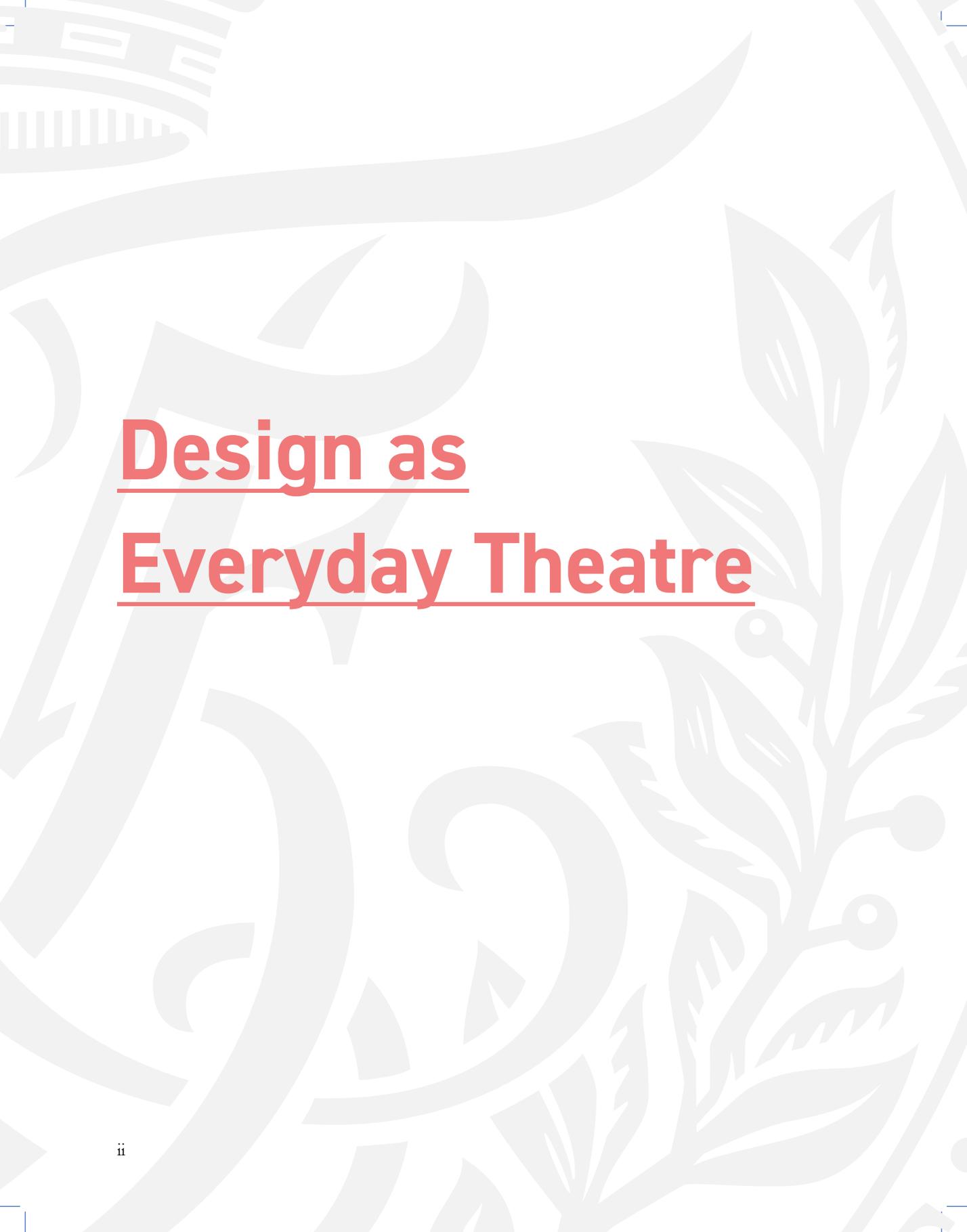
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Design as  
Everyday Theatre

Maria Foverskov





# Design as Everyday Theatre

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Towards a performative praxis of social design

**Maria Foverskov**

**PhD Dissertation**

Supervisor

Thomas Binder, Professor

Funded by the Danish Enterprise and Construction Authority (EBST) under the program for user-driven innovation, Danish Centre for Design Research (DCDR) & KADK.

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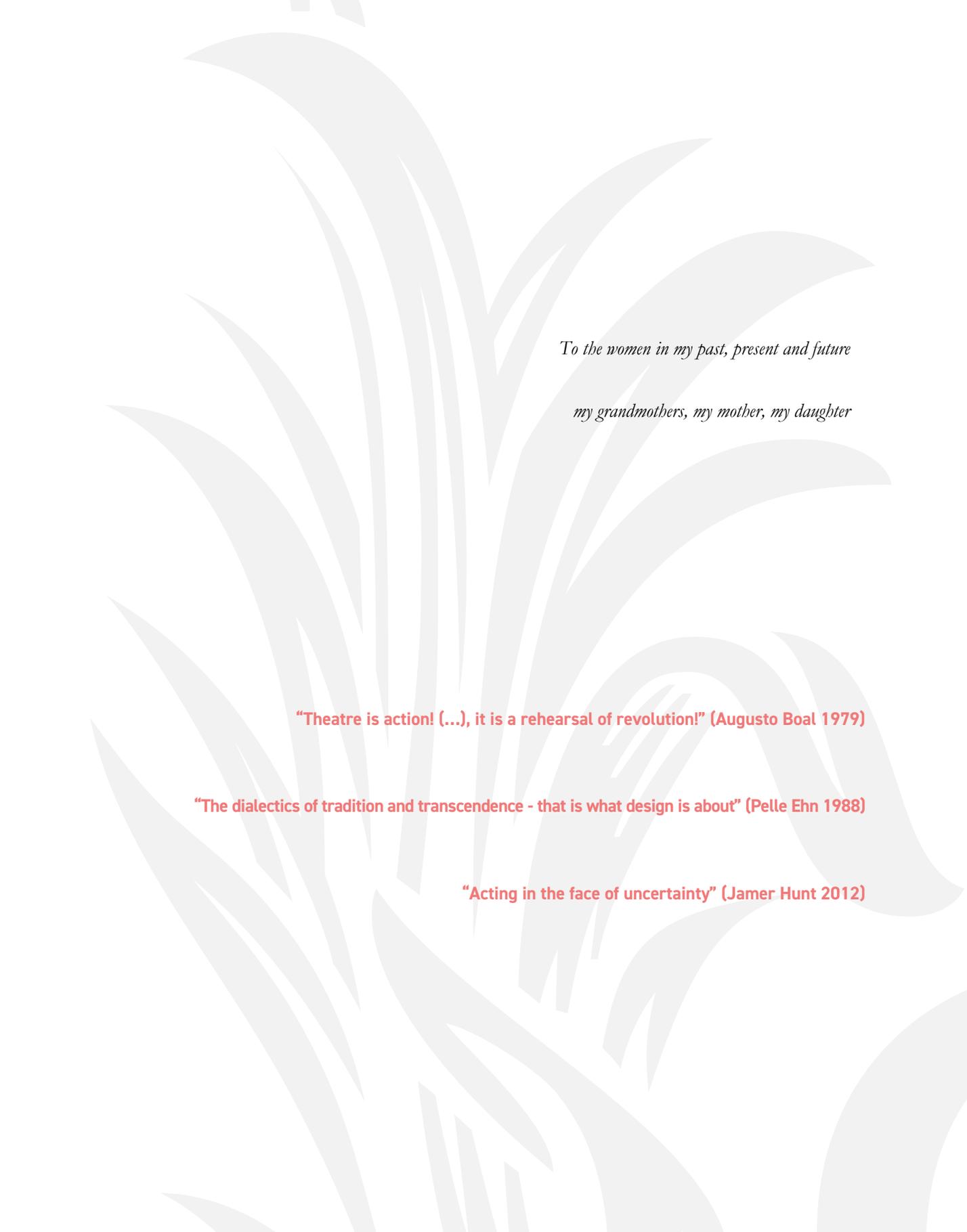


The Royal Danish Academy of Fine Arts,  
Schools of Architecture, Design and Conservation

# Design as Everyday Theatre

Towards a performative praxis of  
social design

**Maria Foverskov**



*To the women in my past, present and future*

*my grandmothers, my mother, my daughter*

**“Theatre is action! (...), it is a rehearsal of revolution!” (Augusto Boal 1979)**

**“The dialectics of tradition and transcendence - that is what design is about” (Pelle Ehn 1988)**

**“Acting in the face of uncertainty” (Jamer Hunt 2012)**

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## Abstract

We live in transitional times, moving from designing objects to designing transitions and transformations of (service) relations and experiences. Designers have now moved beyond designing *for* industrial production, to further engage in co-production of partnerships, entailing the complex relations of public spaces and civic spheres; Co-designing *with* citizens as well as public and private partners. Within civic design of welfare technology there is no longer *a user* nor *a consumer*. No singular use-context and not one common temporal consumption of ‘use’. Relations of design and use – production and consumption – are constantly distributed in feedback loops – transgressing a linear flow of time, space and social relations. Contemporary design research no longer discusses how to ‘design for the real world’, but rather ‘designs for the pluriverse’ where *everybody designs*. In short: designers are not only designing *with*, but also within fluid partnerships for societal change. Design literature doesn’t provide much scaffolding for professional designers navigating such unstable social and temporal landscapes. This thesis provides a performative framework and introduce a performance praxis, when navigating entangled design roles and complex modes of participation. The thesis describes transitions of contemporary design roles and practices, engaged in co-design of public and civic concerns, as social design within public-private partnerships of welfare innovation. The thesis is the result of a longer participatory action research study, investigating how co-design is changing towards ‘social means’, offering empirical insights into performative, relational and transitional design practices.

The empirical explorations of the multiple and situated roles of design is anchored in three user-driven innovation projects of citizens centred welfare services and public-private partnerships, related to different aspects of the Danish contexts of welfare innovation. Exploring citizens wellbeing, across different sectors as related to social welfare technology and informal care communities within slightly supported senior commons. The research is situated within the fields of Co-Design and Participatory Design, but this thesis introduces theoretical lenses from Performance Studies. Performance ranging from anthropological concepts of liminoid experiences and social dramas, to enchantment of extra-daily theatrical processes, for articulating the embodied and performative design aspects and social materiality of co-design. By ethnographic descriptions of situated co-design encounters, the thesis propose to view three performative *modes* of participation, described as *Rehearsing*, *Performing* and *Reenacting*. Within these performative modes both citizens, civil servants, private- and NGO partners are engaging as everyday designers, co-designing and transitioning public-private relations of welfare and wellbeing within communities of practice. Everyday designers are invited to gather for co-constructing a liminoid and reflexive space for *Rehearsing*; as trying out and playing with existing and altered practices. And further engage a mode of *Performing*; that sustain situated relations, as living the embodied practices in a present and specific context. The third mode of engagement is

described as *Reenacting* and is dispersing moments of temporal completion, as a negation of the existing (as well as possible and undesirable) relations, by de-and re-constructing habits and practices among partners co-design within the Everyday Theatre. Such Reenacting's initiate an adjusted direction for future sequences of *Rehearsing*, *Performing* and *Reenacting* Everyday Theatres.

Design as Everyday Theatre, describe performative design modes and approaches to trickster, wayfarer and barter for gathering, sustaining and dispersing engagement and participation within different worldviews for transitioning social practices in relation to others. The relational design modes are further discussed through a navigational *approach*, *position* and *practice*, thus directing the constructive, deconstructive as well as reconstructive worldmaking praxis and might lead to smaller transformations of welfare relations and professional- and civic practices.

The research approach is methodologically anchored within a pragmatic tradition of Constructive Design Research and Participatory Action Research. A programmatic approach is applied for framing the dialectic relations within programs and experiments. Constructive Design Research practices deriving from the traditions of the *Lab*, *Field* and *Gallery* are further introduced as pointing to a dialogical and bricolaged modality of weaving different transdisciplinary 'ways of knowing'. Attending the practices from the *Labs*: as deconstructing theoretical concepts; with *Field* practices of contextualizing thick descriptions; with the *Gallery*-practices of exhibiting such re-constructions in sketching possible future directions.

The thesis contributes to the field of co-design by analysing collective and collaborative encounters in relation to the performative qualities of design – as Everyday Theatre. The thesis tentatively provides a socio-spatio-temporal rendering as a performative atlas for navigating worlds and practices in the making. Thus, positioning design praxis as entangled, embodied and performative; always in fluctuating relations to oneself as well as Others – Among a present performative I and multiple other social relations of we, us and them. Between present positions situated here and other spatial positions; as there. During this present now as well as other temporalities of then. The thesis reflects how designers could approach their bodies as tools for appropriating transitions and adopting social change to explore the roles of trickstering, wayfaring and bartering co-production of transformation.

# **1. Introduction:**

## **Design in transition**

### **towards the Social**

**This chapter presents an introduction to a field of design in transition towards the social and the public, and forms the empirical and programmatic foundation of the thesis Design as Everyday Theatre.**

I will set the stage by asking a rather open question: Where is design heading? I don't intend to provide a simple answer, but I will provide intertwining kaleidoscopic snippets of stories of designing for industrial production, joined with four voices from the last three decades who also questioned where design has been heading. I will present this as an introduction to describing a transition from an industrial design tradition towards a performative and social design practice, transitioning beyond post-industrial design, towards co-designing within the social, public and civic spheres.

## 1.1 From industrial production and beyond – Where is design heading?

The present thesis is my *probe* inviting you to embark on a journey with me and enter into the realms of some of the co-design performances that I have encountered during my PhD. But this thesis is also a *prop* that supports me in staging stories – stories where I invite other voices to be part of describing design encounters of how we have been performing co-design. The journey sets out from an interest in design as industrial form but evolves into an engagement with design for social transformation and sustainable services as a means for societal change. Industrial, Ceramic and Conceptual Design, which I have previously been taught practicing, never originated from bookshelves but from encounters with skilled people, tools and materials in workshops. But since this is (also) an academic design contribution, I choose to highlight some first steps of the journey originating from my bookshelf. The four authors' contributions, spanning references from the last 30 years, as well as my past situated design encounters will support my story of how design is in transition beyond industrial production and is headed towards a more social, public and collaborate praxis.

When I first strived to become an apprentice of design, I wrote a motivation in my application for the then Danish Design School. Here I described my desire to contribute to the design of everyday objects. My ambition was to improve and design everyday objects that people don't really see or notice, even though they are an integral part of everyday life, just like the cutlery that brings pleasurable experiences of food closer to the senses, even if it is not noticed as 'good design' in the social context of a dining situation. Back then I was striving to bring the magic into the everyday by designing products for everybody to use and enjoy, without much explicit awareness regarding the use of design products. To pursue this ambition, I attended a design academy in Florence, Italy to improve my design skills wanting to learn the practices of 'good design'.

The design journey took off in Florence, where I learned the skills of freehand rendering and technical drawing of industrial design. Much later, when I read Andrea Branzi's book *Learning from Milan* introducing a *Second Modernity* (1988), I also learned how industrial design had already

then entered the afternoon of industrial production. From my parents' colourful *Bo Bedre* interior magazines I had skimmed through in the 1980s and 1990s, I now realised that the post-Memphis products and industrial design tradition had changed a lot. Branzi's manifesto of a post-industrial design, published in 1988, pointed to a second modernity of design, as a post-postmodernism or new modernity that since the 1960s' mass market and post-modernity had disintegrated into separate niches and was becoming reformed into new and multi-coloured majorities – a movement away from objects that set out to please everyone, towards objects that picked their own consumers; from the languages of reason to those of emotion; from the certainties of science to the perversities of fashion; from the *object* to the *effect* (Branzi 1988: 11).

Branzi suggested that designers of the second modernity should offer alternatives rather than try to alter reality directly. He also argued that designers should design from the local perspective and that design should not strive for universality: "Design project today is no longer an act intended to alter reality, pushing it in the direction of order and logic. Instead the project is an act of invention that creates something to be added on to existing reality, increasing its depth and multiplying the number of choices available" (Branzi 1988: 17).

Returning from Italy I realized that designing washing machines and soap dispensers was not the kind of design I wanted to pursue. I enrolled at the Danish Design School within the Industrial Design program<sup>1</sup> and after some years it was time to make another journey. This time, in 2006, in the heydays after Droog, I went to the Dutch design capital, Eindhoven. At Design Academy Eindhoven (DAE) I enrolled in the program of Man and Well-being. In the local bookshop I bought a paperback written by John Thackara titled: *In the Bubble – Designing in a Complex World*. Initially I probably bought it because of its compelling tactility, with its white cover and its subtle-toned smooth recycled paper. But like most design students (back then), I was too busy crafting and exploring tactility and materiality and encountering the many new workshops, to get to the point where I could set aside time to actually read.<sup>2</sup>

However, I did skim through the book on my journey between the Ceramic Research classes in Den Bosch on Wednesdays and the more human-centred interaction classes on Thursdays back in Eindhoven. As I went back and forth between my ceramic samples showing the difference of bas-relief, structure or texture, and interaction classes that dealt with intervening in public life at Stadhuisplein (the city hall square) a few keywords caught my eye. In Thackara's book: *In the Bubble*, I read that design was more about process than product and more about

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<sup>1</sup> I enrolled planning to study under the transdisciplinary program: 'Tanken, Materialet, Rummet' (TMR), roughly translating into 'Mind, Matter, Context'. But this program closed down before I had finished my first year of BA and was able to apply.

<sup>2</sup> Besides the obligatory readings such as Huxley's 'Brave New World' and Mau's call for 'Massive Change' for the utopia/dystopia-scented philosophy classes.

systems and services than about surfaces and packages. I also picked up that cultural differences should be addressed as values not as obstacles. I marked a long quote in this book: “The case for conviviality is that if we were to take more responsibility for our own well-being, we might rely less on care as a service delivered to us by third parties – especially the state. Such a shift in emphasis – from delivered care to supported care – would enable governments to focus on the supporting infrastructures, collaboration tools, and social software for better connected communities by enhancing dialogue, encounter, and community in our everyday lives” (Thackara 2006: 114).

Maybe I marked the quote because I was struggling to define who the “well-being” was for, or who the “Man” was, that we were designing for in the main program I followed of “Man and Well-being.” The conceptual design program at Design Academy Eindhoven was described as follows: “Things, environments, and experiences that are designed to enhance life and enable us to thrive. Whether you are looking at for example, cutlery, water, dance or design for the health care system, wellbeing is the starting point for your design approach. You design with a view to integrating the way things look with human experience; you look at projects from a physical and emotional perspective, practical and poetic, individual and social. One eye sees, the other feels.”<sup>3</sup>

Maybe I had enough of ‘well-being’ as conceptual concepts of design, or well-being so tightly curated, defined and controlled by our program teachers of master designers such as Ilse Crawford and Aldo Bakker, where ‘good design’ of human experience therefore leaving the department of Man and Well-being, at that time in 2006 ‘had to be’ and therefore was – as smooth, white and clean, as the cover of Thackara’s new book. Back then I would probably have benefited from reading Thackara a bit more thoroughly, and maybe I would have learned how Thackara questioned and grappled with similar issues as me. Because his fundamental question: “What is all this stuff for?” started to attract me.

Although Thackara were not questioning the specific DAE-style within Man and Well-being of beautiful and clean white vases, glass bowls and simplistic cutlery to seduce our senses, he was still questioning the massive production of products. Instead Thackara suggested designers design from the edge and learn from the world, that they stop designing *for*, but instead design *with*. He suggested a people-centred world: a world based less on stuff and more on people. The design focus should be on services – not things, as radical innovation already emerges in daily life. Thackara’s view of design is understood to be more about process than product; more about systems and services than about surfaces and packages; more about work to do than things to

---

<sup>3</sup> <https://www.designacademy.nl/Study/Bachelor/DesignDepartments.aspx>

buy. Following Branzi, Thackara further highlights the importance of the local and the embedded, when designing in our fluid, complex and hyper-connected world. (Thackara 2006)

I pursued a growing interest in designing for a people-centred world of ‘real people’ inspired by a conversation with my teacher, Tessa Blokland, from DAE. She remarked how unusual my portfolio was, because I had photographs of real people interacting with my prototypes and concepts throughout the entire portfolio. Returning to finish my design education in Copenhagen in 2008, I started to research and prototype for a type of social design that could raise awareness and motivation of how to act and make changes according to social sustainability in the public sphere, since I noticed how this had been growing and changing on the pavements of Copenhagen for better or for worse. Since Copenhagen was soon to host the climate summit COP15, there seemed to be a potential for change in the attention of both citizens and designers. While I struggled to design for social change with my MA project “Dear Copenhagen – a Spatial Story about Sustainability,” I also struggled with the academic traditions and boundaries. Since I had decided to graduate from the department of Industrial Design, I had to design a tangible product. I was told I could not graduate from a design school without a tangible design product. So, after exploring and experimenting with prototyping concepts for most of my final project, in the end I did craft a proposal for an industrial product.

After graduation, did I become an industrial designer, a product designer or a designer of well-being? I simply called myself ‘a designer’, since I had spent more years in-between the departments of glass and ceramics experimenting with materials and processes, acquiring conceptual design competencies in Eindhoven and working as a design researcher in a strategic consultancy merging the social sciences with business development and design than I had developing my actual industrial design skills. But when I entered the field of design research, my colleagues were still quite keen on assigning me the title of Industrial Designer. Even though I had spent most of my design studies trying to find alternative positions for designing for (post) industrial form, I had not found a proper title.

A couple of years after entering the field of design research and co-design, I had positioned what co-workers called my ‘traditional design’ competencies, while also repositioning and acquiring new skills within the research landscape of social design and social innovation. I once again returned to Italy where Francesca Rizzo, Anna Meroni and their group of researchers at the Politecnico di Milano hosted me. Ezio Manzini used to lead the group but was formally on his way towards retirement, but he still travelled the world setting up the DESIS labs. A few years earlier Anna Meroni had co-edited *Creative Communities: People Inventing Sustainable Ways of Living* (2007), which collects and analyses cases of social innovation. Creative Communities conceptualizes sustainability as the ability to live well, while consuming fewer resources and generating new patterns of social cohabitation such as collective well-being. The authors framed

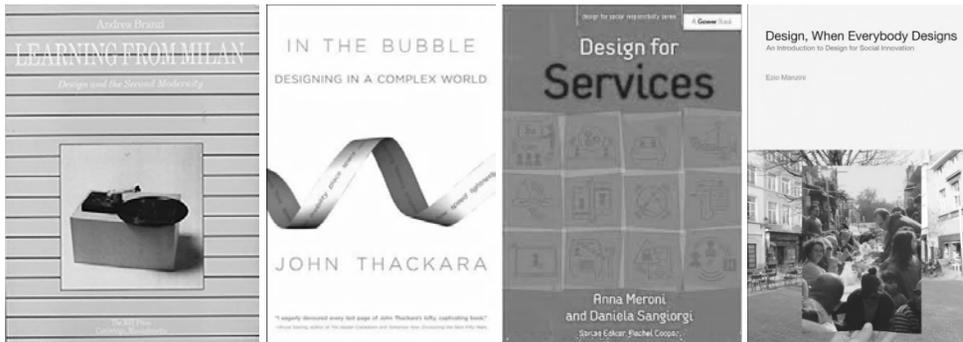
sustainability as a breach with pre-existing conceptions that associated well-being with material consumption. The term Creative Communities is used to indicate that social innovations usually emerge from the inventiveness and creativity of ‘ordinary people’ and their communities, sometimes in collaboration with grassroots entrepreneurs, local institutions and civic society organizations (Meroni 2007, Jègou & Manzini 2008).

Jègou and Manzini co-edited a second additional collection: *Collaborative Services: Social Innovation and Design for Sustainability* (2008), reporting from the same research project, but with a focus on tools, guidelines and scenarios of collaborative services, thus suggesting designers and design researchers move towards exploring a new design role engaging in social innovation. Jègou, Manzini and their co-authors propose that designers consider themselves part of a complex mesh of designing networks: the emerging, interwoven networks of individual people, enterprises, non-profit organizations, and local and global institutions that are using creativity and entrepreneurship in order to take some concrete steps towards sustainability. The case scenario examples include self-managed services for the care of children and seniors, new forms of exchange and mutual help, community car-pooling systems, community gardens and networks linking consumers directly with food producers (Jègou & Manzini 2008).

Before travelling to Milan in 2012 I also read Anna Meroni and Daniela Sangiorgi’s book *Design for Services* (2011). Meroni and Sangiorgi articulate a new design discipline addressing what design is doing and can do *for* services. They point to a shift from service design to design for service. Where designers previously saw their tasks as conceptualisation, development and production of tangible objects, designers in the 21st century rarely design something, but rather design *for* something. With this shift from service design as a means of service interactions to design for service as a means for a societal change, Meroni and Sangiorgi state how designers design for change, better experiences and better services, reflecting on the transformations in the practice, role and skills of designers. The core of the new role of design for services is supporting the sense-making process of the partners, through field studies, strategic conversations, idea generation, visualizations and prototyping, as they configure the opportunities for radically new service solutions (Meroni & Sangiorgi 2011: 122). Design for services contributes to strategic design that aims to introduce major changes in local patterns, behaviours and systems (ibid: 155). Design for services identify collaborative service models as a way of redesigning public and community services and describe a more complex (service) design that is needed in the public sector as required by the new service configurations (ibid: 119).

Living in Milan, while trying to write up my own prior co-design activities, I was also following the new roles of co-designers and researchers initiating a local community garden, Coltivando, at the university campus. One design researcher was establishing the co-housing project Via Scarsellini, while also actually living within this community, and the design research

group was creating convivial farmers markets as part of Feeding Milan. A few years after I returned from Milan to Copenhagen Ezio Manzini followed up on his previous ten years of travelling and researching with the book *Design, When Everybody Designs* (2015). In his latest book Manzini starts by pointing out that ‘everybody designs’ in a fast and profoundly changing world. ‘Everybody’ means not only individuals, groups, communities, companies, and associations, but also institutions, cities and entire regions. And ‘design’ means that, whether they like it or not, all these individual and collective entities are required to bring all their designing capabilities into play, to devise their life strategies and put them into practice. The result of this ‘diffuse design’ is that society as a whole can be seen as one huge laboratory in which unprecedented social forms, solutions and meanings are produced and social innovation is created. Manzini further explores and discusses what ‘expert design’ does and could do, in this world in which everybody designs and everything is designed. Here he refers to a community of professionally trained social designers who are skilled in promoting and supporting various kinds of design processes on different scales. Professional designers further contribute by making social innovations more visible and tangible to increase people’s awareness, thus making social innovations more effective and attractive to improve the experience of the people involved, further supporting the notion of replication as scaling-out and connection as scaling-up (Manzini 2015).



**Ill. 1.1: Four books from the last three decades:**

Andrea Branzi’s *Learning from Milan: Design and the Second Modernity* (1988); John Thackara’s *In the Bubble: Designing in a Complex World* (2006); Anna Meroni and Daniela Sangiorgi’s *Design for Service* (2011) and Ezio Manzini’s *Design, When Everybody Designs: An Introduction to Design for Social Innovation* (2015).

By opening with these few highlights from design authors from my bookshelf, starting with Branzi, Thackara, Meroni and Manzini, I hope to have shown how a segment of the field of design, within the last decades, has been in transition and has moved closer towards more social, public and collaborate partnerships. As Nigel Cross pointed out as early as in 1981, we have moved from an industrial to a post-industrial society, portraying a new paradigm of design that emphasises a change towards products, processes and also the role of the designers: “Such a

paradigm would suggest a reorientation of the values, beliefs, attitudes of designers, the goals of design (i.e. the nature of design products), and the methods for achieving these goals” (Cross 1981: 5). Cross specifies how post-industrial designers play a more participatory, collaborative and anonymous role than industrial designers, and where “Industrial design matured 50 years ago” Cross concludes “it may be another 50 years before post-industrial design reaches a similar maturity, but its seeds are now being sown” (ibid: 7).

Almost 25 years later Jamer Hunt still points to the seeds of potentiality of post-industrial design embedded in the cracks of the industrial foundation, with *A Manifesto for Postindustrial Design*. Hunt states: “Mass production, as we know it, will soon be extinct. So say goodbye to heavy metals, huge warehouses and durable goods. And say hello to the bearable lightness of living networks, metabolism and code” (Hunt 2005: 120). Hunt supports a disappearance of industrial design as we have known it but notes that this evolution is still breeding ‘outside industrial design’. Hunt further states that Postindustrial Design embodies the potential to create and produce differently and forecasts that designers will enable possibility, provide vision and set parameters for optimization, meaning that designers will be working with living networks, with new and unfamiliar tools in strange and unlikely places: “Evolutions and mutations are mostly breeding outside industrial design for now (...) but their seeds are implanting themselves in the cracks of the industrial foundation. And with that, new species of products will soon emerge” (ibid: 121).

Fifty years have not yet passed as predicted by Cross, before a post-industrial design practice has come of age, but design educational programs have only slowly started to change curricula to adapt to the changing demands of post-industrial designers of today. The *d.School* at Stanford University was founded in 2005<sup>4</sup> as a non-degree program that teaches students across the university to use design methodology and design thinking to tackle problems in their own fields. *Product-Service System Design* was launched the same year at Politecnico di Milano with an interdisciplinary design approach providing designers with actionable knowledge in different design fields (from product to service, from space to interaction)<sup>5</sup>. Parsons the New School for Design launched the MFA of *Transdisciplinary Design* in 2010<sup>6</sup> and the chairman of the program, Jamer Hunt, described the aim: “We start from the premise that there are certain challenges in the world that are too complex for an individual design discipline to address. So we wanted a place in the curriculum where we could embrace that complexity and use the design process to make a

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<sup>4</sup> <https://dschool.stanford.edu/how-to-start-a-dschool/>

<sup>5</sup> <http://www.pssd.polimi.it/>

<sup>6</sup> <http://www.newschool.edu/parsons/mfa-transdisciplinary-design/>

difference.”<sup>7</sup> In 2014 a *Co-Design* Master’s program was initiated at the Royal Danish Academy of Fine Art, School of Design (KADK), also rethinking traditional design fields, as new venues for designers are opening up and designers now engage in open collaborations with networks of non-professional designers, addressing complex societal challenges through projects with real issues and real partners.<sup>8</sup>

Many designers coming from ‘traditional’ design backgrounds have entered into these social, public and collaborative-oriented fields of design research, pointing to new formats, tools, mind-sets, frameworks and programmatic visions of new directions to where design could take a leap – from post-industrial production to new types of social production and co-creation as a means for ‘opening production’ of commons (Seravalli 2014); exploring non-anthropocentric frameworks (Jönsson 2014); patch working ‘publics-in-the-making’ (Lindström & Ståhl 2014); making material matter in co-designing (Eriksen 2012) and applying design games as a tool, mindset and structure (Vaajakallio 2012).

Possibly some of these transitions towards ‘the social’, the public and collaborative co-production widening the scope of ‘the user’ in design process to also entail materials, non-humans and networks of (public) partners are caused by the retreat of the welfare state in Europe that has created a market for semi-public activities especially in healthcare and care for the elderly, as mentioned by Chen et al. (2016). They may also be due to the financial crises of 2008 that pushed designers and design researchers towards the public sectors and non-governmental organizations. There may be other reasons, such as the growing body of complex societal challenges where designers wish and strive to contribute with their competencies and skills, which are impossible for me to disentangle. But one point I wish to raise is that the ‘traditional’ design disciplines are in transition, from the time I set out striving to become an industrial designer. Industrial designers of today are still very much needed, contributing to the societal challenges of tomorrow. But the tools, skills and approaches of designers in transition towards the social post-industrial design praxis have to adapt to also work more closely with the collaborative ‘social’ factors as their materiel of attention. We cannot continue to give form with the dated tools of industrial production. We need to adjust and attune our design toolboxes to better engage in co-production.

Summing up, the field of design has indeed been in transition, designing for not only industrial production, but also co-production of services and social change. What we have seen during the last decades has been a change in the field of design and the roles of designers: From designing for users – to designing with citizens; from designing for stakeholders – to designing

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<sup>7</sup> <https://www.fastcompany.com/1559917/parsons-launches-transdisciplinary-design-program-whatever>

<sup>8</sup> <https://kadk.dk/en/programme/codesign>

with partners; from working for clients – to working in partnerships; from working *for* – to working *with*. Design disciplines in flux must appropriate tools, approaches, and design skills, and novel designers of the future need new ways of engaging as more socially-oriented designers.

## 1.2 How do social design practices at design educations engage publics?

From my interest in four books, the authors and some places, we have already heard about some of the sites, materials and people that have shaped my journey and thus the backdrop defining why and how I am writing about the field of design in transition towards social and public terrains. We have heard about some of the literary works, but it is now time to turn our gaze even closer to the present people, places and practices engaging the public while transitioning towards more social, collaborative and public-oriented design practices. I will take you to the sites where I have encountered transitions towards social design and social innovation on my journey, more specifically defining the foundation of this thesis. I want to invite you to visit some of the interesting places where ‘the new social design’ can be found and reveal some stories of what the social designers I met with and bartered amongst encounter as problems and possibilities; From ‘swamp-diving’ between Malmö and Copenhagen, to ‘touring’ through the United States, ‘rambling’ through Milano Salone and Politecnico di Milano to get a few glimpses of convivial gardening at the university campus of Bovisa at the outskirts of Milano. These three different ways of journeying and moving with or towards others also describe a wayfaring practice<sup>9</sup> of design researchers engaging in collaborative ways of researching.

### 1.2.1 Swamp-diving between Malmö and Copenhagen

The first location is not a distant site. Less than an hour from Copenhagen but crossing the national boarder at Oresund, I encountered an interesting group of design researchers engaging the city of Malmö in Sweden, more specifically at Medea at Malmö University, School of Arts and Communication. Here design researchers are working with participatory design and democratization of innovation and have for the last ten years engaged the city through what they term the Malmö Living Labs (Björgvinsson et al. 2010). Explorations are carried out through an interventionist action-oriented and design practice-based approach, which entails community-based long-term engagements with different actors in the city as well as public actors such as civil servants, NGOs, companies and citizens co-designing and co-producing new practices, services

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<sup>9</sup> Ingold describes how the *wayfarer* is continually on the move. She is her own movement and threads her way through the world. Wayfaring is meshworked within traces of movement (Ingold 2007b & 2011).

and products.

In *Making Futures* (Ehn et al. 2014) design researchers from Malmö Living Labs describe how innovation and design can start within people's everyday activities. They report from methods and processes of Malmö Living Labs' experiments in innovation, design, and democracy, undertaken mainly by grassroots organizations, NGOs, and multi-ethnic working-class neighbourhoods. Their approach is participatory, collaborative and engaging, with 'users' and 'consumers' acting as producers and creators, less concerned with making new objects than with making a socially sustainable future.

Pelle Ehn and his colleagues have been important figures both around Medea and in driving a development in Participatory Design (PD) from its initial focus on *democracy at work towards democratizing innovation* (Björgvinsson et al. 2012). Where earlier PD projects engaged within one organisation as a workplace with identifiable stakeholders as 'workers' and 'management' or 'patients' and 'nurses' all oriented towards productive activities, PD now increasingly focuses on leisure in public spheres and everyday life. Following Ehn's challenge to participate in public controversial *things* (Ehn 2008) and Björgvinsson, Ehn and Hillgren's *agonistic public spaces* opposing prior consensual decision-making (Björgvinsson et al 2012), design researchers have collaboratively explored democracy and participatory innovation practices especially around the three different Living Labs i.e. 'The Stage' for collaborative cultural production, 'The Neighbourhood' for collaborative neighbourhood practices and 'The Factory', a maker space for prototyping new ideas, products and services (Seravalli 2014 and Ehn et al. 2014).

Between this site of Medea in Malmö and KADK across the Sound, we were a group of PhD students who formed a group of 'Swamp-divers'<sup>10</sup>. Collaboratively we travelled, diving into reflections of learning from our practices of co-design, also sharing new terrains of academic literature encountering for example Schön in the 'swampy lowlands', where messy confusing problems defy technical solution, but nevertheless involve problems of the greatest human concern (Schön 1987: 3).

### 1.2.2 Touring through Chicago, Seattle and New York

Within the 'swampy lowlands' on the Danish side of the Sound, we also organised a series of PhD seminars on *Design & the Social* during the spring of 2011. Here we invited peers to join our search for what 'the social' might be and do for design. The seminars explored

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<sup>10</sup> From Schön's description of the 'swampy lowlands', where problems are messy, confusing and incapable of technical solution, but of greatest human concern, as opposed to the high, hard ground (of manageable problems) overlooking a swamp. From *The Reflective Practitioner and Educating the Reflective Practitioner* and Schön's distinction between reflection-on-action and reflection-in-action (Schön 1983 & 1987)

boundaries and conjunctions between design research and different praxis-oriented approaches from the social sciences. As part of this investigation of how design and ‘the social’ might look ‘out there’, our Danish Swamp-diver fraction planned a tour: *Tour-de-action*<sup>11</sup>. We read, wrote and send out invitations to offer workshops, talks and dialogues with interesting people and places in America and Canada, in connection with a CHI conference that was going to take place in Vancouver, where we had written a paper: *Mobilizing for Community Building and Everyday Innovation* (Olander et al. 2011). It became an intense but interesting journey.

At our first stop, a corner office at the IIT Institute of Design<sup>12</sup>, I remember finding myself dumbstruck, not only searching for the right words but also searching for any good advice to come up with. My three ‘tour-de-action’ partners looked at me, since performance and thus Forum Theatre was my field. I repeated the question that had been asked, “*Do you have any suggestions of how to mobilize and invite more gangsters to join the Forum Theatre picnic sessions in the park?*” The question came from a local PhD student also working with community building and mobilizing for co-design. She clarified her struggles, many not so different from the ones we had just presented and demonstrated by hosting a co-design session on mapping the everyday issues and transforming these into future puppet scenarios. Our common struggles regarding how to invite and mobilize citizens to partake in co-design workshops and events – in their case whether it was possible to decrease drive-by shootings among communities of gangsters in troubled Chicago neighbourhoods – or, in our case increasing the social well-being in communities of senior citizens in Copenhagen. We had both investigated how to explore and facilitate meaningful encounters and activities in local public parks. Even though our main ‘partners’ and contexts of gangsters and seniors were quite different, we had both discovered some interesting support within the performance literature. She described how Boal’s Forum Theatre was structuring the events and I suggested looking into how Schechner’s performance process of rehearsals supported the improvised scenarios and how props and tangible design materials had seemed to invite participation in my context.

While some American designers found it difficult to understand the interest of the welfare state of the municipality to support seniors in meeting and socializing in public parks, I occasionally found it difficult not to consider our issues of how to mobilize those potential ‘lonely seniors’ to join somewhat banal in comparison with the daily shootings and killings within their

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<sup>11</sup> The title *Tour-de-action* was probably inspired by the back then present call towards design activism (Julier 2011 & 2013) and the theme of the CHI workshop *HCI, Politics and the City: Engaging with Urban Grassroots Movements for Reflection and Action* for which we wrote the position paper: *Mobilizing for Community Building and Everyday Innovation*, which later turned into the article in the magazine *Interactions* (Olander et. al. 2011).

<sup>12</sup> At Illinois Institute of Technology in Chicago

communities partnering to invite gang-members to join the co-design process. But we both worked within our local ‘messy swamp’ of problems of ‘the greatest human concern’.

The next question to spur our dialogue came from researcher Ramia Mazé and concerned transcendence. Based on some difficulties they had encountered in the group work at the prior workshop demonstrating co-design techniques as design games and doll scenarios, Ramia asked, “*How can we invite participants to make the jump from mapping the existing landscape to the future scenario?*” I remember how I had difficulty explaining the magical ‘what if’ of finding the fine balance between the accurate generic level of evocative sketches and questions without being too specific but also not too generic. Before the IIT-workshop, we had not prepared specific new content for the design game as picture cards or evocative cards introducing possible ‘what if... questions’, but provided the same ethnographic materials from our Danish context of the DAIM project looking into everyday practices of waste sorting and recycling, as we had experienced working in many different Danish contexts. But in the American context it seemed to be too large a leap (or evoking *verfremdung* where we had expected familiarization) to ‘translate’ those practices into the American context. But someone commented that preparing and making the puppet scenario had helped the moment of transcendence even though the playfulness and ‘otherness’ could get a bit too far into the distant future. This is also a troublesome and interesting concern for co-designers engaging in the social perspective, how to build from what already exists and leap into future possibilities without losing touch with reality.



### Ill. 1.2.2a: Workshop at IIT

Mapping the existing landscape and making future scenarios. This encounter later turned into a book contribution on Puppet Scenarios in Vijay Kumar’s *101 Design Method – A Structured Approach for Driving Innovation in Your Organization* (Foverskov et al. in Kumar 2012: 228- 231)<sup>13</sup>

Within some of Chicago’s troubled neighbourhoods we experienced employees at different NGOs engaged within their communities to change and break with the existing ways of living, shooting and dealing drugs on the streets, into a more prosperous future. Backed by

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<sup>13</sup> And in relation to slips of ‘translation’; our manuscript suggesting “a near future; 2-5 years” turned into “near future: 25 years” in the final version of the book.

Deborah Puntteney from Asset-Based Community Development Institute (ABCD) at Northwestern University we met with Mary from Bethel New Life near the intersection of Lake & Pulaski Street, who showed us the murals, exhibitions and art pieces made by local youths inside and outside the community centres. She highlighted the importance of showing and making visual the difference between this local community and other neighbourhoods, indicating that there is hope and opportunities and that it can start to grow from their local neighbourhoods as well. We later met with Alex from the Resurrection Project in the Pilsen neighbourhood who also showed us the murals displaying the local cultural identity of the Mexican community spirit and a community centre teaching senior citizens IT skills.

### III. 1.2.2b: Bethel New Life and the Resurrection project

Mary and Alex are showing us community life in the communities of *Bethel New Life* and *the Resurrection Project* within the *Pilsen* and *Lake & Pulaski* neighbourhoods in Chicago.



Mary from Bethel New Life is showing us community life around the neighbourhood of Lake & Pulaski, with their new green rooftop, own bank, child day-care and community centre.

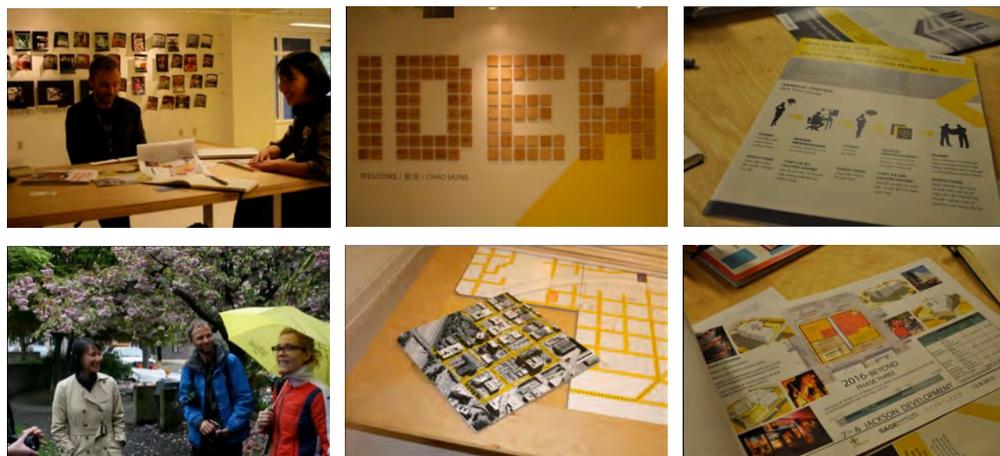


Alex from the Resurrection project in the Pilsen neighbourhood showing local murals, affordable housing and a senior centre

From Chicago we travelled to Seattle where we visited Jeff Hou and gave a PechaKucha presentation at Landscape Architecture at the University of Washington and visited the IDEA Space<sup>14</sup> with community coordinator Joyce (see ill. 1.1d). IDEA Space is a resource centre ‘translating’, visualizing and making local opportunities tangible as projects of community development and urban renewal of public spaces within the international district in Seattle. IDEA Space is a venue for locals to gather and bring their ideas to life. Both Joyce from IDEA space, as well as Mary and Alex worked bottom up trying to support their community members in

<sup>14</sup> <http://idea-space.info/>

translating the opportunities they have in Seattle and Chicago, for example by providing guiding material that informed about typical design and development processes and also visualizing and translating the professional architectural and design terminology into an everyday language (including Mandarin). Joyce from IDEA space worked closely with Jeff Hou and design and architecture students, focusing on community design, design activism, cross-cultural learning, and engagement of marginalized communities in planning, design and placemaking.



### III. 1.2.2c: IDEA Space

Joyce at IDEA Space in Seattle, a resource centre for residents, business owners and stakeholders of the Seattle Chinatown International District

In New York we held a workshop at Parsons New School of Design for students and faculty at Transdisciplinary Design. We had read Jamer Hunt's recent contribution: *Prototyping the Social* (2011), about speculative futures at the intersection of design and culture where "designers are increasingly adopting the tools of social observation as resources for 'local knowledge' that better inform and inspire the development of new ideas" (Hunt 2011: 34). We also referred to Hunt's previous considerations on speculative ethnography with his contribution "Just Re-Do It" to the book *Strangely Familiar*, about the tactical formlessness and everyday consumption at the intersection of design and everyday life (Hunt in Blauvelt ed. 2003).

After hosting the workshop Jamer Hunt asked us these apparently simple but quite complex questions: "What are you actually designing? – And how do you sense and value the outcomes?" I don't remember our answers back then, but these questions have followed me ever since. Cameron Tonkinwise inquired: "How do you return and deliver the results?" Tonkinwise had (back

then) recently been inviting to an exhibition<sup>15</sup> with his shout-out: “Politics Please, We’re Social Designers” (Tonkinwise 2010). He probes what happens *if* design-based social innovation is not just a way of avoiding conventional, explicit politics but a way of undermining politics stating that: being ethical, in order to avoid politics is a political position too, so how to return and deliver results is also a matter of whom do we return and deliver results to.

Transdisciplinary Design students presented their projects working with the troubled neighbourhood of Hunts Point in the South Bronx. Through the design students’ work we experienced different snippets of everyday life around the ‘bodegas’, food distribution systems and how specific communities on the streets perform their everyday culture, reenacted by a student with a background in dance and performance.

After visiting and engaging in dialogues in Chicago, Vancouver, Seattle and then New York, I started to realise how unique, though troublesome, our close collaboration with the Municipality of Copenhagen and private companies was for my thesis project set-up. At our first visit in Chicago at the ABCD institute, showcasing their booklets, we turned down the offer to receive a copy of their booklet on how to collaborate with faith-based organizations, as we found it less relevant to our context. The researcher looked intensely at us and said that was also how she started out, but there was no way around not collaborating with church- or faith-based assets. This is simply the best way to connect to local communities in the Chicago neighbourhoods and apparently throughout the States, according to her and the ABCD approach. Maybe I should have made a similar ‘translation booklet’ describing a guide of the Danish context and how to best collaborate with the transition of the welfare state and civic servants within municipally-based organizations, since this seemed as exotic for US designers as when we Danes visited the different local communities and their peers within faith-based organizations. But let’s leap from diving across local cultural differences to a larger collection of international contemporary design.

### **1.2.3 Rambling through the Salone Satellites at the fringes of Milano**

I travelled to Milan in the spring of 2012. The great design week, Salone del Mobile<sup>16</sup>, which attracts designers and design students from all over the world, had just opened when I arrived. Buzzling places filled with people. Not only Manzini’s local ‘everyday people’ but mainly foreign designers and some locals meeting and greeting at sites carefully set and staged for designers to reclaim production sites. Old empty factory halls, where production of heavy goods had once taken place, were now filled with small lightweight 3D printers printing everything from

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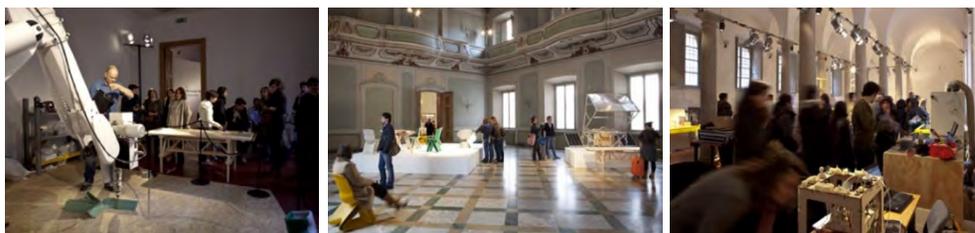
<sup>15</sup> The Parsons DESIS Lab’s project Amplifying Creative Communities

<sup>16</sup> Salone del Mobile di Milano is one of the greatest design fairs in Europe (some even say the world) taking place once a year in spring. The Salone Satellites are exhibition events at multiple sites around the city by contemporary and explorative designers.

food to chocolate guns and solid chairs.

Also, within Milano's historic palazzos, designers were taking back the means of production with tactics of making, hacking, and mobile manufacturing. With the new tools such as cheap 3D printers and laser cutters in the hands of designers and not the big manufacturers, the design displayed was not (only) the objects, but rather the processes, strategies and tactics behind it. At the Science and Tech Museum people were queuing to self-produce and assemble 'their own' laser cut Tom Dixon chair. At Palazzo Clerici one could follow *The Future in The Making* as *Autoprogettazione 2.0* filled courtyards, great dining halls and cellars, paying homage to the visionary concept of *autoprogettazione*, proposed in 1974 by the Milanese designer Enzo Mari. Mari's renowned concept roughly translates as 'self-designed' and consists of a set of guidelines to create cheap, high-quality, long-lasting and easy-to-assemble furniture by using only rough boards and nails. The end-product, although usable, is mainly important because of its educational value. *Autoprogettazione 2.0* invited designers to consider the potential of a diffused and localised manufacturing network for the future of design, combined with the self-designed, self-built and self-produced concept proposed by Mari, a call to action that combined both the design communities and collaborative, open-source networks of production.

The design objects such as printed chairs and sintered bowls to be found here were not the main design on display. On display were almost staged performances of designers, for example Dirk Vander Kooij, who were feeding and demonstrating the true design objects on display such as the *Endless Robot*: a 3D printer that the designer had designed and built (see 1.2.3a). The robot was now gracefully performing at the stage attracting audience attention with its energetic presence, transforming the colourful plastic granulates of recycled fridges into solid chairs. The printed chairs on display behind the printing robot were merely backdrops for staging the process of production. Another example was Markus Kayser's proposal for a Solar Sinter as a simple CNC machine capable of constructing objects with solar power and the use of sand as a raw material, sintering rough glass pieces in the desert.



**Ill. 1.2.3a: The Future in The Making**

Milano Salone 2012 at Palazzo Clerici 'The Future in The Making': Endless Robot, Solar Sinter and a temporary Fab Lab and maker space (Pictures by 'The Future in The Making')

The conceptual Dutch design company Droog staged a Future Furniture Fair under the title Material Matters. The exhibition raised awareness of the turmoil of our economic system where resources are becoming scarce, yet we still stick to the same economic models, producing more products – thus producing more waste. Droog invited 20 design companies, some imaginary, others real, to suggest alternative economic models asking such questions as: What if income tax were to be replaced with tax on raw materials? What would this mean for the design industry? Will designers then offer alternative ways of creating materials or specialize in upcycling or concentrate on services?

Not only high-profile international designers attended the Salone. There were 202 local Melanesian designers and craftspeople who exhibited at the Cattedrale della Fabbrica del Vapore under the manifesto Milano si autoproduce: Milano self-produced design<sup>17</sup>. The self-produced design also carried the rough prototyped and self-fabricated aesthetics with a sketchy finish. Only curated by the alphabetic order of the designers names a more than multi-coloured vibrant diversity materialized and manifested itself, when the many designers ‘introduced themselves’ and exhibited in the same hall, all promoting self-produced design and small-scale production.

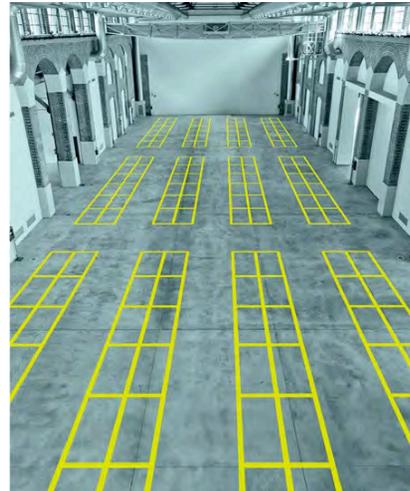
The Danish artist collective Bureau Detours, exhibited under the alias Dennis Design Center (as a pun on the Danish Design Center, a knowledge centre for Danish design, but now with a human name), collaborated with Melanesian artists and had built a pop-up gas service station in wood with workshop facilities on the parking lot right outside one of the main exhibition spaces. With slogans on posters such as “a new design every day” and “open source design” they produced simple and site-specific furniture made of pallets appropriating city life for example *the social ladder*, *the bench press*, *the sunshine lounger*, *the sidewalk chair* and *the bulldog chair* as chairs to carry along, ladders to climb fences, benches to watch crowds or overcome the large pools of rainwater under this year’s Salone. Bureau Detours and Italian colleagues raised and staged a debate about how design and the use of public space are generated and communicated with a performance performing ‘work in progress’ by temporarily settling and dwelling in urban spaces and producing street furniture.

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<sup>17</sup> <http://www.misiad.it/>  
<http://www.misiad.it/Images/202-autori-si-autoproducono.pdf>  
[http://www.misiad.it/Images/202autori\\_2012.pdf](http://www.misiad.it/Images/202autori_2012.pdf)

### III. 1.2.3b: Milano si autoproduce design & Dennis Design Centre

In the old Steam Factory (built for construction, repair and sale of railway and streetcar materials) the exhibition *Milano si autoproduce design* was displayed. Below Bureau Detours and local Italian artists are in front of the co-constructed gas service station in wood under the heading *Dennis Design Centre* producing "a new design every day"



Left: The manifesto of *Milano si autoproduce design* by Alessandro Mendini (Misiad 2012: 4). Right: The Cattedrale della Fabbrica del Vapore with markings for the 202 local designers before and during the opening of the Salone (Misiad 2012: 2 & 57) (Illustration and pictures by Mendini and Misiad)



Dennis Design Centre by Danish Bureau Detours and local Italian artists (Picture by Bureau Detours)

When the dust settled after the Salone I started to establish and situate myself and some everyday routines at POLIMI in the outskirts of the Milano neighbourhood of Bovisa. I never became one of the locals, but for five months I followed some people engaged in the project in the making of Coltivando: L'orto Conviviale<sup>18</sup>. International MA students, local design researchers, a few local neighbours and Emily Ballantyne-Brodie, an Australian NGO worker and social entrepreneur<sup>19</sup>, expert in designing sustainable places with developers, communities and government alike. They all struggled to fertilize the local lawn at POLIMI co-constructing a convivial garden and engaging the local Bovisian community. But with local university politics, language barriers, different approaches and methods it was not easy to cultivate conviviality. Questions arose as who were the true “experts” of local gardening when everybody (should or could) design? – those who had a lot of experience in gardening or experience in community building? From the staged satellites of the Salone throughout the city reclaiming sites of local production, to the everyday life in Bovisa, where making a convivial garden took time and a great amount of negotiation – designers were starting to engage and perform design not as designing products but designing *for* societal change and better experiences of services within communities.

#### 1.2.4 Social Design; from Transformation Design to Transition Design?

Social Design and its similar branches of social innovation and social entrepreneurship have, of course, evolved since I last visited Malmö, Chicago, Seattle, New York and Milano at the beginning of the decade. And there are many other important hubs ‘out there’ of people and places I haven’t visited yet.

Based on the influential UK Design Council’s RED program of *Transformation Design* (Burns et al. 2006, Cottam et al. 2004), where authors were describing an emergent discipline of Transformation Design for transforming complex, often social issues of public services, “because organisations now operate in an environment of constant change, the challenge is not how to design a response to a current issue, but how to design a means of continually responding, adapting and innovating.” (Burns 2006: 21). Furthermore Lucy Kimbell’s rethinking of *design thinking*<sup>20</sup> towards *design-as-practice* and *designs-in-practice* (Kimbell 2009, 2011 & 2012) suggests viewing design as a situated, local accomplishment involving diverse and multiple actors, de-

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<sup>18</sup> The Convivial Garden

<sup>19</sup> Founder of Urban Reforestation, Melbourne

<sup>20</sup> Design thinking is derived especially around leading IDEO founders and designers and described in Tim Brown's *Change by Design - How Design Thinking Transforms Organizations and Inspires Innovation* (2009) as a tool for businesses that attempts to drive innovation.

centring the designer as the main agent in designing. Kimbell's approach of rethinking design thinking "moves away from a disembodied, ahistorical design thinking to a situated, contingent set of practices carried by professional designers and those who engage with designs, which recognizes the materiality of designed things and the material and discursive practices through which they come to matter" (Kimbell 2012: 129).

Kimbell and other UK-based researchers have further been mapping the research and practices of *social design* in an attempt to come up with a definition. They state: "Social design is a set of concepts and activities that exist across many fields of application including local and central government and policy areas such as healthcare and international development. (...) the term 'social design' highlights the concepts and activities enacted within participatory approaches to researching, generating and realising new ways to make change happen towards collective and social ends, rather than predominantly commercial objectives. Social design can therefore be understood to encompass a broad set of motivations, approaches audiences and impacts. For instance, these may be embedded within government policies or public services extremely critical of and divergent from these. Social design may be carried out by people who think of themselves as designers or who studied at design schools, or it might be an activity of designing that takes place involving people who are not professional designers. Arts practice, crafts, theatre and performance are also sites where social design activities take place" (Armstrong et al. 2014: 15).

Growing from the influential seeds of designing for 'the social' as *transformation design* and *social design* in the UK, US researchers such as Cameron Tonkinwise and Terry Irwin have recently started to describe *transition design* as a new area of design research, practice and study that proposes design-led societal transition toward more sustainable futures (Tonkinwise 2015, Irwin et al. 2015, Irwin 2015). They state, "Transition Design acknowledges that we are living in 'transitional times'. It takes as its central premise the need for societal transitions to more sustainable futures and argues that design has a key role to play in these transitions. It applies an understanding of the interconnectedness of social, economic, political and natural systems to address problems at all levels of spatiotemporal scale in ways that improve quality of life. Transition Design advocates the reconception of entire lifestyles, with the aim of making them more place-based, convivial and participatory and harmonizing them with the natural environment. Transition Design focuses on the need for 'cosmopolitan localism' (Manzini 2009; Sachs 1999), a lifestyle that is place-based and regional, yet global in its awareness and exchange of information and technology" (Irwin et al. 2015: 1).

Social Design, Transformation Design, Transition Design or 'design for the social' is still a somewhat vague awareness within some design disciplines, educations and among some design researchers that design has to address local and societal concerns by co-producing new relations in partnerships. Social Design might have been growing from Transformation Design towards a

more transdisciplinary Transition Design, but most importantly design in general (social as it is) has a great potential for contributing to change. Social change, whether it is about transformation or transition or hopefully both, always grows from the liminal – the borderlands – the in-between positions and interconnected social relations.

I will end this section, returning to my query of how social design practices engage the public. I hope to have brought a few glimpses of the publics ‘out there’ closer to ‘here’ by connecting the familiar stories of ‘the others’ along with my own journey – the glimpses we got of the research practices ‘*swamp-diving*’ between the Malmö Living Labs and setting up the Design & the Social seminars in Copenhagen; of *touring* the fringes of the local American neighbourhoods within Chicago, Seattle and New York as presented and storied<sup>21</sup> to me by engaged citizens such as Mary, Alex and Joyce with reflective comments and concerns raised by design researchers e.g. Ramia, Jeff, Jamer and Cameron; to *rambling* with local design researchers reclaiming an ‘everyday design’ within the Bovisian convivial garden and distributed at Salone Satellites at former sites of industrial production – I hope to have highlighted some of the people, places and social constellations that have influenced the emergent field of ‘social design’ in which I find myself within design research today.

Now I have taken you on two of my journeys: The first inquires ‘where design is heading – from industrial production and beyond’, by sweeping through roughly thirty years of transitioning, departing from designing for industrial production and moving beyond, describing how designing is moving towards ‘the social’. I mainly weaved the stories of my personal threads entangled with design practices of a few design educational locations such as design schools in Florence, Milano, Eindhoven and Copenhagen from 2000 to 2012. I also pointed to the growth of new design programs as the d.School’s non-degree program of design thinking, POLIMI’s MA of Product-Service System Design, Parsons Transdisciplinary Design MFA and KADK’s Master of Co-Design as viewpoints from where I related to the ‘material traces’ describing the transition of design and the roles of designers provided by authors of four books, i.e. Branzi, Thackara, Meroni & Sangiorgi and Manzini.

In the second journey, I invited you to embark on a transition from the young but nascent design PhD community around KADK roughly between 2010 and 2012, probed by ‘how social design practices at design educations engage publics’. I have presented some different ways

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<sup>21</sup> ‘Storied’: From Conquergood’s *Storied Worlds and the Work of Teaching* (1993), as well as Ingold’s *Stories Against Classification* (2013) stating that knowledge is not classificatory, but rather storied. *Storied* knowledge is open-ended rather than closed.

I have journeyed such as ‘*swamp-diving*’ with the Swamp-divers travelling like barterers or twinning<sup>22</sup> between Copenhagen & Medea in Malmö for reading, sharing and discussing the academic practices; planning and hosting the series of PhD seminars as Design & the Social, with the coda of *touring* ‘Tour-de-Action’ through the United States. And finally *rambling* through the Salone Satellites and visiting the POLIMI environment. The next and final journey in this chapter continues through my three project engagements of user-driven innovation and public private partnerships of welfare technology, and its related peers.

### 1.3 Empirical foundation and related peers: From sustainability to well-being

In this section I will provide an overview of the project journey that forms the empirical foundation. Also sprinkled with temporal mappings of design peers at the performative intersection of Design Anthropology and later peers coining the network formations of Swamp-divers, Tour-de-action and Design & the Social. This journey dives into aspects design research where co-designers working within social innovation, social design, transformation design and transition design projects often work under several overall programs. In this section I will briefly describe the main project programs that have defined my research and developed my programs and experiments in the direction to where I stand today. The empirical areas range from increasing sustainable recycling solutions to supporting relational sharing communities of senior care and well-being.

The initial foundation of this thesis is based on my MA project *Dear Copenhagen; a Spatial Story about Sustainability*. In this work I pointed to some *tactics of attention* and *motivational acts* building on citizens’ gestural habits of adapting and responding within trant city life, where I searched for an increase in the everyday sustainable awareness of small behavioural transitions leading to social change within public life (Foverskov 2008: 16-17). I was especially inspired by the small negotiations and appropriations of how the then novel distribution of free newspapers<sup>23</sup> was circulated. While some people perceived the newspapers as ‘trash’ or misplaced maybe as *thoughtless acts*<sup>24</sup> accumulating around existing infrastructures of waste handling, others perceived

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<sup>22</sup> The ‘twinning associations’ concept derives from twin cities (Danish: venskabsbyer), pairing citizens (twinners) and towns across the EU, with citizens from towns in similar size or distance from the capital and other characteristics or socio-economic similarities/challenges, in other countries for visiting/hosting a visit each year, to consider how to make positive change happen in their communities, or for in a reciprocal relationship experience and host how ‘local cultures’ is lived within local families and neighbourhoods.

<sup>23</sup> Papers such as MetroXpress, Urban and 24timer were distributed at public transport hubs e.g. train stations, bus stops and main streets.

<sup>24</sup> Suri, J.F.+ IDEO (2005)

the papers as more deliberately positioned as carefully attempted to be passed on to others, in order to recycle the newspapers within the public space. But both acts often lead to a perception of waste within the city scape, as Mary Douglas' famous line of "dirt as matter out of place" (1966), where the recycling systems of newspapers had not yet gained a common convention of ordered socio-spatial relations. I wanted to scaffold such small gestural acts of motivating for 'thoughtless acts of care' enhancing a feeling of belonging within neighbourhoods of backyard communities where one could appropriate, adapt and furnish the streetscapes according to principles of assimilations and accommodation raising awareness of the social aspects of sustainability, hence the title *Dear Copenhagen*. I choose a specific area within Copenhagen where the city was going to renew and develop the harbour front. I attended several of the municipality's Dialogue Meetings with citizens regarding the renewal process of Bryghusgrunden (now BLOX) and left very disappointed due to the limited amount of dialogue and the hefty impression of a simulated hearing for the sake of democratic hearings, where the strong citizens' critical voices were allowed to be heard, but no further dialogue was staged, raised or allowed to live on after the meetings.

Moving on from this exploratory study I have engaged within three larger research projects that have defined my position in the direction of where I stand today. In the following I will briefly describe the research projects DAIM, SI and G&T and some related peers, and point to some trajectories from user-driven research into public-private partnerships – from design anthropological innovation models, to co-creation of platforms and infrastructures of sharing and caring; from the sustainability of recycling and waste sorting, to social wellbeing among networks of senior citizens and relations of caregivers. All projects have been engaging the borderlands between public and private interests, at the intersection of servicing and being serviced within reciprocal relationships of providing and receiving care, among and across citizens, civil servants and professional service providers and caregivers. My main empirical examples within this thesis are derived from the SI project, but I wish to provide some contextualization by pointing to connections cutting across the different sectors and areas of public management related to the DAIM and G&T projects as well.

### **1.3.1 Design Anthropological Innovation Model (DAIM) 2008-2010**

The first overall research program is captured under the heading: Design Anthropological Innovation Model; DAIM. I worked on this project as a research assistant and a pre-doc from 2008 to 2010 at KADK, which established a direction and a foundation, building some queries to my thesis work. The DAIM project explored and developed innovation models such as tools, principles and strategies for *Rehearsing the Future* of user-driven innovation. The

CODE Centre<sup>25</sup> at KADK was project leads in partnership with the strategic research centre SPIRE from SDU and Vestforbrænding, the largest incineration facility in Denmark. The purpose was to engage citizens, municipal planners and the waste management industry in coming together about reducing the amounts of incinerated waste and increasing the awareness and actual behaviour of recycling. Additionally five leading design bureaus and companies worked as design partners with an interest in exploring business potentials at the intersections between design, anthropology and user-driven innovation. Some were Danish-based such as 1508 and 3PART, while others were based in Sweden for example SWECO and Ergonomidesign (today rebranded as Veryday) and finally the American organization, MakeTools represented by Liz Sanders. The Danish Enterprise and Construction Authority (EBST) funded the research project, with a program of user-driven innovation.

Some of the experiments from the DAIM program that form the basis of my thesis experiments are based on a *fieldshop* at a small shopping centre at Bangs Torv in the Copenhagen suburb of Herlev. Here we explored a combined fieldwork and situated workshop session, engaging local tenants, a shop owner, a caretaker and municipal civic servants in collaboratively rehearsing the future of local waste handling solutions, by prototyping and enacting altered and potential services.

The DAIM project resulted in the book *Rehearsing the Future* (Halse et al. 2010), a conference for design researchers, designers and practitioners, and an educational course with a box full of insights and materials for both waste professionals and civil servants from three municipalities. The DAIM project in particular informed the process and methodology of how we planned the following SI project but also my approach and ways of conducting both design workshops and more situated design interventions with props, as will be presented in chapters four and five. Also, empirical experiences of how to depart from and conclude project collaborations with participants engaged in the projects in DAIM became a foundation of curiosity of completion and closure, which I explored further in SI and which is the central theme in chapter six.

Within this initial period, I entered the theoretical field of Design Anthropology and thus also some foundational work within Performance Studies, reading with a study circle at the CODE centre. Throughout the DAIM project I attempted to find a balance by blurring the fine lines between the fields of anthropology and design, engaging the literature of anthropology while relying more on my tacit knowledge from the field of design. But in particular I entered the field

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<sup>25</sup> From 2008-2018 a Centre for Research in Codesign, Co-production and Social Innovation, in short CODE, were based at KADK.

of Design Anthropology together with a group of fellow PhD students at the PhD course in Design Anthropology in Aberdeen, Scotland and in Sønderborg, Denmark in 2010. A course hosted by some dedicated professors such as Tim Ingold, Wendy Gunn and Jacob Burr among many others. Some design researchers have pursued this Design Anthropological direction further and have developed important contributions. But from where I set out in 2008, entering through a Design Anthropological innovation landscape, design and anthropology have indeed become closer and a new field of Design Anthropology has come of age, with contributions such as Gunn and Donovan's *Design and Anthropology* (2012), Gunn, Otto and Smith's *Design Anthropology: Theory and Practice* (2013) and recently *Design Anthropological Futures* by Smith et al. (2016).

### **1.3.1.1 Peers at the performative intersection of Design Anthropology**

Within the Design Anthropological Innovation landscape, some peers within this performative intersection between design and anthropology back then were Joachim Halse, who arrived at KADK as the DAIM project started in 2008, and Brendon Clark, who departed from SPIRE to Ergonomidesign. Both hold degrees in anthropology focusing on user-centred, collaborative and participatory design. Halse's programmatic contribution *Design Anthropology* (2008) reports from borderland experiments with participation, performance and situated intervention, while Brendon Clark's proposal of *Design as Sociopolitical Navigation* (2007) develops a performative framework for design, where he engages an anthropological sensitivity to the socio-political negotiations of collaborative design projects.

Brendon Clark's contribution to Design Anthropology, *Design as Sociopolitical Navigation: A Performative Framework for Action-Oriented Design* (2007) addresses a gap in participatory design projects which mainly focuses on involving 'end-users' and other stakeholders, but leaves out important interest groups such as decision makers. Like many others, he underscores the need for organizing design activities that support sustained participation of 'design', which cannot be reduced to an artefact, report or a set of specifications to be handed over to developers in an organization, when the participatory design project will have to end. Drawing on dramaturgy and performance theory, Clark proposes a 'performative framework', for design work, as planning and analysing design events that focus on the format of the organizing activities such as navigating socially and politically charged environments. The framework supports co-designers in considering *how* and *when* different actors engage and how people and materials are prepared to participate and further how their participation prepares them for future activities.

Similar to Clark, Joachim Halse's contribution, *Design Anthropology: Borderland Experiments with Participation, Performance and Situated Intervention* (2008), is interested in deploying performance and performativity in co-design. Halse coins a foundation of Design Anthropology – a hybrid approach that combines insights and practices from design and anthropology. Halse further

suggests that a collective challenge is to articulate possible alternative realities from the very outset of a field inquiry. To further establish and analyse these encounters he deploys notions of dramaturgical performance from the performing arts and an ontological post-structuralist performativity. As part of collaborative design, he describes performing scenarios about future work as a continued inquiry into the practice (previously belonging to the domain of ethnographers) and simultaneously an exploration of possibilities for changing it (previously the domain of designers). Hence it can be perceived as a 'rehearsing of the future'. To open a window for new opportunities, Halse proposes an interplay between making familiar and making strange, where design games at workshops are one way of setting the stage for familiarization and estrangement while including users and other stakeholders as well.

The central problem Halse addresses that challenges user-driven innovation is articulated as a *gulf to be bridged* between observations and interventions. Halse addresses and attempts to blur the distinction between ethnographers' descriptive practices and designers' prescriptive practices. Halse's empirical encounters are reporting on situated interventions between design-researchers and 'users' from different domains for example service technicians, emergency nurses and software developers. But Halse is not reporting on encounters where such users are brought together with decision makers and other partners, as addressed by Clark.

Herein lies some of the difference in my research, since I try to account for the performative details when many different partners are brought together, in order to both rehearse the future but also move beyond rehearsing and into performing. Where Halse's focus is on the move from 'observations' to 'interventions', my contribution suggests bridging a similar 'gulf', but later in the process, between 'intervention' and 'implementation'. And unlike Halse's focus on user-driven innovation, my focus (and probably a more general focus in recent years) is broadened to partner-driven innovation and public-private partnerships, focusing on the relationship between citizens, public and private partners and their internal 'service relations'. This landscape seems to further complicate the interaction and relations of the rehearsals, performances and reenactments, when both public and private partners as well as citizens become partners in the collective design process, compared to when a few design ethnographers rehearse future possibilities with a few users. Where Clark and Halse mainly report on encounters taking place at design workshops and more traditional meeting setups applying performance and performativity mainly as an organizing metaphor, my contribution attempts to report further on encounters being performed within Living Labs as long-term and situated encounters staging not only rehearsals but also performances moving beyond the possible and into the actual.

Both Clark and Halse depart from anthropology moving into the field of design, and they have developed this intersection into an important and solid steppingstone of Design Anthropology in the Scandinavian context, bridging design and anthropology by a performative

orientation towards innovation processes.

In his thesis, *Interaction as Performance: Cases of Configuring Physical Interfaces in Mixed Media* (2004), Giulio Jacucci provided a performative focus within interaction design (HCI) by introducing the concept of performance. Based on anthropological concepts of performance, he addresses the individual and collective emergence of expression and its event-like character in mixed media of digital objects and physical artefacts, thus providing opportunities for ‘experiential, presentational and representational interaction’. From this perspective, interaction is part of expressive events aimed at generating new insights for participants (interchangeably performers and spectators) favouring what he terms ‘sense experience’. Events are the outcome of configurations of space, artefacts and digital media and are characterised by a simultaneousness of doing and undergoing, of bodily presence and representation. The performance perspective suggests a particular temporal view of interaction based on the concept of event, addressing an analysis between the moment-by-moment unfolding of interaction and the longer-term co-evolution of technology and practice. Jacucci favours the ‘sensing human’ when looking at how space can be configured, and situations staged. Jacucci’s ethnographic field work seems to mainly briefly engage architecture and interaction students in short-term events, as he is applying a role-playing game and shadowing session with ‘a tourist’ as a prospective user within the initial design phases in order to generate and validate use and service concepts. Also, as part of an observational study within the ATELIER project, he analyses how students configure workplaces. He does not seem to approach a performative staging of larger networks of partnerships over longer timespans, as I have done as part of my empirical exploration within the Senior Interaction project.

Two designers with more similar backgrounds to mine within Industrial Design, who have also approached Design Anthropology and share some of the same performance literature such as Turner, Goffman and Schechner, are Mette Agger Eriksen and Kirsikka Vaajakallio. Both were present within the CODE environment during the DAIM project but were mainly part of shorter temporal encounters. They both pay a closer attention to Participatory Design and ‘design games’ than I do, as Eriksen states that ‘material matters in co-designing’ and Vaajakallio that ‘design games can act as a tool, a mindset and a structure’.

With a focus on materiality and co-designing as processes, Mette Agger Eriksen suggests ways of understanding and staging a co-designing practice which entails a shift away from focusing on methods, towards an acknowledgement of participating materials and formatting co-designing. Her thesis *Material Matters in Co-designing: Formatting & Staging with Participating Materials in Co-design Projects, Events & Situations* (2012) shows, with a great variety of exemplars, this request for additional ‘material’ of co-designers, including skills of ‘drawing together’ and delegating roles to non-humans as part of staging co-designing with others. More generally Eriksen also points to

how participation in design is broadening, with a movement away from designing to co-designing. She states that co-designing takes place in multidisciplinary, distributed, complex projects, where people and ‘invited materials’ only occasionally meet, align and make each other act in the situation at quite explicitly staged co-design events.

Kirsikka Vaajakallio’s contribution, *Design Games as a Tool, a Mindset and a Structure* (2012), offers a ‘play framework’ that helps to discuss, design, conduct and analyse co-design gatherings arranged through design games. Furthermore, her empirical examples of utilising design games and the way creative collaboration is organised through design games formulates a specific ‘design game-driven approach’ for carrying out creative collaboration throughout multidisciplinary design research projects. Vaajakallio’s dissertation argues that in order to apply design games productively, it is important to understand design as the core identity of the games by looking at the roots of the play atmosphere along with their essential play qualities. She does this by studying games, play and performance separately and in connection with the context of co-design. The three main perspectives in her search are design collaboration, facilitating creative interplay between current practices and future opportunities, and design materials as tools in ideation. In adopting those perspectives, her dissertation builds a Play Framework that presents the elements and the core qualities of design games.

Laurence Boer and Janet Kelly both entered Participatory Innovation research within the SPIRE environment during the DAIM project and the Design Anthropology PhD course in 2010. With backgrounds in Industrial/Product Design they moved towards more exploratory positions within participatory innovation and interactions design. They have both worked within industrial innovation projects with attention to Design Anthropology challenging a ‘traditionally’ ethnographic praxis by designerly interventions in industry contexts.

Laurens Boer has pointed to *How Provotypes Challenge Stakeholder Conceptions in Innovation Projects* (2012) arguing that design researchers can approach early stages of innovation projects with opportunities to ‘tease out conceptual tensions’ between a use context and an industrial context. Boer revives and develops a ‘provotyping approach’ to inform and inspire the development of new products and services. In the field of indoor climate, Boer proposes provotypes as ethnographically rooted, technically working, robust artefacts that deliberately challenge stakeholder conceptions by reifying tensions that surround a use context of organizational interest. He shows how provotypes can be brought into the *use context* to conduct generative design research which inspires and informs the design process with ‘user knowledge’ about the reified tension, but it can also be brought into the *industrial context* to provoke partners from industry to experience how industrial ‘taken-for-granted conceptions’ can become problematic in the development of new products and services. The provotypes provide ‘handles’ for both design researchers and different stakeholders to collaboratively explore new products

and service directions relating to use context.

By applying a provotyping approach, Boer states that design researchers can play an important role in bringing conceptual tensions between stakeholders to the forefront by demonstrating what these tensions might mean in light of new product or service development. Boer's dissertation aims at supporting design researchers in the transfer of user knowledge that is at odds with industry conceptions and in bringing ethnographic and design endeavours closer together.

With her thesis conducted in an innovation project with 'pre-users' of medical devices in two industry contexts, Janet Kelly suggests an attention to *Designing for a Relationship other than Use* (2014). She proposes two approaches for navigating design spaces defined by 'relationships other than use', conceptualising the networks of practices in which use is embedded and considering designed objects as 'multiple'. Kelly argues that by deliberately removing 'the user' as a central focus of the design process and instead focusing on other kinds of relationships to designed objects, opportunities that might otherwise have remained invisible come into view.

From this map of some of the main peers at the performative intersection between design and anthropology within the initial DAIM project, I will now move on to present the main foundation for this thesis: the Senior Interaction project.

### 1.3.2 Senior Interaction (SI) 2009-2012

The second project that acts as a foundation for the primary empirical encounters within this thesis work is the Senior Interaction project where I was employed as a PhD student from 2009-2012. The project collaboration was similar to DAIM, funded by the Danish Enterprise and Construction Authority under a program for user-driven innovation. The funding was targeted a strategic area, placing the user in the centre of innovation of citizen-centred welfare services; the project owners were the Health and Care Administration (SUF) under the Copenhagen Municipality. As collaborating partners, two research institutions: the KADK and the IT-University of Copenhagen were working closely together with SUF in addition to nine private companies e.g. business and NGO partners ranging broadly from Falk Health Care, HTC mobile phones, Fisketorvet<sup>26</sup>, Ældresagen<sup>27</sup> to smaller mainly one-person businesses such as AKP-Design<sup>28</sup> and Humankoncept.<sup>29</sup>

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<sup>26</sup> A large shopping mall in Copenhagen

<sup>27</sup> The DaneAge Association is a national not-for-profit, direct membership organization promoting a society in which all can live long and good lives without age barriers and ageism.

<sup>28</sup> Designs aid products for the elder care sector, e.g. the senior walker "BagRollator"

<sup>29</sup> Providing services of exercise coaching for communities

The SI project focuses on well-being and improving the quality of life by designing for social interaction among senior citizens. The project explores welfare technology<sup>30</sup> and new horizontal service concepts that enable citizens to become or stay more self-reliant and active, by designing for maintaining and strengthening social relationships and by preserving or restoring a sense of being noticed by others as well as noticing others and belonging to a community.

Within the fields of welfare technology and senior care other projects have focused on how to help senior citizens overcome physical challenges such as personal hygiene of bathing, visiting the toilet and putting on compression socks, all related to the physical aspects of being and growing older, what is termed “aging-in-place”. But the desire and ability to stay in one’s own home is not only a question of having a good and well-functioning physical environment. The SI project suggests that it is more important to have an everyday life full of valuable experiences alone and together with other people. The objective of the SI project is to investigate how senior citizens’ social networks and experiences in everyday life can be supported through technology and new services. The aim of the project is to develop new service models and social technologies that create possibilities for experiences and increase social interaction among senior citizens contributing to greater self-esteem and social well-being.

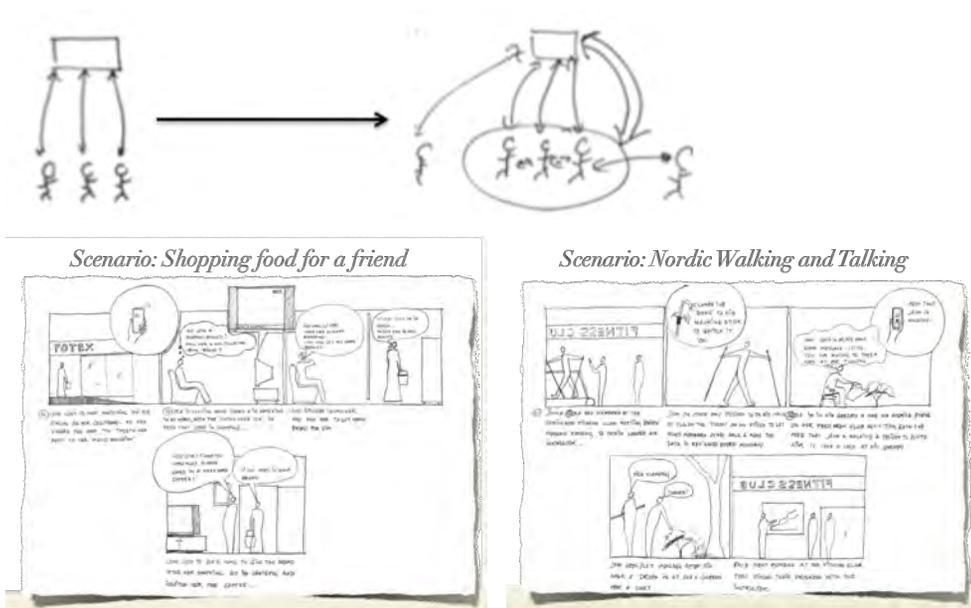
The SI project looks at *horizontal services* for citizens and service providers from a new perspective. Instead of considering services like something that takes place in one-on-one vertical relationships (see ill. 1.3.2 top/left) between one citizen and a service provider, the idea of a *horizontal service model* (top/right) sets the framework for locally established communities that support networks between citizens as well as between groups of citizens and service providers. The model calls for the design of a special form of *welfare technology*, namely technologies designed to support everyday social interaction, such as ‘to notice and be noticed as part of everyday activities’, ‘twittering about activities’, ‘dedicated communication channels’ and ‘technologies that grow with you’. By supporting practical tasks and other everyday activities within a local community, citizens’ ability to self-help and to help each other in everyday life is stimulated.

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<sup>30</sup> Welfare technology is defined by the Municipality of Copenhagen (2013) as “new technology that supports citizens’ everyday lives and employees’ working life. Within the Health and Elderly Care Department [SUF], welfare technology is aimed at:

- Elderly citizens, citizens with chronic disease etc. and as a means for them to regain and expand their living conditions
- Employees and a means for freeing resources and performing tasks in an easier and smarter way (Copenhagen Municipality 2013: 7)

As an example of ‘welfare technologies’ they state: “Copenhagen Municipality has tested a number of welfare technologies to increase the freedom of the city’s elderly, technologies, aids for bathing and putting on compression socks” (ibid: 30).



### III. 1.3.2: Horizontal Services

Traditional vertical service model (top/left) where exchange happens one on one between a citizen and a service provider, vs. a horizontal service model (top/right), such as locally established communities that support networks among citizens as well as between groups of citizens and private or public service providers. Top illustration by Thomas Sokolar from the SI application (Copenhagen Municipality 2009a: 6). Bottom: two scenarios to exemplify the types of horizontal services by Thomas Sokolar, Elena Nazzi & Naveen Bagalkot of 'Shopping for a friend' and 'Nordic Walking and Talking' supported by 'Dedicated Channels' (Copenhagen Municipality 2009c: 6 & 9).

Besides the main purpose of exploring and developing new horizontal service models and social technologies for increasing social interaction, four additional intermediate aims of the SI project are described below:

- To gain knowledge about the everyday life of senior citizens with attention to possible 'platforms of development'<sup>31</sup> in concrete contexts
- To create spaces for innovation within the seniors' own everyday context
- That partners, seniors and employees, etc. collaboratively develop 'services for scaffolding networks'<sup>32</sup>

<sup>31</sup> Danish: udviklingsplatforme

<sup>32</sup> Danish: netværksunderstøttende services

- Documentation and dissemination of knowledge

I will return to an in-depth description of the methods and processes of SI in chapter three and the encounters in the main chapters four, five and six. I shall now move on from this brief introduction of the SI project to introduce some of the peers around me during this period.

### **1.3.2.1 Peers of Design & the Social, Tour-de-Action and Swamp-diving**

I will briefly introduce some of the peers I engaged with during this period of my PhD study. They were not working specifically towards Social Design or applying Performance Studies but were also involved with experimenting and exploring the roles of co-designing social matters<sup>33</sup>. Many of these peers were working within the area of Science and Technology Studies (STS) and Actor Network Theory (ANT), but we found some common interests within the intersections of managing co-design projects by engaging and mobilizing broad collaborations of public and private interests as well as citizens and non-humans in community building and everyday innovation by applying aspects of performativity, performance and designing aspects of 'the social'. I co-designed the PhD course seminar series: *Design & the Social* in collaboration with Sissel Olander, Tau Lenskold, Christina Lundsgaard and Signe Yndigegn. I also toured the United States on a: *Tour-de-Action* with Olander, Lenskold and Yndigegn, and I 'dived into the swamps' of entering the academic field of design research with the Copenhagen-Malmö twinning's of the PhD study circle: *Swamp-Divers* with Li Jönsson, Olander, Lenskold and Yndigegn meeting the Swedish fellows of Medea for example Anna Seravalli, Kristina Lindström, Åsa Ståhl and Mads Hoby among many others.

Signe Yndigegn and I collaborated during the SI project. Initially she was interested in understanding the 'everyday innovation' made by especially senior citizens and how to design *with* them, by also applying social technology to extend the design encounters in time and place. Yndigegn later changed her focus a bit from the more classical PD tradition to the STS/ANT oriented field, and she has contributed to the PD and co-design tradition with her thesis, *Managing Resistance and Negotiating Co-design: Reflections on Troublesome and Elusive Moments* (2016). Yndigegn's dissertation is a retrospective reflection of her experiences engaging with and within the SI project. Yndigegn reports on a series of what she terms 'disconcerting moments' from the SI project and beyond. She is concerned with describing the resistance as part of co-design with the aim to reflect upon 'troublesome moments' of elusive resistance that are rarely described or discussed within co-design and participatory design. She questions how resistance is performed in practice, especially in the meetings between citizens and the project, and how resistance is

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<sup>33</sup> Lury & Wakeford (2012) *Inventive Methods: The Happening of the Social*

handled, or not handled, in the project. One of her arguments is that the SI project ignores the resistance toward the project itself, which means it doesn't get to challenge the overall framework. A second concern is discussing the 'new constellations' of multiple partners and multiple organizations in co-design such as Living Labs. Yndigejn states that these project constellations raise issues of agency and ownership, questioning who is working for whom? Who owns the project? And who is responsible?

Part of Li Jönsson's PhD work has been engaged with a public-private partnership project, Lev Vel, somewhat similar to SI, which also engages the Municipality of Copenhagen, senior citizens and several private and public companies and organisations in an innovation network interested in exploring senior-related welfare technology. Jönsson's thesis contribution, *Design Events: On Explorations of a Non-anthropocentric Framework in Design* (2015), is targeting the broad field of interaction design as well as participatory and speculative design. Jönsson's thesis aims to accommodate a designerly engagement that does not contribute to quick solutions of problems, but rather a practice that opens up for alternative ways of understanding, intervening and expanding issues. The figuration of 'the event', as a design exploration, argues that human and non-humans 'equally' come together in a process and allow for things to become different. One of the important arguments is that in constructing new types of collective life and in conceiving new technologies, we must avoid constantly distinguishing between humans and nonhumans. As a design researcher she is supported by STS, anthropology and feminist techno science and driven by developing designerly speculative interventions. Jönsson states that 'design' should participate by shaping or re-configuring new agencies – rather than respond to demands or to 'just' satisfy needs. She exemplifies this in her project: "Urban Animals & Us" where tangible interactive prototypes allow new relationships between birds and seniors to emerge.

Tau Ulv Lenskjold also participated in the initial phases of SI, where we visited the SUF department and care homes together. He later joined with Li Jönsson's project "Urban Animals & Us." Lenskjold's dissertation, *Objects of Entanglement and Allure, Steps towards an Anthro-de-centric Position in Speculative Design* (2014), explores the emergence of a speculative position within the context of Critical Design. Lenskjold argues in favour of a re-conceptualization of the 'experimental design artefact' that also and equally pays attention to the object's intrinsic allure, its socio-material entanglement and its translational powers. Lenskjold investigates speculative design at the intersection of collaborative design research and the social sciences, mainly drawing on research from STS and anthropology. Through a series of design experiments exploring the possibility of instigating new relationships between seniors and urban animals like gulls and magpies, the project informs the conceptual development of an 'anthro-de-centric stance' in design research that seeks to incorporate 'non-human others' in the 'collaborative circle' by critically insisting on design speculations as a means to investigate the ontological pluralism of

multispecies perspectives. By drawing on a multifaceted methodological approach, Lenskjold aims to develop a notion of 'speculation' in design that extends a critical stance illustrating speculative artefacts as related to research practices of conducting design inquiries and partaking in design activism. Lenskjold's conception of speculative design focuses on the capacity of the designed artefacts to both open up new vistas of reality and connect us to a larger collective 'we'.

In her thesis, *The Network Lab: A Proposal for Design-anthropological Experimental Set-Ups in Cultural Work and Social Research* (2014), Sissel Olander accounts for the field of PD and cultural co-production. Olander's dissertation reports on a series of co-design experiments, which explore formats for dialogue and exchange among cultural workers, librarians, managers, and citizens in cultural institutions and neighbourhoods in the Municipality of Copenhagen. Drawing on the concept of a Co-design Lab and a conceptual framework for analysing experimental research practises, Olander's thesis sets out to position an experimental co-design practise on the border between constructive design research and constructivist social research. Within a network of carefully staged events, Olander accounts for how co-design tools and methods are employed to investigate new institutional platforms, local political procedures, alternative images of cultural collectives and citizens, and new possible collaborations between institutionalized and non-institutionalized networks.

Olander points to a 'design-anthropological experimental set-up' as a particular platform, which organises spaces for collective proposal making and negotiation among members of a research collective. By focusing on research activities as a 'network of events', always forged but never fully controlled by the researcher, her thesis explores the critical role of methodology in research. It exposes how co-design tools and methods offer a way into an 'experimental engagement with the social'. The experimental research device presented in her thesis works to strike a balance between change as a phenomenon that unfolds in already emerging networks, and change as local forms of situated difference and displacement which cannot only be grasped within a lab, but are completely dependent on the local configuration of the lab to materialise and become visible.

Christina Lundsgaard, in her thesis *Web of Design Encounters: Everyday Worklife as an Open-ended Material in an Exploratory and Ongoing Design Process* (2016), explores how spatial production becomes a common matter among employees and architects. From an ideal that issues and questions are developed in the engagement with a work context, she exemplifies and explores how design grows out of a web of encounters between people and things. The aim of her thesis is to exemplify how an exploratory research setup may move architectural design practice into a more social and open design space. Informed by ANT and combined with an 'experimental research practice', it enters and proceeds into the micro-practice behind a Workspace:lab.

'Swamp-diving' colleagues in Malmö counted Anna Seravalli, who with her thesis *Making Commons* (2014) accounts for designerly inquiries of Malmö Living Lab Fabriken and attempts at composing prospects in the opening of production. Mads Hoby's contribution, *Designing for Homo Explorens: Open Social Play in Performative Frames* (2014), focus on the socially exploratory interaction between participants mediated through designed artefacts. Kristina Lindström and Åsa Ståhl have been collaborating with publics about design, media and public engagement exploring how we live with technologies in everyday life and through them with each other. Their common thesis, *Patchworking Publics-in-the-making* (2014), is proposed as one mode of designerly public engagement. Through the artwork "Threads – a Mobile Sewing Circle," they have explored what kinds of issues of living with technologies are touched when embroidering SMS's in a mobile sewing circle.

From these peers centred within Copenhagen and Malmö, collaborating around exploring the local scenes for the seminars, events and study circles of Design & the Social, Tour-de-action and Swamp-diving, I will proceed to briefly introduce the last research project.

### **1.3.3 Give&Take (G&T) 2014-2017**

I took part in the third project Give&Take (G&T) between 2014 and 2017, and it has indeed influenced my perception of public-private partnerships and the possible roles of co-designing and co-producing within such constellations. Many of the lessons from the SI project were also transferred to the G&T project, but I do not draw directly on empirical examples from this engagement in this thesis.

The Give&Take project aims to co-design an innovative digital platform that enables senior citizens and possible third parties such as professional 'care providers' to support and create reciprocal exchange services, creating new opportunities for senior citizens to contribute to society as both volunteers and caregivers within their local communities. The Give&Take project is funded under the EU Ambient Assisted Living (AAL) program, and the project partners are ITU, TU Wien (Vienna University of Technology), KADK, Frederiksberg Municipality and the private technology partners Danish Socialsquare and Portuguese TakeTheWind.

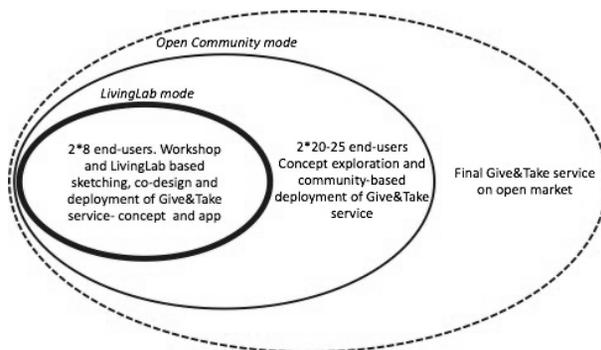
Through the co-design of social and digital media innovation the Give&Take project aims to:

- Strengthen the quality of life of senior citizens through occupation and social engagement as a key to mental, social and physical fitness
- Explore the societal potential of informal community support and civic engagement for tasks currently supported by the public sector
- Improve the ability of senior citizens to live as independently as possible.

Similar to SI the focus intends to shift from public care services to more peer-supported civil engagement and informal community support that not only empowers seniors but also reduces dependencies and increased public consumption. Several projects have demonstrated how volunteering networks are defining new learning opportunities and ways to contribute to society. Senior citizens have knowledge, experience, time and energy to contribute as citizens, volunteers, and particularly as workers and consumers. Some senior citizens desire an engagement in society, and the public sector needs to engage civic society in order for the welfare system to last. The Give&Take platform solution is intended to interface with the public elderly care system as well as with independent local senior organizations.

The G&T project co-designs with users such as senior citizens and professional ‘care providers’ in Austria and Denmark. The initial exploration of current experiences of service exchange and of needs, values, and criteria for an effective service exchange is done in co-design workshops with groups of 20-25 senior citizens. The project uses a mixed-methods approach based on design laboratories thinking, including dialogue meetings, workshops and public events. The second project phase works with a Living Lab-based approach with both ‘interest based’ and ‘location-based’ communities of smaller groups of citizens. Through these Living Labs new sharing practices are rehearsed and adapted within the Give&Take platform. In the final phase the revised prototype is explored by both the professional care providers and citizens in an ‘Open Community’ mode within a few selected communities in Austria and Denmark.

To ensure a sustainable business model and societal integration of the G&T solution the project strives to engage professionals representing local neighbourhoods, senior organizations, care organizations and public care units, since private or public elderly care organisations who might enable or pay for the service have an interest in measuring an economic advantage or increased efficiency through the G&T service.



### III. 1.3.3 Timeline of the three years of G&T

First year: Co-design workshop. Second year: Living Lab mode and third year: Open Community mode

### 1.3.4 Accountability and trails between the research projects and the thesis program

In this last section describing my empirical foundation I wish to briefly look at the three projects in order to highlight the different project set-ups as the foundation for discussing the roles of co-design within public and social innovation projects. All projects are related to developing new practices within and towards three different ‘interfaces’ of different SME industries, design academia and developing new municipal and societal practices towards ‘society at large’ (Fallman 2008), ranging from recycling to promoting social well-being by community building and welfare technology for sharing everyday practices.

#### III. 1.3.4 Overview of interrelations and trajectories of the three projects

##### DAIM

Design Anthropological Innovation Model; bringing together ethnographic explorations and design interventions with user engagement in user-driven innovation

##### SI

SeniorInteraktion; Welfare technology for social interaction

##### G&T

Give&Take; Empowering volunteers and members of communities with better digital tools



Funded by the Danish Enterprise and Construction Authority (EBST) under the program for user-driven innovation.

The project collaboration consists of two research organizations, one waste management company VF: owned by 19 municipalities servicing about 900,000 citizens and 60,000 companies<sup>34</sup>, and five private design companies.



*The DAIM Book and Box* with inspiration materials e.g. three magazines, *insight cards*, *postcards*, *tool cards*, *seven claims about waste*, design game and educational material for citizen involvement in innovation training courses to civil servants by KLK and VF.

Funded by the EBST program for user-driven innovation, placing the user at the centre of innovation of citizen-centred services.<sup>35</sup>

The project collaboration consists of one municipal organisation SUF: servicing 10% of all elderly care in DK, with about 10,000 employees<sup>36</sup>, two research organizations, one NGO, and eight companies providing services, technology and products targeted senior citizens.



*The Senior Interaction Book*  
Some of the activities following one Living Lab are still on-going and a group of seniors still meet in the Valbypark Friday at 10 o'clock.

Funded by the EU program for Ambient Assisted Living (AAL).

The project consortium consists of three research organizations, two SME technology providers and one municipal organisation.



*The G&T magazines*  
Some activities following one Living Lab are still on-going and a group of seniors still make use of the Give & Take platform to communicate and report from the walking tours.

The close collaboration with five commercial design companies, the SPIRE centre and the organization Vestforbrænding framed the DAIM collaboration in the direction of 'design practice' in order to suggest and develop applicable strategies, principles and 'tools' that designers could take as an inspiration and apply within their practices. The partner setup in SI seemed to have another focus. Here the municipality was project owners and the initial nine private companies, for different reasons reduced to four more or less active partners collaborating with the two research institutions. The SI partners from different sectors and areas did not seem

<sup>34</sup> <https://www.vestfor.dk/Om-Vestforbraending/Ejerkreds> (10/08 2018)

<sup>35</sup> Danish: Den strategiske indsats: Brugeren i centrum for innovation af borgernære velfærdsydelser

<sup>36</sup> <https://www.kk.dk/artikel/arbejdspladsen> (10/08 2018)

interested in reflecting on or developing innovation models, tools and approaches in a broader sense, but were more concerned with expanding their respective business areas or products towards the group of seniors. Nonetheless their respective product areas e.g. a shopping centre, healthcare technology, mobile phones and a bag-rollator did influence the initial direction of the project. These stakes also framed the directions, technologies and innovation areas, rather than the interests and concerns of senior citizens, who were not yet seen as ‘partners’ within the initial part of the process.

Therefore, accounting and reporting to ‘design practice’ during the SI project seemed less obvious than the DAIM project. The final publication, SeniorInteraktion – Innovation Gennem Dialog, was written in Danish to reach the broader community of civil servants working with social healthcare and welfare services. I am still uncertain whether the municipality perceived their role within the project as also learning and reflecting on their own internal practices. My guess is that they did not prioritize this part of the project as much as some of the academic partners had intended, and the politics (such as a new Mayor within the Health and Care Administration after the project began) also changed the priorities of the themes during the project.

But my PhD program, enrolled within these three larger research projects, also shifted. From collaborating and engaging within the DAIM arenas of ‘design practice’ I drifted towards ‘design exploration’ interfacing with the ‘society at large’ exploring the boundaries of Living Labs within the public space and ad hoc participation of citizens. The long-term Living Lab approach was established without known methods to build from. The SI project from my perspective did not have much anchoring within existing ‘design practice’ but was rather investigating the explorative intersections between public services and new private initiatives supporting communities of senior citizens. But as one third of my PhD position was funded by my practical engagement with the SI project, one third by the Centre for Design Research and the last third from teaching at KADK, my PhD program also more naturally looped towards the academic interface of ‘design studies’, and I now had some time to enter the academic landscape of Anthropology and Performance Studies. In addition I was teaching and exploring this intersection with design students in a more explorative manner than with the design practitioners from DAIM.

The trajectory and last transition from the SI project to G&T again led to other shifts as this collaboration had an international focus and similar to the ‘Tour-de-Action’ workshops in the US, we learnt a lot about the international and local differences by being reminded of the great variations of how to best mobilize and support the differences between municipal vs. faith-based communities of elderly care. Such differences seemed to alter how to mobilize but also engage with networks around care supporters. There were many differences between engaging the Austrian vs. the Danish civil and public context, but there were also smaller differences between

the context of working with the municipality of Copenhagen and later with Frederiksberg. Copenhagen being a larger municipality they might have more experience in innovation projects, whereas Frederiksberg, being aware of their minor scale, often chooses already existing and tested solutions and is generally not taking the lead in the development of new innovation.<sup>37</sup> The organisational dissimilarities working with the Municipality of Frederiksberg as opposed to Copenhagen also made a difference since the anchoring of the project seemed to rely mainly on one person (and a few colleagues), whereas the SI project was naturally more solidly anchored within the SUF department, as they were the project leads and owners. That SUF were project leaders during the SI meant that some processes were led internally without much engagement of other partners, and these long internal durations without considerable interaction among partners seemed to conflict with the faster pace of working that private partners were accustomed to. Also, the internal processes within the municipal organisation were not as transparent as design researchers might have wished for. But many of the same issues of mobilizing and engaging the civil servants – working closely with the citizens<sup>38</sup> – seemed to be somewhat similar throughout SI and G&T. However, alternative ways of funding civil servants' hours of participation were improvised on the fly within the G&T project.

The private technology partners of G&T were more interested in exploring the business potentials and use barriers of applying the platform as a commercial product in itself than the partnering design bureaus in DAIM who were interested in exploring co-design and user-driven innovation models, tools and the inherent design processes. But the overall project group of G&T seemed to work a bit more aligned, gathering all partners 'regularly' despite the long distance, compared to the final years of the SI project.

My PhD project started with a strong accountability towards design practice and design communities (due to the many active 'practicing' design partners in DAIM and my own 'applied' design focus). However, it has drifted slightly towards the fields of Design Exploration and Design Studies during the SI project, as I myself also engaged in the more 'theoretical investigations' and an exploratory mode of applying Performance Studies. Where the academic DAIM partners shared a strong interest in the fields of Anthropology and Theatre due to the collaboration with SPIRE (working closely with the theatre troupe DACAPO) and the overall framing of DAIM, the SI project did not seem to share one main academic 'field' of interest beside Co-Design. The SI project covered both HCI domains of technologies and social media designed to support everyday social interaction, such as 'tickets-to-talk', 'twittering about

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<sup>37</sup> From personal conversation with a partner from Frederiksberg Municipality.

<sup>38</sup> Danish: fagprofessionelle

activities' and technology of everyday innovation 'to notice and be noticed as part of everyday activities'. As well as 'mobile and scalable platforms' that is suggested to 'grow with the senior' when the senior citizen needs more support from the health system, due to the technological interests from the academic partners from ITU, but also domain and technology partners as HTC mobile phones, Falck, Abilia, and Inuse. Personally, I continued within the theoretical studies of Anthropology, Theatre and Performance Studies. I have further engaged with the interface of 'Design Explorations' towards the interests of the 'society at large' trailing the well-known approaches of 'design labs' to the younger cousins 'Living Labs'. Living Labs within SI and G&T both aimed to initiate and support senior communities bridging the interests of slight public backing from public Health Centres and private or NGO organisations such as Humankoncept, Ældresagen, Samvirkende Menighedsplejer<sup>39</sup> and AKB København<sup>40</sup>

A personal focus of this PhD thesis within the SI project has been on how to invite possible partners into the design and Living Labs and further how to best depart from the labs, considering that professional designers need to step aside and step out as more distanced reflection partners for the remaining partners, in order to make others engage and establish their own living practices within or without labs. We must both support a continuing implementation of practices within others' work lives and everyday lives (without designers being on board all time), but also reflect on how we best assist others in reaching some sense of 'completion or closure' as a rounding off of project collaborations even while some partners continue to engage in further developments.

Until now I have described how design is in transition towards 'the social' by pointing to how a few design authors have been describing this shift through the last three decades transitioning design for post-industrial production – from Branzi's *Design and the Second Modernity* to Manzini's *Design when Everybody Designs*. The authors' voices have been woven into a few examples from my own journey entering different design arenas of educational institutions such as KADK in Copenhagen, DAE in Eindhoven and POLIMI in Milano, within transitional and liminal positions such as entering as a design student leaping to exchanges within other environments, to where I stand today as a co-design researcher. I have also briefly given a more present overview of how I encountered some events of social design 'out there' within international environments of design communities and their peer networks e.g. Medea at K3 and

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<sup>39</sup> A faith-based NGO (folkekirkelig/sognediakonal) parish for the diaconal obligation and service to act for people who are vulnerable or in a severe life situation, where we worked to support civil servants in developing a concept of 'Elderly Men's cooking & dining' (Mandemad).

<sup>40</sup> A non-profit housing organization owned by the tenants, with more than 8,000 homes all over Copenhagen, where we worked with a local civic counsellor (boligsocial rådgiver) in the social housing complex Stjernen to support some of her communities of both a senior community (Hyggeklubben) and an ethnic women's group (Jasmin).

their Malmö Living Labs; Northwestern University's ABCD communities near Lake/Pulaski and the district of Pilsen; IIT in Chicago; the University of Washington in Seattle and their collaboration with the IDEA Space, and finally Transdisciplinary Design at Parsons in New York. All encounters took place about five years ago when 'swamp-diving', touring and rambling in Salone Satellites. Acting as the empirical foundation for this thesis I have further presented the project journey of the three innovation projects I have been part of, and I have introduced the peers who have intersected the performative spheres of Design Anthropology, co-designing Design & the Social and 'swamp-diving' the design research environments within the Oresund region.

But now it is time for a more current invitation: This is a call for action for attentive social designers to follow my invitation to embark on a current programmatic vision of co-design as Everyday Theatre.

## 1.4 Program: Towards methodologies of Everyday Theatres

Design today is a very complex field. New areas such as service design, social design, civic design, transformation design and experience design challenge traditional ideas of what design is, who designs and how the design process unfolds. Design products are just as often processes of change, strategic recommendations, transitions of social relations and services, as they are 'traditional' products. The designer's role has changed to now also facilitate and engage in new constellations and collaborations with many partners of different competencies and disciplines in interdisciplinary teams with transdisciplinary focus points. But new tools, skills and frameworks are needed to shape and design the common process.

Sketching, visualizing and prototyping are some of the professional designer's most important tools for dialogue. If sketching is defined as a term to open and probe a dialogue about early drafts for experiments, how is it possible to collaboratively sketch use relations, interactions and experiences? When the design product is a rehearsal or performance of a service practice, what does experimentation of prototyping, exploration and testing in the co-design process look like? And how are co-designers part of crafting, shaping and devising Simon's potential 'courses of action'; in my case of service practices 'aimed at changing existing (and potential) situations into preferred *future* ones?'<sup>41</sup>

Designers no longer act alone, as the main creative actors at the drawing boards. But how can professional co-designers and design tools support 'everyday designers' to develop their

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<sup>41</sup> Herbert Simon's famous definition of designing: "Everyone designs who devises courses of action aimed at changing existing situations into preferred ones" (Simon 1988: 67)

sketching and prototyping techniques? And how can all stakeholders and partners be invited to collaboratively sketch and craft a prototype of social relations? When ‘sketching’ becomes an embodied practice and we are able to use our bodily actions and social repertoire of ‘restored behaviour’, how can we practice relations by rehearsing futures, performing presents and reenacting pasts, making the unknown become familiar and the familiar become estranged again?

For years ‘design methods’ have gained increasing interest and proved their worth in public and social innovation and social design (Mulgan 2015 & Armstrong et al. 2014). Design Thinking and user-driven innovation have had a huge uptake within social innovation of public services (Brown 2009). Traditional design companies have long provided free ‘how-to guides’ with tools and methods to support a wider scope of project engagements and collaborations for example IDEO’s *Design for Social Impact* (IDEO 2008), Frog’s *Collective Action Toolkit* (Frog Design 2012) and Nesta/Young Foundation’s *How to Innovate: The Tools for Social Innovation* (Murray et al. 2008).

Public organizations such as the Danish Mindlab<sup>42</sup>, the Finnish SITRA<sup>43</sup>, the UK’s Design Council<sup>44</sup> and the French La 27e Région<sup>45</sup> have also been promoting design when developing the practices of public services. But what kind of roles does this entail for the professional designers co-designing in worlds such as Manzini’s ‘when *everybody* designs’? And how are designers to follow these interests of adjusting and transitioning into skilled social designers, adapting their design tools and methods for public and social innovation, when multiple partners are to be engaged as stakeholders, participants, co-creators and co-designers?

Traditionally, participatory and co-design processes have often taken place in well-defined and protected use contexts, working to intervene in the workflow at hospitals or production halls, where users are quite easily identifiable as patients, nurses and workers, but co-designing *in the wild*<sup>46</sup> within the everyday contexts of temporary communities in the public space and establishing Living Labs exploring ‘ad-hoc activities’ and not work practices is still a nascent field. Mobilizing and engaging everyday designers (previously users) in these open contexts might require design tools, techniques and modes that are different or transitioned compared to those that have previously been applied in co-design.

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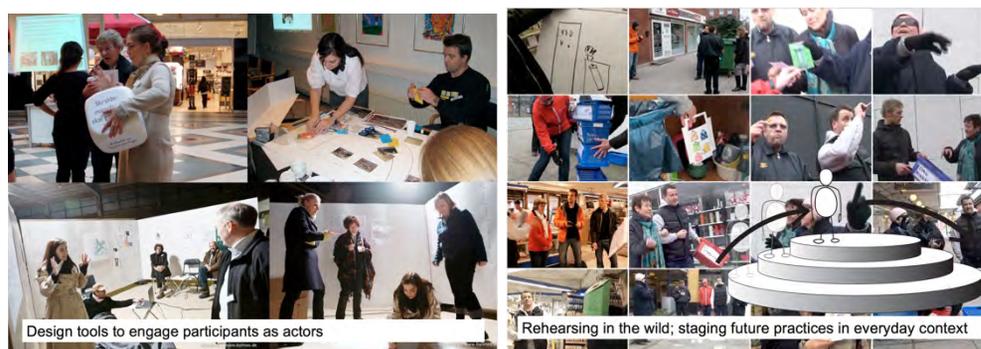
<sup>42</sup> <http://mind-lab.dk/en/node/13>

<sup>43</sup> <https://www.sitra.fi/en/>

<sup>44</sup> <https://www.designcouncil.org.uk/>

<sup>45</sup> <http://www.la27eregion.fr/en/>

<sup>46</sup> ‘In the wild’ refers to how designers are situated and designing not in their studios but within the context of actual use (Buxton 2007, Rogers 2011 & Crabtree et al 2013)



### Ill 1.4 Design tools for rehearsing *in the wild*

Two illustrations of design tools engaging everyday designers as actors and rehearsing and staging future practices in an everyday context. From my early PhD program in 2009.

Design as Everyday Theatre is about organizing co-design events like everyday dramas. And extra-daily theatre is about applying and experiencing embodied practices of performance. By making design props for probing for an embodied and collaborative sketch or prototyping, partners are becoming co-producers of design and are giving form by restoring, altering and rehearsing renewed relations within service practices. This thesis is appropriating well-known design tools and techniques such as props and prototyping and examines how partners are able to play a role in new contexts when developing and performing social platforms for communities, supported by welfare technology.

One of the purposes of this thesis is to contribute to design research and co-design praxis by organizing co-design events as drama and through performance. I will describe three distinct modes of engaging performative ‘co-design spaces’ of Rehearsing, Performing and Reenacting collective practices – three different but reflexive and experiences-based learning spaces of reciprocal dialogue engaging the particular modes, which characterize the different stages for gathering, sustaining and dispersing co-design processes. Co-design practices are inherently social and collaborative. They unfold within partnerships of many different actors and agencies. Co-designers need to be aware of how to navigate such co-design spaces for example when to enter, stay or leave, whether the aim and the purpose are to gather, sustain or to disperse the attention and presence of partners within the design process. I wish to point to some of the characteristics of designing for ‘the social’ within these different modes of engagement – rehearsing, performing and reenacting – towards describing a methodology of Everyday Theatres.

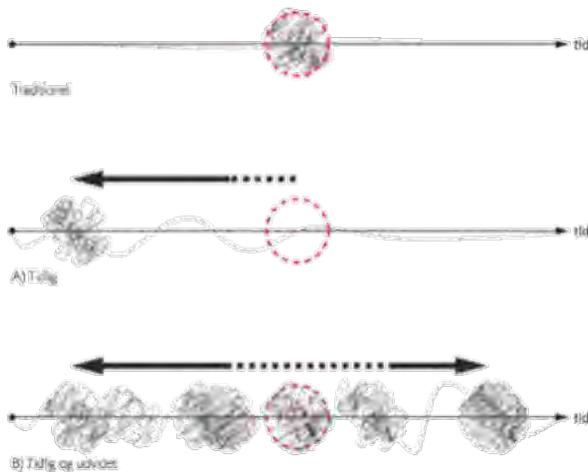
#### 1.4.1 Research focus; drama, performance and intervention

My primary research focus probes: *How can complex co-design processes be explored as drama? And how does this affect the roles of designers?*

How can I, as a designer, explore and conceptualize the overall duration and process as a performance of an everyday theatre? But also, conversely: how can I study dramatic structures, recurring on a smaller scale?

A secondary focus of this dissertation inquires: ***How may a performative perspective on design open up in other stages of the innovation process than they traditionally do today?***

Design props and the designer's traditional tools can play different and novel roles supporting all co-designers as actors in an embodied sketching of practices for prompting improvisation and reflection in different stages of the process (see ill. 1.4.1a), both (A) initiating a gathering for an exploration earlier in the process than traditionally happens, and (B) extending the use of design props and prototyping to longer durations of the process.



### Ill. 1.4.1a: Design tools as the fuzzy front end, and extended over longer durations of the innovation process

An Illustration from my PhD application, describing 'design' in different stages of the process. Experimenting with design and design tools as props for prototyping A) earlier (to the fuzzy front end) and B) expanding to longer duration of the innovation process.

Design could be initiated as sketching and prototyping *earlier*, as part of fieldwork and knowledge production at the 'fuzzy front end' (Sanders & Stappers 2008), before the focus of the actual purpose of the (service) prototype is clarified, but as part of refining the aim of the service or technology.

The second point of departure could be to *expand* and *extend* design and design props as a series of experiments that become part of an overall reflexive development process for partners developing or transitioning their respective practices within the co-design process.

The constellation of multiple co-design partners with different stakes as public and private professionals and everyday users creates a need for a common language<sup>47</sup>. How can design and design tools help to create and maintain a common language over a longer period of time, as well as anchoring and distributing this shared language or common practice, when some stakeholders only participate in shorter periods while new ones enter? The inclusion of new types of 'everyday users', such as 'ad-hoc users' and senior citizens as everyday designers may add additional requirements for simple but effective design tools translating or transferring the experts' language of technology and social media into simple scripts for a common language.

Finally, I want to discuss: ***How are liminoid Design Theatres established through design interventions in, or in relation to, the context of everyday life?*** I will investigate how to 'set the stage' and stage the design process in relation to everyday lifeworlds. How are liminoid reflexive practices established within Design Labs and Living Labs in the everyday and extra-daily context of users and partners? The everyday use/design context is not the designers' studios; they are *in the wild*. Which processes and tools will support them in these contexts? When the co-design events take place in the contexts of everyday designers, such as senior citizens' homes and public spaces, the staging will require design tools of *transcendence* to establish an imaginative performance and liminoid reflexive spaces, where improvisation and reflection can also take place as moments of extra-daily performance besides the everyday living. Likewise, a workshop held at a municipal meeting room or cultural house will require processes and design tools to strengthen the *anchoring* of the presence of the *everyday designer's* context. This is often done with photo cards and video clips of this context, but there may be other performative and embodied tools and processes that can help these actions between staged performance and ethnographic interventions on their way.

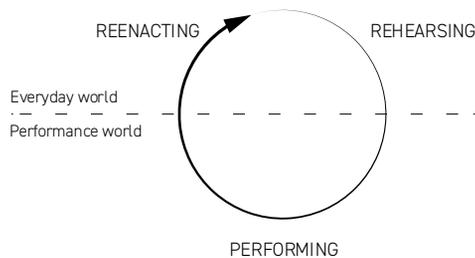
My aim with this thesis is to widen the scope of social design, co-designers and their 'toolboxes' to build a more nuanced vocabulary around the embodied and relational practices of designing within social contexts. We designers do not only have tools, techniques and methods; we also have bodies and we are *embodied* performers ourselves, as one of the most important 'tools' of co-design. What does an awareness of embodiment and performative aesthetics bring to the table when co-designing everyday encounters are not (only) human-centred, not (only) materiality-centred and not (only) actor-network oriented, since the important 'atom' of change is

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<sup>47</sup> By 'language' I refer to Wittgenstein's 'language-games' "consisting of language and the actions into which it is woven," also connected by 'family resemblance', as meant "to bring into prominence the fact that the *speaking* of language is part of an activity, or a form of life", which gives language its meaning. (Wittgenstein 1986: 5 & 11)

exactly within the *medial relations* between the different actors and their nodes in meshworks<sup>48</sup> of entangled socio-materiality? I would argue that bodies engaged in reflexive and experience-based learning practicums such as theatrical spaces are much more attuned to the performative and relational aspects of change, transition and transformation when conducting co-design with multiple performers engaged in a partnership.

This thesis introduces a performative and transformative aesthetics for co-design with the purpose of raising awareness of some of ‘the social’ and relational aspects of transformation. I wish to describe some performative qualities and different modes of co-designing transformation and transitions as processes of change. These transformations and transitions entail a ‘transportation’ of all co-designers engaged in conducting such processes of change – transportations of partners’ consciousness, acting as co-designers in transitioning the liminal stages between the world of the known and the worlds of the new, between ‘what is’ and ‘what could be’, departing from everyday dramas, staged into extra-daily theatres and back again to the Everyday Theatres.



### III. 1.4.1b Processual iteration of Everyday Theatres

This illustrates the process from Rehearsing to Performing to Reenacting building on Schechner’s performance process (1985). The circular line describes the iterative process and the three main phases of performance: Departing from the ‘everyday world’, entering the extra-daily ‘performance world’ and returning to the everyday world again, potentially transformed, transitioned or simply having one’s consciousness ‘transported’ through the subjunctive performance world of *as-if* and back again.

## 1.5 Reading guide and thesis structure

I have now briefly introduced the field and the scope of this present research project, its empirical foundations and related peers. I have also framed a program and some focus points for

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<sup>48</sup> Ingold introduces the concept of ‘*meshwork*’ as a texture of lines of life, opposing networks. Ingold describes a ‘meshworked mode of movement’ as *wayfaring*, as opposed to a ‘networked mode of movement’ as destination-oriented transport. The *wayfarer* is continually on the move. She is her own movement and threads her way through the world. Wayfaring is meshworked within traces of movement (Ingold 2007b & 2011).

the research. Concluding this introduction to describe design as in transition towards the social, I will present the overall structure of the thesis chapters. This chapter has provided a foundation for understanding how design has been in transition towards social and public matters. I have presented this introduction through various ways of navigating in and out of different social environments such as ‘swamp-diving’, touring and rambling, and I have also allowed myself (and my own experiences) to be present in the text.

In Chapter Two I will present the theoretical foundation of *Homo Performance* and Performance Studies. The first part presents social dramas and the performative turn within the social sciences of anthropology and sociology, especially from the position of Victor Turner and his contributions to dramas as meta-theatres. The second main part, ‘extra-daily theatre’, presents Performance Studies from theatre-oriented fields by Performance Studies founder<sup>49</sup> Richard Schechner’s works on performance poetics, transformance, actuals, restored behaviour and aftermath. In addition, I shall present the German theatre and performance scholar Erika Fischer-Lichte’s important contribution to performative aesthetics, autopoietics, re-enchantment and perceptual multistability. Finally, I conclude with a coda viewing Dwight Conquergood’s performative concept of Performance Studies as a *caravan* between everyday dramas and extra-daily theatres, tracing PS on the move as a more radical approach of performance as a framework ranging from mimesis via poiesis to kinesis.

In the Third Chapter I account for my research approach and methodology. I will first follow a few trails of Conquergood’s performative framework before describing the research tradition of Constructive Design Research. Under this heading I’ll sketch the contours of the Lab, Field and Gallery and a programmatic approach developed through dialectics that drift between programs and experiments.

Two illustrative sections are providing supplementary illustrative materials. The first methodological program-experiment dialects provide an overview of experimental design methods, tools and techniques applied in the three programmatic phases of the SI project. The second part provides some experimental orientations within a concept of performative worldmaking through globe, sphere and dome views from Ingold’s topology of environmentalism describing different perceptions of the environment and relations of correspondence of lifeworlds when *growing older together*.

Chapter four, five and six are my main empirical contributions, where I lay out my empirical encounters creating the foundation for the three designerly modes and approaches in

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<sup>49</sup> At NYU

the meshwork of civic co-design performance. These chapters open with a vignette that describes an experience I have had not closely connected to my empirical project engagement, but related to the theme of the chapter of the modes of rehearsing, performing and reenacting. The reason why I open each chapter with a vignette related to a broader cultural landscape than co-design is to allow myself to encapsulate experiences that stand as beacons not too entangled in the innovation projects thus guiding the focus closer to describing *an* experience a designer could strive for within the three different designerly positions. Following the vignette, I introduce the refrain of the chapter, some issues and context, before I head into the encounter descriptions from partner gatherings. Following such encounters, I discuss and analyse the encounter in the light of drama and performance studies. Concluding each main chapter, I suggest a certain designerly approach, position and some practices related to the specific modes of engagements.

Chapter Four: *Rehearsing*, describes a mode of design as rehearsing a gathering of social dramas evoked by design props. I report from encounters where the everyday co-designers invite, gather and restore different potential perspectives within a common design space. I account for three encounters taking place at a workshop where props of the concept of *Super Dots* is inviting and evoking responses of possible sites, people and relations as imaginable scores that the group of partners could explore further or discard if they don't seem feasible or real for the common whole.

Chapter Five: *Performing*, heralds a position of performing by co-designing a '*mise-en-scène*' as an extra-daily theatre. Within this mode designers are not inviting the 'there and then' of future possibilities, but rather support partners in experiencing and exploring some answers to the possibilities becoming present and actual and situated within a specific 'here and now' of the present community of 'us'.

Chapter Six: *Reenacting*, describes a third designerly mode of reenacting by dispersing moments of completion. This mode of designing considers how to leave when others will remain and resume. It reflects how 'performance remain' in several ways and how reenactment might lead to moments of completion and closure supporting partners in collecting but also dispersing some reenactments where some experiences and expressions have 'fallen into line with their intentions'.

Chapter Seven: *Navigating Worlds of Everyday Theatres*, discusses and summarises by reflecting on the methodological modes of approaching, positioning and practicing a performative and social co-design praxis. The chapter concludes how to navigate a design praxis within theatres of the everyday and performative social design.

Chapter Eight: Here I conclude the thesis by summing up the contributions by returning to the three headlines of the research program of drama, performance and intervention.

This current chapter has introduced design in transition towards the social, public and common. I have presented different trajectories describing a momentum towards more locally embedded but also fluid relations of design across different journeys through the social and collaborative strands of design turning into co-design, where social designers are becoming co-producers. The first journey weaves stories from personal encounters with different European design educations alongside the voices of Branzi, Thackara, Meroni and Manzini describing alterations of design roles in order to account for a transition in the field of design. The second journey describes three modes of wayfaring<sup>50</sup> as a design researcher encountering different communities of practice where design research environments are engaging with the public, civic and social life, such as ‘*swamp-diving*’, *touring* and *rambling*, winding-up with a description of how social design has probably moved from transformation to transition design. I have further described a third journey through my empirical foundations and peers related to the research projects of DAIM and Design Anthropology; Senior Interaction, Design & the Social and Swamp-diving; and briefly Give&Take. I completed this section by describing some trails through the research projects and my thesis program and its different accountabilities towards the larger research programs, before presenting the program for this thesis: ‘Towards a Methodology of Everyday Theatres’, which also comprises the research focus of drama, performance and intervention.

In general, my argument is that design disciplines are (and need to be) in transition towards social and public agendas. Other disciplines have steadier foundations in educating professionals within their fields, but the demand of designers is moving drastically from designing *for* industrial production to co-designing *with* civic needs of co-production. I set the stage by arguing in favour of new or renewed methods and tools for social designers to meet the changing needs of engaging in collaborative and performative processes within the civic spheres of public-private partnerships.

By the end of this general introduction, we are now going to enter the social and performative landscapes which will form the foundation of a further journey into the worlds of performance and theatres.

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<sup>50</sup> Ingold describes a ‘meshworked mode of movement’ as *wayfaring*. Conversely a ‘networked mode of movement’ as destination-oriented transport. The *wayfarer* is continually on the move. She is her own movement and threads her way through the world. Wayfaring is meshworked within traces of movement. (Ingold 2007b & 2011).

# **2. Theoretical**

# **Foundation:**

# **Homo Performans**

# **& Performance**

**This chapter describes a theoretical foundation for Performance Studies relevant for considering Design as Everyday Theatre. The chapter explains the social dramas of Homo Performans, the extra-daily theatres of performance and a coda as a caravan in between drama and theatre.**

In this chapter I will present some of the theories on drama, performance and theatre that have influenced my praxis of co-designing and which I think could inspire other design practices with an interest in ‘the social’ of design. I wish to unfold a feedback flow between social drama and everyday theatre. In general terms I will present some approaches to Performance Studies (PS) and some notions of the poetics and aesthetics of performance. This chapter is divided in two main parts: *Social drama* presents anthropological and sociological contributions of viewing everyday life *as* drama, but also how life *is* impregnated with social dramas. Secondly *Extra-daily theatre* presents a performance perspective from Theatre and Performance Studies. In this part I will describe the poetics and aesthetics of performance as proposed by Richard Schechner and Erika Fischer-Lichte in order to understand the performative processes of performing co-design. Finally, I will wrap up by a coda introducing Dwight Conquergood as bridging both streams of the anthropological and the social sciences interests in everyday drama and the theatre scholars applied extra-daily performances. But let us first enter some theoretical thoughts on the social dramas happening in everyday life. I will mainly explore experiences, social dramas and rituals that make and create local cultures within everyday life as laid out by sociologist Erving Goffman and anthropologists such as Clifford Geertz and, primarily, Victor Turner.

## 2.1 Social dramas

### 2.1.1 Drama and the performative turn

Dramatism, dramaturgy and theatricality are just a few of the concepts from various fields of the social sciences which have contributed to the formation of a performative turn for more than half a century. In the following I will present the ideas and theories of anthropologist Victor Turner, as Turner was an important figure in the performative turn and one of the forefathers of the field of Performance Studies. This introduction is intended as a contextualization of some of Turner's core concepts of an anthropology of experience, liminality and social drama, seen in the light of the development of the performative turn in social sciences from the 1950s to the 1970s (Conquergood 1989).

Within the fields of anthropology and sociology there was back then an interest in understanding symbols and structures of cultural rituals *as if* they were theatre, and everyday life *as* drama. The rituals that anthropologists had long studied within foreign cultures was not only seen as a theatre where drama was an act of culture; a cultural drama. The drama of everyday life was now seen as an agent of culture; culture as drama (Burke 1969 & Conquergood 1989). With the performative turn ‘culture’ became a verb and culture was seen as transactions where meaning occurred through drama (Conquergood 1989). Important contributions describing this attention

to theatre, drama and rituals of the everyday were made by Ervin Goffman with *The Presentation of Self in Everyday Life* (1959), Mary Douglas with her book *Purity and Danger* (1966), Clifford Geertz's *Interpretation of Cultures* (1973), Victor Turner's *The Forest of Symbols* (1967), *The Ritual Process* (1969), *Drama, Fields and Metaphors* (1974) and Sally Moore & Barbara Myerhoff (ed.) *Secular Rituals* (1977). In the following I will contextualize Turner's ideas with Burke's, Goffman's and Geertz's perspectives on drama.

### 2.1.2 Victor Turner between Burke, Goffman and Geertz

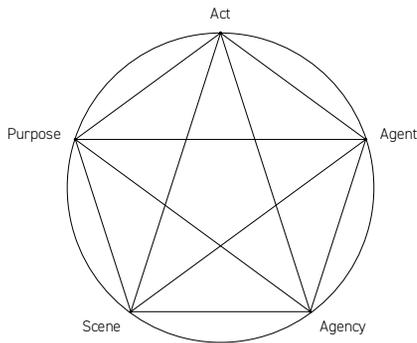
Through the 1950s and 60s, an increasing interest among sociologists and anthropologists began to describe everyday life and social interactions as if they were theatre plays and staged dramas. Victor Turner was one of the leading anthropologists who, from the 1950s and until his death in 1983, studied rituals and the importance of how social dramas is constructing a common understanding and meaning of a culture, as well as the liminal and liminoid spaces conceiving these dramas. One of Turner's most important contributions was an analytical approach to understanding the process of dramatic events as 'social dramas'. In short, social dramas are "units of aharmonic or disharmonic process, arising in conflict situations" (Turner 1974: 37). These public episodes of tensional irruptions, represent windows into social organisation and values and can be viewed as units of social process that have a beginning, a middle and an end. According to Turner, social dramas are defined by having four main phases: *Breach*: a rupture in social reactions. *Crisis*: that cannot be handled by normal strategies. *Redressive action*: that seeks to remedy the initial problem, redress and re-establish. And finally, *reintegration or schism*: that returns to the status quo or an alteration in social arrangements.

I will return to Turner's concepts of social dramas and liminality soon, but in order to give some context to dramas, I will first introduce a few of Turner's fellow scientists who also saw everyday life as drama, but in slightly different ways. The sociologist Ervin Goffman became known for his dramaturgical approach of symbolic interactionism, to analyse social interaction and the individuals' dramatization of themselves in everyday life. In: *The Presentation of Self in Everyday Life* (1959) Goffman makes use of the theatre's front and back stages in order to portray the importance of different kinds of everyday face-to-face interaction. Goffman proposes to understand human action by understanding people as actors on a 'social stage' who actively create an impression of themselves for the benefit of an audience and ultimately also themselves. All actions are social performances that aim to give and maintain certain desired impressions of oneself to others. In social interactions, humans are actors on a stage playing a performance for an audience. Goffman refers to Shakespeare, stating "all the world is not, of course, a stage, but the crucial ways in which it isn't are not easy to specify" (Goffman 1959: 72). Goffman is referencing Shakespeare's play *As You Like It*, where the monologue begins with: "All the world's

a stage, and all the men and women merely players: They have their exits and their entrances; and one man in his time plays many parts” (William Shakespeare, *As You Like It*. Act 2, Scene 7, cited in Ritzer 2005).

Specifying that all the world is not a stage is not easy according to Goffman and his idea of dramaturgy is that everyday life is *like* theatre. ‘Self’ is a social process only understandable through impression management of the roles we convey and how we present ourselves in situations and specific contexts. We all have many different roles depending on the setting of the scene we are enacting, and those roles allow expression of self but also constrain self. Goffman exemplifies these as front and back stages like when a waiter performs differently in the restaurant in front of customers than backstage in the kitchen with co-workers.

Goffman's dramaturgy was building on the American philosopher Kenneth Burke's concept of *dramatism* (Ritzer 2005). Where Goffman interprets everyday life *as* role-play, Burke states that life *is* a drama and develops dramatism as an approach and a method of analysing social situations and motives to explain human action. In *A Grammar of Motive* (1969) Burke explores human motives and the expression around them. Burke's study method is *dramatism*, and the basic terms of analysis are the *dramatistic pentad*: Act, Scene, Agent, Agency, and Purpose (see ill. 2.1.2a). The ‘grammar’ refers to a consideration of the relationship between the motives of these five terms and the possibility of their transformation as well as their range of variations and combinations. Act: What was done; Scene: When or where it was done; Agent: Who did it; Agency: How he did it and Purpose: Why. In Burke's own words: “In any rounded statement about motives, you must have some word that names the act (names what took place, in thought or deed), and another that names the scene (the background of the act, the situation in which it occurred); also, you must indicate what person or kind of person (agent) performed the act, what means or instruments he used (agency), and the purpose” (Burke 1969: xv). Burke's grammar of motives describes drama as ‘situated modes of action’ and investigates motives for this action probing ‘what is involved, when we say what people are doing and why they are doing it?’ A dramatic perspective thus explores how people make sense through drama, and dramatism investigates human motives by viewing events as drama. (Burke 1969)



### III. 2.1.2a: Burke's dramatic pentad

Burke explores human motives through *dramatism*, and his basic terms of analysis are through the *dramatic pentad*: Act, Agent, Agency, Scene and Purpose.

Burke's *dramatistic* approach was followed up by for example Goffman and Turner, who extended Burke's notion of 'dramas of living' to understand how "Life itself now becomes a mirror held up to art, and the living *perform* their lives" (Turner 1982: 108). Turner acknowledges the roots of *social dramas* to Burke's *dramatism* (Turner 1982) and Goffman's *dramaturgy* (Turner 1985). Turner is an important figure for understanding the interest of social sciences in the connections between dramaturgy, everyday life and the social processes of culture in society. Both Goffman and Burke saw social situations play out on one stage as 'all the world's a stage', whereas Turner's approach to drama was more processual and dynamic. Turner saw social dramas as temporary stages that arise as defined interruptions of everyday life. Turner explains the relationship to Goffman as a common interest in 'the theatrical paradigm' of everyday life, but he contrasts the difference in his attention to the extraordinary experiences such as crises and rituals. In other words, Turner is more interested in the actions that arise as deviations from everyday life. As specified by Turner, "The dramaturgical phase begins when *crises* arise in the daily flow of social interaction. Thus, if daily living is a kind of theater, social drama is a kind of meta-theater, that is, a dramaturgical language about the language of ordinary role-playing and status-maintenance which constitutes communication in the quotidian social process" (ibid: 181).

For Turner, meta-theatre is about an aroused reflexivity by everyday actors about the communication system, where they *consciously* show spectators what they are doing. Actors perform before an audience. Unlike Goffman and Burke, who are more concerned about the everyday face-to-face interactions, Turner studies reflexivity in these 'crisis' phases of social interaction. *Metacommentary* is a term Turner borrows from Clifford Geertz, 'a story a group tells itself about itself', thus becoming 'a play a society acts about itself' (Turner 1982: 104). *Metatheatre* builds upon the idea of metacommentary as "an interpretive reenactment of its experience" (ibid: 104). Metatheatre thus reenacts conflicts of social drama, giving them contextualization, and metacommentaries illuminate facets making them accessible for remedial action. Through reflection and reflexivity spectators are able to provoke transformations in everyday life.

The difference between Goffman's and Turner's approaches to understanding everyday actions and situations as performative, dramaturgical and behaved to an audience is that Goffman sees all actions as being performative, whereas Turner emphasises the importance of the metatheatre where "participants not only do things, they also try to show others what they are doing or have done; actions take on a 'performed-for-an-audience' aspect" (Turner citing Schechner in Turner 1988: 74).

Turner's focus on rituals as cultural and social dramas breaching away from the everyday life and 'performed-for-an-audience' is concerned with finding meaning and motives for humans performing these rituals as a 'language about the language of ordinary role-playing'. Contrary to most anthropologists and sociologists at the time, who were keen to explore interactions and everyday actions, like Goffman's face-to-face encounters of waiters and customers, Turner was more interested in the ritual performances, somewhat outside everyday life or impregnated into special spaces in everyday life. Turner saw these ritual performances as spaces that drive social processes and exchanges in everyday actions. Turner's interest in the ritual symbols is as "operators in the social process, things that, when put together in certain arrangements in certain contexts (...), produce essentially social transformations," unlike Geertz, who viewed ritual symbols as "vehicles of, and analytic windows onto, 'culture'" (Ortner 1984: 131). Thus, in Turner's view, ritual "symbols instigate social action" and "determinable influences inclining persons and groups to action" (Turner 1967: 36). They are "investigated for the ways in which they move actors from one status to another, resolve social contradictions, and wed actors to the categories and norms of their society" (Ortner 1984: 131).

As a well-known example of the importance of rituals in everyday life and how meaning is articulated and enacted in a society, anthropologist Clifford Geertz describes the importance of cockfights as rituals in the Balinese culture with *Deep Play: Notes on the Balinese Cockfight* (1973). As a metatheatre, cock fighting represents significant men in rural communities (cock has a dual meaning in the Balinese language as well as in English). The Balinese people thus comment on themselves and their social relations in a meta-social commentary, through the betting rituals. By bidding on who they believe to be the winning cock, they embody their own position and role in the network of social relations in the community.

Through these relations to family and kin, to community and larger national and societal relations in everyday life, we constitute and represent ourselves and our culture through "the stories we tell ourselves about ourselves." What for the 'stranger' might seem like simple stories of innocent playful cockfights, Geertz explains as being fundamental 'symbols' as meta-social markers, where the meaning of the rituals is the essence of Balinese culture. The title *Deep Play* refers to the serious 'play of life', as a game with stakes so high that no rational people would engage in it risking both money and status, since cockfights were (and still are) illegal in Indonesia.

But precisely because the Balinese community maintains these illegal, harassed and costly cockfights, Geertz saw a potential in trying to explain the meaning of this metatheatre and why it was so popular in the Balinese society: Play as life – life as play. Turner explains how “No society is without some mode of metacommentary – Geertz’s illuminating phrase for a ‘story a group tells itself about itself, or in the case of theatre, a play a society acts about itself – is not only a reading of its experience but an interpretive reenactment of its experience” (Turner 1982: 104). Turner states that ‘cultures’ through *experience* always strive for their best through *expressions* such as performance rather than habits: “Experience always seeks its ‘best’, i.e. most aesthetic expression in performance – the vital communication of its present essence, though always in a dialectical dance with what it conceives to be its semiogenetic, meaning-begetting past. Cultures, I hold, are better compared through their rituals, theatres, tales, ballads, epics, operas than through their *habits*. For the former are the ways in which they try to articulate their *meanings* – and each culture has a special pan-human contribution for all of our thinking, remembering species” (Turner in Turner & Bruner 1986: 13).

Turner states that aesthetic expressions such as performance become a window to the most fundamental meanings and values in a society, rather than ‘habits’ of social life itself. This important view is also expressed by Schechner, as I will explain later. But let me first return to summarizing and positioning Turner between Burke, Goffman and Geertz.

Turner and Geertz are not only interested in describing the experience of the rituals, but rather in an interpretation of the meaning as enacted meta-stories of power relations and dynamics forming the communities as represented in the experiences partaking in the rituals. The reenactment of how the cockfight is dramatized and as a "symbol" represents the Balinese history of their culture, where social relations are often renegotiated and reenacted at these public assemblies. The cockfight not only represents the existing social and cultural structures but it also contributes to the forming of future structures.

Where Burke equated life *with* drama, Goffman saw life *as* drama. But Turner was fascinated by the processes and the dynamic movement between the two; how life imitates drama and drama imitates life. “Life, after all, is as much an imitation of art as the reverse” (Turner 1982: 72). By pointing to how life also imitates art, Turner propelled an important movement within the performative turn of understanding the relationship between art and life not as one of mimesis, but rather as poesis; as a “making not faking” (ibid: 93). Art or culture is not only imitating life or vice versa; art is also making and producing social life. This places Turner in an important position for coining a foundation of Performance Studies highlighting the role of performance and culture as constructed, embodied, and processual.

Burke's Dramatism; life *is* theatre

Goffman's Dramaturgy; life is *like* theatre

Turner's Social Drama; life *produce* art & art *produce* life

**Box 2.1.2b Dramatism, dramaturgy and social drama**

The difference between Burke's, Goffman's and Turner's views on dramas and the relationship between social dramas within life and staged cultural dramas.

In the following section I will describe some of Turner's important concepts of experience and drama. Turner's work is important as a foundation for Performance Studies and also in supporting the anthropological foundation of Schechner's performance poetics and performance process. Much of Turner's work has had a great influence on Schechner's understanding of how theatre and everyday life is intermingled and Schechner's notions of 'restored behaviour', 'actualization' and 'transportation and transformation of consciousness' are also influenced by Turner's writing about rituals, liminality and social dramas. Turner's work on the relationship between experiences and expression is further an important foundation in understanding Fischer-Lichte's Autopoietic Feedback loops and the notion of presence, which we will get to later.

I choose to spend some time to first dive into some details that explain Turner's notion of experience as 'the stuff' of drama and the very atom of human everyday life. Then I unfold liminality and the process of drama as deriving from rituals to more liminoid genres. Thirdly I introduce the structures of drama in presenting the different phases of social dramas, and finally I will explain how Turner sees the social dramas as related to the cultural dramas. Turner's plural or collective reflexivity as 'meta-commentaries' leads to the following section presenting some of Schechner's contributions to creating the field of Performance Studies.

But in order to understand the social processes and dynamics of dramas, we will first look closer at how Turner explains human *experience*, with an anthropology of experience.

**2.1.2.1 The atom of human process: experience is the very stuff of drama**

Turner argues that humans are *Homo Performans*, self-performing animals, and further that "the basic stuff of social life is performance" (Turner 1988: 81). Referring to Goffman's thesis of *the presentation of self in everyday life* Turner describes how "Self is presented through the performance of roles, through performance that breaks roles, and through declaring to a given public that one has undergone a transformation of state and status" (ibid: 81). To understand how we humans perform to given publics in life, I will first look closer at the very atom of

performance: a relationship Turner describes between experience and expression.

In Turner's views "all human act is impregnated with meaning (...) Meaning arises when we try to put what culture and language have crystallized from the past together with what we feel, wish, and think about our present point in life" (Turner 1986: 33). How 'meaning' arises when we put together the past with what we feel, wish and think about our present point in life is connected to the concept of 'experience'. When Turner states that experience is the basic stuff of performance, he also points to how experience is feeding into the expressions of performance and drama of 'how we present ourselves' in everyday life. Experience and expression are closely related, but in Turner's view experience is the "stuff" feeding us with "meaning" that can become expressions e.g. social or cultural dramas. And expressions also feed into and produce new experiences. But let us stay with Turner's ideas of experience for a little while. Turner states that "Experience of this sort is the very stuff of drama – both social drama, where conflicts are worked out in social action, and stage drama, where they are mirrored in a host of aesthetic experimental frames, symbols, and hypothetical plottings" (Turner, in Turner & Bruner 1986: 34).

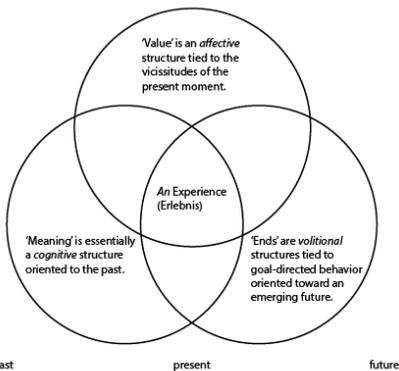
When explaining the concept of 'experience' Turner refers to the German philosopher Wilhelm Dilthey and the American pragmatist philosopher John Dewey, who both describe everyday life as pulsating and rhythmic, between passages of tension and harmony, between 'mere experience' and 'an experience'. Turner cites and summarizes Dewey, "Because the actual world, that in which we live, is a combination of movement and culmination, of breaks and reunions, the *experience of a living creature is capable of aesthetic quality*. The live being recurrently loses and re-establishes equilibrium with his surroundings. *The moment of passage from disturbance into harmony is that of intensest life*. (...), moments of fulfillment punctuate experience with rhythmically enjoyed intervals" (Turner, in Turner & Bruner 1986: 38, Turner's italics). In relation to Dilthey, Turner was especially interested in his concept of lived experience: *Erlebnis*. As described by Edith Turner, Victor Turner's co-fieldworker and wife, "At the basis of Dilthey's world view was 'experience', the atom, as it were, of human process. From experience arise value and meaning" (E. Turner 1985: 10). How 'Experience' as the atom of human process is producing value and meanings is related to the symbols that Turner had analysed and described in relation to the concepts of liminality and social dramas.

In order to describe how we humans experience social life and phenomena's, Turner makes use of Dilthey's term *Erlebnis* that describes a state of being consciously and emotionally affected by an event (as opposed to experience as *Erfahrung*: as a passive observation of facts or events as a source of knowledge). *Erlebnis*, meaning 'to be alive when something happens' is derived from *erleben*; 'to live through' or 'what has been lived through' (Arthos 2000). Experiences as *Erlebnis* is not just 'mere experience' but 'an experience' that affects the person and probes values such as how we feel, wish and think about our present point in life, and urges us to retell

our experience to others.

Turner is further inspired by Dilthey's distinction between *Erlebnis* as *an* experience and *erleben* as *mere* experience. Turner explains how *an* experience is the experience that stands out from the constant stream of experience (of *mere* experience) and has a specific structure of initiation and consummation. Experience as *Erlebnis* is the episodes that stand out from our consciousness and memory. In Turner's words, "Mere experience is simply the passive endurance and acceptance of events. *An* experience, like a rock in a Zen sand garden, stands out from the evenness of passing hours and years and forms what Dilthey called a *structure of experience*. In other words, it does not have an *arbitrary* beginning and end, cut out of the stream of chronological temporality, but has what Dewey called 'an initiation and a consummation'" (Turner 1986: 35, Turner's italics).

To describe the structures of *an experience* Turner draws on Dewey's concept of experience as having some kind of temporal *initiation* and *consummation*, but not an actual beginning and end cut out from the stream of mere experience. Turner states, "These experiences that erupt



from or disrupt routinized, repetitive behaviour begin with shocks of pain or pleasure. Such shocks are evocative (...) the emotions of past experiences color the image and outlines revived by present shock. What happens next is an anxious need to find meaning in what has disconcerted us, whether by pain or pleasure, and converted mere experience into an experience. All this when we try to put past and present together" (ibid: 35-36).

### III 2.1.2.1a: Structures of an experience

A Wenn diagram illustrating the temporal organization of meaning, value and ends:

'Meaning' is essentially a cognitive structure oriented to the past.

'Value' is an affective structure tied to the vicissitudes of the present moment.

'Ends' are volitional structures tied to goal-directed behavior oriented toward an emerging future. (Turner 1986: 214-15)

When *an experience (Erlebnis)* erupts from *mere experience (erleben)* it impacts how we search (in our past) for a meaning in the specific 'here and now' moment we are experiencing. Turner states that "meaning is apprehended by *looking back* over a temporal process" (Turner 1982: 76, Turner's emphasis). He explains Dilthey's 'structure of experiences' as a trichotomy of cognitive, affective and volitional dimensions (see ill. 2.1.2.1a) by "having a temporal or processual structure – they 'processed' through distinguishable stages" (Turner

1986: 35). Turner summarizes the temporal links to the past and the future in the specific here and now moment of an experience: “Thus experience is both ‘living through’ and ‘thinking back’. It is also ‘willing or wishing forward’” (Turner 1982: 18).

Turner furthermore builds on Dilthey’s five moments of experience (ibid: 13-14). Dilthey sees various ‘moments of experience’ to be integral components of the eventual organization of any distinctive ‘structure of experience’. The five moments consist of: the perceptual core, the evocation of past images, the revival of associated feelings, the emergence of meaning and value and finally the expression of experience.

#### **Five moments of an experience**

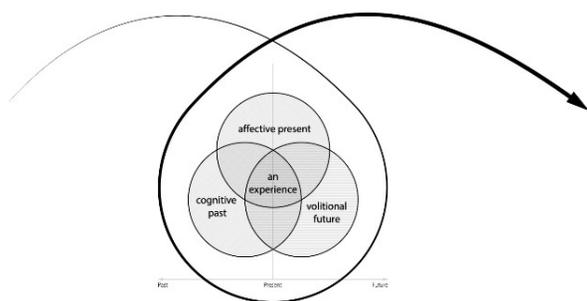
- 1: A perceptual core, more intense emotions, pleasure or pain than in normal activity.
- 2: The clear evocation or bringing up of past experiences.
- 3: The revival of feelings associated with past events of symbolic or emotional importance.
- 4: The generation of meaning by linking thoughts about the past and present events.
- 5: The experience is completed when expressed and communicated in such a way the audience can develop an understanding of the performance. (Turner 1982: 13-14).

Turner argues that it is only in the fifth moment of expression as *ausdruck* that the ‘structured unit of experience’ can be said to reveal itself, and that “a performance then is the proper finale of an experience”. Turner is referring to the etymology of the term ‘performances’ meaning “to complete or to carry out thoroughly” (ibid: 15)

Turner describes the relationship between experience and expression by explaining how ‘an experience’, as an eruption from everyday routine, leads to expression; Experience urges towards

expression. Since we are social human beings, we express to others what we have learned through our experiences. We express experience through different aesthetic formats such as stories, pictures, art, music and performance in general. Turner also builds on Dewey’s ideas in the connection between experience and expression from Dewey’s important book from 1934: *Art as Experience*. Dewey describes how ‘works of art’ are “celebrations, recognized as such of ordinary experience” (Turner 1986: 34). In Dilthey’s understanding of cultural expression, expression is “crystallized secretion of once living human experience” (Turner 1982: 17).

Let us return to the quote of how “Experience always seeks its ‘best’, i.e. most aesthetic expression in performance,” since cultures “are better compared through their rituals, theatres, tales, ballads, epics, operas than through their habits” (Turner 1986: 13). Experiences expressed in performance try to articulate ‘meanings’ of cultures, which Turner holds are better compared in performance than through habits. Now we have acquired an understanding of Turner’s view of the very atom of human process where experience is the stuff of drama. Experiences of the dramatic process are further hedged in more overall structures shielded in a safe void from the everyday, what Turner calls liminality.



**III 2.1.2.1b: An experience;  
the atom of human process:**

*Erlebnis* as the structure of experience. An *experience* has cognitive structures oriented to the past, an affective structure tied to the present moment, and volitional structures tied toward an emerging future (ibid: 214-5).

**2.1.2.2 The process of drama: from liminal to liminoid**

Now that we have come to know the very atom of human process as experience coining the stuff of drama, there are also certain structures coining the drama leading to and from the experience as *Erlebnis*. As mentioned, *an experience* has an initiation and a consummation, not cut off from the everyday flow of *mere experiences* but still recognizable as special spaces separated and protected from the everyday.

Where Turner's anthropological and sociological peers also interested in drama, as for instance Goffman, who saw "all the world's a stage", Turner himself describes the everyday as impregnated with dramas. Turner states how "social life, then, even its apparently quietest moments, is characteristically 'pregnant' with social dramas" (Turner 1982: 11). Instead of Goffman's appreciation of the everyday norms and habits where we all enact different roles within everyday interactions as happening on one large stage, Turner saw everyday social life as sprinkled and pregnant with dramas taking up many smaller 'stages' in societies. Turner's approach to drama is to describe the deviations and conflicts breaking the social norms as an important way of upholding the cultural norms in societies.

Turner's concept of *liminality* describes such transient social scenes. where the process of dramas occurs as secluded from the everyday stream of life. The term *liminal* derives from the Latin *limen*: meaning *threshold*. Like the doorway threshold marks the transition from one room to the next, or from outdoor to indoor spaces, liminality marks a threshold and transition from one social order to another. Turner especially describes the liminal as "a betwixt-and-between condition" (1988: 101), where one is suspended between two orders or positions, as not still a child but also not yet an adult. The liminal condition is secluded from the everyday norms and social structures, and Turner describes liminality as an anti-structure, where norms cease and hierarchical positions are levelled out.

Turner developed the concept of liminality from ethnographer Arnold Van Gennep's concept of *Rites of Passage* (Van Gennep 1906/1960). Rites of Passage are rituals that mark the transition and transformation between different stages of life such as baptism, adulthood and

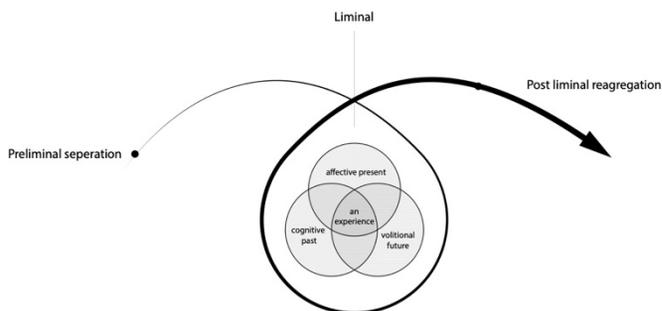
marriage. Van Gennep described Rites of Passage as ritual processes following a tripartite processual form as a three-phase structure: First a pre-liminal state with *rites of separation* marking the departure from the everyday and the entering into the liminal. Then follows *rites of limen or margin* describing the actual liminal threshold position between the old known position and the new transformed position. Finally, a third state, *rites of reaggregation*, follows as a post-liminal position, where participants are being reintegrated or reaggregated into the new and changed position within their everyday life. This last phase is a threshold between the liminal phase and the (altered) everyday life. Turner describes the basic structure where “Rituals *separated* specific members of a group from everyday life, *placed them in a limbo* that was not any place they were in before and not yet any place they would be in, then *returned* them changed in some way, to mundane life” (Turner 1988: 25 Turner’s emphasis italic).

Building on Van Gennep’s theories and Turner’s studies within the African Ndembu tribe, Turner describes different types of rituals, marking and effecting transitions, either as individual change in status and relations within a community, or more public rituals marking a groups passage from one culturally defined season to another in the annual cycle. Turner states that “rituals of the second type, public in general orientation from the first, have their liminality in public places. The village greens or the squares of the city are not abandoned but rather ritually transformed. It is as though everything is switched into the subjunctive mood for a privileged period of time – the time, for Mardi-Gras or the Carnival-Carême. Public liminality is governed by public subjunctivity. For a while almost anything goes: taboos are lifted, fantasies are enacted indicative mood behavior is reversed” (Turner 1988: 102).

Turner’s process of drama and concept of liminality and a liminoid betwixt and between positions contributes with nuanced understandings of the phases of transitions and transformation *Homo Performans* is processing through. Just as different phases of the rites, is leading *to* and *from* the actual ritual, liminoid events establish a creative space of public liminality of a subjunctive mood, where the existing social structures of a larger community are set aside in order to reconnect and reaggregate into new configurations, such as we might have experienced at festivals or carnivals.

Turner states that “Liminality itself is a complex phase or condition. It is often the scene and time for the emergence of a society’s deepest values in the form of sacred dramas” (Turner 1988: 102). Interested in the emergence of a society’s or a community’s values in the form of public dramas, Turner later defines the term *liminoid* to describe liminal-like ritual phenomena, but in leisure contexts as social gatherings e.g. carnival, in more “technology complex” societies, than the sacred rituals of the Ndembu tribe he studied in the 1950s. Whether liminal or liminoid, Turner sees the purpose of these social and liminoid dramas as driving and regenerating cultures within societies and weaving the social fabrics of local communities. It is within these liminal and

liminoid dramas we experience the potential of the subjunctive mood as the playful space of the possible.



**Ill 2.1.2.2: A liminal space is forming the process of drama**

An *experience* is initiated but also consumed as protected and sealed off from the everyday. The pre-liminal is a phase as a separation, the liminal and the post-liminal phase.

Now that we have gained an understanding of the basic structure of the liminal processes of drama, I will delve into the liminoid and playful aspects that tend to relate closer to the everyday practices than the more sacred liminal rituals. In Turner’s earlier writings he does not yet distinguish between liminal and liminoid. When I later consider and apply these terms I relate these notions closer to *liminoid* conditions even when I am referencing Turner’s earlier writings, when he only refers to the term *liminal*. In later writings Turner describes cultural performance as relating to the liminoid (rather than sacred rituals). Turner describes the liminoid as a “realm of pure possibility whence novel configurations of ideas and relations may arise” (Turner 1967: 97). And further “a fructile chaos, a storehouse of possibilities” (Turner 1986: 42), and as “the realm of primitive hypothesis” (Turner and Turner 1982: 205). Turner’s liminoid conditions seem to relate to pure possibility, fructile chaos and primitive hypothesis.

Liminoid aspects of play, defamiliarization and novelty emerge from unprecedented combinations of familiar elements. Turner states: “Liminality may involve a complex sequence of episodes in sacred space-time, and may also include subversive and ludic (or playful) events. The factors of culture are isolated, (...) Then the factors or elements of culture may be recombined in numerous, often grotesque ways, grotesque because they are arrayed in terms of possible rather than experienced combinations – thus a monster disguise may combine human, animal, and vegetable features in an ‘unnatural’ way, while the same features may be differently, but equally ‘unnaturally’ combined in a painting or described in a tale. In other words, in liminality people ‘play’ with the elements of the familiar and defamiliarize them. Novelty emerges from unprecedented combinations of familiar elements” (ibid: 27).

The dialectics between defamiliarizing the familiar combining and recombining ‘factors of culture’ in unfamiliar ways are also a productive tension between order and disorder, structure and antistructure. Turner describes the liminoid *anti-structure* as a “dissolution of normative social structures, with its role-sets, statuses, jural rights and duties” (ibid: 28). Turner quotes Brian

Sutton-Smith who applied Turner's anti-structure and examined the continuum order-disorder in games: "The normative structure represents the working equilibrium, the anti-structure represents the latent system of potential alternatives from which novelty will arise when contingencies in the normative system require it. We might more correctly call this second system the *protostructural* system (...) because it is the precursor of innovative normative forms. It is the source of new culture." (...) "we may be disorderly in games (...) either because we have an overdose of order, and want to let off steam (...), or because we have something to *learn* through being disorderly" (Sutton-Smith 1972: 17-19 quoted in Turner 1982: 28, Turner's original italic). Turner comments how he finds it interesting that Sutton-Smith sees the "liminal and liminoid situations as the settings in which new symbols, models, and paradigms arise – as the seedbeds of cultural creativity in fact" (Turner 1982: 28).

Turner follows Sutton-Smith reasoning of why we need the phase of anti-structure in games, either as letting off steam or learning through being 'disorderly' or 'out-of-structure' for a period set off in time and space, as seedbeds of cultural creativity. Schechner is on a similar wavelength when he states that "playing deeply is a way of finding and embodying new knowledge" (Schechner 2015: 9). We will return to Schechner and how he views the purpose of liminoid performance as his great contribution to coining Performance Studies and defining the poetics of the performance process. Returning to how Turner's anti-structure and Sutton Smith's proto-structure are able to generate seedbed of cultural creativity for learning and embodying new knowledge, Turner emphasizes the generative role of alternative models for living and not just a temporal distorted mirroring of the structural.

Commenting on what Marx termed *the superstructural*, Turner responds that he prefers the *anti-*, *meta-*, or *proto-structural*, since Marx's *superstructural*, has a connotation of a distorted mirroring of the *structural*. Conversely Turner states that the liminoid anti-structure is an *independent* and critical source as a domain of creative activity. Turner further argues that anti-structure "can generate and store a plurality of alternative models for living, from utopias to programs, which are capable of influencing the behaviour of those in mainstream social and political roles (...) in the direction of radical change, just as much as they can serve as instruments of political control" (Turner 1982: 32-33).

Anti-structures are not distorted mirrors of the structural everyday, but can generate complementary plurality of alternative models for living as a creative source that Turner also emphasizes belongs to the subjunctive mood. The subjunctive mood and reflexive voice play with hypothesis and possibility. Turner explains that "both the performances and their settings may be likened to loops in a linear progression, when the social flow bends back on itself (...), and puts everything so to speak into the subjunctive mood as well as the reflexive voice, just as the subjunctive mood of a verb is used to express supposition, desire, hypothesis, or possibility,

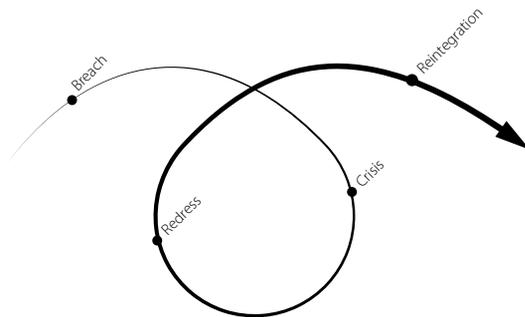
rather than stating actual facts, so do liminality and the phenomena of liminality dissolve all factual and commonsense systems into their components and ‘play’ with them in ways never found in nature or in custom” (Turner 1988: 25).

Even though the liminoid and subjunctive moods might seem like playful make-believes, the period of anti-structure has serious effects on real-life relations. Turner states that “One can work in the subjunctive mood as seriously as in the indicative – making worlds that never were on land or sea but that might be, could be, may be, and bringing in all the tropes, metaphor, metonymy, synecdoche, etc., to endow these alternative worlds with magical, festive, or sacred power, suspending disbelief and remodelling the terms of belief” (ibid: 26-27).

Now we have delved into the liminal and liminoid conditions of anti- structure as a primary part of the three-part structure of liminoid rituals. But these liminoid conditions don’t just create themselves. In rituals, they are initiated with pre-liminal rites and followed by post liminal rites. Turner further details and specifies the process of social dramas, as will be explained in the following.

### 2.1.2.3 Social drama and feedback loops

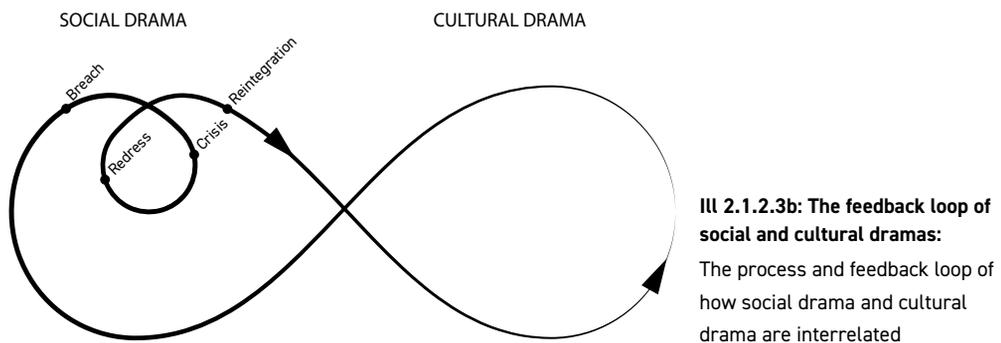
Turner is interested in the human process of liminality and dramas in both ritual and everyday contexts. He describes a somewhat universal process of what he terms *social drama* structuring and enveloping liminal phenomena. The process has a recognizable structure of four phases: The first phase he terms a *breach*, since this is where the dramatic process is recognized as breaching away from the everyday flow. The following phase is *crisis*, where the breach and the deviation from the norms escalate to a state of crisis. The third phase, *redress*, is a period of redressive actions that try to remedy the state of crisis. The fourth and final phase of social dramas is *reintegration* or *schism*, where the affected parties are being reintegrated into the everyday lives and structures or a schism changes the structures and relations into new configurations if the parties can come to terms.



#### Ill 2.1.2.3a: Social drama:

The process of social drama: with the four phases breach, crisis, redress and reintegration or schism.

Turner states that social dramas provide the *raw stuff* as resource material for cultural dramas, “I am arguing that in all cultures social dramas provide the “raw stuff”, both in the indicative and subjunctive mood, from which less existentially embedded cultural genres escape” (Turner 1988: 42). In the following we will look closer at the relationship between the social dramas often happening in the indicative mood, as seen on the left side in the diagram (2.1.2.3b) that Turner states are feeding into the cultural dramas within the subjunctive mood on the right side of the diagram.



We have heard Turner explain that experience leads to expressions and expressions again leads to experience. Likewise social dramas are also interrelated with cultural and aesthetic dramas. In this last section I will present how cultural performances are reflexive dimensions and act as meta-commentaries illustrating the meanings and values of a culture. According to Turner, cultural performances such as theatre plays, concerts and art are not mere acts of entertainment. Referring to a symposium organized by Turner and Barbara Myerhoff among others, which focused on the reflexive dimension of cultural performance, MacAloon describes how cultural performances “are occasions in which as a culture or society we reflect upon and define ourselves, dramatize our collective myths and history, present ourselves with alternatives, and eventually change in some ways while remaining the same in others” (MacAloon 1984:1).

Just like Turner described how liminal anti-structures are not simply mirroring or reversing the structures of the pre-liminal but are generative and able to perform altered structures, he also summarizes how cultural performances are not simple mirrors but ‘magic or matricial mirrors’ of social dramas and social life in general: “They exaggerate, invert, re-form, magnify, minimize, dis-color, re-color, even deliberately falsify chronicled events”. Turner refers to Myerhoff explaining that the cultural performances nevertheless constitute the plural “self-knowledge” of a group and quotes Myerhoff, “Cultural performances are reflective in the sense of

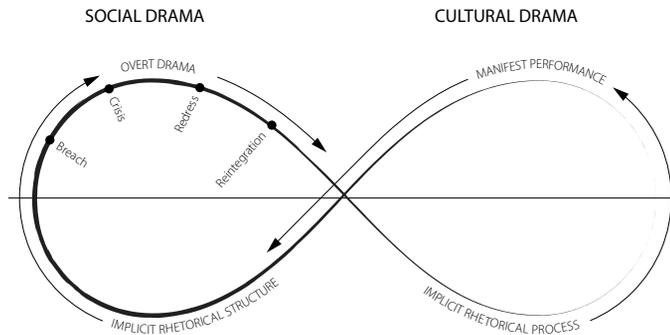
showing ourselves to ourselves. They are also capable of being *reflexive*, arousing consciousness of ourselves as we see ourselves. As heroes in our own dramas, we are made self-aware, conscious of our consciousness. At once actor and audience, we may then come onto the fullness of our human capability (...) All this requires skill, craft, a coherent, consensually validated set of symbols and social arenas for appearing” (Myerhoff 1980 quoted in Turner 1988: 42).

Cultural performances, according to Turner and Myerhoff, can thus be both ‘reflective’ as showing ourselves to ourselves and ‘reflexive’ generating a consciousness of ourselves as we see ourselves. Myerhoff and Ruby explain: “Reflexivity is used in anthropology in a number of different ways. It can be (...) reflexive acts, those events wherein, as Victor Turner puts it, “The community . . . seeks to understand, portray, and then act on itself, in thought, word and deed . . . public reflexivity takes on the shape of a performance”. This is what happens when a group formally steps out of itself, so to speak, to see itself, and is aware of so doing. Clifford Geertz's explication of a Balinese cockfight is a classic case, in which we clearly see the Balinese playing with their most serious conceptions. They are performing a story about their society intentionally and, it might be said, literally, rather than metaphorically, since they enact rather than merely refer to the interpretation involved” (Myerhoff & Ruby 1982: 17).

Reflexivity is then likely to occur when a group “steps out of itself”, or “cut out a piece of itself” in order to “see itself.” Turner and Turner refer to the process of *framing*, building on Bateson's concept of *frame* (Bateson 1972) and Goffman's elaborations of *frame breaking*, *frame slippage* and *fabricated frames* (Goffman 1974). The Turners state that “To frame is to discriminate a sector of sociocultural action from the general on-going process of a community's life. (...) a group must cut out a piece of itself for inspection (and retrospection). To do this it must create – by rules of exclusion and inclusion – a bordered space and a privileged time within which images and symbols of what has been sectioned off can be “relived,” scrutinized, assessed, revalued, and, if need be, remodeled and rearranged. There are many cultural modes of framing. Each of them is a direct or indirect way of commenting on the mainstream of social existence” (Turner & Turner 1982: 34).

We are wrapping up this section of dramas with Turner's important question: Are there universals of performance? expressed as an epilogue for the book, *On the Edge of the Bush – Anthropology as Experience*. Turner is here commenting on the mainstream of social existence either ‘in life’ as social dramas or ‘on stage’ as cultural dramas, but Turner is mostly interested in the interdependence and dynamics between the two as components of a dynamic system (Turner 1985: 300). If we take a look at the illustration of *Dramas Feedback Loops* (2.1.2.3c) we can see how the flow of the process is moving forward by the social process of social drama to cultural drama and back. From life to art and from art to life. From “living drama” to “aesthetic drama” and from aesthetic drama to re-living dramas. Different performance genres produce

metacommentaries on the agonistic events of daily life and daily life produces metacommentaries on the performances. But Turner comments that the movement could be more oscillating, like a pendulum making eternal ‘figures of eight’ over time, than a dialectical and linear movement between one and the other. Turner states, “Life itself now becomes a mirror held up to art, and the living now perform their lives, for the protagonists of a social drama, a "drama of living," have been equipped by aesthetic drama with some of their most salient opinions, imageries, tropes, and ideological perspectives. Neither mutual mirroring, life by art, art by life, is exact, for each is not a planar mirror but matricial mirror; at each exchange something new is added and something old is lost or discarded. Human beings learn through experience, though all too often they repress painful experience, and perhaps the deepest experience is through drama; not through social drama, or stage drama (or its equivalent) alone, but in the circulatory or oscillatory process of their mutual and incessant modification” (ibid: 300-301).



### III 2.1.2.3c Dramas feedback loops

*Social dramas* are depicted on the left side of the upper diagram, and *cultural dramas* are depicted on the right-hand side. But the two are mutually interdependent. (Redrawn from Turner 1985: 300).

By this introduction to some of Turner’s concepts of the liminoid social dramas and meta-theatres as ‘matricial mirrors’ in the feedback loops between social and cultural dramas, I will now leave the anthropological foundation of drama. In the following I will look closer at the other part of Turner and Schechner’s mutual feedback loop, where I will present some of Richard Schechner’s concepts of Performance emphasizing the role of cultural dramas and the staged theatre practices.

## 2.2 Extra-daily theatre

In the previous section, we were presented with some perspectives on social dramas and the performative turn. We have also heard how everyday drama such as social dramas feed into cultural dramas and vice versa. In this section we will look at the more staged processes of performance. What is especially important is what Mark Fortier (2002: 3) describes as the theatre’s

complex relationship among dramatic elements such as space, actors, props, audience and performers, defining the traditional theatrical processes of staging performances. The following section introduces Performance Theory and builds on a foundation of Schechner's *broad spectrum* approach (1988) and Lehmann's understanding of *Postdramatic Theatre* (2006).

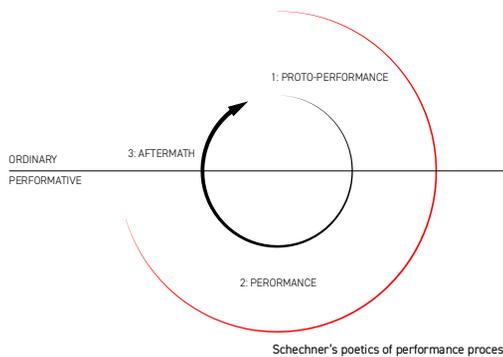
When Performance Studies started to emerge as a nascent academic field during the 1980s at NYU, Schechner made a call for performing art departments to move beyond the study of theatre and dance. In 1988 he called for scholarly studies of performative behaviour, of how "performance *is used* in politics, business, medicine, religion, popular entertainments, and ordinary face-to-face interactions" (1988: 5) and later reiterated, with a minor change in wording, that "performance *is at the core* of politics, business, medicine, religion, popular entertainments, and ordinary face-to-face interactions" (2010: 7). Lehmann's concept of Postdramatic Theatre summarizes tendencies occurring within the avant-garde theatres since the 1960s, as a 'new theatre' that is part of "a simultaneous and multi-perspectival form of perceiving" (Lehmann 2006: 16). The multi-perspectival form of perceiving, where the lines between performers and the audience blur, are also described with Fischer-Lichte's call for *a new transformative aesthetics* (2008).

The term *extra-daily* is the opposite of everyday behaviour and derives from Eugenio Barba's concepts of how *pre-expressive techniques* and *extra-daily behaviour*<sup>51</sup> requires a greater amount of consciousness, energy and effort to achieve, than simply daily behaviour. It is also similar to Turner's distinctions between *mere experience* as the plain everyday activities and *an experience* as an extra-daily encounter that one remembers and retells to others. The theoretical perspectives of theatres will be presented by Richard Schechner's notions of the performance poetics and restored behaviour. And later I shall introduce Erika Fischer-Lichte's concepts of a transformative aesthetics, as a reenchantment of the world.

This strand of Theatre and Performance Studies will be a foundation for understanding the performance processes. The illustration below shows how Schechner's search for the poetics of the performance process is especially focused on the phases of proto-performance and performance. Proto-performance is leading the rehearsals in the everyday world into the actual performance event happening in a performance world, set in both time and space.

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<sup>51</sup> Barba & Savarese 1991 and Barba 1995: 15



### Ill 2.2.1: Schechner's poetics of the performance process:

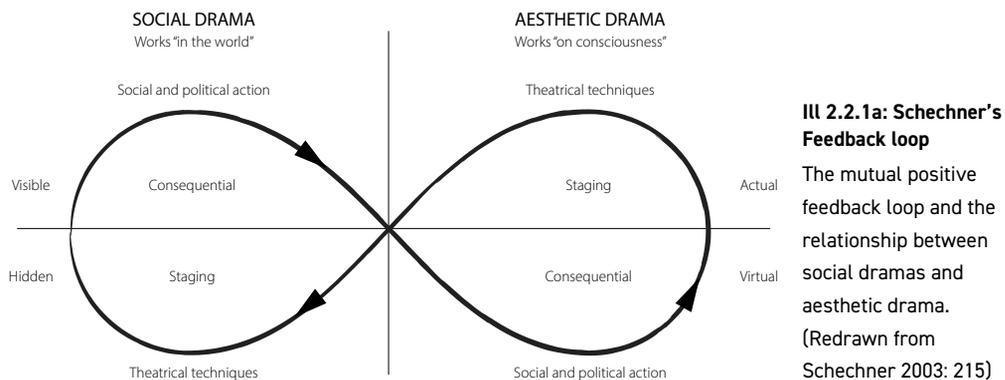
The illustration indicates the focus on Schechner's poetics of performance process of how everyday behaviour becomes 'restored behaviour' through rehearsals of the proto-performance leading to the actual performance and staging practices.

## 2.2.1 Richard Schechner between Turner, Brecht and Grotowski

Richard Schechner is one of the most influential figures in shaping the field of Performance Studies. He is an American theatre director and has been part of building up Performance Studies at NYU in New York from the field of theatre. Traditionally in theatres there are long-term processes where producers, directors, actors and set designers in collaboration develop the performance and staging of a play, before it meets its audience at the premiere of the performance. From initial ideas of a script to a fully staged performance event there are long-term processes of practicing, training and rehearsing involving productions and developing of staging, characters, costumes, sets etc. Since 1967 Schechner has been part of describing and developing such performance practices into some experimental and radical stagings of classical theatre plays, where he and his performance troupe<sup>52</sup> have explored new ways of acting, performing and staging theatre in general. Schechner is building on the work of influential classical theatre directors such as Artaud and Stanislavsky and experimental theatre directors e.g. Brecht, Grotowski and Barba. But Schechner is also influenced by ritual and social theory derived from anthropology as evidenced by his important collaboration with Victor Turner. By developing Performance Studies, Schechner has been part of incorporating knowledge of anthropology, sociology and ritual, as well as an extensive multicultural perspective on the purpose of performance, both to his scholarly work and to theatre productions.

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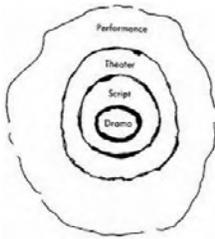
<sup>52</sup> From 1967 simply termed 'The Performance Group' that later in 1980 reinvented itself as 'The Wooster Group' without Schechner as director



### Performance: the relationship between social dramas and aesthetic theatres

Turner and Schechner were close collaborators and developed the emerging field of Performance Studies from their intersecting fields of anthropology and theatre. According to Schechner's feedback loop illustration, Schechner states that Turner's social dramas work 'in the world' and Schechner's aesthetic dramas work 'on consciousness', but most importantly both are interrelated. Schechner explains that aesthetic dramas are like art which '*comes after*' experiences in life (Schechner 2003: 29-30), like 'cooked food comes after raw food' having been processed and transformed by 'raw experiences' from life, then 'cooked' and rehearsed into aesthetic dramas. He states that the direction and the process from life to art, from raw to cooked, from social drama to aesthetic drama is continuous but irreversible. (See ill 2.2.1a above). Schechner's main interest is therefore in how the 'raw life' becomes cooked and processes into aesthetic dramas through a performance process.

Schechner differentiates between what can be seen *as* performance and what *is* a performance in itself. Where the previous section of social dramas relates more to the processes and everyday interactions that can be seen *as* drama, this section, extra-daily theatre, will focus more on what performance *is* in itself. Even though the overall notions used concern performance (and not theatre), I choose to refer to performance of 'the theatre' with the headline of extra-daily theatre as a reminder of the actual processes, acts and staging that take place as framed by the actual theatre setting. Schechner (see ill 2.2.1b) defines 'theatre' as being within the overarching term performance: "Theatre: the event enacted by a specific group of performers; what the performers actually do during production. The theatre is concrete, and immediate. Usually, the theatre is the manifestation or representation of the drama and/or script" (Schechner 2003: 71).



### III 2.2.1b Performance interrelations

The relationship between performance, theatre, script and drama, as reading from the outer spheres to the core in the centre. (illustration Schechner 2003: 71)

One of the major differences between Turner's drama and Schechner's performance is the shift in perceiving the performance as moving from 'poiesis' to 'kinesis'. Where Turner describes the social drama as cultural *inventions* for 'making, not faking', we now move to another more unstable position that is about the *intervention* of aesthetic dramas. Homi K. Bhabha argued in *The Location of Culture* (1994) that cultural production is always most productive when it is most ambivalent and encouraged to understand how performance also has an agency of change, where the theatrical space is fluctuating and deliberately acting to interfere and transform, with a political purpose of *kinesis* as a 'breaking and remaking' (Conquergood 1995 & 1998). As an experimentalist theatre director, Schechner has been experimenting with transforming theatrical conventions by 'breaking and remaking' and thus altering existing cultural norms, as for example changing the roles between performers and audiences, breaking the boundaries between performance space and audience space and reenacting past performances showing a past video documentation along the present actors, crafting new present experiences – in other words, breaking and remaking 'past and present' into restored behaviours.

Turner is here pointing to the dynamic role of performing at the theatres, as introduced by Schechner, as opposed to the tradition of anthropology: "I learned from him that all performance is 'restored behavior', that the fire of meaning breaks out from rubbing together the hard and soft firesticks of the past (usually embodied in traditional images, forms, and meanings) and present of social and individual experience. (...) A director like Schechner is committed by his role to 'interference'. (...) Anthropologists are more concerned with *stasis* than with *dynamis*, with texts institutions, types, protocols, 'wiring,' custom, and so on than with the *how* of performance, the shifting, evanescent, yet sometimes utterly memorable relationships that develop unpredictably among actors, audience, text, and the other situational variables" (Turner, in Schechner, 1985: xi-xii). We have previously heard that the anthropologist Turner came closer to Schechner and the theatre practices, but we will now focus on Schechner's theatres as a departure within their shared braid of the mutual feedback loop.

With his book *Between Theatre and Anthropology* (1985) Schechner points to a rising performance paradigm where theatre is anthropologizing itself, and anthropology is being

theatricalized. Schechner states about the merging of paradigms, “The convergence of anthropology and theater is part of a larger intellectual movement where the understanding of human behavior is changing from quantifiable differences between cause and effect, past and present, form and content,(...) to an emphasis on the deconstruction/reconstruction of actualities: the process of framing, editing, and rehearsing; the making and manipulating of strips of behavior – what I call “restored behavior.”(...) We accept our species as sapiens and fabricans: ones who think and make. We are in the process of learning how humans are also ludens and performans: ones who play and perform” (Schechner 1985: 33).

We will hear more about Schechner’s *restored behaviors* and ‘the *how* of performance’, as Schechner describes the details of the poetics of the performance process as processions and eruptions as patterns of movement of natural theatres, and the transformations and transportations of the consciousness of actors and spectators that sometimes also change roles. And we will later get to know other theatre theorists such as Fischer-Lichte, who describes the aesthetic powers of performance as an event of bodily co-presence, where an autopoietic feedback loop emerges with the transformative powers of presence. In general, we will be exploring the borderlands, the liminal and in-between-space, as Turner has introduced to us, but this time within the in-between-space of actors, texts, scripts and staging in the becoming of rehearsing before performance.

### **2.2.1.1 The poetics of performance: gathering, performing & dispersing**

Throughout the 1970s Schechner was interested in capturing a “poetics of performance.” What he pointed to was that theatrical performances could occur everywhere, but a certain universal theatrical pattern was recognizable in many different cultures, enveloping performance events. Building on Turner’s ritual studies Schechner identified a similar three-step time-space sequence of performance: A first phase of *proto-performance* is preparing and gathering participants. The following phase is an actual *performance*. Then follows a phase of *aftermath*, concluding the performance event where audience and performers disperse, in short, a process of three phases of gathering, performing and dispersing

What Schechner refers to more specifically by the title “Towards a Poetics of Performance” is not made explicit. The paper was published in 1976 for the symposium *Ethnopoetics*, by an invitation to address the question of “What is ethnopoetics?” and “to handle specifics in the form of ‘workshops’ and ‘performances’” (Benamou 1976: 5). The interdisciplinary and hybrid field of ethnopoetics derives from subfields of ethnology and anthropology investigating the aesthetic value and performative aspects of oral poetry and narrative performances such as folk songs and ritual events. Rothenberg and Benamou, the editors of the special issue *Alcheringa Ethnopoetics* and the symposium on Ethnopoetics coined

these tentative definitions of ethnopoetics as: “the intersection between poetry and anthropology in our time” (ibid: 5) and explained how “Ethnopoetics is not a new construction, then, but the reminder of an older truth or linkage: that poetry itself is this, the very language of the ethnoi, in the equation Plato makes. As poets we are them. (...) Poetics, Poetry, the process of. To take that as a process of cognition, of creation in that sense: knowing, coming into knowing where we are. To say, articulate, our sense of being in the world, however changeful, dangerous, & slippery.” (Rothenberg 1976: 6). Rothenberg further states that “The word 'ethnopoetics' (...) refers to a redefinition of poetry in terms of cultural specifics (...). In its developed form, it moves toward an exploration of creativity over the fullest human range, pursued with a regard for particularized practice as much as unified theory” (Rothenberg 1983: xi, quoted in Schechner and Appel 1990: 48-49).

Schechner and most performance-centred research are inspired by the broad genres of ‘poetry’ as the cultural language of tribes and communities. As “poets we are them.” according to Conquergood (1989) the term ‘poetics’ relate to the fabricated, the invented and the constructed nature of human realities: “Cultures and selves are not given, they are made; even, like fictions, they are ‘made up’. Ethnographers are attracted to those cultural fabrications where ambiguity and artifice are most conspicuous: rituals, festivals, spectacles, dramas, narratives, metaphors, games, celebrations. These heightened, reflexive genres reveal the possibilities and limits of everyday role-playing and invention. They remind us that cultures and persons are more than just created; they are creative. They hold out the promise of reimagining and refashioning the world” (Conquergood 1989: 83).

Schechner’s search ‘towards a performance poetics’ could also have its roots in Aristotle’s famous writing; *Poetics* that is seen as one of the earliest works describing dramatic theory, literary art and “the art of poetry.” Schechner later compares the *Poetics* to the ancient Indian treatise on the performing arts, *Natyasastra*. Aristotle’s *Poetics* describes and recommends how the poet can/should write poetry and exemplifies forms and types of poetry such as tragedy, comedy etc. Aristotle defines tragedy as a whole completed poetic form and describes the rules for its construction, its elements as its character and fable, and instruments/effects as catharsis and tragic pity.

Aristotle defines the origin of poetics, but also the reason and aim of poetics as twofold: an Aristotelian poetic formalises and optimizes a mimetic realism without contradictions in how we better learn by imitation and also seeing the truth. Similarly, Schechner searches for a poetics not of poetry but of performance. When Aristotle suggested a preferred form of tragedy, Schechner, similarly describes a preferred form of the process of performance. When Aristotle recommended how to write poetry to poets of his time, Schechner likewise indicates important aspects of how to compose theatrical events for performers and directors of his time. When

Aristotle described the origin and purpose of poetry, Schechner traces origins and describes not only the theatrical process of ‘gathering, performing, dispersing’, but also characteristics of *how* and *where* the gathering of performances is coming into being, with examples ranging from the Palaeolithic times, to aboriginal tribes and even to carnivalesque meetings of different bands of chimpanzees otherwise unfamiliar to each other (Schechner 1976: 42).

Some of the key aspects of performance are therefore the processes and ways leading to and from the performance. These performance processes are both *temporal*, a certain ‘event-time’ set off from ordinary clock-time; *spatial*, a precinct marked space and *relational*, a certain role one has to be prepared for. Schechner notes how the extraordinarily safe ‘make-believe’ space of performance is enclosed and framed by conventional ‘ways of making safe’ the entering and leaving performances:

“Performance is an illusion of an illusion and, as such, might be considered more ‘truthful’, more ‘real’ than ordinary experience. This, too, was Aristotle’s opinion in his Poetics where theater did not so much reflect living as essentialize it, present paradigms of it. (...) performances not only play out modes, they play with modes, leaving actions hanging and unfinished, so theatrical events are fundamentally experimental: provisional.(...) Because performances are usually subjunctive, liminal, dangerous, and duplicitous they are often hedged in with conventions and frames: ways of making the places, the participants, and the events somewhat safe. In these relatively safe make-believe precincts, actions can be carried to extremes, even for fun.” (Schechner 2003: xix).

One of Schechner’s great contribution to the poetics of performance and thus the process of performance is his emphasis on “the whole performance sequence.” Schechner defines three main time-space sequences as one leading up to the performance, the performance event itself and the time following the actual performance. Where many theatre researchers have focused mainly on the performance itself, and some on the phases leading to the performance, the detailing and the sequences following performances have not received much attention.

Schechner further divides the three main sequences into ten parts: First *the gathering* as proto-performance consisting of parts of training, workshop and rehearsal. Second *performing* a performance involves a warm-up, public performance, the event itself and a cool-down. Third *the dispersing* as an aftermath includes critical responses, archives and memories (Schechner 2002: 225). The ‘whole performance sequence’ thus consists of three phases of the time-space sequence of ‘gathering, performing, dispersing’ – within sequences of proto-performance, performance and aftermath (see the full list as illustrated by Schechner in 2.2.1.1a). Similar to Dewey’s ‘initiation and consummation’ the phases have no exact beginnings and endings, but some events ‘stand out’ like the rock in the zen garden, marking the initiations and consummations of proto-performance,

performance and aftermath. This is the basic theatrical pattern of all performances, where processes of training in workshops and rehearsals and warm-up are ‘transporting’ performers from one time-space reference to another: from the ‘ordinary world’ to the ‘performative world’ (Schechner 1985: 126). Similarly, the following transition from the ‘performative world’ to the ‘ordinary world’ is when the performance is complete and whole, initiated by a cool-down leading to the process of aftermath (see ill 2.2.1.1b). Schechner notes how the performer is left hanging if the cool-down is incomplete.

| Proto-performance | Performance   | Aftermath            |
|-------------------|---|----------------------|
| 1 training        | 4 warm-up   | 8 critical responses |
| 2 workshop        | 5 public performance                                | 9 archives           |
| 3 rehearsal       | 6 events/contexts sustaining the public performance | 10 memories.         |
|                   | 7 cooldown  |                      |

**Ill 2.2.1.1a: Ten-part time-space sequence:**  
 The ten parts of Proto-performance, Performance and Aftermath. (Illustration by Schechner 2002: 225)

**Ill 2.2.1.1b: The whole performance sequence:**  
 A performance sequence consists of three phases of the time-space sequence; gathering, performance, dispersing (illustration by Schechner 1985: 126). When reiterating the time-space sequence in the following I choose to read and draw from left to right clockwise, opposite Schechner's illustration.

**Ill 2.2.1.1c: The liminoid and nesting quality of social drama:**  
 Gathering, performing and dispersing, here depicted by Schechner as the processes hedging Turner's social drama (Illustration by Schechner 2002: 189)

**Box 2.2.1.1a-c: Illustrations of the liminoid time-space sequences of the performance process**

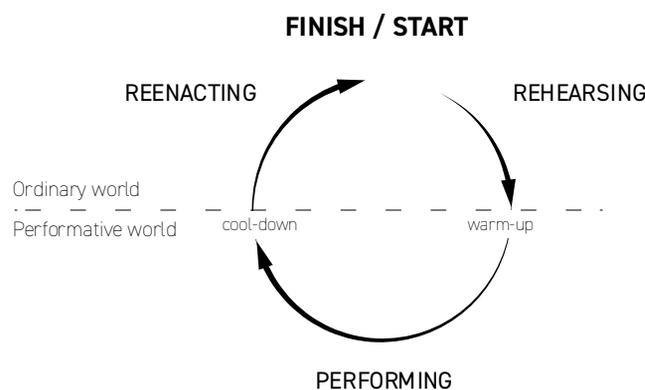
Performance process as time-space sequences of gathering, performing and dispersing

The three-phase division is inspired of Van Gennep's concept of 'Rite of Passage' that describes the thresholds of life transitions and especially Turner's subsequent concept of social

drama unfolding within liminal and liminoid spaces. Like the rites and rituals, the staged dramatic structure of the performance itself is separated and hedged from the everyday world.

The phase of gathering for proto-performance primarily supports the actors, but also the audience in preparing for entering the performance world, while the phases of dispersing and aftermath assist all participants leaving the performance world, and entering their everyday worlds. In illustration 2.2.1.1c Schechner describes how this “nesting” of gathering and dispersing is shaped by the common understanding of a theatrical frame in a set time and space: “The bottom line is solidarity, not conflict. Conflict is supportable (in the theater, and perhaps in society too) only inside a nest built from the agreement to gather at a specific time and place, to perform – to do something agreed on – and to disperse once the performance is over. The extreme forms of violence that characterize drama can be played out only inside this nest. When people “go to the theater” they are acknowledging that theater takes place at special times in special places. Surrounding a show are special observances, practices, and rituals that lead into the performance and away from it” (Schechner 2003: 189).

The initial proto-performance consists of parts of “training, workshop and rehearsal” and is mainly directed towards preparing the actors, directors and producers who are setting up the performance backstage, but Schechner also addresses the fact that the audience’s process of gathering and dispersing is equally important but not so well described (ibid: 189).



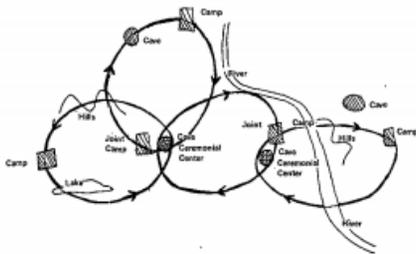
### Ill 2.2.1.1d: Ordinary and performative worlds

Schechner focuses on a 'backstage space' as describing the 'ordinary world' or everyday world, where performers enter the performative world by segments of preparations and warm-ups. They leave the performative world after a transportation that re-enters them into the ordinary world by a cool-down and the process of aftermath. (Redrawn but modified from Schechner 1985: 126)

Schechner describes the liminoid theatrical processes of gathering before a performance and dispersing after the performance ends. He says, “Not only getting to the theater district, but

entering the building itself involves ceremony: ticket-taking, passing through gates, performing rituals, finding a place from which to watch: all this (...) frames and defines the performance. Ending the show and going away also involves ceremony: applause or some formal way to conclude the performance and wipe away the reality of the show re-establishing in its place the reality of everyday life. The performers, even more than the audience, prepare and then, when the show is over, undertake “cooling-off” procedures. In many cultures this cooling off involves rituals to retire props or costumes or to assist performers out of their trance or other non-ordinary states of being. Too little study has been made of how people – both spectators and performers – approach and leave performances. How do specific audiences get to, and into, the performance space; how do they leave that space? In what ways is gathering/dispersing related to preparation/cooling off?” (ibid: 189).

Schechner’s considerations of a hedged spatio-temporal performance space actually addresses and describes processual ways of making ‘everyday places’ somewhat safe as performative spaces. Schechner states that the characteristics of how, where and when participants gather, perform and disperse within performance spaces have similarities with the ancient processes of how the different ‘bands’ of tribes meet and where such meetings take place.



### Ill 2.2.1.1e: Seasonal hunting circuits with ceremonial centres for gathering:

Where the first ‘theatres’ were differentiated and marked from ‘natural spaces’ and transformed to “cultural places” by the “writing on the space,” as demonstrated by e.g. the cave art of the Paleolithic period (Schechner 2002: 173).

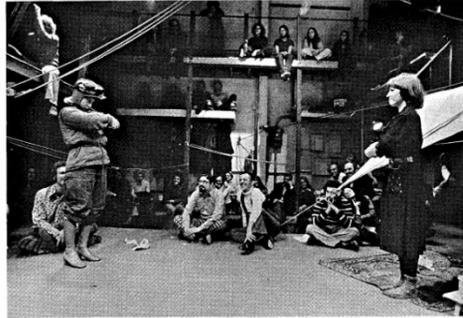
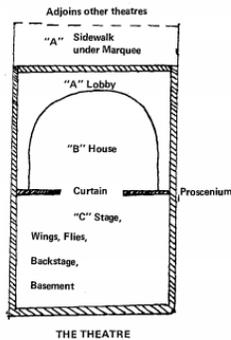
Schechner’s illustration 2.2.1.1e shows where different seasonal hunting circuits intersect and ceremonial centres are established for gatherings. The different hunting communities meet up on a seasonal basis.

Schechner coined a term *Environmental Theatre* (Schechner 1968) by breaking and remaking the ‘traditional boundaries’ of the proscenium theatre spaces (see 2.2.1.1f-h below). The environmental theatre aimed to intensify audience awareness of ‘theatre’ by eliminating the distinction between the audience’s and the actors’ space. Schechner described the theatrical event as a set of related transactions, where the entire space is used for performance for both actors and audience. The theatrical event can take place either in a totally transformed space or in a ‘found space’. The focus is flexible and variable and all production elements speak their own language. The text need not be the starting point or the goal of a production. There may be no text at all (Schechner 1968: 41-64).

## 6 Axioms for Environmental Theatre:

- One.      **The theatrical event is a set of related transactions i.e. Among performers. Among members of the audience. Between performers and audience**
  
- Two.      **All the space is used for performance; all the space is used for audience**
  
- Three.    **The theatrical event can take place either in a totally transformed space or in 'found space'**
  
- Four.     **Focus is flexible and variable**
  
- Five.     **All production elements speak their own language**
  
- Six.      **The text need not be the starting point nor the goal of a production. There may be no text at all**

**Box 2.2.1.1f: 6 Axioms for Environmental Theatre (Schechner 1968: 41-64)**



### III 2.2.1.1g: The layout of a traditional *proscenium* theatre (Left)

Schechner describes the spatial division of the traditional proscenium theatre house: “The theatre itself is divided into three areas: lobby, house, stage. Fixed seating aims the audience at the stage. The stage floor is open, often slightly raked so as to tilt the action toward the house. Stage machinery is hidden in wings and flies; quick scene changes are possible. The lobby, which extends into the street under the theatre marquee, is a gathering place for the audience” (Schechner 1976: 47).

### III 2.2.1.1h: Schechner’s Environmental theatre (Right) (Schechner 1976: 54 & 55)

The marking of performance spaces and the nested structure of the performance process (even though the markings are just set in time and space in the everyday life) allows participants to enjoy and take in the performance, without concerns of the effects and consequences in the “real life”. Schechner writes “The ‘theatrical frame’ allows spectators to enjoy deep feelings without feeling compelled either to intervene or to avoid witnessing the actions that arouse those feelings. A spectator better not prevent the murders occurring in Hamlet. Yet these stage murders are not “less real” but “differently real” than what happens in everyday life. Theater, to be effective, must maintain its double or incomplete presence, as a here-and-now performance of there-and-then events. The gap between “here and now” and “there and then” allows an audience to contemplate the action, and to entertain alternatives. Theater is the art of enacting only one of a range of virtual alternatives. It is a luxury unaffordable in ordinary life” (Schechner 2003:190).

Schechner points to two examples of what he calls ‘natural theatre’. By natural he means “the kinds of theatre that happens in everyday life. There is no need to stage or (re)create it. When accidents happen or disputes are played out in public, people will watch. Media will replay such “newsworthy” events. When something sumptuous passes by, people turn to watch, whether it be an ocean liner steaming down river or a head of state motorcading up an avenue” (ibid: 209).

Schechner further explains: “Eruptions are one kind of “natural” theater [2.2.1.1i left], processions are another. [2.2.1.1i right] (...) In a procession – which is a kind of pilgrimage – the event moves along a prescribed path, spectators gather along the route, and at appointed places the procession halts and performances are played. Parades, funeral corteges, political marches,

(...) are processions.

Usually a procession moves to a goal: the funeral to the grave, the political march to the speakers' stand, the pilgrimage to the shrine. The event performed at the goal of the procession is the opposite of an eruption: it is well planned for, rehearsed, ritualized.

However, eruptions and processions can occur simultaneously, especially when large numbers of people are involved and the leadership of a group is flexible" (ibid: 177-178)

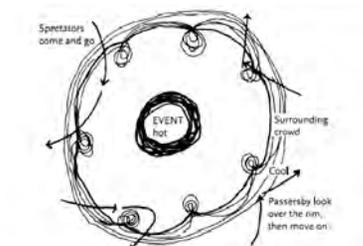


Figure 5.2 An eruption  
 Note  
 An "eruption" features a heated center and a cool rim, with spectators coming and going. The eruption occurs either after an accident or during an event whose development is predictable such as an argument, or the construction or demolition of a building.

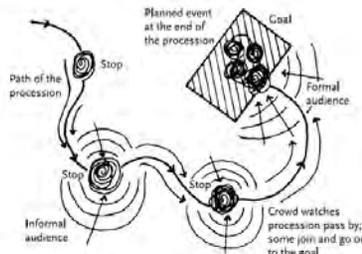


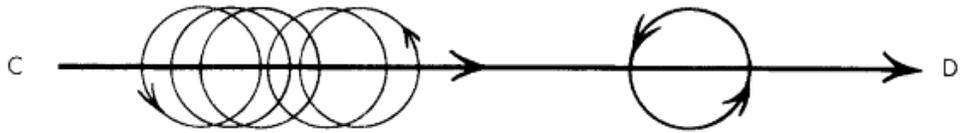
Figure 5.3 A procession  
 Note  
 A procession has a fixed route and a known goal. At several points along the way, the procession stops and performances are played. As spectators watch the procession pass by, some may join and go on to the goal.

### III 2.2.1.1: Eruption and procession

Natural theatres describe the different patterns of movement as eruptions and processions. An eruption describes an event situated at one site where audience passes by (left). Whereas the event of a procession is moving through a path with halts of different sites often towards a goal (right) (Schechner 2003: 177-178).

### 2.2.1.2 Transformance; transportation & transformation (of consciousness)

The concepts of transformations and transportation concern the role of performers and audience consciousness being 'transported' somewhere else and sometimes transformed temporarily or changed permanently (Schechner 1985: 117-51). The transformations are inspired by Turner's initiation rites (and the heritage from van Gennep) where the social status of the performer was transformed. In the theatre, the actors may be transported, but the audience may experience a transformation of consciousness. Schechner explains: "I call performances where performers are changed 'transformations' and those where performers are returned to their starting places 'transportations' – 'transportations', because during the performance the performers are 'taken somewhere' but at the end, often assisted by others, they are 'cooled down' and reenter ordinary life just about where they went in. [see 2.2.1.1d] The performer goes from the 'ordinary world' to the 'performative world', from one time/space reference to another, from one personality to one or more others" (ibid: 125-26).



### III 2.2.1.2: Transportations result in transformation

A series of transportations results in a transformation (illustration Schechner 1985: 127)

Schechner states: “Turner locates the essential drama in conflict and conflict resolution. I locate it in transformation – in how people use theater as a way to experiment with, act out, and ratify change. Transformations in theatre occur in three different places, and at three different levels: 1) in the drama, that is, in the story; 2) in the performers whose special task it is to undergo a temporary rearrangement of their body/mind, what I call a “transportation” (Schechner 1985: 117–51); 3) in the audience where changes may either be temporary (entertainment) or permanent (ritual).(…) And, as Lévi-Strauss has shown, the basic transformation from raw to cooked is a paradigm of culture-making: the making of the natural into the human. At its deepest level this is what theater is “about,” the ability to frame and control, to transform the raw into the cooked, to deal with the most problematic (violent, dangerous, sexual, taboo) human interactions” (Schechner 2003: 191).

By series of transportations Schechner states how “Activities thicken – get more complicated, dense, symbolic, contradictory, and multivocal – along a continuum of expanding consciousness. The human achievement (...) is the ability to make decisions based on virtual as well as actual alternatives. These virtual alternatives take on a life of their own. Theater is the art of actualizing them, and rehearsal is the means of developing their individual shapes and rhythms. By turning possibilities into action, into performances, whole worlds otherwise not lived are born. Theater doesn’t arrive suddenly and stay fixed either in its cultural or individual manifestations. It is insinuated along a web of associations spun from play, games, hunting, slaughter and distribution of meat, ceremonial centers, trials, rites of passage, and story-telling. Rehearsals and recollections – preplay and afterplay – converge in the theatrical event” (ibid: 208).

### 2.2.1.3 Actualization, actuals and the iterative ‘re-’

As we heard in the first part of this chapter, which introduced social theories on the drama of everyday life (with Turner, Goffman and Geertz) there was among the social scientists in the 1960s and 1970s a concern whether drama was like an imitation of real life or more like a distorted mirror where life was being reflected in dramas, and whether the boundaries between drama and life were clearly marked or blurred. We have also learned from both Turner and Schechner how they see the interrelations between social dramas of real life and the staged

aesthetic dramas informing each other, by their mutual feedback loop.

As a theatre director Schechner was also concerned with this relationship between art and life, or in his case theatre performances and ‘real life’, similar to previous theatre directors such as Antonin Artaud’s reaction against “traditional theatre” doubling or imitating real life (Artaud 1958). Following this denial of “drama” as simply textual, or focusing mainly on a verbal language, (separating and maintaining a clear boundary between art and life), there was a general growing rejection of the (western) naturalistic theatre, as a place for mimesis and imitation of real life. Experimental theatre directors like Grotowski, Barba and Schechner were searching for a “new theatre.” Grotowski’s ‘Laboratory Theatre’ and Barba’s ‘Theatre Anthropology’ and Schechner’s ‘Performance Studies’ were all exploring answers to questions of the ‘new theatre’ such as “how is it built and what, precisely, are its bases? Then, what are its functions, and how do these relate to the life we live individually and collectively?” (Schechner 2003: 33)

Schechner thus questions the Platonic-Aristotelian idea of art as imitating life and that social life precedes theatrical life suggesting in its place a more oscillating movement, where art and life are informing each other; “Theater and ordinary life are a Möbius strip, each turning into the other” (Schechner 1985a: 14).

Simply put, by coining the term “actuals,” Schechner is addressing the events of the in-between space of the Möbius strip and the pulsing fluid relationship between life and art, art and life *and* back. But let me explain Schechner’s writings on actuals and actualization as derived from Eliade’s reactualization and further back to Aristotle’s writings on the relationship between works of art and life, as the creative condition of actualizing and the work of art of ‘an actual’.

Schechner explains Aristotle’s notion of mimesis as the process between art and life that is not fully reversible, since art, according to Aristotle, always ‘comes after’ experience. Schechner makes an analogy to how cooked food *comes after* raw food, and how the process is irreversible; ‘Art is cooked’ and ‘life is raw’. He states: “Cooked food ‘comes after’ raw food. Cooking is something that is done to raw stuff to change it into food and, perhaps, to purify it. (...) The process of cooking is irreversible. There is no way for raw food to ‘come after’ cooked food. So it is with art and life. Art is cooked and life is raw. Making art is the process of transforming raw experience into palatable forms. This transformation is a mimetic, a representation. Such, at any rate, is the heart of the mimetic theory. In non-mimetic art the boundaries between “life” and “art” – raw and cooked – are blurry and permeable” (Schechner 2003: 30).

*An actual* is described by Schechner as something whose qualities are a concrete event: “An actual has five basic qualities, and each is found both in our own actuals and those of tribal people: 1) *process*, something happens *here and now*; 2) *consequential, irremediable, and irrevocable* acts, exchanges, or situations; 3) *contest*, something is at stake for the performers and often for the

spectators; 4) *initiation*, a *change in status* for participants; 5) space is used *concretely* and *organically*” (Schechner 2003: 47).

Schechner describes *actualizing* as an in-between doing and dreaming blurring the boundaries between art and life: “What might we make of the possible etymological link between the word “drama” – from the Greek dran: to do, to act, to make – and the word “dream” – from the Old English and the Old Frisian dram: a dream, a shout of joy? Somewhere in that pretty connection is the feel of actualizing. (...) Understanding actualizing means understanding both the creative condition and the artwork, the actual” (ibid: 33).

The origin of Schechner’s *actuals* derives from *reactualization*. As a reaction against the simple imitation and repetition, Schechner is trying to describe ‘the liveness’, the presence of the actual radical here and now; a ‘living now’, similar to Fischer-Lichte’s ‘reenchantment of the world’ and radical PRESENCE as embodied minds, which will be described later on. Schechner starts the paper “Actuals” with an example of a Tiwi-tribe of Australian aborigines who makes no connections between intercourse and pregnancy, but has established their society on a different kinship system (than the western matrimonial), structured by “public trials”, as rites that reaffirm or change relations between men and woman. The role of the rites (the actual events) determines individual relations between women, men and children, but also the structure of the Tiwi society as a whole. By this example Schechner criticizes mimetic theory, which states that art *comes after* real life experience, as traditional western theatre, where a play comes after a script (of an event that has taken place in real life). Schechner points to how “art” also has the powers to re-actualize the structures of social real life. The “ritual trial” of the Tiwis (as a performative event) has real and actual consequences that go far beyond the event; it determinates their positions and relations in real life. In this case art also transforms real life.

According to Schechner the term ‘actual’ originates from anthropologist Mircea Eliade’s *reactualization*, as a description of how religious people experience the sacred, reaffirming ceremonious rituals composed of repetitions and imitations that enable participants to ‘return’ to prior moments that are still ongoing and ‘then’ can be both then and ‘there and now’ (Eliade 1965). Schechner describes actualizing as a way to handle experience and ‘jumping the gabs’ between past and present. Schechner clarifies: “‘Actual’ is a term I adapted in 1970 from Eliade’s ‘reactualization’ (1965). In 1970 I wrote: “A try at explaining actuals involves a survey of anthropological, sociological, psychological and historical material. But these are not organized to promote the search. ... [In the literature] I find an incipient theory for a special kind of behaving, thinking, relating, and doing. This special way of handling experience and jumping the gaps between past and present, individual and group, inner and outer, I call ‘actualizing’ (perhaps no better than Eliade’s ‘reactualizing’, but at least shorter)” (Schechner 1985: 115).

The *re-* of re-actualizing that Schechner decides to leave out coining the term “actuals” instead, seems important for Eliade to describe how the performances as repetitions of the rites not only actualize the new generations with the “illud tempus” thus making past subjunctive sacred history present, but further how these performed rites makes the “illud tempus” present *again* and thus regenerates the entire community. By removing the ‘re’ shortening re-actualization into ‘actuals’ Schechner is maybe distancing himself from the ceremonial rituals composed in repetition to focus on aesthetic theatre and happenings, like Turner moderating the liminal term to liminoid to describe the liminoid aspects of western leisure culture. But I would comment how he also disengages the iterative focus of becoming *again*. It seems like Schechner is more interested in describing the relations between the event and its underlying “creative conditions” and not so much the affects, effects or efficacy of the restorative ‘againness’ following events.

Schechner does not specify (besides his joke of it being shorter) why he prefers ‘actuals’ or actualizing to Eliade’s ‘re-actualizing’. I would remark that there is a remarkable difference between ‘making actual’ or ‘making actual *again*’<sup>53</sup> and in later writings Schechner formulates the renowned term ‘restored behaviour’ as actions being restored and reenacted again and again (as in ‘twice-behaved behaviours’, from second to *n*th time, but never for the first time). But even though he removes the repetitious and iterative ‘re-’, Schechner still maintains that actualization has to do with making past times present *again* citing Eliade on how repetition of rites is part of *re-actualizing* and *re-generating* aspects of a community. Schechner states that “Eliade does not define reactualization. Instead he gives examples of it. An initiation is a ceremony in which “a new generation is instructed, is made fit to be integrated into the community of adults. And on this occasion, through the repetition, the *reactualization*, of the traditional rites, the entire community is regenerated” (Eliade 1965: 40). The actualization is the making present of a past time or event” (Schechner 2003:π 37).

In “making present” of past times and events, Schechner is quoting Eliade’s description of a puberty initiation, where the initiates are being taken to a certain ceremonial place (that was the first camp of the ‘divine being’), within which ordinary time has been abolished to a ‘dreamtime’ (Dreamtime is the time of the first initiation rite performed by the ‘divine being’.) The rite then reaffirms and reactualizes the relationship between the ‘here and now’ and the ‘there and then’. Schechner comments and quotes Eliade: “This reintegration of time and place is not peculiar to the Australians. It is true for the entire primitive world. For what is involved here is a fundamental concept in archaic religions – the *repetition* of a ritual founded by divine beings implies the reactualization of the original Time, when the rite was first performed. This is why a

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<sup>53</sup> As is also remarked by Rebecca Schneider (2011:126)

rite has efficacy – it participates in the completeness of the sacred primordial Time. The rite *makes* the myth present. Everything that the myth tells of the Time of beginning, the ‘bugari times’ [Dreamtime], the rite reactualizes shows it as happening, here and now” (Eliade 1965: 6 quoted in Schechner 2003: 37. My emphasis).

Schechner points out that the manipulations of time, as the ability of (re)actualizing past times in the present, is universal and essential for performance:

“The implications of an event happening here and now that is an actualization of a situation which occurred ‘there and then’ are widespread and complicated. There is no doubt that such phenomena are universal. (...) an integration of time is accomplished and linear unidirectional time is abolished. This ability to manipulate time is essential for performing. We may also have a metaphorical actualizing – that is, the event actualized is not the ‘original’ event, but a substitute (a displacement or a *pars pro toto*). Or there may be no ‘original’ event but rather a series none of which ‘came first’ and all of which are ‘available’, given the right techniques to evoke them” (ibid: 64).

Schechner’s interest in actuals, actualization and re-actualization must be seen in light of the time when the paper “Actuals” was written, in 1970, and his interest in the avant-garde, as with theatre director Grotowski’s work with Theatre Laboratories and creating a Poor Theatre, and the artist Allan Kaprow’s art happenings and performances. Schechner describes how he sees non-mimetic art, *not* as a representation, but as an actual, something actual that affects real life.

Schechner uses Kaprow’s event *Fluids*<sup>54</sup> as an example of “actual.” Schechner describes the ‘actual’ of Kaprow’s happening as ‘art as event’ (the happening of ice melting in the sun) and comments on Kaprow’s own considerations of how passers-by must encounter these mute and meaningless blank structures which have been left to melt as *a mystery* of some sort: “The avant-garde (...) introduces us to the idea that art is not a way of imitating reality or expressing states of mind. At the heart of what Kaprow calls a mystery is the simple but altogether upsetting idea of art as an event – an “actual” (Schechner 2003: 28). Schechner further explains: “Kaprow’s work, more than any other I know, has the simple quality of “happening” – of something that is. By ever so slight a change or heightening he converts everyday actions into “mysteries”” (ibid: 63).

As I have described Schechner’s ideas of non-mimetic art, where the line between art and life should be kept as fluid, and perhaps indistinct, as possible, Schechner is also searching as a theatre director for a way to support actors in actualizing the happening of actuals, or what he terms *the living now*. Schechner opposes traditional techniques such as Stanislavsky’s actor training,

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<sup>54</sup> Huge constructions built of ice blocks left to melt at twenty locations throughout the streets of Los Angeles

where actors try to imitate by ‘really live’ their characters. Instead he describes the relationship between the ‘creative condition’ and the artwork as a process between supportive structures by qualities of *having-been-lived* (as the score, mise-en-scène etc.) and the *living now* occurring within the work of art as the presence of the actor. Schechner explains the creative condition of an actual as the relationship between having-been-lived and the living-now, also citing a longer passage explained by Grotowski’s actor Cieslak describing the rehearsal process of *via negativa* as a way of actualizing the actual between actor and director: “The goal of orthodox acting and the basis of Stanislavsky’s great work is to enable actors to ‘really live’ their characters. Nature ought to be so skillfully imitated that it seems to be represented on stage. *The tendency of an actual is the opposite.* Instead of the smooth ‘professionalism’ of the ‘good actor’, there are rough and unexpected turbulences, troubled interruptions. These are not stylistic, but the genuine meeting between performer and problem.

Two processes unfold simultaneously. The first is the one shaped by author and director, the play and the mise-en-scène. But just as important is the more evanescent process of the performer. The play and mise-en-scène have a quality of *having-been-lived*, while the performance has the quality of *living-now*. The play will be completed only if the performers are able to carry through the process they start afresh each night. That process cannot be rehearsed” (ibid: 46).

Schechner exemplifies the relationship between the qualities of the supportive score and mise-en-scène as *having-been-lived*, with the performance *living-now*, with actor Ryszard Cieslak<sup>55</sup> and his explanation of “score”: “We work in rehearsals to find an objective set of actions and relationships that, understood apart from anything we the performers might feel, communicate to the audience the images, actions, and meanings we want to communicate. This process takes months and it is a *via negativa* – that is, we reject more than we accept and we search so that we can remove obstacles to our creativity. We play out the actions at hand, the associations that offer themselves to us. Grotowski watches. He helps us remove blocks, things that prevent us from fully confronting and experiencing the actions at hand. Finally, we construct a coherent score. This score, which grows minutely day by day, includes all the objective things a spectator sees from night to night. (...) The score is like the glass inside which a candle is burning. The glass is solid, it is there, you can depend on it. It contains and guides the flame. But it is not the flame. The flame is my inner process each night. The flame is what illuminates the score, what the spectators see through the score. The flame is alive. Just as the flame in the candleglass moves, flutters, rises, fall, almost goes out, suddenly glows brightly, responds to each breath of wind – so my inner life varies from night to night, from moment to moment” (Cieslak 1970, quoted in

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<sup>55</sup> Actor at Grotowski’s Polish Laboratory Theater

Schechner 2003: 46-47).

I will subsequently explain Schechner's ideas of the rehearsal process as enactments structured by a score like Grotowski's analogy of the flow of a river between two banks or Cieslak's illustration of a flickering of the flame between the walls of the glass cylinder. But let me first conclude this section describing Schechner's notions of actuals by the recursive and iterative *re-*: Richard Schechner does not use the term reenactment but prefers re-performance to describe a restaging of a past art event as theatre plays. He describes the difference in the relationship between the past event and the restaged present event, as a window to an imagined past; because "re-enactments cannot duplicate the first time because audiences change, social circumstances change – everything changes but the "work itself." "But even these change because individual bodies and mentalities are different. No matter, the re-performed works open a window onto an imagined past that appears very vital" (Schechner 2009, interviewed by Vieira & Salgado).

With these words of how a window onto an imagined past appearing vitalized I will proceed to the last section presenting Schechner's ideas of how to explore roles, rehearsals and restored behaviour.

#### **2.2.1.4 Roles, rehearsals, and restored behaviour**

*Restored behaviour* or *restoration of behaviour* describes performance behaviour as artistic-composed behaviour behaved never for the first time, but for the second to the n'th time, performed intentionally before an audience. Schechner explains how restored behaviour is living behaviour treated as a film director treats a strip of film (Schechner 1985a: 35). Schechner's *strips of behavior* are related to but also different from Goffman's term of keying as a *strip of activity* describing any arbitrary slice or cut from the stream of ongoing activity as any raw batch of occurrences that one wants to draw attention to (ibid: 115). Schechner explains how *strips of behaviour* "can be rearranged or reconstructed; they are independent of the causal systems (social, psychological, technological) that brought them into existence. They have a life of their own. The original 'truth' or 'source' of the behaviour may be lost, ignored, or contradicted — even while this truth or source is apparently being honoured and observed. How the strip of behaviour was made, found or developed may be unknown or concealed; elaborated; distorted by myth and tradition. Originating as a process, used in the process of rehearsal to make a new process, a performance, the *strips of behavior* are not themselves process but things, items, 'material' " (ibid: 35)

Schechner states that "restored behavior is the main characteristic of performance. The practitioners (...) assume that some behaviors—organized sequences of events, scripted actions, known texts, scored movements—exist separate from the performers who "do" these behaviors. Because the behavior is separate from those who are behaving, the behavior can be stored,

transmitted, manipulated, transformed. The performers get in touch with, recover, remember, or even invent these strips of behavior and then rebehave according to these strips, either by being absorbed into them (playing the role, (...)) or by existing side by side with them (Brecht's *Verfremdungseffekt*)” (ibid: 35-36).

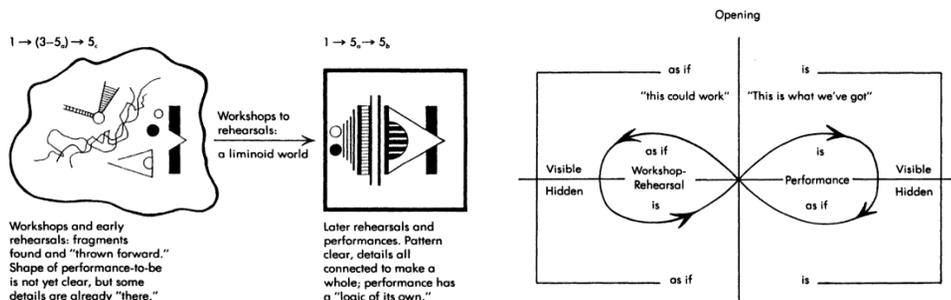
Schechner also terms restored behaviour ‘twice-behaved behavior’ and it is therefore interesting when considering the againness or iterative citation of ‘re’ as *re*hearsing but also reiterating as *re*-actualizing and *re*-enacting. Schechner states: “Restored behavior is ‘out there’, distant from ‘me’. It is separate and therefore can be ‘worked on’, changed, even though it has ‘already happened’. Restored behavior includes a vast range of actions. It can be ‘me’ at another time/psychological state as in the psychoanalytic abreaction; or it can exist in a nonordinary sphere of sociocultural reality (...) Restored behavior is symbolic and reflexive: not empty but loaded behavior multivocally broadcasting significances. These difficult terms express a single principle: The self can act in/as another; the social or transindividual self is a role or set of roles. Symbolic and reflexive behavior is the hardening into theater of social, religious, aesthetic, medical, and educational process. Performance means: never for the first time. It means: for the second to the *n*th time. Performance is ‘twice-behaved behavior’” (ibid: 36).

Critics of Schechner state that ‘twice behaved behaviour’ means that there is also an original “first time behaviour” which is difficult to envision, since all behaviour is restored from other behaviours, as when babies and children learn behaviours from their parents by restoration. But Schechner uses the term in order to describe the behaviours we human beings perform when enacting a deliberate role or character, as the actors enacting Hamlet, or in the case of co-design when partners are enacting the ‘professional character’ of themselves. Schechner describes how this behaviour exists in the double negative space between ‘the denial’ and ‘the denial of a denial’. As we are going to experience later in my main chapter of how we are Rehearsing and Reenacting, we are *not actually* meeting and exercising in a real park, but we are also *not-not* performing a gathering of a meeting in a park. We are *not* exactly enacting as the (senior) citizens, designers and partners we normally enact and perform, but we are also *not-not* enacting as ourselves. Schechner prefers this ‘negative approach’ between the ‘not me’ and the ‘not-not me’ (probably inspired by Grotowski’s concept of *Via Negativa* as removing blocks unleashing the actors’ creativity and Brecht’s *Verfremdung*) and explains its creative condition in not settling on one specific typification, but instead treating life as an open possibility of making and remaking who we are and what we do. Schechner states: “restored behavior is “me behaving as if I am someone else” or “as if I am ‘beside myself,’ or ‘not myself,’” as when in trance. But this “someone else” may also be “me in another state of feeling/being,” as if there were multiple “me’s” in each person. The difference between performing myself – acting out a dream, reexperiencing a childhood trauma, showing you what I did yesterday – and more formal “presentations of self” (see

Goffman 1959) – is a difference of degree, not kind” (ibid: 37).

This is interesting for co-designers when Rehearsing, Performing and especially Reenacting, since Schechner describes how restored behaviour is able to restore a subjunctive past or a present version of a subjunctive past and not the accurately indicative past event: “Restored behavior offers to both individuals and groups the chance to rebecome what they once were—or even, and most often, to rebecome what they never were but wish to have been or wish to become” (ibid: 38). Rebecoming what individuals or a group wish to have been or wish to become is quite interesting for design since participants reenacting ‘the past’ often re-enact their subjunctive aspiration of how they wished to have been or wish to become, not necessarily how ‘it was’. Reenacting how a group portrays itself and wishes to portray itself in the future is a core value defining the community and its practices, similar to how Turner characterizes humankind as *homo performans* as a culture-inventing and self-making creature. And how cultural performance such as reenactments act as active agents of change on “the drawing board on which creative actors sketch out what they believe to be more apt or interesting ‘designs for living’” (Turner 1988: 24).

As mentioned, Schechner states that all performance behaviour is twice behaved behaviour as restored behaviour. Rehearsal processes are part of reiterating behaviours of roles, characters and acts into a coherent score where relations and situations seem to coin a whole dramatic form. Such ‘workshop-rehearsals’ are liminal processes restoring past (subjunctive or actual) behaviours as fragments of strips of behaviour into present rehearsals. The strips of behaviour are constructed and reconstructed some chosen and ‘thrown forward’, others discarded to better fit the whole performance with a ‘logic of its own’.

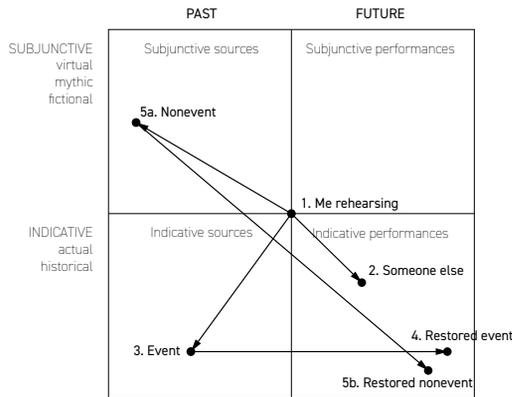


**III 2.2.1.4a/b: Workshop-rehearsal process and feedback loop (Schechner 1985: 101 & 103)**

Schechner pictures this rehearsal process of restoring behaviours towards a connected pattern as a more definitive performance of longer and several *strips of behaviour* with a ‘logic of its own’, by many illustrative models, but I choose to bring only a few. Two main illustrations above (2.2.1.4a/b) show how some *strips of behaviour* through the workshop process are selected and arranged while others are discarded to better fit the whole performance with a logic of its own.

The ‘feedback loop’ illustration (2.2.1.4b) reminds us how this process is not linear, as from subjunctive rehearsal to the indicative performance, the feedback loops are circular and iterative and one performance leads to new rehearsals again leading to new performances.

Rehearsing ‘restored behaviours’ flows from the subjunctive mood of ‘as if’ probingly suggesting how ‘this could work’ to affirm the answer within the indicative mood performing ‘this is what we got’ and then of course back again.



**III 2.2.1.4c: Performative bundling of restored behaviour**

Rehearsal as a performative bundling: from ‘me’ to ‘not me’ to ‘not-not me’ (redrawn from Schechner 1985)

Another of Schechner’s illustrations: 2.2.1.4c depicts the performative bundle as the processual model of ‘restoration of behavior’. It describes emergent performances from the point of view of rehearsal and from the centre of the model indicating ‘me rehearsing’. The figure is read from the center and shows restored behaviour as either a projection of ‘my particular self’ (1 —> 2) towards ‘someone else’. Or me rehearsing a restoration of a historically verifiable past a nonevent (1 —> 3 —> 4), or—most often—a restoration of a past that never was (1 —> 5a —> 5b), me rehearsing a restored nonevent. In chapter four, Rehearsing, I will describe Schechner’s models of rehearsal and the performative bundling of restored behaviour, when rehearsing for different roles with props, acting as Grotowski’s *score*, like the riverbank is scaffolding the flow of the river stream.

I will now present the last section referencing Schechner’s theatre approach and the performative processes of aftermath.

**2.2.1.5 Aftermath, reenactment and re-membering**

This concluding part describes some cool-down processes and reflections of the aftermath of performance, based on an inquiry I made of whether co-designers are cautious enough when dealing with the later phases of dispersing the process of co-design. After having

carefully crafted the invitations for engagements, the processes of rehearsals and staged performances—what then? Do co-designers also remember to stage for dispersion? Design for collective aftermath? And what is the afterlife or ‘completion’ of performing co-design at all? I will return to these questions in chapter six as responses to Schechner’s twiceness of restored behaviour or twice behaved behaviour.

The last terms in the theoretical landscape of aftermath and the reiterations specifying the againness, repetition, or backward motion is not specifically Schechner’s terms but related to the *re-* of *restored*, *rehearsed* and *reactualization* as responses questioning ‘what remain(s)?’ In the performative light of trying to describe the aftermath of performance I further introduce consociates as Myerhoff’s term ‘re-membering’ (1982) and Schneider’s notions of reenactment and how performing remain(s)(2011).

*Re-membering* with a hyphen marks a difference from remembering as a simple recalling of history. Re-membering draws our attention to the notion of membership and how the active process of membering oneself or others once again. Turner states that “Re-membering is not merely the restoration of some past intact, but setting it in some living relationship to the present” (Turner 1982: 86). Turner’s emphasis on *re-membering* – describing the act of setting the past in a living relationship to the present – is similar to the effects (or affects) provided by Schechner’s actuals as deriving from Eliade’s *reactualization*, in the sense that Turner point to how cultural performances and ceremonial event as rituals restore and re-member its practitioners in a liminal creative space that restructures order and membership within the community. Turner also points out that symbolic action is part of re-membering, where several formative pasts are set in a living relationship that leads to the experience of the present living now. And how the process of *dismembering*, as we know from traditional rituals as rites of passage, are preludes to the creative re-membering: “At any rate the dismemberment of traditional religious ritual may be a prelude to its creative re-membering, which is not merely the restoration of some past intact, but setting several formative "pasts" in living relationship, through symbolic action, to our fullest experience of the present” (Turner 1985: 244).

Barbara Myerhoff, who was an anthropologist working with a community of elderly Jews in LA, defined the term re-membering when outlining ‘definitional ceremony’ to describe the process by which communities of people actively construct their identities. Myerhoff explains re-membering as a special type of recollection: “To signify this special type of recollection, the term ‘re-membering’ may be used, calling attention to the reaggregation of members, the figures who belong to one’s life story, one’s prior selves, as well as significant others who are part of the story. Re-membering then is a purposive, significant unification, quite different from the passive, *continuous fragmentary* flickering of images and feelings that accompany other activities in the normal flow of consciousness” (Myerhoff 1982: 111).

Myerhoff describes re-membering as this special type of recollection, where people (in her case elderly Jews) construct or often reconstruct their identity by iterating past practices (such as blessing the candles or reciting ancient prayers) and re-aggregate both their prior selves and other members who are part of the story. Myerhoff states, “The focused unification provided by re-membering is requisite to sense and ordering. A life is given a shape that extends back in the past and forward into the future” (ibid: 111). For co-designers Rehearsing, Performing and Reenacting, re-membering might be closer to a practice where participants recollect and re-member themselves and other witnesses in the recent past of their shared project encounters, and not necessarily their entire life story.

Now we have been introduced to three variations of iterative and cyclic aspects of reenactment: reenacting as *(re)actualizing* as a future-oriented ritualistic behaviour actualizing the past subjunctive as a present actual once again. Reenacting as *restoration of behaviours* as a bodily way of iterating behaviours into “strips” that can be worked on, and finally reenacting as *re-membering* as a special type of recollection and practice membering participants into past encounters again. Simply put ‘to embody again’. And now the time has come to look a bit closer at the term ‘reenactment’ itself, with one of Schechner’s associates, Rebecca Schneider<sup>56</sup> who provides us with some definitions of reenactment. “In art contexts, the term “reenactment” is contested and in flux.(...) The *Oxford English Dictionary* gives us the verb form “reenact”: to “reproduce, recreate, or perform again” (...) *Princeton’s* database *Wordnet* offers reenactment as “performing a role in an event that occurred at an earlier time,” replacing *Oxford’s* reference to “again” with the phrase “earlier time” – underscoring the temporal play at the base of reenactment” (Schneider 2011: 29).

According to Schneider reenactment is a restaging or recreation of an earlier event, often associated with historical reenactments of war battles or re-performances as restaged art events. To enact is to do or make something, and to reenact is to do it again. A reenactment is the action of performing a present version of a past event. Schneider is making a great contribution to Performance Studies of reenactments by stating that ‘performing remains’, thus challenging the long-standing attention to presence, liveness and an ontology of performance as disappearing. The disappearance of performance is especially known from Peggy Phelan’s famous quote: “Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology” (Phelan

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<sup>56</sup> Former from the NYU’s Performance Studies department, now a professor of Theatre Arts and Performance Studies at Brown University

1993: 146). Schneider disagrees with Phelan and insists that the past is neither dead nor irretrievable and that performance, especially reenactments, is a way to encounter past performances. Schneider counters the notion that reenactment is merely an imitation without a referent, insisting rather that there is a past that remains to disrupt the present, just as the present disrupts the past, as “when a Civil War reenactor claims that a war is not over” (ibid: 15).

Schneider states that “‘Reenactment’ is a term that has entered into increased circulation in late twentieth- and early twenty-first-century art, theatre, and performance circles. The practice of re-playing or re-doing a precedent event, artwork, or act has exploded in performance-based art alongside the burgeoning of historical reenactment and “living history” in various history museums, theme parks, and preservation societies. In many ways, reenactment has become the popular and practice-based wing of what has been called the twentieth-century academic ‘memory industry’. In the syncopated time of reenactment, where *then* and *now* punctuate each other, reenactors (...) battle an ‘other’ time and try to bring that time – that prior moment – to the very fingertips of the present” (ibid: 2).

Schneider describes how reenactments produce a nervousness “*syncopated time*,” where then and now punctuate each other, and reenactors ‘battle another time’ trying to bring that time to the present. This nervousness state of syncopated time builds on Gertrude Stein’s description of syncopated time as relating to the audience’s emotional relations to the scene depicted on the stage in theatre plays. Stein describes how the audience’s emotions are always either behind or ahead of the play performed, before the audience’s sensations, and how this syncopation in time is one of the fundamental aspects of theatre plays. (Stein 1935: xxix)

Whether the syncopations are punctuating past times, emotional moods or againness, theatre scholars like Schechner believe that the term ‘reenactment’ is linked to a historical heritage practice. Schechner sees the reenactments as both political and cultural debates of historical events, where everybody is welcomed into the reenactment. Schechner states that re-enactment is a mimesis of a “thing,” whereas re-performances of art events are a “mimesis of a mimesis of a mimesis” that have a certain artistic exclusivity (video link 3.30).

How do performances end? Or how do they remain rather? Remember Turner’s etymological definition of performance deriving from *parfournir* meaning to complete or to carry out thoroughly as the processual sense of “bringing to completion” or “accomplishing” (1982). Moving beyond completion and after the point of accomplishment to post performance, performance scholars such as Schechner suggest a phase of aftermath that takes over where the performance sequence end with a ‘cool down’. Aftermath is a process embracing a phase of responses, archiving and memories that Schechner does not describe in much detail himself. But as the last part of the sequence of performance he describes how the part of ‘cool-down’ requires

that professional actors exit to their changing rooms and backstage area detaching themselves of the character and the fresh experiences from the performance by sharing the process of aftermath and getting ready to return to their everyday lives. Similar processes occur for the audiences.

As we have come to know Schechner's description of the processual duration of a whole performance sequence, the last sequence of aftermath consists of some critical responses, archives and memories. Schechner explains that patterns of the performance sequence are similar to ritual processes such as the three phases of separation, transition and (re)incorporation in initiation rites, where aftermath relates to the post-liminal rites of incorporation. Schechner also describes how performance is similar to initiation rites in the way it "makes" one person into another. But unlike initiation, performances usually make sure that the performer gets his "own self" back. (Schechner 1985: 20-21)

Schechner recommends that the cool-down activities be closely studied as part of performance or as "after-the-performance ceremonies." Schechner further describes the cross-cultural processes of cool-down: "In theaters around the world, performers after a show eat, drink, talk, and celebrate. A newcomer to *actors* wonders how so much energy is left for these after-the-theater bouts. But truly these activities don't come "after" but are "part of" the performance and should be studied as such. In many cultures, taking food and drink, sharing memories of what happened is either a concluding part of the performance or part of after-the-performance *ceremonies*. It appears that a wholehearted performance literally "empties" the performers, and one way they restore themselves (or are restored) to ordinary life is by being refilled with food and drink, sacred or profane. Or, conversely, the performance so fills performers with energy and excitement that they need time to let it all out in exuberant sociality" (ibid: 19).

Schechner describes cool down as: "The ways people cool off and the sometimes extended aftermath of performances are less studied but very important. Cooling off includes getting performers and spectators out of, or down from, the performance; putting the performance space and implements to rest; the aftermath includes spreading the news about performances, evaluating them – even writing books about them – and in many ways determining how specific performances feed into ongoing systems of social and aesthetic life" (Schechner 2003: xviii).

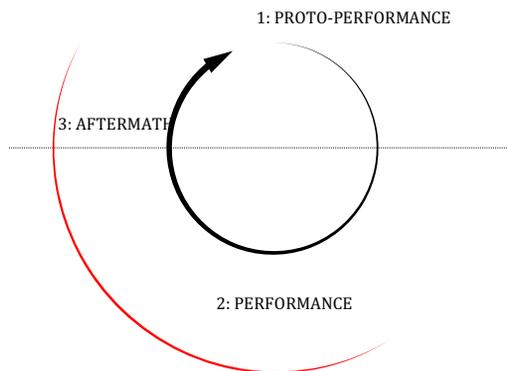
Schechner briefly describes the sequence of aftermath: "Aftermath is even less systematically discussed than cool-down. The aftermath is the long-term consequences or follow-through of a performance. Aftermath includes the changes in status or being that result from an initiatory performance; or the slow merging of performer with a role he plays for decades (...) or the reviews and criticism that so deeply influence some performances and performers; or

theorizing and scholarship – such as this book. At the distance of reviews, criticism, theory, and scholarship careers are built not in the arts and rituals of performing but in commenting on performances. Of course, aftermath feeds back into performing – and the theories of practitioners such as Brecht, Stanislavsky, and Zeami for examples are especially instrumental” (Schechner 1985: 19).

With this final section on Schechner’s performance sequence of aftermath and the concepts of reenactment and re-membling we will leave the American Performance Studies and traditions of poetics of performance process for a while and shift our attention to a European theatre historian who has taken a closer look at the transformative aesthetics of performance.

### 2.2.2 Erika Fischer-Lichte and the autopoietic feedback loop

In the following I will introduce the German professor of theatre studies, Erika Fischer-Lichte, and her theories of transformative aesthetics. Previously we have learned about theatre and performance theories from American pragmatism and Schechner’s position as a theatre director, interested in the applied performance process and initial phases of actor training, workshop and rehearsals. We will now with Fischer-Lichte shift the focus to the later phases of performance. With a background in theatre semiotics, history of theatre, German philology, philosophy, psychology and positioned from a German and European outlook, Fischer-Lichte is concerned with what takes place at the later stages of the performance processes, where performances emerge at the theatre halls and art galleries. Where Schechner supports us in understanding the larger structures of initiating proto-performance processes and rehearsals of *strips of behaviour* as restored behaviour from the directors and actors’ perspectives, Fischer-Lichte provides a richer vocabulary from the bodily co-presence of performers and audiences and their shared present encounter, and how we all (including the audience) experience, receive and perceive the actual performance.



Fischer Lichte's Aesthetics

#### III 2.2.2 Fischer-Lichte's transformative aesthetics:

The illustration indicates a focus on Fischer-Lichte's interest in the aesthetic experience of the perception of the performance itself and its aftermath concerning the transformative aesthetics of performance, where Schechner is more concerned with the backstage preparatory phases of the performance process such as rehearsals, actor training and the

poetics of how performance comes into being<sup>57</sup>. They both share an emphasis on the transformative powers of performance.

Fischer-Lichte heralds a new aesthetics and, like Schechner, she emphasises the transformative powers of performance. Where Schechner in his early writings was searching for a poetics of performance, Fischer-Lichte argues in favour of a “new aesthetics” of performance, like Schechner recognizing and describing *performance as event* and art as event. Fischer-Lichte suggests a performative aesthetics in addition to a traditional artistic aesthetics to describe performances, especially following the performative turn that took place in the 1960s. Fischer-Lichte proposes that a transformative aesthetics enables a “reenchantment of the world” that blurs the boundaries between production and reception, actors and audience and basically art and life. She states that it is not a question of “either/or” but rather a collapse of binary opposites and replaces either/or with “both and” and “as well as” (Fischer-Lichte 2008: 204). It takes both actors and audience to produce a performance, and the production and the reception come into being simultaneously, thus a separation between art and life or a distinction between mind and body becomes impossible and meaningless.

The reenchantment and performative aesthetics allow for a transformation where performances are re-directing audience attention to their perception of ordinary experiences into components of extraordinary aesthetic experiences.

Fischer-Lichte explains “By working with autopoiesis and emergence, theatre performances and performance art events try to rehabilitate if not ennoble these everyday experiences. Performance induces an extraordinary state of permanently heightened attention in the spectator, thus transforming what has been ordinary into components of aesthetic experience. The commonplace is transfigured here, too” (ibid: 168).

Fischer-Lichte states that performances are created out of the encounter of actors and spectators and describes this interplay as an autopoietic feedback loop<sup>58</sup>, a feedback loop that is self-generating from the encounter between audience and actors.

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<sup>57</sup> Maybe influenced by the American pragmatism, but also due to my choice of reading his earlier and seminal writings especially from the 1970 and 80s.

<sup>58</sup> Fischer-Lichte refers to the term *autopoiesis* from Maturana & Varela (1992) and not Luhmann (Fischer-Lichte 2008: 211). This idea is based on the works of biologists Humberto Maturana and Francisco Varela, and their concept of *autopoiesis* (from Greek *auto* for self and *poiesis* for creation or production) to point to the unique organic self-producing operations of living systems. “While all other kinds of machine produce something different from themselves, autopoietic systems are simultaneously producers and products, circular systems that survive by self-generation” (Carlson in Fischer-Lichte 2008: 7). Fischer-Lichte thus describes performances as self-creating systems that are the product of their own operations.

### 2.2.2.1 Towards a new performative aesthetics: art as event

The positions between producer and receiver are clearly separated in “traditional” aesthetics of artworks in terms of space, time and roles, for example how the artist produces a painting in the studio that first later becomes perceived/received in a gallery by the audience. Or a written text produced by the author that is later published, read and received by the reader. Or a product designed by the designer and later used by the users in their homes. Fischer-Lichte announces a new performative aesthetics describing the special liveness and theatrical characteristics of ‘art as event’ and advocates that the “borders” between production and reception should rather be thought of as threshold spaces, thresholds as an “art of passage,” where production and reception emerge through the performance autopoiesis of both performer and audience and its *mise-en-scène* (staging)<sup>59</sup> and transform into aesthetic experience. A “performance as event” comes into being by the active co-presence of both actors and spectators that together form an autopoietic (self-producing/self-generating) feedback loop. These feedback loops can support transformations of e.g. audiences into performers, as Fischer-Lichte exemplifies by Abramović’s performance “Lips of Thomas,” where the audience ‘interrupts’ the actors’ actions and thereby ends the performance, thus becoming active performers themselves. Also, more ‘perceptual transformations’ of transforming what has been ordinary into aesthetic experiences, such as Fischer-Lichte exemplifies by Cage’s *Silent Piece* where silence is rendered audible.<sup>60</sup>

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<sup>59</sup> In English translations Fischer-Lichte uses the terms ‘*mise-en-scène*’ and ‘*staging*’ interchangeably to denote any staging process, derived from the German Inszenierung. *Mise-en-scène* originates from French (placing on stage) and was historically used to signify “measures taken to transform a play into a state of being represented” or “to transform [a dramatic text] into a stage performance” (ibid: 184.) “The term [staging/ *mise-en-scène*] comprises a concept and a plan, devised by one or more artists and evolving through the rehearsals process (as another, slightly different, feedback loop). This overarching concept of staging can indeed give a sense of the effects of any given element. Yet even if this plan is minutely adhered to in every single performance, each one will still differ from the next.” (ibid: 50-51)

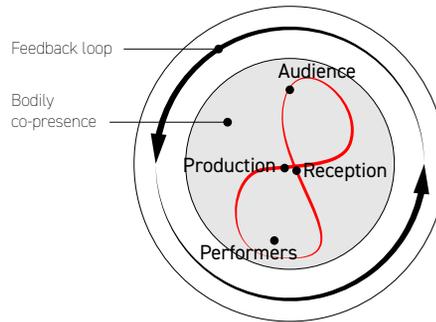
<sup>60</sup> Fischer-Lichte describes *Silent Piece* and further cites a comment by Cage: “On April 29, 1952, John Cage’s first *Silent Piece* entitled 4’33” premiered at the Maverick Hall in Woodstock, New York. The piece consisted of three movements. The pianist David Tudor entered the stage dressed in a black tailcoat and sat down at the piano. He lifted its lid and remained seated in front of the open piano for a while without beginning to play. Then he closed the lid. Thirty-three seconds later he raised it again. After a short period, he lowered it and reopened it 2 minutes and 40 seconds later. Then he closed the lid for a third time – lasting 1 minute and 20 seconds. He opened it for the last time. The piece was over. David Tudor had not played a single note on the piano. He rose and took his bows before the audience.(...)” “They missed the point. There’s no such thing as silence. What they thought was silence [in 4’33”], because they didn’t know how to listen, was full of accidental noises. You could hear the wind stirring outside during the first movement [in the premiere]. During the second, raindrops began pattering the roof, and during the third the people themselves made all kinds of interesting sounds as they talked or walked out” (Cage cited in Kostelanetz 2003: 70)” (Fischer-Lichte 2008: 123).

**A: Traditional aesthetics: art as work (works of art)**



WORKS OF ART

**B: Transformative aesthetics: art as event**



ART AS EVENT

**III 2.2.2.1a: From traditional aesthetics towards a new performative aesthetics: art as event**

Traditionally, aesthetics has focused on the relationship between production and reception (figure A left). Heralding a temporal displacement with a direction going from left to right, from performer to spectator, from artist to audience and impressions from life being expressed through art. Fischer-Lichte proposes a new transformative aesthetics (figure B right), where an autopoietic feedback loop is self-produced and -received by the bodily co-presence of actors and spectators.

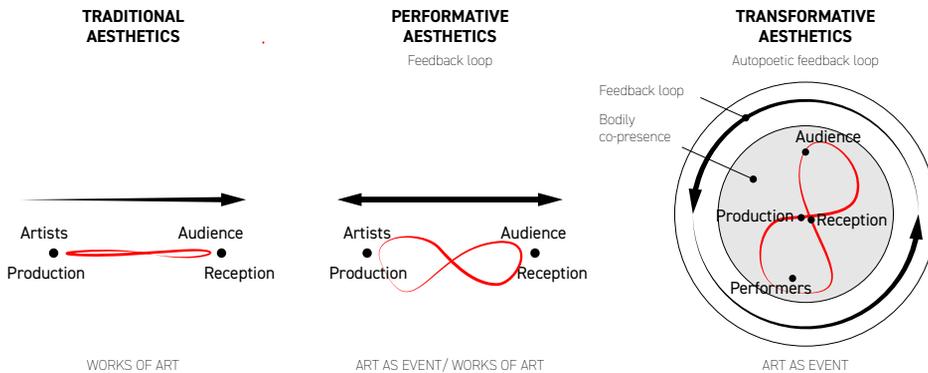
**Transformations and role reversal**

Schechner describes a temporary or permanent transportation and transformation of actors and audience consciousness, whereas Fischer-Lichte’s notion of transformation is related to the powers of the autopoietic feedback loop and the performance itself, as exemplified in the role reversal in Abramović’s “Lips of Thomas.” Fischer-Lichte states: “*The performance* transformed the involved spectators into actors” (Fischer-Lichte 2008: 13). Much American performance literature has been grounded in the linguistic, rhetoric and communicative aspects of performance (e.g. Burke, see 2.1.2), where actors convey a message to the audience. Fischer-Lichte, on the other hand, stresses the role of the active and present audience as being part of the feedback loop that enables transformations.

Fischer-Lichte also describes the historical development of the theatre from a time when the audience was perceived as passive receivers in the darkened auditorium of the proscenium theatre, to the later phases of audience participation such as the American avant-garde theatre (e.g. Richard Schechner’s Environmental Theater and the Performance Group founded in 1967), who incorporates audience participation into their program. The audience was not only allowed to participate but also explicitly *invited* to do so (ibid: 22). This shift to audience participation and theatre branching into happenings, environmental theatre, performances taking off with the 1960s performative turn has some similarities with the development within the design context of post-industrial design and the second modernity (Branzi 1988) and the Scandinavian Participatory

Design movement (Ehn 1988), which has also developed and blossomed since the 1960s and 1970s, blurring the lines between users, consumers, producers and designers.

Fischer-Lichte has coined the term ‘role reversal’ to describe an important component of the transformative aesthetics that can enable the shift from feedback loops between performers and audience to an autopoietic feedback loop. The reversal of roles (such as Abramović’s “Lips of Thomas”, where the audience is turned into active actors who affect and conclude the performance) is important also in co-design, since this reversal of roles describes the mobilization process of everyday co-designers (from user-participants to co-design partners). It is a process of mobilization and enrolment where participants (formerly users) are becoming engaged as co-producers of the design process and in the later stages (e.g. as Living Labs) may take the leading role as partners in the production, while co-designers (formerly traditional designers) may leave or withdraw as a more passive audience.



**III 2.2.2.1b: From traditional – to performative – to transformative aesthetics**

Fischer-Lichte points to the development within theatres where an acknowledgement of audience participation has increased since the 1960s. Within design one could easily relate Fischer-Lichte’s call for a new set of aesthetic criteria to design. Fischer-Lichte writes from a theatrical position, but she addresses the aesthetics of the arts in a broad scope. This is highly relevant for designers who are seeing the ‘act of design’ as more distributed among what was formerly known as users and designers. Also, the distinctions between producing and receiving are becoming blurred when co-design processes are unfolding and “design products” such as new services do not have the same extensive time-consuming and expert-driven production set up as design products traditionally have. The previously sharp distinctions of first producing, then testing and later applying are taken over by far more iterative processes, where the production and reception of design are unfolding along the same lines.

I will now explain some of Fischer-Lichte's characteristics of performance that is the foundation of transformative aesthetics.

### **2.2.2.2 Four characteristic qualities of performance**

The following four arguments describe Fischer-Lichte's concept of performance: mediality, materiality, semioticity and aestheticity (Fischer-Lichte 2014: 18, 2008, (n.d) and Fischer-Lichte et al. 2014)

#### **Mediality, the bodily co-presence;**

A performance comes into being by the bodily co-presence of actors and spectators. The mediality or 'medial conditions' refers to the specific conditions of transmission that are created by the simultaneous presence of actors and spectators. This encounter creates an "autopoietic feedback loop" that is a self-generating performance in itself.

#### **Materiality, the transience of performance;**

Performances are ephemeral and transitory. They are acts of autopoiesis (self-creation) that ceases when the bodily co-presence dissolves. A performance does not create a product. It creates itself. Hence this transience is integral to the materiality of performance. Elements of a performative materiality are coined by spatiality, corporality and embodiment, tonality, temporality and rhythm. The ephemeral property of performance makes whatever appears as coming into being here and now and experienced in a particular intense way. Fischer-Lichte differentiates between three grades of presence: from a weak, to a strong and finally the radical concept of presence; PRESENCE

#### **Semioticity: the emergence of meaning;**

The semiotic dimension, or semioticity, of performances describes how meaning is created through signs only for a certain amount of time. "A performance does not transmit pre-given meanings. Rather, it is the performance which brings forth the meanings that come into being during its course" (Fischer-Lichte n.d.: 2).

#### **Aestheticity: the event-ness as experienced by spectators;**

Finally, the aestheticity deals with what sort of experience a performance enables for its participants. Taken together the above described bodily co-presence such as mediality, the transience as materiality, and the emergence of meaning as semioticity enable a certain aesthetic experience of a performance. This aesthetic experience is central to Fischer-Lichte's hypotheses of a "new aesthetics" of performance and is described both as the participants' experience of a "reenchantment of the world" and by the special "eventness." Fischer-Lichte states: "performances are characterized by their eventness. The specific mode of experience they allow for is a particular form of liminal experience" (ibid: 2).

Mediality, materiality, semioticity and aestheticity are all characteristic qualities found intertwined in all kinds of performances. They are part of defining Fischer-Lichte's concepts of performance. In the following I will further portray some elements of these characteristics, primarily Fischer-Lichte's aestheticity in relation to reenchantment and her notion of a transient materiality of events as a 'perceptual multistability' and corporal tension between the phenomenological body and the semiotic body. Both reenchantment and a corporal perceptual multistability are relevant for co-design performances due to their transformative powers for the modes of Rehearsing, Performing and Reenacting, coining these "special moments of reenchantment," where participants experience themselves and their practice in a new refreshed reflexive mode.

### **2.2.2.3 As embodied minds; reenchantment of the world**

In her book: *The Transformative Power of Performance: A New Aesthetics* (2008) Fischer-Lichte concludes that the performance as event achieves a certain "reenchantment of the world"<sup>61</sup>, by transforming its participants and enabling them to act as embodied minds. It is through the performers' presence that the spectators are able to experience themselves and the performers as embodied minds in a constant process of becoming. But Fischer-Lichte is not giving explicit examples of what she means by reenchantment, besides pointing to how a performative aesthetics marks the limits of the Enlightenment's disenchantment and reliance on binary oppositions to describe the world. Instead she suggests a "new" enlightenment by pointing to a collapse of these binaries from an either/or to an "as well as" where participants are able to experience a "threshold space," a threshold where participants are both experiencing themselves *and* others, actors *and* spectators, bodies *and* minds as particularly present embodied minds that seem to invite such a passage for crossovers as transformation. Fischer-Lichte argues, "When spectators sense the performers' presence and simultaneously bring themselves forth as embodied minds, they experience a moment of happiness which cannot be recreated in daily life. (...) Presence does not make something extraordinary appear. Instead, it marks the emergence of something very ordinary and develops it into an event: the nature of man as embodied mind. To experience the other and oneself as present means to experience them as embodied minds; thus, ordinary existence is experienced as extraordinary – as transformed and even transfigured" (Fischer-Lichte 2008: 99).

#### **Reenchantment as "art of passage": from borders to threshold spaces**

Fischer-Lichte reflects on the qualities of enchantment as threshold spaces of the

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<sup>61</sup> Original in German: die Wiederverzauberung der Welt

possible, thresholds that rather seem to invite crossovers, instead of borders that seek to prevent one from crossing. She states: “While borders are thought of as partitionary lines which include something and exclude the rest, the threshold is imagined as a liminal space in which anything is possible. While borders create clear divisions, thresholds mark a space of possibilities, empowerment and metamorphosis” (ibid: 205). Fischer-Lichte further explains how (re)enchantment is like an “art of passage” that allows for a deeper experience of being in the world and also of becoming newly conscious of that being or becoming in the world: “When I claimed that the aesthetics of the performative aims at a border-crossing art, this means that it transforms borders into thresholds. The aesthetics of the performative allows for an art of passage” (ibid: 205).

If we project this to co-design, it could relate to how a civil servant or a private service provider could experience themselves as “reenchanted”, due to a process exploring different threshold grades or alternative versions of rehearsing and performing as a civil servant, or a service provider offering new services and therefore transformed service relations. The threshold space allows them to explore different version (from Schechner’s ‘me’ to ‘not-not me’ to ‘not me’ and back again) or between her ordinary civil servant role, herself and towards a slightly altered position of a new civil servant position. The reenchantment could be an experience where the civil servant realises that she is able to engage as a civil servant in other modes or positions than she might have been performing in the past. She is not going to cross a border to become a ‘new’ civil servant, but rather can explore a threshold space transitioning and transforming her practices and relations.

Fischer-Lichte explains the human condition of thresholds as an art of passage: “Humans require the sense of thresholds in the act of distancing themselves from themselves. Humans must cross thresholds to (re)turn to themselves as another. As living organisms endowed with a consciousness, as embodied minds, they can become themselves only by permanently bringing themselves forth anew, constantly transforming themselves and continuing to cross thresholds. Performance allows or forces them to do so. In a way, performance can be thought of both as life itself and as its model. It is life itself because it takes up the real time of the participants’ lives and offers them the possibility to constantly bring themselves forth anew. It is life’s model because these processes occur with a particular intensity and conspicuousness that focuses the participants’ attention. Our lives are given appearance in performance – they become present and past” (ibid: 205).

### **Reenchantment and defamiliarization**

In introducing Fischer-Lichte’s book: *The Transformative Power of Performance: A New Aesthetics*, Marvin Carlson points to how Fischer-Lichte’s basic concept of enchantment has some similarities with the Russian theorist and writer, Victor Schklovsky’s concepts of defamiliarization

and renowned definition of ‘art as technique’: “Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects “unfamiliar,” to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important” (Schklovsky, quoted by Carlson in Fischer-Lichte 2008: 7).

One fundamental difference is that Schklovsky’s concept of defamiliarization related to art objects (art as work/works of art), whereas Fischer-Lichte’s reenchantment addresses art as events. The difference between relating sensuousness to an object with fresh eyes or relating to a situation/event in which we have an experience which causes us to gain a new, refreshed comprehension of our own situation of being in the world, is very different, like the difference between traditional aesthetics and a new performative and transformative aesthetics. Schklovsky’s concepts of defamiliarization relate to our semiotic or ‘intellectual’ understating of “having-a-body” and with refreshed eyes “sensing” an object. Fischer-Lichte’s concepts of reenchantment address the relations of both our phenomenological “being-a-body” and semiotically “having-a-body” which appeal to our whole embodied minds. If Fischer-Lichte’s reenchantment were to be more closely related to defamiliarization, the focus should be changed from artfulness to “lifeliness,” not as dichotomies but as two sides of the same coin or in-between the Möbius strip. Viewing Fischer-Lichte’s reenchantments in this light one could suggest a reinstatement of Schklovsky’s explanations of defamiliarization and instead suggest that performance is a way of experiencing the lifeliveness of ‘art as event’; the art (event) is not important.

### **Reenchantment and Utopian Performatives**

Carlson also points to a more current relationship between Fischer-Lichte’s description of reenchantment and Jill Dolan’s term *Utopian Performatives*. Carlson is here citing Dolan (2005): “Utopian performatives is the term Dolan applies to those “small but profound moments in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking, and intersubjectively intense. These “small but profound moments” are clearly the moments that Fischer-Lichte would call moments of enchantment, resulting in a sudden deeper insight into the shared process of being in the world” (Carlson in Fischer-Lichte 2008: 9).

Jill Dolan adapts her term *Utopian Performatives* from linguistic philosopher J. L. Austin’s notion of the *performative*, where ‘a performative’ like a performance itself becomes a ‘doing’. That in its enunciation acts and performs an action as tangible and as effective as the marrying couple’s exclamation “I do” in Austin’s famous example of a wedding ceremony. Dolan’s utopian

performatives propose in ‘their doing’: a making tangible and palpable, an affective vision of how the world might become better (Dolan 2005: 5-6). Dolan traces the sense of visceral and social connection that we experience as *Erlebnis* like Fischer-Lichte’s moments of reenchantment of the world, social connections that allow us to feel for a moment not what a better world might look like, but what it might *feel* like, and how that hopeful utopic sentiment might become a motivation for social change. Fischer-Lichte also addresses Austin’s performatives when tracing the aesthetics of the performative.

“The aesthetics of the performative, however, concerns itself with the appearances of people and things, not with illusion; it concerns itself with the ephemerality of their appearance and not with life’s transience. It identifies performances not as the allegory and image of human life but both as human life in itself and simultaneously as its model. The lives of all participants are entwined in performance, not just metaphorically but in actual fact. Art could hardly get more deeply involved with life or approximate it more closely than in performance. The reenchantment of the world is accomplished through this linkage of art and life, which is the aim of the aesthetics of the performative” (Fischer-Lichte 2008: 205-206).

### **Reenchantment as PRESENCE**

A central part of Fischer-Lichte’s concept of reenchantment is her investigation into the reciprocity of bodily co-presence of audience and performers, their experiences of *presence*. This phenomenon has been described by many researchers, for instance Auslander’s *liveness* (1999) and Sauter’s *eventness* (2008). Fischer-Lichte distinguishes between different grades of presence. A *weak concept of presence* as “the type of presentness given by the sheer presence of the actor’s phenomenal body” (2008: 94), a *strong concept of presence* based on “the actor’s ability of commanding space and holding attention” (ibid: 96) and a *radical concept of presence (PRESENCE)*, when “the spectator experiences the performer and himself as embodied mind in the constant process of becoming – he perceives the circulating energy as a transformative and vital energy” (ibid: 99)

It is especially the radical concept of PRESENCE that describes the intense sensation of transformation of how the extraordinary enchantment emerges from the ordinary perception of the world.

Fischer-Lichte exemplifies reenchantment with John Cage’s silent piece entitled 4’33”, where a 4 minutes and 33 seconds-long “concert” of “silence” was enacted in an orchestra hall filled with an audience<sup>62</sup>. The ordinary “silence” thus became extraordinary and (some of the audience/the “composer” himself) started to notice the accidental noises such as the sounds of

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<sup>62</sup> A description of Cage’s Silent Piece entitled 4’33 is found in the footnote (<sup>60</sup>) in section 2.2.2.1

the wind, rain and fellow audience members. The act of the musician *not* playing the piano created a certain intense presence

Fischer-Lichte leans on Lehman's definition of presence: "Presence is an "untimely" process of consciousness – located simultaneously within and without the passage of time' (Lehmann 1999: 13). I agree with the definition of presence as a process of consciousness – but one insofar as it is articulated through the body and sensed by the spectators through their bodies. For, in my view, presence is to be regarded as a phenomenon that cannot be grasped by such a dichotomy as body versus mind or consciousness. In fact, presence collapses such a dichotomy" (Fischer-Lichte in Giannachi et al. 2012: 115).

Fischer-Lichte explains the radical concept of PRESENCE as: "When the actor brings forth his body as an energetic body and thus generates presence, he appears and is perceived as embodied mind. The actor exemplifies that body and mind cannot be separated from each other. Each is always already implied in the other. (...) Through the performer's presence, the spectator experiences the performer and himself as embodied mind in a constant process of becoming – he perceives the circulating energy as a transformative and vital energy. This I call the radical concept of presence, written as PRESENCE: PRESENCE means appearing and being perceived as embodied mind; perceiving the PRESENCE of another means to also experience oneself as embodied mind" (ibid: 115).

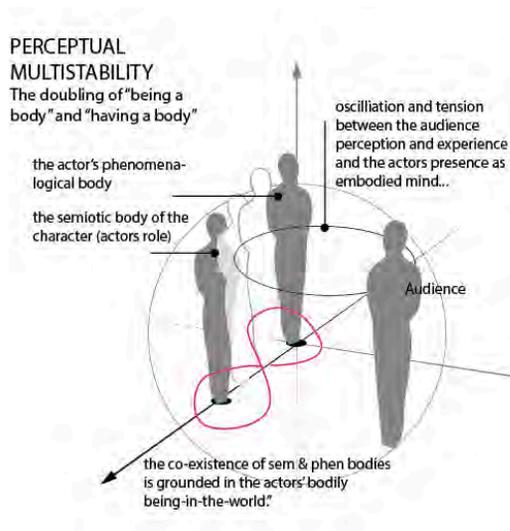
Fischer-Lichte describes an affect of PRESENCE as the experience of an event like when we perceive ourselves as embodied minds: "Presence does not make something extraordinary appear. Instead, it marks the emergence of something very ordinary and develops it into an event: the nature of man as embodied mind. To experience the other and oneself as present means to experience them as embodied minds; thus, ordinary existence is experienced as extraordinary – as transformed and even transfigured. (...) The philosopher Arthur Danto explains art as the 'transfiguration of the commonplace' (Danto 1981). In PRESENCE, the human commonplace of being embodied mind is transfigured. In perceiving it, we experience ourselves as embodied mind" (ibid: 115).

#### **2.2.2.4 Perceptual multistability: The materiality of corporality**

Fischer Lichte's term *perceptual multistability* characterizes the process of the oscillating focus between the actor's specific corporeality and the character portrayed; between a 'presence' of the phenomenological body and a 'representation' of the semiotic body. Fischer-Lichte states, "The main focus lies on the moment of destabilization, in which perception switches between phenomenal body and character. The perceiving subject stands on the threshold between two modes of perception, as alternately the actor's real body and the fictive character step into the foreground." (2008: 89). She also describes the transience materiality of corporality as a co-

existence of both 'being a body' and 'having a body'. "The doubling of 'being a body' and 'having a body', as the co-existence and balancing of the semiotic and phenomenological body. Use of the body is grounded in the actors' bodily being-in-the-world" (2008: 82), and she explicates, "not *being*, but *becoming*, contradicts the concepts of the artwork as a product" (2014: 25).

### III 2.2.2.4 'Perceptual multistability' and multistable perception



The term *perceptual multistability* characterizes the moment of destabilization and the process of an oscillating focus between the actor's specific corporeality and the character portrayed; between a "presence" of the phenomenological body and a "representation" of the semiotic body.

Examples of *multistable perceptions*; William Ely Hill's "My Wife and My Mother-in-Law" may be perceived either as a young woman looking back or an older woman looking down. Rubin's vase/face may be perceived as either a vase or two faces in silhouette.

### Perceptual multistability and binocular vision

Fischer-Lichte explains that the term *perceptual multistability* derives from *perspectival multistability*, which describes the visual paradoxes e.g. a human face or a vase/ornament, where one's perspective must change in order to recognize either the face or the vase (2008: 88). This phenomenon of the tension between actor and character are well described within the performance and theatre literature. It has strong similarities to Schechner's *double negation* of actors acting as if they are not entirely themselves but also not-not themselves, neither are they not the characters (as Hamlet) but also not-not the characters. Bert O. States has described this condition

as having a kind of *binocular vision*; “If we think of semiotics and phenomenology as modes of seeing, we might say that they constitute a kind of binocular vision: one eye enables us to see the world phenomenally; the other eye enables us to see it significantly” (States 1985: 8).

Similar to Schechner’s *actuals*, Bert O. States describes ‘the real’ in its most real form as *a certain kind of actual*: “The actor takes us *into* a world within the world itself. At bottom, it is not a matter of the illusory, the mimetic, or the representational, but of a certain kind of *actual*, of having something before one’s vision – and in the theatre one’s hearing – to which we join our being. The actor enables us to recognize the human “from the inside” (...) and through this unique ontological confusion I exist myself in a new dimension” (States 1985: 46-47).

### **Interweaving cultures; as a third space**

Fischer-Lichte explains that the modern theatre was invented by ways of ‘interweaving cultures’ in performance. Fischer-Lichte points to the role of how theatre during the 1990s and 2000s acted as a laboratory for testing and experimenting with the potentiality of cultural diversity. An innovative performance aesthetics enabled the exploration of the emergence, stabilization and destabilizations of cultural identity and merging aesthetics with politics. She describes how performing communities make ‘difference’ productive by interweaving different cultures. “This kind of a community also has its political implications. For if such a community can emerge in the space of theatre, why should it not be feasible in other places? And if, for the time being, it is in fact only possible in theatre, then theatre is to be regarded as a laboratory. Here, different ways are invented and tried out in interweaving cultures productively, and in exploring how to turn a crowd of individuals with very different cultural backgrounds into members of a – even if only temporary – community that does not demand that they hide or even give up their differences, and that does not include the one and excludes the other, but is able to render their differences productive for each and everybody participating” (2010: 14).

Fischer-Lichte further points to how performances as sites of ‘in-betweenness, constitute new realities of the future. “The state of in-betweenness into which the performance transfers its participants allows them to anticipate and experience a future wherein the journey itself, the permanence of transition, and the state of liminality constitutes the goal. What is here perceived as aesthetic experience will be experienced as everyday life in the future. (...) By interweaving cultures without erasing their differences, performances, as sites of in-betweenness, are able to constitute new realities – realities of the future, where the state of being in-between describes the ‘normal’ state of the citizens of this world” (ibid: 17).

### **Slightly changed roles; one can also be the other (aiming at the future)**

Fischer-Lichte perceives theatre and performance as a threshold state of in-between “third spaces” that allows participants to experience and explore states of liminality. This

particular kind of liminal experience, she says, embraces “fascination as well as alienation, enchantment as well as reflection” (2010: 12), in which different identities can exist side by side. The temporary moments when “one can also be the other” (2009: 11) create a state of liminality similar to Schechner’s idea of the double negativity/double consciousness where opposites collapse and participants are able to experience the state of both not being entirely themselves (due to the operations of illusion playing a character) and also not-not themselves (because of the operations of reality). Fischer-Lichte takes on this in-betweenness that allows different identities to unfold at the same time, and this emphasis is important for the co-design process of rehearsing for slightly altered roles within a community with different practices. Participants are able to try out altered positions or characters without ‘losing’ their current position as themselves.

Fischer-Lichte & Weiler focus on how the future emerges within performances and are interested in finding a trace and a promise of the future in the present. They state that the future seemingly generates its effects already in the present: “Therefore performances very determinedly point to the future. Performative utterances such as promises, threats, curses and blessings are certainly performed in the present. However, they unmistakably *point to a future* that they are meant to bring about. Insofar as performative acts and processes *constitute reality*, they aim at the future and the coming into being of something that does not yet exist, something new. The performative act of a baptism or a wedding, for instance, constitute a social reality that determines the future” (Fischer-Lichte & Weiler 2009: 106).

I have now presented Schechner and Fischer-Lichte’s poetics and aesthetics of the performative extra-daily and extraordinary theatre performances. By processes of actualization and reenchantment events are constantly becoming by feedback loops among performers and the audience. I will conclude this chapter with a brief look at a final performance perspective bridging the everyday dramas and extra-daily theatres and also heralding performance as movement, motion, fluidity and fluctuation. As energies in flux is in itself troubling closure.

### 2.3 Coda: A caravan in-between drama & theatre

This is an outro or a postlude to this chapter that has presented some of my theoretical foundations of approaching Performance Studies, ranging as wide as Turner and his peers shaping the interests of the everyday experiences and social dramas, to Schechner and Fischer-Lichte who have described the aspects of the extra-daily moments within the theatres. I will have to bring the chapter to some sort of completion, or at least closure before entering the prelude of my methodology and main chapters closer to my empirical foundation. But as you have probably realised: Performance Studies are never at a stable position.

In considering ‘how to halt’ this theoretical introduction of Performance Studies relevant for social designers, I have studied several scholars representing some steps for my future interest in Performance Studies, for example Shannon Jackson with her *Social Works: Performing Art, Supporting Publics* (2011), *Public Servants: Art and the Crisis of the Common Good* (2016) and *Professing Performance: Theatre in the Academy from Philology to Performativity* (2004). Soyini D. Madison’s *Acts of Activism: Human Rights as Radical Performance* (2010), and Rebecca Schneider’s *Performing Remains* (2011) and *Remain(s)* (forthcoming with Jussi Parikka). But as a last coda of an interim position, I choose to present an important trickster figure who diverges from the social sciences and the legacy of Turner; who has been exploring the liminal borderlands and who is also the founder of the PS tradition at Northwestern University, namely Dwight Conquergood.

### 2.3.1 Dwight Conquergood; Performance Studies on the move

In Dwight Conquergood’s essay from 1995 *Of Caravans and Carnivals: Performance Studies in Motion*, Conquergood quotes Gloria Anzaldúa, “the future depends on the breaking down of paradigms, it depends on a straddling of two or more cultures.” Original coined to describe the future of the planet, Conquergood saw it as relevant to the field of Performance Studies. Conquergood made use of the metaphor of a caravan to describe the fluid mobile “field” of Performance Studies; as a “...commitment to praxis, to multiple ways of knowing that engage embodied experience with critical reflection... Instead of a stable, monolithic paradigm of performance studies I prefer to think in terms of a caravan: a heterogeneous ensemble of ideas and methods on the move” (Conquergood 1995: 139–140).

D. Soyini Madison, a follower of Conquergood, later expands: “his metaphor of the caravan as a space of radical democracy and difference where fellow travellers are deeply and meaningfully interacting with one another and engaged in highly performative possibilities as they move through borders and journey across vast territories together. I have described the labour of reflexivity elsewhere (2006) as a “dialogical performative” that serves to widen the door of the caravan and to clear more space for Others to enter and ride (p. 321)” (Madison 2011: 129).

By introducing the caravan as a reflexive and kinaesthetic space of Performance Studies in flux, I will take a moment to look at how the field of Performance Studies initially unfolded as an intersection between drama and theatre, and the interest following Turner’s social dramas. It emerged as the interrelation between the social and cultural performances, not only pointing to the beneficial powers of struggles, frictions and conflicts, but also their revealing energies in restoring structures and formations that follow a reintegration of the disturbed social group, or of the social recognition and legitimation of irreparable schisms between the contesting parties.

Dwight Conquergood was an ethnographer and performance theorist. He became an important figure of ‘performance ethnography’ and the emerging movement towards an

‘anthropology of performance’ that developed from the overlapping fields of anthropology and theatre, an intersecting arena embodied by Turner and Schechner and their shared feedback loop of connections and intersections of performance. I would like to follow some threads trailing the work from Turner to Conquergood. In the following short postlude, I will trace a development from Turner’s performing ethnography to Conquergood’s performance ethnography.

Conquergood shared both Turner’s and Schechner’s interest and further developed a ‘*performance ethnography*’ that centred the political nature of the ethnographic practice. In 1982, just before the death of Victor Turner, Turner & Turner had published their essay *Performing Ethnography*. Here the Turners had opened a position of anthropologists as being performers themselves, by reenacting ethnographic fieldwork in order to interpret and analyse rituals in an embodied way and further develop the reflexivity of their analysis and fieldwork. This was an important shift in the position of how the anthropologists positioned their ethnographic work and themselves within research. The younger Turner had applied theatrical models to certain cultural and social episodes in order to analyse and interpret these phenomena. Later, in the beginning of the 1980s, the Turners’ anthropological fieldwork became itself reenacted and performative.

Turner describes this ‘reflexive turn’ to both ‘public and plural reflexivity’ to invite collaborative reflection as “the ways in which a group or community seeks to portray, understand and then act on itself” (Turner 1977: 33). Conquergood points to a move from studying performance *of* culture to culture *as* performance and as a more general appreciation of how anthropology and performance studies had moved beyond the recognition that social life is performative; from studying cultural performances; as the ‘performance *of* culture’ to the study of ‘culture *as* performance’. Ethnographers had been starting to apply performance as both the subject and the method of their research. Conquergood, referring to Burke’s *Grammar of Motives* states: “The shift from thinking about performance as an *Act* of culture to thinking about performance as an *Agency* of culture has prompted a reflexive turning back upon the conduct of inquiry itself” (Conquergood 1989: 82). Conquergood also pointed to the progression from performance as a context-specific event to performance as a lens and a method for conducting research, leading to a critique of research presuppositions, methodologies and forms of scholarly representations.

Conquergood followed the Turners’, but advocated an even more radical position by suggesting a more interventionistic and radical research approach. Having conducted fieldwork in liminal locations in refugee camps in Thailand and the Gaza Strip, he returned to the US to develop the Performance Studies program at Northwestern University, conducting research within areas of immigrant, gang-infested Chicago neighbourhoods, and the “lethal theatre” dealing with the death penalty.

### 2.3.1.1 Performance as *mimesis*, *poiesis* and *kinesis*

Dwight Conquergood puts performance into motion through his important emphasis on the trajectory of performance from *mimesis* to *poiesis* to *kinesis*. Starting from the early theorizing of performance (or drama) as *imitation* e.g. through Erving Goffman's dramaturgical theories of performance and Burke's dramas of living, toward performance as *invention*; *poiesis/making*, through Victor Turner's constructional theories of performance as 'making, not faking', Conquergood later (in 1992 and 1995) elaborates on the turn to *kinesis*, and puts forward a theory of performance as *intervention*; as a dynamic "breaking and remaking" quoting Bhabha's politically urgent view (1995: 138). Conquergood draws from Michel de Certeau (1980/1984) in navigating this "kinetic turn toward process and event in ethnography and cultural studies" (Conquergood 2013: 55), a turn that moves away from structure, stasis, continuity and pattern toward process, change, improvisation and struggle (Conquergood 1998: 31).

Like Turner, who also pointed to this "temporal shift" of postmodernity of how the focus shifted from a "spatialization of process or time" to a "processualization of space, its temporalization" (Turner 1987: 76), Conquergood followed this move by stressing the process of 'becoming'. As quoted by Madison (2005), he emphasised a turn from *spatialized products to temporal process*, stressing that human beings are products and producers of culture in an ongoing and ever-changing process of creating the world around us and beyond us: "The ground-of-being of the autonomous Self is displaced by the experience-of-becoming a performing self that enacts its identities within a community of others...Humanity as performer, rather than author, or her own identity, is always historically situated, culturally mediated, and intersubjectively constituted" (Conquergood 1986a: 6, in Madison 2005: 166).

This turn to a more interventionistic understanding of performance as *kinesis* becomes important when later, in chapter six: *Reenacting*, we will explore the political aspects of the reenactments defending the (past and thus the) future of the senior community coined in the public park. Before proceeding into my methodological performative research approach I will therefore end this chapter with Conquergood's critical view of an activist ethnography and cultural struggle.

Conquergood not only builds on the work of Turner, but points to him as one of the fathers of "the rise of performance" and acknowledges how Turner "subversively redefined the fundamental terms of discussion in ethnography by defining humankind as *homo performans*, humanity as performer, a culture-inventing, social-performing, self-making and self-transforming creature.(...) The performance paradigm privileges particular, participatory, dynamic, intimate, precarious, embodied experience grounded in historical process, contingency, and ideology. Another way of saying it is that performance centered research takes as both its subject matter

and method the experiencing body situated in time, place, and history (...) Turner appreciated the heuristics of embodied experience because he understood how social dramas must be acted out *and* ritualized performed in order to be meaningful, and he realized how the ethnographer must be a co-performer in order to understand those embodied meanings” (Conquergood 1991: 187, emphasis original).

Conquergood thus builds on a performative movement started by Goffman and Turner and developed by Schechner and Fischer-Lichte, but he adds a layer of “kinesis” to also address some of the more political aspects of process, change, improvisation and struggle. Conquergood describes “performance as kinesis” as “a decentering agency of movement, intervention, transformation, struggle, and change” (Conquergood, 1992: 84) and “movement, motion, fluidity, fluctuation, all those restless energies that transgress boundaries and trouble closure” (Conquergood 1995: 138).

By this coda of *caravanning* through multiple theoretical performance perspectives with *Homo Performance*, from social dramas to performance and theatres, I end this chapter that has described an important foundation for constructing a performative social design praxis as well as the contribution of this thesis to design research.

Summing up this chapter’s first part, I argue that Turner’s concept of *social drama*, ‘experience’ as the very stuff of drama and the liminoid spaces nesting dramatic process, is relevant for co-design processes. Social designers are able to tune their consciousness and awareness towards the social dramas as the stories of metacommentaries that are able to make meanings of local cultures of communities explicit. I further argue in favour of considering the dramatic structures impregnated within everyday life to be important for co-design as a catalyst motivating a feedback flow between the social dramas and cultural dramas among the partnership engaging innovation processes.

In the second part, I propose that Schechner’s *theatre poetics* is relevant for co-designers creating processes that are processual and state that design can learn from the theatre practices of co-production as invitations for gathering, performing and dispersing in hedged and somewhat ‘safe spaces’ (even while they are happening within everyday life as experimental environmental theatres, where ‘only’ the time-space sequence can define the transactions between audience and performers). I claim that *transformance* as transportation and transformation of consciousness of both performers and the audience is as important to co-design as performance, where ‘roles’ are enacted by partners transitioning practices towards slightly changed relations. I argue that ‘actuals’ and the processes of actualization is also important for example when co-producing events that bridge ‘then and now’ as well as the possible and the actual as the subjunctive ‘dream spaces’ of

future communities, with the actual medial relations of the present partnerships. I further explain zSchechner's restored behaviour as a playing and rehearsing of roles by restoring known *strips of behaviour* into restored and rearranged scores of professionals and civics interacting their respective practices into whole performance logic, as 'service' and care exchanges within practices of communities. I conclude stating that the sequence of aftermath is less described, but that reenactment and re-membering might support this phase of critical responses, archiving and memory.

I explore with Fischer-Lichte how co-designers can learn from the transformative powers of aesthetics, blurring the distinctions between actors and audience as well as designers and users within a co-production of an autopoietic feedback loop. The performative aesthetics defines art as event, thus transforming and reversing roles between who produces and consumes the aesthetic experience. I reason that Fischer-Lichte's four characteristic qualities of performance is relevant for social designers exploring different aesthetic approaches to design, since Fischer-Lichte outlines the powers of *Mediality* as the bodily co-presence; the *Materiality* as the transience of performance; *Semioticity* as the emergence of meaning; and the quality of *Aesthetics* as relating to the event-ness as experienced by spectators. As part of these qualities I highlight the concept of a *reenchantment of the world* where we experience ourselves as embodied minds, engaged with a threshold space of an art of passage, defamiliarization, Utopian Performatives and PRESENCE. I further emphasise the transient materiality of corporality as perceptual multistable.

In the final Coda I end by describing how performance engages many forms of social life, as both relating to mimesis, poiesis and kinesis, with Conquergood as pointing to performance as also related to political struggles for social justice.

From Turner's social dramas to Schechner's performance poetics and Fischer-Lichte's transformative aesthetics, we are now proceeding to some methodological considerations continuing with Conquergood's interventionistic struggles of *Homo Performance* and performance as always on the move.

# **3. A Performative Methodology: Constructive Design Research**

This chapter describes the design research methodology of the thesis.

Now that I have introduced my main theoretical foundation of Performance Studies I will present some methodological considerations describing my engagement in performing Constructive Design Research by ‘researching through design’. I will first present the broad field of Constructive Design Research with a focus on three different domains i.e. the Lab, the Field and the Gallery. I then point to the program-experiment dialectics that have driven my research methodology towards reframed programs and experiments. This chapter also contains illustrative examples of experimental design methods, tools and techniques within the main programs of the SI projects: the Concept Phase, the Design Lab and the Living Lab (3.2). Furthermore, I shall present my positions within the area of worldmaking and the correspondence of lifeworlds. (3.3). But first I shall briefly focus on some of Conquergood’s notions of performative modalities to describe how I approach and engage as a *performative* co-design researcher, especially informed by the field of Performance Studies.

I approach Performance Studies as inspired by Conquergood’s “braiding together disparate and stratified ways of knowing” (2002: 152) as conceptualized with the triads of performance as entailing imitation, construction and dynamism in the form of: *mimesis*, *poiesis* and *kinesis*. (1998: 31). I have been rehearsing dramas such as simple puppet-scenarios acting as a distorting or matricial mirror ‘*imitating*’ and restoring simplified dramas of lifeworlds as scenarios of lived experience, where rehearsals become a reflection of life as a simulation, framed through dramatic and cultural conventions. I have also been involved in *constructing* and making practices over longer time spans, where performing and the performance become a doing that actually denotes and connotes something beyond its appearance, as with Turner’s notion of *homo performans* as ‘making not faking’. We did not only pretend to establish practices of gathering, becoming and dispersing in a park (as we did within previous workshop situations rehearsing puppet scenarios); we actually performed the roles of ourselves by making (*poiesis*) such specific practices into skilled tasks of gathering, becoming and dispersing. But I have also been a partner in a stage of *kinesis*, where rehearsals move beyond *mimesis* and performance beyond *poiesis*, into reenactments, facilitating a ‘breaking off’ thus disrupting, stirring and ‘moving’ these performed practices into new constellations of intervention and change, similar to Bhabha’s ‘breaking and remaking’, a disruption that plays on the centrifugal force of decentering as actions that insinuate, interrupt and interrogate. Conquergood also points us to Taussig’s writings about *mimesis* as imitation for the purpose of intervention thus completing the full circle of ‘*mimesis – poiesis – kinesis*’, where reenactments lead to additional rehearsals.

Aspects of performing Everyday Theatres, e.g. *mimesis* – restoring what already is – *poiesis* – making – and *kinesis* – breaking and remaking what has already been done, all these modes are part of design encounters in greater or minor ways, but the practices, positions and approaches differ when one is emphasised above the other. In general, ‘making’ i.e. *poiesis* – constructing

research *through* design – is my overall research approach sometimes influenced by *mimesis* – restoring ‘*what is already there*’ – or *kinesis* – breaking and remaking ‘*what has been established*’. Making ‘*what could be*’ out of elements of both *mimesis* and *kinesis* creates a vibrant ‘present’ position always in motion between an orientation toward past established practices and future performances of how it could be. Before presenting this Constructive Design Research approach I want to continue this intermezzo of trailing Conquergood’s multiple ways of knowing.

As a methodological foundation, I am further inspired by Conquergood’s braiding of different ways of knowing as thinking through performance along three crisscrossing lines of activity and analysis, the three i’s of ‘*imagination, inquiry and intervention*’, the a’s of ‘*artistry, analysis, and activism*’ and the c’s: ‘*creativity, critique and citizenship*’ (2002: 152). Hence, it does not make sense to view ‘performance’ only as my theoretical foundation. Performance is a theoretical foundation, a methodology and also the performance events that I have been part of co-designing, co-producing and performing, since I am entangled in the research on similar lines as Action Research<sup>63</sup>. This thesis and my research approach in general are based on Performance Studies as informing the dynamic interplay between theory, method and event, as exemplified in chapter two. Performance can be studied and seen *as* performance and drama, as presented by Turner and his peers of social scientist studying social dramas *as if* they were a theatre of ‘social dramas’ (2.1). But one can also study the poetics and aesthetics of what *is* making a performance come into being, as presented by Schechner and Fischer-Lichte, who emphasise that drama *is* ‘extra-daily theatre’ (2.2).

Building on Conquergood’s important triads and alliterations Performance Studies provide and construct my theoretical foundation and framework acting as a lens of *imagination, artistry and creativity*. Performance also informs the pragmatics of inquiry as a model and a method of *inquiry, analysis and critique*, when ‘operating’ events and encounters on the basic dramatic structures as patterns of processions and eruptions. Finally, ‘performance events’ are also a ‘design product’ with tactics of *intervention, activism and citizenship*. I am an active agent with agency or, as Ingold calls it, *agencing* as a gerund of the verb meaning a ‘doing undergoing’ (2017: 11), with an attitude as an Ingoldian *attentionality* (ibid: 13) towards transitioning and transforming different disciplines to come together in events performing Everyday Theatres. I have had the double purpose of both exploring my own (post/industrial) design practice and tradition to better describe and provide tools supporting encounters for different types of modes when co-

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<sup>63</sup> The father of Action Research, Kurt Lewin states: “The research needed for social practice can best be characterized as research for social management or social engineering. It is a type of action-research, a comparative research on the conditions and effects of various forms of social action and research leading to social action. Research that produces nothing but books will not suffice” (Lewin, 1946: 35).

designing. But I have also strived to engage ‘others’ in co-exploring new roles and relations within their practice of engaging as design researchers, civil servants, private partners and citizens in collaborative encounters of co-designing public-private partnerships.

The last coda of the previous theoretical foundation describing ‘a caravan in-between drama and theatre’ (2.3) also points to these different trajectories and performative modalities as the general transition of viewing performance as moving from *mimesis* to *poiesis* and further from *poiesis* to *kinesis*. Conquergood’s transitional conceptualization of the triads from *mimesis* to *poiesis* to *kinesis* is also resonated in the different modes of research: as a work of the imagination – an object of study: of creativity, artistry and imagination; a pragmatics of inquiry – an optic and operator of research as; critique, analysis and inquiry; a tactics of intervention – an alternative space of struggle; about citizenship, activism and intervention (Conquergood 2002).

The structure of the theory chapter mainly follows the chronological temporal order of how I have encountered Performance Studies. I started reading Turner and Schechner while I was focused on understanding the processual and structural poetics of rehearsals and performance. Fischer-Lichte’s writings on the aesthetic qualities and transformative powers of performance as presence and enchantment came later, when I retrospectively dived into articulating and describing some experiences of performance and performing. Conquergood and Schneider entered my design research practice when I grappled to understand some of the political and ethical aspects of reenactment also retrospectively analysing the ‘beyond of performance’ trying to describe the actual qualities of reenacting and the struggles of ‘breaking and remaking’ the consummation of experiencing performance within the aftermath.

Before reflecting on selected ‘program-experiment dialectics’ that have driven my programmatic research methodology I shall return to introduce the general research tradition of Constructive Design Research. I shall conclude this methodology chapter pointing to a framework of viewing performative worldmaking practice.

### 3.1 Constructive Design Research

The research of this thesis belongs to the design research tradition that has more recently been termed Constructive Design Research (Koskinen et al. 2011). Constructive Design Research builds on Frayling’s much acknowledged but also criticized term ‘research *through* design’ (Frayling 1993). In the still dawning field of design research, in the beginning of the 1990s, when most design research was ‘on’ or ‘into’ design, Frayling identified three modes of research *into*-, *through*- and *for* art and design. More recently Frayling has described ‘research through design’ as “taking design as a *particular* way of thinking, and a particular approach to knowledge, which helps you to understand certain things that exists outside design” (Frayling 2015). Within the Human-Computer Interaction (HCI) community Zimmerman et al. have described the great interest of

‘research through design’ where “design researchers focus on making the *right* thing; artifacts intended to transform the world from the current state to a preferred state” (Zimmerman et al 2007).

Based on interviews with leading academic HCI researchers and interaction designers practicing ‘research through design’, Zimmerman and Forlizzi further describe how “interaction designers explore new problem spaces, codifying understanding through the construction of artifacts. Instead of having the intention to produce a commercial product, design researchers focus on how the application of design practice methods to new types of problems can produce knowledge.(...) researchers make *prototypes*, *products*, and *models* to codify their own understanding of a particular situation and to provide a concrete framing of the problem and a description of a proposed, preferred state (...) Designers focus on the creation of artifacts through a process of *disciplined imagination*, because artifacts they make both reveal and become embodiments of possible futures. (...) design researchers can explore new materials and actively participate in intentionally constructing the future in the form of *disciplined imagination*, instead of limiting their research to an analysis of the present and the past.” (Zimmerman & Forlizzi, 2008: 42-43).

Constructive Design Research builds on Frayling’s and this general concept of ‘research through design’ but highlights the practice of construction rather than trying to define a field between such vast concepts of ‘research’ and ‘design’. According to Koskinen et al., Constructive Design Research “refers to design research in which construction – be it product, system, space, or media – takes center place and becomes the key means in constructing knowledge. Typically, this “thing” in the middle is a prototype (...). However, it can also be a scenario, a mock-up, or just a detailed concept that could be constructed” (Koskinen et al 2011: 5).

The uneasy tension in the relationship between ‘design’ and ‘research’ is pointed out by Zimmerman & Forlizzi stating that ‘design’ and ‘research’ can seem to head in opposite directions. Quoting Stolterman they describe how, “scientific research drives towards the existing and the universal, while design works in pursuit of the non-existing and in the creation of an ultimate particular.” They also mention that Jane Fulton-Suri, who entered design with a social science background, identified “a gap between design with its focus on the future and social science research with its focus on the past and present” (Zimmerman & Forlizzi 2014: 167). To accommodate the tension Koskinen and Krogh have recently introduced the concept of ‘design accountability’ and argue that accountability helps design researchers to navigate the borderline between research and design practice. “Constructive design researchers hold themselves accountable to design practice before any field of research outside of design. Their aim is to be taken seriously by practitioners. They do, however, ground their work in theory (...) Thus, they aim at contributing to both theory and practice” (Koskinen & Krogh 2015).

Like Conquergood's point of "braiding together disparate and stratified ways of knowing" (2002: 152) applying Constructive Design Research approaches have meant that my colleagues and I throughout the process have applied a wealth of generative and constructive methods, from providing design material as *dialogue books* for annotating *field visits* to *designing games* and *puppet scenarios* and *props* as a way of supporting experiments of prototyping and improvised enactments at *Design Lab* workshops. We also applied commented *role-play scenarios* inspired by *forum theatre* and *experience prototyping* co-constructing a *mise-en-scène* structuring and staging the process within *Living Lab* events (see 3.2 for an overview of events and descriptions of terms and design methods, tools and techniques applied within the SI project).

With these methods, tools and techniques tangible design material has played an important role in framing and directing the research encounters in both format and content. But applying such a variety of techniques within multiple encounters has also resulted in huge piles of data within digital and analogue resource archives, such as the 25+ annotated *dialogue books* and a *relay book* from field visits, annotated workshop material of individual *Landscapes of Relations*, mappings of *A Good Day*, backdrops of *puppet scenarios*, collective annotations from *forum theatre* as well as *summary booklets* summarizing workshops and evaluation boards. Furthermore we have collected digital data of hundreds of hours of video recordings, thousands of photographs, sound recordings, digital blog posts, multiple documents with invitations, workshop scores, emails and notes capturing fleeting snapshots from all those different encounters.

My office space(s) have often been immersed in pictures, printed video-logs, timelines tracking important events, printed text drafts and illustrations pinned on boards easy to move around, as I have attempted to continue a constructive *design* tradition also working with a designerly writing of this thesis. But working designerly when '*design-research*' has to turn to *research* is not easy for example when collective co-design accounts have to enter an individual turmoil. I have also been battling Word's limited options of illustrations, InDesign's poorly sharable/annotation-able formats and restricted amounts of sharable data resulting in piles of external hard drives, different cloud services, sharing platforms and blogs that disappear and are deleted as project collaborations reach beyond completion.

Also, what was once agreed with partners as 'common agendas' such as naming and wording that had to fit the 'common program of the whole' comes up for scrutiny when reworked in retrospect. The processes of *commoning* that took place in correspondence with and among a group of partners many years ago might now have led to my interpretation of how particular agencies of some partners might have faded, and others might have played a greater part, when I have to communicate *my* story of what took place. But this contribution is my particular thesis reporting from a 'partial perspective' (Haraway 1988) with a project, where 'we' as a project group back then often described 'ourselves' and 'our project' as a 'we' or 'us' even

though there were many different agendas, agencies, intentionalities or attentionalities. Some might also have claimed that there were a bit too many, but leave it be for now. As the distance between *then* and *now*, *there* and *here* matures, the spaces 'between one and one another' extend bringing back a separation between myself as 'I', as a somehow distant examiner of 'us', the past examined community of partners.

Anthropologist Michael Jackson describes the existential interplay between two modes of human existence: that of participating in other peoples' lives and that of turning inward to one's self – being a part of and being apart from the world (Jackson 2012). Although I acknowledge that I have been *apart* from the past world of common encounters for quite some time, I re-experience parts where I still feel *part* of this world, as 'new' memories are evoked by new insights and theoretical lenses when re-visiting my notes, videos and images from the past.

Even though Koskinen and Krogh state that constructive design research is mainly accountable to design practice, I believe that I am also 'accountable' to the project and the many partners of 'Others' that I have partnered with. Though this thesis is directed at a design audience interested in understanding the performative social 'co-' of co-design and co-production of public-private partnerships, I also feel a responsibility of accounting for a contribution of 'other voices' than my own 'design voice'. I have chosen only to build my main empirical examples from encounters I have been part of myself. Some are not filmed by me but by design students or other researchers, who have been part for shorter durations of the project. The chosen material has often been selected on the basis of *an* experience of *Erlebnis* I felt when participating. But I have attempted to be open to what I was able to (re)interpret within the framing of the video-documentation. I have tried to let senior citizens, civil servants, private partners, design researchers and myself be present or represented with a voice of their own.

The fragmented bricolage writing, journeying through different sites that I introduced in the Introduction Chapter is also present in my main chapters, in a less extensive way. My own (personal) voice and experience is present in the 'vignettes' introducing the main Chapters Four to Six. They are based on other cultural experiences than the SI project but are connected to the theme of the chapter. They are set in a **red typography; like this**. Then I 'weave' or construct a backdrop fabric with different threads from Performance Studies or Design Research. The main empirical encounters of ethnographic accounts for analysis are kept in **blue type; like this**. With these parts I have aimed to keep a somehow 'neutral' description of moments and encounters happening between different partners. Though I know they are influenced by how I have indeed been part of the encounters, and how I have also written up the encounters myself, I have tried to capture a language, where I was not too much a part of the encounters but also *not* apart from them, balancing with Jackson as 'being a part of and being apart from the world'. Initially they

were written as transcriptions from video documentation in a third person, but I later allowed myself to be present in the text from the position of the 'P'. They are transcribed with inspiration from Interaction Analysis (Jordan and Henderson 1995) logging only what I have been able to observe (sounds and visuals) through the lens of the video documentation. They are written quite some time ago just after the actual encounters in December 2011 to March 2012.

These empirical accounts function as 'windows' into the field experiments occasionally consisting of two moments, as I have often been drawn by transitions, for example a change in moods, a transition in activities, or a transformation of my own consciousness that is not easily captured within one single frame. Some encounters have been video recorded and captured when I was not bodily present close to the dialogue, such as the workshop situation with Robert, Amy and Jytte in Chapter Four, the dialogues between A-K & Bo and Grit & Børge, which we will hear about in Chapter Five, and Li and Birthe's dialogue and considerations of 'collecting good moments' in Chapter Six. Preserving these quite long transcript descriptions, as captured from video logs not too long after the events have supported me in keeping some kind of distance as a *Verfremdung* effect to the 'data' of the project that I have been quite entangled with myself. It also allowed myself to pretend that I did not know what was happening 'outside' the framing of the video footage, as I had often previously believed that I knew precisely what was taking place just between the capturing of the video or the photos and my own present experiences. But I guess I have reached the conclusion that I do not. I could easily have constructed a make-believe starting to believe in it myself, just as 'beliefs' sometimes have cracked and transitioned into make-believes. By keeping the long 'original texts' as captured in video logs not too long after the events, I have provided myself a balance of not drifting too far either into 'make-believes' nor making 'beliefs' but staying somewhere in the pretty connection and construction of Schechner's actuals between 'theoretical dreaming' and 'things done'.

### 3.1.1 The Lab, Field and Showroom within constructive design research

As a framework, Koskinen et al. have also identified three types of approaches for conducting Constructive Design Research described as 'Lab, Field and Gallery' (Koskinen et al., 2008), and 'Lab, Field, and Showroom' (Koskinen et al., 2011). The different approaches have some similarities to Conquergood's triad of performance i.e. *mimesis*, *poiesis* and *kinesis*.

With its resemblance to *mimesis* the *Lab* is methodologically founded in natural sciences and psychology, and studies are conducted in laboratory-like conditions. The decontextualization within the *Lab* allows certain aspects to be controlled or left out. The theatrical *mimesis* is a clearly *restored* representation (like the backdrops with photos of settings where puppets are being enacted) simulating aspects of the world '*as if*' or a 'make-believe'. Acting within the *Lab* is similar to rehearsing – one is allowed to step in and out of roles, suggest changes, alteration of context,

relations, score etc.

*Field* is based on the interpretive social sciences and instead of bringing the context into a design experiment, it places design into a naturalistic setting. Performance ‘poiesis’ is vividly described by Fischer-Lichte’s transformative powers of the autopoietic feedback loop that does not allow anything to be fully controlled. What is there is there. What occurs in the present occurs in the present.

The *Gallery/Showroom* has its origins in art and exhibition context and presents concepts and design objects as well as ideas and visions by giving people the opportunity for first-hand experience, in similar ways as a performative *kinesis*, just as Schneider’s reenactments allow reenactors to establish a nervous syncopated relation of jumping the gaps between past and present ‘visiting’ past times and other ‘then and there’s’ while still being present here and now.

Summing up the *Lab, Field and Gallery*: The *Lab* decontextualizes, the *Field* contextualizes and the *Gallery* makes ideas tangible and experienced. My research in general refers mainly to the frame of the *Field*. But the different modes of *rehearsing* within a Design Lab emphasise some flavours of the *Lab* approaches of decontextualization and deconstruction, while *Performing* within a *Field*-setting such as the ‘Living Lab’ contextualizes and constructs practices. Finally, the mode of *Reenacting* within a more staged *Gallery/Showroom*-setting allows an experience of a re-contextualization and reconstruction within a ‘controlled’ showroom-like environment.

I have mainly been inspired by the *Lab, Field and Gallery* framework for viewing the different approaches of working within Design Labs, Living Labs and beyond, reenacting ‘completion’. But in retrospect I also realise that my chapters have taken a ‘form’ where the different approaches are emphasized within the different sections. The vignettes communicate experiences as minor peeks into a ‘*Gallery* frame’ that allows initial ideas to be tangible and experienced without too much attention to the context of the *Field* (e.g. the empirical project of SI). The introductory sections could be seen in light of the *Lab*, decontextualizing terms and related work (such as props, probes & restored behaviour, Living Labs & concepts of presence as well as notions of reenactment, completion and closure). These concepts are deconstructed and decontextualized from other projects and contexts while analysed in more traditional scientific ‘laboratory-like conditions’, staging an overall programmatic issue. The main sections presenting empirical work relates to how the *Field* is contextualized and is describing the detailed setting and accounts of the design experiments. Finally, the concluding sections work more as a *Gallery* lens where ideas are made tangible and visual, inspiring others to relate themselves to the ‘exhibited’ diagrams and drawings.

I have been struggling especially with balancing the *Gallery* aspects of Constructive Design Research being a *design-researcher* entering the young *academic* tradition of design research

which has no clear or shared theoretical foundation. Ever since I started ‘researching’, I have been advised not to apply design diagrams. (I have continuously been drawing e.g. making illustrations as a haptic and sensuous way of learning, to explain or remind myself what my focus was on the text I was reading or writing.) But illustrations within ‘scientific research’ are apparently often interpreted as *too* simplified versions of the world, or they are misunderstood and misinterpreted. More ‘traditional researchers’ might not read diagrams and illustrations with the same purpose of inspiration and evoking spatial imaginations as additional ways of communicating messages that are not easily conveyed in the text. Nonetheless, I have chosen to bring them here because I find them important when conducting *design* research. I don’t see these diagrams as final conclusions or statements of ‘truth’ of how ‘the world’ is to be perceived. Rather they should be perceived as evocative sketches<sup>64</sup> within a *Gallery* setting, as designerly expressions of my experiences that could maybe be an inspiration for others to reflect on their experiences navigating practices and positions within co-design collaborations. The diagrams could also act as initiating new programmatic visions for exploring potential positions for future research projects and collaborations.

I have already briefly touched upon the relationship between programmatic visions and design experiments, so let me explain and describe those methodological ideas in the following.

### 3.1.2 Programmatic approach; Program-experiment dialectics

We have now heard how constructive design researchers, according to Koskinen and Krogh, are accountable primarily to design practice, which is also why I direct my research contribution towards ‘social co-designers’ and not for instance towards municipal partners working to understand public-private partnerships and co-creation. Even though I see how my thesis and empirical examples could contribute to other fields and domains, I have also briefly described how different approaches of *Lab*, *Field* and *Gallery* can support different constructive ‘design spaces’ of a research projects in the making, but also support a way of constructing the communication of design research as supporting the structure of an experimental thesis like mine. An additional approach driving, and also forming and framing, the dynamic processes of constructive research in the making, is described as a ‘programmatic approach’ (Brandt et al. 2011) or as a program-experiment dialectics (Redström 2011).

For designers with a practical/artistic design background, to design a program that motivates, guides and frames the design process and design experiments, with a fairly limited definition of the “focus area” the designer would like to work within, is not a new phenomenon.

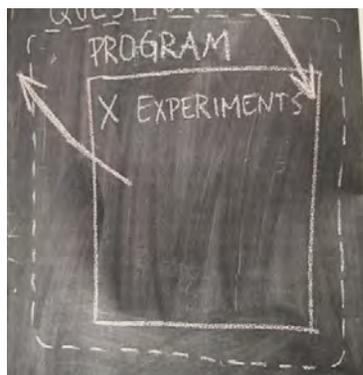
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<sup>64</sup> See Foverskov & Dam 2010: 44-49 in Halse et al. *Rehearsing the Future*, on further examples of evocative sketches

However, within the last ten years of design research, there has been an increased focus on a programmatic approach and how ‘exemplary design research’, driven by programs and experiments, can act as a foundation and a framework for carrying out experimentation and intervention (Binder & Redström 2006, Brandt & Binder 2007, Redström 2011, Koskinen et al. 2011, Brandt et al. 2011).

A program works as a provisional *knowledge regime* (Brandt et al. 2011: 19, quoting Foucault) that frames and contextualizes designerly experiments. Brandt et al. point out that the ‘exemplary’ refers to how examples enable critical disseminations of what could be done and how it could be done. These examples both express the possibilities of the design program, but also make suggestions about change for the design practice. They further frame the relationships between program and experiments as a dialectic process, here referring to Hegel, moving from abstract to concrete in the sense of departing from ‘abstract’; as an empty concept, void of relations, to, through the process of experimentation, making it more ‘concrete’; as an understanding rich in relations and experiences (Brandt et al. 2011: 33).

What I find more difficult, when working with Brandt et al.’s concept of a programmatic approach, is to align and adjust the several programs within which the co-designers are often unfolding their series of experiments, especially when experiments cause new conceptual framings to recontextualize the experiments or programs by suggesting an adjusted direction ahead, which also causes changes for other programs (often not within the reach of change for the co-designer). But I appreciate the designerly way of approaching a design research methodology supporting a ‘practice in the making’, and I welcome designers’ practice of acting as ‘reflective practitioners’ meeting the complex challenges of experiments with skilful improvisation refining our practice by also feeding back to our programs as a *reflection-in-action*, as described by Donald Schön (1987).



### III. 3.1.2a Programmatic approach

Program-experiment dialectics, diagram from the X-lab project (Brandt et al. 2011: 26). The diagram visualizes design research as a dialectic relationship between how an overall program is framing and guiding experiments, and how experiments are then backtalking, informing and guiding the program.

The many overall research programs and agendas have, of course, influenced my ‘individual’ research program, as mentioned in the Introduction. As time changes, larger research programs have also changed; Where I entered co-design research ten years ago with the DAIM project funded by a program for *user-driven innovation*, my main empirical project, Senior Interaction, was funded by the same program but with a strategic attention to placing the user in the centre of innovation of ‘*citizen-centred welfare services*’, and with an informal focus on co-creation in *public-private-partnerships*. In the later project, Give&Take, the funding came from EU funds for Ambient Assisted Living (AAL) with a project focus on co-creation with citizens and public partners for and with the private partners across EU counties. I also touched upon this more general transition of the focus of design collaboration in chapter one, as a change of focus from ‘users’ to ‘partners’, from designing *for* user involvement to co-designing within partnerships of co-creation.

I have also already described my overall research program (see 1.4), but summarising very briefly, my overall *program* is a description of the social design modes and roles of *Rehearsing*, *Performing* and *Reenacting* when co-designing Everyday Theatres. *Experiments* within this program relate to appropriating design tools and techniques such as applying *props*, co-constructing a *mise-en-scène* and co-producing *actuals* in earlier and extended stages of the innovation process and exploring how liminoid reflexive design theatres are navigated in relation to the context of everyday lifeworlds by social dramas, ‘extra-daily’ theatres and moments of completion.

### Prologue

Program: Rehearsing the Future

Experiments: Collective recycling at Bangs Torv (DAIM)

Refined program: How do we enter and leave 'the stage' of co-design?

### Act1; Rehearsing

Program: Rehearsing Design Labs (as gathering)

Experiments: *Props* for exploring roles/relations of communities & SoMe (SI)

Refined program: Social dramas & restored everyday scripts

### Act2; Performing

Program: Performing Living Labs (as sustaining)

Experiments: Co-constructing a *mise-en-scène* of a common practice (SI)

Refined program: Extra-daily qualities as presence and enchantment

### Act3; Reenacting

Program: Leaving Living Labs living (as dispersing)

Experiment: Staging *actual* for completion and closure (SI)

Refined program: Reenactment as moments of completion

### Epilogue

Program: Worldmaking and navigating Everyday Theatres through *Rehearsing*, *Performing* and *Reenacting* the extra-daily moment of the everyday

#### **Box. 3.1.2b: Program–experiment dialects in my research process**

These headlines provide an overview of programs and experiments. Within a programmatic framing of *Rehearsing the Future*, experiments of enacting collective recycling situations at Bangs Torv (within the DAIM project) lead to a refined program: questioning how we enter and leave 'the stage' of co-design. The programmatic framing of *Rehearsing Design Labs* (within the SI project) leads to experiments of the *Props* of the Super Dots and so forth. The programs are driving the work from abstract to concrete; departing from 'abstract programs' such as Design Labs and Living labs as still empty concepts, without relations, through to the process of experimentation make it more 'concrete'; as the examples of Ketty *Rehearsing* enactments of *props*, Pernille performing by the *mise-en-scene*, and Birgit and Anne-Lise reenacting *actuals*, experiments as understandings, rich in experiences and relations, which I will account for in Chapters Four to Six.

As part of this overview of Constructive Design Research methodology and the programmatic approach of refining the progress through program-experiment dialectics, my

research program has been influenced by the multiple overall programs, especially the SI project. Therefore, I will present some brief visual examples as an overview of the different experimental methods, tools and techniques, applied within the three main programs of the SI project. Later in section 3.3 I will unfold a more ‘individual program’ for framing considerations of designers’ roles, relations and ‘positions’ such as entering, sustaining and dispersing within a worldmaking practice of correspondence with a multiverse of lifeworlds of others.

### 3.2 Methodological program-experiment dialectics within SI

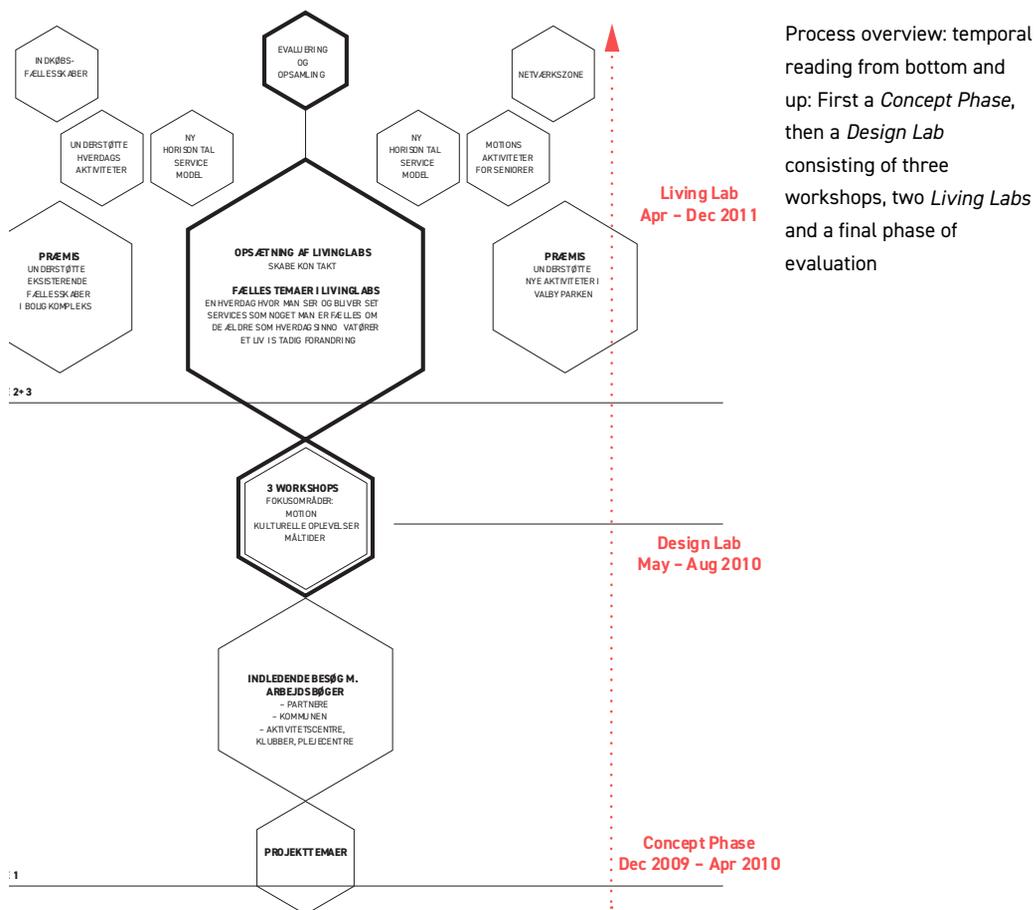
This section will provide an overview and terminology of some of the experimental co-design approaches, methods, tools and techniques applied during the main programmatic phases of the Senior Interaction project. The section is structured in three parts as the main design programs following the chronological phases of the SI project: A Concept Phase, a Design Lab and a Living Lab. Within these programs I will exemplify some experiments describing the methods, tools and techniques I have applied. I end by discussing my position and relations to other partners as drifts and dialectics caused by the program-experimental set up of the partnership.

#### **The main programs of the SI project:**

The process of the SI project is described in three iterative phases: First a *Concept Phase*, a mobilizing process engaging both senior citizens and their networks of peers and carers in dialogues. Multiple dialogues address and align common visions of what the partner group wants to achieve from the project but also listen to the comments and replies. A *Design Lab Phase* follows, consisting of three workshops over a period of time with visits to partners and potential collaborators, again refining concept ideas before and after workshops. Finally, a *Living Lab Phase*, initially described as moving with ‘mixed media’ such as gaffer tape, simple technology bits for mock ups and making paper prototypes, towards possible platforms, infrastructures and service ideas. These ideas are later staged through more stable technology and service structures, where senior citizens are thought to ‘live’ with the new services in Living Laboratories.

#### **The SI project initially describes the main methods:**

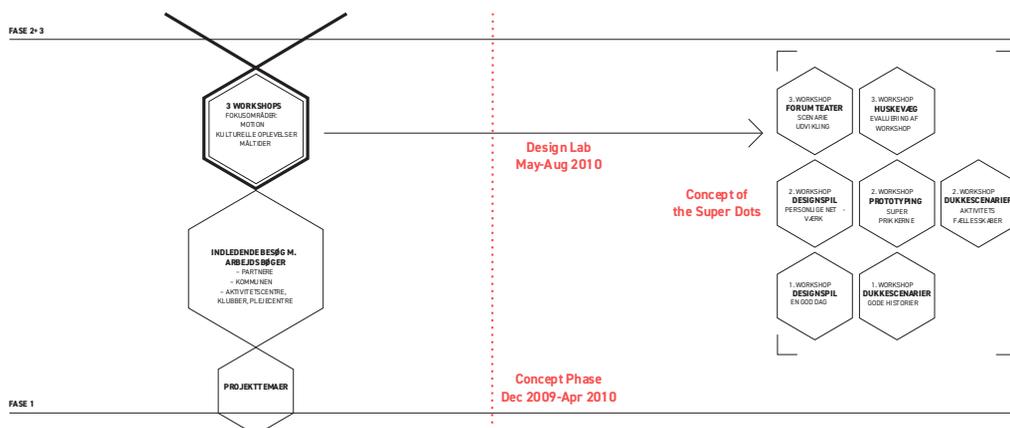
- Strangely familiar: Only when you notice how a day unfolds are you able to re-think it. This applies to both the elderly and the organization's view of ‘the known’.
- Involving the affected: By getting the affected involved, we become aware of how to provide services in another way.
- Quick generative drafts as prototyping: By providing quick prototypes, we learn through the feedback we receive.



III. 3.2 Process overview of main programs of the Concept Phase, Design Lab and Living Labs

3.2.1 Concept Phase; mobilizing partners through experimenting field-visits

More than twenty *field visits* with residents at care homes, citizens at activity centres and potential and existing partners commenting on tentative concepts and scenarios with *dialogue books*. This phase resulted in a Design Lab of three main workshops each with about thirty participants, with both senior citizens and partners represented, in the spring and summer of 2010. The diagram (3.2.1a) shows how the project themes and concepts feed into the concept phase of dialogues with possible partners refining concepts and gaining knowledge of different contexts of senior communities thus informing and feeding into the Design Lab.



### III 3.2.1a: 1<sup>st</sup> year: The Concept Phase and the Design Lab phase;

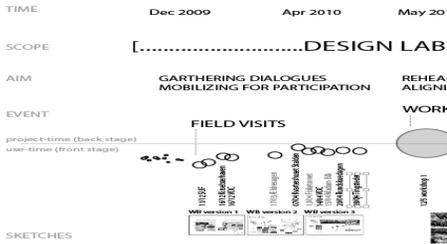
Read from bottom and up: A focus of this thesis is on experiments with design props introducing a concept of the possibilities of social media as Super Dots, exemplified at the second workshop within the program of the Design Lab

Within the programmatic framing of the *Concept Phase* we conducted experiments of *field visit* as a mobilization method: The project group visited about 20 organisations on field visits as a dialogue meeting with *dialogue books*, in collaboration with students and researchers from ITU & KADK. Two to four design-researchers visited individuals and groups up to ten citizens or employees. The visits ranged from one to four hours situated within the location of the potential collaborators, at companies, organisations and ‘municipal centres’ providing senior-related services. Some example below (ill 3.2.1b): *Field visit* to the knitting community at V.O.C., where we went on a tour of the entire culture house and were introduced to the activities. We met through *dialogue books* structuring the dialogue with several groups of users and facilitators and senior citizens such as: Ove & Birgit and the leader Lene; Ketty, Lilly & Amy. Picture in the centre; At the activity centre Tingstedet; Svend is showing his embroidery, where we also engaged in dialogues with six seniors beside the caretaker Charlotte. Picture below; we visited public services like ‘Turkøb’ a public service for seniors able to shop for themselves, but in need of help carrying groceries to their homes.

### III 3.2.1b: Methods and tools of the *Concept Phase*

Overview of events and examples of experimental methods such as *field visits* supported by a technique of a *dialogue book* from the programmatic framing of the *Concept Phase*: The mobilizing process developed through semi-structured field visits with dialogue books. Field visits work as proto-performances for both mobilizing partners and adjusting theirs as well as the project group’s attentions for the following Design Lab workshops, besides gathering a repertoire of possible social dramas and their related people and places.

Senior Interaction DESIGN LAB PROCESS  
methodology for recruiting engagement and mobilizing



The programmatic framing and timeline of the  
*Concept Phase*



Knitting community at the activity centre V.O.C.



Svend, a member at the activity centre Tingstedet



A public shopping service 'Turkøb'

**Method; *Field-visits* at project partners:**

- The Health & Care Administration, the City of Copenhagen (SUF)
- Abilia
- Inuse
- AKP Design
- Falck
- Humankoncept
- SnitkerGroup
- HTC
- Fisketorvet
- Ældresagen

**Method; *Field-visits* at collaborators:**

- Sundhedshuset Vesterbro/ Kgs. Enghave
- Kvartershuset
- V.O.C., Valby
- Center for Cancer & Health
- Madam Blå
- Seniorer i Bevægelse
- Øbro Motion
- Kirsebærhavens Plejecenter
- Rundskuedagens Plejecenter
- Tingstedet/ Langgadehus



A *field visit* with a dialogue book at *partners* as the municipality of CPH, innovation department (SUF); Helle, Hugo and Inge.

**Field visit at public partners**



*Field visit* at collaborator: V.O.C. activity centre: Meeting Kitty (right) who showed us her handcraft. Amy (middle) explains to me (left) how she moved to Copenhagen and her good relationship with her next-door neighbour

**Field visit at municipal activity centre with citizens**



**Tool; A *dialogue book*** works as a tangible prop in the meeting with a possible partner (sometimes a small group of partners 2-3) capturing the dialogue. It is both presenting the concepts of the project team but also functions as a probe returning with individual annotated concepts to the project group.

**Dialogue books; to iterations out of several versions**

### 3.2.2 *Design Lab*; rehearsing through workshops

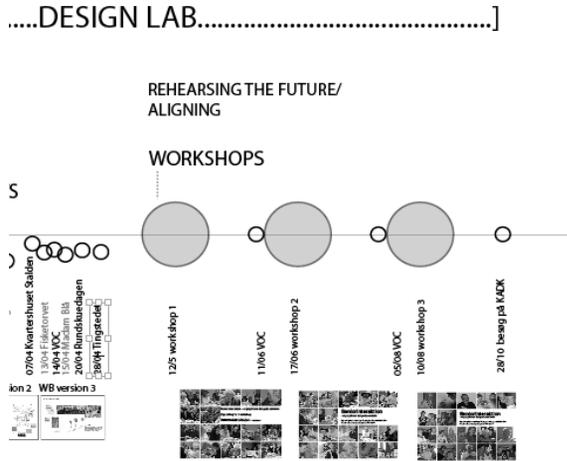
Within the programmatic framing of the *Design Lab Phase* we conducted experiments of *co-design workshops* as a method of rehearsing social dramas as cultural dramas in different formats at the three workshops of the Design Lab. I was especially engaged in developing a concept translating the possibilities of social media and dedicated communication channels for enhancing social but everyday activities within specific communities, into a communicative concept and tangible props that we termed Super Dots. In Chapter Four I will report about this event taking

place at the second main workshop.

**III 3.2.2: Methods, tools and techniques of the *Design Lab* Phase**

Overview of events from the programmatic framing of the *Design Lab* and examples of experimental methods as a series of *design workshops* supported by tools such as *design games*, *scenarios*, *props* and a technique of providing *collection booklets*. The *Design Lab approach* consists of a series of three *co-design workshops*, building on the 3<sup>rd</sup> principle of DAIM describing how innovation must be driven as a chain of collective events. Examples of design tools from the second workshop are design games such as *A Good Day*, *the Landscape Game*, *Puppet Scenarios*, and *Super Dot Props*, as well as a technique of providing a *summary booklet* after each workshop. Co-design workshops act as rehearsals for the performances of mobilizing partners and adjusting attentions to the subsequent Living Labs, besides rehearsing a repertoire of partner's social dramas as cultural dramas in a safe rehearsal space.

Apr 2010      May 2010      June 2010      Aug 2010      **The programmatic framing and timeline of the *Design Lab* phase**





### Method; Workshop

Within the *Design Lab*, three **workshops** are organised at a municipal culture house. Participants work in four groups of approx. 6-8 participants, partly senior citizens and partly project partners supported by *design games* such as a *landscape game* and a mapping of a *good day* and further co-producing *puppet scenarios*. Workshops are video and photo-documented in each group. Introductory presentations and evaluations are in plenum for all. After each workshop all participants receive a hard copy of a *summary booklet*



### Tool: Design games

Two 'design games' as examples of co-designing within the design lab: individual stories of mirroring images by mapping *A Good Day* and *The Landscape Game* mapping and clustering personal relations, networks and communities of practice. The design games build on the DAIM tools Mirror Images and Landscape Game (Halse et al. 2010: 56-57 & 140-141).

Top: A senior citizens mapping of *A Good Day*.



Middle: A design researcher Thomas and a senior citizen Inger are having a dialogue when mapping *the Landscape Game* of relations.



Below: Birgit presents her *Landscape Game* of relations to the group.



**Method; Scenarios**

Two different types of scenarios:

Puppet Scenarios (WS 1 & 2)

Forum Theatre (WS 3)

*Puppet scenarios* are co-produced by participants of a group, staged by three backdrops with pictures, puppets and props. The puppet scenario is enacted and video recorded in one take, preferably less than two minutes long.

*Forum theatre* is scenarios prepared and bodily enacted by design researchers but commented by senior citizens and partners. The comments are captured on speech bubbles.

Top: Puppet Scenarios (WS 1)

Below Left: Puppet Scenarios (WS 2)

Below Right: Forum Theatre (WS 3)





**Tool; Props**

The tools of the Super Dot Props prototype embodied reflection by means of props representing possibilities of social media for connecting within specific communities of interest/practice.

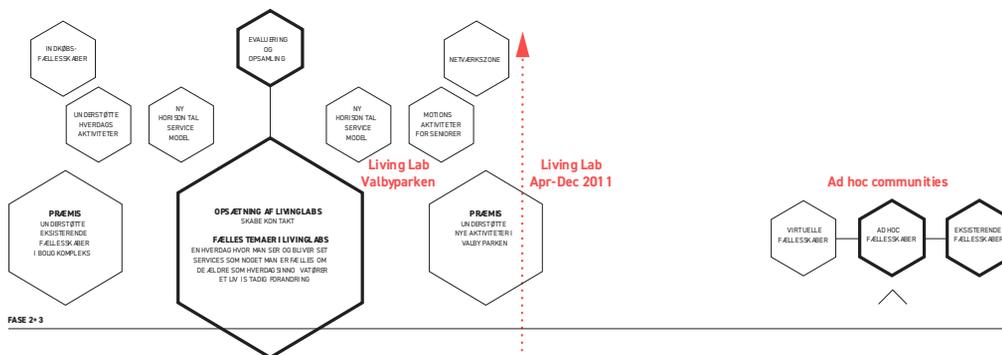
The props build on the *evocative sketch* (Foverskov & Dam 2010) transitioned into an embodied rehearse-able and response-able format.



A technique of *summary booklets* was provided for all participants after each workshop.

**3.2.3 Living Lab; experiments of how to gather, sustain and disperse**

The diagram 3.2.3a is a continuation of the prior diagram (read bottom up) describing the work of mobilizing and establishing the two Living Labs from February 2011 to summer 2012. One Living Lab focuses on supporting everyday activities such as shopping within an existing community located at a senior housing complex on August Wimmersvej. The second focuses on establishing and maintaining ad-hoc communities for outdoor activities related to health and social wellbeing in a public park, Valbyparken.

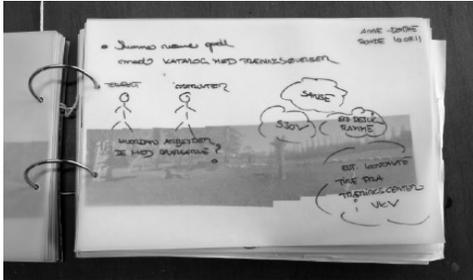


**III. 3.2.3a: Overview of Living Labs**

2<sup>nd</sup> to 3<sup>rd</sup> year of a *Living Lab* phase and a final phase of documentation and dissemination of knowledge.

The *Living Lab Wimmersvej* supports an existing community of seniors through the active senior, Ove Bertelsen, whom we initially met at V.O.C., where he was describing the process of deciding when to move to a senior housing estate. When he and his wife had later moved into the





**Technique; Relay book:** A book with annotations from different meeting for mobilizing concepts and partners

**Method; Prototyping by co-constructing a mise-en-scène**

Left: Living Lab Valbyparken



Right: Living Lab Wimmersvej

Scenario 5: At kontakte medlemmer af indkøbsnetværket, mens man er på farten  
 Hvordan ville det være at dele billeder med myShopper-Mobile, mens man er i Fakta? Hvordan ville det være at ringe til sine indkøbsvenner med myShopper-Mobile fra butikken for at finde nogen, som vil dele et tilbud?



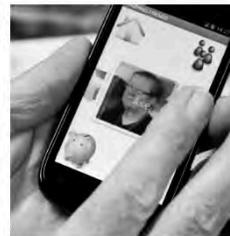
1. ONE HAR FUNDET ET TILBUD PÅ KARTE OG VIL FINDE EN ANDEN PERSON AT KØBE DET SAMMEN MED.



2. ONE GØR TILBUDET SYNKT VED AT TAGE ET BILLEDE AF KAFFEN.



4. ONE VÆLGER AASE PÅ SIN MOBILEFON OG BRINGER TIL HENDE.



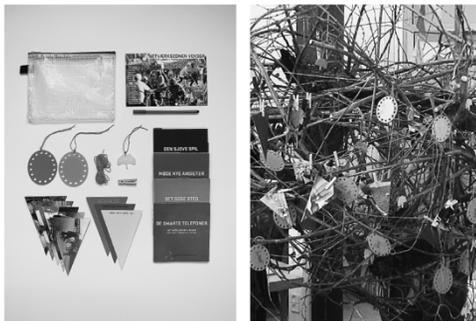
3. ONE KIGGER SIN KONDAKTISTE KØBTE PÅ INDKØBSNETVÆRKET OG BEKLUET SIG FOR AT SPØRGE AASE, OM HUN VIL KØBE TILBUDDET SAMMEN MED HAN.



5. AASE ER HEMME OG SVARER PÅ OMS OPKALD. HUN KIGGER TILBUDSNE KØBTE PÅ SE I INDKØBSNETVÆRKET.



**Method; Prototyping by co-constructing a *mise-en-scène*** of the Living Lab Valbyparken; rehearsing, building and anchoring a specific practice of gathering, exercising by socialising and dispersing. Supported by tangible and mobile props such as exercise equipment, flyers, flags and staging element such as a flagpole for gathering, a bench for coffee breaks, and a staircase tribune for celebrating. Also included are social technology for extending the community events to also entail the temporal time before and after events with a blog and an app for communicating by probing before the events and distributing and prolonging the aftermath within the community and a larger audience also working possible newcomers) *Mise-en-scène: Blog, app, flyers and sites.*



**Method; Prototyping as co-producing a reflexive 'actual'** of the Living Lab, by weaving tokens representing people's activities, stories of good moments and relations by means of 'props' within a *mise-en-scène* (e.g. a Sphere representing the specific site and community of practice of the Living Lab Valbyparken)



As a **technique** four **summary booklets** were provided summarizing the group discussion at the workshop.

### 3.2.4 Drifts of partner roles caused by an experimental collaboration set-up

The nine company partners had to sign a ‘statement of collaboration’ prior to the start of the project that worked as a programmatic intent indicating their motivation and reason for collaborating, here exemplified by Humankoncept’s declaration of the aim and purpose of participating:

Humankoncept participates in the SI project because it aligns well with the thoughts behind Humankoncept.

Humankoncept is an innovative exercise service for public and private organizations and companies. The company builds on the philosophy that a healthy body is best achieved through social experiences and a playful approach to physical training. The exercise is a means for experience and not a goal in itself. That’s why the courses are well suited for groups that, for different reasons, do not use existing private or public service offerings.

Humankoncept thus perceives the SI project as an opportunity to bring the company’s approach to exercise services to also reach the senior users. Humankoncept also hopes to gain experience and inspiration for how new technology can support the company’s offerings.

(Extract from “Bilag 8 Samarbejdsdeklæring Humankoncept”, signed 21/09 2009).

In a process document written after the launch of the project, but prior to an initial partner workshop in January 2010, SUF, the project leaders, comments about the project’s overall aim and purpose in relation to partners:

The ‘purpose statement’ is still broad enough that the twelve project participants will each likely gain their own focus: Technology providers will focus on the use of technology in new contexts. Knowledge institutions will focus on knowledge production. Consultancies on the development of methods. And service providers of new services.

It is therefore important that SUF clarifies which focus we want to maintain for the project. There may be a:

- Focus on impact
- Focus on concrete solutions
- Relevance for the municipal care system

(Extract from Copenhagen Municipality 2009e: 1)

In that same document a comment is made about the aim of the internal anchoring in SUF and involvement of SUF users and employees, stating:

It has not yet been decided how the project will be anchored within SUF. The anchoring includes both the question of day-to-day project management and involvement of other employees and users.

The following questions considering what is appropriate and possible, must be clarified through a dialogue with the Department of Innovation of Aging and Health Care<sup>65</sup> and the Neighbourhood of Welfare Technology<sup>66</sup>, and with ITU and KADK about what is methodologically desirable:

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<sup>65</sup> Ældre staben

<sup>66</sup> Velfærdsteknologisk Bydel

- **Project management:** To what extent does the 'Neighbourhood of Welfare Technology' want to simply provide a 'neighbourhood' for the project *or* participate in the project management?
- **Project participation:** How should the project be carried out locally? In cooperation with a fixed number of units that project management communicates with directly, or in a more flexible setup where the local neighbourhood is the primary entrance?
- **User and employee involvement:** Under what frameworks and assumptions can we involve the elderly as inspirators, innovators or test subjects in the project?

(Extract from Copenhagen Municipality 2009e: 5)

Such clarifications of SUF's internal focus for the project (whether the aim is impact, concrete solutions or relevance for the municipal care system) or questions of internal anchoring within the SUF organization and involvement of the 'SUF users' have most certainly been made, shared and discussed extensively. But participating as only a 'minor part' (with a partial perspective), such decisions and conclusions were not always made public and explicit for the entire project group. My role as a design researcher participating from KADK was thus from the SUF department as project leaders perceived as part of a 'knowledge institution' that will focus on 'knowledge production'. But a large part of the 'knowledge production' especially from the KADK institution had to do with co-constructing the shared platforms for rehearsing specific futures and engaging all the different partners to come together. This sometimes made my perception of my own role ambiguous, being uncertain of my role, the roles of the many company partners, and the possible participants of municipal organisations and their different aims and purposes of participating and balancing a common aim.

One example is seen in SUF's initial uncertainty of how to perceive the role of senior citizens, initially tentatively portrayed as either *inspirators*, *innovators* or *test subjects*. Originally in the SI application citizens were not called 'partners' but listed under collaboration and 'partner roles'<sup>67</sup>. From the KADK perspectives senior citizens were to be perceived as partners on a somewhat equal level as other partners within the project. The three main 'partner workshops' within the Design Lab Phase were therefore aimed at engaging senior citizens on equal terms as other partners within the project collaboration and convincing the municipal project leaders that this way of working was feasible. Thus, workshop tasks were focusing primarily on the seniors' everyday lives e.g. mapping *A Great Day* and *Landscape of Relations* from the horizons of the senior citizens (paired with project partners from the different organizations and companies). Some company partners complained that the three initial partner workshops focused too much on

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<sup>67</sup> Copenhagen Municipality 2009a/ (attachment doc 8)

senior citizens, and only one company partner showed up for the third workshop. Three partners dropped out of the project after the first concept phase and only three remained active within the platform phase and design spaces of Living Labs. The programmatic framing of the companies' areas initially framed a broad variety of contexts of the experiments e.g. related to care-service, a shopping centre, mobile phones etc., but later such directions drifted and focused on mainly covering the remaining partners' interests.

Another aspect of my 'role' engaging within the SI project regarded finding and continuously adjusting a 'position' from where I could contribute to the project. Like an experiment unfolding within a programmatic framing, I was told that I should not think of myself as different from the main project group of 'we' consisting of researchers and PhD students from KADK and ITU, but also including the project leaders from SUF. It was suggested that I perceive and think of myself as part of one group of a 'we'; covering the 'project group' of 'key partners' different from domain-, service-, technological- and consultant partners and senior citizens. But I was also asked to take a lead on planning certain parts of workshops and the Living Lab Valbyparken on behalf of KADK. Being advised to consider myself 'a main part' but also feeling 'apart' since I and other PhD students were not part of the steering committee meetings, where decisions were being negotiated and decided, meant that information was to be transitioned through summaries and through other partners which not always happened. This sometimes made it difficult for me to plan the process and navigate amongst shifting expectations and aims of the partners.

From my (partial) perspective, the 'internal anchoring' of the SI project within SUF and the Municipality of CPH was mainly centred on a few employees, such as the project leader and a project worker within the innovation department at SUF<sup>68</sup>. Regarding the 'Neighbourhood of Welfare Technology'<sup>69</sup> that was mentioned as a possible additional internal anchor throughout the initial phase, the SI project never engaged with the Neighbourhood project, except for the focus on the same district of Vesterbro, Kgs. Enghave & Valby. Within the initial mobilizing process, we visited and had dialogue meetings with around five leaders and employees at care homes and activity centres<sup>70</sup>, in addition to the internal division of SUF working with innovation of elderly care services. At the three workshops four to six employees from the municipality (SUF) showed up to one/or part of a workshop. Some were political key figures such as Ninna Thomsen, the Mayor of the Department of the Health and Care Committee; Margrethe Kusk Pedersen, Head of

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<sup>68</sup> Danish: Ældrestaben

<sup>69</sup> Danish: Velfærdsteknologisk Bydel

<sup>70</sup> V.O.C., Kirsebærhaven, Rundskuedagen, Langgadehus and Kvarterhuset

the Innovation Department of Elderly Care<sup>71</sup>; Signe Grauslund, Head of Local Areas with a focus on internal management and learning<sup>72</sup> and Lise Bitsch, Special Consultant for elderly care.

At the later stages, when mobilizing participants and partners for the Living Lab Valbyparken, employees from *Sundhedshuset Vesterbro* such as Frank Bøgelund, Consultant of Prevention<sup>73</sup> and Anders Vedel, Health Counsellor<sup>74</sup> and representatives of other health initiatives targeted senior citizens for example Anne Dorthe Rohde, Health Counsellor within *Træningscenter Østerbro* and *Ældre Mand i Bevægelse* at *Obro Motion* were consulted for a meeting with a ‘relay book’. They addressed their concerns and pointed us to other relevant sources, but they were not engaged much further in the process of prototyping the specific practices or roles of Health Centres or Health Counsellors in their possible roles supporting a Living Lab for gathering citizens for exercise or developing welfare technology of coordinating and sharing experiences of the gatherings. Besides a visit by two civil servants, two caretakers and five senior citizens from a day-care activity centre to the park on 11 November 2011 that I shall report from in Chapter Five. A few employees took part in the workshop on 2 December, as I will unfold in Chapter Six.

Regarding the DAIM model of ‘system and use’ (Halse et al. 2010: 86-87) the two are mirror twins, and understanding ‘use’ and users must also entail a study of the ‘systems’ and infrastructures supporting the use practices. This means that both seniors but also municipal care practices must be engaged especially when trying to develop service systems that entail bridging the municipal and private interests of supporting groups of citizens as well as the citizens’ own interests. Also, ‘welfare technology’ as described by the Municipality of Copenhagen is supposed to support both the everyday lives of the citizens and the working lives of employees. As stated by Copenhagen Municipality: [since] “welfare technology should help employees in their daily work, they must play a central role in the development and use of welfare technology” (Copenhagen Municipality 2013: 7). But this seemed to be a bit difficult in practice.

Several civil servants from the Innovation Department of Health and Care Management participated in the initial phase, but it seemed to be difficult to convince the ‘local’ civil servants closer to the citizens<sup>75</sup> to take an active part in the later stages of the project. Maybe they needed a stronger ‘mandate’ from their organizations to allow them to spend their time on ‘other tasks’ besides their daily tasks. Or maybe it simply takes longer than expected to stir the initial interest and also schedule the time to partake. Such questions will have to wait to be addressed by other

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<sup>71</sup> Danish: Leder af Ældrestaben

<sup>72</sup> Danish: Lokalområdechef

<sup>73</sup> Danish: Forebyggelseskonsulent

<sup>74</sup> Danish: Motionsvejleder

<sup>75</sup> Danish: Fagprofessionelle

follow-up projects. But the Sundhedshus Vesterbro seemed to engage quite informally by ‘prescribing’ citizens to connect with the community within Valbyparken, and they hosted an exhibition and sponsored the game equipment after the workshop on 2 December. A service concept *Sammen om Motion* [*Exercising Together*] was later developed and tested at five sites in Copenhagen and later spread to other municipalities. But the view of the role played by citizens seemed to change during the SI project from (perceived by the municipality as) possible *inspirators* to active *innovators* and co-creation partners (especially in Living Lab Valbyparken). But citizens were also self-aware of their role as *test subjects* (especially at Living Lab Wimmersvej), as Ove states: “We are aware that this is a research project and we are ‘guinea pigs’, but that is what we have agreed on.”

When considering co-design of public-private partnerships collaborating around ‘mutual learning’ spaces among different partners, the roles and focus of aims change many times during a project period of three years. And this might need quite some adjusting along the project period for aligning expectations. In the SI project I represented the KADK/CODE agenda and had a particular focus on facilitating meetings among seniors and seniors and partners, not primarily between private commercial partners, since they had their own (strong) agents, with ‘stakes’ and agendas represented at steering committee meetings. *If* they had wanted to take a stronger part in the project, there would have been room for that as well. But I still felt somewhat responsible for fighting for, or protecting especially one commercial partner: Humankoncept when ‘strong agents’ talked about exclusion, as we had collaborated about the initial ideas of the Living Lab Valbyparken from the initial Concept Phase. But, as mentioned, I was not present at the steering committee meetings and I was mainly struggling on a small scale during the ‘public gatherings’ of the Living Lab activities where such political issues were not raised in the open or towards the entire group of participants, but took place more as private discussions in smaller groups.

In general, my active participation within the SI project spanned two years, from January 2010 to December 2011, and as mentioned, I did not participate in the last phase of the project – ‘dissemination of knowledge and learning’ – or in the general evaluation of the project collaboration, besides contributing written texts and providing pictures to the book and being present at a final book reception.

Brandt et al.’s “provisional programmatic knowledge regimes” (2011: 19) were in particular present in the ‘application document’ and the condensed scenarios and collages in the reiterated three versions of the *dialogue books* and later within the *summary booklets* from the three workshops and the *relay book* before the Living Lab Valbyparken. These programmatic collective documents framed and contextualized the experiments of what and how partners’ interest areas and communities of senior citizens could relate. But dialectic drifts from experiments of mobilizing and performing the Living Labs did not lead as strongly to a direct re-framing of the

common program by entire partner groups. Individual programs might have been informed and adjusted in directions, like the programs closest to my attention. It is, of course, impossible to completely navigate a collective common single direction of such large complex partnerships, but much of the effort initiating the projects could have been more evenly distributed over the three years. Or they could have been anchored with more tangible tools such as documents similar to the summary booklets visualizing and describing updates of shared decisions of the project's collective aspirations, but also the partners' individual re-framed and adjusted aims.

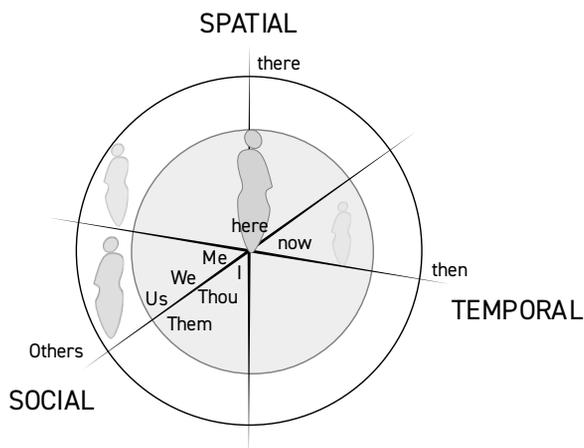
But in order to understand my position from where I am writing this thesis and will soon analyse the empirical encounters, I have seen my role as part of the overall program, but my focus has been on staying open and flexible, and opportunistically joining programs with partners that seemed interested in playing along. I might (unfortunately) sometimes have seen my role from the 'traditional design tradition' perspective, which I have been trying to avoid, of working *for*, or working on behalf of someone. Sometimes I felt responsible for working on behalf of the municipality as the project leaders and at other times on behalf of one of the private partners. My own program could likewise have been presented more explicitly for others throughout the process. But I do not question why we engaged through the municipal organisations of the neighbourhoods of Vesterbro, Kgs. Enghave & Valby (as defining the Neighbourhood of Welfare Technology). Or why we initially mobilized for participation at Nursing Homes (even though these seniors were less able to engage in long-term projects due to their poor health conditions), as these premises have been part of the overall research program and the aims established by the Municipality of Copenhagen as the project leaders of the SI project.

This has been a general description of some of the methodological program-experiment dialectics of the Senior Interaction project, leading to drifts of adjusted aims and partner roles and especially my relational role and position within the partnership. I will now introduce a more abstract framework for describing my research approach as embodied from different positions within co-design engagements in relation to modes of perceiving the environment of relations and lifeworlds around us.

### 3.3 Performative worldmaking through globe, sphere and dome views

I have now introduced an overview of my design research methodology, positioned within the orientations of the Lab, Field and Gallery of Constructive Design Research. I have also portrayed a programmatic approach describing the dialectics between program and experiment. I will further complement the Constructive Design Research approach by pointing to some performative, anthropological phenomenological notions of *worldmaking*, for example navigating different positions as outlooks or viewpoints of one's consciousness when considering how to

traverse within Everyday Theatres and navigate for change as a designer and a design researcher. The concept of worldmaking through multiple world versions allows me to introduce a framework moving between different perspectives of worldviews – outlooks from a sphere view, a globe view and a dome view that will inform a general framework of worldmaking as a performative social praxis, similar to Schön’s reflective practicum (1987) and design spaces (Binder & Hellström 2005, Halse et al. 2010). I will sketch a three-dimensional spatial framework of worldmaking for looking more closely at different design positions in a socio-spatio-temporal landscape (what will be known as a ‘taskscape’) of co-designing within an Everyday Theatre.



### III 3.3 Worldmaking of Everyday Theatres

This interlude, which concludes the first foundational part of the prologue before we enter the first act of the empirical chapters, weaves and braids together some diverse strands from the transdisciplinary foundation deriving from my design practice, performance studies and design anthropology as already laid out in this prologue. In this section I will describe some positions for directing one’s consciousness in a socio-spatio-temporal framework, when engaging in a transdisciplinary co-constellation with multiple stakeholders, partners, participants, spectators, partakers and so forth. ‘Directing one’s consciousness’ is also related to Schechner’s ‘transportations of consciousness’ from everyday life to a performance world and back again, as suggestions for traversing the varied landscapes of the co-... (collaboration, cooperation, collectives, co-production, co-creation, conversations, coalitions, connectivity and conviviality) by performative but also social design methodologies. I wish to clarify a few notions of ‘positions of perception’ e.g. how we perceive the environment around us (Ingold 2000) related to making and to Constructive Design Research, since I am talking/writing the trans- and multi-disciplinary language of co-design research, sometimes using the vocabulary of a ‘traditional, classically’ trained designer’s but tacitly embodied and inherent in practice. Occasionally it is flavoured with

design anthropological idioms, at other times with a language, or rather a bodily dialect of a spectator of Theatre and Performance Studies. Hopefully those will not flicker too disturbingly since I am always trying to speak from my own position and my own language. However, design traditions and practices have indeed been changing, and my design worldviews or world versions have been changing many times along this journey.

This more anthropologically oriented ‘intermezzo’ describes different ‘positions’ or orientations of perceptions of the environment and relations within the lifeworlds around us. It should be seen as an addition to the PS foundation of Conquergood’s modes of mimesis, poiesis and kinesis, but also to Koskinen et al.’s differentiations of the design spaces of the Lab, the Field and the Gallery as different approaches for conducting Constructive Design Research.

As co-designers we have bodies, *Rehearsing, Performing and Reenacting* experimentally embodied practices according to the program(s). There are, however, also many other bodies with other worldviews, co-rehearsing, co-performing and co-reenacting together with us. Sometimes co-designers support *cooperative* work practices (Ehn & Kyng 1991, Ehn & Sjögren 1991), at other times they are acting in *collaborative* design activities (Brandt & Messeter 2004), or they might engage as ‘*collective* designers (part of)’ (Ehn et al. 2014). Our bodies are not detachable from the context surrounding our performance, as stated by Merleau-Ponty, “To be a body, is to be tied to a certain world...our body is not primarily in space: it is of it” (Merleau-Ponty 2006: 171). Our design ‘tools’ are also not detachable from our bodies – they are creating ways of being. Anne-Marie Willis has described ontological designing, how ‘design designs’ as a double movement of how we design our world, and our world designs us back (2006).

But let us turn to a foundation of worldmaking that will become a framework for a later description and discussion of different design roles and positions within the worlds of Everyday Theatres.

### 3.3.1 Multiple worldviews; world versions in-between globes and spheres

According to the American philosopher Nelson Goodman, as developed in his contribution *Ways of Worldmaking* (1978), we cannot grasp ‘the world’ as such and we don’t even know, if any one world exists or several worlds: “We are not speaking in terms of multiple possible alternatives to a single actual world but of multiple actual worlds” (Goodman 1978: 2). All we can grasp is *world versions* as descriptions, ways or views of how the world is. World versions are symbolic systems, which can be described and expressed by words, music, numerals, pictures, sounds and any kind of symbols. A world is made by *making* a world version. Therefore, according to Goodman, the making of a world version is what has to be understood.

In the paper *Notes on a Well-Made World* (1983), Goodman clarifies some themes of his concept of worldmaking pointing out that conflicting truths can be true at the same time,

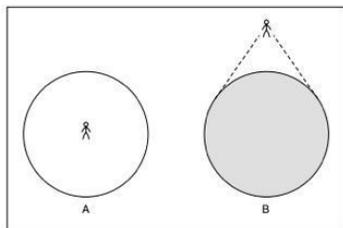
depending on the viewpoint. Describing how to make things with words Goodman states, “Now as we thus make constellations by picking out and putting together certain stars rather than others, so we make stars by drawing certain boundaries rather than others. Nothing dictates whether the sky shall be marked off into constellations or other objects. We have to make what we find” (Goodman 1983: 104). And “finding what is already there may turn out to be very much a matter of making” (ibid: 103). None of the worlds are more real than others, but we are able to select one world as our reference world, which we call actual. Goodman states, “if there is any actual world, there are many” (ibid: 100). Of course, the actual world differs between disciplines, or even inside a discipline, when we change our point of view. Goodman comments about ‘truthmaking’ that there are conflicting true versions which cannot be true in the same world. “If we make worlds, the meaning of truth lies not in these worlds but in ourselves – or better, in our version and what we do with them” (ibid: 106).

Goodman names this position as *irrealism*. *Irrealism* does not hold everything or anything to be ‘irreal’ as unreal, but finds that worlds and versions of worlds are melted into each other. Goodman is interested in exploring the ways in which it is beneficial to talk about *many worlds* rather than one. As a transient ontology: *Irrealism* “sees the world melting into versions and versions making worlds, finds ontology evanescent, and asks after what makes a version right and a world well-made” (ibid: 106).

Summing up, Goodman’s concept of ‘worldmaking’ is thus multiple world versions where ‘reality’ is never fixed and immutable. There is no ready-made world from which facts are extracted. Worlds and their components are made in a process of making. Goodman stresses how the way of creating meanings are also ways of worldmaking and how “Worldmaking begins with one version and ends with another” (Goodman 1978: 97). As social designers it is beneficial to keep Goodman’s notions of making *worldversions* in mind when we as designers participate in making performative worlds of Everyday Theatres. We encounter many different worlds when engaging with partners and participants, where multiple world versions are made up, remade and (new) worlds versions is again made and re-created. It is similar to Wittgenstein’s language games that have been popular within PD, and to Schechner’s ‘strips of restored behaviour’ coining a ‘logic of their own’ and making a foundation for PS. Navigating world-making of a multiverse is essential for navigating the Everyday Theatres of a performative ‘social design’.

From Goodman’s philosophical *worldmaking*, building on a making of world versions, we will now move to Ingold’s description of different perceptions of the environments (2000) to better grasp a few positions for perceiving world versions of the environment. Ingold never attempts to describe these views as separate from each other, but for my purpose I will explain these positions as extremes, as a topology of globe views and sphere views to inspire both a

designerly trickster practice but also a wayfaring<sup>76</sup> practice, as map-making practice for how to (re)orient ourselves as co-designers within the constant re-making of world versions in the making. It is a map making and navigational wayfaring practice that is engaging the social aspects of performances of skilled livelihood and dwelling practices between different positions and viewpoints.



**Ill 3.3.1a: Two views of perceiving the environment**

A: as a lifeworld and B: as a globe (Ingold 2000: 209)

Anthropologist Tim Ingold's notions of how we encounter and perceive the environment<sup>77</sup> from a sphere perspective or from a globe perspective have also influenced how I perceive design as situated within different modes of worldmaking and my suggestion that social designers engage different modes of reflexive design spaces for Everyday Theatres. I do not separate making and reflection, but I acknowledge Schön's theories that point us in a direction where there are both reflection *in* and reflection *on* actions, as well as ladders of reflection where making and action are followed by reflection, and reflection again is followed by action in a recursive manner (Schön 1987). I suggest that social designers approach constructive

<sup>76</sup> Wayfaring describes a way of being as continually on the move, where the traveller and her line are one and the same (2007b: 76). The path of the wayfarer is where life is lived and knowledge is forged along the way. Wayfaring is the opposite of 'transport' where lines are destination-oriented from A to B.

<sup>77</sup> I will mainly draw upon Ingold's texts from *The Perception of the Environment* (2000) such as *The Temporality of the Landscape and Globes and Spheres: The Topology of Environmentalism*. But in this footnote, I shall provide a brief overview of a few other relevant references: With *Perception of the Environment* Ingold provides a persuasive approach to understanding how we human beings perceive our surroundings – as the world around us. The argument is that where we refer to 'cultural' variation we should instead be talking about variations in skill. Neither genetically inherent or culturally acquired, 'skills are grown' and incorporated into the human organism through practice and training in a specific environment. With *Lines* (2007) Ingold traces different kinds of lines (through acts of walking, weaving, drawing etc.) and states how lines relate to one another, intersect, cross and change, concluding how the world consists of lines rather than humans and things. In this view a human being is a 'Thing' (as the pre-Christian Nordic gathering of people at a specific place, where they would meet to resolve their affairs), a bundle of lines, paths of growth and development; "everything is a parliament of lines" (Ingold, 2007: 5). In *Being Alive* (2011) Ingold seeks to enrich our reading of 'the world' becoming more responsive to what the world tells us. He introduces the concept of the 'meshwork' as a texture of lines (derived from 'to weave'). Movement, knowledge and description are not disparate activities succeeding each other, but parallel aspects of the same process of life itself; "A being that moves, knows and describes must be observant. Being observant means being alive to the world. This book is a collection of studies in being alive" (Ingold, 2011: xii). With *Making* (2013) Ingold describes how practitioners correspond with materials. They draw out or bring forth potentials inherent in a world of becoming. It is not so much a dance of agency in which objects and persons interact, as it is a dance of animacy upon the balancing act between the pull of hopes and dreams and the drag of material constrain t – a correspondence with a world of becoming, in which form emerges. In general, Ingold's main research interest is in the ways human beings relate to the world and its inhabitants and contribute to the world's formation of itself through skilled practice.

worldmaking as fostering different worldviews when engaging within the programmatic making of Design Labs to the experimental Living Labs and beyond.

From Ingold's anthropological strand I will weave a thread to this braid from my (traditional) design praxis, where designers, such as myself, have been trained to never fix our positions on one outlook of the world for too long. We always have to move between multiple perspectives working simultaneous on abstract sketches of the concept that we are trying to grasp in our studios, while taking a quick leap to the workshop to try out a practical experiment related to the specific material. Designers also visit experts, exhibitions or other previous solutions in their local context, while orienting themselves on the more global scale through researching the web, always in dialogue with peers, workshop professionals and sometimes 'users' and/or 'producers'. 'Traditional' designers already have a relational praxis of (constantly) moving between globe views and sphere views about their design in dialogue with others. 'Traditional' designers will never settle for only working in their workshops or 'labs' or displaying their designs at fairs and galleries; they always move between the Lab, the Field and the Gallery approaches of Constructive Design Research.

Moving from this designerly thread to the third performative thread in the braid coining the methodology of this thesis, I will turn to Conquergood's performative frameworks of braiding together disparate and stratified ways of knowing (2002: 152). By braiding stratified ways of knowing Conquergood suggests blurring the lines between activity and analysis such as 'imagination, inquiry, intervention' and 'artistry, analysis, activism'. As *Performative* designers we are now only focusing on creativity *or* critique *or* citizenship, but we should be combining and moving between creativity *and* critique *as well as* citizenship, crisscrossing the lines of activity and analysis and moving freely between different 'lenses', methods and tactics of imagination *and* inquiry *as well as* intervention and artistry *and* analysis *as well as* activism.

From these two strands of design and performance in the braid of a methodology of multiple ways of knowing, I will return to trail Ingold's anthropological positions of how we perceive the environment around us.

Ingold distinguishes between different positions and views of the 'natural environment' around us. Ingold portrays how 'the lifeworld' is imaged from an experiential centre, a spherical form (ill 3.3.1a left), whereas a world 'separated' from life that is yet complete in itself is imaged in the form of a globe (ill 3.3.1a right) (Ingold 2000: 211). Ingold describes the basic qualities: "a globe is solid and opaque, a sphere hollow and transparent. (...) Unlike the solid globe, which can only be perceived as such from without, spheres – as is clear from this figure – were to be perceived from within. The global view, we might say, is centripetal, the spherical view centrifugal" (ibid 210). The dialectics between the globe perspective and the sphere perspective

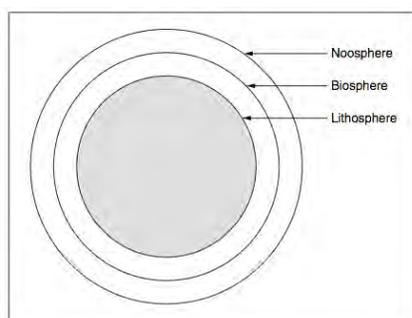
could be described as having resemblance to the programmatic approach, how the program sets the direction of a vision of an “abstract but solid map” of the globe view that a project wants to pursue, whereas the sphere view parallels the embodied practices within design experiments and the lived experience perceived from within the local lived life. We need to engage partners in understanding several perspectives (and more) when engaging the multiple lifeworlds in co-design partnerships.

Returning to Ingold’s description of lifeworlds and the cosmology of environments, he states, “Thus the movement from spherical to global imagery is also one in which ‘the world’, as we are taught it exists, is drawn ever further from the matrix of our lived experience. It appears that the world as it really exists can only be witnessed by leaving it, and indeed much scientific energy and resources have been devoted to turning such an imaginative flight into an achieved actuality. One consequence is the alleged discrepancy between what, in modern jargon, are called ‘local’ and ‘global’ perspectives. Insofar as the latter, afforded to a being outside the world, is seen to be both real and total, the former, afforded to beings-in-the-world (that is, ordinary people) is regarded as illusory and incomplete.(...) If true knowledge is to be had by looking *at* the world, this statement is self-evidently valid. My point, however, is that this speculist assumption is precisely what has given us the imagery of the world as a globe. And it is this assumption, too, that privileges the knowledge we get from school by looking at model globes over the knowledge we get from life by actively participating in our surroundings” (Ingold 2000: 211 & 212).

Ingold discusses the relationship between the ‘global’ and the ‘local’ perspectives, how a conventional mode of ‘being outside the world’ is seen to be both real and total, as opposed to how ‘beings-in-the-world’ are regarded as illusory and incomplete. But he also states that the ‘speculist assumption’ has given us a direction, like a visionary program gives direction for the more fragmented and incomplete design experiments, how one world version informs the next. But Ingold’s terminology also describes how we acquire knowledge and learn in more general terms as a voyage into the unknown: “from a *global perspective*, it is on the surface of the world, not at its centre, that life is lived (...) These appearances are commonly pictured in terms of the addition of extra layers of being to that basic layer represented by the earth’s surface: hence the tripartite division into lithosphere, biosphere and noosphere, corresponding respectively to the inorganic substance of rocks and minerals, the organic substance of living things and the superorganic substance of human culture and society. (...) the outer wrapping is none other than the human mind and its products. This picture [see 3.3.1b] is the complete obverse of the medieval conception illustrated in Figure [3.3.1c]. The difference may be considered in relation to the genesis of meaning. (...) meaning does not lie in the relational context of the perceiver’s involvement in the world, but is rather inscribed upon the outer surface of the world by the mind of the perceiver. To know the world, then, is a matter not of sensory attunement but of cognitive

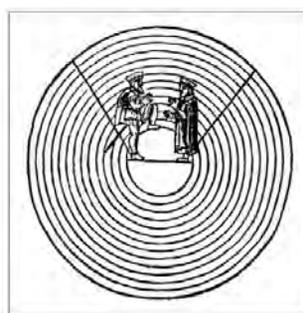
reconstruction. And such knowledge is acquired not by engaging directly, in a practical way, with the objects in one's surroundings, but rather by learning to represent them, in the mind, in the form of a *map*" (ibid: 213).

On summarising how 'to know the world' from a *global perspective* Ingold points to ill. 3.3.1b, saying it "is *not* a matter of sensory attunement but of cognitive reconstruction." Such knowledge, Ingold continues, is *not* "acquired by engaging directly in one's surroundings, but rather by learning to represent them, in the mind, in the form of a *map*" (ibid: 213). Ingold has written extensively on maps, wayfinding and navigation in other essays. I will not elaborate on those ideas here but, probably in line with Ingold, state that *maps don't make worlds*, but they might help us answer the question of *how* we come to know the world.



### 3.3.1b: Globe perspective

A *global (globe) perspective* of lithosphere, biosphere and noosphere. Although spherical imagery is employed here, the spheres are defined as layered surfaces that successively *cover over* one another and the world, not as successive horizons disclosed from a centre. And the outer wrapping is none other than the human mind and its products (Illustration Ingold 2000: 213).



### 3.3.1c: Sphere perspective

A *local (sphere) perspective* of the fourteen spheres of the world, as drawn by Maffei in his *Scala Naturale* (Venice, 1564). The Count of Altavilla is shown beginning his ascent through the spheres, as may be envisaged to form a giant stairway, the ascent of which affords, step-by-step, a comprehensive knowledge of the universe (Illustration Ingold 2000: 210).

Ingold further describes the lifeworld as a *local perspective*: "In the *local perspective* the world is a sphere, or perhaps a nesting series of spheres as portrayed in Figure [3.3.1c](...) centred on a particular place. From this experiential centre, the attention of those who live there is drawn ever deeper *into* the world, in the quest for knowledge and understanding. It is through such attentive engagement, entailed in the very process of dwelling, that the world is progressively revealed to the knowledge-seeker. Now different centres will, of course, afford different views, so that while there is only one global perspective, indifferent to place and context, the number of possible local perspectives is potentially infinite. (...) Traditional cosmology places the person at

the centre of an ordered universe of meaningful relations, such as that depicted by Maffei [3.3.1c], and enjoins an understanding of these relations as a foundation for proper conduct towards the environment” (Ingold 2000: 216).

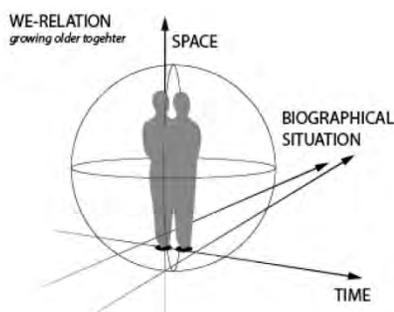
Ingold concludes by describing that the two perspectives are not contrasting viewpoints but rather positions in a dialectical relationship. “I have written throughout as though the characterisations of the environment, respectively, as globe and sphere were irrevocably opposed, and thus mutually exclusive. But this is not really so, since each view contains the seeds of the other. To regard the world as a sphere is at once to render conceivable the possibility of its logical inverse, the globe; and of course, vice versa. We could say that both perspectives are caught up in the dialectical interplay between engagement and detachment, between human beings’ involvement in the world and their separation from it, (...) Concretely, this is perhaps most clearly manifest in the architectural form of the dome (Smith 1950). A sphere on the inside, a globe on the outside” (ibid: 216).

Ingold suggests a fruitful dialectical interplay between both perspectives: between engagement and detachment, between our involvement in the world and a separation from it, which seems to be very productive constructing flows of designerly engagement and detachment with a co-design collective. This dialectic rhythm of changing perspectives and stances from the emic and local perspective to the etic and global perspective is also similar to Turner’s and Schechner’s interrelated feedback loops between social and cultural dramas, between the subjunctive and the indicative mood, and Schechner’s and Barba’s descriptions of how the actor’s extra-daily acts are moving between the here and the there; the now and the then and the me and the not-not me. It also resembles Fischer-Lichte’s and States’s accounts of the destabilizing moments of presence produced by the autopoietic feedback loops affecting the audience’s ‘perceptual multistability’ and ‘binocular vision’. Such defining moments of destabilizing worldviews are important when co-designing Everyday Theatres for partners to experience and learn to reflect on changing or transitioning their own medial relations in a meshwork entangled with others. These are defining moments describing an increasingly intersubjective we-relation that corresponds and ‘grows older together’ with others.

### **3.3.2 Correspondence of lifeworlds as ‘growing older together’**

Ingold’s concept of human *correspondence*, which he suggests as a replacement for *intersubjectivity* (Ingold 2017: 13), builds on Schütz’s notion of the intersubjective *we-relation*, which Schütz also describes as *growing older together* (1962: 16-17). For Schütz “the reciprocity of perspectives” and “the interchangeability of standpoints” define *intersubjectivity* and “common-sense” thinking (1970: 183–184). Schütz considers the *intersubjective* world of everyday life (the lifeworld) to be a fundamental ‘reality’. Schütz’s concept of a ‘lifeworld’ has a number of

different social dimensions, each with its own spatio-temporal structures. The individual being is depicted as the centre within his or her own lifeworld. I have myself drawn and will later apply this sphere illustration of a we-relation (3.3.2a) as a reference, where ‘oneself’ is at the centre of a three-dimensional sphere consisting of temporal, spatial and social/biographical axes. This illustration is a very simplistic interpretation of Schütz’s complex understanding of lifeworlds as consisting of different social dimensions and ‘multiple realities’. But it is ideal for my purpose of (later) illustrating how worlds are made within co-design and how we ought to navigate differently whether we are *deconstructing* a fractiverse of world versions, constructing situated practices within a one-world, or reconstructing a multiverse of how worlds ought to be. This simplification will do for now. The illustration below is not trying to depicture nor simplify Schütz’s *intersubjectivity* of lifeworlds, but the three-dimensional way of positioning oneself in a world corresponding to growing older together *with* others and in relation to others has been with me as a visual vignette and an expression of spatial and temporal translations, visualising the social space I experienced – a world of *intersubjectivity* as Schütz’s vivid presentation of pure we-relationships; relations where consociates are mutually involved in each other’s biography when sharing a community of space and time as when “*they are growing old together*” (Schütz 1962: 16-17).



### III 3.3.2a: Growing older together;

A *we-relation* where consociates are sharing not only time and space, but also biographical stories.

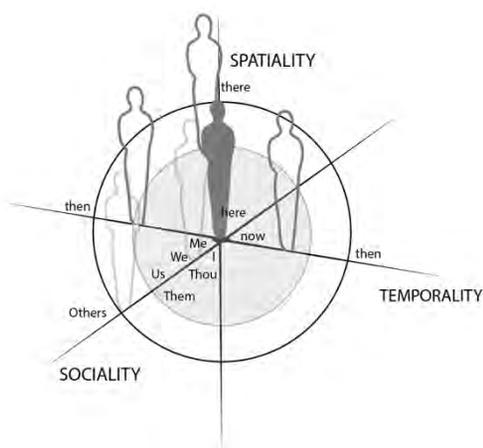
Schütz’s concept of lifeworlds may seem a bit *altmodisch*<sup>78</sup> when designers need to recognise, describe and work with the social interactions of change and transitions. But the social lifeworlds

consisting of multiple realities within sphere and globe views have worked as a reference in my analysis of the different roles and relationships and the correspondence between I and Thou, the ‘we’ and the ‘us’ that I have mainly come to know through Performance Studies as multiple relationships between the me and the not-not me and between performers and the audience also temporarily coining a *communitas* of ‘us’.

Ingold has further portrayed a ‘new theory’ of social life on human *correspondence*. Starting from the premise that every living being should be thought of as a bundle of lines of

<sup>78</sup> As ‘Der sinnhafte Aufbau der sozialen Welt’ was written in 1932, translated to English in 1967 as ‘Phenomenology of the Social World’. And ‘On Multiple Realities’ was published in 1945 (<https://plato.stanford.edu/entries/schutz/#Bib>)

relationships, in joining with one another these lifelines comprise a meshwork of knots and loops in answering to one another. They *co-respond* and correspond similar to Schneider's gestural response-ability (2017b) and reenactment as call and response (2017a) and Lehmann's politics of perception as an 'aesthetic of responsibility' or *response-ability* (2006: 185). Ingold proposes the term of *correspondence* to connote these 'lifelines' affiliation, and states that *correspondence* rests on three essential principles: One of *habit* (rather than volition), a second one of *agencing* (rather than agency) and a third one of *attentionality* (rather than intentionality). Ingold explains *habit* as 'doing undergoing', *agencing* as a process in which the 'I' emerges as a question, and *attentionality* as a resonant coupling of concurrent movements (Ingold 2017).



### Ill 3.3.2b: Correspondence of multiple worldviews

An approach of worldmaking consists of a correspondence of 'multiple worldviews'. The illustration prompts me of the multiple worldviews between Ingold's globe view, sphere view and moving in-between the inside and the outside of the dome perspective. It is further inspired by Goodman's worldmaking practice of making world versions and Schütz's lifeworlds consisting of multiple realities between and among consociates and contemporaries – some within reach, others beyond reach, and the social space that occurs when I and Thou share a community of 'time and space' as relations start to emerge between I and Thou, as a We-relationship of 'growing older together'.

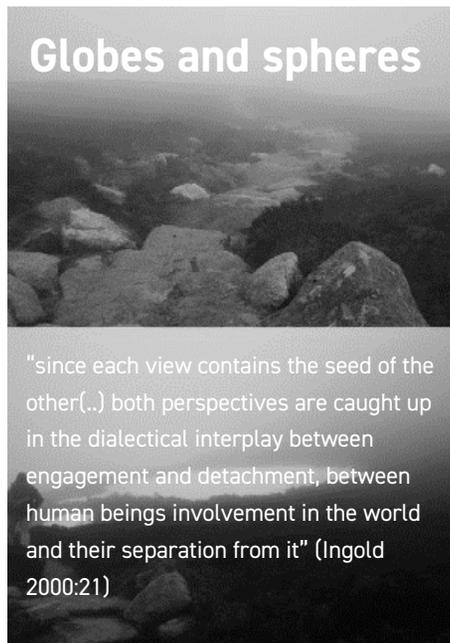
### 3.3.3 From dialectic to dialogical design roles – caused by multiple ways of knowing

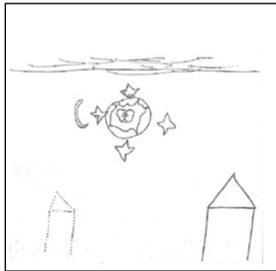
There is a reason why I am bringing in Goodman's worldmaking and Ingold's topology of the globe and spheres and how we encounter the environment of worlds that we both *exhabit*, through map making representations of landscapes; *inhabit*, through situated lived dwelling practices within landscapes and *habit*, with socially skilled practices, situated within spatial and temporal landscapes as 'taskscape'. The reason is that they have had a huge impact in relation to how I understand the performances of the lived lifeworlds of partners engaged in making worlds of Everyday Theatres. They are also a foundation for a more collaborative design praxis, i.e. the situated ways social designers engage as co-designers.

I remember "reading" the children's drawings of how the two boys Ethan and Darcy position themselves differently "in the world" surrounded by their everyday environment, in-between such ephemeral phenomena as skies, houses, the ground, wind and weather (see ill 3.3.3a). When I read the text I literally found myself positioned 'somewhere' neither here nor

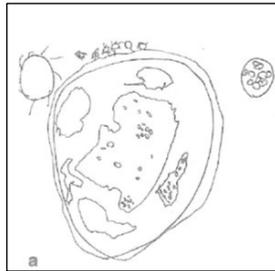
there; in an airplane in-between skies, wind and weather. This situated experience made an impact of considering the positions of how we relate to the environments around us when co-designing, in the liminal position when, in 2010, I had left my everyday setting at the Design School in Copenhagen and just before landing in Aberdeen to spend a week with Tim Ingold and a diverse group of anthropologists and designers at a Design Anthropology PhD course.

Being detached both from my everyday environment and encountering different ‘worlds of others’ made me reflect on my designerly practice balancing such unstable interstice between globes and spheres. But I was still equipped with my ‘traditional’ designerly skills; I had (and probably still have) not come across the ‘proper academic way’ of citing these phenomenological references in written work. Encountering such perceptions while reading children’s drawings high in the sky or hiking through the countryside of Aberdeenshire or trying to explain to theatre people how I perceive the changing relationships between my body and other bodies when moving through a space has made me come to terms with my limited academic vocabulary. Because how does one reference an experience of traversing and encountering the interstices between the globes and the spheres, in a correspondence between the sphere-shaped monumental pines above one’s head and the miniature globe-shaped mosses of swampy lowland under one’s feet?





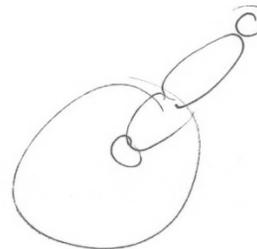
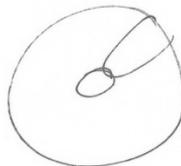
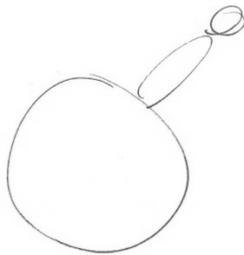
Darcy's drawing



Ethan's drawing

**Ill 3.3.3a: Darcy and Ethan's positions of themselves in the world**

Two drawings of how the children Ethan and Darcy position themselves relationally differently "in the world," Surrounded by their everyday environment, in-between such ephemeral phenomena as earth, sky, wind and weather. Darcy's drawing of the sky, the ground (with houses) and the spherical earth. Ethan's drawing of the spherical earth, surrounded by the sky (Ingold 2007: 22).



**Ill 3.3.3b: Three distinct positionings within the three-dimensional worldmaking atlas of the globe view, sphere view and dome view**

For many years I 'cited' the different perspectives in my doodles such as the notes related to this illustration (ill 3.3.1b). I was trying to remind myself of the different perspectives that moving and balancing in-between, on top of and inside spheres and globes contribute, and that one should also remember to move between those two. They were also similar to my struggles balancing my position of being a designer 'knowing from within' or 'knowing with my body' with notions of form and completion, without having the proper academic language to express or attune such discussions. At other times I had a vague understanding or maybe a 'cognitive reconstruction' that for instance Turner's and Schechner's writings on liminal rites and theatrical patterns of processions could support a performative framework when planning the actual co-

design encounters in time and space. Just like the program and the experiments drift in a dialectic iterative affiliation, so does balancing the interstices between the globes and the spheres of different world versions and worldviews supporting (co-) designers in a reciprocal movement and reflection in action. But instead of a dialectic drift I suggest a dialogical flow. The way I have approached being and becoming within the multiple worldviews in-between globes and spheres is in a dynamic dialogical position in flux, not an either/or, but rather a both/and, positioning myself in motion from somewhere to somewhere else within the tripartite continuum of globe views, sphere views and dome views:

Within the performance literature I have also found samples similar to Ingold's different positions and worldviews of how we perceive the environment around us as landscapes and taskscapes of skilled practice. The distanced mode of the etic 'globe view' has similarities to Boal's poetics<sup>79</sup> and what Brecht wanted to achieve with the *Verfremdung* effects: that we see ourselves in a new light, similar to Artaud's *Theatre of Cruelty* as a theatrical practice which "wakes us up. Nerves and heart" (Artaud 1958: 84). All theatre directors want the audience (for a moment at least) to distance themselves from themselves in order to not become too immersed in the mimetic aspects of the theatre.

Contrary to the 'globe view' is the situated and emic mode of the spherical worldview as derived from the traditions of Aristotle's poetics, where the audience immerses itself in the staging and the characters' actions. Such examples could be perceived by theatre director Stanislavski's actors trying to 'really live' their characters, or at least trying to 'remove the

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<sup>79</sup> I have already touched upon Schechner's poetics in Chapter 2; but I will briefly give a few examples of other theatrical traditions and poetics: Augusto Boal presented an important contribution with the book chapter: "Poetics of the Oppressed" in his book: *Theatre of the Oppressed* (1979), as a response and a critique of the *Aristotelian poetics*, which for Boal meant a repression of the people. Many theatre poetics had previously been building on the system that Boal called Aristotle's coercive system of tragedy where 'art imitates nature' (1979: 1). This poetics is still seen in the conventional performative set ups separating audience and performers in theatres, public and social medias such as television shows, soap operas, TV series and in (western) movies. From Boal's experiences founding the Arena Theatre and the Forum Theatre, he describes his 'poetics of the oppressed' as a method and a praxis of turning 'spectators' into spect-actors. By not only allowing but inviting non-actors to play, (similar to the PDs traditions of engaging non-designers as everyday people to design), Boal aims to disrupt the traditional dialectical opposites of actors and spectators. The core of his Poetics is that theatre should be performed by the people – by the 'oppressed' themselves, *not* by professional actors claiming to stand on the stage for them. Boal's poetics further describe his activist theatre, the Arena Theatre that he presents as being performed *by* the people and *for* the people as a "rehearsal of revolution" (ibid: 135).

Boal positions his poetics in relation to Aristotle and Brecht:

"...the poetics of Aristotle is the *poetics of oppression*: the world is known, perfect or about to be perfected, (...) Dramatic action substitutes for real action.

Brecht's poetics is that of the enlightened vanguard: the world is revealed as subject to change, and the change starts in the theatre itself, (...) Dramatic action throws light upon real action. The spectacle is a preparation for action.

The *poetics of the oppressed* is essentially the poetics of liberation: the spectator no longer delegates power to the characters either to think or to act in his place. The spectator frees himself; he thinks and acts for himself! Theatre is action!

Perhaps the theatre is not revolutionary in itself; but have no doubts, it is a rehearsal of revolution!" (Boal 1979:135)

obstacles' and create a distance between actor and character, like theatre director Grotowski's concept of *via negativa* supporting the actors 'inner flame' with the score of 'the character' in order to be as close to one another as possible in a constant process of poiesis.

The liminal in-between positions of globe views and sphere views could relate to Barba's 'bartering' as a practice of cultural exchange between the theatre troupe and local communities without previous experience of theatre, or Fischer-Lichte's transformative aesthetics as a re-enchantment of the world, where opposites collapse and become a both/and, on similar lines as Schechner's transformative poetics and environmental theatre and Lehmann's postmodern theatre, where the distinction between the actors and the audience – the ordinary world and the performance world – becomes insignificant and blurred.

These different modes of multiple worldviews within a shifting fractiverse, pluriverse multiverse and momentarily a one-world<sup>80</sup> resembles how I have positioned myself within my research being immersed within a spherical worldview and distanced by a globe worldview, and sometimes also balancing the interstices between globe view and sphere view trying to engage the impossible position within and on top of the dome while trying to capture one's shadow.

Sometimes 'speculist assumptions' have taken me 'outside the world', to a 'cognitive reconstruction', where I (in *correspondence* with others) have learned how to sketch and to represent such reconstructions in the form of 'maps'. Maps condensing all the sensory attunement of lived life into 'facts' are probably quite *irreal* in themselves, like stating that "84 % of all waste burned today could have been recycled – How can you and I help with that?" (DAIM 2009)" or "We do not call it exercise, but we are tired afterwards" (SI 2013) and "Many seniors feel lonely – long-lasting involuntary loneliness has the same negative impact on health as smoking" (G&T 2017).

Remember how *maps don't make worlds*. But they might help us answer the question *how* we come to know 'the world'. But by raising such mappings of positions on top of a 'globe perspective' I came to hear and know about responses and stories centred within particular situated practices. From within this *local perspective* the world is a spherical experiential centre, centred in a particular place, and 'beings-in-the-world' from the attention of those who live there

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<sup>80</sup> *Pluriverse, multiverse & fractiverse*; Ingold explains that William James in 1908 proposed a *multiverse* as 'a pluralistic universe' insisting that the multiverse is simultaneously singular and plural for the reason that its one-ness is never absolutely complete. It is 'strung-along', 'not rounded in and closed' (James 2012:170). Arturo Escobar's critique of the one-world world is the globe of corporate capitalism. Against this global world, Escobar reintroduces (from James) what he terms the *pluriverse*, "It might be described as a process of planetarization articulated around a vision of the Earth as a living whole that is always emerging out of the manifold biophysical, human, and spiritual elements and relations that make it up" (Escobar 2012:139). *Fractiverse* is Law's critique of how everything there is can be made to fit into a single container universe which he terms a 'one-world world' (Law 2011: 10). Instead Law suggests that we live in the era of the fractiverse, "a set of contingent, enacted and more or less intersecting worlds in the plural" (Law 2011:2). From 'One World Anthropology' (Ingold 2018:18-20).

as the ‘inhabitants of the weather-world’ (Ingold 2007: 35) are drawn ever deeper *into* the world in the quest for knowledge and understanding. It is through such attentive engagement that the very process of dwelling is entailed.

The *calls* from globe views as ‘exhabitant of the earth’ (ibid: 35) worked as programmatic and provisional knowledge regimes setting a direction for the experiments. One example is the large systems working around the waste incineration plant Vestforbrænding (owned by 19 municipalities), with a capacity of turning 550,000 tons of waste into energy annually<sup>81</sup>, that was calculating its output and stated that ‘84 per cent of burned waste *could have been* recycled...’ into experiments. Other examples are the *responses* from ‘inhabitants’, such as the local residents Ulla & Lillian together with shop owner Allan, caretaker Michael and civil servant of waste planning Dorthe, who turn the *correspondence* between ‘inhabitants of the weather-world’ and ‘exhabitant of the earth’ into *habiting* a ‘one-world’ of a pluriverse (Ingold 2018) by *Rehearsing* the Future of better local waste-sorting practices. There are also the *calls* from the globe view systems of the municipality of CPH department ‘SUF’ (which has 10,000 employees and accounts for ten per cent of all elderly care in Denmark<sup>82</sup>) enquiring how to avoid long-lasting involuntary loneliness among senior citizens, into a *response* from the sphere view that “We do not call it exercise, but we are tired afterwards.”

To iterate by re-calling and re-responding to Ingold’s in-between globes and spheres, to know the world from a *dome perspective* is then, *not only* a matter of sensory attunement and *not only* a matter of cognitive reconstruction. Such knowledge is not-not acquired by engaging directly, in a practical way, with the objects in one’s surroundings, and not-not by learning how to represent them, in the mind, in the form of a map. Rather it is the correspondence and dialogues between these positions.

I further wish to qualify the dialogical relationship between the performative approaches as the drifts the experiments have taken within the programs as the dialogues of braiding disparate ways of knowing through different orientations.

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<sup>81</sup> <https://ipaper.ipapercms.dk/Vestforbraending/aarspublikationer/aarsrapport-2017/?page=22> (retrieved 1/7 2018)

<sup>82</sup> <https://www.kk.dk/artikel/sundheds-og-omsorgsforvaltningen-som-arbejdsplads> (retrieved 1/7 2018)

### III 3.2a Braiding disparate ways of knowing

A performative and embodied research practice braiding together disparate and stratified ways of knowing

sphere-view

globe-view

dome-view

Constructive Design Research

performative methodology

Worldmaking

Performance Studies

CLIFFORD GEERTZ THE INTERPRETATION OF CULTURES

THE FOREIGN OF SYMBOLS

ERVING GOFFMAN THE EMBODIMENT OF SELF IN ACTION

The Anthropology of Performance

The Ritual Process

Society and Continuity in an African Society

DRAMA, FIELD, AND ALLEGORY

Multiple ways of knowing

Examples of how I have been situating my embodied design research practices, might be noticed from these snapshots from a studio space (spring 2018). These collections might indicate this hybrid braid of different and multiple ways of knowing, deriving from both my designerly practices from the Lab, Field and Gallery: weaving with anthropological insights from globe-, sphere- and dome-views. Further braiding with Conquergood's performative ways of knowing; from mimesis, poiesis to kinesis in a triangulation of three alliterations:

*Accomplishment:* performing as a way of knowing.

*Analysis:* concentrated attention and contextualization as a way of knowing.

*Articulation:* social commitment, collaboration, and contribution/ intervention as a way of knowing: praxis. (2002:152)

Braiding stratified ways of knowing, from books and notes in archival categories: grouped on shelves and desk. Boards and walls with printouts of text in progress, as well as illustrations and drawings as temporally captured 'maps' hinting at a specific navigational



Props, traces and performance remains

Archiving as a situated practice

Studio practice

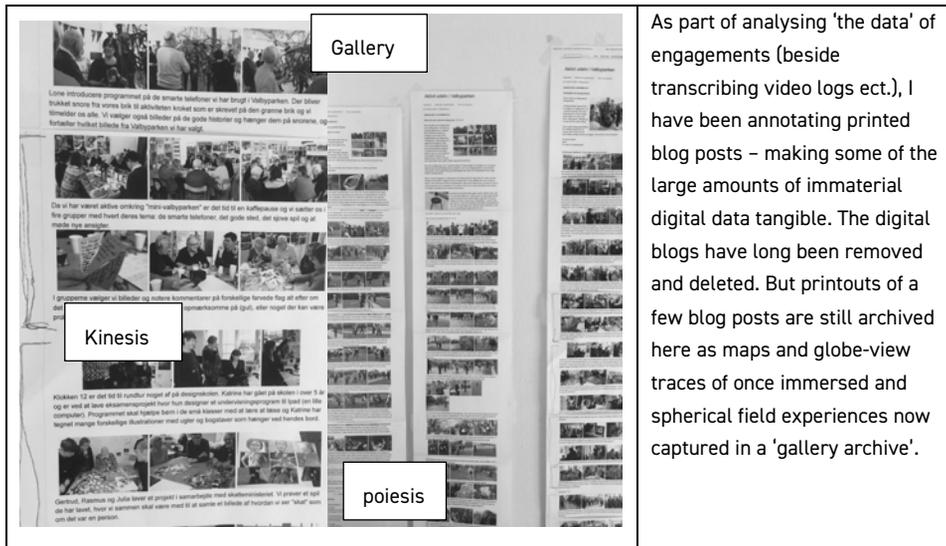
position such as 'globe-views' pointing my embodied ways of knowing in a certain direction. Liminal dome-views are revealing traces 'from within' the performing sphere; of flags, posters, leftovers of croquet equipment, tokens and dried leaves. Ones those were performing 'entangled within' - now acting as remains 'from without'. All these props are performing a *mise-en-scene*, scaffolding my praxis in transition between different embodied and performative 'ways of knowing'.

Lab

Field

Gallery

Tokens produced in the Lab and treasures from the Field; remembering moments of lived life of correspondence, of attending and caring. Here they appear as notes from the diary displayed in the gallery: as welcome calls from the past; "Thank you. It has been a really pleasant day - and a cool ending with a bonfire with 'æbleskiver', Love Anni", "Christmas spirit the 25/11 - Nice, Love Ulla" and "Thank you for cosy days with fun and games, hope it continues next year. Merry Christmas, Erik".



**III 3.2b Constructive design research by re-constructing 'the field' in an experimental 'gallery setting'**

As a *design*-researcher, trained in moving in and out of workshops, studios and gallery settings, with one performative and embodied way of working, I have regarded moving between perspectives and different ways of knowing as similar to different approaches from the Lab, Field, Gallery and beyond as well as different perspectives on worldmaking and positioning oneself as in-between the globe-, sphere- and dome perspectives. Performance to me is both an activity and an analysis. Turner's social dramas and Schechner's performance poetics have been suitable as lenses and works of imagination and as support of a drift towards a position similar to Ingold's *exhabitant* of the earth with a globe view from above. Performance has also been driven by a pragmatics of inquiry, however, as the Fischer-Lichtian notion of 'transformative aesthetics' as presence and perceptual multistability for navigating and operating within design research events; traversing as Ingold's *inhabitant* of the weather-world immersed with a view from within the sphere. Performance has further been a tactical view designing interventions and reenactments between the two for dispersing moments of completion as alternative civic spaces of struggle (Conquergood 2002: 152).

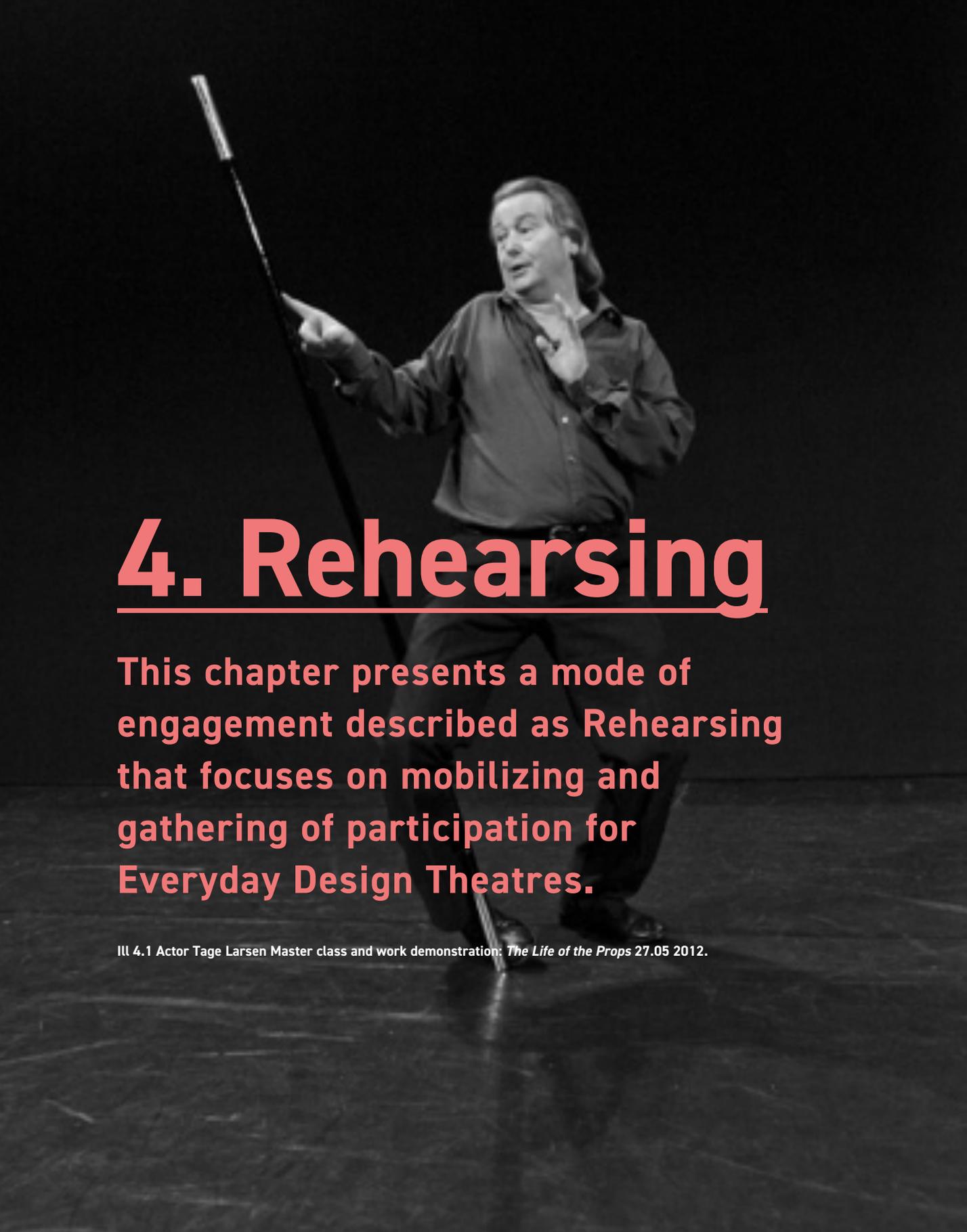
When travelling through dialectic drifts between different worlds of programs and experiments and encountering multiple worldviews social designers could engage a liminal trickster character as described by Conquergood. In chapter seven I will discuss three design positions, following Conquergood who suggests travelling through different worlds and sites as a trickster to decompose and compose; *making* a world-version by braiding together disparate stratified ways of knowing. But let us take a moment to summarise our journey so far, before

heading into gathering worlds for making and the performative mode of *Rehearsing*.

I have now presented the foundation for this thesis. In the first chapter I described a general transition of post-industrial design moving towards ‘social design’. I also described my empirical foundation being engaged in several public-private partnerships with multiple partners, ranging from sustainability to sharing platforms of wellbeing and relational care. I further presented a theoretical foundation ranging from *Homo Performance* to performance, related to human mankind as performing, social beings and Performance Studies in more general terms, but specifically PS related to social change, transitions and transformation anchored within social dramas and extra-daily theatres.

Finally, in this chapter I introduced a research approach and methodology building on a performative Constructive Design Research tradition. I first recapped Conquergood’s triads and alliterations of mimesis, poesis, kinesis with aspects of imagination, inquiry, intervention; artistry, analysis, activism and creativity, critique, citizenship. In order to exemplify the multiple performative ways of knowing and working within design research, I further provided an overview of Constructive Design Research and pointed to different positions of constructing design research in relation to Lab, Field and Gallery and a program-experiment dialectics. I ended by exemplifying a performative worldmaking praxis linked to Ingold’s different perspectives of how we are able to perceive ourselves within the environment around us, e.g. engaging in dialogues by making globe views, sphere views and dome views, by ex-habiting the fractiverse of world versions, in-habiting the one world weather-world and by habitating the multiverse. In general, I argue that Everyday Theatres are constructed through generative ways of co-producing different ways of knowing.

In the following three chapters I will present the main empirical accounts and analyses. The first, *Rehearsing*, is about evoking multiple globe views and ex-habiting different locations and situations, where a future performance *could* take place and also exploring *what* the future could then be like. Rehearsals are situated in a backstage space that easily allows actors to ‘jump’ into a subjunctive mood such as choosing or discarding different behaviours of their roles and alter the imagined spaces and temporal situations of their acts. Let us now embark on a journey diving into the initial mode and embodied practices of *Rehearsing* by gathering partners to co-design an Everyday Theatre.

A black and white photograph of actor Tage Larsen. He is standing on a dark stage, holding a long, thin prop vertically with his right hand. He is wearing a dark, long-sleeved shirt and dark trousers. His left hand is raised near his chest, with fingers slightly spread. He has a focused expression on his face. The background is dark and out of focus.

# 4. Rehearsing

**This chapter presents a mode of engagement described as Rehearsing that focuses on mobilizing and gathering of participation for Everyday Design Theatres.**

Ill 4.1 Actor Tage Larsen Master class and work demonstration: *The Life of the Props* 27.05 2012.

Photo: Rossella Viti<sup>83</sup>

## 4.1 Experiencing Tage Larsen evoking the life of props

A number of years ago, when the Odin Theatre was visiting Copenhagen, I experienced a work demonstration with actor Tage Larsen. That day, about forty minutes after entering the large training hall at Forsøgsstation<sup>84</sup>, I found myself seated on a cheap folding chair, amazed and full of impressions. The chair made a squeaky noise as I rearranged my position and I realised that my body must have been almost motionless since I sat down. But my mind and bodily knowledge had indeed been on an exhaustive journey. I sat on one of five chairs arranged in a row positioned towards the centre of the theatre's large rehearsal space. I started to notice the spectators next to me and how they also shifted their bodily position from attentive audiences to engaging in a more reflexive mode before entering a dialogue.

But the room was still quiet. What had kept our full attention was a single actor and a few simple props: a wooden plank, a stick and a rope. There was no other staging but the empty room, except of course us, the attentive little crowd of an audience. No other sound effects but the sounds produced by the actor's bodily movement on the floor, sometimes commented on or described by the actor himself. No other costume but his regular jeans and shirt. Just this one actor and his enormous repertoire of a bodily vocabulary set in motion by simple props – or was it actually the props that were brought to life by the actors improvised acts?

I am not sure what the spectators next to me, who were theatre directors and professional performers, experienced, but my experience was of the actor rehearsing and performing a series of improvisational acts mimicking simple interactions, shifting rapidly from one short snippet as a strip of behaviour to another strip of behaviour; from experiencing the actor gently nursing a small child, to perceiving him the next moment turn the transformation of gestures into a dramatic fight. What my eyes could objectively see was simply a person interacting with a piece of wood. But my own prior experiences recognized these interactions with the prop, *as if* this piece of wood was a baby, or a tray, or a book. By recognizing the movement and interaction between actor and prop in relation to personal experiences, I imagined and recognized the actor cuddling and nursing a baby. Half a minute later gestures and interactions changed as if the plank, previously appropriated as representing a baby, now turned into something else like a tray, or a book, and therefore the interactions and the medial relation

<sup>83</sup> <http://www.odinteatret.dk/productions/work-demonstrations/life-of-props.aspx> (retrieved 21/03 2013)

<sup>84</sup> A workshop space in Copenhagen for professional performing arts, promoting experimentation, research and training

between the actor's body and the imagined interaction changed into serving, reading or fighting.

As I mentioned, the props did not represent or mimic a baby or a tray, like a real doll or a real tray would have done, but a rough wooden plank, a piece of rope and a stick, that through a generic and improvisatory approach supported the actor in presenting different imitations of *situations* and *relations*. These situations would, however, not have been so easy to recognize, had he not had the prop to inspire and support or scaffold his own behaviour and bodily movement and guide my attention towards this interplay with the prop. The props were simple and generative and could easily change to represent fictional persons or objects, enabling the actor to rapidly change the imaginative interaction. The prop was not a baby and the actor was not (only) a cuddling person, but in the specific interaction between actor and prop, I recognized the situation and the interaction between what to me appeared as "a baby" and "a cuddling person," but sometimes also an actor appropriating a prop.

The actor stood in the middle of the room soaked in sweat, short of breath, while drinking a sip of water. He was obviously not appearing "on stage" anymore. Similar I noticed how my role had changed from being the attentive spectator, to a more reflected voyeur of my own experience, while trying to consume all the lively snippets of *strips of behaviour* I had encountered. I looked at the folded piece of paper I had prepared for taking notes. It was blank except for the date in the corner: 27/09, and a title: Life of props. I envisioned how we had all been on different journeys, the actor, my four fellow spectators and myself, as we engaged in a dialogue to encounter and share some of the stories we had experienced.

What amazed me was not (only) that this skilled actor was able to show me maybe close to 50 interactions that I could recognize from my everyday life, but also that he had been showing a series of interactions otherwise not obviously relating to each other. When I connected these situations and combined them into new sequences and dramatic stories, these sequences evoked strange and odd combinations between the different situations, arousing glimpses of new imagined interactions. Similar to when a musician changes keys during improvisation and your listening ear has to tune-in to the new key, this refraction of confusion occurred, when I saw the actor Tage Larsen switch from one role or character to another: from a gentle and cuddling parent to an aggressive warrior. This revealed some interesting moments when suggestions from my own past experience and life history were evoked, in order to be mirrored and seconds later often recognized and projected into the new character the actor was enacting. It was in this particular space, in-between my encounter with the actor Tage Larsen, the character he portrayed, and my own experiences of these that the new stories

emerged, stories as evoked situations between Tage's bodily expression and my recognition and restoration of past perceptions, like new collective stories of life. Half an hour later I sat in the café opposite Forsøgsstationen with a cup of coffee. I looked at my notes, with a few scribbles and one question written in capitals: **AND HOW DOES THIS RELATE TO DESIGN?**

I remembered a presentation years ago by Johan Redström, when he asked us, a group of newly embarked design and anthropology PhD students, where the design of the mobile phone ends and the interactions you have with your phone begin, and how I had subsequently been grabbling with his notions of use-before-use and design-after-design. At the same time, I had flashbacks from a late evening as an exchange student at the Design Academy Eindhoven, preparing for our Friday Interaction Design class, researching the interactions related to "taking pictures with a camera." I directed my co-student Clara to act "as the camera" in how to respond showing me that she was actually "taking a picture" while I acted as "the person taking the picture." I stood behind her while directing her body by holding her shoulders giving her a sign that this was my intended direction, framing and timing for her to "capture this picture." I remembered that evening filled with laughter, exploring waving gestures and sounds of capturing feedbacks of call and response, practicing and attempting in collaboration to form the right embodied "capturing" gesture, as well as trying out and "trying on" different sounds or haptic feedbacks, with our limited bodily vocabulary.

Similarities to Tage Larsen's props kept evoking more recent considerations I had had regarding giving form to abstract concepts of social media, with simple props. Likewise, the affordances of the actor's simple props reminded me of prior thoughts about designing the right aesthetics and materiality balancing evocative sketching, where the simplicity of the sketch should allow the interpreter to restore and relate it to their own context, but still give enough roughness, oddness and resistance to evoke imaginations and invite dialogue.

Even before finishing my coffee, I realised that there were plenty of interesting parallels between actors' props and designers' evocative sketches restoring social dramas to further explore my question.



Photos: Rossella Viti<sup>75</sup>

#### Box 4.1 Description of the event 'The Life of the Props'

What caught my interest was the invitation *The Life of the Props* alongside the following description<sup>85</sup>:

Objects speak, words depict, statues dance and the actor works with all of these elements in order to transform both himself and them.

The actor handles an object, giving it life, composing and creating images. A stick or a flag is a support and an extension, a weapon and a tool; it is part of the actor's body and a partner to collaborate with, it is challenging in its demands and generous in the freedom it bestows. The stick answers back and judges the actor's precision.

Thinking of how God blows life into a lump of clay, the actor tries to build a sequence that confirms the existence of the whole creation with a plank of wood, in a material, concrete and down to earth style.

The accurate form of a statue secures energy to be revealed, while random physical actions encapsulate rhythms and associations which – in connection with a text – distil a density of meanings.

#### 4.1.1 Introduction to Rehearsing

I have opened this chapter by sharing my experience of how Tage Larsen and his props together restored brief situations and thus evoked snippets of different behaviour within the backstage training hall of a theatre. In this chapter I wish to introduce an initial mode of designing and worldmaking that colleagues and I have previously described as 'Rehearsing the Future' (Halse et al. 2010). Throughout this chapter I will unfold the mode of *Rehearsing* and some aspects of the designer's role of probing restored dramas when inviting to Rehearse with props for evoking social dramas as restored *strips of behaviour* for the future performance to be. The role of the designer engaging this mode of rehearsal is concerned with crafting evocative invitations for probing, staging and re-framing when mobilizing participants experiences and restored behaviours and dramas from their everyday life and further from these openings such as Turner's reflexive metacommentaries, establish a subjunctive space for rehearsal of constructing and rearranging the *strips of behaviour* towards a shared score and performance with a 'logic of its own'.

One important designerly aspect of rehearsing that I wish to focus on in this chapter is how props act as probing triggers for propping embodied rehearsals of past and possible restored social dramas. Props invite and support participants in exploring and experiencing slightly altered roles of themselves and others, or probe alternative relations and situations of everyday social dramas. Props also evoke embodied explorations of different sites and social constructions for rehearsals of possible scenarios in order to engage and establish a collaborative and shared space

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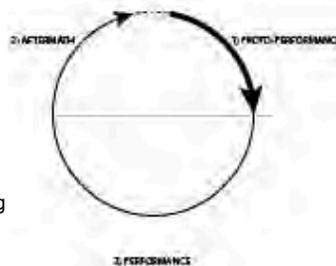
<sup>85</sup> <http://www.odinteatret.dk/arrangementer/2012/september-2012/odin-teatret-in-copenhagen,-denmark/rekvisiternes-liv.aspx> (Retrieved 21/03 2013)

of rehearsal.

The mode of *Rehearsing* is related to Schechner's 'proto-performance' where steps of training, workshop, rehearsal and warm-ups prepare both actors and scores and become 'a bunch of stating points' as a source or an impulse that gives rise to and builds up a future performance. By rehearsing with props and source-material as representations of places, people and social situations participants are able to present by expressing (rather than representing) and perform as well as experience a Turnerian 'metacommentary'. In this meta-theatre 'performed-for-an-audience' participants as actors and audience are framing themselves by 'stepping out of itself' (Myerhoff & Ruby 1982) or 'cutting out a piece of itself' for inspection in order to see itself (Turner & Turner 1982). Such framings such as Schechner's performative bundling of 'restored strips of behaviour' or Turner's 'sector of sociocultural action' foster an explorative opening towards a common script for potential partners as stakeholders, where mutual sites of interests, interrelated roles and scores could benefit of further rehearsals.

Schechner describes this initial phase of 'proto-performance' as consisting of training, workshop and rehearsal. Proto-performance is a starting point or often a bunch of stating points; a source or impulse that gives rise to a performance. Proto-performance gathers a group of people who want to stage a performance. They prepare and rehearse what Eugenio Barba terms the 'pre-expressive'; a certain way that a performer makes her body into something 'not ordinary', something special for performing. Proto-performance is also what becomes before and builds up the performance – e.g. plans, drawings, diagrams, manifestos or ideas (Schechner 2002: 225 & 191).

The marking of 'Rehearsing' in the illustration, described by the concave curve, indicates that this phase is about gathering a group of participants and expanding and opening up the performance space of the possible. Rehearsing is about probing and constructing a shared world-view. We have not yet entered the performance stage but are still backstage; training and preparing. But we are looking towards an imagined future performance and building up the common script of a shared performance. Rehearsing is about exploring different possibilities of probing what *if* inquiries, exploring and restoring multiple situations, roles and relations. Rehearsing is also about evoking multiple and different locations where the future rehearsals *could* take place and experiencing *what* the future would then be like. We are situated in a backstage



#### Box 4.1.1: Gathering for Rehearsing;

Process overview of rehearsing as *proto-performance*

In this chapter I wish to present the importance of rehearsing when initiating co-design processes. *Rehearsing*, as I view it, is about ‘gathering’ and inviting both partners, stories and dramas. Further rehearsing is about probing for a restoration of the partners’ repertoire of social dramas as a common social material similar to building blocks as the fragments of scripts for reconstructing and restoring strips of everyday practices, restored everyday practices ‘thrown’ into a common performance by the process of creating a shared world-making practice. I will return to the worldmaking practice of rehearsing at the end of this chapter, but first I will recap some of Turner’s and Schechner’s ideas about rehearsals. Rehearsals as the interrelation between social dramas and cultural staged dramas as a foundation of viewing the initial co-design phase as rehearsals aiming towards a later performance.

In 4.2 I will look at the design literature to orient three different approaches of applying reflexive devices and processes as props and probes for probing and propping. As staging a liminal space in-between tradition and transcendence and finally rehearsing an everyday theatre for re-framing elements of score, script, characters and the general duration of rehearsals.

I will then in 4.3 provide some preliminary encounters of social dramas enacted as cultural metacommentaries of rehearsing the initial phases of the SI project. We were probing senior communities as part of establishing ‘we-relations’ of ‘growing older together’, in order to design the particular props of ‘the Super Dots’. The Super Dots are propping a concept and scenario building of exploring and restoring different acts and relations when rehearsing new or extended interactions within communities. These props support rehearsals of probing, staging and re-framing of restored social dramas towards a present shared rehearse-able social material.

Section 4.4- 4.6 will present three examples of how the props were enacted and probed restored dramas in a workshop situation within different groups; First we experience Ketty probing Lilly to go shopping. Then Robert’s sailboat club is staged into a common trip to the park together with Amy and Jytte; and lastly, Amy’s morning call becomes re-framed into new possibilities.

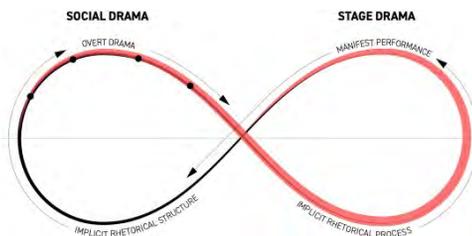
Finally, I will point to how designers are able to make tangible design props probing a spontaneous response-ability of partners rehearsing a common future by propping restored dramas. Concluding this chapter, I will describe how I view the mode of rehearsing by practices of probing, staging and re-framing restored dramas as a way to initiate the design space of gathering partners for the co-production of proto-performance.

#### **4.1.2 Turner’s and Schechner’s dramatic rehearsals**

In the following I want to (re-)iterate Turner’s and Schechner’s notions of dramas, rehearsal processes and restored behaviour to focus our attention towards the backstage rehearsals where props may act as a way of probing and restoring social dramas as a ‘social

material' for staging and actualizing cultural dramas. Turner's and Schechner's views on dramatic rehearsals are important for co-designers when constructing initial and liminal spaces of subjunctive and playful explorations of the possible. When initiating the process of gathering for rehearsing social innovation, almost everything is still out in the open. Returning to Burke's Pentad, not much is settled: What is going to happen? What is the act – the actions to be rehearsed? Where are the scenes going to take place? Who is involved and what are the roles of these different partners and participants as 'agents'? How do the agents act? By what means do they act? Besides regarding motive and purpose: Why might possible agents act – what do they want? Why might they want to take part? All these questions are to be rehearsed and thus answered by a collective group of diverse partners.

'Who, Where, When, What and Why' are central to the specific 'situated modes of action' to be rehearsed. But the relations and mediations between the present (or past) five W's and potential alterations of and multiple futures of the 'subjunctive W's' also require us to explore *How* this transition or transformation can come about. How to make the leap from 'what is' to 'what could be'. As an example – what is 'the good' senior life about today? And how could that be better supported in the future? Whether leaping is transcending or transitioning from 'what is' to 'what could be', Turner and Schechner would state that social dramas of the past act as source material such as scripts and texts for the present or future cultural dramas, but also how cultural dramas influence and inform future social dramas. They would suggest thinking of the interrelations as a flow from restored social dramas towards staged cultural dramas – balancing a feedback loop between the known 'what is' towards the possible 'what could be'. Turner's diagram (4.1.2a) below describes this focus where past social dramas through 'implicit social processes' become a source material, as enacted behaviours becomes (future) staged dramas, and vice versa. Such 'implicit social processes' such as rehearsals are thoroughly described by Schechner as the training-rehearsal-preparation-process towards the staged dramas and 'performative bundling' of 'restored behaviour' (Schechner 1985: 39).



#### Ill 4.1.2a: Interrelations of social drama & stage drama

Illustration of the feedback loops showing the interrelationship of social drama (left) and staged dramas (right) (Turner 1985: 300). Our focus when rehearsing is mainly within the 'implicit social process' arising from and rooted in past social dramas and leading towards future staged dramas. But Turner's model is also recursive, so that 'minor' social and

staged dramas also empower the process of rehearsing.

In Turner's words Schechner's rehearsals are similar to Dilthey's movement from *Erlebnis* (as 'direct experience') to its meaningful, aesthetic outcome as a work of art (Turner 1982: 15-16). Turner believes that Schechner as a producer transforms 'direct experience' through the workshop process by 'texts' or 'scripts' serving as a mirror and a reflexive device for scrutinizing the 'direct experience'. Turner's terms of 'text and script' are not to be taken literally but could, as in the case of Tage Larsen, be the specific props acting as a text or a score and thus a 'reflexive device' evoking specific improvised and restored reactions of behaviour such as serving, cuddling etc. Tage has probably experienced these behaviours before, both in his own prior roles performing staged cultural dramas, spectating others performing in movies and plays, and in his personal life as being part of social dramas in everyday life. But Tage Larsen's behaviours are scripted by the specific properties and affordances of the prop. Text and scripts could also (as we will soon hear) be fragments as pictures, scale setting of specific people and places, and stories of relations and roles within local communities framing and suggesting certain directions rehearsals could take when exploring the multiple directions towards a specific performance. Fragments of 'text' and 'script' are working as Turner's magical or matricial distorted mirrors and reflective devices for framing which 'pieces to cut out' of the ongoing stream of restored behaviours or defining when communities 'steps out of itself', in order to 'see itself' in selecting the restored behaviours that directs the rehearsal towards the preferred performance.

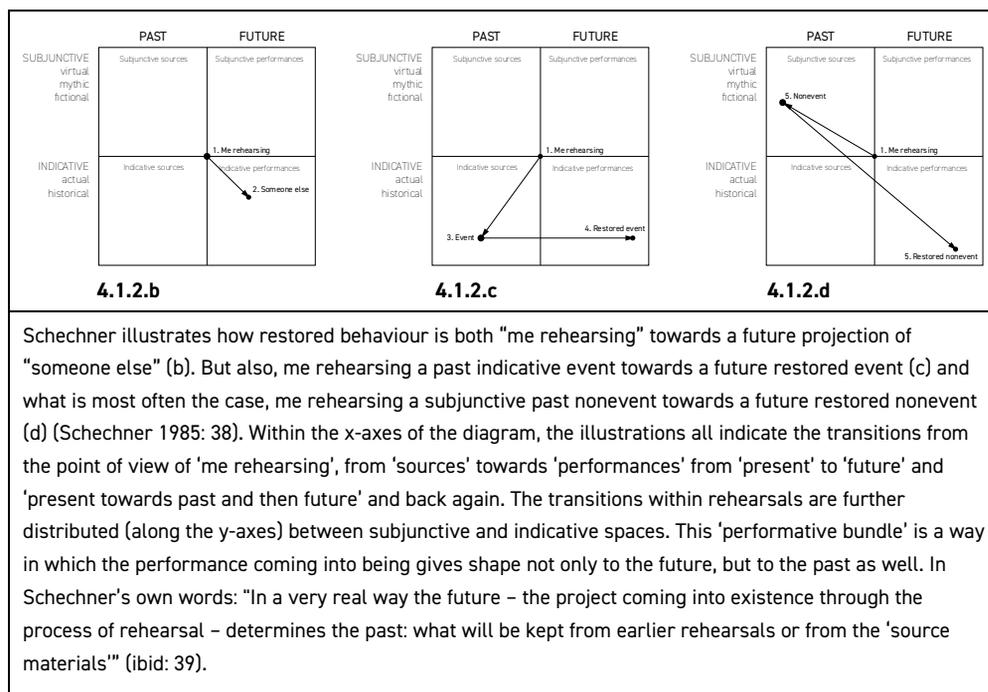
Turner likens Schechner's extensive 'workshop-rehearsal process', which Turner states often takes more than a year, to a forest camp of African circumcision ritual where the many rituals, training and portraying myths have the effect of dissolving the neophytes' former social personalities in order to 'regrow' them as self-disciplined mature persons (ibid: 16). Turner further describes how 'texts' during workshop-rehearsals are composed – decomposed – recomposed, but texts are not privileged: "Theatrical space, performers, director, media used (...) sustained separation of role and performer by many devices, all such units and devices are flexible combined and recombined as reflections of a common will arising from the rare moments of *communitas* among the human components of the theatric ensemble" (ibid: 16).

Such moments of *communitas* reflecting a common will within a 'theatrical ensemble' is similar to decisive moments within co-design encounters, where partners become co-producers rehearsing a common vision, due to multiple combinations, re-combinations of reflexive devices. Turner clarifies the workshop-rehearsal processes as drawing actors into 'other ways of seeing': "Experimental theatre is nothing less than performed in other words 'restored' experience (...) in which meaning emerges through 'relieving' the original experience (often a social drama subjectively perceived), and is given an appropriate aesthetic form. (...) the training-rehearsal-preparation process must draw actors into 'other ways of seeing' and apprehending the 'reality'

our symbolic formations are forever striving to encompass and express” (ibid: 18). From experience to expressions (and back again) the process of rehearsal is constructive, reconstructive and reflexive in drawing actors into ‘other ways of seeing’ and ‘apprehending reality’ by performing ‘restored’ experience, in which meaning emerges through ‘reliving’ the original experience and thus expressed by an appropriate aesthetic form. Where Turner states that ‘a common will’ arises from *communitas* among the human components of the theatrical ensemble, texts and scripts are only reflexive components and devices in order to gain that larger whole of ‘common will’, what Schechner terms as the performance ‘logic of its own’. Maybe Turner’s constructive view of rehearsal behaviour as *Verfremdung* of ‘other ways of seeing’ and familiarization as ‘apprehending the reality of symbolic formations’ is similar to Jackson’s point of a more existential performative struggle being ‘between one and one another’, or in other words, “to maintain a balance between preserving and losing our sense of personal identity” (Jackson 2012: 167).

In-between preserving and losing one’s personal identity and the dialectics between being acted upon and being an actor when co-producing and rehearsing, we should also recall Schechner’s notion of *restored behavior* (as described in 2.2.1.4) as *strips of living behavior*. Schechner describes restored behaviour as similar to how a film editor treats a strip of film by selecting, cutting and rearranging such snippets of *strips of behavior* into a larger whole, and performers are able to choose, restore and rearrange strips of behaviour as fragments of ‘texts’ and ‘scripts’ into a larger coherent score. Schechner further describes the rehearsal process of constructing and reconstructing restored behaviour as a ‘*performative bundle*’ where the future project-to-be governs what is selected or invented from the past and thus ‘projected backward’ into the past. The future project-to-be determines what will be kept from the past as ‘source materials’ as *strips of behaviours* of earlier rehearsals or social life in general.

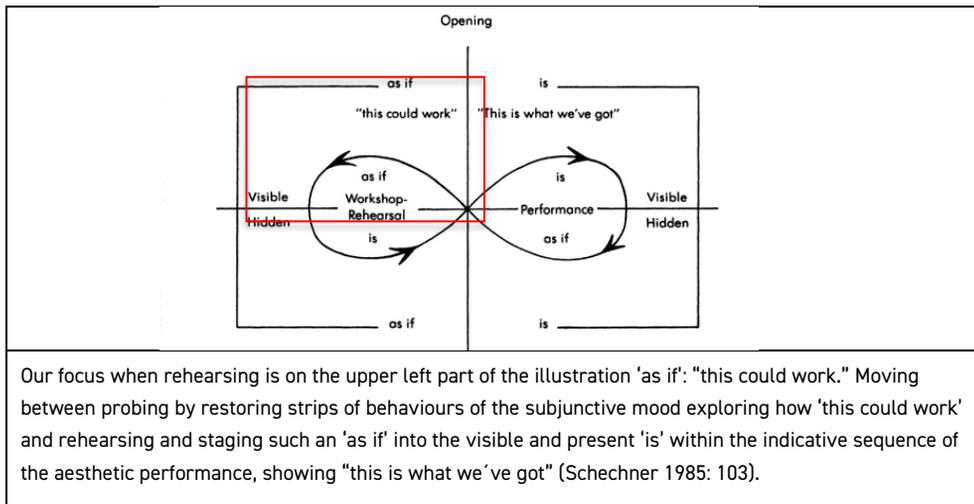
Schechner articulates his basic thesis of restored behaviour in a processual model (4.1.2b-d below), describing an emergent project-to-be from the point of view of a present workshop-rehearsal. Figure 4.1.2b shows restored behaviour as a projection of “my particular self”; as me ‘rehearsing’ as someone else. Figure 4.1.2c points to a bundling of a restoration of a historically verifiable past, me rehearsing an actual past event into a future restored event, while figure 4.1.2d illustrates the most common *performative bundle* of a restoration of ‘a past that never was’; me rehearsing a past subjunctive nonevent towards a future restored nonevent. Schechner states that most performances, even those that apparently are simple displacements between ‘me’ and ‘someone else’, or re-creations of a past event becoming a future restored event often are or become past subjunctive nonevents, restored as a future nonevent (Schechner 1985: 39).



**III 4.1.2b-d: Restored behaviour in a performative bundle**

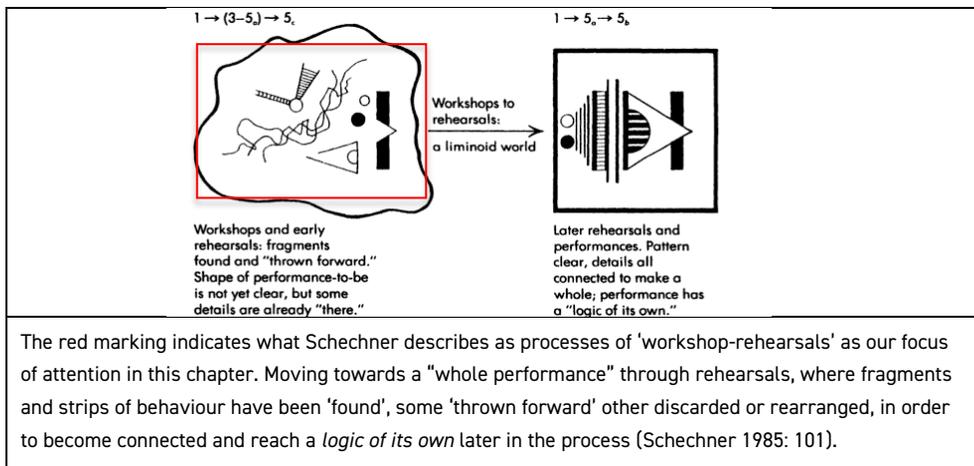
A processual illustration of Restored Behaviour by Schechner. I have for the purpose of clarity deleted some elements and deconstructed Schechner’s diagram into three separate illustrations.

In order to get closer to the rehearsal processes describing the more iterative feedback transitions, Schechner’s diagram (4.1.2e below) with my markings, emphasizes the subjunctive ‘as if’ probing how “this *could* work” within the rehearsals feedback loops towards staging “this is what we got.” The feedback loops indicate a similar constructive worldmaking practice as restored behaviours, where the ‘deep and implicit structures’ invert and move between the subjunctive ‘as if’: “this could work” and the staged ‘is’: “this is what we’ve got.” Turner’s and Schechner’s view of the interrelations between social dramas and cultural/aesthetic dramas is similarly interwoven between the subjunctive past and the indicative future.



### III. 4.1.2e: Rehearsing 'As if': this could work

The last illustration to be (re)introduced is Schechner's *workshop-rehearsal process* (4.1.2f) where Schechner describes how the 'performance' (right side of the figure) evolves out of rehearsals (left side), where some bits such as *strips of restored behaviour* are 'thrown forward' and kept, while others discarded and rearranged. Schechner cites Brecht on how "the performance is the least rejected of all the things tried" (Schechner 1981a: 35). The process of workshop-rehearsal is restoring past *strips of behaviour* to better fit the coherent score of the performance (becoming) with a 'logic of its own'.



### III 4.1.2f: Workshop-rehearsal process

A rehearsal where fragments of restored behaviour are found and 'thrown forward'

What is important to take with us from Turner's and Schechner's interpretations regarding rehearsals is primarily the constant dynamic of the feedback loop between social dramas and staged dramas, feedback loops between 'sources' of the past as devices of 'texts' and 'scripts' from social dramas of the everyday life leading towards a future performance within a staged performance world and vice versa. With Schechner's 'restored behaviour' I reiterated how a *performative bundle* leads to small transportations between the subjunctive and the indicative mood as strips of past subjunctive behaviour becomes reconstructed to fit the larger score of the collective and indicative performance logic. What we also have to remind ourselves is that rehearsals are physical and bodily explorations of past experiences of restored behaviour. According to the online etymology dictionary 'rehearse' derives "from Anglo-French *rebearser*, Old French *rebercier* "to go over again, repeat," literally "to rake over, turn over" (soil, ground), from *re-* "again" + *bercier* "to drag, trail (on the ground), be dragged along the ground; rake, harrow; rip, tear, wound; repeat, rehearse;"<sup>86</sup>

"Rip, tear, wound – repeat, rehearse and restore..." One can almost imagine co-designers as actors and co-producers play around, bodily 'ripping' and 'tearing' apart past behaviours and characters, repeating, rehearsing and restoring strips of behaviour – exploring what and which sources from the past to 'throw forward' to the future performance to be. This subjunctive phase of 'as if', probing how "this *could* work," is important when playing with fragments, constructing, deconstructing and reconstructing units of dramas which breach from an everyday common norm, where crisis escalates until redressive action is negotiating a reintegration or a resolution. Similarly, the initial process of co-design is about collectively exploring and starting to settle some premises of what is going to take place. Coming together about some restored strips of behaviours as acts and actions to be rehearsed, defining where and when the scenes could take place and who is or could be involved and further exploring what their roles and relations could or would be like.

I have recapped the main points of Turner's and Schechner's important understandings of the rehearsal process as interrelations between social and staged dramas and how feedback loops influence a 'performative bundling' of restored behaviours from 'me' performing as 'someone else' on the basis of restored nonevents, from social dramas restored as 'sources material' for future staged performances. Now I will leave the performance foundation for a while and in the following look closer at how some of Turner's 'reflexive devices' serve as

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<sup>86</sup> <https://www.etymonline.com/word/rehearse>

metacommentaries or ‘cracks in the mirror’<sup>87</sup> probing for reflexive moments giving definitions to self by seeing the self, alongside or in opposition to ‘the other’, as when ‘direct experience of Erlebnis’ turns in to *Ausdruck* by the process of rehearsing, but now anchored within the design tradition, especially in Participatory Design.

## 4.2 Reflexive devices; probing, staging and re-framing

The strong roots of theatre and design go back to the Bauhaus School with important contributions also within props, staging elements and reframing design as/of/for the theatre by Walter Gropius, Oskar Schlemmer and Laszlo Moholy-Nagy. I will, however, limit my scope to only engage the literature of the last 30 years, the intersection between theatre techniques and approaches within design. In this section I will provide some related design literature, mainly from the Scandinavian Participatory Design tradition. I will unfold some of the related areas, applying probing tools such as reflexive devices for framing ‘text’ and ‘scripts’ as props and probes, methods of staging a liminal space for rehearsals ‘between tradition and transcendence’ and finally more processual and durational approaches of framing and reframing ‘design as everyday theatre’. All three aspects of probing, staging and re-framing are related to this chapter of *Rehearsing* by gathering social dramas thus opening up a subjunctive space for further rehearsals. I provide this mapping to also show a long tradition within Participatory Design to engage with approaches from the theatres as drama, props and staging principles and a heritage of also collaborating with professional actors and theatres. After the contextual mapping of a design research landscape of reflexive devices I will position *Rehearsing* closer to my own engagement of rehearsals within the SI project.

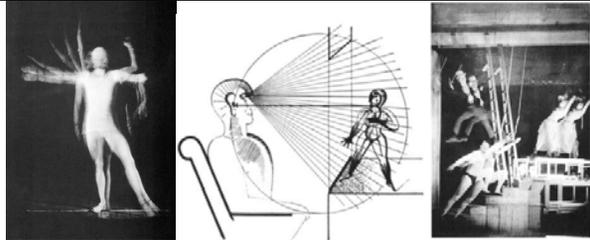
Numerous design researchers have dealt with design spaces that can relate to backstage spaces of rehearsals as ‘proto-performance’ and processes of gathering participants as co-producers and co-creators, actors, and audiences, especially within interaction design and HCs 1990s ‘turn to the social’ following Lucy Suchman’s influential book: *Plans and Situated Actions* (1987), and in the 2000s: *Turn to the Wild* (Buxton 2007, Rogers 2011, Crabtree et al. 2013) with a focus on embodiment, culture and situated human practice. In this PD literature co-designers as ‘users’, stakeholders, citizens and designers equally participate in each other’s worlds, where tangible tools such as props act as prompts and probes for evoking responses of worldmaking in a reciprocal dialogue between the different worlds, opening up a design space as foundation for rehearsals.

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<sup>87</sup> Referring to Myerhoff & Ruby (1982) *A Crack in the Mirror*

Staging co-design encounters with elements of ‘estrangement and familiarization’ or ‘between tradition and transcendence’ is also a well-known approach among PD that relates well to Turner’s and Schechner’s ideas of social dramas and cultural performances and especially the interrelations among the two realms as a feedback loop. Such staged encounters within PD mainly happened (in the past) within the framed workshop settings and design labs as protected 3<sup>rd</sup> spaces, similar to how theatre rehearsals unfold within the protected backstage space or theatre labs, where actors are able to explore and ‘step in and out of roles’ by restoring behaviours and scripts to better fit the ‘performance logic of its own’.

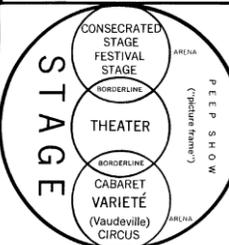
In the following section I will map some examples of related design research to explore what others have done before me, within the area of rehearsing by ‘reflexive devices’ especially with design props for probing, staging and re-framing.



Illustrations from the Bauhaus School's work on designing for staging extra-daily explorations by props and *mise-en-scène*

From 'Die Bühne im Bauhaus' whose creators and photographers are unknown (Gropius et al. 1961)

**SCHEME FOR STAGE, CULT, AND POPULAR ENTERTAINMENT ACCORDING TO:**

| PLACE                                   | PERSON               | GENRE  | SPEECH                            | MUSIC                     | DANCE               |
|---|----------------------|--|-----------------------------------|---------------------------|---------------------|
| TEMPLE                                  | PRIEST               | RELIGIOUS CULT ACTIVITY  | SERMON                            | ORATORIO                  | DERWISH             |
| ARCHITECTURAL STAGE                     | PROPHET              | <div style="display: flex; align-items: center; justify-content: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg); font-weight: bold; font-size: 2em;">STAGE</div> <div style="text-align: center;">  </div> </div> | ANCIENT TRAGEDY                   | EARLY OPERA (e.g. Handel) | MASS GYMNASTICS     |
| STYLIZED OR SPACE STAGE                 | SPEAKER              |  | SCHILLER ("BRIDE OF MESSALIA")    | WAGNER                    | CHORIC DANCE        |
| THEATER OF ILLUSION                     | ACTOR                |  | SHAKESPEARE                       | MOZART                    | BALLET              |
| WINGS AND BORDERS                       | PERFORMER (COMEDIAN) |  | IMPROVISATION (COMEDIA DELL'ARTE) | OPERA BUFFA               | MIME & MUMMERY      |
| SIMPLEST STAGE OR APPARATUS & MACHINERY | ARTISTE              |  | CONFRENCIER (M.C.)                | MUSIC HALL SONG           | CARICATURE & PARODY |
| PODIUM SCAFFOLD                         | ARTISTE              |  | CLOWNERY                          | CIRCUS BAND               | ACROBATICS          |
| FAIRGROUND SIDESHOW                     | FOOL JESTER          | FOLK ENTERTAINMENT   | DOGGEREL BALLAD                   | FOLK SONG                 | FOLK DANCE          |





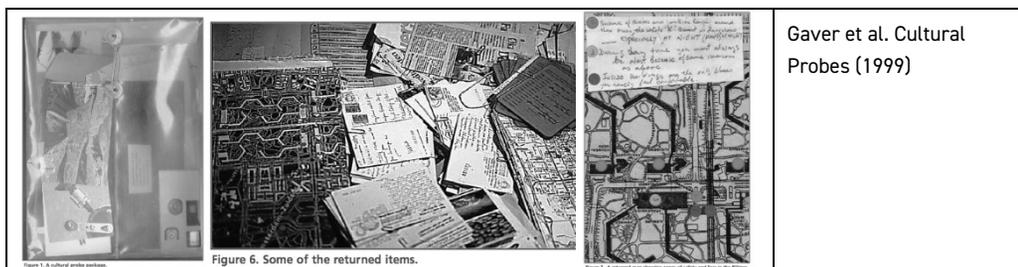
### III 4.2 Design and theatre as social reflexive devices

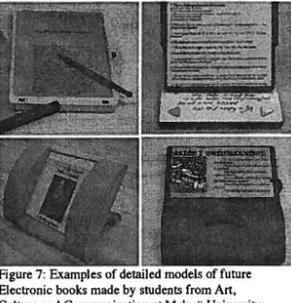
#### 4.2.1 Rehearsing as *probing* with props and probes

The first important cornerstone relating to this chapter of *Rehearsing* is the tangible

evocative triggers such as probes and props. *Cultural Probes* were originally inspired by techniques from the 1920s' Dadaists and Surrealists and the late 1950s Situationists and especially artistic strategies e.g. psychogeographical maps. Cultural Probes became widely known within design research communities and also extensively adapted by design practitioners following the 1999 article by Gaver, Dunne and Pacenti simply entitled “Cultural Probes.” The cultural probes were developed as part of the Presence Project investigating ways technology could be used to increase the presence of older people in their local communities, as part of a strategy pursuing experimental design in a responsive way. The cultural probes were designed as packages of maps, postcards, and other materials meant to provoke inspirational responses from the elderly, but also express researchers' interests within the field. The reciprocity was expressed in the presentation of the probes by one of the researchers: “We've brought you a kind of gift, (...) They're a way for us to get to know you better, and for you to get to know us” (Gaver et al. 1999: 22). The design researchers describe their role as artist-designers and provocateurs who work to provide opportunities to discover new pleasures, new forms of sociability, and new cultural forms. They see possibilities of exploring the life of the elderly's as Homo Ludens – humanity defined by its playful opportunities. They state, “we tried to use, judiciously, tactics of ambiguity, absurdity, and mystery throughout, as a way of provoking new perspectives on everyday life. (...). In the end, the probes helped establish a conversation with the groups, one that has continued throughout the project” (ibid: 26 & 29).

Later many design researchers have applied the probe approach to numerous different fields, e.g. Mattelmäki and Battarbee, who, with a more user-centred and less design-artistic focus, described the *Empathy Probes* (Mattelmäki & Battarbee 2002) to gain a holistic and empathic understanding of people. Gaver and his colleagues from RCA and Lancaster further developed the *Domestic Probes* (Gaver et al. 2004) as a way of probing domestic and context-sensitive environments. The *Technology Probes* (defined by Hutchinson et al. 2003) are more low-fidelity technology applications designed to collect information around use, explore usability issues and provide inspiration for a new design space. Mattelmäki completed her PhD thesis on *Design Probes* (Mattelmäki 2005), and in general the probes have had a large uptake.



|   |   |  |  |
|---|---|--|--|
|  <p>In the crystal globe you can see whatever you want</p> <p>With the magic wand you can do whatever you feel like</p> <p>With the magic box you can store whatever you need</p> <p>Figure 5: Props made with inspiration from the world of film titles.</p> <p>A</p> |  <p>Figure 6: Andreas explains the ideas that the different generic forms evoke</p> <p>B</p> |  <p>Figure 7: Examples of detailed models of future Electronic books made by students from Art, Culture and Communication at Malmö University.</p> <p>C</p> | <p>Brandt &amp; Grunnet, <i>Evoking the Future: Drama and Props.</i> (2000)</p> <p>A: Dream tools as props (functionality)</p> <p>B: Props as simple abstract generic forms (generate ideas and appropriations)</p> <p>C: Props as detailed interface models</p> |
|  <p>Figure 2: Matteo wants the magic thing hooked on the bike. In the campus he can check if there are friends in the cafeteria while he is speeding past it.</p> <p>A</p>   |  <p>Figure 2: MTK, sitting with the neck-up</p> <p>B</p>                                     |  <p>Figure 1: Role playing game, a particular of the game writing.</p> <p>C</p>   | <p>Iacucci et al. "Magic Things" (2000)</p> <p>A: Magic thing on bike</p> <p>B: Situated and participative enactment of scenarios.</p> <p>C: Role playing game</p>   |
|  <p>Figure 1 - A selection of props ranging from 'implements' (pen, key ring) and 'accessories' (wrist straps, jackets and a pair of spectacles) through 'hand held' devices (block in centre of picture) to a larger 'tablet' (pizza box in foreground-right).</p>   |   |  | <p>Howard et al. "Endowed Props" (2002).</p> <p>Props are painted yellow and are endowed with meaning, capabilities and characteristics when applied to situation and context.</p>   |

**Ill 4.2.1. Four examples from probes to props:**

From Gaver et al.'s cultural probes to Brandt & Grunnet's props such as dream tools, idea generating and interface models. From Iacucci et al.'s Mobic Props and Magic Things to Howard et al.'s Endowed Props.

Another central cornerstone related to the field of PD is designed *props*. Props are more closely related to drama, enactment of scenarios and role-playing within the bodily encounter, than the probes that bridge different temporal and spatial sites of context. Brandt and Grunnet describe how, by the means of drama and props, they set the stage for *Evoking the Future* (Brandt & Grunnet 2000). By pointing to how different props can evoke a bodily understanding of the users and the contexts as "things to act with" and not only "things to think with," they provided the props for collaborative generation and exploration of design ideas as an approach to engaging

users more directly in the design process. They further describe three different props as “dream tools” to explore functionalities, props as simple abstract generic forms, to generate ideas, and props as detailed interface models for appropriating use situations.

Iacucci et al. have also described participatory techniques for acting out situations that are either staged or real, as being *on the move with magic things* (Iacucci et al. 2000). Users and designers envision in-situ and enact future scenarios, with very simple mock-ups of future devices (mobic; magic devices). The props support them in envisioning and enacting situated use scenarios and in playing a role-playing game in a mise-en-scène made of toys with the purpose of trying out product ideas according to given situations.

Howard et al. make use of *Endowed Props* (Howard et al. 2002) in scenario-based design that aims at increasing stakeholders’ sense of immersion in happenings and situations depicted in scenarios. Unlike the above-mentioned examples, they don’t engage users but professional actors and a theatre director. Howard et al. describe the role of the props as focusing the attention of the design team and stakeholders, and the approach establishes and manipulates a tension between an emerging artefact and a situation of use, as a conduit between action and context.

Earlier, in 1994, Burns et al. described a similar visualization technique they termed *Informance Design* or Informative Performance (Burns et al. 1994), where designers role-play as users with simple prototypes employed as props. These performances open up an informed and embodied dialogue between designers and an audience, which further explore the design issues raised. Burns et al. apply performance and improvisation methods such as *bodystorming* and *repping*; reenacting everyday people’s performances (Burns et al. 1995), in order to explore the ethnographic account in embodied ways. By re-performing the interactions of real users, designers come to an intensive understanding of how technologies are really used and are able to better imagine potential future social scenarios of how the products may be deployed within various cultures and communities of practice. In addition to becoming an ideational and brainstorming tool, *Informance Design* also becomes a compelling way to present designs and prototypes within grounded and imagined future contexts.

Probes and props initiate and establish a probing relationship evoking reflexive moments between different partners (previously ‘users’) and designers and their different worlds. Probing with tangible probes and props frames and establishes a more focused dialogue between the ‘probing matter’ and the relations and actions around it, when the probes return with restored source material and props evoke a probing and subjunctive mood exploring *‘If that were so...’*. *Rehearsing* is about probing with tangible triggers like probes and props that are able to evoke and restore social dramas to be staged.

#### 4.2.2 Staging an in-between tradition and transcendence

As we have already learned, tangible tools play an important role in PD in opening up a dialogue and establishing a shared space for rehearsals gathering designers and other partners. In this section, we will turn our gaze from the focus on the probes and props and zoom out a bit in order to look at some of the greater structures *staging* a dynamic tension within these collective spaces of rehearsals.

The dialectics between “*tradition and transcendence*” are often used in PD and HCI. The phrase, coined by Pelle Ehn in his PhD thesis, *Work-oriented Design of Computer Artifacts* (Ehn 1988), describes how the tension between tradition and transcendence is fundamental to design. This tension should be seen in terms of the designer's role being somewhere in-between a design space extending by improving the present design context, rooting design in the present *tradition*, as well as exploring and ultimately reifying (thingifying) possible future worlds by *transcending*, i.e. going beyond, or breaking the boundaries of the existing tradition, ideas and conceptions of the design context. Ehn's acknowledgment of the oscillating tension between the dichotomies of a tradition of “what is” and transcendence of the subjunctive “what could be” have great similarities to Turner's and Schechner's mutual interests in the reciprocal relations of social life as moving between the indicative mood of social dramas and subjunctive mood of aesthetic performances.

Muller (2002) and Muller & Druin (2012) have described this particular space, between extending and rooting the present context by transcending a possible future, as a *third space* or a hybrid space that belongs neither to designers nor to co-designers such as users/citizens/workers, but rather builds an in-between region as a fertile environment where participants can combine diverse knowledge. Important qualities of *third spaces* include challenging assumptions, learning reciprocally and creating new ideas (Muller 2002, Muller & Druin 2012).

Brandt et al. (2008) have suggested that the staging of such design spaces and the process of setting them up can be seen as part of a series of *design games*, where design dialogues are *staged*, *evoked* and *enacted* in *design laboratories* spanning across several contexts.

Ehn and Sjögren (1991) have described *design games* that aim at creating a common language (building on Wittgenstein's language games) in order to discuss the existing reality to investigate future visions and to make requirement specifications on aspects of work organization, technology and educations (Ehn & Sjögren 1991: 252). They replaced “systems descriptions” with “scripts for action” as engaging hands on design devices like mock-ups and prototypes and organizational design games that helped maintain a family resemblance with the users' everyday practice and supported creative embodied participation in the design process. Also following Ehn and Kyng's influential contribution of “Cardboard Computers: Mocking-it-up or Hands-on the Future” from 1991, there was a shift in PD in design methods towards user participation in *design-*

*by-doing* and *design-by-playing* (Binder et al. 2011: 164). Ehn and Sjögren's contribution "From System Description to Scripts for Action" (1991) applied a four-step process of 'scripts for action' with a Prologue, where the game is explained and a 'playground' is designed as a subjective and negotiated interpretation of the context. The First Act is a session, in which situations are played out and commitments are made under certain conditions. The Second Act is based on an updated "playground," where work with a real situation is played. The Third Act brings the participants back to reality with a formulation of an action plan for negotiation with surrounding organizations. These scripts for action are played out as design games, not at the expense of the seriousness they state, but as a precondition for engaged and more democratic participation.

Similar to Ehn's description of establishing an oscillation between tradition and transcendence and Ehn & Sjögren's work on scripted design games, Johansson et al. describe a design space *between estrangement and familiarization* (building on Brecht's notion of *Verfremdung*), where "potentials of fragmentations" allow the everyday to be put into play and thus "particularizing the general." They point out that we, as designers, are reminded that the world we design for unfolds as a multitude of differences, and the dynamic relations between the familiarity of the unknown and the estrangement of the everyday indicate powerful openings for design (Johansson et al. 2005).

Brodersen et al. (2008) describe a staging process of participatory prototyping, where they arrange constraints and possibilities for staging imaginative places radically different from the places of current practice. Building on Ehn's notions of tradition and transcendence, the staging of imaginative places is carried out by a careful selection and coordination of *anchoring elements* that maintain references to current practice and *elements of transcendence* that afford the imaginative place.

Buchenau & Fulton Suri's influential article from 2000 on *Experience Prototyping* suggests that designers design and *bodystorm* around design issues in terms of prototyping an integrated experience. Buchenau & Fulton Suri provide examples from IDEO's work ranging from experiencing a train journey, where designers played out roles they assigned each other, to bodystorming layouts for an airplane interior, where ideas were generated and evaluated rapidly by a design team as they 'directly' experienced physical and social issues in this full-scale but staged environment.

Finally, I want to mention the influence of scenarios developed by Carroll with *Scenario-based Design* (1995) and Binder, *Setting the Stage for Improvised Video Scenarios* (1999). Binder reports that users in collaboration with designers create improvised use scenarios within their own settings suggesting that videotaping such improvisations is a way for the users to contribute to the design process with their own design artefacts. In *Playacting and Focus Troupes* (1999) Sato & Salvador describe how drama and theatre techniques are creating immersive and engaging focus

group sessions that “create common context for new product concept end-user evaluations” (Salvador & Howells 1998).

Such stagings unfolding in-between ‘tradition and transcendence’ or in-between ‘estrangement and familiarization’ either through design games, experience prototyping, scenarios or playacting create a common stage, where different partners are able to experience and express the potentialities of both ‘the known’ and ‘the new’ by ‘potentials of fragmentation’ and ‘particularizing the general’. By weaving and staging a liminal space between elements of anchoring existing practice as tradition and elements of transcendence that evoke imaginations of ‘what could be’, this constructive staging becomes part of the process of rehearsal. Rehearsing is also about staging and expanding the in-between space of tradition and transcendence anchoring references to restored situated practices as well as increasing and evoking new imaginative places

|   |  |
|---|--|
|    | <p>Ehn &amp; Sjögren (1991)<br/>Design Games as Scripts for Action</p> <p>Ehn &amp; Kyng (1991)<br/>Cardboard Computers<br/>Mocking-it-up or Hands-on the Future</p>   |
|   | <p>Brodersen et al. Staging Imaginative Places for Participatory Prototyping (2008)</p> <p>Presenting <i>anchoring elements</i> that maintain references to current practice and <i>elements of transcendence</i> that afford the imaginative place.</p> |

Figure 4. The prototyping session set-up (right) was inspired by Lars Von Trier's motion picture 'Dogville' (left) in which the scenery is limited to tape on the floor.



Buchenau & Fulton Suri's Experience Prototyping (2000).

Designers roleplay while experiencing a train journey and *bodystorm* layouts for an airplane interior in a full-scale but staged environment. Children integrate picture sending and receiving into their everyday activities through a prototype.

#### III 4.2.2: Examples of staging in-between tradition and transcendence

From design games as 'scripts for action' and Cardboard Computers for 'Mocking-it-up or Hands-on the Future' to Brodersen et al. staging of 'imaginary places' by *anchoring* and *transcendence elements*. Buchenau & Fulton Suri describe 'Experience Prototyping' where designers and users play roles while experiencing and bodystorming in existing or full-scale staged environments.

#### 4.2.3 (Re-)framing design as everyday theatre

Lastly, I will point to a third foundation within PD, where Rehearsing can be seen as framing and reframing a processual unfolding of an everyday theatre. The above-mentioned examples of rehearsing as *probing* with props and probes and *staging* an in-between 'tradition and transcendence' are not only techniques, tools or strategies, but part of wider frameworks and larger framing processes, such as Schechner's poetics of 'gathering, performing and dispersing' bracketing a theatrical event from the everyday even while this is an eruption of a 'natural theatre' like Brecht's example of the reenacted accident happening at the Street Scene<sup>88</sup>. Another example is Schechner's 'workshop-rehearsals process' during the productions of a play, where directors and actors prepare and rehearse roles and scripts and then collaboratively explore the possibilities of staging and first later invite the audience to attend the performance. In short, we will in this section look at how the processes from both theatre and co-design can be viewed as a more durational dramaturgy and processes that unfold over longer time spans and across several contexts. Where the two prior sections have been mapping a broad almost historical view of the

<sup>88</sup> Brecht's model of an Epic Theatre and the Street Scene (1950) is relevant as it involves and engages the audience as active participants. The 'technique' or model that the Street Scene proposes uses an everyday event as the premise, exemplified by a traffic accident. The Street Scene proposes the demonstrator's, the eyewitness' and the bystander's restored accounts of the event, with their multiple viewpoints and interpretations as the basis for a form of theatre, thus connecting the social dramas of everyday life with the staged restored performance. Rather than being about theatrical imitation, Brecht proposed Epic Theatre techniques adopted with a 'natural attitude' to performance similar to Schechner's 'natural and environmental theatres', which enable bystanders as audience to actively form an opinion about the event such as the accident.

PD landscape from the position of *probing* and *staging*, this last cornerstone of *re-framing* will stay closer to my present context of contemporary participatory co-design research. But first a small step back in time.

Going back to the early and foundational PD literature, Jungk and Müllert defined the *Future Workshops* during the 1970s, as a ‘tool’ and structuring process for engaging citizens in political change processes (Jungk & Müllert 1987). The simple structuring process has had a wide uptake within the PD community (such as Ehn and Sjögren’s design game as scripts for action). *Future Workshops* consists of five durational phases: First a *Preparation Phase*, where the method, its rules and the scheduled course of the workshop and participants are settled. Secondly a *Critique Phase* investigates the problem critically and thoroughly and a visualised brainstorming is performed and general and critical questions concerning the problem are framed. Thirdly a *Fantasy or Visionary Phase*, where all participants try to work out a utopia to draw an exaggerated picture of future possibilities. The fourth phase is an *Implementation Phase*, where the ideas found are checked and evaluated in regard to their practicability. And lastly the *Follow-up Phase*, where the action plan is monitored and potential changes made and, if needed, new Future Workshops are planned. The five phases of Future Workshops (often) take place over a long-time span of several events especially the first and fifth phase.

Jungk and Müllert’s five phases of *preparation, critique, visionary fantasy, implementation and follow-up* seem to be somewhat similar to Turner’s four sequences of social drama from following a breach, crisis, redress to reintegration, also trailing the ‘conventional’ dramatic structures such as Aristotle’s *Poetics* describing the tragedy as a representation of an action that is *whole and complete*: “A whole is what has a beginning, middle and end”<sup>89</sup>. Aristotle’s well-known dramatic structure with a beginning, a middle and an end is further developed and illustrated by Freytag (1900) into a dramatic arc in five phases from exposition, complication, rising action, climax, to resolution and denouement<sup>90</sup>.

Brandt et al. (2005) and Binder (2007) describe framing or re-framing ‘design events’ from the everyday as design laboratories or simply Design:Labs. Design:Labs are structured by linked workshops of repeating cycles of ‘*staging, evoking and enacting*’ (Brandt et al. 2005). Loops of ‘*staging, evoking and enacting*’ should be seen as recursive cycles and explored as cycles within one single event and over the duration of events. Such a structuring process is later termed ‘*making, telling and enacting*’ describing “how the *making of things*, the *telling of stories* and the *enactment of possible futures* together provide the basis for forming a temporary community in which

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<sup>89</sup> Aristotle (1920/2004 p 7) <http://www.authorama.com/the-poetics-8.html>

<sup>90</sup> Freytag, G. (1896/1900). *Freytag’s Technique of the Drama: an Exposition of Dramatic Composition and Art*. Scholarly Press

the new can be envisioned” (Brandt et al. 2012).

Within the DAIM project an overall approach by Halse et al. is described as *Rehearsing the Future* consisting of tools, principles and a bundle of strategies; *Exploratory Inquiry* is concerned with exploration without a fixed hypothesis as inquiries that aim for understanding purpose and intent; *Sustained Participation* is a continually engaged dialogue to ensure that direction and insights of inquiries are in sync with concerns of the mobilized network; *Generative Prototyping* takes problems and solutions as the basic elements of continuous loops of iterations. By relentlessly trying out what new thoughts and actions a design suggestion might spur, Generative Prototyping is not only about testing whether ideas fit the defined goal; it remains open also for why we are conducting inquiries and how we are engaging stakeholder networks (Halse et al. 2010: 27). The strategies are concerned with continuous loops of iterations of *Rehearsing the Future* and not the dramatic processes of how to initiate and enter such rehearsals or how to move beyond rehearsing or continue ‘after rehearsing’.

Two contributions to Rehearsing the Future as an everyday theatre were made with Thomas Binder during the DAIM project: *Rehearsing the Future: In and Out of Scenarios in a Reflective Practicum* (2009) and *Design as Everyday Theatre: Rethinking Co-design as Social Drama* (2010). We looked at the enactments of rehearsals as establishing a *reflective practicum* (Schön 1987), where social dramas were explored and scenarios role played *in situ* or in case of the designers: *in the wild*. We described not only the props or the staging, but also the recursive but durational and processual process of inviting participants to enter an imaginative “stage” for enacting and exploring scenarios of “the new” within their own everyday environment. We furthermore described the three structuring phases of entering, performing and leaving an imaginary stage and how the intermediary space unfolds in time, issues that were poorly explored in accounts of co-design encounters. We pointed to how co-design processes might benefit from applying Schechner’s performance process model of how series of transportations within the performance process can lead to transformation. These transportations and transformations can assist participants being transported in and out of the imaginative spaces of rehearsals as just described above.

But what I found less explored in the landscape I have just described of (re-) framing design as Everyday Theatre was how partners and participants are mobilized and gather to enter the space of rehearsal. And how they are supported in dispersing or ‘leaving’ the stage to re-enter their everyday life but in new or transformed roles. In general, how the temporal frames are set defining the ‘entrance and departures’ of ‘design theatres’ or, as Jungk and Müllert’s phases of preparation and follow-up, especially as many present co-design encounters are happening as part of Living Labs, where the lines between ‘workshop settings’ and ‘everyday life’ are starting to blur.

**III. 4.2.3: (Re-)framing design as Everyday Theatre**

From Jungk and Müllert's five phases of *Future Workshops* resembling dramatic structures as described by Aristotle, Freytag and Turner. Further to Design:Labs more cyclic structures such as 'make, tell, enact' to DAIM's Rehearsing of Futures by three overall strategies: exploratory inquiry, sustained participation and generative prototyping with my attention to the initial steps of gathering and the subsequent phase of dispersing the 'borders' of the theatre framing.

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|--|---|
|  | <p>Jungk and Müllert<br/><i>Future Workshops</i> (1987)</p>   |
|  | <p>Models depicting dramatic models of Aristotle's 'whole' with a beginning, a middle and an end. (1920/2004) and Freytag's Pyramid (1896/1900)</p>               |
|  | <p>From structuring elements of 'staging evoking and enacting' of the Design:Labs (Brandt et al. 2005) to 'making, telling and enacting' (Brandt et al. 2012)</p> |

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|--|---|
|  | <p>Three strategies of Rehearsing the Future: Exploratory Inquiry, Sustained Participation and Generative Prototyping. (Halse et al. 2010: 26-27)</p>   |
|  | <p>Rehearsing the future: In and out of scenarios in a reflective practicum' (Foverskov &amp; Binder 2009) and 'Design as Everyday Theatre: Rethinking Co-design as Social Drama' (Binder &amp; Foverskov in Halse et al. 2010: 204-209).</p> |
|  |   |

With these three outlooks in the landscape from the tangible tools as reflexive devices of *probing* with props and probes to the overall *staging* approaches and (*re-*) *framing* of design encounters as everyday theatres, we will turn to some initial steps of probing establishing a third space for rehearsals for ‘growing older together’, before getting into the stories of how the props of the Super Dots propped restored dramas and thus the social dynamics of the rehearsals within workshop situations.



visits as a script in establishing a Schechnerian warm-up phase for probing subjunctive ‘what-if’ questions and thus priming partners’ ‘response-ability’ for discerning altered roles, relations and practices, transitions that senior citizens, social workers and project partners could engage further during the upcoming workshop, when gathering for further common rehearsals. As design-researchers we rehearsed how to speak of and act on the basis of the SI project intentions and aims, in a language that was not too abstract for partners and senior citizens. We further experienced some situated everyday worldviews and practices of senior citizens and civil servants. Senior citizens and civil servants further had the opportunity to experience a glimpse of the (design) partners’ approaches and intentions with the SI project, providing them an informed basis when deciding whether to join or leave the project partnership (see 3.2.2 for further descriptions and examples of *field visits* and *dialogue books*)

In the following I will present some stories and different perspectives of ‘growing older together’; a municipal perspective on civil servants’ social dramas with Inge’s restored drama of a rejection of ‘the municipal leaflet’ and Lene addressing seniors’ hesitation to enter the ‘leisure club for grownups’. Then follow some dramas from the perspectives of senior citizens regarding cultural activities, such as Birgit’s advice on how to ‘become part’ of the cultural common (by putting on a mask and leaving your grief at home with your nightgown). After that comes Irene, who does not want to be part of the common; she does not want to dance anymore. I will conclude by presenting a design perspective on how we designed the Super Dots on the basis of partners’ wishes to explore relationships and experiences within communities facilitated by the opportunities of social media.

#### **4.3.1 Leaflet & Leisure club; Municipal dramas of ‘growing older together’**

In the following I will present two social dramas restored as ‘the drop of a municipal leaflet’, and the difficulties of entering ‘the leisure club for grownups’. The social dramas are evoked by our probing material of dialogue books inquiring into cultural commons and communities, as part of establishing a shared third space while ‘growing older together’.

“Growing older together” is a phenomenon described by the German sociologist and philosopher Alfred Schütz defining what he terms as a pure ‘we-relationship’, where people (I and Thou) are not only sharing ‘a community of space and time’ but are also mutually involved in one another’s biography as sharing one another’s anticipations of the future e.g. plans, hopes, or anxieties (Schütz 1962: 16-17).

In Schütz’s own words, “Sharing a community of space implies that a certain sector of the outer world is equally within the reach of each partner, and contains objects of common interest and relevance. For each partner, the other’s body, his gestures, his gait and facial expressions, are immediately observable (...) Sharing a community of time (...) implies that each partner participates in the on-rolling life of the other, can grasp in the vivid present the other’s

thoughts as they are built up step by step. They may thus share one another's anticipations of the future as plans, or hopes, or anxieties. In brief, consociates are mutually involved in one another's biography; *they are growing old together*; they live, as we may call it, in a pure We-relationship" (ibid: 17, my emphasis italic).

When people are 'growing older together', they are mutually involved in one another's biography, and they could, in Schechner's terms, be part of workshop-rehearsal processes rehearsing a *performative bundle* co-constructing subjunctive past behaviours as social dramas, towards a future repertoire of restored *strips of behaviour*. I will spend a little time to explain how I experienced some initial reflexive moments where 'others' and I (as representing the project group) started to share (not only a community of time and space), but as consociates getting mutually involved in one another's biography, *their* thoughts and stories as responses to the calls of probing inquiry, on *our* project ideas as we started to share one another's anticipations of both the past and future hopes and anxieties. Together 'we' restored social dramas of how senior citizens and their specific communities also had their practices of 'growing older together'. These dramas established some of the basic foundation for rehearsals as a constructive worldmaking practice of composition and decomposition social behaviours, a practice of taking apart and putting together – when taking action and being acted upon.

The SI project looked into how to support communities of senior citizens, establishing and maintaining social networks and activities of common interest. Through the initial phase we visited many different senior communities and existing and potential partners of the project with dialogue books that addressed and probed the project group's provisional programmatic issues and initial concepts in a visual collage format with room for annotation. But the dialogue book also acted as a prop in staging a focused dialogue. We soon discovered that some municipal services were stigmatized or thought of as 'being for the other old people', how civic servants had to address an array of changing demands from seniors, and how it was not always easy to enter and become part of communities, since many were 'growing older apart'.

Some of the initial concerns of the SI-project, the transition of 'senior communities' and seniors' 'cultural activities', were addressed by three civil servants working with innovation in senior health care services at Copenhagen Municipality. At our very first field visit with the first version of a dialogue book, we are sitting in a meeting room within the Innovation Department of Senior Care<sup>92</sup>. A civil servant, Hugo, responds to some of the challenges of servicing senior citizens, triggered by a dialogue book page describing and questioning "a life in constant

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<sup>92</sup> Danish: Social & Omsorgsforvaltningen

transition.” Hugo replies to our inquiry, “If we just go 10 years back the seniors as a group were satisfied with the services we offered, but this is not the reality anymore.” Inge, who is also a civil servant, agrees reenacting an experience of how a senior citizen had recently responded to a brochure presenting the Municipality’s offers of activities and senior services. Inge stretches out her arm and alters her voice slightly to mimick the senior citizen: “This does not appeal to me! Drop.” When Inge says “drop” she opens her fingers *as if* she is dropping an imaginary brochure. Her reenactment of the story receives an immediate response in the form of laughter from us, the researchers, on the one side of the table and her colleagues next to her. She continues to reflect, in her normal voice, “So this made it very clear to us that we have a problem of communication.” Whether Inge’s reenactment of the drama revealed a story of changing requests of what senior citizens demand of public services or it was a ‘communication problem’ in regard to what the Municipality had to offer, the enacted drama presented a concern reenacted as a ‘cultural drama’ of Inge having experienced an actual social drama in the past. Inge’s reenacted gesture of discarding the brochure restored the situation of a senior citizens’ reaction, and this short reenactment illustrated a broader issue of how municipal offers and the communication around those no longer appeal to ‘all seniors.’

Some weeks later I am visiting one of the municipal activity centres, V.O.C. We are gathered around a table surrounded by worn books and VHS video cassettes, belonging to a card game club and also storage for a self-organized book and movie-exchange ‘service’. We are having a dialogue about the same page of the dialogue book where Hugo and Inge expressed the changing demands of seniors, but now with the leader of the activity centre, Lene and two (long-time) members, Ove and Birgit. They have both explained the difficulties of entering the activity centre the first time. Ove reflects, “You will not admit you are old, so you will not go in here”. The leader of the activity centre: Lene, nods approvingly “You have to *recognize* and *realize* that you are not able to spend your leisure time on your own, but need other places to go to. This is a great personal realization.” Lene repeats the last sentence and stresses this by using her hand and fingers to gesture. She describes how several people have told her of their issues regarding entering, when meeting her for the first time. She re-enacts the voice of another person, “Well, *now* I am *here*. I have been on my way up the stairs three times but hurried away again.” Lene then describes in a firm, determined voice how she sees and talks about this specific ‘here’; “And therefore I usually say about this place: this is a *leisure club!* Not an activity centre, but ‘a leisure club for grownups!’” She slaps her hands on her thighs to emphasize her point. “And it is more acceptable to enter a leisure club than an activity centre.”

Ove and Lene explain how they perceive and talk about the specific local public “here”, as the service of being a senior community in between a civic ‘activity centre’ and a ‘leisure club’. Ove focuses on the view of ‘the Other’, a stigmatized place for the ‘old’. In Lene’s view talking

about it as ‘a leisure club for grown-ups’ makes it more acceptable than the general municipal term, ‘activity centre’ that is apparently stigmatized.

By expressing past experiences such as civil servant Inge’s social drama of how a senior citizen dropped the municipal brochure in front of her, Inge reveals an experience as a restored drama describing and exemplifying to her colleagues and the research group how the demands from senior citizens in general have changed over time. The leader of V.O.C. agrees. Lene’s reenactment of a newly arrived senior’s explanation “Well, *now* I am *here*...” describes a more general concern and social dramas for several seniors, overcoming the difficulties when finally entering ‘this place’ whether it is termed a ‘leisure club for grownups’ or an ‘activity centre’. The reenacted and restored dramas are also related to Turner’s building on Geertz’s metacommentaries as ‘the stories a group tells itself about itself’. In this case the strips of Schechner’s ‘restored behaviours’ being reenacted and performed by the social dramas groups act and enacts about itself. Lene’s metatheatre stresses how she perceives and also expresses ‘this offer’ as a ‘leisure club’ rather than an ‘activity centre’ might be one ‘local’ step dealing with rehearsing the municipal issue of changing mind-sets and communication around what municipal services might offer.



#### Ill 4.3.1: Restored dramas from municipal partners

Inge and Lene restore the social dramas of ‘the drop of a leaflet’ and ‘entering the leisure-club’. From left: Civil Servants at SUF; Helle, Hugo & Inge reenacting a citizen’s reaction “this does not appeal to me! Drop.” Right: Lene, the leader of V.O.C stressing, “This is ‘a *leisure-club for grown-ups*’, not an activity centre”<sup>93</sup>

When we as design researchers are probing and thus restoring responses to our dialogue book of preliminary concepts and issues, we are starting to establish some we-relations with participants such as Hugo, Inge, Ove, Birgit and Lene, where we are getting involved in each other’s biographical positions and worldviews (Weltanschauungen). We are already situated within a co-bodily presence of each other, where we share the same ‘slice’ or community of time and space, but we also start to share a multiplicity of social lifeworlds. Here we experience social

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<sup>93</sup> Danish: “en fritidsklub, jeg ser det *ikke* som et aktivitetscenter”

dramas e.g. the rejection of municipal services or the way they are communicated, and also the worldviews of civil servants such as Lene, who addresses the stigma of entering public ‘activity centres’ by starting to describe an activity centre as ‘*a leisure club for grown-ups*’, with the restored drama of how seniors finally enter after having been up and down the staircase at the entrance several times. The immediate directly experienced social world (Umwelt) is starting to unfold when we share the social dramas of the past and can be seen as a world ‘within our reach’, where we are able to influence our social surroundings, restoring such dramas or *strips of behaviour* in future rehearsals.

The lifeworlds that Inge and Lene restore by their small enactments of social dramas is giving some tangible embodied ‘text’ and ‘scores’ to frame our future rehearsals. We are invited into a world, where we as a project group experience a *crisis* when Inge is confronted with the senior citizen demonstratively dropping the leaflet in front of her, and the *redressive actions* that she on her part is trying to achieve of the work changing the ways a large municipal organization is delivering and offering services. We also experience a *crisis* when Lene is reenacting several seniors’ reactions to a *breach* in their everyday lifeworld (according to Lene) recognizing, realizing and accepting that they are unable to spend time on their own anymore and the *redressive act* she performs by addressing a change in vocabulary and mindsets in naming what has traditionally been called an ‘activity centre’ a ‘leisure club for grown-ups’. She sees this as part of a ‘*reintegration*’ of the in-coming seniors and visitors into the specific community at V.O.C as a leisure club for grown-ups. Such cycles of breach, crisis, redress, and reintegration of the social dramas are often performed or reenacted as restored dramas evoked by our dialogue and the dialogue book that influence the rehearsals of our project. Scores and small strips that are starting to take form as fragments are evoked for further co-production. Concerns are ‘thrown forward’ such as “It is not easy to enter new communities...” thus evokes responses e.g. “we have to attend to this issue in our future performance.” Both civil servants, managers of services and senior citizens might have to rehearse their roles and relations together in this interrelated workshop-rehearsal process since they are all interconnected in changing mindsets and focus on new types of interesting and relevant areas of activities. From a past lifeworld from where ‘you will not admit that you are old’ transitioning to a future position ‘recognizing and realizing how one needs support from others in spending one’s own time’.

These small restored dramas are similar to Turner’s metatheaters ‘an interpretive reenactment of its experience’, where reflexivity is likely to occur when a group ‘steps out of itself, or ‘cut out a piece of itself’ in order to see itself. But the restored and reenacted social dramas also (re)actualize municipal concerns and difficulties of inviting and engaging citizens and matching expectations within public service offers. But there are certainly also difficulties of being part of and becoming part of communities from the senior citizens perspectives.

#### 4.3.2 Leaving mourning nightgowns & resisting dancing; senior commons

Two other examples of restored social drama to enlighten the difficulties of creating and sustaining cultural commons of “growing older together” will be restored by the same seniors Ove and Birgit whom we have just met at the ‘leisure club for grownups’ at V.O.C. and later by Irene from Rundskuedagens Nursing Home. At V.O.C we are having a dialogue about how to enter and participate in communities, when Birgit comments about an issue of “togetherness”. She is describing a specific way of ‘being together’ or rather becoming together that she sees as important for this local community. Birgit rationalizes: “When someone comes here...and it is mainly women, grieving after having lost their spouse, we comfort her, and talks about it. But if she continues to grieve after two weeks, I say, ‘now you have to stop’. We have all experienced the loss of someone. There is no one, who has not lost a spouse, right?” She looks at Ove, pauses, waiting for agreement and continues with an animated and firm voice, gesturing as if she has given this advice many times before. “When you are getting dressed at home you have to...” She makes a gesture with her hands as if she is removing a piece of clothing. “First, you remove your nightgown, then you remove your grieving and leaves it at home.” She repeats the gesture with her hands over her face and places her hands with a strong tap on the table and pauses. “Then you put on a mask...” She makes a gesture as if putting a mask on her face, “get dressed and go out into the hustle and bustle...”<sup>94</sup> pointing with one thumb over her shoulder, “and come down to us. Here you will make friends – you don’t make any friends by telling them about your deceased husband day in and day out. They will all be running away screaming...” Birgit shakes her head, as if recalling troubles. “We had to tell that to her, and that was difficult. But everybody has sorrows they hide away when they leave home.” The small room is quiet except for my subtle “hmm” and “yes”, while I make notes and draw a mask in the margin of the large dialogue book. Ove continues, “and it is also better that people enter feeling they are *part* of a community, not just as individuals, but as part of a community where one can share the harsh reality all the way.”<sup>95</sup> Birgit agrees and comments, in a serious tone, “I am extremely fond of coming here. I don’t know what would have happened if I hadn’t come here.”

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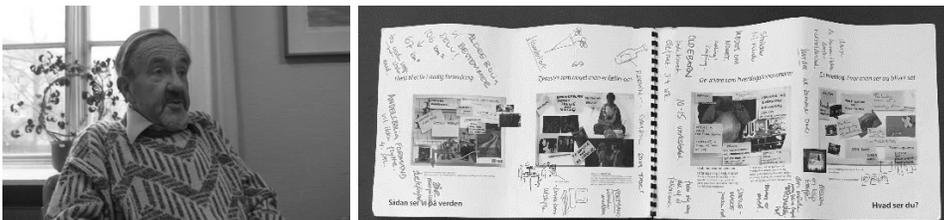
<sup>94</sup> Danish: “det pulveriserende liv”

<sup>95</sup> Danish: “tage råt for usødet hele vejen”



**Ill 4.3.2a Birgit restores how to leave her grieving behind with the nightgown:**

“You remove your grieving and leave it at home with the nightgown. Then you put on a mask, get dressed, go out and come down to us; this is how you make friends.”



**Ill 4.3.2b Ove describes how feeling to be part of a community is also about ‘sharing harsh reality’:**

“And it is also better that people enter and feel *part* of a community, not just as individuals, but as part of a community where one can share the harsh reality all the way.”

According to Birgit and Ove, this story of a restored drama reveals that there is a certain way of being together and roles one has to learn when entering this community if one wants to make friends and feel part of this particular community. If one wants to become part of the common we-relation one has to play according to a specific script. Growing older together is about sharing a certain time at a specific place and “tuning-in” to a mutual we-relationship.

At the Rundskuedagens Nursing Home we meet Irene. After a brief introduction of the project through the first couple of pages in the dialogue book, Irene is looking at the pictures of the book displaying suggested activities that the SI project wants to explore further. She points at a picture of people dancing, “I don’t want to dance, not anymore. Sometimes Tom [a caretaker] picks me up, and he says: ‘don’t worry I will hold you’. But I don’t like it, because, I am embarrassed. My back is bent and twisted. I used to dance with my husband. We danced very well together.” She finds a photo album and shows us pictures of how she used to dance with her husband at their golden wedding anniversary in 1983.



#### Ill 4.3.2c Irene resists dancing with Tom

Irene is showing pictures of herself and her husband dancing at their wedding and their golden wedding anniversary.

Irene is here explaining a social drama of how she does not like to continue the common activity of dancing that she has practiced previously because the physical restraints of her body embarrass her. But also, dancing was something she did very well with her husband. Her past lifeworld 30 years ago, when she danced with her husband, or when her back was not bent and twisted, cannot become her present “world within reach.”

Irene and Birgit restore and explain the social dramas, where Birgit felt she had to explain how she coped with grief by wearing ‘a mask’ if she wanted to make friends and be part of a community. Irene explains that she does not like Tom, the caretaker, picking her up to dance. Similar to Turner’s “units of aharmonic or disharmonic process, arising in conflict situations” (1974: 37) these episodes or meta-theatres of tensional irruptions represent windows into social organisation and values of the senior citizens, their relations and social communities. The reenacted and restored social dramas describe moments of *an* experience (as *Erlebnis*) of both a “living through, thinking back and wishing forward” (Turner 1982: 18) – ‘living through’ as having to tell another woman how to ‘wear a mask’ and ‘thinking back’ as Birgit stating how she didn’t know what would have happen if she hadn’t come to V.O.C. – and ‘wishing forward’, when Ove states that it is better that people enter and feel *part* of the community. Not just as individuals, but part of a community where one can share the harsh reality all the way.

The (small-scale) restored meta-theatres are performed and enacted ‘before an audience’, in this case me with the video-camera capturing Irene’s expressions when she shows the pictures of how well she danced with her husband, or Birgit’s reenacted *strip of behaviour* leading to my notation of ‘the mask’ and notes in the dialogue book. This refers back to Turner’s reflections of how ‘experience leads to expression and expressions leads to experience’ and further how ‘an experience’ is an eruption from everyday routine that leads to expression, since we are social human beings, we express to others what we have learned through our experiences. We express experience through aesthetic formats such as stories and pictures, as in Dewey’s terms “celebrations, recognized as such of ordinary experience” (in Turner 1986: 34), or in Dilthey’s understanding “crystallized secretion of once living human experience” (in Turner 1982: 17). ‘Celebrations of ordinary experience’ and ‘crystallized secretion of human experience’ are the

stories of social dramas evoked by expressions from our dialogue book, like the quote ‘Support for a life in constant change’<sup>96</sup> and the picture of the activity of dancing. These restored dramas were probed by our prop as ‘staged’ proposals but also reframed our program as we gradually collected more and more actual bodily reenacted stories to support or adjust our programmatic visions of the directions that the project could take.

By introducing Schütz’s notion of ‘growing older together’ as also constructing a shared reflexive space and we-relation,<sup>97</sup> I hope to have opened a framework for viewing how we already ‘perform’, cf. Turner’s *Homo Performans* in everyday life. We ‘perform’ by making worlds constructing, negotiating, reforming and reenacting dramatic presentations of multiple selves and others, when we meet face-to-face as we-relations in our communities and in everyday lives. We have already heard from especially Turner’s social dramas re-performed as metatheatres and Goffman’s keying of ‘strips of experience’ leading to Schechner’s strips of restored behaviour that are essential as a source material for a future performance. But especially the tuning-in ‘we-relationships’ is important when entering the field of theatres and the theatrical ‘binocular situation’ or ‘double consciousness’, since theatrical situations occurred within meeting rooms, where stories being reenacted and expressed by actors enacting both *not* as themselves (because of the operations of ‘illusion’) and also *not-not* as themselves (because of the operations of ‘reality’) within the established we-relation of an audience that is receiving and experiencing the restored strips of twice-behaved behaviour. Together we are sharing a specific time and a place and getting to know each other’s stories (as biographical positions in a landscape). We are, as Schütz has pointed out, ‘growing older together’ by sharing restored dramas of the difficulties of establishing and growing senior commons of cultural activities.

#### 4.3.3 Designing the Super Dots for Ketty; Trickstering worldviews

At the field visits to nursing homes and activity centres (or in the case of V.O.C. ‘a leisure-club for grownups’) we met with senior citizens such as Ove, Birgit, Ketty and Amy, all in their 80s and 90s living in and around Valby<sup>98</sup>. Ketty was 82 years when we met her and lived with her husband in her own house. ‘He doesn’t go out much’ Ketty explained, but Ketty is an active member of V.O.C., where she takes part in excursions, bingo, parties and knitting. She is part of the knitting community and knits every Thursday afternoon with other women. They send their knitted clothing to Belarus, and Ketty explains that “Lene says they drive it to the countryside to

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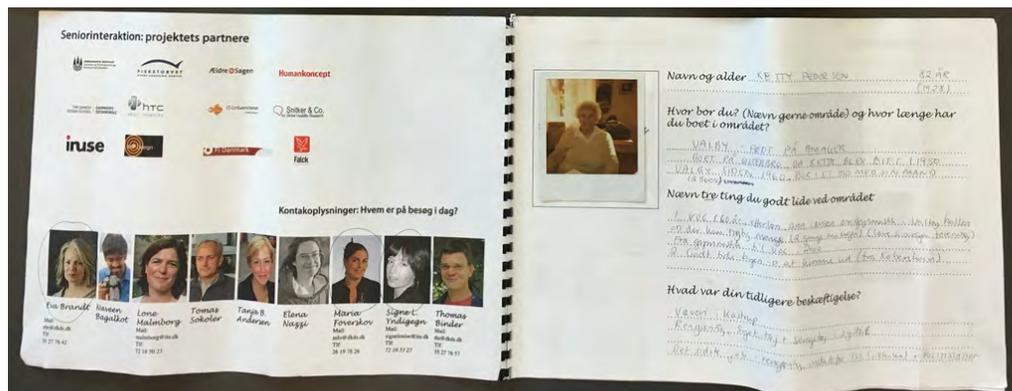
<sup>96</sup> Danish: “Hjælp til et liv i stadig forandring”

<sup>97</sup> Within a three-dimensional socio-cultural lifeworld consisting of a spatial axe from ‘within reach to distant’, a temporal axe from ‘present to past and future’ and a biographical/social axe from ‘intimacy to anonymity’ as from ‘I to thou’ (see 3.3 on further background of mediations from I to we as worldmaking)

<sup>98</sup> A suburb of Copenhagen

the poor people who really need it.”

After having probed Ketty for possible requests where technology could play a role in her everyday or community life she explains that she likes to know that her knitting can help others and would like to see a picture of people in Belarus wearing her knitted items. When we talked about how to get in contact with other people and how to invite newcomers to join communities, she states, “It’s only word of mouth that works!” She was not using social media and didn’t want a cell phone even though her children and grandchildren had tried to convince her. She rationalised, “All this modern technology stuff is not for people like me!” Ketty was nevertheless a good example of someone ‘we’<sup>99</sup> would like to invite and engage in dialogue for establishing a shared space like Conquergood’s ‘caravan’ for exploring a “heterogeneous ensemble of ideas and methods on the move” (1995: 140) about enhancing networking and community building among senior citizens. Even though Ketty had her strong reservations about technology, the SI project group would like to make her and other seniors think about connecting in new ways. I, as a design researcher, wanted to explore a designerly role of a ‘trickster’<sup>100</sup> by disconcerting established premises and promoting ambiguity, for entering the process like Schechner’s ‘workshop-rehearsal’; taking apart and building up.



<sup>99</sup> 'We' here refers to 'the project group' and main partners from the municipality, ITU and KADK in some sense representing (or feeling responsible) for also including the interests of the private company partners.

<sup>100</sup> Conquergood's trickster figures like the jokers or shamans prioritise threshold-crossing, shape-shifting, and boundary-violation and value the carnivalesque over the canonical, the transformative over the normative and the mobile over the monumental. (1995: 138). He builds on Haraway's performative worldview of how "we must rethink the world as witty actor and agent of transformation, a coding trickster with whom we must learn to converse." Trickster figures "that might turn a stacked deck into a potent set of wild cards, jokers, for refiguring possible worlds" (Haraway 1991: 201 & 4, cited in Conquergood 1995: 138).



### Ill. 4.3.3a Meeting Ketty

A field-visit to V.O.C. activity centre: Meeting Ketty (right) who showed us her handicraft. Amy (middle) describes to me (left) how she moved to Valby and her good relationship with her next-door neighbour. Later we met with Ketty several times at the three workshops and additional field visits to VOC. We also invited her and other interested parties to visit the knitting workshop and take a tour at KADK.

Ketty was just one of many seniors we met during field visits to different senior communities, where we as design-researchers familiarized ourselves with some traditions of senior communities and cultural commons and with the senior citizens and staff, who after the field visit accepted our invitation to the workshops, and apparently found some interest in the vision of the SI project. Seniors and staff accepted to collaboratively explore possible directions for senior communities of the future, but also what was recognizable and meaningful within their existing practices of being connected in networks and social communities and commons.

But we still needed a stronger “script” for inviting and gathering seniors, social workers and ourselves as a project group to co-explore and rehearse the potentials of social media for senior communities. Similar to Brodersen et al. (2008) we needed some ‘transcendence elements’ in order to ask and explore the questions of the potentials of the technology. But these elements needed to be ambiguous and evocative like Tage Larsen’s props in order to be adjustable in the early stages of rehearsals. Like Tage’s props, such as a simple wooden plank, evoke many different situations we wanted to explore situations and acts according to the different contexts suggested by seniors and other partners, whether these were happening within activity centres or at home, or with long-time neighbours or grieving newcomers. The rehearsals within the workshops should form the script for later explorations, but we needed props as evocative sketches that sparked the process of rehearsal and improvisation into being.

During the first workshop a number of concerns had been raised that related to how everyday networks are formed. Some seniors told us for example “I will not spend my time with people I don’t like; I need to be in control of who to talk to”, “I want to know who is part of the network” and “It is always difficult to enter a community; how are newcomers invited into our

community?” We also wanted to address concerns from the public sector told by social workers at activity centres and civil servants “How are relations negotiated?” “How do they manage being part of several communities?” “How do we build a new community?” And issues of how to find people with similar interests, “We only have two members interested in painting bone china, so it is not possible any longer in our activity centre, but what about the seniors from Valby? How do they find each other? And how do we help match them up?”

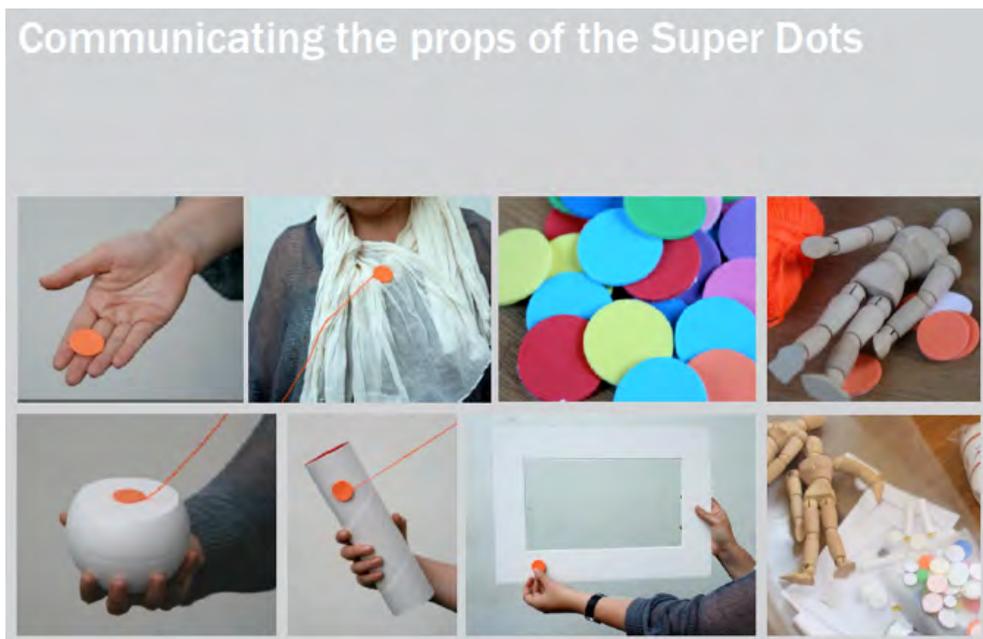
We wanted to explore these concerns further and especially the design-research group was interested in introducing technology and social media as the idea of digitally enhanced *tickets-to-talk* (Svensson & Sokoler 2008). These ‘tickets’ exposed activity within activity-based networks with invitations to ‘talk’, as well as ideas of ‘twittering by doing’ termed *twitterido* (Nazzi et al. 2010). *Twitterido* offers an alternative way of micro blogging, enabling people to twitter in their social communities about the things they do by simply doing them. The overall aim is to “notice and be noticed” that inspire social interaction by making people’s activities visible within their community.

In order to balance the seniors’ and the social workers’ concerns regarding technology and the project partners’ wish to introduce the conceptual ideas of social media as *tickets to talk* and *twitterido*, we developed the concept of *Super Dots*, a concept for networking that makes concerns visible and tangible in the dialogue about being connected in specific communities. The props we designed as part of the concept are not intended as suggestions for a product in a traditional product sense. They are not early stages of prototypes or mock-ups. They are simply evocative props for prototyping practices or relations regarding possible services and interactions with products or interfaces in the future. What is made tangible and visible are props to start a dialogue and exploration as a rehearsal of how everyday practices could benefit from the technological properties of the concept of Super Dots. They are designed to explore infrastructures of potential services but mainly as support for communicating and mediating existing everyday practices of the senior citizens such as Ketty, Amy and Ove participating in the project.

The concept and the props that we were going to design had to balance the ‘traditions’ of senior citizens’ everyday concerns e.g. “I need to be in control of who I talk to” with elements of ‘transcendence’ as “what if..” or “what could be” that opened up the questions as we acknowledged that Facebook (at that time back in 2010) was not what many seniors viewed as how to control who they talked to. Despite the seniors’ differences in perception of themselves and their social or technological skills our intentions were that everybody should be given the opportunity to be part of the dialogue of shaping and rehearsing future possibilities of social media and their everyday communities of practice, when the municipality and private partners are developing new service models.

The basic metaphor of the Super Dot concept is that ‘communities have colour’. Your local neighbours could be an orange community, while your community of exercise could be red. You can have many friends: blue, purple and yellow friends but your green friends don’t have to know that you also have orange friends as well. You are already part of many different communities and you are the one in control of choosing when to be in one community or the other, and when to involve friends from these communities. Our challenge was that these quite abstract ideas had to be communicated, visualized and made tangible as a ‘material’ for all participants to be able to form and mediate relations as they found it appropriate for their everyday communities.

The initial idea for giving form to the concept was many different coloured tokens. Each token could activate a ‘party-line intercom’, like an open walkie-talkie and telephone channels, where several members of the specific community could partake. The basic components represented functionalities such as connectivity, communication and display, whereas location was later downplayed due to the many reactions against surveillance that we had encountered during the field visits. Later we explored the concepts of objects that were shaped to connect to specific activities of *twitterido*, like a special lunchbox that when opened could act as a discrete invitation to make a lunch pack and meet others for a picnic.



Ill 4.3.3b: The Super Dots and their maxi-props such as the *seeker*, the *messenger* and the *screen*

We ended up with a design that used coloured dots to indicate membership and activity in a particular network and a collection of simplistic objects which embodied simple modes of interacting. The round ‘Dot’ (named by Amy while prototyping the props before the workshop), represents membership or ‘affinity’ to a community, and each member of a group has their personal dot. The group of people sharing one activity is now a community such as ‘the orange community’. If their shared activity related to shopping they would probably call it their ‘shopping community’. With this orange dot they can be connected to other people in their orange community, which is only about one activity such as shopping. One can also be part of other communities by using other coloured dots. Kits with sets of Super Dots can be distributed in public spaces such as libraries and activity centres. Still on the concept level we envisioned that senior citizens will have many Super Dot communities and can have a ‘bonbonier’ central in their home containing their different coloured Super Dots. Being part of an activity community means that everybody who is part of this community agrees on the shared activity. If some of them want to start a new community of activity, for instance a ‘sharing newspaper community,’ they just have to join a new community in another colour. New members can also join; they just need to receive the Super Dot like a token, pin or emblem indicating that they are part of this community.

While the main emphasis is given to the network, communicating around the activities of each particular network is made tangible by three main objects: the *seeker*, the *messenger* and the *screen*. A thread in the same colour as the Super Dot is used as a channel visualizing the open connection to the community. The props are only active when a person wears the Super Dot. The *seeker* is a sphere-shape with the top quarter cut off indicating some resemblance to a compass or similar mobile display. We brought examples that it could seek places or people connected to the specific community, but only when activated by the Super Dot representing this community. The *messenger* is a hollow cylinder with one removable lid. It can send or contain messages, and here we also didn’t define how, but mentioned it could be voice, text, sound, light, vibrations or other ways of communicating. The *screen* is a rectangular frame presented as having many different sizes such as smaller portable screens, picture frame screens, television screens or larger displays.

The props were presented as maxi-props (as illustrated above in 4.3.3b) to make the objects seem too large to be perceived as products and also make them visible for all participants when presented in plenum. They were also made in a miniature size usable when creating puppet-scenarios showcasing possible practices around activities supported by Super Dots.



### Ill 4.3.3c: The story about the Super Dots

The final format of communicating 'the story about the Super Dots' in a narrated scenario for a common initial presentation supported by the tangible maxi-props

The Super Dots were introduced to the seniors as a simple puppet scenario by alternately offering an illustrative scene followed by a more explanatory description of the new element introduced. The text was simple but pedagogical, almost like a children's book. When presented, the text was read out loud, and when a new prop was introduced the maxi-prop was also showcased, sometimes exemplified with specific seniors' activities and communities that the participants had just been mapping and sharing in groups.



### Ill 4.3.3d: Scenario structure

The illustrative scene with a contextual picture of a scene, where the mini-props are in a context depicting a situation, whereas the explanatory description was with a neutral background picturing mainly one prop at the time. This rhythm was meant to spur the dynamics between tradition and transcendence staging elements of familiarization and estrangement.

In this section I hope to have introduced how we as design researchers probed for the ability to rehearse and restore some of the social drama from the perspectives of the different partners' lifeworlds. As responses and sources of municipal dramas of 'growing older together' I mentioned Inge's restored drop of the leaflet and Lene's leisure club for grown-ups. From senior

commons of cultural activities Birgit and Ove restored dramas of putting on the mask becoming part of a community for sharing harsh reality and Irene resisting to dance with Tom. From the design (research) perspective I described how we designed the Super Dots as a way of trickstering the partners' different worldviews of communities and commons as well as technology and social media, as priming and propping for a shared space where possibilities of extending or supporting communities by social media could become *rehearse-able* as fragments of 'texts' and 'scripts' for a future performance.

#### 4.4 Ketty goes shopping

In the following I will unfold some encounters of how the props were appropriated and became rehearsed in two groups, at the second workshop out of three. We are entering the encounters in the second half of the workshop, where the senior citizens have mapped their 'landscape' relating to their 'everyday communities' by portraying people and activities and how they are interconnected on a two-dimensional board with a grid. I have just introduced them to the concept of the Super Dots through a scenario and a showcase of the large maxi props (as illustrated 4.3.3b/c) The social dramas from the past are evoked and restored not only by Stanislavski's 'magic if' but especially by the props triggering the subjunctive mood of the workshop-rehearsals process restoring extra-daily behaviours from the seniors' present everyday lifeworlds.



Present in this group from left: Ketty; a senior citizen, active at V.O.C., Anette, private partner from AKP-Design, Birgit; senior citizen, active at V.O.C., Dortbe; municipal partner, Lilly; senior citizen, part of the activities at V.O.C., Maria, design researcher from KADK. Video documented by Peter, a student from the IT University.

Ill. 4.4 Ketty calls Lilly to go shopping

##### 4.4.1 Ketty probes: *Shall we go shopping, Lilly?*

A red dot is attached to Ketty's nametag on her chest. She is looking at the backdrops that she has been part of co-creating at the last workshop. The group has discussed whether they should change the story and how they could use the Super Dots and props to support the scenario. Ketty has been given some mini-props, but suddenly she

grabs the maxi-messenger, adds a red Super Dot and a red thread and puts the messenger to her mouth and shouts; “Lilly – Shall we go shopping?... at the shopping mall?” Lilly who usually does not hear very well reacts immediately from the opposite side of the table and grabs the other messenger. She looks at Ketty through the cylinder and replies, “Yes let’s do that!” Meanwhile the rest of the group is silent like an audience, while the playful dialogue continues between the two ladies “Then we’ll meet at the bus stop”, “Yes at two o’clock”, “Ok...” “That’s fine”, “See you”, “Yes, bye bye.”



**Ill 4.4.1a: Ketty and Lilly with maxi-props**

Ketty calls and evokes embodied engagement with Lilly.

A little later when the group enacts the puppet-scenario, Ketty is asking while enacting her puppet being in a scene at a supermarket, “*Lilly, you wanted to look at the trousers? You can go there.*” She moves Lilly’s puppet in another direction and places a mini prop of the messenger on her own puppet. The red thread is hanging from the red dots from one puppet to the other. “*We have the messenger...*” She changes her voice like mimicking a more formal phone call: “*Let’s just meet in half an hour, we can use the messenger, and then also notify our bus driver to help us out with the groceries.*”

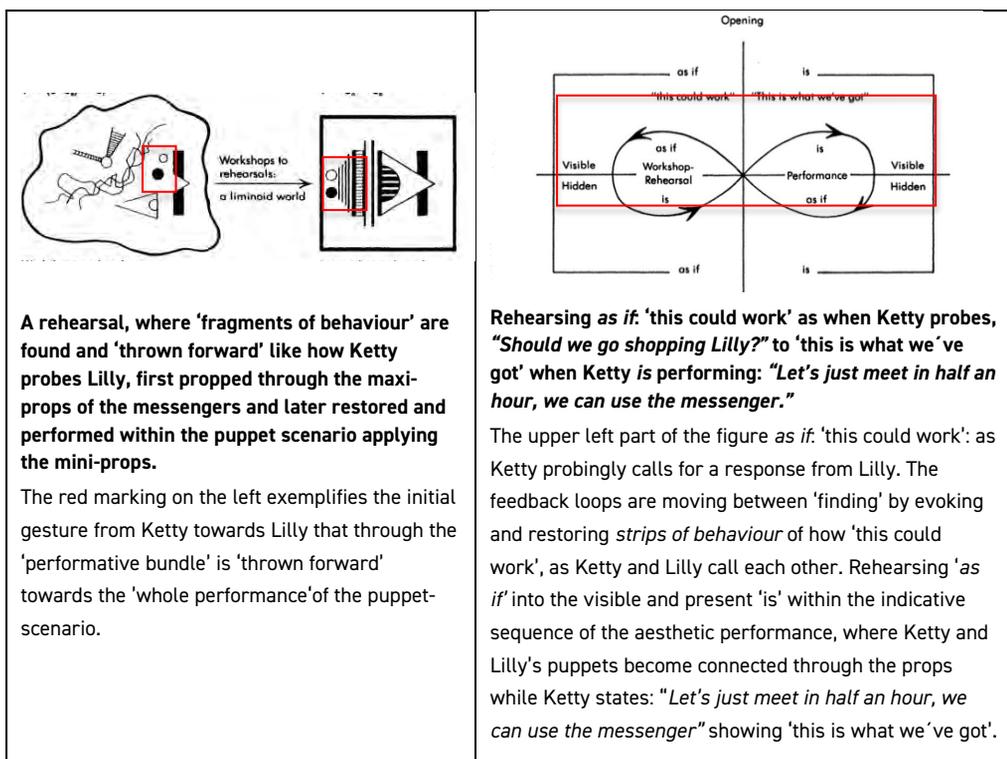


**Ill 4.4.1b: Puppet scenario with mini-props**

Ketty, Lilly and the service-bus driver (Birgit) are connected when shopping. They communicate through the mini-messenger when enacting their two-minute video recorded puppet scenario of 'a cultural day at the shopping mall'.

In these episodes we get to hear about two openings, where Ketty and Lilly explore the possibilities of the props of social media, as the *messenger* for contacting each other within their everyday life. The former is rather surprising and improvisatory, while the latter restored some of the aspect of the initial dialogue restoring a conversation one could imagine being a phone conversation. We further experience a shift from how they first enact as themselves by using the maxi-props to where they start to enact a short scenario with puppets also representing themselves but presenting an enacted story of how they would imagine themselves or could contact each other *as if* they were situated at the shopping centre splitting up and re-joining on their shopping trip.

The playful subjunctive dialogue initiated by the props, where Ketty shouts at Lilly if they should go shopping, came as a relief after some hesitation by especially Lilly who could not see what they should change about the scenario they had already made at the last workshop. And since both Lilly and Ketty were both quite sceptical towards the role of technology, I have had a concern that the Super Dots and the props were too abstract for them to use. When they initiated the initial dialogue with the large maxi-props, it had some resemblance to how children play, imitating or pretending to have a phone conversation by using the oversized cylinders as props and tangible extensions of their directed shouting and looking playful at each other through the cardboard cylinders. But just seconds later the conversation sounded like it could as well have been an actual phone conversation the two women could have had in their everyday lives.



#### II. 4.4.1c: From rehearsal to performance

Examples of how restored behaviour is *thrown forward* from fragments of subjunctive proposals to a script and part of the performance *logic of its own* (illustrations from Schechner 1985: 101 & 103)

#### 4.4.2 Probing a space for rehearsal; between as if and is

When Ketty took the prop and started to call Lilly, this act marked the beginning of the rehearsal where Lilly and Ketty were 'transcended' by the evocative prop into the playful and subjunctive mood, starting to imagine what the possibilities of technology *could* do for them, when or *if* going to a shopping centre. They were 'transcended' or evoked by the immediate 'gesture'<sup>101</sup>

<sup>101</sup> Schneider (2017) exemplifies 'the gesture of the hail' as an ethics of response-ability that rethinks relationality as something that always anticipates and perpetually reinaugurates possibilities for response. 'Gestus' or 'Gest' is a term Brecht used in different ways. He wanted to make the audience think and reflect and used a range of reflective devices to remind them that they were watching theatre and not real life. As a 'Brechtian technique' Gestus refers to the actor's social physicality and attitude, where the actor's body signifies a relationship between individual and society, helping the audience to contextualize the characters on stage and to suggest what the characters are doing and how they behave owe a causality to their position in society. Brecht believed that all actions had a Gestus that pointed to processes and meanings that underlie them. The actor's work is thus to discover this Gestus as a way of offering the audience *Verfremdung*, by making familiar actions strange. (Brecht 1949 & <https://www.bbc.com/bitesize/guides/zwmvd2p/revision/7>)

where Ketty grabs the *messenger* and starts to call Lilly without much consideration of what this meant for her or them in terms of the actual technology but rather as a playful improvised act of a gesture of call and response that occurred between the two of them. The props evoke a playful opening that ‘transcends’ the conversation about what technology could or could *not* do into an embodied performance, where Lilly and Ketty tried out and enacted one of the possibilities of a technology of being connected in a community. They appropriate the maxi-props of the *messenger* by imitating or restoring an ordinary phone conversation, a restored behaviour they probably know from their everyday practices. But what the props also evoked were two engaged citizens acting and actively exploring some possibilities of *what if* and what *could* be. This was an exciting opening, for me at least, towards exploring future possibilities and quite a change from the past several meetings, where they had both been resistant towards talking about new possibilities or change of their existing practices and community lives.

When Ketty calls Lilly, it is as if her bodily gesture taking the large cylinder to her mouth and playfully calling Lilly awakens Lilly from a more passive position where she, maybe also due to her hearing loss, has been in a passive reclined position. But reminded of Schneider’s suggestion of how a gesture already takes place between and among bodies (Schneider 2017: 114), and her general concern of ‘response-ability’ rethinking relationality as something that already anticipates and continually *re*-inaugurates possibilities for response, we might ask how Lilly could not have responded to the probing call?

This encounter also evokes an invitation of small changes of the possible, appropriating social technologies such as ‘calling each other’ into the scenario that had been developed by Ketty and Lilly and some others at the last workshop. What happens after this moment is that the scenario is then further rehearsed and iterated. Since I am looking at our cameraman Peter, in the process of changing batteries at the video camera, I am improvising and suggesting some changes e.g. bringing in a story of a social drama we have just heard from Lilly, such as a delay of the service bus, where she was not notified and had to stand outside in the cold weather waiting for the bus. This story of a social drama from Lilly’s everyday life is being modified and reenacted as a cultural drama but with some changes to what the technology could do differently for Lilly, Ketty and the bus driver. I am acting as a kind of co-producer or director, improvising by suggesting a restored *strip of behaviour* and reminding the actors that the cameraman is only filming one scene at the time. This is not a scripted scenario but improvised only scored and anchored in the backdrop scenes, the props of the Super Dots and their own ‘puppet characters’ the group members made last time they met.

In this group the props and the technology had initially been rejected as not very useful in the suggested use situations. But when they enact the puppet scenario they made use of the props of the messenger once again and the thread connecting ‘a channel’ for making the relations

and interactions tangible. Ketty is improvising that they need to split up and get in contact again, the ‘channel’ is being established both between Lilly and Ketty and the bus driver enacted by Birgit. Ketty is placing the mini-*messenger* at the head of the puppet representing herself. The props are small and it can be difficult to place it in the hand of the puppet even with sticky gum. But we actually had these intentions. This indicates that she is making use of the affordance of or simply ‘referencing’ the functions of the Super Dot concept and maxi-props rather than the more ‘product specific’ details of how she interacts with the technology. This was exactly our intention with the mini size of the props.

The mini props represent the properties of technology and social media, but how the more specific appropriations such as touch points and interfaces will be integrated into existing technology or media is not relevant at this early phase of the process. What we find interesting is the initial embodied interactions between Ketty and Lilly. Because they have appropriated the maxi-props in a playful manner, they have made themselves familiar with something that without the introduction of the Super Dots could be considered rather strange. If we had asked Ketty questions about how she would like to communicate with peers in her communities or probed by asking how she makes use of technology and media in her everyday activities, or had simply given her a cell phone, we don’t know how she would have reacted. But we would imagine it would be a similar response to the one we got the first time “All this modern technology stuff is not for people like me!” But by placing a simple prop such as a reflexive device in front of her and giving her a presentation of a story of Super Dots, she was probed by actions (and not verbal questions) and invited to make immediate responses. She was now able to rehearse, show and express how she sees herself engage in community building by using technology as social media.

The scenario Ketty, Lilly and Birgit made of a shopping trip was maybe not the most innovative or thought-provoking critics might say. But this sparked another finding from this encounter. We have to remind ourselves that not only does the participants, as senior citizens, need tangible tools as props to be able to act and express themselves rehearsing and appropriating technology. We, as design-researchers and project partners, need tangible props appropriating the everyday context of the seniors’ and partners’ concerns close at hand. At this early stage of rehearsing, the social dramas and context of the seniors’ everyday practices and interest within communities are almost as unfamiliar to the researchers and project group as technology is for some of these seniors. When Ketty replies to a proposal from me of how she would consider using the prop of ‘the searcher’ looking for groceries she can’t find, when shopping at a large supermarket in Fisketorvet shopping centre, she replies that she would also use paper towel instead of looking for toilet paper. She says this in a very humoristic tone. But we have to take her recurring rejections seriously and reflect upon the fact that we might not probe with the right examples of possible situations or practices. Ketty is not a customer at Fisketorvet but they are

‘present’ as partners of the project. If Ketty’s ‘landscape of communities’ or Fisketorvet’s or other partners’ intentions of collaborating had been more present at the table or in the researchers’ minds they would maybe have come up with some more useful or relevant ‘what if’ questions. This could have been a question that evoked more ‘realistic’ appropriations of the Super Dots weaved closer into Ketty’s already existing everyday practices. Ketty had already told her stories to different researchers many times, so if we collectively had visualized her concerns by reifying her knitting community, excursion community, bingo friends, or simply asking her the question ‘What if you could contact the people in Belarus wearing what you knitted and have them send you a picture? My guess is that she would have found the task of imagining using the *seeker* more worth the hassle than simply looking for groceries and toilet paper.

Pointing to what the possibilities of these evocative props also entail when rehearsing futures: Ketty, Lilly and the rest of the seniors are not the only ones rehearsing the future. We as design researchers and project partners are also part of rehearsing the scope of our common project and getting to know the interests of the internal partners as both the seniors’ context but also the private and municipal partners around the table. We as design-researchers and partners in general all have to support and trigger an appropriation of the different contexts of each partner’s attentions.

Let’s get to another glimpse of how the rehearsal process is unfolding, and especially a subjunctive future evoked by not only probing into, but also staging some future possibilities of existing communities by the properties of the props. We are going to hear how another group is appropriating the props of the Super Dots. First, we hear how Robert’s landscape of communities is evoked into future possibilities, and later the project partners Pernille and Marcus ask if they may join an excursion to the park, imitating or ‘pretending’ to be representatives from ‘Madam Blå’ (the blue community).

#### 4.5 A yellow community; from Robert’s sailboat club to a trip to the park

In the opposite corner of the room, this group has decided to exemplify the relations within Robert’s sailing club community by trying out different possibilities with the different props, as a warm-up exercise and introduction of the different functionalities of the props before engaging with the puppet scenario. A yellow string is crossing the table thus showing a connection; a ‘channel’ from a yellow Super Dot on the *screen*, to a *messenger* with another yellow dot and continuing to another *messenger* (ill 4.5.1a right). In front of Robert is the mapping of his ‘landscape of communities’ picturing his relationship to his peers, related to specific activities. When participants presented the landscapes of relationships, Robert told them about his sailboat club, also visualized and made tangible by his choice of a picture card of people at a boat pier.

Surrounding the picture card are two cards representing peers, noted ‘couple of friends Bendt and Kirsten’, marked with a yellow colour representing his sailing community (ill 4.5.1a left). Signs are placed at the ‘landscape’ presenting quotes chosen by Robert, such as “something persistent to meet around” and “knowing each other through most of our lives.” Robert had told the group when presenting the mapping, how he recently had to sell his sailboat due to physical restraints, but continued his 70-year-long membership as an active member, meeting his friends e.g. Bendt and Kirsten at the club on a daily basis. Now we will get to the group where they are talking about the different props and their possibilities, when an example from Robert’s ‘landscape of communities’ evokes an exploration of what the props, as representing different aspects of social media, *could* do, especially *if* they were to support a possible change of practice for people like Robert and his friends Bendt and Kirsten or people like Jytte’s friend John, who are unable to join their old sailboat community any longer.



### III. 4.5 From Robert’s sailboat club to a staged trip to the park

#### 4.5.1 Staging a yellow community: *Could we be Bendt and Kirsten?*

A design researcher, Signe, is holding the rectangular maxi-prop of the screen in front of her and Amy, a senior citizen, who sits next to her, when Signe proposes “We could be Bendt and ...” Signe pauses as she is trying to remember a name. Pernille, the civil servant, looks at Robert’s ‘landscape’ and adds “Kirsten!”, and Signe continues “Yes Bendt and Kirsten from Robert’s club. But what if one of us suddenly had problems getting to the club to see the bulletin board? Could we see it on our screen at home? Maybe on the television like teletext?” All participants are looking at the screen and Jytte nods her head: “Good idea! That is what I just told Marcus about. Too many elderly people sit at home alone. They need to be reminded that there is something happening. And if they have problems walking, they can choose to partake in the

arrangements they can manage. But at least they get noticed, by the other members. My partner John does not come to his old sailboat club anymore... but of course only the members and the board can receive messages..." Jytte continues and the group is having a dialogue about the possibilities of the Super Dots.



#### Ill. 4.5.1a: 'Bendt and Kirsten' from the yellow community

Left: details from Robert's 'landscape of communities' where the picture of a boat pier and two yellow figures represent Bendt and Kirsten, two of Robert's friends from the sailboat club. Right: the example of his relationship in the sailboat club community becoming tangible as a yellow community and props evoke future possibilities. A yellow thread is connecting the two maxi-messengers and the screen by the yellow dots.

In this encounter we hear how this group is appropriating the props a bit differently than the other group. They start from an example of the landscape made by Robert and talk about how the props such as the *screen* and the *messengers* could help people like Robert and his peers Bendt and Kirsten, as members of a defined club, to keep in contact and receive updates from the bulletin board of the sailboat club, if one of them were unable to be present as much as they have been used to. Signe, who is sitting next to Amy, suggests that she and Amy could pretend to be Bendt and Kirsten, positioned behind the screen. Pernille has previously introduced the *messenger* as a way to notice and send messages to specific groups of peers and they have already added the yellow Super Dots on the props such as the *screen*, the *messenger* and the *seeker*. They have further added the yellow thread showing the example of the communication line between a *screen* that Signe and Amy hold in front of them pretending to be Bendt and Kirsten. Pernille, who suggested she could be the manager of the sailboat club, is holding one *messenger*. The other *messenger* is standing in front of Robert at the table.

It is suggested that the prop of the *screen* is used for extending the bulletin board to the homes of the members of the sailboat community. Jytte says she approves of relating to her context where her friend John does not come to his old sailboat club any longer. Jytte is referring to the dialogue she has just had with Marcus from the project group, when mapping her

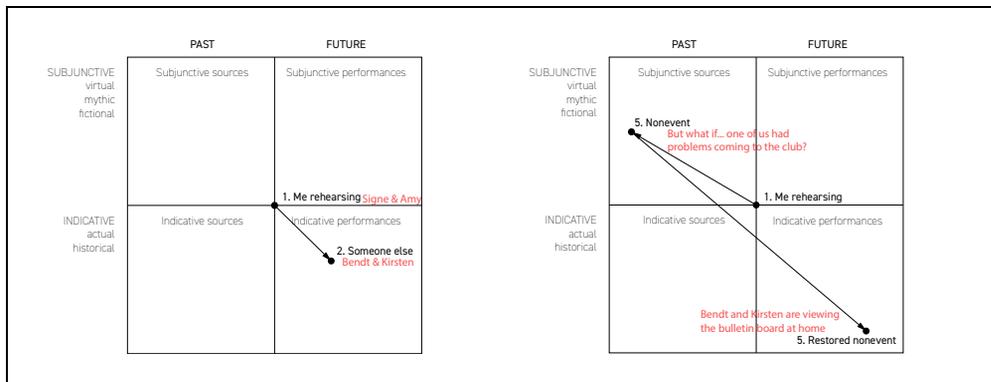
communities, of how too many elderly people are sitting alone and how they need to be reminded that something is happening. 'At least they get noticed' is a comment to the possible suggestion of how the bulletin board *could* be extended to reach the private homes of the members of the proposed community as well.

The props made the dialogue tangible by letting all participants be part of and reflect upon concrete examples from Robert's everyday practice and mirror their own experiences, as Jytte exemplifying with her partner John's story. They were spurred both by the props that acted as transcendence elements such as the *screen* that Signe was holding but also by the example of what could happen *if* Robert's friends were no longer able to physically be present in the club as often as they used to. The Super Dots and its props are physically present at the table and in the dialogue as a shared material for everybody to take hold of and use. Some of the partners had a brief introduction to the concept before the workshop and they are eager to make use of the props and use them to introduce and visualize new examples. Pernille from the municipality uses the prop to gesture lifting it up and underscoring her suggestion about how the board of the sailboat club could announce messages to the members. She shakes and gestures with the *messenger* pointing it towards Robert, Signe and Amy who are all acting as members of the proposed and renewed sailboat club community.

In light of PD reflexive devices and informed by Schechner's rehearsal process in this snippet we also experience how one of the design researchers almost like a co-producer or instructor proposes to enact or restore some possible characters from one of the senior's context by addressing the actual names of two of Robert's peers from his sailboat community. This citational proposal resembles Brodersen et al.'s 'anchoring element' maintaining a reference to current practice by restoring some familiar elements of the 'tradition' of Robert's everyday life, i.e. the sailboat club and his peers, Bendt and Kirsten within this community. But it also turns into a 'transcendence element' in the way the researcher suggests to add a dramatic element of estrangement, where the characters 'Bendt and Kirsten' are no longer able to participate the way they used to just like Robert himself. This adds to the 'staging of an imaginative place' or in Schechner's terms the process of deconstructing fragments for a 'text' or 'score' that are 'thrown forward' in the performative process of bundling restored behaviours. This inspires Jytte to bring forth some of her concerns e.g. 'sources' for the future rehearsal. Like a motive to continue building up the cultural drama of the probing suggestion, Jytte declares that 'too many elderly people sit alone'; they need to be 'reminded or noticed', and she restores a social drama of how her partner John is no longer able to come to his sailboat club anymore. Like Gaver et al.'s 'cultural probes' 'Robert's landscape' and the props of the Super Dots as the probed screen 'return' with restored dramas like the story of John, who is no longer able to take part in cultural activities and Jytte's present concern for how seniors need to be 'reminded or noticed' in order to

choose for themselves to partake in the arrangements they can manage. But Jytte’s comment also weaves another concern for the subjunctive imagined future performance of who is able to receive the ‘reminders or notices’ of specific activities. According to Jytte the script she proposes is only for ‘members’ and ‘the board’.

If we bring Schechner’s diagrams of the ‘*performative bundle* of restored behavior’ (4.5.1b-c) to mind, we see small displacements 4.5.1b, as Signe suggests, supported by the maxi-prop of the *screen*, how she and Amy could rehearse and enact as a ‘future projection of someone else’ namely ‘Bendt and Kirsten’. Pernille proposes to represent the ‘board’ by gesturing with the maxi-messenger while connecting the different props with the yellow string. We also see (4.5.1c) how the proposed restoration of an ‘indicative event’ reassembling the way ‘Bendt and Kirsten’ are in touch with the sailboat club through the bulletin board quickly becomes a restored non-event by the subjunctive proposal: “*But what if one of us had problems coming to the club to see the bulletin board. Could we see it on our screen at home?*”



**Figure 4.5.1b-c Restored behaviour in a ‘performative bundle’:**

Restoring a drama where ‘Bendt & Kirsten’ are being noticed through the extended digitally enhanced bulletin board of the sailboat club within their homes.

The maxi-props become appropriated similar to Howard et al.’s *endowed props* (2002) as the simple screen becomes endowed with meaning as referencing the communication between the bulletin board at the club and within the private homes suggested as teletext on the television. The props of the *screen* and the *messengers* connected by the yellow Super Dots and the thread similar to the ‘endowed props’ propose and focus the attention and establish a productive tension between the emerging artefacts of digitalizing and connecting the bulletin board and private television. This suggests new situations of use by connecting action (the *messengers* belonging to members and board) and context (of the situated local *screens* at the club and within the homes of Bendt and Kirsten).

The maxi-props also become appropriated similar to Brandt & Grunnet’s *dream tools*

(2000) evoking a bodily understanding of possible ‘users’ as the board and members within a sailboat club, just like Robert and his relationship to ‘Bendt and Kirsten’ and Jytte’s suggestion of the large group of elderly people sitting alone at home, as well as John her partner who is unable to get to his sailboat club. The maxi-props evoke and restore a situated understanding of the possible contexts as the medial relations between ‘club and homes’, ‘board and members’ become tangible and enacted through the props of the yellow Super Dots, the *screen*, *messengers* and yellow threads as ‘things to *act* with’ Thus they afford props for a collaborative generation and exploration of fragments of ‘texts’ and ‘scripts’ for co-constructing the common score engaging partners directly in the co-production of the rehearsal.

There is also correspondence to Iacucci et al.’s ‘mobic or magic devices’ (2000) for acting out situations that are in-between ‘staged and real’, for envisioning and enacting a possible scenario, with the simple props as ‘future devices’. Supporting the partners in envisioning different possible and situated use scenarios, I also see how the maxi-props are appropriated resembling Salvador & Howell’s *Focus Troupe* (1998) as “a technique whereby dramatic vignettes are presented (...) in which the new product concept is featured merely as a prop or even as a dramatic element, but not as an existing piece of technology” (ibid: 251). I could continue to show how Burns et al.’s techniques of *informance design* (1994) and *bodystorming* (1995) as well as Buchenau & Suri’s *experience prototyping* (2000) all have similarities to the appropriation of the concept of Super Dots. But let’s move on and hear how the group after the introduction of the maxi-props and possible appropriations of their properties has moved on to making a puppet scenario where they now apply the mini-props to better fit the scale of puppets and backdrops.

#### 4.5.2 What if... we join your trip to the park? May ‘the blue’ partake?

A bit later the same group is discussing and enacting a scenario where they have agreed to meet in a park and have lunch or coffee in a café. Marcus and Pernille (see pic below) each hold their blue dots on their chests and connect them with a blue string, and Pernille probes a question: “What if we would like to join your trip? We come from ‘Madam Blå’, like the two people who participated at the last workshop. We just heard about your trip and would like to join you. May we join?” The participants, each wearing their orange Super Dots, look at Pernille and Marcus. They are silent for some time until Jytte exclaims, “I really don’t want to spend my time eating lunch with people I don’t like. I don’t know who they are!” They all laugh, but Jytte states again “I don’t want to waste my precious time!” Amy tries with a friendly probing tone “But Jytte... that is not like you!” “Yes! I only want to be with people I like, like you!” Then she laughs with the rest “Okay, then let’s just say that I know you,” and they continue

the dialogue. Later Amy exclaims with an interrogative hesitant voice “But we can’t say no... can we? That would not be polite!” There are many dialogues going on so Amy’s concern is not heard or taken up in the situation. It later surfaces again when she says: “How did we agree on meeting? When was that agreement reached? Was it this ‘dot thing’?” Jytte looks at Pernille and points at the blue dots at the table “How did you get the notice about our trip and how were we told that you are coming? Pernille replies “And how do we all find each other?” She pauses for some seconds, “Yes there are many questions... These are the things we would like to find out.”



**Ill 4.5.2: The subjunctive blue community: Madam Blå**

Pernille and Marcus enacting ‘the blue community’ from ‘Madam Blå’ asking, “May we join your excursion?”

The group discusses the different props and their possibilities, whether the messenger could be a way of communicating, and who is messaging whom. The *seeker* is suggested and Amy says pointing to the mini-prop of the *seeker*: “They need to be turned on...to be active. Do we have one each?”. “Yes, that would be preferred.” They only find two mini-seekers in the kit and Jytte declares, “It is important that I have one. I’m in the bus alone and I need to find you.” They make extra seekers and, in the end, they agree that someone knows one of ‘the blue’ and therefore they are able to contact each other. Amy suggests that it could be the screen that could show these messages and asks, “Can you also write on the screen? Or could I simply talk into it? I think I would prefer to talk.” Amy is holding the mini-messenger to her mouth and alters her voice, “Hello Jytte, how would you like to do it? I prefer to talk. What about you, Jytte? Would you like to receive it as text or my recorded message?” Jytte replies, “I prefer text if I am out in the park.” Then Amy encounters a problem. “But I can’t bike if I need both the seeker and the messenger, then I can’t hold on to the handlebar?”

In this part of the encounter the group has now moved on from the example of Robert’s ‘possible estranged yellow community of the sailboat club’ and is further extending ‘the trip to the park community’ between familiar elements of communicating among ‘the board of the club’, ‘its members’ and their practices such as the bulletin board in the members’ private homes. The

group is now as part of rehearsing, iterating, restoring and further developing a puppet scenario made at the last workshop by suggesting modifications based on the previous dialogue of Robert's community and the concept of the Super Dots in general. In the situation we experience how Pernille and Marcus from the project group are suggesting and enacting, *as if* they were asking, if they as "the blue" could also partake in the trip to Valbyparken that Bo, Robert, Jytte and Amy have been arranging. When Pernille asks the question Pernille and Marcus are tentative holding blue Super Dots at their chest with a blue tread between them. Like the rest of the group they have already been wearing orange Super Dots since the group first got their kit with Super Dots. Pernille and Marcus's inquiry meets resistance from Jytte, who quite frankly states that she doesn't want to spend time with people she doesn't know. Jytte is being serious about her concern, but in the subjunctive and playful situation it is agreed that one of them knows one of 'the blue'. But several considerations surface later on, of how it would not be polite to turn down a request like the one from 'the blue' coming from 'Madam Blå'. And inquiries are raised of how and when 'they all agreed on meeting'. Amy questions how and when the agreement was made, and this evokes another reflexive dialogue of *how* 'the blue' had got the notice and how the present group has been notified that 'the blue is joining'. Pernille comments that those are the questions they would like to explore.

Having discussed the different props and their possibilities, especially Amy is commenting on and detailing how she would appropriate the props such as the *seeker* as if they need to be turned on to be active. She would also prefer to text or talk into the *screen* and asks Jytte how she would prefer to receive the message. Jytte replies that she would prefer to text *if* she was in the park. She is imagining being situated in the context of the part and makes a decision on this basis. Previously she just stated that it would be important for her to have a *seeker* because she is on the bus and needs to find Bo, Amy and Robert in the park. These statements of when "I'm in the bus alone" and "if I am in the park" refer to the context of the puppet scenario and their puppets representing themselves. But I suggest that Amy and Jytte are also imagining how they would prefer to act and react in similar situations they know from their everyday context, of how they would probably act in a given known everyday situation. By making use of the puppet scenario they are able to explore different places and situations and start to envision and play with how they would appropriate and act at specific places e.g. in the park, alone in the bus, at home, in the sailboat club etc. They are also easily able to change their proposed 'acts' just like Ehn and Sjögren's 'scripts for action' (1991), 'design-by-playing' and 'learning-by-doing' (Ehn 2008) according to the proposed places and situations. They are rehearsing through the scenario of the multiple *where*, *when* and *who* to meet up with.

#### 4.5.3 Robert's landscape evokes a 'third space' of a future *what-if*

The group continues to alter the story, the props and the setting in order to adjust to their new findings. But it is within this playful liminoid space where they are both reacting to practical issues such as how the puppet cannot hold on to both the props of the 'pipe cleaner bike', the mini-messenger and the mini-seeker. But perhaps, they are also at the same time imagining how they themselves would probably not be able to use for instance a mobile phone while biking. Or how they actually would like to send or receive messages when they are in the park, like Amy, who would prefer to talk if sending a message, and Jytte who would prefer to receive a text if she is out. In this example Amy and Jytte are rehearsing how this would feel most natural for them if they were to make use of social media or communication technology in a public park.<sup>102</sup>

But there are also other rehearsals and *performative bundles* in play. When Pernille and Marcus suggest that they are enacting some 'strange' seniors not suggesting any names but say it could be someone like the other seniors participating in the previous workshop (from Madam Blå, whom Jytte have not met), it seems from Jytte's reaction that this is not just a playful make-believe story that is made up where everything is possible. This is a serious game. She reacts directly as if she was in the park and had to consider the suggestion of a query from some 'strangers' to join whom neither she nor the others knew or had met before. The reaction of laughter by the rest of the group could have to do with Jytte's harsh statement and Pernille's facial expression looking a bit disappointed, as pretending and playing the role of one of the members of Madam Blå. But the mood is again changing when Jytte says, "ok, then. Let's just *pretend* we know you." The tension when the group was quiet for some seconds was enough to introduce the serious issue of the social drama. Jytte had made her point. In Jytte's view you don't just meet up with people you have never met before. There needs to be some kind of connection and relation. That would not seem likely in her lifeworld and thus not work in the rehearsal either. It would not seem plausible to the actors' character and the overall script of the story.

This is maybe one of the 'blocks' that Grotowski would help actors remove 'via negativa'<sup>103</sup> when making the score. But the proposed act of inquiring 'if the blue may join' supported by the props of the blue Super Dots is also working a bit like a Brechtian 'social Gestus' of *Verfremdung*, where Pernille and Marcus with the blue dots and thread only connecting themselves overstate being 'some others'. This 'script for action' is evoking some

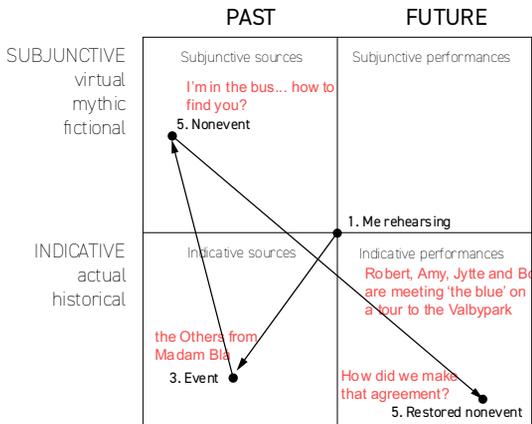
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<sup>102</sup> Remember, this took place quite a while ago (2010) and most of these seniors did not have mobile phones.

<sup>103</sup> In the example given in section 2.2.1.3, Actor Cieslack describes Grotowski's concept of 'via negativa' as the process for building up the 'score' by removing the blocks that may hinder actors in fully confronting and experiencing the actions at hand.

critical considerations of how Jytte would actually behave within her everyday life blurring the boundaries between the ‘make-belief’<sup>104</sup> and the ‘make believe’<sup>105</sup>.

After the crisis of the social drama, the group continues to explore the redressive actions and reintegration questioning how they agreed on meeting and finding each other. The props become appropriated by the seniors to the situation as a liminoid in-between pretending and believing themselves to partake in the excursion to the park, but they gently get to sense how it would ‘feel’ to them. They are starting to establish a design space between estrangement and familiarization (Johanson et al. 2005) building on both the elements of transcendence: such as proposing ‘the blue Super Dots’, as well as on elements of anchoring: suggesting the proposal came from ‘those from Madam Blå who were here the last time’. The participants try it out and reflect on what and how it would be *if it were like that*, but in a comfortable safe space that, like Muller’s ‘third space’, neither belongs only to Robert, Amy and Jytte or to others, but combines diverse knowledge and challenges assumptions. Unlike Amy’s everyday lifeworld, where it would not be polite to say no; where one ‘can’t say no’, it is somehow acceptable within this rehearsal space, even though it raises the contours of a possible and very relevant ‘social drama’. A drama leading to new inquiries of how to make agreements among members and newcomers, notice others and find peers. The co-producers of the co-design workshop are similar to actors within the phase of proto-performance, training and adapting the story of the script by rehearsing to get to know their characters and their relations, in a safe backstage space that provides them with the opportunities to ‘try out’, reject, change and modify both story and characters.



### III 4.5.3 How did we make that agreement?

Restoring the subjunctive non-event of 'Bendt & Kirsten' and the sailboat club' staged into a restored non-event of the four going to the park evokes a 'third space' that does not belong mainly to Robert, Amy or Jytte. Similarly, a restored non-event of the semi-fictional characters of 'the blue' based on 'the others' from 'Madam Blå' evokes an actual inquiry, 'how did we make that agreement'?

<sup>104</sup> Described by Schechner as when really believing your own role, like in religion

<sup>105</sup> As *pretending* to be conscious of yourself as performing, keeping the separation between character portrayed and yourself as performer

Recalling Schechner's *performative bundle* we are able to see how many non-events are restored through the process of building the scenario by also applying the props. 'I'm on the bus alone', Jytte imagines. 'I need to find you'. She is 'transported' to somewhere else, as the park that is represented at the picture of the backdrop, imagining how she will find Amy and the rest. But she also imagines how to talk or write messages or receive sound clips or text situated in the imaginary park.

In 'a traditional design process' this would be the sketching phase, where initial doodles are gaining their shape and structure. These earliest abstract simple forms will be deconstructed and reshaped many times until the desired form matches the intentions of the designer. But as also mentioned, these 'sketching processes' in co-design often take place in a large network of many co-design researchers and non-professional designers as partners. Within this space the group of unlike participants are all forming and rehearsing (similar to sketching but done in a collaborative manner) until the story feels right for every single participant. They negotiate that there is a relationship between one of the persons from 'the blue community' and one in 'their network', which also supports the common idea behind the SI project and the concept of the Super Dots, exploring how to support small local and activity-based communities. This indicates that the communities need to be built from existing shared activities and that communities may expand by making these activities visible providing possible newcomers with a 'ticket to talk' or existing members with a 'ticket to act'.

## 4.6 Amy's morning call; re-framed

From the initial restored drama of a 'non-event', where 'Bendt and Kirsten' are suggested as possible users for extending the media channel to the sailboat club members, to the situation where the proposed visit by 'the Blue' is discarded, since it does not seem plausible that Amy, Jytte, Robert and the rest meet up with someone they don't know. The different functionalities and properties of the props are tried out and transcended from present practices such as Robert's sailboat club and the fact that Jytte will not meet up with somebody she doesn't know. In this last encounter, we will now hear how these feedback loops are restoring some future speculations.

### 4.6.1 I could use the screen to record the morning message?

Amy quietly approaches Signe tapping her finger on the prop, the screen: "Maybe I could use the screen at home to record a message each morning when I get up, which my daughter can receive when she likes? Then she doesn't have to call to check on me every morning." Signe and Amy talk about how to record from the screen, if it is turned on and recording for a longer period of time. Amy questions: "Then you can never be

only by yourself?” Signe follows up, “So the question is how much can other people see? And how much will you allow them to see?” Pernille adds, “And who in the community can follow?” The dialogue continues in the group about who would be allowed to watch, if the channel on the screen was open, or when to turn it on and off, whether it could be just one picture or one sound message. Amy and Jytte find it useful to support their relationship as neighbours by using the screen to catch a glimpse of whether the other is at home or ready for contact. They also talk about sharing the information with others, e.g. their children, Jytte’s partner and ‘the girls’.

What I experience here in the rehearsal process is Amy reflecting on the role she has just enacted within the scenario of the excursion to the park, where she, Jytte and Robert are sharing pictures from the day on their screens at home. In the puppet scenario Jytte wanted to take a nap first and waited to watch the photos until the time was right for her. Similarly Amy considers how elements of the scenario and the properties of the props could also be appropriated to her everyday life. As part of exploring the role she has just enacted, she now also reflects on how it would feel for her to use the screen at home replacing the morning calls she already has with her daughter today, with a video message that her daughter can view when the time is best for her. Amy’s consideration; “*Then you can never be only by yourself?*” starts a shared dialogue, where Signe and Pernille from the project group follow up with additional reflective questions directing and probing Amy and the rest of the group to consider “*how much can other people see?*” “*How much will you allow them to see?*” and “*Who in the community can follow?*”.

These reflective queries become the basis for a dialogue about what the props and the technology could do for Jytte and Amy in supporting and extending their existing practices as neighbours in a re-framed ‘as if’. As the practice of keeping an eye on each other and also a dialogue about what kind of information one is willing to share through social media with different communities such as neighbours, family, friends, relatives or more recent acquaintances like Robert, that Amy, Jytte and the group that was rehearsing through the puppet scenario.

#### **4.6.2 From ‘Bendt and Kirsten’ and ‘the Blue’ to Amy’s morning call**

In this encounter, we experience how the evocative props and the rehearsed puppet scenario evoke an additional improvised situation of Amy imagining using the screen to record a morning call to her daughter. On the basis of the scenario the group has just developed and rehearsed, Amy is continuing to follow some associations their scenario and past dialogues *could* have on her future possible practice. The rehearsal or the performance is not over yet.

The question of how Amy *could* use the screen to record a morning message for her daughter or Jytte in a possible future illustrates that she has been reflecting on their talk and the

enacted scenario about the props of the Super Dots. She has also been thinking about the prop of the *screen* and its possibilities of different ways of communicating through different Super Dot communities. Amy imagines appropriating the possibilities of the technology to maybe stay more independent and not feel it's a burden for her daughter to call her every morning, because both she and her daughter have to be at home to call and receive the call at a certain time. Amy appropriates both the prop and the scenario they have just rehearsed into a new restored drama exploring how both she and her daughter are able to maintain their social connections, but when the time is right for both of them. She is also being reflexive raising a concern of her role when stating "*Then you can never be only by yourself?*". She is starting an evocative dialogue detailing '*how much others see*', '*how much you allow them to see*' and '*who in which communities can follow what*'. This exploration of her role and relations in different communities is maybe closer to her and Jytte's everyday life than the playful puppet scenario, but it builds on reflections on her enacted role within the meta-theatre of the puppet scenario.

The association is starting from one existing activity that Amy and her daughter have had for many years. But spurred by the enacted puppet scenario and reflections concerning sending and receiving asynchronized messages within this subjunctive and playful mood, the past practice is also extended into possible new imaginary communities and practices.

Schechner explains that "The human achievement (...) is the ability to make decisions based on virtual as well as actual alternatives. These virtual alternatives take on a life of their own. Theater is the art of actualizing them, and rehearsal is the means of developing their individual shapes and rhythms" (Schechner 2003: 208).

Amy, Jytte and the rest of the group are able to explore and make their own decisions based on their experiences appropriating and rehearsing different situations and interactions between the estrangement of the props and the familiarization of their own everyday practices into possible new use situations. They are also able to explore the actualized 'virtual alternatives' based on restored *strips of behaviour*, as Amy considers how this could be beneficial for her and her daughter reiterating their morning call routine and later in the rehearsal process restoring and extending this act to also engage Jytte, her next-door neighbour.

Amy is imagining future possibilities as 'virtual alternatives' taking on 'a life of their own' entering Amy's possible future practices. Schechner states that rehearsal is the means of developing these *strips of behaviour* as restored virtual alternatives and a theatre like the cultural drama of the enacted puppet scenario is the art of actualizing them. Through actualizing Amy has been transported through a series of feedback loops relating to social dramas anchored in Robert's community to cultural dramas staged as the proposal of 'the blue' further to the scenarios developing how to communicate detailing the appropriation of the simple props

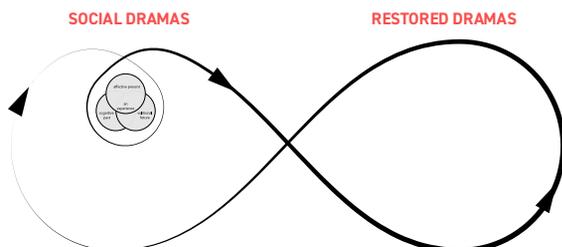
endowed with possibility of recording video snippets as messages that allow for asynchronized dialogue. Schechner further states, “By turning possibilities into action, into performances, whole worlds otherwise not lived are born” (Schechner 2003: 208). When the enacted puppet scenario of the excursion to the park became ‘born’ out of the medial interplay between the props evoking new possibilities of social communication within Robert’s sailboat club community it turned from tentative possibilities into actions. Where ‘worlds otherwise not lived’ became ‘actual’ or *reactualized*, at least actual and tangible enough as a shared scenario of a future vision not that far removed from their everyday lives.

By *Rehearsing* with evocative props, the participants are now able to explore and experience some situations as restored dramas close to their known everyday practices, but slightly twisted and transcended in light of what and how the possibilities of social media could play out. Like Tage Larsen seemed to have been building a vocabulary of situations improvised through actions evoked by the same prop, this group also enacts and embodies different situations and actions evoked by the Super Dots and its props directing alternatives towards social media and communities. They have discovered and explored how one person does not want to share all communication with everybody else and how people prefer different ways of communicating according to different situations, like Jytte who prefers texts if she is in the park and Amy who prefers talking. But most importantly they have now coined a ‘third space’ for rehearsal, where they share some ideas of what the props could be used for as well as raising responses of resistance and allowing for agonistic appropriation. Instead of starting the dialogue exploring the quite abstract ideas like ‘how much *others* see’, ‘how much will *you allow* them to see’ and ‘*who* in which communities can follow *what*’, Amy, Jytte, Robert and the rest are able to start from experiences or realizations like the one Amy had in the aftermath of the scenario. By continuously probing, staging and re-framing the group is able to restore and improvise dramas by tentative questioning and proposing sometimes provocative estrangements such as Pernille and Marcus enacting “the blue”, who would like to join, or familiarizations like Amy’s morning call being re-framed. By framing and re-framing the group starts from exploring the example of Robert’s sailboat club and moves on to the scenario in the park and later again Amy’s morning call recorded through the screen, which also seems to point to some possibilities for extending and expanding Amy’s and Jytte’s relationship as neighbours.

#### 4.7 Making tangible props for gathering social dramas

Designing tangible design tools, such as props, have turned out to be an interesting way of opening up a space of possibilities for a rehearsal, where many partners can be part of the process. The props are catalysts for establishing a shared language and common acts of the possibilities of e.g. extending communities by social media for a diverse group of senior citizens

and partners. As I have illustrated with the examples, the tangible props offer many different possibilities when rehearsing new service models for social innovation and community building. The reciprocal process, where designers ‘call’ for responses through the props, and where responses are explored, adapted and appropriated by a diverse group of partners, seems to be fruitful in developing a shared space for rehearsals. The tangible props support the partners’ ability to respond to both ‘design calls’ but also respond as ‘calling for’ and relating to other partners’ stakes and concerns.



### III. 4.7 Gathering restored social drama through the props

Restored social dramas such as the drop of the leaflet, entering the leisure club, leaving grief behind with the nightgown and Irene, who does not want to dance any longer, build on *an* experience. Turner explains *an* experience building on Dewey's *initiation* and *consummation* of experience and Dilthey's

trichotomy of cognitive, affective and volitional dimensions illustrating the temporal organization of meaning, value and ends (Turner 1986: 214-15). Restored dramas of *an* experience are evoked through the design props (e.g. the dialogue books and the Super Dots)

Rehearsals of probing responses of social dramas by suggesting and discarding different *strips of restored behaviour*, situations and places enables partners in exploring *possible* roles and relations as scripts. Staging such scripts as dramas seems to foster experiences and understandings of different partners’ stakes and relations to the proposed score of the rehearsal. Experiences like living through, thinking back and wishing forward consist of cognitive structures of meaning tied to the past, affective structures of value tied to the present and volitional structures as ends tied to an emerging future (Turner 1986: 214-15). But re-framing, questioning and discarding also seem to be important when rehearsing, as we heard how the initially suggested example of an activity-based community of the sailboat club developed into a scenario for a more loosely connected ad-hoc community in the park. This change of exploring a multiplicity of different sites and communities as the members and board of the sailboat club, the ad-hoc community in the park and the closer relations between neighbours and relatives within their homes worked as a re-framing for engaging all partners in coining the ‘score’ to form the rehearsal with ‘a logic of its own’. Bo, the sports instructor, had stakes in suggesting gatherings for exercise in a public park. At the workshop the seniors, Amy and Jytte, had previously developed a scenario that was taking place mainly within their homes, whereas Robert had been part of exploring shared exercise activities at the previous workshop. The re-framing seemed to combine most partners’ interests and experiences and thus restored and reiterated their dramas, roles and relations into a reframed and collective scenario. The props introduced and probed social dramas related to technological

possibilities of extending communication within and across communities exploring and adopting social media.

Another interesting point that can be made based on the stories above has similarities to how Tage Larsen appropriates props when giving life to situations occurring in the interplay between the interactions of his multiple semiotic and phenomenological bodies with the prop depicting different situations. It is a flickering and shifting perception similar to Fischer-Lichte's 'perceptual multistability' of the 'actor as actor' or 'actor as character'; 'Tage as Tage' or 'Tage as cuddling or serving', and the in-between negotiations or alterations of actions. These movements have some resemblance to Schechner's transitional workshop-rehearsal processes of 'restored behavior' where "elements that are 'not me' become 'me' without losing their 'not me-ness' (Schechner 1985: 111). Schechner states that this tension of a double consciousness is leading to a 'double negativity', where the actor is acting not entirely as himself, but also not-not as a character. Schechner states, "It is not accurate to call them actors, and it is not accurate to *not* call them actors. They are between 'not actors' and 'not not actors', a liminal realm of double negativity that precisely locates the process of theatrical characterization" (Schechner 1985: 97).

These liminal transitions are typical for the rehearsal process, where actors are familiarizing themselves with their roles and scripts, like when Amy starts a conversation with the prop of the *messenger* holding it to her mouth pretending to be the as-if character of 'Amy in the park'; (me as not-not me) and say "*Hello Jytte...*" then she pauses and alters tonality indicating that she is stepping out of the role of 'Amy in the park' and asks as herself 'Amy in the workshop situation' (me as me) "*and how would you like to do it? I prefer to talk. What about you Jytte? Would you like to receive it as text or my recorded message?*" Similarly we experience how Ketty enacts the as-if character of 'Ketty chatting to Lilly in the shopping centre' when in a pitched tone she says "*Lilly... you wanted to look at the trousers?*" She switches back to her ordinary voice (me as me) when she moves Lilly's puppet and in a more descriptive tone states, "*You can go there... We have the messenger.*" She re-enters the role of as-if 'Ketty in the shopping centre' (me as not-not me) again pitching her voice, "*Let's just meet in half an hour, we can use the messenger, and then also notify our bus driver to help us out with the groceries.*". These 'social movements' or moving in and out of roles are not just individual processes but more important negotiations between the different actors and their relations, similar to Jackson's point of a more existential human condition in the subtle shifts between being acted upon and taking action in the interplay between being a part of the lives of others and being apart from them (Jackson 2012). Partners support each other in adjusting their interactions towards a score similar to Grotowski's concept of 'via negativa' (Schechner 2002: 46). Through the props Amy and Ketty help their fellow actors Jytte and Lilly in "removing the obstacles and blocks" playing out the actions at hand as associations, responding and reacting as true to themselves when rehearsing and performing their roles. This is an important part of

rehearsals in this case triggered by the props.

Design props in general (such as the Super Dots and the Dialogue Books) prompt the reflexive 'breaching' phase of dramas. Reenacted social dramas become cultural metatheatres activating Turner's and Myerhoff's reflexive matricial mirrors and prompt groups to 'frame' or 'step out of themselves' for inspection and retrospection. This is the case when civil servant Inge, prompted by the dialogue books, restores the drama of a senior citizen's provocative 'drop of the leaflet' leading to reflections of what kinds of services are offered and how they are communicated. The *redressive act* by Lene's rephrasing of the 'leisure club for grown-ups' is a response to the *crisis* of citizens' perception of public 'municipal activity centres', when senior citizens finally enter the V.O.C. Another example is Ketty's call for Lilly to join the shopping trip as well as Amy's considerations of how to respond by 'saying no' and turning down the enquiry of participation from 'others'. These meta-theatres are all rehearsed and performed in a reflexive 'safe space', where performers and audience are able to discuss and enact different variations, as when Ove reiterates and responds to Birgit's reenacted drama of how she "had to explain to a woman that she needed discard her sorrow with the nightgown *if* she wanted to make friends" as how "it is better that people *enter* and feel *part* of a community where one can share harsh the reality all the way" than when "people are running away screaming." Such dramas are revealing in the way people become part (or not) by adapting or appropriating local communities, which allows both performers and audience a reflexive space for reflecting on how they are part of specific communities or apart from other 'cultural group formations'. This is seen when Robert's relations to his friends and the sailboat club members and the board are discussed in relation to John, (who is *not* part of his former community), and made tangible for breaching into other possible appropriations, or in Amy's everyday practices with her daughter's morning call and daily communication with her neighbor Jytte.

What I have experienced working with making abstract concepts of technology and social media into tangible malleable material as props is that all participants have had a possibility to gather a 'fractiverse' or pluriverse for co-exploring and becoming *response-able* in a phase that mainly belonged to the professional designers and technological developers.

The relationships are important, and the reciprocal balance of exchange when calling and 'asking questions through design' and 'experiencing the act of response and reply' is very subtle and needs strong skills of fine-tuning to the situation. But like the experience of being immersed in a rich dialogue, it sometimes feels like 'a magic moment' of presence, when 'a Thing' suddenly occurs as when dramas are restored and we are 'growing older together'. I am convinced that when a change or transition in mind happens, like Amy who sees some possibilities of improving a more flexible communication with her daughter and neighbour through a video message, it has to do with the many smaller iterative movements. Like Schechner's transportations she has

engaged through rehearsing *strips of behaviour* and restoring dramas. All the partners have been encouraged and engaged to step a little aside from their ordinary view of how things are within their everyday (as not-not me), to seeing it from another (global) perspective and imagining how it could be, and lastly step back and enact how this would be situated in their own everyday practice (me as me). These many smaller steps starting out from Ketty's belief that technology will never be something for her and 'them', to realizing that the Super Dots and their possibilities are already out there, and they are *also* for people like Ketty and Amy. This I find to be an interesting journey.

#### 4.8 Rehearsing by probing, staging and undergoing re-framing

As described in the DAIM project, the initial approach of *Rehearsing the Future* is a bundle of strategies applied best in concert: The first strategy, *exploratory inquiry*, is concerned with exploration without a fixed hypothesis and inquiry that aims for an understanding concerned with purpose and intent: why, for whom and for what is this understanding directed? The second strategy, *sustained participation*, is a continually engaged dialogue to ensure that the direction and insights of project inquiries are aligned with the concerns of the mobilized network. The third strategy, *generative prototyping*, takes problems and solutions as the basic elements of continuous loops of iterations. By relentlessly trying out what new thoughts and actions a design suggestion might spur, generative prototyping is not only about testing whether ideas fit the defined goal; it remains open also for what we are conducting inquiries for and how we are engaging stakeholder networks (Halse et al. 2010: 27).

What I want to address and add to the initial concept of the DAIM approach of *Rehearsing* and especially the strategy of *generative prototyping* is the role of how specific design props can act as evocative triggers for restoring social dramas as a social 'source material' and script for further rehearsals. By emphasizing the processual and durational dynamics I want to address a designerly mode of *Rehearsing* by describing an attentive position of a collective *gathering* of social dramas and some practices that spur the strategies of rehearsing into action. Designers need to make invitations as catalysts that are able to initiate and gather a presence of partners' attention and participation in the *exploratory inquiry* and *generative prototyping*. What the DAIM approach of *Rehearsing the Future* did not address that clearly back then is how 'we' enter the pre-expressive state of rehearsal, a pre-expressivity that is creating the source and impulse that Schechner explains 'gives rise to the later performance' (2002: 191). Instead of 'sustained participation', I suggest that the role of professional designers is to keep an initial focus on *gathering* participation within the mode of *Rehearsing*.

*If* exploratory inquiry is without hypothesis, and *if* sustained participation is *continually* engaged dialogues, and *if* generative prototyping is *endless loops of iterations*; how are the seeds for transition being sown? And how do we enter or initiate such 'loops of iterations'? We as expert

designers must initiate some gestures of invitations that act as reflective devices framing *scores* and *texts* for further rehearsals and set the process in motion. We must gather with a group of co-producers who are willing to accept the invitation of *Rehearsing*. As designers we need to act as tricksters in changing worldviews and supporting a sharing of lifeworlds. I have suggested that we can learn from Schechner's performance process of establishing the initial proto-performances that link the departure of the everyday world with the liminal subjunctive space for *Rehearsing* and from his view of how restored behaviour is modelled in a *performative bundle* from a present position scoring past behaviour thrown forward, towards the collective construction of a performance logic as a whole. We can also lean on Turner's awareness of the dynamic interrelations and feedback loop between social and cultural dramas as rhythmic intervals of *breach, crisis, redress, and reintegration* again leading to new breaches. In general, co-designers' design props gathering multiple worldviews and social dramas for *Rehearsing* could benefit from a closer look at the performance poetics as well as actors' extra-daily theatre practices.

As I presented at the start of this chapter, *Rehearsing* is about inviting a *gathering* of multiple futures. By growing a pluriverse of we-relations and lifeworlds, a liminal space for rehearsing is established. It is probed by '*strips of restored behavior*' staging social dramas as source materials to be re-framed into further rehearsals and performances. Fragments of scripts suggest a fractiverse or pluriverse<sup>106</sup>, of subjunctive and possible whom(s), where(s), what(s) and why(s), as when the earlier industrial designer sketched and grabbed with form-giving from the interdependent aspects within a 'relational star' (form, colour, material, dimension & function). Present post-industrial co-designers rehearsing are entangled within the form-giving of gathering of multiple partners for probing several sites, staging a pluriverse of restored acts and re-framing motivations for rehearsing such futures.

Through processes of workshop-rehearsals restored situations such as series of *strips of behaviour* become rehearsed and connected in a socio-temporal script with a 'logic of its own'. The dynamics initiating and driving this process are through responses of 'the calls' of evocative props as practices of *probing* and *staging* social dramas as *re-framed* cultural dramas.

Design props and probing practices act as 'calls' similar to Brodersen & peers' *elements of transcendence* (2008) that afford the imaginative situation to be enacted. Practices of staging enact

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<sup>106</sup> *Multiverse*, according to Ingold's query of a 'one world' (rather than a universe), refers to a 'pluralistic universe' insisting on the 'multiverse' (proposed by James 2012) that is simultaneously singular and plural for the reason that its one-ness is never absolutely complete (2018). A *Pluriverse*, as proposed by Arturo Escobar in 'Designs for the pluriverse' (2012 & 2018), describes the transition from the hegemony of modernity's One-World ontology to a pluriverse of socio-natural configurations. Escobar suggests that designs for the pluriverse is nourishing 'difference' and becomes a tool for reimagining and reconstructing local worlds by references to the Zapatistian description of 'a world where many worlds fit' (Escobar 2018: xvi).

situations through embodied gestures and puppet scenarios which anchor the evoked strips into familiar scenarios, as *anchoring elements* (Brodersen et al. 2008).

Establishing this productive tension in-between anchoring and transcendence or Ehn's original term *tradition and transcendence* (1988) is to be understood as the co-designer's primary role when inviting and expanding this reflexive practicum as the liminoid design theatre for rehearsing. Between extending the present everyday design context in order to root and anchor the design proposal in the present 'tradition', while also exploring the possible future by transcending as 'going beyond' and breaking the boundaries of the existing tradition, ideas, and conceptions of the design context. Within theatre- and performance studies this tension is maybe most famously described by Brecht's *Verfremdungseffekt*<sup>107</sup> as also entailing a political stance of distributing a critical and reflective awareness attempting to let the audience come to their own conclusions about the moral implications of the event portrayed.

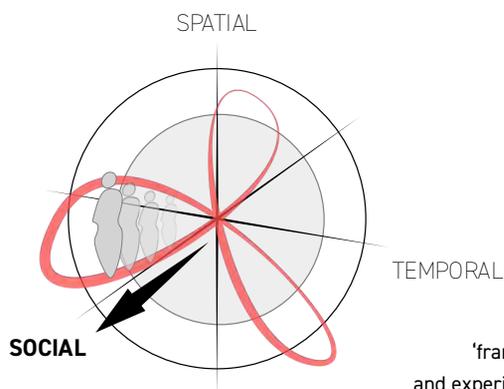
Starting out with the vignette of how I encountered Tage Larsen giving life to props, which invited me to recognise past experiences as restored drama that again lead to another level of reflexivity blending into new stories, similarly, the restored dramas within the SI project opened up for inviting others into the process of restoring dramas balancing elements of the possible 'as-if' and actual 'is'— restored dramas that are made to probe responses and prop propositions. Exemplified by the concept of the Super Dots, participants are invited by tangible elements of estrangement to explore new possibilities and thus evoke and enable them in acting out by familiarization what this could do or mean for them. The Super Dots, developed during the Design Lab of the SI project, supported non-professional designers such as everyday co-designers in the collaborative embodied process of rehearsing. The restored dramas propped the rehearsal space where designers including everyday designers could explore possible responses. The Super Dots as design-props had the function of a scaffold, a prop actually supporting the *rehearsal process* of connecting how the evocative responses could relate to the everyday context and supporting partners e.g. everyday designers in forming and rehearsing their responses to technological possibilities or drawbacks as embodied enactments within a performance.

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<sup>107</sup> Brecht developed various estrangement or de-familiarization effects (*Verfremdungseffekte*) that were designed to make the familiar world seem unfamiliar. *Verfremdung* has often been translated as 'alienating' or 'estranging the audience' as in making them separate from the action. But *Verfremdungseffekt* translates more closely into '*distancing*'. By distancing the audience emotionally from the action, Brecht wanted his audience to remain interested and engaged in the drama, but avoid a too deep emotional involvement in the characters. Brecht assumed that if the audience believed in the action on stage and became too emotionally involved they lost the ability to think and to judge. He wanted his audiences to remain objective and distant from emotional involvement so that they could make considered and rational judgements about social comments or issues in his work. Thus actors are able to apply different *Verfremdung* devices such as 'narration' and 'coming out of role' as the actors comment upon their own characters in third person, or speaking the stage directions, using placards, holding a sign, or addressing the audience directly and thus deliberately destroying 'the illusion of reality'.

Similar to how Grotowski explained the relations between the banks of the river as the score structuring and supporting the flow of the river as the actor's process<sup>108</sup>, the Super Dots probe and evoke estrangements that, like Grotowski's score, direct the flow of the 'inner process' just like the water between the banks. But the props also enable participants in rehearsing, by probing, staging and re-framing possible appropriations that let them try out different variations of their roles and relations (e.g. adjusting their 'inner process'). Ketty, through the *messenger*, calls for Lilly's attention probing if they should go shopping. Amy and Jytte explore possibilities for supporting their different relations as neighbours, mothers, partners and friends. Bo, as a private business partner and service provider, engages in a rehearsal of how to initiate and facilitate a 'lightweight support' of a series of meet-ups for social exercise in the public park. Pernille, as a municipal stakeholder, sees some potential in probing and staging different communication channels with and among members and committees. In the restored drama regarding the subjunctive future versions of 'Bendt & Kirsten', Pernille taps the props of the *messengers, screen and channels* and probes *what-if* the board could communicate to a larger community of members and peers than the present noticeboard situated on the premises of the sailboat club. This exemplifies a situation of relations that could easily be transferred and scaled to other NGOs, municipal organizations and groups of citizens.

Everyone is rehearsing possible altered roles and relations slightly transitioned from their current position, not to the extreme, like Tage Larsen, who, like a chameleon, easily alters his characters, but more exploratively trying out future possibilities and how they could play out in the contexts of the existing relations within different communities of peers.



#### III 4.8a Rehearsing as *trickstering* by gathering globe views of social dramas

The mode of *Rehearsing* is related to gathering multiple worldviews of 'there', 'when' and 'them' related to evoked everyday dramas as 'restored strips of behaviour' and mouldable 'response-able' scores for further adjustments and rehearsals of medial relations from I to 'we'. Props and social dramas trigger elements of 'Verfremdung' as reflective 'framings' of their everyday life that allow partners to reflect and experience what the possible rehearsal of a transitioned

<sup>108</sup> Grotowski describes 'the score' as the two banks of a river and the performer's process as the water flowing between those banks. 'The score' is further explained by Grotowski's actor Cieslak as the glass that contains, supports and guides the flame of a candle (Schechner 2003: 46-47).

practice could do or mean to them. Practices of probing, staging and re-framing invite an exploration of altered relations with others. The reflexive space allows partners to easily 'jump' in time and space altering, discarding and rejecting situations and behaviours.

Summing up this chapter, pointing to the design mode of *Rehearsing*, I now return to Schütz's notion of 'growing older together' as establishing a world-making practice exploring spaces of possible we-relations— as moving within a three-dimensional socio-cultural sphere of multiple lifeworlds; a fractiverse or pluriverse consisting of a spatial axe from 'within reach to distant'; a temporal axe from 'present to past and future' and a biographical/social axe from 'intimacy to anonymity', as from 'I to thou'. By positioning the co-designer's vantage point within the worldmaking landscape, we get a glimpse of how the mode of *Rehearsing* enables us to expand a plurality of lifeworlds with a possibility of 'growing older together'. By exploring multiple and possible *we*-relations (*as-if* we were or knew 'Bendt & Kirsten' from the sailboat club and Jytte's John, who is unable to take part), we are not only sharing a collective 'slice' of time and space, but also restored dramas and biographical situations (such as Amy's daughter's morning calls and Amy & Jytte's neighbour practices). By letting restored dramas become tangible through mini-scale *mise-en-scènes* and staged by props, the stories become a response-able material for inviting others to enter and play out potential *we*-relations (as part of the yellow Super Dot community that appears on the home screen) and in general co-produce the common space of rehearsal.

The rehearsals are still in their early "warm up" phase, and often roles or relations are rejected due to a (too) long distance from the existing practices and worldviews, or too caricatured positions, as Lilly who does not see any purpose in shopping at a mall, or Robert, who does not have a problem coming to the sailboat club. But this is also part of the collaborate process of rehearsing as "growing older together," where partners need to get some glimpses of each other's biographical positions in order to rehearse and fine-tune possible relations among and between each other. Like professional actors preparing for a role, they at some point need another actor in order to develop their own character further and fine-tune enacted relations towards others. When Pernille is rehearsing a transitioned role for civil servants providing services for the seniors of the future, she needs to alter her existing practice and position of 'tradition' in order to reach the 'future senior citizen'. Correspondingly, Bo's existing (and prior) practices of providing exercise activities (that he had developed for younger people) need to be transitioned and rehearsed in order for him to adapt to altered relations towards (the future) senior citizens' abilities and requests. Also, senior citizens might need to change their views of their relations and their parts in the act of 'not only being serviced' and 'not servicing others' engaging within renewed public services and supported practices of wellbeing by the technological possibilities of social media.

We as design researchers also need to rehearse our roles by transitioning our design

practices to support the co-design process. In the case of SI, we also need to engage and enrol design concepts such as “connectivity”, “enabling technologies”, “notice and be noticed as part of everyday activity” and “twittering about activity” in the common script of how to collaboratively explore services that can support senior citizens’ social networks. We will not succeed if we all stay within our own existing sphere and fixed understanding of *our* lifeworld. We need to explore a plurality of lifeworlds and altered positions within these conjunctions of mutual tuning-in relations. By introducing the designers’ probing proposals as the concept of the Super Dots, the rehearsal process is stirred initiating a productive *Verfremdung* transition towards transcendence elements and back again by elements of familiarization, towards slightly adjusted positions, relations and roles, within each of our everyday practice. That is especially the case in the we-relations where, by sharing our ‘biographical situations’ as restored dramas, we establish a shared ‘third space’ that offers possibilities for rehearsals for altered roles and relations in interaction with and in collaboration with each other as consociates.

Rehearsals and the act of *Rehearsing* is both about exploring one’s possible practices but also how to position and relate one’s praxis in relation to other people, things or contexts. This also entails that the participants (as the actors rehearsing for a character) are provided with a possibility for exploring some (slightly) altered versions of themselves – *as if* Ketty did have a mobile phone and could use it for getting in contact with Lilly or others from her existing communities shopping at Fisketorvet, or *as if* Robert and the sailboat community could contact each other and the board by means of the technological practices that suited them best. But everyday co-designers are also able to ‘step out’ of their character reflecting on possibilities or altered behaviours like co-producers commenting on the production and suggesting changes to the direction of the rehearsal process.

Looking back to where we also set out exploring the different modes of social co-designers I see possibilities in crafting evocative proposals as props that are able to initiate and support the collaborative encounter of rehearsing transitioned roles and relations.

III. 4.8b Rehearsing as trickstering by probing, staging and undergoing re-framing

As a Constructive Gallery approach; this illustration reflects an experimental lens from a *Verfremdung* globe-view when *Rehearsing*, as when partners are making a world by ex-habiting a fractiverse and people, places and situations are proposed and situated in a rough map of a landscape. This gathering of globe-views does not indicate details of specific sites, relations or practices over time, but rather act as a fractiverse suggesting multiple world-views.



The mode of *Rehearsing* relates to *mimesis* as making (not faking) worldviews of *Verfremdung* and matricial mirrors restoring fragments as maps of globe-views; not from within the weather-world but from without; as 'ex-habitants of the earth. The mode of *Rehearsing* is an etic<sup>109</sup> mode that invites and gathers partners to distance themselves from themselves and imagine and relate the scores of rehearsals to a plurality of 'oneselves', materials, places and processes.

Rehearsals are evoked by props, probing within a spatial dimension of *multiple sites*; as the subjunctive activity club, within the park, at home, in the bus or on the bike.

*Rehearsing* further flourishes from restored dramas aiming at exploring a wide temporal manifold of *then(s)*; as later in the park, after I come home, when it suits me, or when the sun is out.

*Rehearsing* evolves by social dramas seeking to explore a social dimension from *I to we*; as a fractiverse of those from Madam Blå, the subjunctive 'Bendt & Kirsten' and the board. The I of Robert probing a we-relation of the friends Jytte and Amy, where Bo is also rehearsing how to become part of a possible we-relation.

When rehearsing designers are *probing* for spatial sites; as *there* - not anywhere.

**They are spatially trickstering towards the plurality of there(s);** Jumping the gaps between 'here' and 'there in the park'. 'Here' and 'there in the sailboat club'. 'There; at home with Amy' and later at Jytte's place, and probing the possibilities within Robert's everyday life. Where can it possible act out? Here, as far as, where, wherever or there?

When rehearsing designers are *staging* temporal situations: as *then* - not any when.

**Designers are trickstering towards the then(s) and when(s);** Leaping between now and then. When and then, meanwhile and after. Well, it doesn't matter if we know them or not (right now); we are working towards opening up expanding several situations; Now, while, when, after, before, then, until, whenever, meanwhile or as soon as...?

When rehearsing designers are undergoing *re-framing* of social dramas of we-relations: as someone *specific* - not anyone

**Designers are trickstering in and out of social biographical positions and relations;** Moving between I and Thou – we and us. Evoking the not-not versions as exploring the roles and relations of social dramas when 'growing older together' with others. As me, not me, not-not me, them, us, I, thou, we. All ranging from within reach – to distant strangers.

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<sup>109</sup> The etic/emic discussion within anthropology is long, but Ingold describes the difference between "so-called 'etic' and 'emic' accounts" where etic accounts "offer a wholly neutral, value-free description of the physical world" while emic accounts "spell out the specific cultural meanings that people place upon it" (Ingold 2000: 14). Ingold traces the etic-emic distinction to Collingwood where "One way treats every entity or event as an objective fact, the other attributes to it some meaning or value" (Ingold 2008: 71)

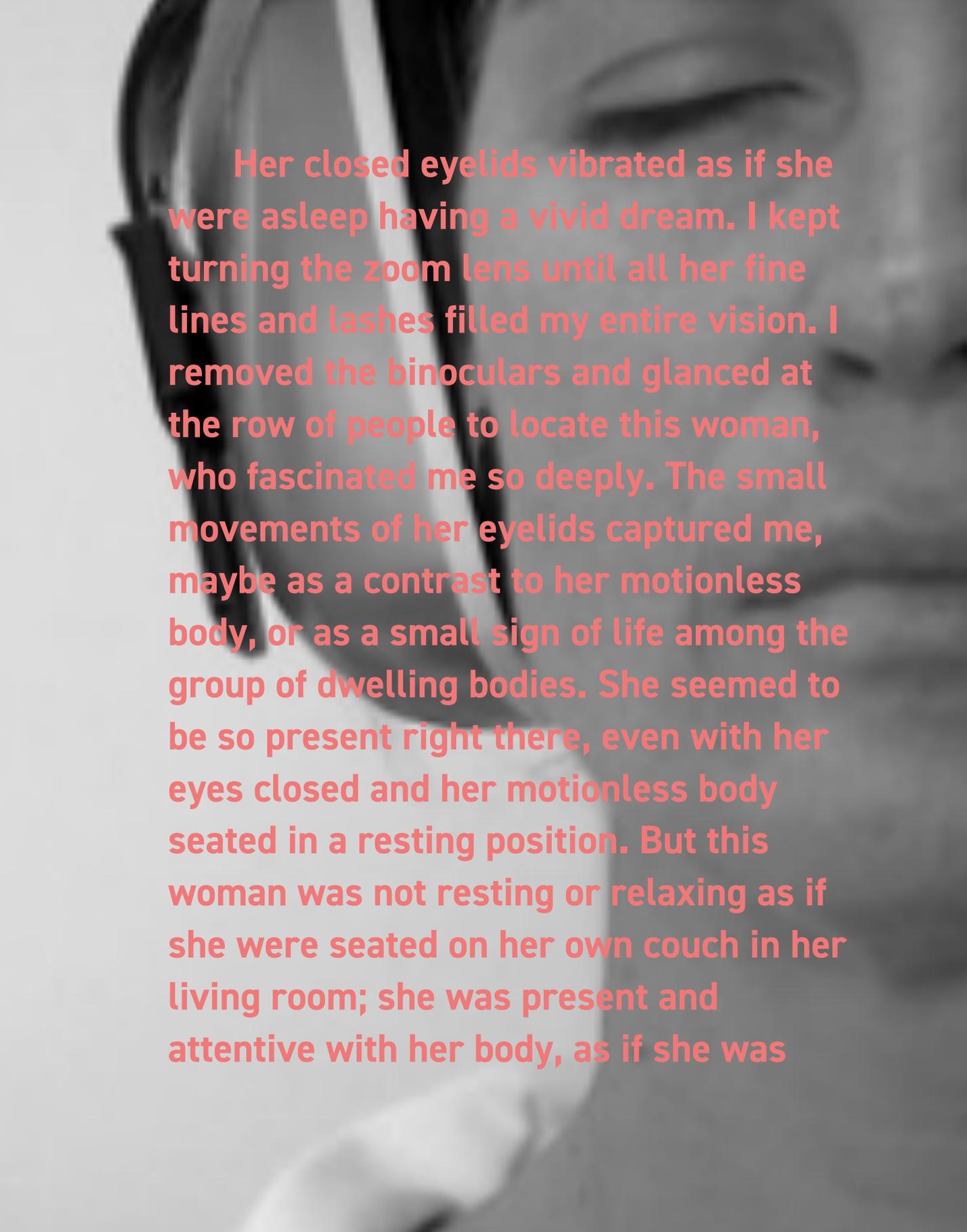
# 5. Performing

**This chapter describes the mode of participation as Performing that focuses on staging extra-daily theatre.**



ILL. 5.1 The Abramović Method

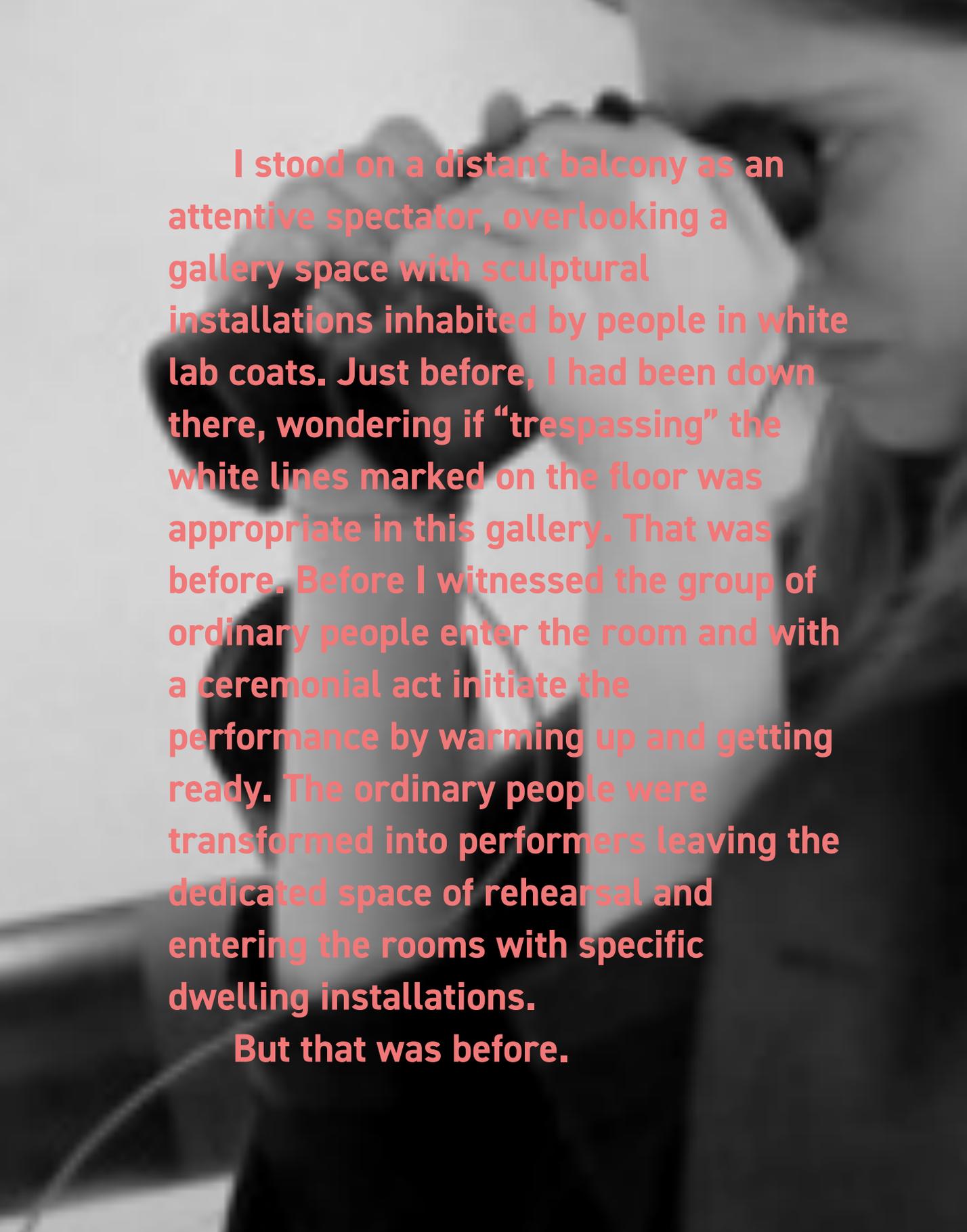
# 5.1 Experiencing myself spectating the Abramović Method



Her closed eyelids vibrated as if she were asleep having a vivid dream. I kept turning the zoom lens until all her fine lines and lashes filled my entire vision. I removed the binoculars and glanced at the row of people to locate this woman, who fascinated me so deeply. The small movements of her eyelids captured me, maybe as a contrast to her motionless body, or as a small sign of life among the group of dwelling bodies. She seemed to be so present right there, even with her eyes closed and her motionless body seated in a resting position. But this woman was not resting or relaxing as if she were seated on her own couch in her living room; she was present and attentive with her body, as if she was

**instructed to perform a motionless seated person and performed this character with an intense presence on a stage.**

**The room was quiet, with an almost forceful absence of sound. She was not a professional performer, but a person like me, who had bought a ticket to participate in the performance within the gallery space. I felt a bit ashamed discovering my excitement while holding the lurking binoculars tightly in my hands, and I suddenly noticed how *my body* was also enacting an important role in the play. I was acting the role of the audience. I was experiencing myself spectating.**



I stood on a distant balcony as an attentive spectator, overlooking a gallery space with sculptural installations inhabited by people in white lab coats. Just before, I had been down there, wondering if “trespassing” the white lines marked on the floor was appropriate in this gallery. That was before. Before I witnessed the group of ordinary people enter the room and with a ceremonial act initiate the performance by warming up and getting ready. The ordinary people were transformed into performers leaving the dedicated space of rehearsal and entering the rooms with specific dwelling installations.

But that was before.

**Now was now. The intense atmosphere of the performance made me want to witness the performers from another view, and I went to a set of stairs in order to get closer, to look at the dwelling attentive performers. I wanted to experience their bodies framed by the copper-surfaced installations and the changing reflections of the room as I relocated my bodily spectating position. I wanted to hear the dwellers' soft breathing that I had observed at a distance. I wanted to feel the presence of their bodies.**

What I experienced at the Melanesian Art Gallery back in 2012 was part of an art performance titled *The Abramović Method*<sup>110</sup>. The staged performance had some similarities to actor Tage Larsen's demonstration of how 'the life of props'<sup>111</sup> is relationally dependent on the actor's body and together they compose and create living images before the audience's perception. This staging of the performance *The Abramović Method*, showed similar relationships between props, performers and audience interdependencies, but it was more carefully staged in time and place – crafted by a *mise-en-scène*<sup>112</sup>. Like the actor evokes the life of the prop and the prop evokes the life of the actor rehearsing and restoring situations, similarly the staging of binoculars, marked lines and dwelling installations formed the spatial and bodily composition. Thus, staging and intensifying the relationship between the audience spectating and experiencing the performers' presented signs of affect, similar to how the performers probably also experienced being observed by the audience as part of their experience performing. The difference between Tage Larsen's rehearsal at the backstage training hall of Forsøgsstationen and *The Abramović Method* performing in the PAC art gallery lay exactly in this shift in modus from rehearsal to performance – from backstage to front stage and further from simple props appropriated in improvisation to a staged setting defining the spatial and temporal duration of a performance that lasted two and a half hours.

The performers performing *The Abramović Method* were dedicated to staying in their roles and position for the entire duration of the performance. They would not, like Tage Larsen, "step out of their role" explaining what they were performing. And unlike the professional actor, Tage Larsen, they were amateurs, 'everyday people' performing the very presence of themselves. However, it was not entirely as themselves, but a more 'extra-daily' present version of their not-not ordinary selves. The performance was set in a distinct sequence of time and space, which the artist Abramović (who was not present), had staged and defined. The performers had committed to being present within this time setting aside their ordinary everyday life. The staged performance was acted out as an entire performance sequence, where performers first warmed up at a space dedicated to preparations for entering the performance space and leaving personal belongings. Then the actual performance was performed within the spaces of the installations.

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<sup>110</sup> The Abramović Method was a performance installation and exhibition by performance artist Marina Abramović on display at the Padiglione d'Arte Contemporanea (PAC) in Milan from March to June 2012. I visited on the last day of the exhibition on 10 June, with an ordinary visitor's ticket.

<sup>111</sup> As described in the vignette introducing Chapter 4: Rehearsing

<sup>112</sup> *Mise-en-scène* refers to staging of "what is put on stage" or "putting on stage" (when and where). *Mise-en-scène* covers the staging of the entire setting and surroundings of an event and the arrangement of the scenery, props, etc. of a theatrical production.

Finally, the performers returned to the backstage space sharing the collective ‘aftermath’ with a certificate of completion and returning to their everyday lives, their clothes, their mobile phones and other belongings. This all took place within a performative staging which supported the interdependencies between the performers and the audience as well as the processual flow of gathering, performing and dispersing. The audience was encouraged to participate behind the white markings on the floor and on a balcony during the entire performance process as well as before and after the event during opening hours.

Marina Abramović states that “the observer must become a participant, because that is the only way he can have the double experience of being the observer and being the observed” (Abramović quoted in Celant 2001: 148). She further comments that we are then able to experience art – being the participating observer of our own experience. A parallel is how we as co-designers at some point must also participate in the experience of a present here and now, becoming aware of how one’s experience of a situated ‘here and now’ is creating ‘presence’ as a fundamental aspect of performing co-design. Presence as being situated here and now implies being in someone’s presence – not just anyone’s but someone specific, similar to location. To be present is to be somewhere – not anywhere, but right here or right there. So, presence leads us to a specific social and spatial position that is also situated in temporality. The hinge of presence is the present now and its relationship between past and future.

Participating as an observer spectating oneself in moments of presence is important for co-designers, not grabbing with designing use-before-use or design-after-design, but more specifically designing for design-in-use (Ehn 2008). Pelle Ehn explains ‘design-in-use’ as when designers “[r]ather than focusing on involving users in the design process,” shift their focus “towards seeing every use situation as a potential design situation. So, there is design during a project (‘at project time’), but there is also design in use (‘at use time’)” (Ehn 2008: 97).

Designing at use time is concerned with the actual context and situated use time beyond the ‘project time’ before use, similar to how the observer must also participate in experiencing being both the observed and the observer. We are no longer only spectating at a distance nor designing for the future; we are also designing-in-use and performing the present.

Being co-designers’, being part of creating a ‘staging’ that lasts beyond the rehearsals ‘at project time’ and first shows ‘at use time’, being part of developing the performance at both project and use time is similar to how many designers are striving for designing for sustainable change. Some colleagues at CODE have coined the brave programmatic statement that designers always have to work with ‘real issues – real partners’, and Jamer Hunt from Parsons New School

has described this position by designers as “taking action in the face of uncertainty”<sup>113</sup>. Acting in the face of uncertainty with real issues and real partners is moving beyond the safe backstage space of rehearsals and into the actual stage of performance. Encounters of *Performing*, as we just heard with my experience of *The Abramović Method*, can create powerful moments in co-design, of presence, where partners can experience some of the present transitions or transformations towards the new ‘use’ on their own bodies within the actual time and space.

### 5.1.1 Beyond Rehearsing towards Performing

In the previous chapter I described how evocative props can open a space for *Rehearsing* restored drama. With the opening vignette of my experience spectating myself experiencing a performance, we have come to the point where we will dive deeper into the more situated practice when *Performing* the present.

When *Performing* within the situated and living “here and now”, an everyday theatre is staged in the present. Coined by our performing and spectating bodies, we are able to experience the living practices of a whole performance process and not only fragments and *strips of behaviour* that have to be rehearsed to form a more coherent storyline. When *performing*, we can also experience a longer duration of performances where we, as if it were an everyday occurrence, are able to explore and experience ‘the living’. When performing with our bodily corporality we are present as ourselves performing and observing. Sometimes we experience the dual feeling of participating in our experience witnessing our experience of spectating and performing. In this chapter I will present some moments of how we *Performed* in relation to a Living Lab. I will also point to some of the differences between rehearsing and performing, especially the difference between designers’ attentions from *Rehearsing* with evocative props, to staging the *mise-en-scène* for an ‘extra-daily’ theatre for performing everyday life.

Unlike the many possible situations restored by Tage Larsen and three simple props that enabled him to step in and out of many different characters within the bare setting of a white training hall, the vignette above of my experience of *The Abramović Method* reveals a different staging that does not evoke the possible future, but rather invites an exploration of the *present* temporality, spatiality and sociality. This present ‘here and now’ is what I aim to describe in this chapter of *Performing*: how a design-staging is refining and anchoring a specific spatiality and sociality within specific temporal moments in the performance. The woman on the stage and I performing *The Abramović Method* were not pretending to be anywhere else or perform other acts than we did dwelling, observing, being observed and simply being present within a specific staged

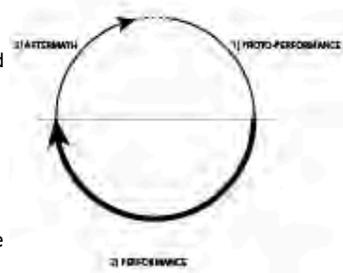
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<sup>113</sup> From personal conversation with Jamer Hunt at Parsons New School, at *Tour-de-Action*, May 2011

spatial environment providing us a temporal space for a period of two and a half hour.

Schechner describes the 'time-space sequence' of the performance process where the second *performance* phase entails the four parts of *warm-up*, *public performance*, *the events/ contexts sustaining the public performance* and *cooldown*. The last part, *cooldown*, leaves the public front stage and enters the backstage for the subsequent phase of *aftermath* where participants are reintegrated into their everyday lives (Schechner 2002: 225).

If we take a look at the model on the right, the 'performance phase' sets out from the rehearsals backstage space with the *warm-up* and enters the public front stage. The curve first builds up expanding from the point of departure then enters the performance space and later, having reached its culmination, it contracts to a phase of *cooldown*. The dramatic curve of performance follows Turner's four phases of social dramas *breach*, *crisis*, *redress*, and *reintegration* (Turner 1980: 149).



#### Box 5.1.1 Sustaining Performing

The performance process overview: we are now entering the space of performance (as separated from the time and the space of rehearsal and proto-performance.)

### 5.1.2 From workshops to a Living Lab

In the previous chapter, we heard how 'the possible' became restored and rehearsed in a workshop. We are now going to explore what happens when these potential futures are given an actual life and duration on site or *in the wild* within a Living Lab. When the rehearsed possible future is going to be performed over longer encounters situated in the context it was envisioned within, the challenge is how to establish a one-on-one *mise-en-scène* for the performance that is going to be staged within the actual spatiality of a public park and within the actual temporal duration of seasonal change over several months. Further, the *mise-en-scène* is supporting enactments in a performance by the actual bodies of a present group of partners acting the role of themselves, such as a sports instructor, civil servants, design researchers and hopefully more actors to come, since a new group of seniors also had to be mobilized. The rehearsed future scenario – at the workshop consisting of puppets, props and cardboard backdrops – worked as a rough script and manifest of the performance to be, when we began to establish a Living Lab in the public park.

What will now become living are the previous rehearsals of our future visions. The puppet scenarios created and enacted as future stories in the subjunctive workshop-rehearsals will now meet the vibrant living actuality of the public space. Thus, the questions of '*what-if?*' that had

evoked possible futures will now become actual answers, enabling us to explore, experience and situate, not how it could be in the future, but how it is now, a 'how of the now'. The previous workshops held at the community centre had framed the gatherings, which had lasted for four hours. Now we are going to expand this gathering into a minimum duration of four months, and thereafter the gatherings will hopefully have a life of their own. And where the workshops were safely enveloped by the bordered walls creating a 144 m<sup>2</sup> of protected controllable climate, (allowing us to control sound, temperature, light, the staging of chairs and tables, the admission of participants and passers-by, not to mention easy access to water, coffee, food and toilets), we are now going to move out into a 64.2 ha public park. But how can this be done? How can we create a temporal stage for co-creating performances where partners will be able to explore the present here and now? How can we extend temporal encounters to last for months? How can we construct spatial encounters to be mobile, transient and distributed in both time and space? And further how can we coin spaces that also allow for extension beyond our own presence? We need some serious magic duct tape to fix these temporal, but mobile stages for our performance of the present. We are going to set up a temporal and spatial campsite for setting the stage of our performance. But the camp has to be mobile, like a caravan, that allows for the exploration of different sites while appropriating and refining the 'scores' of the performance, allowing for improvisation in terms of scaling and alterations of both participation and acts.

The designers' rehearsal tools and workshop materials, such as the scenarios of simple situations created by cardboard props, pipe cleaners, foam board backdrops and printed images of context as simplified reality turned into two-dimensional illustrations, striped of details to allow 'the possible' to evoke the future. Now we are going to 'stage the present' out of living practices. The previous design tools e.g. the 'design props' for triggering rehearsals of possible situations will now become a more solid design *mise-en-scène* for staging the performance of living present practices – *mise-en-scène* that gathers partners to collectively take part in the staging of the process in time and space, exploring the actual encounters staged in the outdoor site-specific setting. We knew that the set was truly unstable due to the changing seasons, but also due to a wish to invite 'ad-hoc participation', for example gathering a group when the sun is shining or when somebody feels the urge to meet. To summarize: This *mise-en-scène* is going to outlast both the transient weather conditions and the ephemeral qualities of ad-hoc participation and endure beyond the four months we have agreed to set up the camp. This *mise-en-scène* should also be transient or mouldable enough to allow for a collaborative appropriation of the staging and scores of the performance due to the stretched temporality and multiple layers of spatial encounters distributed in time and space. Quite a design paradox: How to make transience tangible? How to visualize change and variation? How to make a place mobile?

The rhetorical question is now: how would the future visions we had evoked in the

workshop space establish themselves and take root within the public park? In the following I will briefly explain some parts of this process establishing and mobilizing the Living Lab, but my main empirical examples (section 5.3-5.5) will not be from this initial phase, since this chapter focuses on moments of *Performing* the present, beyond the phase of rehearsal. These moments occurred when processes of rehearsals had taken place and the ‘design *mise-en-scène*’ had been built to support the group in performing the present performance as an ‘extra-daily’ theatre. But let me first provide some more context for the Living Lab setup.

## 5.2 Living Labs and the Living Lab of Valbyparken

The SI project describes the following phase of design activities as ‘living laboratories’, in short Living Labs. Where the previous phase of workshops was located within a ‘design laboratory’ aiming to explore the everyday context of seniors and defining concepts, this phase was about establishing a process of *infrastructuring*<sup>114</sup> such as prototyping by duct tape, something that could later sustain a more solid life of its own. The term Living Labs is described by Følstad (2008) as environments for involving users in innovation processes in order to experience and experiment with ICT solutions in ‘contexts familiar to users’ or ‘real-world contexts’ (Følstad 2008: 110). They are open innovation platforms for long-term innovation efforts, some as *contextualized co-creation*: supporting context research and co-creation with users, some as *testbeds association*, where applications are accessed in contexts familiar to the users (Følstad 2008: 119). Living Labs are open innovation platforms for experiencing and experimenting with co-creation and context, bringing design activities and “real-life use context” closer together.

Følstad’s literature review (2008) identifies the different purposes for conducting Living Labs: To research context of use, both users and the environment; to discover unexpected uses and service opportunities; to involve users as co-creators; evaluate or validate new solutions with users; conduct technical testing in a realistic environment and experience and experiment with solutions in contexts familiar to users or in real-world contexts. However, Living Lab literature still pays very little attention to describing *the living* of what people do, and how Living Labs actually play out in practice (Bannon & Ehn 2013, Hyysalo & Hakkarainen 2014, Kanstrup 2017).

Back in 2012, when I initially described what I had been part of as “establishing a Living Lab” or “improvising and performing a Living Lab” I encountered some resistance to whether ‘what I described’ was an actual ‘Living Lab’ due to the uncontrolled and un-bordered aim of

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<sup>114</sup> From Ruhleder and Star who describe *infrastructures* as ongoing alignment between contexts, and *infrastructuring* as design work where various contexts, practices and technologies concurrently undergo change and therefore demand continuous *infrastructuring* and aligning of partly conflicting interests (1996). Björgvinsson et al. (2010) developed the concept of *infrastructuring* to PD contexts.

establishing ad-hoc activities in a public park. I understand that our approach differs from more traditional Living Labs as mentioned by Følstad (2008) and Kanstrup (2017), which take place within care homes exploring technologies such as “Bluetooth bracelets, sensors, toilets with automatic wash and dry function, RFID chips sewn into residents’ linen, and a machine developed to help residents into and out of compression stockings” (Kanstrup 2017: 53). Those Living Labs are founded within the well-established practices of caretakers’ and residents’ ordinary real-life settings and the safe protected walls of the institutional context. But what we aimed at establishing was building from the edges and the borderlands of *emerging* practices and not the solid stable ground of one “familiar context” of one activity or health centre.

Other design researchers have pointed to the great variation of Living Labs of “more than two hundred innovation milieus within the European Living Lab initiatives” (Björgvinsson et al. 2010: 42). Björgvinsson, Ehn and Hillgren further describe how they aimed at establishing long-term relationships when developing the ‘Malmö Living Labs’, allowing participants to become active co-creators “in contrast to many Living Lab initiatives, where users often are seen as participants to sample or simply be involved in a design processes to help elicit user needs.” (Björgvinsson et al. 2010: 42). Aligning with the Malmö Living Labs’ attention to establishing long-term relationships where participants become active co-creators rather than test-users, we staged a contextualized co-production, not on the basis of everyday practices, but rather ‘extra-daily’ practices that could later become everyday practices. I will return to explain the concept of ‘the extra-daily’, but let me first mention some of the liminal borderlands among the partners’ emerging practices and past ‘familiar contexts’ which the Living Lab of Valbyparken were hinging on to.

The private partner, Bo Nortvig, was already familiar with outdoor exercise in public parks and had pointed to Valbyparken as the best context for situating the Living Lab. The Living Lab was going to develop his everyday practices and ‘use context’ to also support senior citizens, but he had to familiarize himself with the novel context of engaging seniors rather than younger people.

The municipality and the public partners were familiar with providing services for seniors. But social workers and civil servants had to experience the possibilities of exploring how to withdraw and offer a ‘lighter’ support for ad-hoc-based communities, also collaborating with a private business partner.

Senior citizens were somewhat familiar with their own everyday life of being and becoming ‘senior citizens’ within the municipality of Copenhagen. But they, too, were going to explore the new possibilities of taking part in a more self-sustained community and some had to bodily experience how to engage in physical and social activities with fluctuating abilities, being

less mobile than they used to be. As Erik described, “I used to be a racing cyclist and my mind still thinks I am. But my body does not agree”<sup>115</sup>. Within the Living Lab senior citizens were also able to refine their past ‘everyday practices’ and ‘familiar context’ to the present situation of their social and bodily capabilities.

As design researchers, we were familiar with the context of engaging many different partners in workshops in design labs. But we also had to familiarize ourselves with the long-term contextualized co-production within the borderlands of these many fluid ‘real-world contexts’ and explore and experience the possibilities of ‘living the lab’: ‘Living’ as actually performing – not only rehearsing; living in the present – not the future; living the ‘extra-daily’ – not the everyday. In general, we designers had to foster and support relationships among the different partners in co-creating a *mise-en-scène* of a shared ‘familiar context’ for our performance within this ‘unstable terrain’ of multiple practices and past familiar contexts that had to transform and merge into a present and shared context within this vast and seemingly unoccupied public park.

I have now presented the basic outline of the partners and their aims in transitioning into staging a shared ‘familiar context’ of the Living Lab. I will not relate to or account for the technological practices we developed as well as how we were mobilizing for participation for the ‘Living Lab’ in the following, since my focus is on *Performing* and how we performed the present in this chapter. In the following section I will first present my idea of design as extra-daily theatre, which also relates to creating a ‘shared familiar context’, since there was no established ‘everyday context’ to build from. Then I will explain how we mobilized a network in order to create the *extra-daily* theatre, and finally I will point to how the *mise-en-scène* that establishes the ‘familiar context’ resembled a procession of gathering, performing and dispersing participation within the public space.

### 5.2.1 From design as everyday theatre to design as *extra-daily* theatre

In the DAIM project, Thomas Binder and I have described designing within the context of the everyday lives of a local shopkeeper, a caretaker and residents as an ‘*everyday* theatre’ rearticulating co-design as social drama (Halse et al. 2010: 204-209). Within the contextualization of the Living Lab of Valbyparken I would rephrase the term as ‘design as *extra-daily* theatre’—extra-daily, not everyday, since there were no shared established practices, no present everyday that could intervene within the park. We therefore had to build the foundation for the theatre of the everyday, starting out from the *extra-daily*, paying homage to Eugenio Barba’s notions of extra-daily technique and pre-expressivity (Barba 1995: 15, Barba & Savarese 1991).

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<sup>115</sup> At the reenactment workshop 2 December 2011

Barba explains that daily behaviour refers to the unconscious process through which our bodies absorb and reflect the culture in which we live. We slowly learn how to stand, walk, talk, and behave through parental guidance and role models, and by mirroring those around us. Extra-daily behaviour, on the other hand, refers to a body that is other than daily. A performing present body of ‘extra-daily’ behaviour is different from daily behaviour since the actor is conscious of performing (Watson 2003: 32). Barba clarifies that ‘extra-daily balance’ demands a greater physical effort which dilates the body’s tensions in such a way that the performer seems to be alive even before he begins to express (Barba & Savarese 1991: 34). Barba has further identified a universal principle of opposition (ibid: 12). Before throwing a ball forward one must bend the arm backwards, and before jumping up one must bend down in the knees to create the energy it takes to jump up. Similarly we could describe how *before* we are able to perform an ‘everyday theatre’ of self-sustained ad-hoc activities, we need to stage some elements of an ‘extra-daily theatre’ that can later become ‘ad-hoc’ and more self-sustained. Some of these elements or acts might seem a bit exaggerated, but starting from no shared everyday ‘something’ needed to spur some action into motion that could later fade and become closer to everyday. By design as ‘extra-daily’ theatre our Living Lab aimed to perform what could become “everyday practices,” but during the initial process of rehearsing and performing, we were closer to ‘extra-daily’ practices.

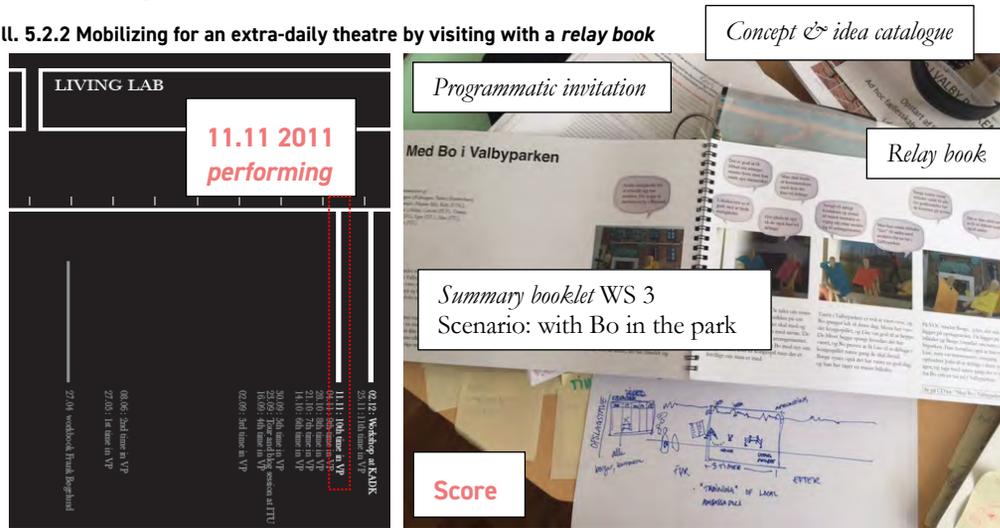
Describing the actuality of ‘the living’ everyday practices of an everyday theatre or an ‘extra-daily’ act is as difficult as making transience tangible and the invisible visible. As I have already described, the Living Lab practitioners have been critiqued for their lack of descriptions of the practices of “the living” within their labs. A study has found that “most of the over 200 key research papers (...) identified on Living Labs focus on what *can* or *potentially could* be done in them and how it *should* happen” (Hyysalo & Hakkarainen 2014: 192). Moving from what *can* or *potentially could* be or *should* happen’ such as *Rehearsing* to *Performing* by creating such acts that actually materialize in the present is not easy, and that is probably why so many interesting projects never seem to anchor, become wholesome or sustain themselves in the long run. In the above-mentioned study, the authors comment that a Living Lab collaboration didn’t “emerge without high levels of frustration and conflicts of interests, purposeful efforts to build the collaboration arrangements,” all facets that PD has stressed for a long time (ibid: 205).

Recognizing such “high levels of frustration and conflicts of interests”, as well as the continuous “efforts to build the collaboration arrangements”, design research communities still need detailed accounts of practices and living stories of such conflicts of interests of how the living agonistic approaches become productive. Turner has pointed out that social dramas that stage such ‘conflicts of interests’ are important for all communities to sustain themselves and develop further. Forty years ago Turner thoroughly accounted for the social dramas within the African Ndembu tribe, the Umbandas in Rio de Janeiro and other communities. But how do

social dramas of ‘the living’ unfold in the present design contexts of Living Labs? I hope to contribute with some examples in this chapter.

I will briefly give an overview of some of the rehearsals that lead to the three main encounters for this chapter describing *Performing*, where the ‘extra-daily’ theatre almost became present as *living* everyday life.

**III. 5.2.2 Mobilizing for an extra-daily theatre by visiting with a *relay book***



As part of early rehearsals and mobilizing participants, we visited the park officer, the Head of the Centre for Health and communities of seniors especially interested in outdoor exercise with a *relay book* bringing stories and ideas from one community to the next. We also revisited VOC and Langgadehus, all *field visits* where qualifying the overall concept of local communities of social exercise in the public park of Valbyparken.

Design materials acting as “scores” for the becoming of the *mise-en-scène* of *Performing* the Present; as the puppet scenario “With (instructor) Bo in the Valby Park;” as a shared and co-authored scenario, bodily (re-)enacted and commented at the third workshop of the Design Lab. “The future stories” created in the past became a present foundation of the becoming of the Living Lab. A *concept & idea catalogue*, *programmatic invitation* and *relay book* further spurred the direction of establishing the “common foundation of the Living Lab.”

**5.2.2 Mobilizing for extra-daily theatre**

During the early spring 2011, we developed a relay book describing concepts and scenarios that were developed during the workshops. It was the first score both for refining the process of staging the performance, but also for mobilizing and engaging participants who would take part in the performative process. We met the park officer, Paul Plettinx, who during a tour of the park suggested interesting places and told us about their local and seasonal anecdotes, and

sites related to important stakeholders as ‘Signe from the Woodland Garden’ and the ‘Mint Girls’<sup>116</sup>, all volunteers caring for the different theme gardens. We met with leader of the Centre for Health Vesterbro, Frank Bøgelund who, based on our scenarios and programmatic vision, could recognize potentials for an extended service offer, when the duration of the provisional health courses ended, besides pointing us to new possible partners and seniors interested in being recruiting. We met with different communities of seniors especially involved in outdoor exercise e.g. “Outdoor Training for Men,” where we followed participants and volunteers at a training tour and had a dialogue with their occupational therapist, Anne-Dorthe Rohde. We also revisited activity centres, such as V.O.C. and Langgadehus trying to invite and mobilize seniors while also learning about their experiences of participating in similar exercise communities related to our initial rehearsed ideas. The relay book brought stories and ideas, first of all from the design researchers, for communities and potential partners to comment and reflect upon. Soon after, it elicited comments and ideas from one community to the next, qualifying the overall concept of local communities of social exercise in the local public park of Valbyparken.

When we invited people for the first gatherings in the park we continued to develop the *mise-en-scène* of the relay concept bringing unfinished design materials from the workshop to the park, but always probing ideas beforehand and having concepts to explore. The first tentative idea of exploring social exercise supported by mobile technology and social media unfolded at gatherings in April and May 2011. We played hockey and made scavenger hunts with mobile phones in smaller groups exploring different locations for site-specific activities, making use of location-based maps and reporting on a blog afterwards.

At what soon became “our meeting place” at Tudsemindesøen, we met seniors like Anne-Lise and Birgit, who were long-time friends and former co-workers from SKAT (the Danish tax authority), who now enjoyed their recently established lives as busy and active pensioners. Some seniors were recent acquaintances, such as Tekla, a newly certified laughter coach in her mid-80s, who always came by bike from the city centre about 7 kilometres away, and Inger-Elise a retired teacher from Vesterbro. Together with Anni, Anne-Lise, Birgit and others they had all met during a course ‘Seniorer I Bevægelse’ [Seniors on the Move] which recently ended. Other people, such as Ulla, Janja and Najma had heard of our program through the Centre for Health. Many of these seniors became active partners during the next six months. Some of them, like the friends Maj-Britt and another Ulla, only participated twice, since the following

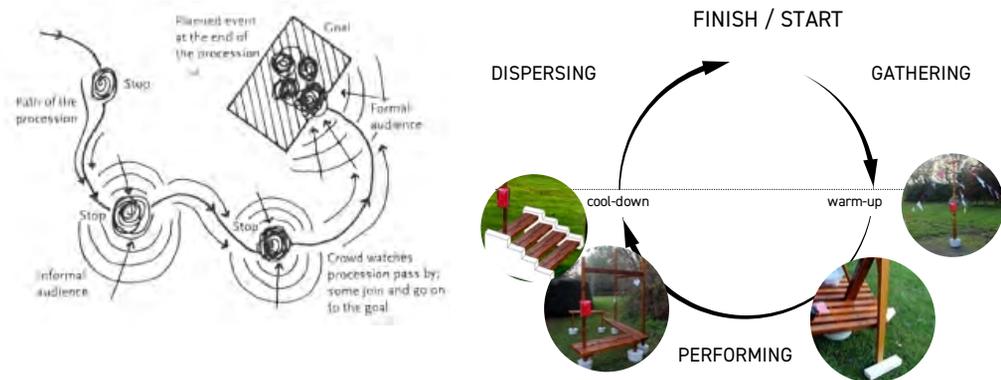
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<sup>116</sup> Danish: ‘Signe fra Skovhaven’ and ‘Mynte-Pigerne’. Besides caring for the Woodland Garden, Signe is also an active member of the board of the association ‘Permakultur Danmark’, while the Mint Girls are a group of women meeting for preparing and drinking mint tea.

meetings were agreed to take place on Fridays, where they had other commitments. But others came along e.g. Anne-Lise's husband Erik and Inger-Elise's husband Ole, who typically didn't take part in their partners' social activities but through some encouragement grew fond of getting outdoors. Erik, a retired photographer and early iPhone user, seemed to have an interest in exploring new technology and helping others with exploring the possibilities. Some had heard of the program through the local Centre for Health, while others had seen the flyer at the library. But most came from 'Seniorer I Bevægelse' and were now happy to be part of an informal group, where they could continue meeting for activities; they were also keen on inviting newcomers to feel welcome in the group. Those mentioned were just some of the people in addition to the project group who mobilized the 'extra-daily' theatre.

### **5.2.3 A *mise-en-scène* of gathering, performing and dispersing**

We soon realised the need for marking the meeting places and staging the locations for activities and collective coffee breaks as part of staging a *mise-en-scène* of the 'extra-daily' within the park. A process was planned for the duration of the fall in which staging a 'drama' was going to unfold over several months with elements marking a breach from norms, redressive acts and later reintegration. With help from the artist group Konvoj we planned to design and build a *mise-en-scène*, supporting activities of gathering, performing and dispersing. Inspired by Turner's dramas and Schechner's ideas of performance poetics and processions as the social and dynamic forms of performance events, a course of action was planned mobilizing and building up the *mise-en-scène* during several events that supported the rehearsals and later performance. Each event had the flow of a 'procession' (see ill 5.2.3) with social 'eruptions' (Schechner 2003: 177), with several breaks along the way for specific exercising and social get-togethers. The final break before dispersing was used to celebrate and socialize with coffee, fruits and juice while evaluating the activities of the day. The process of procession was also an inspiration in the long run, where a series of events were building up to the final performance, where different audiences from senior communities and civil servants were invited. We followed the model of a classical Van Gennepian 'rite of passage' marking the transition by an initiation ritual, reactualizing how the seniors were ready to take over and take the lead before the design researchers and project team left. A celebratory event was also planned as a completion of the performance initiating the reflective aftermath of how the community or communities wanted to continue meeting on their own.



### III. 5.2.3 A procession of gathering, performing and dispersing

An extra-daily *mise-en-scène* for structuring a durational flow of a procession (with tools for eruptions): The flagpole for *gathering*, the bench and tools for *performing* and the staircase tribune (risers) as a final break before *dispersing* (Illustration left by Schechner 2003: 187)

During the fall, the ‘extra-daily’ *mise-en-scène* started to expand from the initial meetings. Flags were made and positioned, marking great places for gathering, performing and dispersing. Mobile coat hanger rags were quickly assembled with building materials and toolboxes from Konvoj’s cargo bikes, loaded with moveable concrete bases ‘anchoring’ sites as part of the procession marking our different places for activities of gathering, performing and dispersing. The following Friday some of these places got a more lasting staging, as the temporary flags were replaced with a larger flagpole marking the meeting place. The foundation of a collective bench was settled at a central place in the park, near the tool shed, toilet and interesting theme gardens. While these parts and locations of the *mise-en-scène* was being negotiated and built with the help of seniors and artists from Konvoj, we shared ideas of new equipment and further refinements. Worn out croquet equipment was replaced the following Friday with refined or altered versions of visible markings, balls and mallets with twisted and double handles. The meeting pole got boxes for flyers with links for the blog and the bench got coat hangers, while the positioning of a larger tribune was discussed taking trees, wind and the view into consideration. The *mise-en-scène* slowly shaped both the temporal, spatial and social form of our rehearsals becoming performance with a ‘logic of its own’, structuring the meetings in time and staging different spatial positions for gathering. The equipment for performing the ‘extra-daily’ activities also settled social forms, e.g. the tribune was built and became a place for group photos before dispersing. All these elements were part of the negotiation process staging the sustainable foundation of a *mise-en-scène* for ‘extra-daily’ theatre. The participants had to negotiate where to go in the park and what to do. If the Living Lab had been situated within the premises of an already existing community this part of staging a *mise-en-scène* for an everyday theatre would have been much different, since the *mise-en-*

*scène* could intervene and transcend from the existing tradition. But aiming to stage new practices the designers suggested a temporary foundation of ‘tradition’ that partners could use when negotiating as part of building ‘the collaboration arrangements’ and managing ‘conflicts of interests’.

A blog with weekly blog posts and flyers was also developed between each Friday’s event. At first, handwritten notes of text were written as “Come and join – Friday at 10” on coated tags, with a link to the community blog, when defining the right position of the flag pole marking the meeting place. Later flyers were made, where new photos were added, and some changed as new suggestions entered the staging of the performance, such as new activities like Safari Frisbee and Theme Garden Croquet were developed and named. The practice of viewing the flyers and taking pictures for the blog when we gathered, adding new flyers to the flagpole, bench and tribune, and asking for comments and changes for the following edition worked as an informal way of evaluating the ‘extra-daily’ activities and the way these were presented to the public as potential new members of the social exercise community.

Flagpole, croquet equipment, bench, blog and flyers were elements that fed into the *mise-en-scène* building up the structure of the performance in time and space and staging *where, when* and *how* to move in the park, as well as anchoring the negotiations to tangible traces and props supporting the social activities such as meeting Fridays at 10 at the flagpole. Further staging *what* and whom to engage with in the community for example equipment and places for ‘Theme-garden Croquet’, ‘coffee breaks’ and ‘Safari Frisbee’ acted as props and backdrops supporting the social activities and roles. Regarding the *where, when, what* and *how* of defining ‘the living’ community *Performing* the present, we have now come to experience some answers to my question of how the future visions we had evoked in the workshop space had now established themselves and taken root in the public park. We are going to experience some stories of how the local specificities of the spatial, temporal and social dimensions define the *mise-en-scène* of the ‘extra-daily’ gathering, performing and dispersing within the present – the present *here, now* and *us*.

### 5.3 Playing along; that day we all played croquet

We will now dive into some of the episodes that took place when we *performed* and staged as an ‘extra-daily’ theatre. Social practices, relations and roles of gathering, performing and dispersing had, through the *mise-en-scène*, got a foundation to establish itself and grow stronger in the park. Let’s move our attention back in time to the cold autumn day: Friday the 11th of November. The air is crisp with a temperature around five degrees Celsius. The sky is partly clouded, with a light wind coming from west. We are a group of 29 people who have gathered and greeted each other half an hour earlier. Some take part for the first time, but a large group of senior citizens and project partners had been meeting weekly during the last couple of months.

We have walked in smaller groups, the approx. 500 meters from the meeting place to the bench and the tool shed where most are now gathered. The established group of seniors has led the way, taken the exercise equipment from the tool shed and defined the course for a croquet game. Some weaker seniors with walking impairment, on their first visit from a day-care centre, have struggled to walk the distance with their strollers and are now exhausted, seated on the bench wrapped in blankets as the audience. Everyone is ready to start the games.

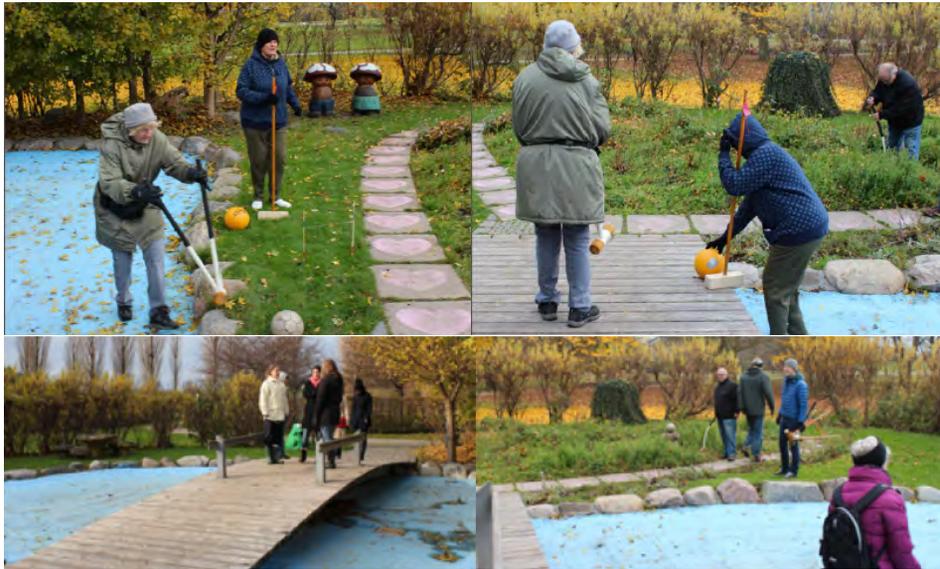


III. 5.3 That day we all played croquet

### 5.3.1 Gathering the audience's attention: *Okay let's begin*

"Remember to switch mallets between turns. We can bring them all," Bo explains in a loud voice pointing to a pile of croquet mallets. He is introducing the rules of the croquet game. "Who would like to team up?" Bo asks while raising a mallet in the air, like flagging for attention and inviting the crowd of people still gathered at the bench a few meters away. Some get closer and stand in a semicircle in front of Bo. They start to look at and choose the mallets, picking them up from the ground. Except for the people seated with blankets on the bench, the rest gathers around Bo, who raises his voice again, "Okay let's begin! The course is into the Theme Gardens. Can you see the first hoop?" Bo points, but at the same time a loud burst of laughter draws our attention. I look at Poul Erik, who smiles at Inger Elise while holding on to one handle of a two-handle mallet. "Maybe we need to practice a bit?" Poul Erik giggles. They try again, while Bo smiles, "Yes, now there is this thing, you have to steer as well. You need to agree." Still giggling Inger Elise and Poul Erik swing the croquet mallet exclaiming "One -two -threee.." They miss the ball again and Inger-Elise shouts, "Ahhh! One more time. Move over!" There is laughter and screams similar to the sounds from a children's playground as the game begins. The professional photographer moves to a position facing Inger-Elise and Poul Erik, where she kneels to better capture the playful moment initiating the croquet game. "There, this is ours!" engaged and exited voices

exclaim, "It is in a better position now!" Pernille and a colleague are watching from the side line as the game begins, but soon after Pernille heads out to grab a croquet mallet. Her colleagues follow her actions and they also join the game, as the troupe of croquet players playfully pursues the many balls to follow the marked course.



### 5.3.2 At the water pond: Look there are still roses in November!

A little later, when I catch up with the croquet troupe, it has dissolved into smaller groups. Some groups are standing, watching or talking; others are wandering with their mallets. When I notice some seniors at the blue-surfaced drained basin, I start taking pictures. "Nobody knows where the ball is," Anne-Lise explains to me, while she, together with Tekla and Janja, is walking down the blue painted concrete surface trying to look under a low wooden bridge. "It's good there is no water in the basin!" I laugh, but suddenly I shout, "Be careful not to fall!" as I notice Tekla losing her balance while trying to climb the stone hedge of the water pond. "Did you hurt your knee?" I ask while getting closer to give her a hand, but Tekla smiles and replies, "No, not at all!" I notice how many municipal partners from the project group stand in front of the softly curved wooden bridged looking at the scenery. Pernille asks, "How many are we?" I look at the group of people moving around "Oh, I don't know. Why?" "We are missing Poul," she explains. "Poul Erik? He is right there" I say. "No, the man standing alone before we

met," Pernille explains. "Ah Per! That's a shame, he seemed interested," I reply, and Pernille leaves and returns to a little group of her colleagues and social workers. Ole shakes his head and addresses Bo, "Was this your idea Bo?" "No, I did not lay out this course," Bo replies, while somebody laughs, "Erik you are standing in the flower bed!" and Erik yells back "Yes I know. I am being very careful." Erik walks slowly as he tries to poke a ball out of the low thorny bushes with the croquet mallet. "Look, there are still roses in November," he points with his croquet mallet and I head over to take a picture of the roses.

The first scene of this encounter is gathering the audience's attention and initiating the croquet game by Bo's voice becoming louder exclaiming "Okay, let's begin." We experience how the performance of the croquet game begins and unfolds, from Bo's quiet explanation of the rules of the game to the playful moment when Poul Erik and Inger-Elise loudly attract the audience's attention by their bodily presence and their performance as active croquet players who invite others to join the game. We also experience the performers as different partners interacting on the stage, both the private partner Bo introducing the game, the senior citizens such as Poul Erik and Inger-Elise initiating the game and the municipal partners, Pernille and her colleagues, following along. It had mainly been the seniors who took the mallets and started playing, but when Pernille picks up a mallet and joins the group, the other civil servants, who had until then just watched from a distance with their arms crossed, now also join the game.

In this second scene of the encounter at the water pond, we experience another quieter atmosphere of the performance, where smaller groups of performers each are concerned with their acts. Some seniors are engaged in playing croquet but have issues following the marked course over the wooden bridge and are therefore exploring the surroundings looking for their ball. One person is taking a ball out of the bushes, not one of the most expected behaviours by senior citizens in a public park. The municipal partners and the project group are mainly gathered as an audience at the bridge and Pernille is trying to get an overview of who is present and who is not.

From the first progressive gathering of the audience's attention the croquet game has been building up in pace and flow, and performers have all been engaged in playing croquet, until the pace slows down before this bridge, where groups of waiting performers become audiences again. But what I find most interesting is how they all started to play along. Even the municipal visitors such as the colleagues of Pernille, who until then had watched, started to play croquet. We all at some point or another were dragged into the tournament, for example, towards the end of the encounter I find myself in the hedge with Erik photographing roses in November.

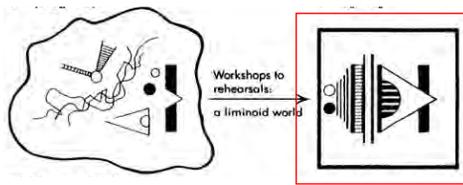
### 5.3.3 The performance event of ‘That day we all played croquet’

With this encounter, we experience some bits of what took place in the park more than six months after we had initiated the Living Lab of social exercise. Much had happened and we had rehearsed many iterations before this day. When Pernille grabs the mallet and starts to play along we are now experiencing another mood of designing than we experienced in the previous chapter of *Rehearsing*. Pernille, Bo and the senior partners are now all with their bodies experiencing the actual *Performance* of how seniors are meeting for social exercise. Now the past evocative restored dramas have found a solid form anchored and situated within the actual practice showing “this is how we do it!” The performance allows all partners to experience how “Bo is supporting seniors in meeting for social exercise and this is how *we* do it.” But let’s look a bit closer at the performative aesthetics that make the performance come into being.

When Pernille and her colleagues are being drawn into playing croquet, witnessed by the audience, we have now, according to Schechnerian language, moved beyond the rehearsal’s evocative questions of “what if” to the performance of “this is what we’ve got” (see ill 5.3.3a). Pernille is *not* enacting the character of a civil servant tentatively rehearsing how she could play a role in a play of new senior services. She is *not* probing or asking how newcomers *could* join. She is performing as an active municipal partner in the present situation, leading her co-workers to explore the performance as well. We have moved beyond the workshops that explored early fragments and *strips of behaviour* that have been rehearsed – some discharged, others “thrown forward” and kept in the performative bundle – to where our score of the performance now has a “logic of its own.”

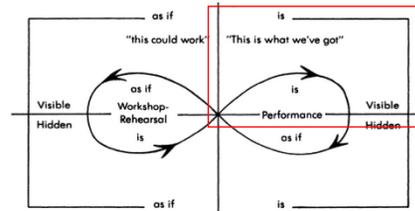
From the workshop’s subjunctive mood, we have transported our understanding of our roles from playful exploring make-believes like children’s tales with small-scale puppet and pictures as backdrops pretending to be who (where and when) we were *not* (as the previous statement, “now we say we are from Madam Blå wanting to join you in the park”), to *now* playing a part creating that actual belief of how seniors *are* able to meet up for social and playful exercise, moving on from Schechner’s ‘make-believe’ to ‘make belief’; from “as if” to “is”; from the rehearsal of the possible to performing the actual (see ill 5.3.3b). But we will also need to bring an additional performative perspective along, a perspective of the performative aesthetics that Fischer-Lichte heralds when calling for the transformative powers of performance.

**Ill. 5.3.3a-b A performance with a “logic of its own” and *Performing*: “this is what we’ve got”**



**A performance with a “logic of its own”**

The red marking defines the Performance as our focus of attention in this chapter, towards the “whole performance” that, through rehearsals where fragments and *strips of behaviour* have been found and thrown forward, have now been connected and have reached a “logic of its own” (Schechner 1985: 101).



**Performing “this is what we’ve got”**

Our focus is now on the upper right-hand part of the figure “this is what we’ve got,” moving on from finding restored behaviours of “this could work”, rehearsing “as if” into the visible and present “is” within the indicative sequence of the aesthetic performance, showing “this is what we’ve got” (Schechner 1985: 103).

### 5.3.4 Unfolding the autopoietic feedback loop of the croquet play

To recollect the proposal from Fischer-Lichte, advocating for a new aesthetics of the performative that enables transformative powers, we could see Pernille and her colleagues being transformed from spectators to active performers by the mutual tuning-in relationship constituting the ‘autopoietic feedback loop’.

When Pernille picks up the croquet mallet and joins the play, she is not just pretending to play croquet. She should not be seen as a theatrical character “only” enacting a script playing a municipal social worker engaging with senior citizens in social and playful exercise. She is actually with her body playing croquet and partaking in the “circumscribed set of activities” (Fischer-Lichte 2014: 18), and thus contributing through her act. Pernille can never go back to “not having partaken in the croquet game,” as in a workshop situation, where discussing types of activities or places and where to enact these activities could easily be discarded or changed. Partners could also more easily change roles pretending to be someone they are not. Pernille continuously feeds into the autopoiesis by her present acting as a spectator and a performer. Fischer-Lichte claims that the specific performative aesthetic experience enables a collapse of dichotomies that is *not* experienced as ‘either/or’ as art *or* life, actor *or* spectator, but rather as ‘both/and’ as both art *and* life and actor *and* spectator, where binaries collapse or become blurred: “The performances in question postulate that the aesthetics melt into the social, the political, and the ethical. While oppositional binaries claim these categories to be strictly apart, performance blends them together naturally. In fact, each category cannot be conceived without the other; each category already is its dialectic other, supposedly opposite, contradictory category. Herein lies the peculiarity of aesthetic experience as offered in these performances” (Fischer-Lichte 2008: 172).

Maybe my experience watching Pernille and her co-worker being almost “dragged” into the croquet game by the initial compelling croquet act performed by Poul Erik and Inger-Elise has similarities to Fischer-Lichte’s description of the transformative aesthetic experience being liminal in the sense that it seemed (for a short while at least) as if the binaries between play and exercise, citizen and municipal staff, researchers and researched, old and young blurred when we all engaged in the croquet game and simply performed as croquet players all witnessing the game. Fischer-Lichte further describes how spectators are able to experience the world as “enchanted”, when the ordinary becomes conspicuous. And it is through *enchantment* that spectators are transformed. She states that “Performance allows entirely ordinary bodies, actions, movements, things, sounds, or odors to be perceived and has them appear as extra-ordinary and transfigured. Performance makes the ordinary conspicuous” (ibid: 179-180). The *enchanted* event-ness of Pernille and her colleagues’ actions and my experiences of this enable us to talk about it as an event – an event of “That day we all played croquet.”

In the following I wish to further describe some of Fischer-Lichte’s characteristic performative qualities in order to describe how ‘that day Pernille and her colleagues started playing croquet’ is a performance with transformative qualities (and not just “a walk in the park”). The performance is also part of coining, what Fischer-Lichte terms, the ‘autopoietic feedback system’, and what this self-generating system does for co-designers. You may recall Fischer-Lichte’s claim that the simultaneous productions and reception of a performance creates an “ever-changing feedback loop” and this “self-referential autopoietic system” ensures that “performance remains unpredictable and spontaneous to a certain degree” (ibid: 38 & 39). For design this entails that this performance is not similar to designing “before use” or “after use” but rather designing and using are produced simultaneously and this is part of feeding into the autopoiesis. Unlike many other (traditional) design disciplines, where designers are first producing the design that will *later* be received and used, this performance, ‘when we all play croquet’, is the product of the co-design process simultaneously being produced and received or designed and used – certainly a process of design-*in*-use. As co-designers we could learn to be more attentive to the performative qualities coining the self-generating feedback system in order to also affect and tune in to the performative materiality of the feedback loops that are generating the autopoiesis.

Based on some of Fischer-Lichte’s transformative qualities (outlined in chapter two), I therefore suggest three designerly acts: *looping*, *tuning* and allowing for moments of *enchantment* that can support designers engaging in *Performing* within the present. I will further elaborate on the three designerly acts in sections 5.3.5-3.5.7. All design acts are part of exploring Fischer-Lichte’s transformative and performative concepts of aesthetics. The first act of *looping* is an active and outward-reaching ability that leads to a heightened awareness and consciousness of the autopoietic feedback loop. The second act of *tuning* can lead to a consciousness of presence. The

last ‘act’ is closer to a passive non-act, e.g. a ‘release of undoing’, which is a more inward-looking and reflexive act, as it reminds the designers to allow for experiencing *moments of enchantment*. It is similar to how Schechner describes the difficulties of ‘selective inattention’ in how “we in the west” are not well-enough trained in both doing and not doing. But, as Schechner states, “Perhaps someday we will learn that the full scope of performing, like living, involves not only the push of doing but the release of undoing, the meditation of non-doing” (Schechner 2003: 234). Before diving into a designer’s quest for non-doings, we will first explore the act of ‘co-bodily looping’ that leads to a consciousness of the autopoietic feedback system.

### 5.3.5 Looping between croquet players and far-seated or departing audiences

The first designerly act of *looping* spurs the awareness of the actors and partakers coining the feedback loops. The bodily co-presence of croquet players in motion and a far-seated audience leads to dynamic feedback loops affecting autopoiesis. Fischer-Lichte states that a performance only comes into being by the bodily co-presence of actors and spectators and their medial relation. In this encounter, we hear how the medial relation changes when Pernille and her colleagues as spectators become engaged in the play itself, as actors. Pernille is hereby part of affecting the dynamics of the autopoiesis by supporting the building up of a dynamic rhythm of the feedback loops. Pernille seems to be drawn into the performance by the engaged senior citizens such as Poul Erik and Inger-Elise, who receive immediate reward for their performance in the form of clapping, cheering and laughter from the audience and getting their picture taken by the professional photographer. It seems like this playful behaviour initiates a reaction from the audience and engages others to react by joining the croquet game, thus moving from spectators to performers.

The medial condition refers to the specific conditions of transmission that are created by the simultaneous presence of actors and spectators. Fischer-Lichte states that this encounter creates an ‘autopoietic feedback loop’ that is a self-generating performance itself. The ‘autopoietic feedback loops’ of the performance in the park start from the first encounters of bodily co-presence of performers and audience at the meeting pole quite some time before ten o’clock, when the first participants meet. It ends or dissolves when “we disperse” into our own individual everyday routines some hours later. But there are always great variations of the tempo and the pulse defining the pace of the feedback loops constituting a certain rhythmic pattern during the course of performance, a dynamic pattern of gathering and meeting, walking quietly in smaller groups towards the first site of activity, where the pace becomes faster and the medial relations shift rapidly, as we just heard when Pernille joins the lively troupe of croquet players.

The gathering of the audience’s attention is first initiated by Bo, when he introduces croquet and is further spurred by Inger-Elise and Poul Erik who start to perform the playful act

with the double croquet mallet. This adds speed to the pulse of the feedback loop coining autopoiesis. The autopoiesis is further affected by the photographer documenting the moment and the attentive audience witnessing both Inger-Elise and Poul Erik's play and the photographer becoming an active performer kneeling and getting closer pointing her big camera at the playful act. The act of the croquet players affecting the photographer and others leads to a heightened awareness of co-bodily presence, which might lead more audiences to become active performers playing croquet such as Pernille, her colleagues and the rest of the group of seniors.

A spectator leaving the performance is another example of how the autopoietic feedback loop gets affected, as when Pernille notices that not everybody is playing along at the pond. A spectator and "newcomer" named Per has left the group of croquet players and the performance. This concern leads to new actions affecting the autopoietic feedback loop, where I as a design researcher (feeling responsible for keeping a somewhat balanced autopoietic feedback loop where no one leaves), start to ask the players to move along and head back to the bench, where the less mobile "newcomers" are seated, as a very distant audience wrapped in blankets. But the players are very engaged in the croquet game, playing in the yellow Ginkgo Biloba leaves and jestingly exploring the camera functions of the smartphones. I find myself in a kind of liminal state running back and forth between the large group of players and the little fraction of freezing seniors seated on the bench. I don't manage to get the two sections together, so I finally bring the little group on the bench a handful of the extraordinary bright yellow Ginkgo Biloba leaves, explaining that the rest of the group is playing croquet in piles of these freshly fallen leaves and picking the fruits of these trees with the mallets. The little group of newcomers gets the leaves in a pencil case to take with them, and we talk about how they can show this to their community at the day care centre to explain to others some of their experiences of visiting the park and the group of active croquet enthusiasts. Someone suggests using the leaves in their next "creative class" at the day care activity centre.

All these minor adjustments of our acts and relations of bodily co-presence among groups of actors and spectators feed into the 'autopoietic feedback loop' that enables the performance to come into being. Fischer-Lichte states that all participants bear a joint responsibility for what is happening during the performance. During the course of the performance some kind of grouping among audience or performers may occur. For a moment a *communitas* may arise among the community of performers and audience, as we have experienced with the croquet community. The day that Pernille and her municipal co-workers joined the croquet game became a turning point. "We" became an "us": one community of croquet players. Those of us who had been out there with the mallet were part of that special community. But let's look at the following act of tuning towards a co-bodily and 'mutual tuning-in relationship' of presence.

### 5.3.6 Tuning into stumbling bodies, laughter and falling leaves

The second designerly act of *tuning* spurs the transient materiality of performance as co-bodily tuning into laughter, wind and falling leaves, leading to presence, and presence can affect behaviour that spurs the autopoiesis. Fischer-Lichte states that performances are ephemeral and transitory. They are acts of autopoiesis which cease when the bodily co-presence dissolves. But what are the materiality and flexible glue holding on to the dynamic formations of actors' and spectators' bodily co-presence? The tangible materials we bring to the performance such as croquet mallets, cameras, balls, benches and flags are only simple props, materials for supporting the staging and *mise-en-scène* of the performance. The materials "documenting" the performance such as photos, stories, videos, dried leaves and worn croquet equipment are only traces left from the performance. These material objects say nothing about the materiality of the performance itself. Like many other performance theorists, Fischer-Lichte emphasises that a performance does not create a product. It only creates itself. Therefore, the transience is integral to the materiality of performance. Fischer-Lichte points out that elements of the materiality of performance are related to the qualities of spatiality, corporeality, tonality and finally to temporality and rhythm.

The spatiality of the performance in the park is quite different from the spatiality of the rehearsal in the workshop space. There are no walls to enclose the performance. No chairs and tables to fix the seating or attention between performers and audience. No control over light, temperature or wind. Further there are also no post-it notes, PowerPoints, small puppets or backdrops to stage the setting. The spatiality of the performance is created in and through the performance itself: by the actors playing croquet, with croquet mallets as props moving along a course defined with markings by the actors. The surroundings of the park become part of the *mise-en-scène* for different scenes to unfold, such as the bridge over the blue painted concrete surface slowing the pace of the performance and the yellow leaves that have fallen from the Ginkgo Biloba trees gathering both the actors' and the spectators' attention. The wind is part of defining the performance's sound scape by swallowing Bo's voice when he introduces the game and makes some performers move closer in order to hear. When raising his voice, Bo enlarges the tonality space maybe striving to embrace the distant audience seated with blankets on the bench.

The corporeality of the co-bodily presence of the performance in the park also comes to mind as significantly different from rehearsals in workshops. The interrelations between actors and the characters they portray collapse and become insignificant. When I, as a spectator, perceive performers' bodies in risky situations, as the materiality of the performers' actual bodies performing, I have a feeling of worry like the moment I notice Tekla stumbling when climbing on to the stone hedge. That feeling of fear only grows when I recall the civil servants' concerns for broken hips and fractured limbs, and this perception probably makes me act by calling out and becoming aware of the present group of 'municipal audiences' and their focus of attention. This

awakes a feeling of presence, where I start to perceive the bodies of Tekla and the group as representing a municipal view of ‘fragile senior citizens’ and not only the phenomenal ‘acting bodies’ of Tekla and Erik. The corporeality of this performance seems so different from the workshop encounters<sup>117</sup>, where e.g. Robert picked up a puppet (representing himself as a ‘character’) placing it on a bike made out of pipe cleaners only moving his hand holding the puppet and bike ‘pretending to bike’ and rehearsing the scenario, while having his osteoporosis-inflicted body safely placed on the chair.

Besides the spatiality, the corporality of stumbling and bending bodies and tonality of laughter, shouts and quiet mumbling, Fischer-Lichte states that temporality and rhythm play an important part of forming the materialities of the performance. Rhythm as an organizing principle structures time and puts the spatial, corporal and tonal qualities into a relationship with one another and regulates their appearance and disappearance. Autopoiesis emerges both out of the interplay of actors and spectators and out of their rhythmic attunement to one another, embracing a fine-tuning of the material relations between bending bodies, rolling balls, loud laughter, yellow crispy leaves and a cold wind – altogether transient elements feeding and forming the emerging feedback loops that enable the performance to come into being.

The ephemeral property of performance makes whatever appears as coming into being “here and now” (*hic et nunc*) experienced in a particularly intense way, which Fischer-Lichte terms “presence.” Fischer-Lichte differentiates between three grades of presence: from a weak, to a strong to a radical concept of presence: PRESENCE. A weak presence is “just noticing” where people are positioned; a strong presence is “noticing and reacting” such as taking pictures and starting to play. Finally, a radical PRESENCE transforms someone from one state to another e.g. from an audience to a performer, like when I notice Pernille and her colleagues joining the game (and writing my thesis around this encounter). The act of tuning is a constant attunement towards the transient materiality and mutual ephemeral relationships and thus both an outward and an inward act. But the last “act” of *enchantment* is actually more a “non-act,” where the designers must allow themselves to also experience being drawn into the core of the autopoietic feedback loop.

### **5.3.7 Off-season pond emerges as enchanted lively senior playground**

The third designerly act of feeling moments of *enchantment* allows an ordinary off-season basin to emerge as a lively senior playground. A reflective liminal state of presence spurs a semiotic emergence of meaning. Fischer-Lichte portrays the semiotic dimension of performances as how meaning is created: “A performance does not transmit pre-given meanings. Rather, it is

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<sup>117</sup> Described in Chapter 4: Rehearsing, section 4.5.2

the performance which brings forth the meanings that come into being during its course” (Fischer-Lichte n.d.: 2). An example could be *that* I notice some seniors walking on the blue painted concrete surface. This “experience” of perceiving (and noticing) this group of bodies at this specific spot means that I perceive this as *something*, “something” different than other perceptions I had just had. My external reaction to this perception makes me start to take pictures, maybe trying to capture this “something,” and maybe I do this driven by a future expectation of wanting to document the (special) activities for the blog post of the event.

According to Fischer-Lichte, I don’t perceive the group of seniors as a pre-given sign *representing* something. Instead I perceive a certain presence between the materiality of the blue concrete surface, the silent soundscape and the phenomenal wandering bodies of Tekla, Janja and Inger-Elise that give rise to a perceptual order of presence, as opposed to a perceptual order of representation. But while perceiving this presence it also gives rise to a second order of perception: a representation that creates meaning of my first perception of presence, making me aware of the performance of a group of seniors looking for their lost ball in an empty water basin. When I say, “*Its good there is no water in the basin,*” I can, of course, never explain exactly why I said this, neither in retrospect now years later, nor “right afterwards.” But one could imagine how it could be related to an associative reaction to a prior experience of taking pictures at the same location six months earlier. Back then on a sunny day during spring, the park officer, Poul, gestured towards the lively water surface of the basin while explaining that the local kindergarteners usually come here to play in the water on hot summer days. Flickering perceptions oscillate between these different modes of perception, the presence of the actual bodies I knew as being the playful Tekla, Janja and Inger-Elise dressed in ski pants, hats and gloves with backpacks and croquet mallets, merging with the scene as a second order of perception (as representation), where bodies started to represent characters of “senior citizens” who were performing the act of a playful activity in an empty water basin that was also used by children in the summertime. But being aware of the group of local municipal staff standing as the attentive audience overlooking this scenery, I might have wondered if the municipal audience perceived the same amusement as I felt, as a “meaning” started to rise to my consciousness of how senior citizens also take the opportunity to play around, behaving like playful children maybe, just a little “out of place” or “out of season.” Or did the municipal audience maybe perceive this as dangerous play?

If we return to Fischer-Lichte, she would state that the one order does not appear first and then the second order subsequently attribute meaning, but meaning is generated rather in and through the act of perception. Fischer-Lichte also states that meanings only emerge over the course of the performance and are different for each of the participants. I do not have any idea what kind of perceptions or meanings other spectators such as the civil servants, Erik or Tekla

might have had. But when I hear someone laughingly exclaim and comment on how Erik is standing in the flowerbed and his answer of being fully aware of this, I get a sense that I am not the only one sensing the playful moment. The emergence of meaning that these seniors are disregarding the norms and rules of how citizens ought to behave in the public space makes our 'autopoietic feedback loop' and the performance seem to get a little closer to our present "here and now." Fischer-Lichte explains that "The autopoietic feedback loop transfers the spectators into a state which alienates them from their daily environment and its rules and norms" (2008: 179). She further describes this alienated and aroused feeling of PRESENCE as a liminal state following the flickering shift of perceptions: "In every performance the perception of each spectator oscillates between different modes of perception. The more often these oscillations occur, the more spectators feel like wanderers between two worlds. This creates a state of instability that the spectators experience as an in-between, or liminal state" (Fischer-Lichte 2014: 41).

When I myself break the norms and rules of ordinary behaviour in the park by stepping out of the defined path of concrete tiles and into the shrubbery to get a closer photo of the still-blooming roses, I feel enchanted, enchanted by the moment of PRESENCE standing close to Erik looking at the roses. But I feel especially enchanted by the experience of how Erik on a cold November day encountered the situated peculiarities of the season, discovered these roses due to his performance as a committed croquet player leading the large yellow ball through the wild terrain, in order to get the ball back on track with his curved croquet mallet. Erik would never have had these experiences "just walking in the park," and nobody would ever have come up with a situation like this *Rehearsing* the future within a workshop situation. The discovery of the last blooming roses in November is just one of the many unpredictable and spontaneous, situated experiences that emerged from the autopoietic feedback loop, as *enchanted* moments.

### **5.3.8 A triad of looping, tuning and consuming enchantment**

Now we have heard the stories of the performative event-ness of that day we all played croquet, and how the playful performance led to the enchanting discovery of roses in November. We have also learned about some of the described performative qualities coining the feedback loop as the medial quality leading to "designerly looping" of the bodily co-presence. We have come to know how a "designerly tuning" towards the transient performative materiality can lead to presence, and how the semiotic emergence of meaning arises when off-season basins (re-)enchant a designerly imaginary vision of senior playgrounds.

The constant process of looping, tuning and experiencing moments of enchantment allows co-designers to experience a performance when the 'extra-daily' theatre almost becomes magic, as an everyday theatre. The performance follows 'its logic', and the rehearsed structures of

*strips of behaviour* are now bound in an overall rhythm that allows the performance to unfold as usual. Unforeseen aspects of the performance such as how the less mobile audience is unable to play along, how the newly fallen Ginkgo Biloba leaves are holding up the players, the obstacles of the water basin and even the surprise of experiencing the (otherwise resistant) civil servants suddenly playing along, all feed into the performance and affects the dynamics of looping and tuning. But the unforeseen aspects never disrupt the performance in a way where we have to say “cut,” this does not work out and go back to rehearsing and rearranging the *strips of behaviour*. When performing, we are acting close to the actual “here and now” and exploring our own actual roles of ourselves engaging in upholding the performance, staging the extra-ordinary and extra-daily theatre. We are also rewarded with experiences of how the ‘everyday’ can seem ‘extra-daily’, as when we discover roses in November. Or when we experience Poul Erik playfully “harvest” the strange fruits of the Ginkgo Biloba trees while other participants play around in the freshly fallen leaves. Or when we experience *enchanted* moments where civil servants also seemingly smoothly begin to take part and playing along. All performative qualities enable the autopoiesis to feed and form the performance event.

Now that I have also unfolded the qualities of performing within the present as the situated but unpredictable discovery of lasting roses, falling leaves and emerging playgrounds, I have hopefully also succeeded in explaining designing as *Performing* and staging an ‘extra-daily’ theatre. I have exemplified how designers are *loopingly* feeding into the co-bodily presence, *tuning* towards the performative materialities and feeling *enchanted* when semiotic meaning emerges. Therefore, we as designers have also obtained a sharper focus on some of the social dynamics and performative mechanisms feeding into the collective feedbacks forming the performances, as when Pernille’s colleagues’ begin to play along. We have by now also learnt that we have little control over the transient and ephemeral qualities of performative materialities, and that designers cannot control the semiotic emergence of experiences of presence.

I highlighted the above story of “that day we all played croquet” as an example of a “transformative” performance, as an event where I myself became affected by the autopoiesis of looping and tuning, realizing how we no longer were rehearsing but performing. This might have made me experience a moment of PRESENCE leading to *enchantment* – an *enchantment* realising that all partners were finally playing along. Even though it might seem like a simple everyday performance of how senior citizens, municipal partners, private business partners and design researchers came together and simply played croquet, it had not always been that easy. Both rehearsals of aligning the performing partners and their relations and at the same time coining the score of their collective act had been demanding. By “That day we all played croquet” I experienced how all partners came together, engaged in a present activity. Senior citizens had found each other on an engaging level of activity. The municipal partners joined the experience

and took part. The private partner initiated the play and subsequently held a present role, ready to support if needed but otherwise just as backing. And the researchers didn't do much, besides being present, taking part, directing a video camera, taking pictures by looping, tuning and enjoying the *enchanted* show by playing along.

Simply 'being present', being engaged as a performer, but also as an audience member might seem like an easy task, but until that special day there had not always been such sparkling moments of correspondence and resonance between the different actors and their collective act of performing a playful exercise. This might also have been a reason why I felt such a relief at the successful tuning-in dynamics of the autopoiesis, leading to several moments of PRESENCE and *enchantment* within the 'extra-daily' theatre. I realized how we had moved beyond rehearsal and were successfully performing on a collective stage, at the same time as the future had become present. Visiting newly arrived seniors and civil servants were able to experience the performance that we had previously imagined and rehearsed and that was now becoming present and actual.

With this general overview of the performative qualities of the situated performance, such as the designerly acts of looping, tuning and experiencing enchantment, there are still a few more aspects of the last two designerly acts that I want to explain in relation to what performing entails for the partners performing on stage. In the following we are therefore going to explore how 'tuning leads to presence' when Bo is present at Safari Frisbee, before the 'jaws of death' and later how Borge perhaps becomes *enchanted* by becoming part of the *communitas* 'not like us'.

#### **5.4 Jaws of death; when Bo is present at Safari Frisbee**

The second encounter takes place within the last hour of the Friday event. We experience how a group of seniors including Erik, Tekla, Ole and others, together with the instructor Bo and the design researcher Thomas are playing what they term 'Safari Frisbee'. Triggered by the questions of how the game was developed, a dialogue unfolds between Bo and the design student A-K. At her first visit to the Living Lab Valbyparken, A-K is exploring and trying to understand the social networks and the different roles the actors occupy in the Living Lab. In the first scene of the episode they are all performers of the joint activity of playing 'Safari Frisbee' at a children's playground. But poked by the question of who came up with the idea of 'Safari Frisbee', Bo and A-K continue their dialogue around a tree stub. While the group moves further away in a lively scenery of seniors throwing discs aiming at the wooden figures at the playground, Bo's presence within the project setup also becomes increasingly present as he is reflecting from a temporal position, soon approaching what he terms "the jaws of death."

In the dialogue between A-K and Bo, Bo describes both what he sees as his present role in the project, his past practices and experiences as well as his aspirations and concerns for the future.



Ill. 5.4 Playing Safari Frisbee at the playground just before the *"jaws of death"*

#### 5.4.1 Present at the playground: Who came up with the idea of Safari Frisbee?

Orange, red and white discs land quietly on the soft humid woodchip ground. Sometimes there is a bumping sound when a disk hits the wooden surface, followed by a cheering applause by the group. "Does it need to be so difficult?" Bo exclaims teasingly, while balancing on a stone. Erik yells from the other side of a stub "Agrr... you can't stand up there! Then you can just put it down." And Bo answers, "Well I didn't succeed before, did I?" People continue to throw. They all aim at a hollow tree stump "Yes, that's it!" Thomas says like a sports commentator, while noting down points on a scorecard. "Now it's Tekla's turn." A-K asks, "So, what's going on?" Ole answers, pointing at a large wooden tree stub "You need to put the disc in there, or in through the hollow tree over there." A-K continues "Do I need to stand at any particular spot?" and Ole answers, "Well, just at a suitable distance." They throw some disks, until Ole asks, "Who came up with the idea for this game?" As Bo is approaching, Ole directs his question to Bo, "Is it you, Bo, who came up with it?" Erik laughs from the other side of the stub "Safari Frisbee!" while Bo replies "Hmm, I don't know. We talked about target

practicing by using the things in the park and giving points...” Erik adds “And we came up with the name last time, when you were not here.” Bo smiles “Yes this is an excellent name.”

#### **5.4.2 At the tree stub, just before the “jaws of death”**

A-K asks, addressing Bo: “Have you been out in the park many times to get inspired and come up with new games?” Bo answers, “No, I went a couple of times before we started, and then we look at the user group and who shows up. It’s about what the user group wants to do. And then it’s also about what the group *wants* to do and would *like* to do. You can’t take everything into account. Let’s say it rains one day! Then we need other activities. Now for example, the day is winding down. When you look at people you can see that they would like to end the activities. They are standing chitchatting in smaller groups, so now it is about closing it down properly” In the background people have moved on to another wooden figure further away. There is applause and cheering and A-K asks, “So you need to be a good judge of character?” and Bo replies, “Hmm, or to be very aware of the group and its mechanisms, and this is something you can train yourself for. This is what my company offers: how to observe groups, motivate in groups and what frameworks to set. Defining the goal – asking questions like, is it competitive or social?”

A-K asks, “Is this a goal set by the municipality?” Bo replies, “No it is more like something we have decided collectively. What the municipality wants is for this to get autonomous or self-sustained, anchored in itself and driven by the citizen, so I don’t have to be here. This is where we look at what can motivate. There are tons of activities for these seniors, but we hope to aim for some more casual ones. What we do is actually a little... hmm... crazy messed up things... (Bo pauses). But how to take it further and take parts of what we do and try to sell it somewhere else. This is the business case for me, how to implement socially anchored communities with very little public funding; how to quickly make it anchor, and how to produce this in other contexts and to other municipalities. Here, I believe, is a lot of commercial potential.

In the meantime it has become a bit quieter around Bo and A-K, as the group has moved on to the other end of the playground. “So, this is the thing we would like to sell: That it comes in packets of training local facilitators, then a place where they have a shared platform and then develop communities from there.” A-K asks “But somebody has to communicate this common platform?” Bo replies and makes a gesture pointing

to the group “Yes of course. Also, this group has learnt to make use of the blog...” Bo points in the opposite direction “...the other place...they could become accustomed to using the calendar part of the platform. So, these are the thoughts behind it.”

Sparked by a question about Bo’s background and practice, he explains about his experience. “In public projects, you often talk about ‘the jaws of death’<sup>118</sup> when the funding ends. And I am very curious, does it anchor or not? And it is like, Hey!” Bo makes a high-pitched sound while inhaling (like mimicking that he is scared). “This will take a couple of months to see if it will continue or not. I am very excited about this. This is the success criterion.” A-K asks, “That the project will have a life of its own?” Bo replies, “Yes, we continue now to see how we can maintain this community and ask questions like, is it ok if it splits? And how are new communities formed?”

Bo subsequently explains that his aspiration for the group is to achieve flow; “...this they have experienced with some of the things, and then they might come and tell us that we were a bit too wild, because we got “lost” in it. Then you think – well yes, but you thought it was fun, too, right? And then there is the danger of you breaking a hip or something.” Bo sounds like he is mimicking a conversation but continues in a more serious tone, “Oh well, it is more a question of, is it ok that someone falls and sprains an ankle or something? How careful does one need to be?”

In the first scene, the group is playing at the playground, while opening a dialogue about “Who came up with the idea of ‘Safari Frisbee’”. We experience Bo demonstrating how to throw disks at the hollow tree stub balancing on a stone while throwing. This act might push the boundaries of what some of these seniors are capable of doing, but Bo is not asking anybody to follow what he does, as is the common norm for instructors coaching groups in fitness centres. Instead he might encourage some seniors to try out new positions or ways of throwing by his present bodily act. His first line, “*Does it need to be so difficult?*” could be interpreted as both motivating, teasing and playful and the dialogue continues from here. We learn how “Safari Frisbee” started with Bo’s idea of “target practicing by using the things in the park and giving points”, to how it was then given the name ‘Safari Frisbee’ the previous Friday. The medial relation feeding the feedbacks of autopoiesis between Bo, the seniors, Thomas and A-K is balanced and dynamic, where Bo seems present as a motivational instructor.

In the second scene ‘at the tree stub’ we experience some glimpses in a dialogue between

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<sup>118</sup> Danish: *dødens gab*

A-K and Bo. Bo is reflecting on his present role in the project and the performance, prior to the ‘jaws of death’. We learn how he sees and explains this present liminal role just before the ‘jaws of death’ – a term he uses to explain his fear and excitement of when the project and the funding will end. This is the moment when researchers and project partners will have to withdraw, and the senior community will have to take more responsibility for sustaining itself. Bo will then wait for answers to inquiries about the future, such as “*Does it anchor or not?*”, “*How to maintain this community?*”, “*Is it ok if it splits?*” and “*How are new communities formed?*” While talking about the future questions, Bo is at the same time present spectating the Safari Frisbee, and this might add a reflective layer to the dialogue, where he talks about “this group” representing the actual project setup and relations, and “another place” as possible future communities that build on the practices of this community. But ‘the other place’ could be supported by some features he doesn’t think the project group has pursued sufficiently, e.g. a calendar function of the platform where the communication becomes more neutral according to Bo.

The most interesting part about this episode is an experience I got of a new layer of presence occurring when I witnessed A-K and Bo’s dialogue on videotape. I was present at the playground and remembered the episode as well-tuned, almost as ‘everyday’, but not as being extraordinarily present. When witnessing the video, especially the reflexive dialogue between A-K and Bo, I *now* perceive and experience a certain presence of a more “present Bo” performing or rather ‘cooling off’ on the way to enter a phase of aftermath, and explaining his roles in the many relational acts he was part of in relation to the changing context within a municipally supported but privately facilitated senior community, in that present moment. Medial acts appeared in relation to the seniors, the municipality, Bo as a private business partner and design researchers. These acts had been rehearsed and were now performed by a network of multiple temporalities of past practices, viewed from the liminally present now. The present now also revealed some of Bo’s future hopes, anxieties and visions, similar to Turner’s description of the temporal structures of *an* experience as both a living through, thinking back and willing or wishing forward (Turner 1982: 18, see 2.1.2.1). This was one of the first times in a while that Bo was present and stayed the whole allocated time from 10-13. He was therefore present as an actor both performing, but also witnessing his initial future dreams of seniors appropriating and making use of this specific public playground for a playful game as a target practice with discs. But we as design researchers were now also able to experience Bo as being present within his own performance and reflect upon it.

This related to an issue the project group had previously been grabbling with, where Bo seemed to have taken a joking role, often a bit “out of tune” with what some partners perceived as the common present score. We had struggled to co-produce a tangible *mise-en-scène* for supporting the transient score of medial co-presence balancing activities and practices between “too wild: where somebody could risk spraining an ankle or break a hip” with “the flow: where

they thought it was fun too.” We had also struggled to align the temporal *mise-en-scène* striving to set up the premiere performance at the right temporal “now”, where the community could and would “anchor” before we reached the “jaws of death,” where the local training ambassadors would be ready to support “self-sustained activities, with a life of its own.” But when I witnessed the reflective dialogue between A-K and Bo, I seemed to feel a presence of Bo, also recognizing and addressing these jesterly struggles that he had otherwise not addressed much verbally in the park.

In the following I will present four aspects of tuning for presence when *Performing* before the “jaws of death.” First, I will point to how the Schechnerian ‘logic of its own’ is performed with ‘Safari Frisbee’. Second, I will present how PRESENCE occurred ‘when Bo came down from the tree’. Thirdly I will exemplify the multiple and relational characters of Bo as ‘perceptually multistable’. Finally, I will illustrate Fischer-Lichte’s citing of Plessner’s ‘human condition’ describing how the theatrical situation of role-playing questions human identity, leading to my suggestion of how we must tune for the vibrating and the flickering ‘extra-daily’ moments of the everyday.

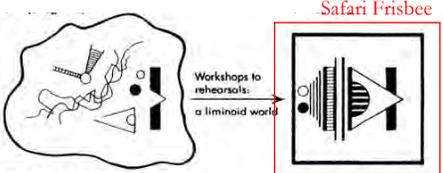
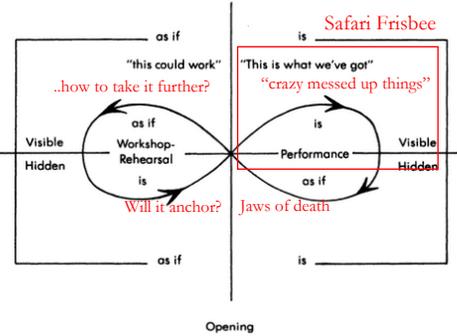
### 5.4.3 Performing the Schechnerian ‘logic of its own’ of Safari Frisbee

We are now going to explore how *Performing* unfolds when the private partner Bo is present playing ‘Safari Frisbee’, and how Presence occurs when he is situating his role and medial relations within the performance and its context, both in contextualizing and staging a suitable level for “motivating” seniors, but also balancing his role, within the score of the larger collaborative act of when to withdraw and how to take it further. As already mentioned there had been difficulties in getting the different partners to agree on the focus of “what kind of activities,” more precisely, we were to “come together around” or “the circumscribed set of activities performers were to partake in,” to use Fischer-Lichte’s language. The overall storyline was in place, but once unexpected details surfaced during rehearsals it created some tensions and disturbance to the feedback loop affecting the dynamic looping of autopoiesis. Much of the improvisatory rehearsals in the park had explored how to bring the partners together in order to form a collaborative process for co-creating a score and *mise-en-scène* for the performance. But similar to other processes of rehearsals leading to performances this asked for much attention, practicing our skills and fine-tuning “relational abilities” to obtain a balance between new or altered roles building on past experience, existing practices and future expectation.

The restored behaviour of the rehearsals, through what Schechner terms a “performative bundle” (Schechner 1985: 39) of selecting the “strips of behaviour” as “target practicing” had been thrown forward and appropriated as ‘Safari Frisbee’ in order to feed into the performance as a whole. (ill 5.4.3a). The “performative bundle” was thus affecting the relations between the

different actors, binding them closer together in restoring the collective act as the “set of activities” forming the score. Much of this had concerned practicing a common ground or foundation in order to establish a mutual tuning-in relationship. But now we had reached a score with a “logic of its own” of how to engage with ‘Safari Frisbee’. From the first rehearsals in the park to where we were now, we had all undergone many dynamic actions destabilizing and stabilizing the feedback loop.

We are now performing Safari Frisbee, or what Bo describes as “little crazy messed up things” just before the “jaws of death” (ill 5.4.3b). But Bo is also on the move to the next phase of additional workshop-rehearsals e.g. how to take it further to “the other place.” “The other place” might refer to a future subjunctive imaginary new community exploring aspects of ‘as if’ and ‘this could work’ that Bo is explaining as “this is the thing we would like to sell” as “packets of training of local facilitators” and “the calendar part of the platform” and so forth. Bo is also bringing past experiences of previous “jaws of death”, where he had experienced similar situations.

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| <p><b>Ill 5.4.3a: From workshop-rehearsal to a performance with a logic of its own.</b></p>  <p>Right: Performing the Present of ‘Safari Frisbee’ with a “logic of its own”. Illustration by Schechner 1985: 101.</p>  | <p><b>Ill 5.4.3b: From past workshop-rehearsals to performance and further to new workshop-rehearsals.</b></p>  <p>Upper right hand: Performing ‘this is what we’ve got’: Little crazy messed up things... just before the “jaws of death”, but how to take it further to ‘this could work’ and see: will it anchor? Illustration by Schechner 1985: 103</p> |
| <p>The red marking defines the present performance of ‘Safari Frisbee’ now with a ‘logic of its own’. Past experiences and fragments of practices as “how to observe groups.” and “motivate in groups” are explored, as well as “how to become autonomous or self-sustained, anchored in itself” and “what can motivate?” As for instance “target practicing” has been rehearsed and given the name “Safari Frisbee”</p> | <p>Our specific focus is now still on the upper right-hand part of the figure ‘this is what we’ve got’. According to Bo “Little crazy messed up things” is what we’ve got, but how to take it further is his business. Bo is also looking ahead to the next steps as the project approaches a “jaws of death” and the following phase “as if” asks new subjunctive questions such as “will it anchor?” or “will it split?”</p>                  |

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| <p>by the senior citizens. A scorecard has been developed, as well as the common rules described by Ole as "you have to put the disc in there..." and "stand at suitable distance." The performance of <i>Safari Frisbee</i> has now got an actual 'logic of its own'.</p> | <p>Bo is now also on his way to the next move into the liminal workshop-rehearsal space 'breaking and remaking' fragments he wishes to 'throw forward' to the future such as "packets of training of local facilitators" and "the calendar part of the platform."</p> |
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#### 5.4.4 Performing Presence - When Bo came down from the tree

In order to understand and grasp some of the more transient qualities when tuning into autopoiesis, we will look further into Fischer-Lichte's notion of presence and later perceptual multistability, when not only Bo, but all of us perform on the present stage. Fischer-Lichte agrees with Lehmann's definition of presence, but qualifies his quote with an emphasis on embodiment: "Presence is an 'untimely' process of consciousness – located simultaneously within and without the passage of time" (Lehmann 1999: 13). (...) – but one that is articulated through the body and sensed by the spectators through their bodies" (Fischer-Lichte, 2008: 98).

In their introduction to the book *Archaeologies of Presence*, Giannachi et al. describe how presence is a fundamental yet highly contested aspect of performance. Giannachi et al. suggest that presence addresses experiences of being *here* – and *being before*: "Presence prompts questions of the character of self-awareness, of the performance and the presentation of self and role. Presence also implies witnessing and interaction – a *being before* or *being in* the presence of another." They further describe how in order to be present is additionally being *somewhere*. "Occurring in relation to situated acts, presence not only invites consideration of individual experience, perception and consciousness, but also directs attention outside the self into the social and the spatial, toward the enactment of 'co-presence' as well as perceptions and habitations of place." And also, of course, "presence implies temporality too – a fulcrum of presence is tense and the relationship between past and present" (Giannachi et al 2012: 1-2).

In Fischer-Lichte's contribution to above-mentioned book, "Appearing as Embodied Mind," she defines a weak, a strong and a radical concept of presence. She divides the performing body into phenomenal and semiotic aspects and describes the dialectics in which these dimensions of the performing body define each other. Further she reasons in favour of the effects of presence emphasising embodiment and the 'performative quality' of the phenomenal body in its constant *becoming*. In contrast, the radical concept of presence: *PRESENCE*, perceives a merging of the phenomenal and the semiotic body, as "the mind is embodied and the body is 'en-minded'" (Fischer-Lichte in Giannachi et al. 2012: 113). Appearing 'as embodied mind' confronts the spectator's own bodily presence and act, such that 'the spectator experiences the performer and himself as embodied mind in a constant process of becoming'. Fischer-Lichte states that "PRESENCE does not make anything extraordinary appear. Instead, it marks the emergence of

something very ordinary and turns it into an event: the nature of human beings as embodied minds. Thus, ordinary existence is experienced as extraordinary – as transformed and even transfigured” (ibid: 116).

What I find problematic about Fischer-Lichte’s writing on presence is how she writes of “what was sensed and experienced” by the “spectators” as trying to cover all “spectators” affects in general terms. As “They looked absolutely spellbound – *obviously experiencing* the intense presence of the actor as well as themselves as being intensely present” and “The stronger the bond between actor and spectators became over the further course of the scene, the more intensified the PRESENCE of the actor was as *sensed* by the spectators, as if energy was circulating around the space” (ibid: 104 & 116). I will not dare to speculate on *what* the audience “obviously experience, or sense” in my writing of the encounter of Bo being present at the ‘Safari Frisbee’. I will attempt to write about what *I* experienced as the presence aroused as an affect of my own experiences as a spectator.

I shall now return to how presence does not make anything extraordinary appear, but instead marks the emergence of an embodied consciousness of something “ordinary” and turn it into an event. The event occurs for me “when Bo became present at the playground” marking the “ordinary” of how Bo simply “is present” engaging in an everyday performance of how he naturally is part of the performance. For first-time guests such as A-K or Thomas this would maybe not recall any experiences of strong or radical presence, since this might seem like natural everyday actions. But for me, witnessing Bo’s dialogue through the eyes of A-K, it felt as if Bo’s jesterly role seemed to become present, as he performed standing before the dramatic culmination, in this case the “jaws of death.”

In the present performance we all perform the character of ourselves, so Fischer-Lichte’s “dichotomy” between actors’ corporality and the characters portrayed might not seem as distant from each other as in the theatre plays and performances Fischer-Lichte refers to. But there are similarities since we all are striving to perform a “professional character” and often an altered professional role, (for instance related to exploring and creating altered services and citizens’ relations), where we represent the present interest of a private company, a municipality or different research institutions and senior communities. We are therefore not only performing with our phenomenal bodies as “ourselves” during a Sunday walk in the park with our family, but we also perform some semiotic aspects of a professional character. These “professional characters” have been transformed during rehearsals, and in the performance there are still some “displacements” occurring as moments of presence between past characters, present acts and future visions of the different professional characters, also since we are all enacting the roles of spectators and performers. As we heard from Bo, while engaged in the performance of ‘Safari Frisbee’, explaining about his past experiences, present role and his vision of a future role,

Rebecca Schneider similarly observes that “the time of performance is encountered in a flow of tenses, as past, present and future; or in memory, attention and expectation” (Giannachi et al. 2012: 14).

I guess we all experienced many moments of presence that I now have come to think of as relating to the present performance of “temporal relational disturbances” of our altered roles. Our future expectations and past practices had been rehearsed, developed and now became performed, performed while tuning both individually and collectively to better fit the common relational score *as experiences of “being there – and being before”* (ibid: 1). But we also engaged as an audience perceiving the characters of others and how *their* acting concurred with what we understood and saw as their role and character and relations to the common score, as a *being before* or *being in the presence* of one and another. Sometimes our perception of the score had to be adjusted, or our performing restored behaviours of our own semiotic character, or we had to suggest changes to others performing their professional characters to better fine-tune our common performance of 'co-presence'. Furthermore, being in the co-presence of one another as living in a pure Schützian we-relationship of “growing older together” (Schütz 1971: 17) is not just about being “somewhere” at “some time,” but being present right “here and now”, living the habits and habitations of place. But “living” in co-habitation of a place and a practice in the making, sometimes caused moments of presence as “perceptual multistability” occurring as relations “out of tune” with the situated acts.

Sometimes the temporal rhythm was out of tune with the situated acts as activities planned to grow in the spring flourished when the snow landed in December at which time there was a more urgent need for fireplaces to keep the heat in than coat hangers to leave the jackets. Sometimes the performative materiality as corporality and spatiality was out of tune such as in the example of one senior citizen who never made it to the first collective coffee break at the bench as the situated place for gatherings, due to her limited walking ability and the position of the bench. But most often the friction occurred due to tensions and oscillation between the phenomenal bodies and the “semiotic characters portrayed” or rather according to audiences perceiving the character as “mis-portraying” a role according to the score, especially among the project partners themselves. Some project partners found it inappropriate (“mattering out of place”) that the private partner was sometimes being perceived as flirting with the municipal student worker, once spotted on the top of a tree far away from the centre of activities, and he often had to leave earlier than the set time frame of three hours. These acts caused some disturbance not due to the actual act or actions portrayed or perceived, as “flirting”, tree climbing or leaving, but rather the medial reactions from other partners discussing why and how they found it inappropriate and what could be done. These actions took place in the “corners” of the hedges in the park, while the activity with the seniors took place, and thus affected the dynamics

of the autopoietic feedback loop. One autopoietic feedback response from the municipal partner (and project owners) demanded that the private partner Bo be present during the entire time of the activities with the seniors, due to a request for insurance coverage should accidents happen to the senior citizens. This led to other dynamic feedbacks trying to tune and align the misfit between the actual perceived characters and the intended “common score,” Bo claimed that, as a private business partner, he was not paid (like the rest of us) and could not continue working for free, and besides he saw his role more as introducing activities and not having to be present the entire time.

Many of these episodes are rather interesting because they caused disturbance among the project group that affected the autopoietic feedback loop. These dynamics motions often made some partners come together trying to iterate the “common score” and refining the roles of the partners. But it could have been dealt with much more deliberately (and preferably with all partners present), if we had been more aware of these movements in the present moments. This is a constant act of balancing and adjusting roles, score and *mise-en-scène* according to the transient performative materialities and medial relation due to the difficulties of simply “being present.” Being present in the ‘here and now’ is extremely difficult and most often hinges on both past experiences and future expectations. These were different and not always aligned among the diverse partners trying to come together in a collective present act of the “here of the now.”

#### **5.4.5 The multiple and relational characters of Bo as ‘perceptual multistable’**

We have already heard of Fischer-Lichte’s concept of *perceptual multistability* (see 2.2.2.4), describing the audience’s experiences of a transition between the two orders of perception: between presence and representation, the oscillating shifts between the actor’s specific corporeality and the character portrayed, between the phenomenal body and the semiotic body. Fischer-Lichte describes how these shifts produce disruption, from the flow of perception that could result in a destabilized and suspended state ‘betwixt and between’ orders of perception. An example is when some of the research partners noticed the phenomenal body of Bo in the treetop, when they believed he and especially the semiotic aspects of his body, at that time, the present now, should have been in another corporal spatial position. This disruption and destabilizing caused the experiences of a liminal state, as Fischer-Lichte explains, “Each shift produces a break, a discontinuity. As the previous order of perception is disrupted and abandoned, a new one is established. To perceive the actor’s body in his bodily being-in-the-world establishes one order of perception, while understanding the actor as signifying a character establishes another. The first order generates meaning around the perceived phenomenal being that might trigger chains of association, while the second order produces meaning which, in its entirety, constitutes the character (...) What exactly happens when the shift occurs? What

happens in the moment of transition when one valid order of perception is disrupted while the other one is not yet established? The transitional moment is accompanied by a profound sense of destabilization. The perceiving subjects remain suspended between two orders of perception, caught in a state of ‘betwixt and between’. The perceiving subjects find themselves on the threshold which constitutes the transition from one order to another; they experience a liminal state” (Fischer-Lichte 2008: 148). This state of liminality and presence can first of all cause disturbance, but it is also very important for co-designers to be aware of, tuning towards aligning roles, scores and *strips of behaviour*, within the logic of the performance. Co-design could further attempt to widen this space in order to ‘break and remake’ the existing and past practices of “the known” *strips of behaviour*, ‘break and remake’ in order to adjust the altered characters of more present, appropriate ‘social versions’ that different partners as performers have to fulfil in relation to the performance of the future service.

Fischer-Lichte’s description of perceptual multistability and how these occurrences produce liminal experiences are described in the following. Fischer-Lichte explains that perception of the ‘multi-stable’ occurs from the perceptual perspective of the audience, noticing tension between the doublings of a performer’s phenomenal corporality and the semiotic character the performer portrays. This doubling creates a tension when the actor’s (presumed) semiotic character ‘misfits’ the acts of the actor’s phenomenal body. Further, in the medial relation between several actors and their relational acting of a common act and a coherent score, the perceptual multistability results in an oscillation between the several perceptions of phenomenal and semiotic bodies.

Similar to the theatre audience, co-designers are also audiences of the different acts performed by performers as partnering senior citizens, fellow researchers as well as private and public partners, altogether coining the performance of the present. Some of these incidents briefly described above (e.g. one partner sitting in a tree top, leaving earlier than the seniors thus missing out on feedback comments and evaluation and further perceived by some partners as “flirting.” could be noticed in the park as a “stirring” in the autopoietic feedback loop, as when the mutual tuning-in relationship got too much out of tune in relation to coining a joint act, especially the different audiences’ perception of how that act or actions were going to unfold. But the role of performing from “multi-stable” positions is also widespread within the performance and theatre literature, maybe the most well-known description being Brecht’s *Verfremdung* and Schechner’s ‘not-not me’.

Schechner’s famous concept of the ‘double negation’ as ‘not-not me’ similarly describes the liminal and in-between quality or social versions between ‘me’, ‘not-not me’ and ‘not me’, thus, widening the threshold space, but from the performers’ perspective in the act of performing. Schechner describes the medial relations (as part of restored behaviour) between the phenomenal

body of the actor Laurence Olivier and the character he portrays, Hamlet: “So Olivier is not Hamlet, but he is also ‘not-not’ Hamlet. The reverse is also true: in this production of the play, Hamlet is not Olivier, but he is also ‘not-not’ Olivier. Within this field or frame of double negativity choice and virtuality remain activated” (Schechner 1985: 110). Schechner further refers to the medial connection to also entailing Shakespeare as the author of the score: “The words belong, or don’t belong, equally to Shakespeare, Hamlet, Olivier” (ibid: 111). Schechner and Fischer-Lichte are both writing from the theatre context, where actors often portray characters, mainly on the basis of a score. In our case Bo is enacting himself, and the main “score” is a sketchy co-created puppet scenario and a two-page manifesto-like invitation, stating the essence of the concept that Bo is supposed to be enacting. Bo is not to engage “as ordinary” in the activities he provides for younger communities of corporate social groups. But he is also not to enact a ‘new character’ not as himself. Bo is to enact a ‘not-not me’ version of himself performing and engaging in the present context of the “here and now”. But as already mentioned, we are all performing our professional roles and these not-not versions of ‘not entirely acting as ourselves’ means that the medial relations are in flux. Let’s use Schechner’s example of the medial relations between the phenomenal actor (Olivier), the semiotic character (Hamlet) and the score (Shakespeare) to look at the relations between perceptions of perceptual multistability and expressions of double negation of roles, where “choice and virtuality remain activated” (ibid: 110) in relation to Bo. Similar to Schechner’s triad, ‘Bo’ is perceived performing, sometimes portraying the phenomenal body of the actor like ‘Olivier’ when flirting or sitting in a tree, and at other times ‘Bo – the motivational coach’, is like the professional aspects of the character of the exercise coach he portrays, similar to the character of ‘Hamlet’ when he introduces games to the seniors. Bo is thus enacting the liminal character “betwixt and between” being ‘not-not’ ‘Bo’ and ‘not-not’ ‘Bo – the motivational coach’.

In this first example, I experienced a perceptual shift from ‘Bo’ to ‘Bo – the motivational coach’, when Bo answers one of A-K’s questions and with a change in tonality, rhythm and corporality alters his voice to a faster pace and a deeper tone, sounding like the professional sales pitch he has performed many times before.

Firstly, we experience the phenomenal body of Bo answering A-K’s question, whether one needs to be a good judge of character knowing how and when to end the day: *“Hmm, or to be very aware of the group and its mechanisms, and this is something you can train yourself for.”* Then I experience a turn towards the semiotic aspects of ‘Bo – the motivational coach’ by the change in tonality, rhythm and corporal position: *“This is what my company offers: how to observe groups, motivate in groups, and which frameworks to set. Defining the goal – asking questions like; is it competitive or social.”*

The above-mentioned perceptual shift occurred in the continuum between the ‘not-not Bo’ and ‘not-not Bo – the motivational coach’, whereas the following shift I experienced was

related to the temporality as a “flow of tenses,” from the past, to the present to the future, which revealed a past experience, a present attention and future expectations of how Bo performed within the continuum of ‘not-not past Bo’ and ‘not-not Bo – the future senior motivational coach’.

In the following example Bo explains what can motivate seniors to participate. He is enacting with a professional deterrent voice, describing existing past activities for seniors, and what kind of activities can motivate them to participate. A shift occurs when he describes the present act of what we “hope to aim” and what we do. Here he “steps out of” this professional character, and slowly and hesitantly, like he is searching for words to characterise the present activity, he describes it as “*a little...*” pausing while saying a hmm-sound and quite rapidly exclaims: “*crazy messed up things*” as his present temporal attention. After a short pause, he again steps into the character of ‘Bo – the motivational coach’ and enacts how he strives to take part in this and take it further into the future, thus revealing some of his future expectations:

Firstly, we hear the past experiences of ‘Bo – the motivational coach’: “There are tons of activities for these seniors,” shifting to Bo’s present attention: “but we hope to aim at some more casual ones. What we do is actually a little...hmm... crazy messed up things...” Bo pauses, shifting tonality and rhythm to ‘Bo – the motivational coach’ with future expectations: “But how to take it further and take parts of what we do, and try to sell it in other places. This is the business case for me, how to implement socially anchored communities with very little public funding. How to quickly make it anchor, and how to produce this in other contexts and for other municipalities. Here, I believe is a lot of commercial potential.”

In the double negation continuum between ‘not-not past Bo’ and ‘not-not Bo – the future senior motivational coach’ I experienced Bo shifting between several multi-stable positions relating to phenomenal and semiotic aspects as well as temporality. But we also experienced how he related to the shifting context pointing toward existing “*activities for these seniors*” toward a project group such as “*we hope to aim ... What we do is actually*” and finally towards “*other municipalities.*”

It starts to become quite complex, so let’s return to Schechner’s example of how “the words belong, or don’t belong, equally to Shakespeare, Hamlet, Olivier” (ibid: 111). I hope to have made my point of how I experienced Bo’s perceptual shifting in a continuum relating to similar positions of Hamlet and Olivier. But Bo’s performance is not only coined of “words also belonging” to one author such as Shakespeare’s script, but to several “sourcers” co-producing the becoming of a temporal script, in this case the seniors, the project group, including Bo himself, designers and the municipality. In the following I will supplement with three examples where we further add the relations to the authors of “the score,” similar to Shakespeare in Schechner’s

example. As a medial connection of how Bo sees his role in this relation and how he perceives how other “sourcers” perceive his medial role in relation to the other performers/sourcers.

Bo describes the medial relation from the municipality towards him as: “What the municipality wants, is for this to become autonomous or self-sustained, anchored in itself and driven by the citizen...” and Bo shifts his corporal position explaining his future medial relation towards the municipality: “so I don’t have to be here.”

This might explain why he in the past has not wanted to perform an active role being present for the entire performance, sometimes leaving earlier, crawling into treetops or exploring other jesterly ways of “not being there.”

Another medial relation from the seniors towards Bo, he explains by altering his voice almost mimicking another voice: *“they might come and tell us that we were a bit too wild.”* Again he shifts to a tonality closer to his ordinary voice, more relaxed but almost sarcastic: *“Then you think – well yes, but you thought it was fun, too, right? And then there is the danger of you breaking a hip or something”* Bo again shifts tonality to some more reflective future-oriented aspects of ‘Bo – the motivational coach’: *“Oh well, it is more a question of, is it ok that someone falls and sprains an ankle or something? How careful does one need to be?”*

In the last example Bo talks about “the packets of training of local facilitators” he envisions selling, anchored in a place where a future community has a shared platform that could develop additional communities from that future position. A-K comments how somebody will have to communicate the platform. And Bo explains the medial relation to the project group, by pointing to the present group playing ‘Safari Frisbee’ *“Likewise, this group has learnt to make use of the blog...”* He shifts bodily position and points in the opposite direction *“the other place, they could become accustomed to using the calendar part of the platform.”*

As we hear from Bo, he has rehearsed and performed multiple versions of exploring how to perform as the most appropriate present coach towards the present medial relations among the Living Lab partners. He has also explored his role in relation to the present context of public–privately supported senior communities as having familiarized himself with some of the past and existing ‘tons of activities’ initiatives. He has explored the present acts of ‘what we do’ as ‘little crazy messed up things’ and on that basis he now envisions his future practices of ‘how to take it further by implementing socially anchored communities with little public finding and quickly make them anchor, by also applying a calendar part of the platform. Bo has rehearsed and performed a medial relation of his role both towards the seniors and the municipal context as well as the project group of design researchers. Sometimes these relations have been a bit out of tune but we have all learnt a great deal with our own role within the contexts of the other partners and our shared medial relations, exactly as a result of the occurrences of these perceptual multi-stable

positions, leading to tuning of perceptual multistability and presence.

#### **5.4.6 Embodiment as a human condition: tuning for the extra-daily everyday**

When Fischer-Lichte uses the term ‘perceptual multistability’ she is highlighting how one cannot focus on both the phenomenal and the semiotic body at the same time, but only perceive one at a time. It is the “shifts” we, as an audience, perceive that causes the disruptions. Similar to how we also came to hear how Tage Larsen demonstrated the life of props, where I perceived the shifting acts of “characters” actions as cuddling, servicing, reading and so forth, I also perceived how he sometimes also “stepped out of the role” of enacting different semiotic characters and explained the reasons behind his acting, now performing as the professional phenomenal actor Tage Larsen distancing himself from the characters. But, according to Fischer-Lichte’s concept of a weak or strong presence, perceiving the phenomenal body of the actor Tage Larsen at the same time as perceiving the dramatic character of a cuddling person is not possible. Her concept of radical PRESENCE is another story much closer to the opening of this chapter with the performance of the Abramović Method, where I am experiencing the merging of the phenomenal body of the woman performing the semiotic affective signs of experiencing ‘something’ that further starts a feedback loop where I start to experience my own role as a spectator participating in the autopoietic feedback loop coining the performance.

Fischer-Lichte describes radical PRESENCE as how spectators experience both the performers’ phenomenal body and dramatic character as well as their own embodied mind, and how they all merges into one in a constant process of becoming, as embodied minds or ‘en-minded bodies’. This was similar to how I perceived the corporality of the phenomenal woman performing, perceiving her bodily “signs of affect” as well as her performing semiotic character dwelling in a lab coat, while my own attentive and embodied act was performing as a spectator. Standing on the balcony with binoculars, I became aware of how my role performing as an attentive spectator was *as* important as the woman performing the dwelling performer. Fischer-Lichte explains PRESENCE as a merging of the phenomenal and the semiotic body, as how the mind is embodied and the body is ‘en-minded’. In turn, this assertion of the body ‘as embodied mind’ confronts the spectator’s own bodily presence and acts in such a way that the spectator experiences the performer and herself as embodied mind in a constant process of becoming (Fischer-Lichte in Giannachi et al. 2012: 113).

When we perform and become bodily conscious about our performance as either spectators or audiences we become aware of our own role and how others perceive our performing roles, similar to Turner’s notion of mankind as Homo Performans, here explained by Fischer-Lichte building on Helmut Plessner’s definition of the ‘human condition’, “the capacity to play a role is central to the human condition; it is an anthropological given. He argues that people

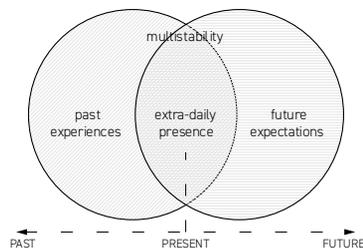
create an image of themselves when they appear before others. They see themselves reflected in the eyes of others. In other words, they see themselves as they appear to others. This means that people are always positioning themselves in relation to others, and that people have the capacity to step outside of themselves and watch themselves acting and behaving from a quasi-external position.(...) An actor appears to spectators as a sort of magic mirror that reflects their own image back to them, allowing them to see themselves as others. Through action and speech, actors simultaneously constitute themselves and are also perceived and understood by the spectators in relation to themselves. Through role play, theatrical situations always pose questions about human identity” (Fischer-Lichte 2014: 183-184).

Let me once again state that we all perform the role of ourselves, but we also represent a professional role with past experiences and practices and a future agenda we wish to push. We are all in the park because of “something.” We have something at stake, and these stakes drive us in specific directions because we wish to influence the “design” and the performance. These stakes also drive us with a future desire or expectation of “becoming better,” “exploring new terrains,” “new business potentials” “meeting interesting people” or “becoming healthy by amusing ways of exercise.” I don’t know exactly what kind of stakes and future drivers inspired people to be part of this project. Maybe their aspirations and future hopes also changed during the many months we rehearsed and performed in the park. We became more experienced, discovered new obstacles, and the focus of the common score and *mise-en-scène* were appropriated and altered. The “human condition” of theatrical situations allowed us to experience the ‘extra-daily’ presence of when different everyday lifeworlds meet and are performed in one performance. We experienced presence at the playground, in the question of who came up with the idea of ‘Safari Frisbee’, where Bo’s worldview of ‘target practicing’ met the physicality of the playground with wooden animals and Tekla’s considerations of going on a Safari and a designer’s attempt to make a scorecard based on Bo’s explanations. All these elements formed a logic of its own of performing ‘Safari Frisbee’. One could even say that performing as both actors and audience, in a performance where the score is constantly in the making of the co-bodily presence of different partners, we allow ourselves to experiment with the magic mirrors reflecting ourselves in the eyes of others. We also experience how relations with others are becoming reflected within ourselves and our everyday life as moments of ‘extra-daily’ presence.

In order to further refine our understanding of these flickering perceptions of presence between the ‘extra-daily’ and the everyday I will conclude this section regarding the *‘jams of death’*: when Bo is present at ‘Safari Frisbee’ with the similar but more pragmatic concept of “binocular vision” coined by Bert O. States. States refers to the ‘theatrical condition’ as a double affiliation where the audience has a certain kind of “binocular vision” entailing both the phenomenal and the semiotic as *complementary* and not opposite perspectives: “If we think of semiotics and

phenomenology as modes of seeing, we might say that they constitute a kind of binocular vision: one eye enables us to see the world phenomenally; the other eye enables us to see it significantly. These are abnormal extremes of our normal vision. Lose the sight of your phenomenal eye and you become a Don Quixote (everything is something else); lose the sight of your significative eye and you become Sartre's Roquentin (everything is nothing but itself)" (Bert O. States, 1985: 8). The theatrical lens as a 'human condition' is quite useful for co-designers moving within the temporal and ephemeral frame of performing the present, because present actions perceived by spectators are often grounded in the spectators' or the performers' past experiences or future expectations as similar to the semiotic and phenomenological lenses of binocular vision. But contrary to Fischer-Lichte describing the flickering as perceptually multistable, States suggests that we balance our perception with a "complementary vision" of "both and" not losing sight of either perspectives. If we are to refine States's binocular vision for the co-designers' spatial-temporal toolbox we could apply different lenses of binary temporal positions in order to look closer at the relations of the "the present now." I would recommend co-designers to be alert when tensions of perceptual multistability occur but also try to apply a 'binocular presence vision' in order to understand what might have caused the tensions, as in the case of Bo's actions and interactions. One must apply the lenses trying to tune into the present situated acts, where the past experiences or practices of neither one partner are allowed to dominate the entire vision. And one partner's future expectation cannot take up too much of the present binocular vision. The past experiences and future visions of several partners should interrelate in a common 'extra-daily' performance of the present.

#### Ill 5.4.6. Binocular presence vision



A Venn diagram illustrates a 'binocular presence vision' as a magic mirror for recognizing and tuning towards the 'extra-daily' present moments. If one lens is viewing the past everyday practices and relations and the other lens the future possibilities of an everyday, we have to tune into the present moment interconnecting the two, allowing us the experience and exploring the changing relations and merging between the two. In this space we are able to explore the present roles and attention between past *experiences* and future *expectations*.

Bo reflects how he sees future business potentialities as rooted in these present acts of "little crazy messed up things", but commercialised and appropriated to new contexts. Bo is being reflexive both out of past experiences of fearing 'the end' of the projects as the "jaws of death", but he is also excited about whether the community will continue or not after this point. The experiences that have come up during the last months of rehearsal and now at the performance of the difficulties of setting up playful frames strive to perform a flow, but they realised that some

performers found it a bit too wild, but when changing the frame, others might find it too dull. The act of balancing is difficult, since no “actors” are stable entities, but individual seniors ranging widely in what they find meaningful – not being too wild, and not too dull. Project partners such as the municipality and research partners also have shifting foci of attention since new findings turn up, or technical issues change the direction of the common score as exemplified in the calendar part that became too complex to develop during the limited timeframe.

Bo’s flickering “perceptual multistability” of the acts of the present Bo with the ‘past Bo’s practices’ and the ‘future Bo’s expectations’ helps him to explore his role and reflect upon this position especially in relation to the common score, staged by *the mise-en-scène* that became present when aligning expectations and practices among partners. A ‘binocular present vision’, on the other hand, could maybe support the co-designers, Bo and other partners in adjusting towards the common present, so that one partner doesn’t have to see a future vision as something separate from the present performance. The fear of another partner’s past experiences cannot occupy too much of the common present vision that has to adjust to aligning all partners’ most relevant past experience and future visions.

From this episode recounting some moments, when Bo is present at ‘Safari Frisbee’ before the ‘jaws of death’ and describing some ideas of relational presence as perceptual multistability and a binocular vision that can support co-designers in tuning for the moments of the ‘extra-daily’, we will now move on to the last empirical encounter presenting some *enchanted* worldviews of two of the newcomers.

## 5.5 *Not like us*; how Børge joins the silent celebration

In the last encounter, we will follow two people who are both visiting the Living Lab Valbyparken for their first time. Grit is a design student and Børge is a local citizen who has continued to join the activities in the park on successive Fridays. As we will learn, Børge is also connected to the rehabilitation services offered by the local municipal Health Centre and a Centre for Cancer and Health. We follow Grit and Børge, when they have just met up, on their stroll from one place in the park to another, some hours after the event has started. Along the way they introduce themselves and explain some of their motivations for showing up that day and comment on what they know of the local sites they pass. In this short episode, we mainly follow Børge explaining how he started exercising with a community after a severe cancer treatment, and how he perceives the similarities in how both the cancer rehabilitation community and this particular community have to grow. In the last part of the episode we follow them joining the rest of the group, at the staircase tribune. Within this specific “here and now,” when a group photo is being taken, the community becomes an “us”, a *communitas* where one recognizes how “*This is not like us, at all!*”: the community has coined a practice and it is “normally not a quiet one.”

### 5.5.1 Strolling towards the tribune: *Nobody should come here and vacuum*

People stroll in smaller groups. Fragments of conversations can be heard, like the one conducted by Børge and Grit who are walking slowly, as others pass by them. We hear the sound of Grit's and Børge's voices close to the video camera and what we see are glimpses of grass, trees, fallen yellow leaves and sometimes blue sky as Børge, Grit and the camera are strolling along. Børge has already introduced himself briefly and it is now Grit's turn to explain:

"This is the first time for me. I will take part here the next couple of times. Well, both taking part and coming out to play. This is why I am here." Børge quickly responds: "And apparently it is something that needs to be announced the same way I heard about it. Like, we have just got hold of the local newspapers to make people aware that the Centre for Cancer and Health exists." Børge continues to explain, almost rambling as they continue strolling: "I, for example, had someone who came and vacuumed my place. That I found totally stupid, well... I couldn't do anything myself – so it was good, in that sense. But I still thought to myself, there should not..." (he pauses but continues in a firm determined voice), "Nobody should come here and vacuum! I am too young for that. If I were a 110-year-old or something..." Grit makes an encouraging sound and Børge continues, "But hmm...(he clears his voice). Now I am slowly able to do it myself and therefore I asked for help at Riget<sup>119</sup>. There I was referred to Centre for Cancer, where I have had the physical training and this I will continue doing for... well, now I have to see." In the meantime, it has become quiet, as the rest of the group has continued ahead, and there is a calm atmosphere around Grit and Børge who have slowed their pace of walking, while the video is panning the almost naked trees and open fields. They slowly start to walk again and Børge continues "Well, I could walk two hours by myself, here in the park, but right here you can be together with some people as well." Børge laughs and Grit giggles and agrees "Yes, this is much more fun." Børge continues quietly with a dry voice "Yes...ahh um, now that I have been sitting alone at home for one and a half years, I thought I would come and annoy some people here." They both laugh.

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<sup>119</sup> Hospital in Copenhagen





Ill. 5.5.1 Strolling towards the tribune

### 5.5.2 At the Staircase Tribune: *This is not like us, at all*

Further ahead Børge and Grit catch up with the group, and Grit explains, "This tribune they stand on, I was told that they built it the last time." Børge and Grit watch how the group is gathering: Janja and I are standing at the top of the stairs as more follow and Poul Erik is taking pictures. "That is nice!" Børge exclaims. "Well, also the way Valbyparken has developed. I moved here in 1993 because of my divorce. Back then there were a lot of disputes, when the traffic playground closed down due to the railway. But now there is the playground over there" (Børge points at the path they have just come from). "It is good for the kids. I like that. Then old farts<sup>120</sup> like us can also join, so..." Børge pauses and Grit continues "You have also gotten a playground now!" They both laugh again and Børge chuckles, "This is in fact pleasant!" While

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<sup>120</sup> Danish: gamle knarke

standing there witnessing the activities at the tribune, more and more people have climbed the stairs, and some are now seated on the steps. Grit asks if they should go and test the stairs and Børge answers, "To see if it can carry us as well?" They both laugh and join the group as the last ones. Grit is seated on the last empty spot on the lower stairs, while Børge finds a position standing in the back.

Soon after it is very quiet. We are all standing and sitting close together. You can only hear the sound of birds close by, until someone breaks the silence whispering, "All of a sudden we can be quiet." Somebody starts to laugh, and it spreads. "Right, this is not like us at all." The laughter gets louder. Lone is standing in front of us, she bends down in her knees, pointing the camera towards us and says encouragingly "Yes great, smiiile!" We laugh and some say "appelsiin"<sup>121</sup> while I hear a clicking sound of the shutter as Lone takes the picture.



### Ill. 5.5.2 Not like us

Grit and Børge join the group photo 11 November 2011, and the photo the following Friday 18 November 2011

In the first scene, we experience how two people are strolling towards the tribune while slowly getting to know each other, and their stories and anecdotes reveal some of their motivations for being present in the park that day, as 'coming out to play with others'. The

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<sup>121</sup> Danish: like saying "cheese", when having group photos taken

atmosphere is calm and friendly, as the two quickly seem to become present for each other sharing glimpses from their pasts and aspirations for the future in relation to the present ‘here and now’. They are ‘growing older together’. Børge explains his motivation for participating, as how he can *here* be together with people, instead of walking two hours by himself. Having experienced being severely ill, sitting alone for one and a half years, he explains that “*Nobody should come here and vacuum.*” After this turning point he has been part of several rehabilitation courses, and it sounds as if he now feels motivated for engaging in the mobilization process for the training course at the Centre for Cancer mirroring these experiences of being part of the Living Lab Valbyparken Børge states: “*It is something that needs to be announced the same way I heard about it. Like, we have just get hold of the local newspapers to make people aware that the Centre for Cancer and Health exists.*”

The second scene at the Staircase Tribune<sup>122</sup> captures the silent but intense moment when the group is positioned closely together, seconds before having their picture taken. One is whispering, commenting on the strangely silent soundscape not having resemblances with the commonplace behaviour: “*All of a sudden we can be quiet,*” while someone else adds, “*Right! This is not like us, at all.*” When the recognition of how “this is not like us” is said out loud, the laughter gets louder. The moment I hear the comments “*All of a sudden **we** can be quiet*” and “*this is not like **us***”, I become aware that we have indeed become a community of ‘we and us’, with a performative “logic of its own”: an established practice, which is “not a quiet one.” The community has become more aware of what is “like us” and “not like us.” This was the first “group photo” taken, where members of the *communitas* deliberately pose as a collective group in front of the camera. Many pictures had been taken of lively actions and groupings of people, but here all members posed as a collective group, like collectives often do after an important sports match, ceremony or family celebration.

What struck me as significant discovering Grit and Børge’s dialogue in the video documentation, they arrived at some kind of their shared motivations for “coming out to play” at the playground for “old farts”, and I now felt I knew some of Børge’s reasons for being present and becoming part of the group. He had been sitting alone for one and a half years. He had decided it was too early for him to relax. “*Nobody should come here and vacuum.*”. Not yet at least. He was too young for that, so now he had decided to come and “annoy some people as well.” On that day in the park some left earlier, e.g. Per, whom we heard of in the first encounter, while Børge stayed till the end. Their incentives to come were often discovered on these walks between activities. But what made them decide to leave or stay, I don’t know. I can only guess

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<sup>122</sup> The ‘Staircase Tribune’: in Danish: ‘trappe-tribune’, is probably better translated as ‘risers’, but I choose to keep the wording closest to the original.

that experiencing being part of a community and feeling moments of *enchantment* where ‘the ordinary’ such as ‘vacuuming’ becomes conspicuously within reach again, might help to get them motivated.

I remember a dialogue I had with colleagues when planning how to set up the Living Lab Valbyparken. After having presented the different partners’ motivations and ideas, such as Bo from Humankoncept, Pernille from the Municipality, Daniel from ITU and my own ideas and concepts, a colleague, who had not participated in the project, asked: “*And the seniors? Do they want to exercise?*” After what seemed to be a long pause, I started to laugh, realizing that it had been a premise that had not previously been questioned.

During the first months in the park we had learnt that several seniors had diabetes, bad knees, hips and spines, and one was recovering from depression. Many had expressed that they appreciated this initiative as an informal prolongation of the past course “Seniorer I Bevægelse,” while some underlined the outdoor aspects of being in nature, others the playful games. But after this day we also learnt that a recent “newcomer” felt motivated to ‘exercise’ or socialize with others. Maybe one reason could be that he could ‘be with some people as well’ or that ‘nobody should do the vacuuming for him’. A third possible reason is that he simply let himself be ‘drawn’ into the performance by the autopoietic feedback loop, like Pernille, myself and many others that day. After the following Friday gathering in the park Børge declared that he “enjoyed all these little activities – at our age it’s good to play” (Landbo 2012: 30).

### 5.5.3 Enchanting moments: from ‘we’ becoming an ‘us’

With the story of how Børge and Grit become part of the silent *communitas* “not like us”, I will not try to answer *why* ‘the seniors’ are there; Neither will I try to guess what Børge or others might have experienced being part of the celebrating moment capturing the silent group photo. I simply want to indicate some of Børge’s aspirations and motivations for being and becoming part and further my own experience of *enchantment* being part of the community noticing the silence when ‘we’ became and ‘us’: ‘us who normally don’t act in silence’. We just heard some of Bo’s past experiences and future visions for forming the living present, and now I want to show how people like Børge enter and become members of the community by *the performance*. I want to show how the autopoietic feedback loop of the performance draws people into the community by enchanting moments, like I felt during the seconds of intense silence, just before we had our picture taken, representing, “This is not like us, at all.”

The group of performers posing on the staircase might have felt some of the same experiences I felt when becoming transformed from a performer posing a bit stiff and self-conscious of my own unnatural smile, to perceiving this moment as an audience experiencing PRESENCE. Awakened by the comments when someone exclaims how this is unfamiliar and

that a silent moment is “not at all like us,” it transfigures the uncommon experience returning us to a re-enchanted commonplace. The seconds of unfamiliar and silent soundscape made the familiar laughter appear re-enchanted as extraordinary and conspicuous – as one of our defining qualities.

I was enchanted by the “silence.” Noticing the unusual lack of soundscape, as the chitchatting and laughter had become a significant soundtrack of our gatherings. The community around me might have experienced similar “unfamiliar experiences” that the active “non-activity” of posing before the camera brought with it and the lack of voices and laughter allowed other experiences such as the sounds of birds or other local sounds present in the vicinity of the situated act to manifest themselves. The lack of the usual corporality, such as movement, also felt unfamiliar, as we often moved around walking and standing but seldom sat down in a fixed position. But seated and standing surrounded by a community of dwelling people close together also made me feel a bodily co-presence towards the present bodies of my fellow *communitas* members, just before the laughter started to become louder. When the laughter starts it is as if the commonplace of laughter becomes *re-enchanted*. It could very well relate to Fischer-Lichte’s description of how performances can generate a *reenchantment of the world*, similar to Turner’s *Communitas*, or Dolan’s *Utopian Performatives* and Bennett’s *Enchantment*. But let us first look a little closer at Fischer-Lichte’s writing on (re-) enchantment in order to understand the performative moment of how this is *not* like us.

#### 5.5.4 Unfolding facets of enchantment

Let me first recap the concepts of *enchantment* and *reenactment* that I will describe in the following. Fischer-Lichte’s concept of a *reenchantment of the world* is closely related to the theatrical event that spectators experience of *performance as event* or *art as event*. Art as event relates to aesthetic experiences, but it is distinguished by how it is not an *enchantment* of the ordinary of the art object or thing, like Shklovsky’s defamiliarization, which “recover the sensation of life” in order to “make the stone stony,” but rather it is an enchantment of art as *event*. When Shklovsky stated that “Art is a way of experiencing the artfulness of an object; the object is not important” (Shklovsky, quoted by Carlson in Fischer-Lichte 2008: 7), Fischer-Lichte could iterate that performance is a way of experiencing the lifefulness of “art as event”; the art is not important. Fischer-Lichte herself explains, “The reenchantment of the world is accomplished through this linkage of art and life, which is the aim of the aesthetics of the performative. Yet, it should not be read as a relapse into the religious world view of the seventeenth century or even into the magical consciousness of those long-gone times in which wishful thinking still made a difference” (Fischer-Lichte 2008: 206). Fischer-Lichte is not very precise in describing how this “linkage of art and life” can bring a *reenchantment* into the world, but in a later interview she highlights her

general idea of “transformative aesthetics” that could relate to enchantment, as she states, “when you let go (...) Then, something can happen to you. Not that it will change your life, but it can help you to understand some things better, to change your attitude. It happens slowly, but it transforms you. We have to distinguish this kind of process from this crazy idea that art should make the world a better place; how could it do that? It can’t. It can change the ideas, attitudes, habits of a single, singular person, and, only if there are many of them, then, maybe, something can change” (Fischer-Lichte, in Peric 2016: 1).

Fischer-Lichte emphasises how there is no way to ‘understand’ art by perceiving it. She stresses that you have to be open to the whole sensation of it – your experience, and then you may try to understand it and make sense for yourself, and this is where the *reenchantment* of the world might occur. Fischer-Lichte exemplifies *reenchantment* with John Cage’s *Silent Piece* titled “4’33,” where audiences encounter the so-called ‘silence’ as audible. The *mise-en-scène* of the staged ‘music’ performance takes place in a concert hall, where a pianist enters the stage and sits down at the piano. He lifts the lid and remains seated in front of the piano without beginning to play. Then he closes the lid. Thirty seconds later he raises it again. He lowers it and reopens it 2 minutes and 33 seconds later. Then he closes the lid for a third time – lasting 2 minutes and 40 seconds, until he opens it for the last time. The piece is over, and the pianist gets up and takes his bows before the audience. Three movements within the 4 minutes and 33 seconds of “silence” become extra-ordinary and transfigured. Fischer-Lichte explains, “When the ordinary becomes conspicuous, when dichotomies collapse and things turn into their opposites, the spectators perceive the world as ‘enchanted’. Through this enchantment the spectators are transformed. (...) By transforming its participants, performance achieves the reenchantment of the world. The nature of performance as event – articulated and brought forth in the bodily co-presence of actors and spectators, the performative generation of materiality, and the emergence of meaning – enables such transformation” (Fischer-Lichte 2008: 180 & 181).

Jill Dolan coins a similar concept of *utopian performatives* in her book *Utopia in Performance: Finding Hope at the Theater* (2005). Dolan traces the sense of emotional and social connection that we experience at live performance events, where we as the audience are drawn to the play. Special moments and connections allow us to feel for a moment not what a better world might look like, but what it might *feel* like, and how that hopeful utopic sentiment might become a motivation for social change. Dolan explains how: “live performance provides a place where people come together, embodied and passionate, to share experiences of meaning making and imagination that can describe or capture fleeting intimations of a better world. (...) inspire moments in which audiences feel themselves allied with each other, and with a broader, more capacious sense of a public, in which social discourse articulates the possible, rather than the insurmountable obstacles to human potential” (Dolan 2005: 2). These moments of experience also have similarities to

Turner's description of Dewey and Dilthey's structures of *an* experience/*Erlebnis* and Turner's concept of *communitas* (as presented in section 2.1.2.1).

Dolan describes these moments of the audience's heightened sense of the collective 'utopian performatives' as "small but profound moments in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking, and intersubjectively intense" (ibid: 5). Dolan also relates utopian performatives to theatre practitioner Bertolt Brecht's notion of *Gestus*, "actions in performance that crystallize social relations and offer them to spectators for critical contemplation. In some ways, utopian performatives are the received moment of *Gestus*, when those well-delineated, moving pictures of social relations become not only intellectually clear but felt and lived by spectators as well as actors" (ibid: 7). Dolan elaborates further and refers to John Rockwell's description of how "Mesmerizing moments are what those of us addicted to performance live for. Suddenly and unexpectedly we are lifted from our normal detached contemplation into another place, where time stops and our breath catches" (ibid: 8).

In coining the term *utopian performative* Dolan appropriates J. L. Austin's term "performative" to describe how performance in itself becomes "a doing" that acts and performs an action like saying "I do" at a wedding ceremony. "Utopian performatives, in their doings, make palpable an affective vision of how the world might be better" (ibid: 6). What we can take with us from Dolan's descriptions of utopian performatives is not only the special affective moments that can be evoked as 'the living' during performance events, but also, the wish-oriented moment of efficacy towards the possible future enacts the imagination of a better world. Here the relationship between the event and its aftermath is given a drive and possible direction towards the desired future.

We will now move on from Fischer-Lichte's *reenchantment of the world* and Dolan's *utopian performatives* to a third contribution for understanding enchantment, i.e. to Jane Bennett. Bennett describes *enchantment* as a sense of openness to the unusual, the captivating and the disturbing in the everyday life investigating the ethical potential of this mood of enchantment. Unlike Fischer-Lichte and Dolan, Bennett is not speaking of enchantment as related to theatrical events, but is in more general terms questioning the conventional characterization of modernity as being disenchanting and advocates for a kind of 'anti-disenchantment'. Bennett states, "To be enchanted is to be struck and shaken by the extraordinary that lives amid the familiar and the everyday. (...) enchantment entails a state of wonder, and one of the distinctions of this state is the temporary suspension of chronological time and bodily movement. To be enchanted, then, is to participate in a momentarily immobilizing encounter; it is to be transfixed, spellbound" (Bennett 2001: 4-5).

By describing such moments of enchantment, Bennett wishes to show that the world is suffused with surprise and wonder, and the energy these moments generate can motivate engagement with that world and its possibilities. Bennett describes the state and the effects of enchantment. “The mood I’m calling enchantment involves, in the first instance, a surprising encounter, a meeting with something that you did not expect and are not fully prepared to engage. Contained within this surprise state are (1) a pleasurable feeling of being charmed by the novel and as yet unprocessed encounter and (2) a more *unheimlich* (uncanny) feeling of being disrupted or torn out of one’s default sensory-psychic-intellectual disposition. The overall effect of enchantment is a mood of fullness, plenitude, or liveliness, a sense of having had one’s nerves or circulation or concentration powers tuned up or recharged” (Bennett 2001: 5).

### **5.5.5 Enchantment: We becoming us – about vacuuming and doughnuts**

Dolan’s *utopian performative* as these small but profound moments of social change and Bennett’s enchantment as a “shot in the arm“ for a fleeting return to childlike excitement about life resemble the moments Fischer-Lichte describes as ‘moments of reenchantment’ “resulting in a sudden deeper insight into the shared process of being in the world” (Fischer-Lichte 2008: 9). But as we have come to learn such moments are also liminal e.g. Rockwell’s *mesmerizing moments* for the performing audience, where we are ‘suddenly and unexpectedly lifted from our normal detached contemplation into another place’ where moments of *Gestus* ‘crystallize social relations and offer them to spectators for critical contemplation’; thus ‘social relations become felt and lived by spectators as well as actors.’ Returning to how Børge joins the silent celebration of ‘not like us’, it could be one of these particular forms of liminal experience, that ‘seduce’ Børge to become part of the *communitas*. At least one (re-)enchancing moment for me occurs when we are having our picture taken and someone comments that this is ‘not like us’. For me that represents how ‘we’ become a community of ‘us’.

Fischer-Lichte states that “The autopoietic feedback loop transfers the spectators into a state which alienates them from their daily environment and its rules and norms without offering any guidelines for a reorientation. Liminality therefore can provide a torturous or lustful experience for the spectators” (Fischer-Lichte 2008: 179). Børge explains afterwards how he physically tried to “hang on” being part of the community, and he was surprised himself that he was able to participate. I suggest looking at how Børge is drawn by the autopoiesis to become part of the community’s norms and practices in the park. But this also alienates him from his daily norms and rules, as he here explains, probed by a question of a good memory from the park: “We

made æbleskiver<sup>123</sup> on bonfires in December. I took part even though I knew that I could not eat them. I had such a craving, though I knew it would not work out. I usually don't eat with others, because it often takes me two hours. The food gets stuck in my throat after my cancer surgery. And it did, unfortunately. That's also why I didn't come to the Design School, because that also included lunch." But Børge summarizes by saying "I can't think of anything that hasn't been great!"

What puzzles me is what exactly made Børge's story of the doughnut at the bonfires qualify as a good memory. As I remember the story from my position, I didn't experience it as one of 'the great moments', rather the opposite, since I felt responsible for having brought the doughnuts that caused Børge to have a coughing fit and leave earlier for his medicine. He knew he couldn't eat, but he had such a craving. The "longing" for either the doughnut or being part of the *communitas* around the bonfire sharing food was so strong that Børge could not resist. He was pulled toward the autopoiesis and was *enchanted* by the feedback loop that apparently was so "strong" that he had to stay away from the upcoming workshop because he had heard it "included lunch". But he was part of the community. And he might have become enchanted by the moment around the bonfires, even though he had to leave early, since he stated himself how he couldn't think of anything "that hasn't been great."

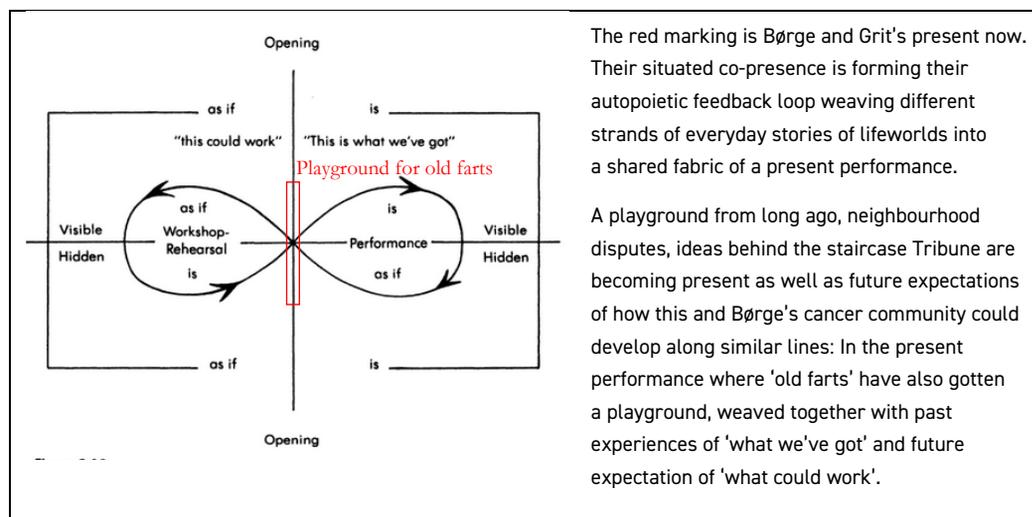
The performance, where Børge becomes part of the community posing for a quiet moment 'Not like us' or the doughnut made on bonfires, might have similarities to Fischer-Lichte's description of how "entirely ordinary bodies, actions, movements, things, sounds, or odors to be perceived and has them appear as extra-ordinary and transfigured" (Fischer-Lichte 2008: 179-180). Without straying too much into the spiritual vocabulary, this resembles Fischer-Lichte's quotes of Danto's 'Transfiguration of the Commonplace', how the performance and transformative moments of enchantment renders the invisible visible, for example Cage's (absence of) "sound" in the Silent Piece. By allowing ourselves to enjoy such moments of "letting go" and feeling part of a community, having our picture taken or eating doughnuts around bonfires, we might be able to experience moments of *reenchantment*, where the story of how we felt part of a community and remember this as a good moment overshadows the more tedious details of how a doughnut got stuck in the throat. Even the seemingly dull act of vacuuming can become transfigured from the commonplace to a vision for the future, a driver for becoming reenacted by the community and becoming part of a *communitas* of 'us' in order to manage the vacuuming oneself.

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<sup>123</sup> Danish doughnuts especially served at social gatherings at Christmas time

### 5.5.6 Børge's living present, hinged on past experience and future expectation

Let's go back a few steps to talk about the story of how Grit and Børge's present strolling enables them to share past and future stories of why they are now present within the 'here and now' of the park. We hear that Børge (in the past) has been in a condition where he was not able to do the practical chores at his home and needed help doing the vacuuming. The way he explains it, it almost sounds as if at some point he made the decision that nobody should come and do the vacuuming for him. He rationalizes that he is "too young for that." Now (in the present past) when he has slowly been able to vacuum again, he has been getting in contact with the Centre for Cancer where he has started a training course that also enables him to regain an independent life. But he is still in the middle of the process, explaining "*and this I will continue doing for... well, now I have to see.*" This probably depends on his (unstable) condition.



#### III. 5.5.6 Børge's living present 'here and now'

Illustrated by Schechner's diagram (Schechner 1985: 103). A present now hinges between past experiences of "this is what we've got" and future expectation of "this could work"

When he states, "*Well, I could walk two hours by myself here in the park*" that is something hypothetical he "could do", but when he continues "*but right here you can be together with some people as well,*" he indicates that it is something he would prefer rather than walking alone. Børge's story reveals some of the aspirations of why some seniors come to join, not "all seniors" but seniors "like Børge", who have been in contact with the service offered by the Health Centre or similar municipal health offers at Centre for Cancer and Health. Børge knows he is able to improve by exercising. This makes him want to live an independent life where nobody needs to vacuum for him, but especially after this long period of sitting alone he prefers to "be together with some people as well."

Grit explains that she will also attend the next couple of times and that she sees her “role” as both taking part and coming out to play. She talks about the stories she has heard of what has taken place during the prior gatherings in the park, and these stories might be a reason why she has chosen to take part. These stories and anecdotes relate “the everyday culture” that Grit is coming from, at the Design School.

In parallel we have heard of another “everyday culture” that has affected Børge’s past, a past of not being able to vacuum himself, but deciding that nobody was going to do it for him. We have also experienced “a present” in Børge’s stories, where he explains how he is now slowly able to vacuum. He explains himself as part of a “we”: a community at the Centre for Cancer, where he is trying to mobilize and make other people aware of its existence. Nevertheless, in his stories Børge is performing a liminal present of “will have to see” when explaining about the future, as he “will have to see” how long he will continue training at the Centre for Cancer. He is ‘betwixt and between’ in a present state of recovering: hoping he will become stronger in the future, but still not far removed from the condition that has affected his past, requiring him to sit at home for one and a half years.

Similar to Fischer-Lichte’s concepts of strong or radical presence, Grit and Børge are co-bodily present in each other’s vicinity, where they are sharing a time and a space but also, in Schützian terminology, establishing a “mutual tuning-in relationship” of “growing older together” (Schütz 1951: 79 & 93). Their autopoietic feedback loop of co-bodily presence affects the rhythmic and temporal attunement towards each other as they walk along. As the pace of their bodily movement slows down, as Børge gets short of breath and as Grit take over the conversation, their rhythmic attunement towards each other is spurred by their autopoietic feedback loop, where they shift roles from performer to audience, witnessing each other’s stories and bodily, reciprocally respond to the transient performative materiality in the form of laughter or soft sounds of breathing.

But Børge also touches on many future-oriented drivers, when suggesting that invitations for “this community” should be announced further, the way he has heard about it. Similarly, in the Centre for Cancer and Health community, a we-community that Børge is part of, is starting to make people aware of its existence through local newspapers. We learn why both Grit and Børge are present “here and now” and Børge explains how he thinks “it” (what they are part of at present) could be announced (pointing towards the future) the way he himself has heard about it, in the past.

Grit and Børge witness the activity of people gathering around and exploring the staircase, and Grit explains some stories she has heard of the ideas behind. At that point their shared dialogue begins to weave threads from their past experiences, such as interweaving local

cultures, into the performance. From past local disputes over demolished playgrounds, to future expectations of a design student's wish to take part and 'coming out to play', they are weaving their different strands of cultures of past experiences and future expectations into a shared temporal present now, a present performance of how this community of "old farts" have now also gotten a playground. According to Børge this is, in fact, very nice.

### 5.5.7 The silent *communitas* of "this is not like us"

The remark breaking the silence "*All of a sudden we can be quiet!*" followed by "*This is not like us, at all*" could explain how the group of people see themselves and their culture. They are normally not as quiet and still. This is an unusually strange situation; it is noticed and people comment loudly on it. How the group 'sees itself' becoming a *communitas* of "us" is probed by the theatrical condition and the *utopian performative* of posing in front of the camera.

I remember watching the video for the first time (now many years ago). It struck me that Grit's invitation to Børge for the two of them, who during their walk had become an "we", to join the group at the staircase tribune, to which Børge humorously replied, "to see if it can carry us as well?" was not a practical consideration but rather a question whether there was room for two "newcomers" to enter the community, *if* they could become part of the "us". When watching the video, I had not had many chances to talk to Børge myself. My first (semiotic) perception of the phenomenal body of "the newcomer Børge" from the morning with the many new faces, was similar to Per, "a man who came by himself – and introduced himself to the group by name." He did not explicitly introduce himself as representing an affiliation to an organisation, unlike the five women from a Day Care Centre, who were accompanied by a municipal caretaker. But Børge and Per had apparently heard of the possibility of participating from "somewhere" and from "someone" (for example from the local newspaper ad, the flyer, or talking to a health aid at the Health Centre. We did not exactly know why they came or what they thought they were invited for, but they came, and they both had their own reasons.

The "lasting seniors"<sup>124</sup> present in the picture (ill 5.5.2) above represent the moment "Not like us". They all showed up again for the following meeting. Why Per left but Børge remained will remain a mystery. Maybe it is not such a big issue, as it has been for me in the past, because, when *Performing* within the present, we are exactly 'who we are', 'where we are' and 'when we are together'. When we are present at the front stage performing, where and when the performance has coined the logic of its own, we are not able to suddenly change the common

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<sup>124</sup> Those who were present when the group picture was taken. Some did not make it all the way, as the five elderly women from the daycare service, who were picked up by the service bus.

script without everybody's approval. We are not backstage where we could have changed the temperature or the location if the weather was too cold, where we could have altered the game of croquet if it was too wild, not permitting everybody to take part, or too foolish, or beyond the limit of what some seniors thought was appropriate. We were now on stage *Performing*, and we had in the past been rehearsing, changing, appropriating, making many iterations. *If* the municipal bus had come five months earlier in the project, we would properly have centred the activities closer to the bus stop where there was easier access. But they did not show up until after our rehearsals of possible futures had moved beyond fragments of structures for play activities and into a solid "social form" of a performance with "a logic of its own". Specific temporal, spatial and social positions for when, where and how to gather, perform and disperse had become a performance of the present with members of the community being able to state that "this is not like us.", meaning that members also knew the social culture of how we normally behave when we are 'like us' or 'not like us'.

'Not like us' could be perceived as a Brechtian *Gestus* of crystallized social relations offered to spectators for critical contemplation and by enchantment captured as a fleeting intimation of a better world. The 'human condition' allows spect-actors to experience the social relations becoming felt and lived as a *utopian performative*, where it is up to the community to decide what is being 'like us' or 'not like us' when playfully exploring spectating themselves allied with each other and becoming an 'us'.

## 5.6 Sustaining a mise-en-scène of the present extra-daily theatre

We have now heard three encounters of *Playing along*, *Jaws of death* and *Not like us* describing how we performed in the park by staging an extra-daily theatre. Partners of the Living Lab can now experience and explore 'the living' relations and practices rendered present as visible, moldable and actual, by performing the 'extra-daily' acts. Partners of the Living Lab are collaboratively co-producing as well as co-consuming the performance. As partners, they act as both actors and audience, and can thus shape and influence the form of the present performance into their preferred version. *Performing* for 'real' evokes actual challenges, which have to be dealt with within the present situation. This gives partners a possibility for adjusting relations of the 'extra-daily' acts, before they become more solid as everyday practices and thus harder to change. By performing we are able to experience the social relations of being transported and sometimes transformed by the performative aesthetics of *enchantment*. But we also have to be aware of not being too caught up in the performative aesthetics making us drift towards our own future visions or droop too close towards prior appealing experiences, without aligning with the collective score of the present performance, as we heard with the story of the partner from Humankoncept, Bo Nortvig.

Therefore, the design *mise-en-scène* supports performers in forming their shared performance and staging situated acts that are anchored, by weaving and drawing some elements of the performance closer together. Spatial, temporal and social elements are becoming coined in a special 'here and now' by our community's acts. 'Here', 'now' and 'us' are not just anyplace, anytime or anyone – rather quite the opposite. By looping we stage the present bonds between the particular localities of the '*here*' forming the scenes *where* our acts become performed. By tuning we are able to draw the temporal loops closer to the present '*now*' exploring the particularities of *how* our present acts are actually performed, like the 'little crazy messed up things' we came to know from the park. And by consuming moments of *enchantment* we are able to experience the medial relations between and among '*us*', of *what* this community might mean to us, and what we would like it to become.

In the first encounter of 'Playing along; that day we all played croquet' I introduced Fischer-Lichte's performative qualities of performance materiality when I experienced the pulse of the living autopoietic feedback loop when discovering the last blooming roses in November. I described how the feedback loops of the autopoiesis was spurred by the gathering of the audience's attention initiated by Bo's introduction but was quickly stimulated by Poul Erik and Inger-Elise's playful take off, also drawing Pernille and her municipal co-workers into playing croquet. Later at the water basin we experienced how the tensions of the autopoietic feedbacks of a municipal concern of a departing spectator forced me into 'looping' back and forth between the croquet players and the audience seated far away. I clarified how some of the transient materialities of performance such as corporality, spatiality and tonality are weaved by temporality and rhythm, when 'tuning' ourselves to Tekla's stumbling phenomenal and semiotic bodies, which led me to experience a moment of presence. Finally, the off-season basin emerged as enchanted and lively senior playgrounds, when the pace of the feedbacks stalled and I led myself to enjoy the semiotic perceptions of the presence of laughter and bodies immersed by falling leaves. The presence prompted *enchantment*, and 'meaning' started to arise, a meaning of how the phenomenal bodies of seniors resembled school children looking for their lost ball in the shrubbery near the empty water basin, maybe just a little 'out of season' and 'out of age'. I ended the section of 'that day we all played croquet' with directing an awareness of three designerly acts in a triad of *looping, tuning* and experiencing *enchantment*, reminding designers not to get too caught up in the powerful dynamics of autopoiesis only looping along, but also allowing themselves to be tuning of the presence and experiencing moments of enchantment that fuel the 'extra-daily' theatre with meaning.

In the second encounter, 'Jaws of death; when Bo is present at Safari Frisbee' I presented the temporal horizon of presence, from the medial relations and position of the private partner from Humankoncept, Bo Nortvig. Bo is present at the playground where the community plays

Safari Frisbee. At the tree stub we are tuning towards Bo's multiple medial relations unfolding in a conjunction of the temporal now of the present just before encountering the liminal *'jaws of death'*, where the project set up will have to change. Through the encounter around Safari Frisbee we hear how rehearsing of target practice has led to the performance of Safari Frisbee, with 'a logic of its own'. I also described episodes of performing presence – as when 'Bo came down from the tree' after struggling to find the right level of presence of 'little messed up things' for example twisting past activities with a present bend for upholding the flow. I revealed my experience of presence as flickering moments of perceptual multistability by the multiple and relational characters of Bo. And finally I explained how embodiment as a "human condition" is tuning for the 'extra-daily' moments defining our everyday.

The present act of tuning towards "what we do," which Bo tentatively terms as "little-messed up things" relate well with my understanding of what we as co-designers and project group co-created in the Living Lab, co-producing a *mise-en-scène* that creates a present now, relating both to existing past practices, but which is also pushing the boundaries towards future speculations and expectations. The *mise-en-scène* of the present was like "little crazy messed up things" small twists on altered versions between the known and the new, as target practicing becoming 'Safari Frisbee' inspired by the wooden animals on the playground and Tekla's considerations of travelling on a South African safari. But specifying the activity as 'Safari Frisbee' was also chosen because it could make it sound like occurring in a warmer climate, not the cold November day on which the game got named.

The little twisted things as part of *the mise-en-scène* were therefor made in order to spark the 'future visions' of the present performance into being, but also to anchor and direct this "living now" into the existing context in order to make it last – not for years, but at least beyond the "jaws of death" of the project. The *mise-en-scène* focuses on the 'mutual tuning-in' among the many partners and the multiple voices.

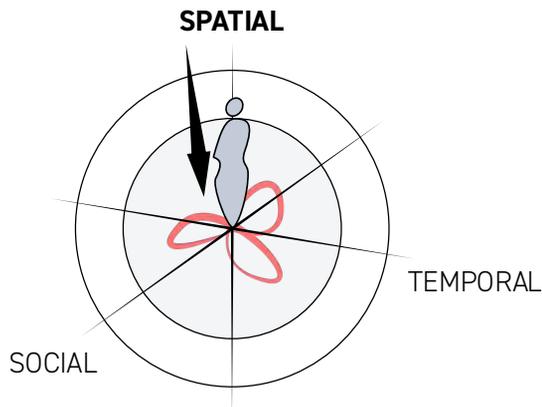
In the last encounter 'Not like us; how Børge join the silent celebration' I explained how the two newcomers Børge and Grit join a silent celebration, capturing an enchanting moment "not like us". Before this moment we have heard how Grit and Børge have been strolling and sharing everyday stories such as how 'nobody should come and vacuum' on behalf of Børge, and why he prefers 'being together with some people as well'. We have also heard how Grit is 'coming out to play'. Børge's situated present and 'living' now is hinged and folded in a temporality within past experience and future expectation. Grit and Børge are weaving threads between their shared temporal and situated stories into a moment of co-presence. As this mutual tuned-in-relationships of 'we', they enter the *communitas* at the Staircase Tribune, becoming 'us', a community and *communitas* of 'us' who are normally not that silent.

With these three encounters, I hope to have provided some answers to what I set out to explore, namely some ‘living’ examples of the actual practices of the Living Lab in the park. More explicitly I wanted to show how the future visions that had been evoked during the Design Lab workshops had now been established and had taken roots within the Living Lab of the park. I have tried to account for the messiness of “the living” when *Performing* as staging for an ‘extra-daily’ theatre. But as already stated, accounting for ‘the living’ of the everyday or even the ‘extra-daily’ is as hard as making the invisible visible and the transient tangible. With these encounters, we experienced how the staging of the ‘extra-daily’ theatre helped explore some of the performative qualities of the particular present *where*. We heard how the localities and materialities of the park were probed as props supporting co-presence, enchanting participants into playfully exploring fallen leaves, empty water basins and walking in the shrubbery discovering the last blooming roses. The present *whom* becomes staged as social sites of gathering and performing, the Theme Garden Croquet, ‘Safari Frisbee’ and posing for the group photo at the Staircase Tribune, where we all explore situated but slightly different versions of ourselves. We are becoming present as more active, more self-sustained beings, better at coaching the right level of activities or more skilled collective designers. But we are also being pulled and dragged by acts of autopoiesis creating tensions of perceptual multistability that will need some fine tuning of our individual acts and our role in accordance with the tuning-in to the common score. The present *when* is also about allowing for moments of *enchantment* or *re-enchantment* of being present within the situated space within the specific group of people – being present.

Compared to more traditional means of PD staging for a third space (Muller & Druin 2002) by design games (Ehn & Sjögren 1991, Ehn & Kyng 1991, Brandt 2008) experience prototyping (Buchenau & Suri 2000) and staging imaginative places (Brodersen et al. 2008) the design *mise-en-scène* co-created within the Living Lab seemed to have a less transient character and being more solidly anchored over longer time periods. Instead of Ehn & Kyng’s cardboard mock-ups the *mise-en-scène* co-produced in the park consisted of solid concrete and lacquered wood that would last much longer than a single prototyping event.

## 5.7 Performing by looping, tuning and consuming enchantment

In order to look closer at some of the learnings and designerly practices, I will return to reflect and position the designerly mode of *Performing* within the worldmaking sphere of ‘extra-daily’ moments from my journey discussing the role of designers and their tools within co-design.



#### VIII 5.7a: Performing as *wayfaring* by sustaining a sphere-view of the extra-daily theatre

The mode of *Performing* is situated as close to an actual 'here and now' within a local spatiality, the present temporality and specific sociality of 'us'. Presence occurs as part of practices of looping, tuning and consuming moments of enchantment, tying the autopoietic feedback loops closer together by 'membering' participants in a *communitas* of 'us' within a present 'here and now'. The design *mise-en-scène* is part of establishing tradition (Ehn 1988) as a familiarization of the 'extra-daily', as opposed to the transcendence and estrangement of the design props.

I have explained how both the spatial, social and temporal drag is quite different when performing than rehearsing. When Pernille and the rest of us start to perform in the croquet game, we are not invited by the evocative props as sketches of magical renderings of possible futures. Rather quite the opposite. We are drawn by the present actuality of the screams and shouts of senior citizens already playing around us. We do not have to estrange ourselves to pretend or transcend our imagination into being in the park, or being part of an actual group playing croquet. Our bodies are already present and situated in the park anchored by 'tradition', where the familiarization of the *mise-en-scène* allows an anchoring of the 'extra-daily' theatre of a croquet game, a Safari Frisbee game and posing for group photos. When performing we are positioned at the "front stage." There is only one stage when *Performing* within the present. There is no magical 'not-here' or imaginary 'there'. We cannot travel in time and pretend we are jumping from one situation staged at the bus stop, to minutes later pretending being at home or in the park, as we did when *Rehearsing*. When *Performing* we have to deal with the sometimes 'dull' actualities of the spatial composition of distance between locations and the temporal weather conditions of the cold November day. But these situated actual phenomena can also bring magical experiences of the 'extra-daily', such as the extraordinary sensations of the specialties of location of the yellow Ginkgo Biloba leaves or the blooming roses. These are ephemeral phenomena that cannot be controlled, but they add to the experience of the situated spatiality, present temporality and specific sociality. By showing our own curiosity as co-designers, we can inspire others to

explore such present phenomena further.

In *Performing* the present, there are *not* a 'then' as 'a before' or 'when' of futures or pasts, as we have come to learn when *Rehearsing*. There is not yet 'an after', as we will soon discover within the aftermath. When *Performing* we are within a 'present now', hedged in the temporalities of 'not-not then'. At the stage of *Performing* we will no longer invite explorations of other times as pasts or futures "out there" evoked by the magical '*what-if*'. Rather we have to prompt for the actuality of the 'extra-daily' present moment of the everyday. This might sound tiresome but as we have come to hear – it is not! The benefit of *not* being able to pretend who we are not (as not me), or being where we are not (as not here), or when we are not (as not now) is the committed feeling of "making a belief" within the actual potentiality of the power of the present. As I explained with the story of how "we all played croquet," it is the actual story of how municipal partners engage in the real experiences of the possible present by keeping their feet on the ground, engaging in real life, with tangible bodies and actual people. Bodies of co-presence are also being part of a present exploration of the situated atmospheres when they experience the yellow leaves that were not yet yellow the previous Friday and will have turned beyond yellow to brown the following Friday. But since we are always in motion and "the present" of last Friday quickly fades and becomes past, as well as the following Friday soon becomes the present. The 'actual now' is therefore always transient, as a "now" closely linked to the near present of the "not-not then" of the past and "not-not then" of the future.

But be aware if performers become too caught up in a 'not-now' separate from the present. That was the case when Bo described a future vision of an "other place" as separate from this present place. Hopefully 'the future then' will evolve on the basis of 'the present now', and if those differ too much, all performers must realign their common score. If the '*jaws of death*' open too wide between the present and the future vision, one must support a closer bond.

When *Performing*, we are being ourselves performing with our real and actual bodies. We are no longer rehearsing as we would act *if* we were to meet 'someone' from "Madam Blå" or 'hiding' our acts behind puppets representing ourselves and sometimes someone else. Now we are *Performing* with our bodies as individual and situated citizens with rights and obligations, having real names like Børge, Tekla, Pernille, Bo and Maria. We are *Performing* ourselves, but exploring the liminal and transitional space, where 'choice and virtuality remain activated' between *Performing* as our present selves and 'not-not' entirely as ourselves.

When we are *Performing* collectively 'on stage', we are also part of membering ourselves within the community and thus defining the *whom* and *what* the community is and *how* it sees itself as a collective 'us'. But it is a collective 'us' with practices 'like us' or 'not like us' that has to come to terms with *Performing present acts*. And these present 'extra-daily' acts are co-produced by

performers with future visions and past experiences, one day in the future maybe becoming everyday acts, like the situated activities developed in the park that we have come to know as “Safari Frisbee” and “Theme Garden Croquet” balancing the very fine lines of the present extra-daily twists of ‘little crazy messed up things’ flickering in the present exploring activities achieving flow – but maybe being a bit too wild – for some. They may also be too dull, only a ‘club discussing rules’ – for others. *Performing* allows us to explore this liminal space, of the “both-and,” not only the “either-or,” of some who “say it’s a bit too wild” as well as some who asks “how careful does one need to be?” When co-designers within the Living Lab Valbyparken are *Performing* the present, they perform the act of opening up the threshold space between experience and exercise, a present act apparently very hard to describe, but what Bo tentatively terms as “little crazy messed up things” and later portrays as a saying, “We don’t call it exercise – but we are tired afterwards”<sup>125</sup> (Brandt et al 2012: 142).

In conclusion I will remind co-designers *Performing* to be attentive to the three designerly acts of looping, tuning and experiencing enchantment. Co-designers quickly become caught up in the cumulative acts of looping and tuning, but they must allow themselves once in a while to also simply “be present” without too much attention to neither looping nor tuning, simply experience the small moments of *enchantment* as meaningful stories arise for your designerly ‘archive’. These stories would never have been evoked as imaginations within the workshops of protected rehearsals of the Design Lab, but only flourish within the prosperous living of the situated performances within Living Labs, stories of how off-season basins become lively playgrounds for seniors and civil servants playing croquet and discovering roses in November, stories of how partners are present, experiencing the mediated present reality of expecting the ‘*jaws of death*’ simply waiting to explore *if* the mediated relations are strong enough to bear. And there are stories of how newcomers enter and become part of a community, with all their different reasons, either becoming healthier and able to do their own vacuuming, recultivating stronger social relations, or simply being able to keep in touch. We don’t know why – but what we do know is that some of them become part of a community and some might experience what I felt as moments of *enchantment*, being part of a *communitas*, by sharing a little slice of time, space and life.

The designerly mode of *Performing* is unfolding within a worldmaking practice engaging co-designers as wayfaring inhabitants of the weather-world from inside Ingold’s sphere-view. Within a community that has ‘grown older together’ by correspondence and by sensory attunement that is affecting the looping, tuning and consuming enchantment of the situated

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<sup>125</sup> Danish: Vi taler ikke om motion men vi er trætte bagefter.

spatial here, present temporal now and specific social *communitas* of ‘us’.

Performance and the act of *Performing* are about exploring the actual present practices in relation to other people, things and contexts. This entails that partners are mainly exploring some versions of themselves close to their present practices, as e.g. private partner Bo Nortvig, who is providing support when needed and newcomer Børge, who is surprised that he is actually able to take part and be part. There is not much room for changing locations or score when everyday designers are acting as performers within the ‘extra-daily’ theatre as suddenly being situated at the water basin discovering the blooming roses, and when Bo is present playing ‘Safari Frisbee’ describing the ‘*jaws of death*’.

Looking back to where I set out exploring the different roles and modes of social co-designers appropriating the toolboxes from more traditional design fields, I see similarities to prototyping and ‘bodystorming’. But the common *mise-en-scène* is co-produced like a socio-spatial score staging and anchoring the performance script also within a temporal dimension and longer duration. A performance that as a whole can support the collaborative encounter of *Performing* and allowing for consumption of experiences of the actual present roles and relations.



**Box 5.7b: Performing as wayfaring by looping, tuning and consuming enchantment**

As a constructive Gallery approach this experimental illustration reflects the *Performing* mode from a sphere-perspective of 'in-habiting' a weather-world. Practices and relations become lived and felt over time within a one-world world.



The mode of *Performing* relates to *poiesis* as making a sphere-view from within the weather-world; as wayfaring as 'inhabitants of the one-world world'. The mode of *Performing* is an emic<sup>126</sup> mode, sustaining partners in becoming affectively able to relate the performing acts by oneself to a more particular materiality, spatiality and defined relational process.

Performing is sustained by a *spatial mise-en-scène*: anchoring the specific sites for gathering, performing and dispersing within the sites of Valbyparken; as the exact situated gathering of the *here*; when we all played croquet by the water basin. The performance located *right here* at the tree stub of 'Safari Frisbee' as it is performed and perceived in the medial relation between Bo and A-K. And the final site, where we perform, 'not like us' *here* at the Staircase Tribune before dispersing. The spatial dimension of *here* is simply a presence right here as part of the medial bodily co-presence of present performers.

A present *temporal mise-en-scène* further supports performing: as *now* on a cold November day, the 11<sup>th</sup> of November 2011. The temporal dimension of the *now* is simply a right *now* – not before and not after, as part of the transient materiality of the performance defining the present event of the autopoietic feedback loop of performers and audience coming together in a *now* when semiotic meaning emerges in discovering the last blooming roses in November, standing before the '*jaws of death*', and joining the *communitas* of 'us'.

Performing is anchored in a *social* dimension defining the *mise-en-scène* of 'Us', the *communitas*, who is present when the performance 'not like us' emerges. The social dimension of the present *us* is simply only '*us*' – not those who left or those who did not make it to the tribune or those who normally came but were not present that day. The present *communitas* performing where performers and audience are present, just like I witnessed Børge becoming a part of the performing community of us. This *communitas* of us experienced the aestheticity of the event of that present day where we all came together in playing croquet and performing 'not like us'.

When performing designers are *looping* towards the spatial site of here.

**They are wayfaring spatially situated here:** Looping closer to the actual particulars of the park, as the yellow leaves, the distance to the bench and the actual practices of gathering, sustaining and dispersing, also *Performing* and experiencing the details of the situated practices and actions of here.

When *Performing* designers are *tuning* towards a temporal present situation of now.

**Designers are wayfaring towards a temporal dimension towards the present now;** e.g. the cold temperature in November, the delay of the service bus from the activity centre...

When *Performing* designers are experiencing *enchantment* of the *communitas* of Us.

**They are wayfaring within social dimensions of positions and relations,** from 'we' to coining an 'us', exploring the roles and relations of 'Us'.

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<sup>126</sup> The etic/emic discussion within anthropology is long, but Ingold describes a difference between "so-called 'etic' and 'emic' accounts" where etic accounts "offer a wholly neutral, value-free description of the physical world," while an emic account "spells out the specific cultural meanings that people place upon it" (Ingold 2000: 14). Ingold traces the etic-emic distinction to Collingwood (1946) where: "One way treats every entity or event as an objective fact; the other attributes to it some meaning or value" (Ingold 2008: 71).

# **6. Reenacting**

**This chapter describes a mode of participation as Reenacting, that focus on aftermath and on leaving project partnerships, by dispersing the Everyday Theatre.**

The following is not a vignette – but it is also *not-not* a vignette. It describes Rebecca Schneider’s quest of having to go *back*, in order to go *forward*, as expressed in her “Foreword – By Way of Other Directions” that is a foreword that is not one, but rather “kaleidoscopic turns in intersection directions, touching on multiple times and variant places” (Schneider 2011: 1). Reiterating Schneider’s ‘troubling of linear time’ and flavoured in an autoethnographic tone<sup>127</sup>, I will present some recollections that take ‘kaleidoscopic turns in intersection directions’, of being here and being there, of being part and being apart, and thinking *with* Schneider: *If* there can be an orientation point it would be that the experience of reenactment is an intense embodied inquiry into temporal repetition, a temporal recurrence. As such it is an exploration of affect *as* inquiry (ibid: 1-2).

The following is also a variation of Turner’s meta-theatre as a ‘metacommentary’ presenting the process of writing a vignette. Or rather *Reenacting* the process of ‘not-not’ capturing a vignette. This is intended to provide a personal account presenting my ‘attentions’ (and maybe what Schechner proposes as ‘selective inattentions’) into the multifaceted, fragmented and syncopated passage of reenactment presented within this last main chapter describing *Reenacting*.



### III 6.1 Attempts of capturing completion with Schneider, Shizen Taiso & Oppenheimer

Three failed attempts of capturing a vignette describing three distinct experiences of moments of completion from the past: Part I: A keynote lecture by Rebecca Schneider at Malmö Konstmuseum. Part II: An aftermath of a Shizen Taiso practice at Forsøgsstationen. Part III: A now deleted but earlier attempted re-writing of an

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<sup>127</sup> According to Mark Neuman and Linda Park-Fuller, Autoethnography “is a form of critique and resistance (...) that identifies zones of contact, conquest and the contested meanings of self and culture that accompanies the exercise of representational authority” (Neuman 1996: 191). “In autobiographical narrative performances, the performer often speaks about acts of social transgression. In doing so, the telling of the story itself becomes a transgressive act – a revealing of what has been kept hidden, a speaking of what has been silenced – an act of reverse discourse that struggles with the preconceptions borne in the air of dominant politics” (Park-Fuller 2000: 26).

experience of completion by Oppenheimer's reenactment movie 'The Act of Killing' witnessed at Koncerthuset and evoked and re-membered at an artist talk at Cinemateket.

## 6.1 Re-membering, actualizing and recollecting moments of completion

[Being here]

Present at my desk at KADK:

I remind myself how I will have to remember – how we are on our way to disperse. I will have to disperse the attention of my reader. I must not gather the attention for a new build-up for yet another dissertation. I need to reach for closure. This dissertation needs to reach some sort of 'completion' before it can become a whole dissertation. I start to imagine being within an experience back in time. I must put some words together. I must try... *"Quite recently..."* I probe my memory. But a remembrance of a peer's recollected voice replies: *"Stay in 'medias res'."* I delete 'Quite recently' and start typing: "I am situated..."

[Being there]

Reenactment Part I;

Today 12th of June 2018 at KADK. Re-membering Schneider's keynote lecture 11 April 2018 19:27 at Malmö Konstmuseum

I am in situated in Malmö, for a talk given by Rebecca Schneider. She has already caught my attention when reading out the title of her talk: *"Besideness, Amongness, Wit(h)ness: Reenactment as Likeness or Call and Response?"* I noted down the title from her PowerPoint and soon found myself grabbling with what she meant by bracketing the 'h' in witness/witness. She regained my attention when reading her own words in a skilled, distinctly academic voice *"...crafting calls into response that become, as responses do, calls again."* 'Crafting calls into responses becoming calls again', I wrote in my notes trying to consume the sentence while activating my memory of her book, which I had read now a number of years back. 'Syncopated time'... 'a time out of joint', 'the uncanny againness', or was it twiceness? Was her call for a response becoming a call – again, maybe similar to Schechner's restored behaviour? Turner's and Schechner's feedback loops? I recalled how the 'syncopated time' had caught my attention once again. She cited somebody with a name I didn't recognise:

“Reenactments are, above all, *disturbances* to the perceived linearity of time. Through corporeal repetition the past gains a ghostly simultaneity with the present and every repetition harbours the possibility of difference – i.e. the possibility that the past may yet have another future.”

‘The past may have another future.’ I write energetically in my notes just below ‘the future of reenactment’. My pen cannot follow her fast pace of reading out loud, or is it my hand, my body that is a hindrance? My syncopated mind seems to always be caught up just behind or somewhere in my past. I must stick to keywords. I glance at my phone and a red signal confirms that I’m recording. ‘Againness’, I write as I draw an arrow pointing backwards, ‘a backward glance’. I draw the curved arrow again followed by another arrow pointing forward together forming a circular movement next to my notes of ‘call and response’.

[Being here]

I stop typing and skim my handwritten notes from the seminar ‘not yet past’ ‘the past yet another future’ and ‘again time’...and start to contemplate how or *if* ‘wit(h)ness and amongness’ relate to Schultz’s vivid present of the We-relationship of ‘growing older together’? ‘Cut – cut!’ I say to myself. Start to skim what I just wrote has a hint of how I might sound like a troubled schizophrenic, not able to write as refined as Schneider. Besides recollecting some comments of how drawing maybe resembles too much of the ‘old traditional designer’ that I have been advised to leave behind to not muddle what I want to address: A new design position. I decide it is time for lunch. I have to respond to a call on my phone... Maybe I could draw on the episode with...What was her name? Karen Vedel? She sat next to me at Schneider’s keynote, and her bodily presence is reminding me of the past moment at Forsøgsstationen many years back. Or could I re-write the past vignette of Oppenheimer’s ‘Acts of Killing’ into ‘Acts of commoning’...? Would that make it ‘more proper’ as a vignette for introducing *Reenacting* – by collecting moments of completion? And the notion of ‘completion’ wrestles with Schneider’s proposal of how time returns again and again...How to combine those two perspectives? Is Pelle right – are we only able to talk about ‘the now’? “One loooong now,” I sarcastically reply to my memory. Are we only going to trace and follow the actors? I reiterate to myself in an even more sarcastic tone. Don’t designers have agency too? Do I need a vignette for this last chapter? I ask myself once again. Again. Time for lunch.

[Being here]

Back again. I am seated in front of my computer. Back on track. I try to calm myself. Where did I leave off? Completion? How to introduce my last chapter of *Reenacting*? In a way that is also an introduction to dispersion and Conquergood’s ‘kinesis’ of ‘breaking and remaking’ –introducing a knowing *not* from the inside and neither from the outside;

but from the in-between! I repeat for myself as I catch sight of Ingold's printed booklet: *Knowing from the Inside* and my 3D printed eternity loop among piles of papers on my messy desk, and with 'the both/and' I remind myself of Fischer-Lichte's important collapse of dichotomies. Are both/and and Schneider's 'call and response becoming new calls'? similar to how 'completion' is transitioning into new beginnings? There is more than the 'now'. There is also a past to disrupt the present or is it the present that disrupts the past? When we move beyond performing... Per-forming. Form. Form-giving. Again, Ingold and Redström remind me of how I need to rewrite the part of the dialectics of from and form-giving. Maybe not dialectics ...the feedback flow between the moments when the process of form-giving reaches a 'social form' of closure; when one is able to *recognize* a form. Turner describes 'an experience' from mere experience like noticing a stone rising in a Zen garden, like a form of completion. Let's try again. Another time. Again.

[Being there]

Reenactment Part II;

Today 12th of June 2018 at KADK. Actualizing the aftermath of a Shizen Taiso practice at Forsøgsstationen, Copenhagen, one afternoon in the fall of 2013

A number of years ago, I find myself situated on a mattress on the floor within the great bright space of Forsøgsstationen...

[Being here]

I hesitate, as I will have to dig into my archive, reactivating my memory, re-mem-bering myself into the past situation. Re-actualizing the 'then and now': Was it that bright? Was it in the afternoon? I remind myself of Burke's Pentad: Agents: Who were 'we'? Act: What did we do? Agency: How did we do it? Scene: Where and When? Purpose: why?... why?... why? Aftermath and collecting completion! I continue to form my story. Maybe it's ok to start with "A number of years ago..." jumping the gaps between past and present. The vignette of chapter four began at Forsøgsstationen, and chapter six will disperse at Forsøgsstationen, again. When time returns. Perfect. I continue.

[Being there]

A number of years ago, I remember how I was sitting on a mattress on the floor within a large training hall at Forsøgsstationen. I was one of four women. We are finished for today, but not quite ready to disperse yet, since we are sharing our experiences of the silent practice of Shizen Taiso. I try to put words together in order to formulate one of my experiences. "When I moved through the space noticing your moving bodies in relation to my position and the stable positions of walls, it reminded me of a technique I was introduced to when I learnt how to

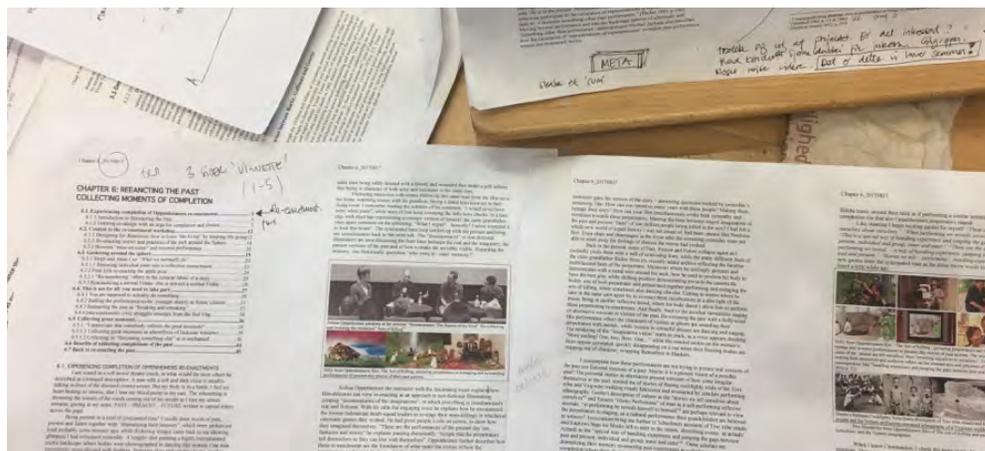
draw...” I remember I paused then. Maybe similar to Schneider’s ‘call and response’ almost waiting for small gestures of acceptance or rejection, since ‘romanticising’ my ‘traditional design background’ often leads to an implicit critique of how I was still thinking as a traditional designer. This time, however, I was met by what I read as expressions of interest; they wanted to hear more. I remembered a feeling of belonging as if I was among peers. They were not design researcher but people from the world of theatre, with performance practices and skills of acting and dancing ‘from the body’ and of expressing their bodies in a way I had rarely encountered. I continued to explain, “When I had to learn how to draw, I was encouraged to only connect the relationship between the in-between spaces, by straight lines, as a way of perceiving spatial relations and their interconnected positions ...” I realized how difficult it was to explain without pen and paper and tried to exemplify with my body gesturing in space. “For instance, this corner over there” I imagine throwing a line “to this corner there,” while I point in another direction “And when I move through the space among your bodies I imagine how the web of lines is connecting the intersections and the in-between spaces. But the web of lines is fluid as I rearrange my ‘horizontal view’ of my body’s position and direction...”

[Being here]

I stop myself. Again. I stop writing. How exactly did I explain my experience back then? This episode might be describing a moment of aftermath, but there is too little attention on Reenactment – too much focus on my own experience. Did I make notes back then? I must find a more recent experience. I am attempting to ‘restore the behaviours’ from my memory in a past too far away. It does not sound like I am really ‘living it through’. Oh Erlebnis...erleben... Erlebnis? How does it relate ‘to being alive when something happens’, ‘to live through’ and ‘what has been lived through’? Turner quotes Dilthey... citation? ‘Citational getups’. STOP. Stop yourself. Find another memory. Another moment. What exactly is so unclear about the Oppenheimer vignette of ‘Acts of Killing’? Schneider also applies the uncanny ‘war vocabulary’ of reenactment of war battles and mimesis of pain and death, such as a faux finger lost in the field as remains after the reenacted battle. I vividly remember the faux masks that Oppenheimer’s reenactors put on in the temporary backstage dressing room. What is Oppenheimer’s remains? What remains? How does it remain? Moments of completion as new beginnings.... What if I simply change the text by crossing out? Rather than the ~~Act of Killing~~ way: The act of Commoning...? The act of reviving? I know there is a long way from Danish welfare innovation of co-production of senior services to Oppenheimer’s ‘Act of Killing’, Wellbeing of Commoning...and communities. But *communitas*, membering, re-membering, reenacting and co-production... there are so many similarities! Besides the context of Indonesians death squad leaders restaging distant past practices of acts of killing and

us... 'Us'? Who are we – the 'us' anyway? Design researchers, senior citizens and municipal civil servants restaging our practices of gathering, becoming and dispersing in a park. Were 'we' that skilled? Had it become an actual? Oppenheimer's Indonesian reenactors: 'They' were skilled – people skilled at killing. With a practice of not wearing white pants when killing, I remember from a quote. How about our practices? Our tasks? Were they really that well-defined when we left the park? Did they become more well-defined during the reenactment workshop? Or after? They have a practice now, of gathering in Valbyparken. I just heard that they still meet seven years later, every second Friday, still at ten o'clock. They have a practice. Who are 'They' in our context? 'We' became 'Us' became 'we *and* them'? 'I' left, but 'somebody' continued. 'They' did continue. I am not writing this thesis for 'them' or for the civil servants... They are not my main audience any longer. Who are my readers? Whom am I writing this for? Burke's: 'Act, Agent, Agency, Scene and Purpose'. Ok! Purpose: completion. Agency: reenactment. Their ratio? Purpose-Agency? How are they related? Completion and reenactment? Find another act, at another scene, performed by other agents. No more killings performed by Indonesian death squad reenactors. But what about Conquergood's notions of performing as a moral act? And ethical dimensions of: 'citizenship – activism – intervention'...design is not only about 'creativity – artistry – imagination'. Back on track. Remember your need to gather the attention for the chapter, but only gather for dispersion. Maybe Abramović's restaging at Louisiana? No completion. No moment of extra-ordinary presence or actual was evoked. Too dull – almost boring. Abramović at the National Library? Was it called 'Method for Treasures'? Even duller – no reenactment. Or what? Maybe... Old texts being read out loud? Acts of transfer? The representations *of* representations. The words of Blixen on paper, reprinted in a book, restored as audial fragments that I received while lying down in the cold room next to the books. The second time I visited I walked around and I could get a glance of her book and letters in the drawers... Not a classical reenactment. But? A restoration? A recollection? Reverberate...From words to text to sound to performance? From mind to matter... and matter to mind, again? Should I visit again? Should I try to reenact my prior visits, but this time with a focus on staging an experience of completion, of several moments of completions? I guess I will not be able to stage a completion, to 'form a thing'. Reminded by Ingold's notion of completion: There would not be any single line that would fall back into the same lines 'with what was initially intended for them'. I would fail. Maybe that is the argument. That we cannot stage completions. And if we try we will fail... But we are able to stage gatherings where others are able to collect, form and disperse their own moments of completion.

Stop. Again. Time to go home. Tomorrow I could try to rewrite the Oppenheimer completion.



### III 6.1b Returning to reenactments

Reading different versions of different encounters of the 'not-quite-capturing' of a proper writing style of a vignette aiming to capture moments of completion

#### Back to the present:

What I do hope to have accomplished, when opening this final main chapter with this not-quite-capturing of a vignette, is to exemplify this nervousness, this jumpy state of 'syncopated time' describing Reenactment, which Schneider explains as a reflexive hyper-drive, expanding into the uncanny and queerness in 'temporal drag' and even 'archival drag'. Schneider is unfolding the warps and folds of reenactment as an activity that nets us all in a knotty and porous relationship to the temporal, spatial and social positions, in-between the 'twiceness' of restored behaviours within theatrical reenactment. I hope to have also pointed to another tension of closure and completion by asking: How do we leave the living? And how do we leave 'the living' living, especially when realizing a peculiarity of how something planned as forming completion also became a new beginning.

I further hope to have revealed a practice of becoming; of entering a new field, a transition where I, as well as many others, are pursuing transitioning and transforming our professional habits<sup>128</sup> and foundations to 'other' renewed practices. In the above example it is about writing the vignette by transitioning a design-academic tradition, but in general transitioning

<sup>128</sup> When I refer to 'habit' it builds on Ingold's reading of Dewey's "principle of habit" (1938), which does *not* mean a more or less settled way of doing things passing below the horizon of our attention. Dewey sees *habit not* as a settlement but a movement, a life-process, in which - in the things we do - we perpetually shape the conditions under which both we and those who follow us, and to whom we relate, will live together in the future; "every experience enacted and undergone modifies the one that acts and undergoes, while this modification, whether we wish it or not, affects the quality of subsequent experiences. For it is a somewhat different person who enters into them" (Dewey 2015: 35 cited in Ingold 2017: 9).

practices within partnerships when co-designing. In both cases we have to leave behind some of our acquired skills, mindsets, habits and ‘professional vanity’, while at the same time we are searching for the unknown renewed practices. We are all learners when engaging in partnerships, leaving behind by unlearning habits and skills in order to maintain a balance between preserving the abilities we would like to ‘throw forward’ in our personal archive of competencies, as well as discarding past behaviours as habits we believe will not work well with our new transitioned professional character – ourselves in relation to a present performance with a ‘logic of its own’. In his writings, anthropologist Michael Jackson’s points to this as a more existential struggle between one and one another, “to maintain a balance between preserving and losing our sense of personal identity” (Jackson 2012: 167).

The shift I am addressing in this thesis, from designers being trained as traditional single-author Designers (working *for* others, and producing for industrial mass production) to engaging as *co*-designers (partnering *with* others, co-producing local and small-scale co-creations of Design Theatres) in partnerships and relations where almost *anybody* and *everything* performs and designs, is a huge leap and change of mind-set, skills and practices. But civil servants, private partners and citizens are also in a transition of becoming something else, refining their own and our understanding of their roles and one’s own role(s). They are refining their and our collective practices of servicing, offering services, being served, servicing others; of engaging the public sphere of unstable commons and civic concerns; of being and becoming ‘*a senior citizen*’ probably encountering declining physical abilities but hopefully also confronting an increasing awareness of the multiple and changing ways in which to become and interact as ‘senior citizens’. Furthermore public partners as civil servants are refining and re-defining the practices of being and becoming a ‘*civil servant*’ e.g. unlearning some practices of serving as needing to be in control and prevent all possible failures, but also serving as listening, navigating and acting with other partners, in the uncertain, uncontrollable directions partnerships can take; Finally private partners are adjusting their professional practices of being and becoming a present ‘*service provider*’ learning to engage ‘users’ as partners or interact with the events of multiple partners but also develop the business model as new possibilities might turn up.

*Reenacting* is a constant balance of preserving and losing our sense of past and future identity, when all partners are co-designing transitioned relations ‘between one and one another’. Citizens are maybe gaining additional responsibility. Civil servants might have to learn to service less. Company partners may provide transitioned or more distanced assistance of services. And designers may not (only) be designing renderings of prototypes but also parts of co-producing the actual Everyday Theatres. We all need liminoid spaces for *Rehearsing* and for *Performing* such altered relations when transitioning the possible into actuals. But we especially need possibilities for reflexive *Reenactings* of what we have just been part of performing and where this may lead us,

when implementing, executing or evaluating *if or how* the extra-daily performances can become everyday living practices. Perhaps we will decide if and how it should not. We have all been through transitioned or transformed practices of dwelling within and among the newly acquired collective of everyday co-designers and we as professional designers need to make a change (e.g. that we designers leave), before they (not ‘we’ or ‘us’) start to engage new processes of *Rehearsing*, *Performing* and *Reenacting* acts of transitioning citizenship and partnerships through civic struggle, minor tactics of activism and kinesis such as breaking and remaking.

From this ‘not-quite capturing of a vignette’, but also not-not capturing the spirit of aftermath and reenactment, I will continue to introduce this chapter of the mode of *Reenacting* by dispersing moments of completion.

### 6.1.1 Introduction to aftermath and reenactment

With this chapter, we have reached beyond *Performing* and have come to the third and final contribution of *Reenacting*. The mode of *Performing* dealt with making a present here and now by membering partners towards a collective present community of ‘us’, together staging an ‘extra-daily’ theatre. Talking about the ontology of performance, Peggy Phelan famously refers to having representation without reproduction: “Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance” (Phelan 1993: 146).

Moving beyond performance and into the backstage spheres of aftermath and reenactment, and ‘something other than performance’ Jackson describes how the circulation of ‘representations *of* representations’ re-makes past performance events into reenacted stories. Jackson states how entangled causes of experiences leading to an event are impossible to disentangle from the expressions of stories as rationalities and interpretations that are born out of the performance event. This is similar to Turner, who builds on Dilthey’s *Erlebnis* describing the structures of *an* experience as having roots in both the present, the past and the future as a *living through*, *thinking back* and *willing or wishing forward* (Turner 1982: 18). Jackson states that *an* event, like *an* experience, reveals a will towards the future and the sedimented will of the past. Jackson further describes how an event becomes *a window*, onto *previous* events that are all but forgotten, and *possible* events that are already being anticipated or prepared, in other words, how “every event opens up an ethical space in which new directions become possible” (Jackson 2005: 12 & 14). I will return to explain Jackson’s view of events, their after-effects and the windows as possible ‘epiphanies’ of moments of completion later in this chapter. But let me first introduce what I attempt to present with this last contribution of *Reenacting*.

This chapter deals with ‘windows of the possible’ as modes of *Reenacting* that create a

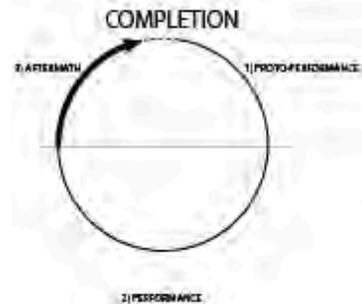
liminal ‘breaking and remaking’<sup>129</sup>, re-actualizing both past experiences and future expectations of the previous event. They are *Reenacting* a restoration of experiences that ‘re-member’<sup>130</sup> participants to co-author shared stories of preferred pasts, in order to bring these stories with them into the future. The past is thus being reframed in the reenactment to better collect such moments of completion, as when ‘things fall into line with what was initially intended for them’ (Ingold in Hastrup 2013: 233). *Reenacting* is also similar to Dilthey’s *Ausdruc*, as ‘an expression’ where meaning is squeezed out of *an* experience of an event (Turner 1982: 13). By *Reenacting* I wish to point to how participants reenact collective ‘moments of completion’ from experiences of performing that enable them to bodily experience the responses of the aftermath of performing. When *Reenacting*, participants of a co-design performance explore how the past performance *remains* by asking performers and audience to bodily engage in reflexive queries of *how* it remains and *what* the remains are. In Schneider’s words: performing remains in *Reenacting* as “the possibility that the past may yet have another future” (Schneider 2017, citing Defranz and Furtado: 1).

#### Box 6.1.1 Reenacting as dispersing moments of completion

##### Process overview of Reenacting as part of the performative process of aftermath

The focus of this chapter is the final consumption phase of the performance process, which Schechner terms *aftermath*. When a performance ends, audience and performers leave the performance space with processes of cooling-down. Participants then *disperse* to different backstage spaces, preparing for reintegrating themselves into their everyday and ordinary life. The aftermath phase, according to Schechner, entails processes of *critical responses*, *archives* and *memories* (Schechner 2002: 225).

If we look at the illustration, we can see how the curve of aftermath is not about opening up further towards the new, but rather contracting towards what has been. But the phase aftermath does not end here. As the dotted line indicates, the aftermath is also a transition towards new iterations of rehearsals and novel beginnings. As part of the process of aftermath I suggest to see moments of completions, where ‘things fall into line with initial intentions’ (Ingold in Hastrup 2013: 233) derived during rehearsals and performance. In such moments of completion, past experiences are gaining a solid form



<sup>129</sup> Conquergood citing Bhabha's view of performance as kinesis (Conquergood 1992: 84 & 1995: 138)

<sup>130</sup> Myerhoff 1982: 111 & 1986. See 2.2.1.5 for *Re-membering*

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|---|--|
| that can travel with the performers and the audience into new possible and future terrains. I view 'completion' similar to closure, not as 'the end' but as powerful defining moments that initiate new beginnings. |  |
|---|--|

In this chapter I will continue to clarify the argument of designers' responsibilities of providing supportive practices of cooling off, as *Reenacting* past encounters, as one way of collectively sharing and dispersing moments of completion of a design process. I will further provide some context to the main empirical examples namely a 'reenactment workshop' that was planned as concluding my engagement with the Senior Interaction project. In this section I will also explain some considerations of how to design for dispersion by leaving 'the living' living, by keeping life going. I will explain how the *mise-en-scène* supporting the reenactment of practices produces an event as an *actual*. An actual that re-actualizes and re-stages practices from the park in a workshop session at KADK around a Sphere and represents the entangled practices of things and people forming the temporal organisation of tasks and activities within the park. I will further present three empirical encounters describing the process of collecting moments of completion when *Reenacting*. The first encounter describes how participants of the workshop gather around a Sphere *Reenacting* how they normally meet and act in the park. The second encounter takes place in a group session, where participants are *Reenacting* by 'breaking and remaking' a past performance, thus negotiating and battling expectations of future performance-to-be, stating that 'this is not for all, one need to *take part*.' The last encounter returns to consider a newcomer to the workshop commenting on how she appreciates that somebody collects the great moments. Finally, I will sum up the possibilities of remaking and *Reenacting* the past as a way of addressing closure and the completion of designers' engagements within a Living Lab community that will continue living a life of its own.

I have already touched upon how Myerhoff's re-membering, Schechner's processes of actualizing and actuals, and his concern for the process of aftermath are relevant for this chapter of *Reenacting* as a closure leading to moments of completion. Also, Conquergood's notion of kinesics as 'breaking and remaking' and the ethical and moral acts of (re)performing, and Fischer-Lichte's description of experiences of PRESENCE as the collapse of dichotomies such as a 'both/and' or 'as well as' leading to a 're-enchantment of the world'<sup>131</sup> are important for keeping our attention of making, breaking and remaking worldviews within the in-between domes of

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<sup>131</sup> For a further theoretical backdrop one can skim the sections in Chapter 2.; 2.2.1.3 on actualization, actuals and the iterative re-. 2.2.1.5 on re-membering, reenactment and aftermath, and 2.2.2.3, Reenchantment of the world as embodied minds.

spheres and globes.

Schneider's focuses on *Reenactments* as trying to touch the past as 'something other' than the present now of everyday life is well known in practices linked to theatre, art and ritual. Schneider points to a 'something other than the discrete now' of everyday life that might be related to Barba's technique of the *extra-daily* (Barba & Savarese 1991 & Barba 2003), and Turner's writing on liminality within ritual and performance as the common sense of betwixt and between that occurs during 'the human seriousness of play' (Turner 1982). As explained in chapter two and four, Schechner argues that all human activity, both daily and otherwise, involves a restored or twice-behaved behaviour. We might also follow his leads exploring with Schneider, "how the very explicit *twiceness* of reenactment trips the otherwise daily condition of repetition into a reflexive hyper-drive, expanding the experience into the uncanny. The sense of the past *as past*, even though available to "re-do," or even as available to return to, is key" (Schneider 2011: 14).

But let me first trace a few lines between theatrical reenactment such as Schneider's war battles that have often focused on the memory industry of 'living history and the attention to closure and completion displayed by design. In the following I will discuss some of these tensions presenting notions of completion and closure.

### 6.1.2 Introduction to closure and completion

Some struggles enter the co-design arena with a 'classical design' background related to a tension between traditional design processes striving for completion as a perceptible materialization of finalized concepts, whereas co-design processes seem to focus more on invitations and proposal-making. Coming from a classical product-oriented design tradition, I myself felt a lack of completion in regard to the finalized outcome of some co-design processes. But I also felt a growing concern of a lack of completion for participating partners and participants, especially after entering the field of Performance Theory. Rituals, performances and theatre plays all have carefully organized practices assisting both performers and the audience in leaving the performance space and enter a phase of cool-down and aftermath reintegrating them into their everyday life practices. I felt an unease considering how some co-design processes sometimes left participants in suspense, filled with questions of what was the actual outcome of the project they had just been part of.

This made me consider what co-design could learn from performance and theatre practices. If we co-design performances like an 'extra-daily theatre', shouldn't we, like in professional theatres or cultural rituals, also be better at crafting practices marking the completion of the performance? When the curtain falls in the theatre both performers and the audience celebrate the completion by applauding the actors' performance of the play. They all enter the subsequent phase of cool-down and aftermath, as the actors leave the stage and go into dedicated

backstage areas and the audience transitions through the theatre's foyer before they re-enter their everyday lives. That is similar to cultural or ritual processions where all locals know when the procession has come to its final halt and thus reached a closing state and completion of the performance.

Co-design has often had a focus on the initial phases of design as the 'fuzzy front end' of innovation (Sanders & Stappers 2008), as when we *invite* participants into co-design engagements (Lindström & Ståhl 2014). Co-designers often describe how co-design is about opening up, asking the magical question of '*what if*' that is able to evoke futures. But I will argue that co-design should also be about the opposite of opening up – closure and completion, like winding up, crafting outros and devising how designers best leave project collaborations and partnerships that are going to continue a life on their own.

Johan Redström has described the need for distillation and closure as a certain quality, evaluating '*when* experiments within a program are "finished"', similar to defining when a prototype is "ready enough" (Brandt et al. 2011: 48). But Redström's concern with closure is primarily related to the relationship between the designers' overall program and their experiments. Redström's concern with closure is of *when* experiments are finished enough to "bringing things together into something that can be set in relation to the world outside" (Redström 2011: 6). Redström describes closure as "the work is done" when "what is intended to be seen is truly present in the expressions meant to present it" (ibid: 6).

Redström thus addresses closure as when things are brought together that can be set in relation to 'the world outside' and when the 'intended to be seen' becomes expressed as truly present. Redström does not describe the transition to "the world outside"<sup>132</sup>. But his notion of closure seems to entail that 'things are brought together' in order to be set in relation to 'the world outside', as he describes it, without specifying how this transition is done. The main point is that a transition is happening from one state to another due to the fact that 'things are brought together' as a result of closure in order to let things travel from an inside to an outside.

A similar relationship between a tension and a transition between worlds 'inside and outside' has been addressed by Ingold, describing what he terms as 'moments of completion' (Ingold in Hastrup 2013: 233). Ingold believes that design is about form and shaping the future, whereas sustainability is about form-giving and keeping life going. Ingold suggests that designers have to shift the emphasis in design from *form* to *form-giving*, quoting Paul Klee on how "Form is the end, death" whereas "Form-giving is movement, action. Form-giving is life" (ibid: 233).

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<sup>132</sup> Probably because in this text he is mainly interested in describing what goes on "inside" the Design Lab, where things are brought together by series of experiments framed and reframed by the defining program.

Ingold finds design to be too “bent on bringing it to a stop by specifying moments of completion when the forms of things fall into line with what was initially intended for them” (ibid: 233).

Whether design and designers seem too bent on designing form for the outside – inside their labs and studios, form-giving is likewise nothing in itself without fragments of form, closure and completion, where things temporarily ‘fall into line’ (for somebody, not necessarily the designers) as when ‘what was once intended’ becomes present. Simply “keeping life going” without an eye for also including defining moments of closure and completion that could shape the future direction seems meaningless. Whereas some traditional designers probably seem too bent on bringing things together into moments of completion that can later be set in relation to the world “outside”, some co-designers seem too bent on form-giving and keeping life going “inside” the lab with too little attention to the world “outside”, *after* their set of experiments have finished.

Ingold has addressed this tension of a design concern of *form* for shaping the future, versus a sustainable awareness of *form-giving* for keeping life going, with an attention to tightening the gap between the intersecting fields of Design and Anthropology. Similar to Ingold’s descriptions of how to perceive the environment around us as positioned with a distance to the earth as a globe-view or immersed within the weather-world as a sphere-view (as described in 3.3.1), he has been searching how to rethink the perception of the environment<sup>133</sup> (Ingold 2000) and instead suggests designing environments for life<sup>134</sup>. Designing environments for life in a feedback loop can *situate the lived experience* of engaging with our surroundings with the world around us (entangled within a ‘sphere-view’ such as knowing from the inside), but also within the

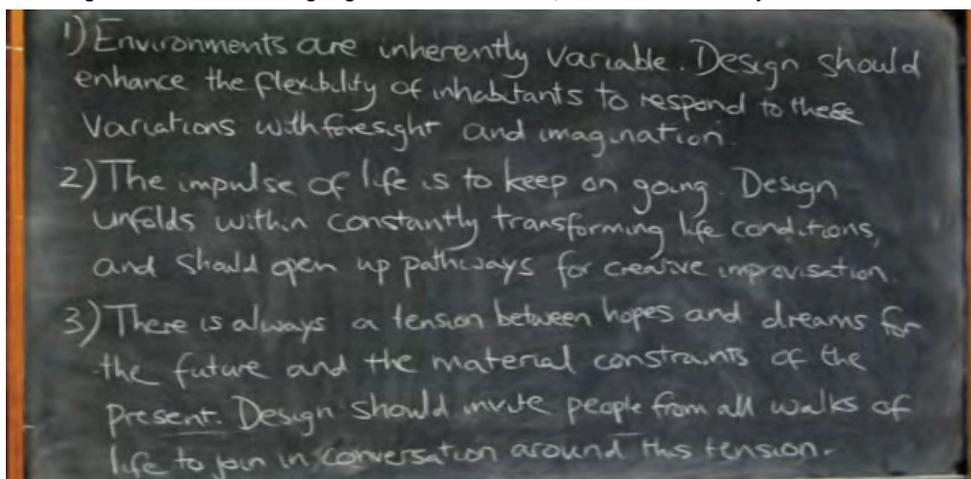
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<sup>133</sup> The Perception of the Environment (2000) provides an ecological approach to understanding how we human beings perceive our surroundings – as the world around us. The argument is that where we refer to cultural variation we should instead be thinking about variations in skill. Ingold states that ‘skills are grown’ and incorporated into the human organism through practice and training in an environment, thus situating practitioners in the context of an active engagement with the constituents of their surroundings.

<sup>134</sup> ‘Designing Environments for Life’; A keynote presentation by Ingold given in Aberdeen 22 March 2010 as part of the PhD course ‘Design Anthropology’; Ingold presents two different meanings of ‘environment’ that are commonly confused. The first conveys the phenomenal world of our immediate experience; the second refers to a physical world whose reality is given quite independently of our experience of it. For the disciplines of art and design, anthropology and architecture, caught betwixt these contrary understandings and committed to mediating between them, this poses an acute challenge. Ingold says that we have to rethink the concept of environment in a way that allows us to *situate the lived experience* of engaging with our surroundings within the dynamics of the more encompassing systems of which these engagements are a part. Secondly, we have to reconsider the meaning of design in a world that is perpetually under construction by way of the *activities of inhabitants*, who are tasked above all with *keeping life going* rather than bringing projects specified at the outset to completion. Thirdly, we need to question the tendency to attribute the creativity of design to innovation rather than improvisation; to the novelty of prefigured solutions rather than to the *capacity of inhabitants to respond with flexibility and precision* to ever-changing environmental conditions (Ingold 2010, from the description of the PhD course in Design Anthropology).

larger dynamics of the surrounding systems that these situated engagements are a part of (such as knowing from a distance – from a globe-view). Ingold has further inquired into ‘the meaning of design’ in a world that is *perpetually under construction* through the activities and tasks of its inhabitants and citizens who, he claims, are concerned with ‘keeping life going’ rather than bringing projects specified at the outset to completion. Ingold questions whether the ‘creativity of design’ is attributed to innovation or rather to the *improvisational capacity* of inhabitants to respond with flexibility and precision to ever-changing environmental conditions.

**Ill 6.1.2 Ingold’s Manifesto for *Designing Environments for Life*, Aberdeen 22 February 2010**



- Environments are inherently variable; therefore design should enhance the flexibility of inhabitants to respond to these variations with foresight and imagination.
- The impulse of life is to keep on going. Design unfolds within constantly transforming life conditions and should open up pathways for creative improvisation.
- There is always a tension between hopes and dreams for the future and the material constraints of the present; therefore design should invite people from all walks of life to join a conversation around this tension (Ingold 2014: 244).

Ingold’s tension of hopes for the future and the constraints of the present relates quite well with this present inquiry of how designers can address the notions of closure and completion of co-design processes, for example when the materialized prototype is a set of performative practices, tasks and relations, like the performance of the present ‘Theme Garden Croquet Game’ and ‘Safari Frisbee’ in Valbyparken. How can we claim that co-design has gained a ‘form’ that is ‘finished enough’? The practices in the Living Lab are co-designed in order to have some kind of self-sustained continuation of ‘keeping life going’ after the project ends. So, the central question is how co-designers as project initiators should strive for some kind of form as closure and

completion, which is also about initiating new processes of form-giving and keeping life going. While citizens and other partners hopefully will take over, keep performing and initiate form-giving, designers carefully have to withdraw or hand over the supportive practices of *their* labs. Because don't we as co-designers have a responsibility for scaffolding processes of completion and closure for participants too, when we have been the ones inviting for the Living Lab?

In the following I will leave the introduction of reenactment and aftermath as closure and completion and illustrate how acts of *Reenacting* plays an important role at a decisive moment when the community of partners of the Living Lab Valbyparken has to decide *if* or how to continue meeting.

## 6.2 Context to the reenactment workshop

The central empirical material for this chapter is a workshop which took place at KADK the 2<sup>nd</sup> December 2011. This was the last workshop planned as a completion and a closure of the Living Lab and performances in the park. The researchers had to withdraw from the project and wanted to mark this, though we also intended the community of seniors supported by the private and municipal partners to gain a further life of its own, after we withdrew.

In this chapter I will mainly focus on a collective reenactment session with three encounters describing some moments of *Reenacting* and 're-membering', when we gathered around the Sphere. Further we will hear about one episode when mapping the possibilities and issues of the Living Lab community in groups where especially one participant actualizes how 'this is not for everyone'. The last encounter is from the aftermath of an open vernissage where a newcomer to the reenactment workshop emphasises that she appreciates '*that somebody collects the great moments*'. But let me first present a little more context to the reenactment workshop that was planned as a completion of my design engagement within the Living Lab.

### 6.2.1 Designing dispersion; how to leave 'the living' by keeping life going?

In the weeks before the workshop not much seemed to have been settled about the afterlife of the project beyond this workshop. The municipality had not decided whether they wanted to continue their engagement and what their future role would be in supporting or developing the community exercising in the park. The municipal partners wanted to wait for the results of the evaluation report that was to be made after the completion of the Living Lab. The private partner Humankoncept had concerns regarding the tough weather condition being outdoors during the winter season, and they didn't want to commit to specific dates following the workshop on the 2<sup>nd</sup> December. We had looked into possible indoor arenas, but this seemed to rely on the support from the municipality since these places were not free for citizens or private partners. Besides, the core group of seniors seemed a bit reluctant to be indoors and seemed

satisfied with continuing to meet outdoors in the park. The only thing we knew for sure was that we, the researchers, had to withdraw.

While planning the workshop we assumed (sadly) that our workshop would mark the end of the engagement. Even though we had attempted to make the practices of the Living Lab self-sustaining, it did at this time not seem stable enough without any support. In the final planning, we therefore thought of this workshop as a celebration and a conclusion of the Living Lab activities with a phase of 'cooling off' for the participants. And *if* new municipal partners were to join, we would also engage in a more hypothetical discussion and reflection of how communities like these could continue or evolve *if* they were to continue or start up elsewhere.

The purpose of the reenactment workshop was to round off the duration of the active design engagement in establishing and performing the Living Lab activities. By gathering in a new setting and an altered mode for pulling together what had been taking place, we wanted to celebrate the community and its activities that had been situated and grounded in the park during the fall. The aim was also to help participants into a backstage space reflecting on the performance they had been part of, the roles they had enacted and the roles they wished to pursue, reconstructing how they see themselves and their roles, *if* they wanted to continue. Either way *if* a performance or several performances were to continue, it would not be with the design researchers as the main drivers. The premises for how to continue should be discussed, *if* others were to take the lead in continuing organizing the meetings in the park and how these meetings should then evolve.

Besides the participants who had been taking part, we also invited other previous project partners we had been in contact with earlier in the project. Both senior participants and municipal partners who had taken part in the initial workshops were invited. The municipality invited municipal consultants and social workers who could see some potentials of taking this further or help create further connections to municipal initiatives and services. We asked the seniors to invite friends who they thought would have an interest in hearing more about the community. In general, we wanted to celebrate by also staging what had been created for an audience that would witness the important celebration.

The participants signing up were mainly those who had engaged in the Living Lab activities in the park during the fall. Only two seniors had not taken part in the activities in the park. One of them was Robert, who had taken part in the first series of workshops one and a half years earlier. The other, Birthe was a friend of Poul Erik. A few municipal partners from the Health Centre Vesterbro had also not been present in the park, but we had been in dialogue with the leader and the staff of the Health Centre, when mobilizing and establishing the foundation for the Living Lab. They had also recruited some seniors to participate, for example Børge, who was

present in the last encounter *'not like us'* described in the previous chapter five.

The workshop was divided into two main parts: the first part was a workshop, the second one an open exhibition, where participants were also encouraged to invite friends and relatives. The planning of the workshop was further divided into a short communal reenactment session re-enacting what we typically did in the park around 'a Network Sphere' (see ill. 6.2.1) representing the park and the activities. This is where we are going to hear the first encounter when *'gathering around the Sphere'*. Then followed a session discussing and mapping the qualities of the activity community, in groups with four themes. From this activity, I will describe an encounter where a participant, who had been active in the park, stresses that *'this is not for everyone'*. At noon we had a tour at the School of Design with different stops, where students explained and displayed their work, followed by lunch and an evaluation of both the entire SI project of the Living Lab Valbyparken and the workshop. Finally, a relaxed exhibition in the form of a vernissage opened up towards a broader public of mainly students, staff and relatives, in addition to the participants themselves. Peter, Anders and Henrik from the artist collective Konvoj, who had been building the equipment in the park, also came and played vinyl records and brought new additional versions of croquet mallets that were played indoors. Based on this last part of the event, I will discuss how Birthe, the newcomer, expressed that she appreciates that somebody *'collects the great moments'*.



**Ill. 6.2.1: The Sphere of Valbyparken:**

Acting as an *actual* and a backdrop for reenacting acts and activities from the park at the workshop

### **6.2.2 Reenacting stories and practices from the park around the Sphere**

We staged the *Reenactments* as an important 'warm up'<sup>135</sup> exercise, building a foundation for the workshop as a shared understanding of what had been taking place in the park these past Fridays during the last few months. Co-designers often initiate workshops by mapping a 'common landscape' by relating and positioning fragments from the participants' everyday into a

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<sup>135</sup> Schechner 2002: 239

shared landscape, in order to create a common language.<sup>136</sup> This time most participants already had a common practice and a somewhat shared understanding of the 'landscape' of habits, tasks and relations, but we wanted to invite all participants into experiencing the duration of a common Friday meeting and the temporal flow of tasks of gathering and dispersing for activities. We also invited important actors of the community to reiterate their key roles. Instead of participants seated in groups around a table with a board representing a two-dimensional flattened "landscape" relating and positioning fragments of statements and pictures cards into a whole, this reenactment was centred around a three-dimensional 'sphere' of branches hanging from the ceiling representing the park. The Sphere acted as a three-dimensional atlas for positioning tokens of activities and networks of relations as strings connecting people to activities. Picture cards of fragments from the park were intended as props for probing and scaffolding stories to be reenacted and retold. The bodily reenactment restored the tasks and practices of how we normally met and acted when we gathered in the park, where the two-dimensional 'landscape'<sup>137</sup> of design games normally acts as a backdrop positioning and relating the shared dialogue by descriptions of individual participants' stories of everyday practices represented by cards and stories being told. The Sphere acted as a staging and a centring of the bodily reenactments of the tasks and practices of the community when gathering. It also supported the roles the individuals played within these reenactments, like a temporal taskscape<sup>138</sup> rather than the frozen flattened landscape stripped of temporality rhythm and change. The Sphere also acted as a backdrop for visible traces as tokens and strings representing actors and their mutual relations toward other participants, activities and stories.

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<sup>136</sup> Building on Wittgenstein's 'Language-games' as introduced to PD by Ehn 1988, Brandt, et al. 2008, Halse et al. 2010 and Agger Eriksen 2012.

<sup>137</sup> Like the Landscape Game mapping a landscape of communities and relations described in Chapter Four of mapping peers and activities within Robert's sailboat club, see 3.3.2 and ill 4.5.1a.

<sup>138</sup> Ingold introduces the term 'taskscape' similar to 'landscape' as an 'array of related features' to explain how places and landscapes emerge through the activities of 'those who dwell therein', as a resonating sphere of activity. It implies processes of temporality, challenging distinctions between built and natural environments, form and process, between the footprints and the movements that generate them. 'Taskscape' is thus the array of activities that carries forward social life in the world and the traces and footprints that together are the doing of the world. A 'taskscape', according to Ingold, is a "totality of rhythmic phenomena" (Ingold 1993: 163).

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| <p><b>Pictures top: DAIM</b> (Halse et al. 2010: 140/133)<br/> <b>Below: Landscape Game</b> (Brandt et al. 2008:60)</p>  | <p><b>Pictures from the SI re-enactment workshop at KADK</b></p>  |
| <p>A Landscape Game is intending to sketch or construct a future landscape, questioning <i>future</i> conditions, surroundings or elements that augment various activities for one or more intended users (Brandt et al. 2008). Through the Landscape Game participants simultaneously engage in analysing both existing practices and exploring possible futures.</p> | <p>The Sphere as the backdrop for staging an <i>actual as a</i> 'taskscape' of the practices entangled within Valbyparken. The 'taskscape' is intended to trace <i>past</i> tasks by collecting selected activities and pictures of great moments and mapping relations. The embodied reenactments around the Sphere had closer resemblances to the activities and tasks of dwelling in the park (of gathering, walking, introducing activities, playing and later dispersing) than a 'Landscape Game', where participants are seated around a table in a more traditional workshop manner. Participants engage in staging the taskscape re-establishing and re-experiencing past performance by sharing stories and practices.</p> |

### III. 6.2.2 Landscape Games and staging an *actual as a* 'taskscape' of the Sphere of Valbyparken.

The *mise-en-scène* of the room did not attempt to directly re-create, re-stage or re-enact the past actions or spatial arrangement or atmospheres of the park. It did not try to re-create the "then" of the past and neither re-enact the "us" we used to be. But what the *mise-en-scène* did intend was to co-produce a certain liminal space or atmosphere, where we were 'not-not' in the park, but we were also 'not-not' in an ordinary lecture room at KADK. The space was staged differently from how it normally appears as a lecture auditorium with white walls, and it was also different from ordinary workshops settings. The space was staged with colourful large picture banners from encounters during the last six months in the park and the great Sphere of branches in the centre. The intension was not to recreate one specific place from the park, but rather stage a general backdrop, representing snapshots as fragments from the different events and different places where diverse scenes from the park could be reenacted.

The *mise-en-scène* of the spatial arrangement should therefore reflect both evocative estrangement materials such as the Sphere representing the park, as focusing our reenactments of

‘getting back in Valbyparken’, as well as staging a familiar ‘workshop setting’ with tables, chairs and picture cards, also moving our attention into a reflexive workshop-oriented format. The spatial elements of the *mise-en-scène* had known references from the materiality of the park recollected in the Sphere of branches, collected by Grit, A-K and some seniors during the last gathering in the park, as well as pictures from the park and activities of the community. At the same time the *mise-en-scène* should also have references to an ‘ordinary workshop set-up’ with tables arranged in smaller groups. Both staging elements could seem unfamiliar, since none of the people we had come to know in the park had participated in a workshop hosted by the project prior to the start of the project. Also some of those who had not been in the park (such as a civil servant Jane and Poul Erik’s friend Birthe, whom we will soon meet in the encounters *red flag* and *great moments*) were maybe more used to the format of a workshop setting, and the Sphere and pictures of the park were unfamiliar to them.

Similar to the spatial setup, we did not try to re-create one temporal specific event of a past Friday, since we had been gathering on many Fridays in the park, over several changes in seasons, with many different participants. Instead we intended to stage a temporal space, where time was full of “gaps and holes”<sup>139</sup> where participants could easily ‘jump’<sup>140</sup> from past times such as the first meetings in spring seven months ago, to more ‘present-pasts’ e.g. the bonfire the last week of November, as well as the present workshop (re)gathering. The aim of the temporal space was also to evoke reflection on what kind of future implications their past experiences could turn into, when participants were going to map the concerns and qualities of the different aspects of the community to bring to the future. And even though the participants might not have been part of the consistent past encounters, there were references from all encounters in the park. The temporal *mise-en-scène* was staged from known references of the past “then”, such as the pictures, the branches and the charcoal from the bonfire, as well as a rearrangement of the present now, such as the Sphere recombining all these elements with tokens which became the backdrop of the web of relations represented by threads and tokens of all participants present at the workshop.

We also tried not to recreate the exact group of past participants of “who we had been” one of the Fridays in the park. Instead we invited broadly all who had previously been in contact with the project, and senior partners were encouraged to invite friends who would like to take part in the reflection of what had taken place in the park and how it could possibly continue. We therefore knew that we should not attempt to re-create the exact group or the exact actions or

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<sup>139</sup> Schneider 2011: 6, referencing Gertrud Stein’s ‘syncopated time’

<sup>140</sup> As also described by Schechner as the ‘process of actualizing’: a special way of handling experience and jumping the gaps between past and present (2004: 32)

tasks, but instead stage a possibility to invite others to re-experience different expressions of what some had experienced in the park, before they and we were to disperse. When the reenactment happened around the Sphere those who had taken part in the activities in the park reenacted as performers, and those who had not were present as an active audience witnessing the performance. Now it is time to enter the actual gathering around the Sphere.



III. 6.3 Gathering around the sphere

## 6.3 The Sphere

It is Friday, a little past 10 o'clock in the morning, but that is the closest we get to the ordinary. We are situated in a large lecture room at KADK, but we are in a staged space that is not only representing the park but also is not an ordinary workshop room. In a central position of the room is a large sphere made out of branches, and the walls are covered with large-scale photo banners from the park. We are somewhere 'betwixt and between' "both/and". Both back in the past encounters of the park and present within the reenactment workshop. We are also both 'us', the group who know each other, but at the same time we also have a larger audience of 'others' this day.

The two design students Grit and A-K (whom we also heard of in chapter 5) had been in charge of building and planning the *mise-en-scène* of the Sphere and the activities around the reenactment session that was to stage and recollect stories and practices. They presented the Sphere in these words:

### 6.3.1 Now it's a perfectly ordinary Friday morning in the park

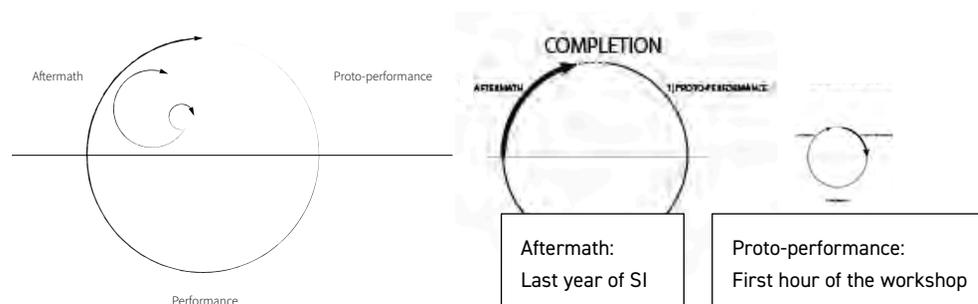
A-K initiates gesturing towards the Sphere "Our contribution is Valbyparken or a miniature version of Valbyparken. It's supposed to be a picture of Valbyparken and we will use it as a backdrop explaining all the different stories that have played out in the park. From now on and the next half hour we will pretend to be back in the park." Grit takes over, "So now it's a perfectly ordinary Friday morning in the park. But it is a little bit different, since... Tekla you don't wear your long shell pants. And we don't wear

gloves and hats and don't come breathless on our bikes. But now let's pretend we are out there."

We here catch a glimpse of how the two designers explain 'the miniature version of Valbyparken' as the Sphere acting as a *mise-en-scène* and a backdrop for inviting participant to pretend to be both 'back' in the temporal past; "*back in the park*" and situated within another spatial 'there' as Valbyparken being "*out there*". The *mise-en-scène*, according to the plans and intentions of the designers, is therefore both staging and inviting performers to make a temporary rearrangement of their mind/body as a *transportation* of their consciousness (Schechner 1985: 117-51), to temporally 'jump' in order to "*pretend to be back in the park*" as well as a spatial 'jump' to "*pretend we are out there.*" But they also acknowledge the performative materialities that could not have been planned, by improvisatorially stating "*But it is a little bit differently, since... Tekla, you don't wear your long shell pants.*" When Grit comments how it is different, she pauses and then looks at the gathering and notices that Tekla is not dressed "as usual." Grit's comment of how Tekla is not wearing shell pants is part of the performance materiality as "any kind of materiality brought forth in its course" that is not planned or staged by the *mise-en-scène* but occurs as part of the autopoietic feedback loop.

### 6.3.1.1 Between *mise-en-scène* and restored performance as a reactualization

According to Fischer-Lichte *mise-en-scène* (meaning 'putting into the scene') only refers to "the materiality of the performance which is brought forth according to the plans and intentions of the artists," in this case the co-designers, whereas the actual materiality of *performance* "includes any kind of materiality brought forth in its course" (Fischer-Lichte, n.d.: 4). We will presently look at the intentions and the staging of the *mise-en-scène* of the Reenactment Workshop before engaging further with the actual performance of the Reenactments around the Sphere.

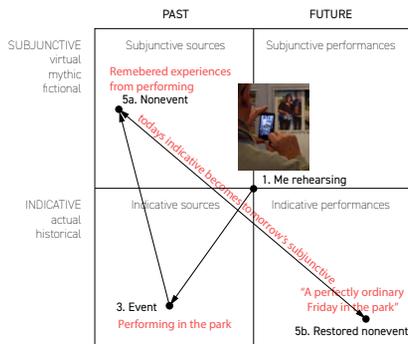


#### III. 6.3.1.1a: A recursive performance process

'A perfectly ordinary Friday' is both an aftermath (of the performances in the park) but also a proto-performance with warm ups and rehearsals (initiating the reenactment workshop)

Schechner emphasises that the processes of ‘cooldown’ should be regarded as an integrated part of the performance sequence (Schechner 2002: 245). Here I would go even further suggesting that we experience that several performance sequences blur, since the performance process is also recursive. The overall SI project is part of the larger process of cooldown and aftermath, but we are also initiating new small-scale sequences of performance as workshop-rehearsals at this workshop; breaking, remaking and restoring *strips of behaviour*. We are breaking the basic arrangement of *strips of behaviour* defining the performance that was coined in the park, and by remaking them we are able to reiterate and reenact new rehearsals and performances appropriated to new settings.

As initiating the restoration, we receive the invitation and the instruction: ‘to pretend’ being back in the park for the next half an hour. The cue is “So *now* it is a perfectly ordinary Friday morning in the park.” However, Grit and A-K as our (theatre) instructors and facilitators, also acknowledge what we all know: This is *not* a perfectly ordinary day in the park. This is different. We are not in the park. We don’t wear the same clothes. As Grit remarks, Tekla is not dressed in her ordinary performing outfit with shell pants and winter jacket. We don’t wear hats and gloves, and we are not present or situated in the actual surroundings of the park. Our everyday and ‘extra-daily’ stage for performing has been moved away from the park and ‘the ordinary setting’; the *mise-en-scène* of the reenactment is restaging representations from the past performances within the park, but we also have to rehearse performing within this setting. It is as if we are in the theatre’s backstage changing rooms where props, posters and pictures from past performances surround the space, while we share the process of cool-down talking about our experiences performing. At the same time, we are reenacting strips of the performance as if this performance were to travel to new sites, where rehearsals and performances have to be restored again elsewhere by new performing troupes.



"A perfectly ordinary Friday in the park" (5b):  
from past events: performing in the park (3)



Poul Erik (Birthe and Anne-Lise) in front of the *mise-en-scène*. Familiarizing past times as reactualizing the "there

becoming non-event (5a) through 'today's indicative becomes tomorrow's subjunctive' and then" of the past events in the park 'here and now' before the reenactment workshop.

### III. 6.3.1.1b: A restored Friday in the park

Left: The 'restored non-event' of 'A perfectly ordinary Friday in the park' is restored by several past events as the rehearsals and performances within the park that have become past 'non-events'. Remember Schechner's declaration of how "today's indicative becomes tomorrow's subjunctive"(1985: 41) and how the present moment of 'me rehearsing' or reenacting is always "a negotiation between a wished-for future and a rehearsable, therefore changeable, past" (1993: 259). We strive to stage a liminal in-between of a 'wished-for future' and a 'rehearsable past' as an actual, or rather an actualization of the Living Lab community coined within the park. Right: Poul Erik within the *mise-en-scène* of the workshop. Familiarizing past times as actualizing the "there and then" of the past events in the park.

Schechner notes that restorations of actual events tend to decay into restorations of non-events since "today's indicative [event] becomes tomorrow's subjunctive." (Schechner 1985: 41). Schechner points to how restored and conceptualized events differ from the original event. Nothing can truly exist twice. In re-presentation there is always a selection, just as in recollection there is an increased contrast in detail and in Grit and AK's representation of the "miniature version of Valbyparken" there is a selection of specific branches and charcoal collected by seniors in their actual encounter with the park, later made into a restored materialization of the park by Grit and AK. When we are gathered around the representation of the park, Grit subjunctively recollects how it is different, noticing how Tekla is not wearing her long shell pants, and we are not wearing gloves and hats. Others might have recollected other differences in details, such as the soundscape, the temperature, or Inger-Elise wearing a new scarf. The actual re-presentation of 'indicative remains' of encounters such as branches and charcoal from the fire is restored into a subjunctive miniature version of the park. The subjunctive recollections of how Tekla and the rest of us are not dressed as usually, are said out loud and thus become a recollection that remains from the past performance but also a shared remaining story in the present rehearsal of the performance to be. Like a prism, the actual invitation of pretending is restoring and reflecting past subjunctive recollections on behalf of the future indicative performance within a here and now – or the future indicative performance is reflecting on behalf of past restored behaviours. Schechner explains the connection between the past and the future in the present as, "the present moment is a negotiation between a wished-for future and a rehearsable, therefore changeable, past" (Schechner 1993: 259).

By Grit's invitations to "pretend to be *back in the park*" and "pretend we are *out there*", Grit is indicating that we, similar to Eliade's *reactualization*, are going to restore and actualize both past times as "back in the park" and other spaces "out there" as distant from here. Thus, the restoration of behaviour is not really a restoration of actual indicative behaviour; it is considered a

representation of behaviour from past times and other places than the present here and now. The past encounters, pretending to be temporal “*back in the park*” and spatial “out there”, exist only in ‘the mind’ and are essentially mutable. Schechner therefore declares that restored behaviour is always *invented* behaviour. The reactualization is restoring the *strips of behaviour* creating the performance of “a perfectly ordinary Friday morning in the park.” One of the first *strips of behaviour* of welcoming and greeting is initiated by A-K waving her arm while calling “Hello everybody” and with the response of “Hello” from the audience, the ‘gestural’ responses is indicating an acceptance of entering the ritual play frame of pretending ‘being back’ – at least for the next 30 minutes.

If we look at Grit and AK’s invitation to pretend to be back and out in the park as a Schechnerian actual or an Eliadian re-actualization, the dramatic *strip of behaviour* as gestural greeting “hello” has the purpose of recreating and restoring a liminal repetition of the past, which creates a heightened reflectivity, distancing the awareness of the restored behaviour greeting “hello” to the past actual familiar behaviour of greetings in the park. The reenacted act of greeting ‘hello’ has similarities with Brecht’s *Verfremdung* effect. The behaviours and practices of greeting, exercising and socializing that had been performed in the park in the past (familiar to most of us) were now to be restored in this unfamiliar setting around this *mise-en-scène* as a distorted representation of the park and the tasks and activities normally performed there. Asking and inviting to reiterate what we normally did, but in an unfamiliar new setting, with unfamiliar props such as the Sphere and a larger audience activated the *Verfremdung* effect that broke down the ordinary behaviour and made us both a little insecure, but also reflexive in trying to both recollect, restore and recreate the behaviours of normality and ordinary ways of behaving and acting within this community. The *mise-en-scène* of large-scale pictures operated as a reverse *Verfremdung*, a familiarization and an anchoring trying to make the past encounters familiar again. In general, the liminal *mise-en-scène* supported the purpose of reenacting by inviting for exploring a “breaking and remaking” of the past and the known. Reenacting past practices, while also reflecting and acting on their present and future implications, is similar to how Schechner states that the actualization is making present of a past time or event (Schechner 2003: 37). Just like the rituals and rites described by Eliade, Turner and Schechner – the event of reenacting – reaffirms and reactualizes the relations between the “here and now” and the “there and then” like the past Friday events in the park. Schechner describes how the ‘rites as actuals’ re-generate the society, similar to how the reenactments at the workshop are meant to regenerate the community of active croquet players. But let’s continue to the actual performed reenactments.

### **6.3.2 What we normally do...**

With the following encounter, we will enter the scene about 10 minutes after the

program has officially started after a short welcome and introduction to the workshop. Grit and A-K have just invited us back into reenacting the past. After their brief introduction and invitation to pretend, to make-believe that we are situated in the park, we are asked to open a personal 'kit' with materials and write our name on an orange token. We are asked to replace a pendant resembling a leaf on the branches with our personal token on 'the Sphere'. Grit and A-K repeat that we are now *pretending* we are *now* in the park. They explain that we are *present*, when we have placed our tokens on the branches of the Sphere representing the 'mini version of Valbyparken', just like we 'signed in' on the app when gathering within the park. A-K asks me to welcome everyone at the flagpole, with the invitation of "as I would normally do in Valbyparken." I withdraw a bit from the crowd to stand next to the flagpole that has been placed in the corner of the room, and I welcome the crowd. I remember how I felt 'out of place' being positioned away from the group who faced the Sphere, where the group normally were standing in front the flagpole in the park. I experienced a reaction as 'out of character' or 'betwixt and between', since I felt strangely uncertain of '*how* to welcome' and what to say. Since I had just been saying welcome at the introduction to the workshop 10 minutes earlier, it felt uncomfortable doing it again and further I couldn't do 'as I used to' in the park since we had agreed that Pernille, as the project leader, should do the 'proper welcome'. So I simply said welcome and told how I would leave Pernille to do the actual welcome.

I gave the floor to Pernille who, as the project leader from the municipality, also welcomed everybody and explained the project setup, as she has done previously in the park. But Pernille's introduction, just like mine, does not at all mimic what we normally say, situated in the park. Mine was much shorter than usual, and Pernille's was longer and more formal introducing the project set-up. When Pernille had finished the introduction, I raise my voice, as we have agreed, and give the floor to Birgit and Anne-Lise, while trying to spot the two women in the crowd:

"Then we usually also give the floor to... it could be Birgit and Anne-Lise... who together with Bo, normally explain what we do in the park. What exercise activities...?" I speak slowly almost like questioning if they are willing to take over. Bo backs up: "Yes let's do that". Bo looks at the two seniors and gestures towards Anne-Lise and Birgit while saying, "You have taken part so many times that you know what kinds of activities we usually do. Could you briefly explain what we typically do?" Birgit turns to face Anne-Lise and starts "Something that is great fun is Frisbee golf." She points at Anne-Lise when emphasising Frisbee golf, but pauses and Anne-Lise continues, "Well... last time was fun because we split up," Birgit interrupts laughingly "I wasn't there last time!" There is laughter from the audience, but Anne-Lise explains, "We split in teams

and then we could throw some more and I..." she pauses, "I thought it was a good thing." Birgit turns to face the group and continues "In the park there are different courses where we have to aim and hit the baskets.... with..." She makes a gesturing circular movement with her hands "the round.... frisbee!" Bo approves "Yes, the disk." He leaves the group, comes back and hands a disc to Birgit. "Yes, here it is. These small disks we have to throw and hit these baskets" Birgit makes a gesture, showing how to throw the disk. "It is something you are supposed to do with very few throws. We are not that good at counting, so we hit almost every time." Somebody laughs and Birgit smiles and looks at Bo. Again, the audience responds with a loud laughter.

Anne-Lise takes over. "Another activity is croquet; the mallets have these funny shapes, and that can be quite entertaining." Bo leaves the circle again and re-enters with a croquet mallet. There is mumbling in the crowd and Inger-Elise jokingly comments, "Quite entertaining? It's a lot of fun!" Bo hands the mallet to Anne-Lise as a prop. Birgit is pointing at the mallet: "This one is quite regular though, some of the others are worse." The group laughs and Anne-Lise holds the up the mallet for everybody to have a better look. "This I find is one of the best things. But then we have other... things..." Anne-Lise gestures and looks probingly at Bo (as if she would like to receive another prop or help in explanation). But Poul Erik comes from behind holding another mallet high above his head. The mallet has two handles and Anne-Lise explains, "That is not one of the easy clubs, but it is exactly what makes it fun." Poul Erik bends down in his knees and looks under the Sphere at Inger-Elise who stands on the opposite side while pointing in her direction with the mallet, "But we won anyhow, right?" Inger-Elise laughs. "That's right, Poul Erik." There is laughter and mumbling, as I say, "I hear there is something about some special rules? Are you allowed to cheat when Bo is not looking?" Bo smiles and answers, "Yes, we have special rules." Anne Lise nods and smiles adding, "Yes we find it a bit difficult to remember the rules; that is what makes it what it is." Bo laughs and shakes his head "Yes, you sometimes bend the rules. That's how it is."

In this encounter we experience how two of the senior citizens Anne-Lise and Birgit restore and introduce some *strips of behaviour* of "what we normally do" as the introduction to the "activities of the day". Bo supports them with props, e.g. the disks and the clubs, so they can better demonstrate and explain the activities. But quite soon we also get some glimpses of how "what we normally do" is not one coherent past practice. Normally the two seniors have not

introduced activities collectively, and there also seem to be different “past” experiences of practices, since Birgit has been away for the last month, when the croquet game has been developed. In the end more people contribute to the introduction of the reenactment of “introducing today’s activities” into a shared collage of things, activities and practices organised in a spatial and temporal order as a task, where we hear snippets of past encounters and anecdotes.

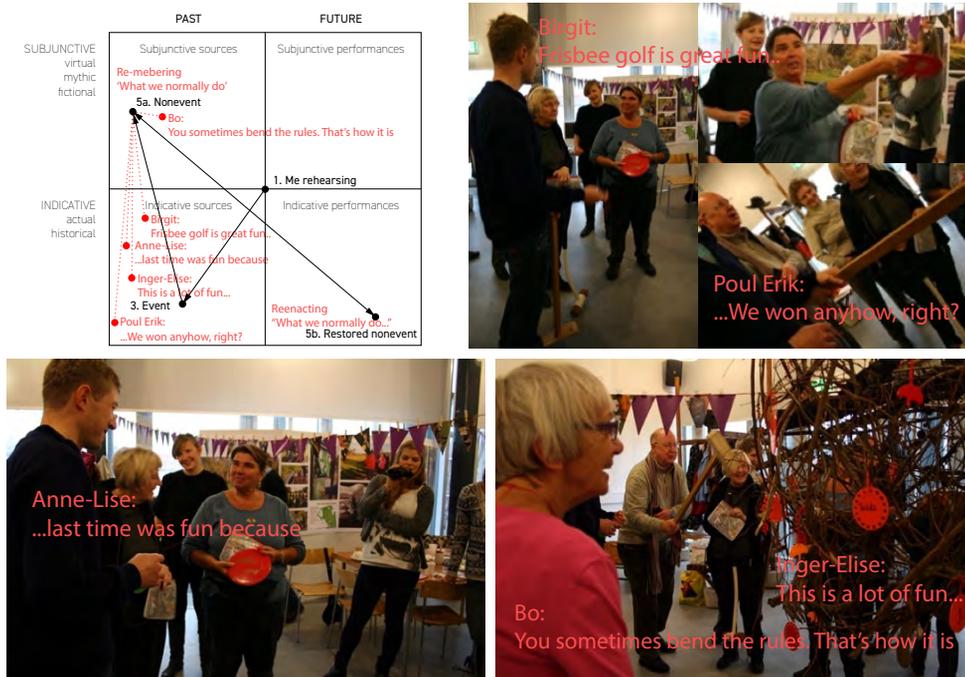
### **6.3.2.1 Restoring individual pasts into a collective ‘framed’ reenactment**

What is being restored here is not mimicking one specific past Friday in the park but rather restoring the two seniors in recollecting and restoring each their version from their past subjunctive non-events (ill 6.3.2.1). Because Birgit has not participated the last month in the park, there also seems to be a difference in what they highlight as activities and practices describing “what we normally do,” since these have changed during the period when Birgit was away. Birgit was the first senior to introduce the activities in collaboration with Bo in the park, and Anne-Lise took over when Birgit went on holiday. They are restoring the practice and the role of enacting as ambassadors introducing newcomers to the activities of the day, but are not very aligned doing this together, since they have never done this. Bo is restoring a secluded role, where he is not introducing activities himself, but is supporting Birgit and Anne-Lise with props and terms as the actual disk and mallets but also with the wording, as when Birgit terms it ‘frisbee’ he comments “yes, the disk”. But Bo also becomes part of a restoration of the sarcastic and playful relationships between Bo, Birgit and Anne-Lise when they ironically comment on how they “forget the rules,” which relates to a more recent past than during the first few months in the park, where Bo introduced the activities of the day.

In the more recent past, Bo saw his role supporting the seniors introducing activities, preparing them to take over the activities by themselves. Their mutual recent-past relationship would have been difficult to restore if it had only been Bo or only Birgit who were to restore their individual acts, because it exists between them in their relationship and in their roles as performers, upholding informal and playful ways of interacting.

What seems to also be restored from the park during their introduction is the lively mood, where more seniors seem to comment and contribute to the recollections for example Inger-Elise, Poul Erik and the general interaction with the audience laughing, mumbling and commenting. It seems like the mood is changing from formal to a more informal mood during Birgit, Anne-Lise and Bo’s reenactments. By the end of the episode it is getting closer to how the group normally jokes and laughs with each other during games and activities in the park. So what is being reenacted is therefore not the ordinary practices such as the one-on-one detailed logic of *strips of behaviour* of how Birgit or Anne-Lise are ‘normally’ introducing the actives, but rather a restored collective mood of how participants are joking, supporting and teasingly interrupting

each other during the introduction of activities and general behaviour in the park.



### Ill 6.3.2.1 Restored pasts: 'What we normally do'

Several different past events are reenacted as a collective story by: Birgit, Anne-Lise, Inger-Elise, Poul Erik and Bo.

Illustrated by Schechner's *restored bundling*, where several individual and different past events as fragments of 'restored behaviours' are being 'framed' and bundled into a collective, reenacted 'non-event' of gathering and introducing 'what we normally do' e.g. Birgit's past, where "Frisbee golf is great fun" and Anne-Lise's more recent past restoration of how "last time was fun because we split up" and besides "croquet can be quite entertaining" to Inger-Elise's addition "This is a lot of fun" and Poul Erik taking over Bo's commenting role of bringing specific props, when gesturing with the mallet, "We won anyhow, right?", as well as Bo's restoration of the general behaviour: "Yes, you sometimes bend the rules. That's how it is."

Reenacting "what we normally do", gathered around the Sphere with tokens representing people and activities and their connections, is a reflexive restoration of behaviours. The overall sequence of *strips of behaviour* is planned to mirror the past sequence of *strips of behaviour* of the tasks developed in the park – how participants first gather at the flagpole, then I normally welcome everyone, then Pernille would welcome people, if she took part, and then Birgit or Anne-Lise were the ones to introduce the activities of the day with support from Bo, followed by the activities themselves and coffee breaks and so forth. But this overall sequence of restoration is not a "one-on-one" restoration of behaviours. First of all, because we all know we are not really going to engage in playing disk golf or croquet, we have been reminded how we are 'just pretending'

being in the park. Secondly, our past scripts developed in the park were never that tightly scripted or rehearsed that we knew exactly what to say or do, like classical manuscripts for theatre plays. Thus being away from the performance *mise-en-scène* and ‘out of context’ seemed to blur the act of “being in character” (re)enacting how we normally enact, what we say and what we normally do.

We are restoring a make-believe, pretending to introduce the activities *as if* we were to engage in the activities. We know that the reenactment of restored behaviours is only for the next 30 minutes, whereas the performance and arrangements of *strips of behaviours* in the park normally took three hours. We are condensing the actual duration of time into a playtime. This playtime is similar to Bateson’s concept of ‘*frame*’ and further elaboration by Goffman, Handelman and others, as described by the Turners’, “to discriminate a sector of sociocultural action from the general ongoing process of a community’s life” (Turner & Turner 1982: 34). Turner and Turner describe the practice of framing as reflexive since, “a group must cut out a piece of itself for inspection (and retrospection). To do this it must create – by rules of exclusion and inclusion – a bordered space and a privileged time within which images and symbols of what has been sectioned off can be ‘relived’, scrutinized, assessed, revalued, and, if need be, remodeled and rearranged” (ibid: 34). Birgit and Anne-Lise are initially each restoring their individual past as the “sectioned off privileged time” when Birgit laughingly exclaims how she wasn’t there last time, when Anne-Lise comments how *last time* was fun because they split up in teams and then they could throw some more. Later they don’t seem to go into details of the Croquet Game, and Anne-Lise, Birgit and Poul Erik are able to comment on the game and the mallets reliving the informal light-hearted atmosphere that seems to also describe their practices and tasks within the activity.

Improvising the introduction of ‘what we normally do’ out of the bordered and framed space and privileged time creates a reflexive restoration, as an “explaining showing doing” in the way that Birgit and Anne-Lise introduce and demonstrate the activities. But at the same time they also recollect, explain and comment on what they like doing and what they define as the qualities of the practices and activities by commenting, “*Something that is great fun..., Last time was fun because..., We are not that good at counting... This I find to be one of the best things..., That is not one of the easy mallets..., we have special rules...*”. These reflexive comments expose more insights into what the two seniors prefer and define as qualities of both activities and the community rather than if they had simply been “showing doing” or really “doing” the introduction to activities in the park. These explanations open up for addressing the qualities Birgit and Anne-Lise find important, such as splitting up in teams when playing disk golf and having the “special rules.” And this becomes a foundation and common story for the rest of the workshop as well as the future of the community.

The restorations and recollections of explaining activities are at first a bit tentative and

hesitant. But when Bo goes and gets the discs and mallets (as he did in the park) Birgit and Anne-Lise seem to loosen up, when they have the actual disc and mallet in their hands and more confidently demonstrate how one should throw the disc or handle the mallet. They find it easier to explain what the activities are about when they are able to show the equipment as props to support the enactment and other performers such as Poul Erik and Inger-Elise comment on past stories relating to the specific mallets.

What is restored is the relaxed light-hearted atmosphere from the park, where those who want to contribute to the demonstrations as for example Poul Erik, who brings the double mallet, which Anne-Lise explains is “not one of the easy mallets but exactly what makes it fun.” Prompted by that explanation Poul Erik also engages Inger-Elise probingly when showcasing the club and referring to past experiences “We won anyhow, right?” Some of these statements can seem a bit too private for the few participants who have not been present in the park, but all get a sense of how the ‘difficult mallets’ and ways to play them, could bring enjoyment among the players. Initially the mood and the atmosphere had been more formal as it often is when more than twenty people who do not all know each other enter a workshop room and sit down at tables to hear an introduction of the workshop program. But standing in a circle where many people have to enact, “as they would normally do,” seemed to help loosen up the stiffness and make participants contribute to the reenactment.

### **6.3.3 Poul Erik reenacting the apple pose**

The reenactment and explanation of *what we normally do* in the park continued. After Birgit, Anne-Lise and Bo’s introduction Grit introduced a green token as representing the activity of the Croquet Game, and we were asked to pull and tie a thread from our personal orange token to the green token of the activity of croquet at the Sphere. This act resembled or restored how we ‘signed up’ for the activity of playing croquet in the park, (what we had done over a period through a prototype of an app on mobile phones) that represented that we were now connected to each other through the Croquet Game. While binding the threads we were asked by Grit and A-K to find pictures that resembled good moments and attach them to the thread explained as the connection line between the personal token and the token of the activity. It is during this following episode, where participants are looking for picture cards, that we are now going to explore a short encounter between two participants and myself sharing and reenacting a story from the past.



Ill. 6.3.3a: Looking for picture cards representing 'good moments'

About an hour into the workshop, participants are situated around the Sphere of branches. They are looking at picture cards, hanging on lines from the Sphere to the corners of the room. The task is to individually find a card representing a good situation or a picture illustrating a good moment, add the card to the Sphere and later collectively share the story behind. There are laughter, chatting and bodily movement around the Sphere.

*"Are you looking for something specific?"* Inger-Elise asks Poul Erik with a smile, quickly bursting into a laugh. *"Well, yes, I am looking for the picture...you know from that day..."* the two seniors continue chattering while Nina, a design researcher from the municipality, asks if she can assist in finding the picture. I find myself high on a chair, taking pictures and realize that there is an interesting moment taking place, when the two seniors find each other and enter into a dialogue in the turmoil of people moving around them. I start shooting a series of pictures. When I see Poul Erik reenacting a gesture like putting something in his mouth, while recognizing Inger-Elise's loud laughter, I start to get an idea of what the dialogue could be about. The sound of the camera's shutter and the many people engaged in chats around me do not permit me to hear the dialogue, even though I try my best to tune into the two seniors' voices. But I witness their bodily-engaged dialogue as Poul Erik is reenacting or

restoring some actions Inger-Elise has performed before. Soon after, Poul Erik addresses me, asking if I know where to find the picture of Inger-Elise with an apple in her mouth? I reply still standing on the chair “*I did notice that picture, but I did not know if it was ok with Inger-Elise to print it*” and Inger-Elise laughs “*Of course you could print it, I don’t care. It was Poul Erik who found that situation so funny that I had to pose again.*” We all laugh.



### III. 6.3.3b: Poul Erik reenacting and restoring a past moment

A series of photographs captured at the workshop. As a representation of my (*an*) experience, when witnessing Poul Erik’s restoration of an event and restoring Inger-Elise’s behaviour

In this encounter we experience a past situation being reenacted. The reenactment was a restored situation as a short *strip of behaviour* that had taken place in the park some weeks before. The encounter between Poul Erik and Inger-Elise’s reenactment is a restored behaviour of the actual event, and their recollection of the situation that happened between the two “re-membering” themselves in the past event. They are kinaesthetically and bodily “membering” themselves with the past experience. But they are also engaging and membering others e.g. Nina and myself into their playful past encounter, with a *strip of behaviour*, like above (ill 6.3.3b), where Poul Erik in the workshop room is reenacting a situation from the park, where he took a photograph of Inger-Elise in posing with an apple in her mouth. Neither the *strip of behaviour* being

reenacted nor the original act might be ordinary acts between two senior citizens who have only met a few times before. But apparently this was one of the great moments, according to Poul Erik, who was the one looking for the picture, maybe because he remembered having taken it. In the reenactment Poul Erik is restoring Inger-Elise's behaviour. He is behaving as someone else but restores a situation and an encounter he has been part of. I don't know exactly what was so great about this situation, but there seems to be some playfulness in how Inger-Elise had to restore and pose *again* while Poul Erik was taking the picture.



**Ill 6.3.3c Inger-Elise and the apple;**

The picture taken by Poul Erik of the act happening between Poul Erik and Inger-Elise. This picture was not displayed at the workshop, but a reenactment and stories surfaced about this situation due to the lack of this material.

**6.3.3.1 “Re-membling” others in the cultural fabric of a story**

This encounter captured me both in this specific situation witnessing their reenactment, but also when earlier I had discovered the picture of Inger-Elise with an apple in her mouth. I had printed a limited selection of picture cards for the workshop, as we heard in the encounter above. Most pictures taken by seniors were of the landscape or details of flowers or leaves. But this picture seemed to be something else. At first, I wondered if it was just an unintentional framing of Inger-Elise eating an apple, and I chose not to print it, since I was not sure that Inger-Elise had been conscious of it being taken, and I was concerned, since some seniors had expressed their anxiety at having their picture taken and distributed.

But witnessing Poul Erik reenacting Inger-Elise and witnessing their story of how Inger-Elise had to pose for getting this picture taken, I reconsidered and started to wonder: is this one of these “great moments,” a moment of completion? Was this a moment of *enchantment*; Fischer-Lichte's *reenchantment* or Redström's *closure* or Ingold's *completion* as when the forms of things fell into line with what was initially intended for them by Poul Erik? Was this a story of a moment that Poul Erik maybe retold to friends and relatives inviting them to join the workshop? What did take place between those two seniors in the specific situation that was so important that Inger-Elise had to pose again? Witnessing Poul Erik's bodily reenactment of the episode as a cultural

drama in the park reminded me of Geertz's descriptions of culture as "the stories they tell themselves about themselves" (Geertz 2002) and Turner's elaboration of human mankind as *Homo Performans*, as when "performing he reveals himself to himself" (Turner 1988: 81). Turner further describe *Homo Performans* as "culture-inventing and self-making creatures," where cultural performance such as reenactments, act as active agents of change on "the drawing board on which creative actors sketch out what they believe to be more apt or interesting 'designs for living'" (ibid: 24). Poul Erik's reenacted apple pose was similar to Turners reenacted 'designs for living', like meta-theatres of 'the plays a society acts about itself' in the way that Poul Erik's reenactment told 'a story' of the culture of the community that Poul Erik found important to 'tell about themselves' as Inger-Elise explains "Poul Erik found that situation so funny that I had to pose again."

Before coining the term *Homo Performans* Turner describes Myerhoff's concept of *Homo Narrans* as humankind as storytellers, "our species as *Homo Narrans*, humankind as story-teller, implying that culture in general – specific cultures, and the fabric of meaning that constitutes any single human existence – is the "story" we tell about ourselves" (Turner in Myerhoff 1980: xv). Relating to the past stories we tell and fabricate about ourselves as the social fabric of meaning revealing our specific culture, Turner again borrowed one of Myerhoff's concepts of *re-membering*. Myerhoff explains, "To signify this special type of recollection, the term "re-membering" may be used, calling attention to the reaggregation of members, the figures who belong to one's life story, one's own prior selves (...) Re-membering, then, is a purposive, significant unification, quite different from the passive, continuous fragmentary flickering of images and feelings that accompany other activities in the normal flow of consciousness. The focused unification provided by re-membering is requisite to sense and ordering. A life is given a shape that extends back in the past and forward into the future" (Myerhoff 1982: 240).

The two seniors' *re-member* themselves and others as Nina and myself in the initial situation, actually on the basis of not finding the picture, and therefore Poul Erik had to re-enact and restore Inger-Elise's behaviours with the apple in her mouth. The little story of how Poul Erik playfully documented Inger-Elise with an apple in her mouth may not reveal the larger 'cultural and social fabric' of Poul Erik's life story extending way back in his past and forward into his future, but the reenacted story might describe what he values as a present quality of this community and provide some meaning to what he senses and values as playful moments. This story as a 'social fabric' is saying something about the specific explorative and social culture that the seniors re-enact as important, as there are many different 'social fabrics' within different activity centres, such as V.O.C, 'the leisure club for grown-ups' that we heard of in chapter four – 'Seniorer i Bevægelse', the temporary course that many seniors came from before meeting in Valbyparken – and also the local club for seniors 'Ældre i Bevægelse' of which Poul Erik is the

local chairman. Probed for a good memory Poul Erik later emphasizes “the friendly discussions we have had with each other, the teasing jargon – good communication” concluding, “there has been no grumpy ones!”

By re-membling ‘others’, Poul Erik also creates a link between himself as a storyteller and us as audience reconstituting the past experience and brings it vividly to the imagination of the audience. I can practically feel, or at least vividly imagine, moments when Poul Erik might be exploring the camera function of the new phone with Inger-Elise. And *maybe* he didn’t manage to capture the playful moment in the first try, or *maybe* he thought he captured it, but could not find it on the phone, and this *could* be why he *might* have asked her to pose again. There are many *maybe’s* and *might have’s*, evoked within the subjunctive mood, and I can only guess: but asking a woman to pose with an apple to better capture ‘the moment’ is not something that often occurs among strangers who just met on the street. This not an everyday moment – I would suggest this is an ‘extra-daily’ moment of *enchantment*; an Actual.

Similar to this short *strip of behaviour* being reenacted and restored of how Poul Erik was photographing Inger-Elise, other participants also reenacted and restored past stories, while looking for and requiring pictures. These stories were being shared and reenacted among participants in pairs and in smaller groups, as we have just heard, and then also later collectively around the Sphere. The pictures become probes for inviting others to hear or explain the stories or rationalities behind the choice of specific pictures. But the picture cards also become props such as illustrations or representations of past encounters waiting to probe stories restoring episodes of past encounters to be shared. They are present in the room as props to drag into the reenactments similar to the tangible props e.g. the flagpole, the bench and the croquet mallets, which play a part in staging the reenactment around the Sphere of the park.

#### **6.3.4 Re-actualizing an ordinary Friday: this is not-not an ordinary Friday**

What we have been witnessing through my description of how we gather are both introducing and explaining the activities we used to share in the park such as disk golf, Safari Frisbee and Theme Garden Croquet, but especially the social practices of ‘behaving’ according to a certain playful mood. We have further had some glimpses of the main actors and their roles. Bo seems to support Birgit and Anne-Lise both with props such as disks and mallets that make them able to demonstrate and re-enact how to throw discs or swing mallets. But he also supports them in the joke about the ‘special rules’ demonstrating how these playful relationships are also part of the way the community enacts. Both physical gestures as well as joking behaviours are being reenacted, which makes the audience re-experience some of the playful acts that have been part of coining the community.

This type of reflection, talking about the special ‘qualities’ of the community of how we

‘normally carry’ or how ‘we normally bend the rules’ would not have come up during an ordinary performance in the park. But due to the ‘framing’ that is set aside from the ‘ordinary environment’ of the park and the reflexive act of reenacting or recollecting while also explaining what ‘we normally do’ before an audience, some of these qualities are revealed and made even more explicit. The performers Birgit and Anne-Lise are reenacting and restaging the introduction of disk golf and croquet, not because we are going to engage in the actual play or activities, but rather to stage a shared foundation of the special activities and their qualities. Poul Erik, Inger-Elise and others are helping to display the qualities they preferred or ‘simply’ adding to the relaxed joyful atmosphere by hinting at stories of great moments.

Summing up this section we could return to Schechner’s double negation and state how this is *not* a re-performance of a “ordinary Friday in the park”, but it is also ‘*not-not*’ a reenactment of a gathering of the community coined in the park. The restoring of behaviour and remaking of the *strips of behaviour* from the park re-actualizes the community, its rituals and practices, and the past subjunctive memories become a present actual reenactment weaving together stories of how we welcome, of our common activities, of particular interactions of ‘special rules’ and of peculiar apple poses. All these stories and *strips of behaviour* are reenacted around and represented at the Sphere. In the light of re-citations such as Schechner citing Kaprow’s description of *Fluids*<sup>141</sup>, this present Sphere could look like “*a mystery of sorts*” for the audience, as passersby at the vernissage. But again, reminded by Schechner, “At the heart of what *Kaprow* calls *a mystery* is the simple but altogether upsetting idea of art as an event – an actual” (Schechner 2003: 28). The actual as the reenactment event actualizes and restores the social bonds within the community. Like the initiation rites of the Tiwi tribe re-actualizes the Tiwi society, this reenactment actualizes and even *re-actualizes* the community coined in the park in Valby for social exercise.

In the reenactment of an ordinary Friday, we have come to see how the embodied reenactments are helping participants ‘get back’ into the prior roles and behaviour of how they almost normally engage in the park. Their behaviours are being restored as a repertoire of behaviours and stories they can bring with them to the future. Similarly, the completion of a theatre setup does not entail “the end” of the play, but rather how it can travel to new cities, other

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<sup>141</sup> A happening/art event by Kaprow (1967) described as “a single event done in many places over a three-day period. It consists simply of building huge, blank, rectangular ice structures. The structures were built in about 20 places throughout Los Angeles. If you were traversing the city you might suddenly be confronted by these mute and meaningless blank structures, which have been left to melt.

Obviously, what’s taking place is a mystery of sorts, using common material (at considerable expense) to make quasi-architectural structures which seem out of place amid a semi-tropical city setting. ‘*Fluids*’ is in a state of continuous fluidity and there’s literally nothing left but a puddle of water – and that evaporates” (Kaprow 1986: 154–5, cited in Schechner 2002: 9).

theatres, and how the actors can carry the score as *strips of behaviour* into new theatre setups as a repertoire. The participants who have been part of the reenactment are also, due to the completion of the performance, able to carry their cultural behaviour forward and restore themselves and re-enact how to meet and introduce the activities or re-enact the behaviours *they* find meaningful and appropriate.

#### 6.4 Red flag; This is not for all – You need to take part

The following encounter takes place after the collective reenactment of “how we normally meet up in the park” has ended. Participants are now situated in four groups in a quieter atmosphere than the prior reenactment, thus similar to a traditional group work set up, where participants are seated in a fixed position on chairs around a table. (See 3.2.2). The task has briefly been introduced, and participants have chosen a group with a special focus of attention. Next to this group of people is a large display with pictures showing different places and situations of the theme and the title of the display: ‘A good place’. On the table are triangular cards with fragments of pictures from the activities in the park, as well as red, green and yellow coloured cards shaped like flags. This encounter describes a group of three seniors, two design researchers and one social worker talking about the qualities and specialities of the Living Lab Valbyparken, but also addresses an issue that would emerge whether less mobile seniors could join. The intentions of the task were to make people engage in a dialogue, reflecting and formulating important qualities or issues to be aware of, *if* the community was going to have a further life.

Around the table is Eva, a design researcher, facilitating the discussion and writing down the comments to capture the statements of why pictures are chosen for the collective collage. I am sitting opposite Eva also facilitating the dialogue, but also briefly leaving the group in order to photo document other groups. On my right are three seniors who have been taking part many Fridays during the last months: Ole, Inger-Elise and Janja. On my left hand is Jane, an activity worker from Sundhedshuset, the health centre providing different services of health and exercise promotion and cultural leisure activities for seniors. Jane joined the dialogue later, since she and the small group of co-workers and seniors arrived late for the workshop. She is the only one who has not been to any events in Valbyparken.

The dialogue had until now mainly been about sharing the good stories of the different places in the park and their possibilities, such as the campfire as a cosy meeting place and the importance of several places for the essential coffee breaks, which were highlighted as good places and situations where people got to know each other. The group had also talked about the challenges of specific places in the park pertaining to weather conditions and specific activities, such as the sand courts, when it was wet and the sand was too heavy. Volleyball was mentioned as great fun in the dry sand. The comments are written on three types of flags: Green capturing:

“this is especially great,” Yellow, “this we have to think about,” Red, “this can cause problems.” We have been talking for about 30 minutes, and the two-page collage is almost filled (see ill 6.4a below). The encounter follows the discussion centred around the red flag on page two.



Ill 6.4a: The Good Place

Front and back of the two-page collage capturing the dialogues of ‘the good place’. The discussion evolved around ‘the red flag’ of mobility on page two.



Ill 6.4b: Co-design group work collaging and discussing *The Good Place*

Inger-Elise, “But what is actually a part of all this is – you have to be mobile!”

#### 6.4.1 You are supposed to actually do something!

Inger-Elise is looking at the collage: *"We only have one red. It is not like we have to look for red but..."* Ole puts his glasses on, picks up a red flag and reads the explanatory text out loud *"This can cause problems,"* while Janja and Inger-Elise look at the pictures again. I turn to Jane, the caretaker, who until now has not taken part in the dialogue. *"What about you who come from Sundhedshuset, I don't know how much you have heard about what we did in the park?"* Jane nods and I explain to the rest of the group *"Sundhedshuset was part of this two weeks ago, when it was really cold and windy, right?"* Jane nods and relates how some of the elderly women couldn't manage the walking distance and how one fell sick with pneumonia afterwards. I inquire what 'a good place' would be for the elderly from the activity centre at Sundhedshuset and asks if they should be part of activities or sit on a bench and observe what happens. Jane starts in a firm voice *"I think... first you should be able to come as close as possible, so that you don't have a long walk. The bench should maybe be placed there (pointing towards the picture wall) so they can just watch, get some inspiration and maybe participate just a little bit in some activities."* Janja propose, *"If it were in Søndemarken it would be much closer to you, and there are also a lot of benches."* Jane continues, *"Well, that's not that important; we have options and a service of driving. The problem was that from where they were dropped off by the bus, to where they met you. Of course I don't know for sure, because I was sick that day, but it was far too long a distance. It took up all their energy."* I nod, *"Yes, that was a shame, because the bus could have driven all the way down to café Rosenhaven..."* Inger-Elise interrupts with a loud voice *"But what is actual a part of all this, this arrangement (she makes a pointing gesture at the pictures) is that you have to be mobile!"* Inger-Elise looks gravely at Jane who responds, *"That I understand totally."* Janja proposes, *"It could be that they are too old?"* Inger-Elise, *"Well, I don't think it has anything to do with age, but it is about mobility. All the things we have done there, you are supposed to **actually do something!**"* the last words she emphasises by speaking slowly and almost making a rhetorical pause between each word, and after the pause she continues, *"I thought of it when you said they should just sit on a bench and watch, and this is fine. But we are in many different places in the park."* Inger-Elise points and makes a circling gesture 360 grades around her, and emphasises by pointing in different directions at several pictures in the photo display. Jane replies, *"I agree with that, and I am not categorically saying that they should just sit and watch, but maybe*

*they can get an impression of what it is and decide for themselves , 'I could take part in this' and 'this I could be part of, just a little bit. Then they could go back to the bench and sit down.' "Yes..." Inger-Elise continues to look directly at Jane, who explains, "Also because our service is also supposed to be for people a bit younger than our ladies present. We also hope to get some younger seniors, and therefore we are also interested to see what happens out and about." Inger-Elise states, "I don't want to set an age, because age is so diffuse, but the mobility is important. And I would like to say that I experienced it myself, and this is why I am aware of this issue. Once we played ball where we had to bend down to get the ball and I have a weak back and it hurt. Then I could not take part any longer. You can have weakness in many different places." Jane agrees, "No this has nothing to do with age." Ole looks at Jane "But it could be important, as you say, to get out in the fresh air and get some new impressions. You will get better, instead of sitting indoors." In the meantime Inger-Elise and Janja have started their own dialogue, where Inger-Elise brings another issue to the table of how some people forget to 'pay attention to their turn', all the while Jane and Ole continue their conversation of dressing according to the weather. Eva is making notes on the cards.*

In this encounter we have a chance to follow the group in their work of gathering reflections around the issue of mobility and the social fabric of 'how you are supposed to take part' in the community, initiated by a remark of how they only had one red card. The notes made in the dialogue are written next to the red flag on the second page of the collage. (see ill 6.4a/b above). One central theme in this dialogue is when Inger-Elise states, "what is actually part of all this, the arrangement is that you have to be mobile!" She emphasizes the practices of moving between different sites in the park, where "one is supposed to actually do something." She also addresses what, according to her, this community is all about: you need to take part. She points to the pictures on the display wall referring to where the past encounters are situated. By stating how mobility and active engagement in the activities are essential elements of the community, she also excludes some of the less mobile seniors from Sundhedshuset. This example encountered two weeks prior initiates the dialogue of how the citizens from Sundhedshuset were not able to walk the distance to the first collective stop, at the bench and the tool shed with the equipment for activities.

When Inger-Elise explains how "In all the things we have done you are supposed to actually do something," she is stating that not only do you have to be able to walk along, but you also have to actively and bodily participate in the activity. You have to be present, be active and

take part. The way she explains it, having experienced it herself, is not something she considers a possibility for change. According to her, this is simply how it is. A fact. This indicates how the past events in the park, rehearsed and performed out of *strips of restored behaviour*, have got a settled “logic of its own,” as Schechner would phrase it, restored behaviours that had been rehearsed and rearranged and found a completed form as a structure of restored acts and behaviours rearranged into a firm logic of *strips of behaviour* coining the performance as a whole. This is a performance where one has to take part, and the activities one is taking part in happen at many different places in the park.

Inger-Elise’s statements can seem a bit harsh (for Danish consensus-seeking norms) and they also initiate a social drama where Janja and Ole take on more redressive and mediating roles, reasoning that the seniors were too old, suggesting other parks with more benches and reminding these seniors that they could get better by getting fresh air and new impressions instead of sitting indoors. But Inger-Elise has made her point. This is something she sees can cause problems, and she stresses this by explaining how she has experienced this herself. At this point it seems unlikely that she will see the activities and practices as something negotiable and adaptable to be appropriated for new possible scenarios. She is not rehearsing, and the past performances have now gotten “a logic of its own.” There is already a practice, “you are supposed to actually do something” and even though she has experienced not being able to take part, she does not see it as a possibility to change this practice.

It is not clear to me whether her stance means that, in order for this to be interesting to her, she prefers the status quo and does not want to change or adapt the practices to also engage the less mobile or whether her focus is on explaining what the past community has been about. But since she also in the conversation with Janja stresses how one needs pay attention to one’s turn and mentions how she finds it problematic that people “forget” or don’t engage enough to take an active part in the play, this seems to be an important concern of hers: One needs to pay attention to one’s turn. One needs to take part and be present when performing.

#### **6.4.2 Battling the performance-to-be: younger seniors as future citizens**

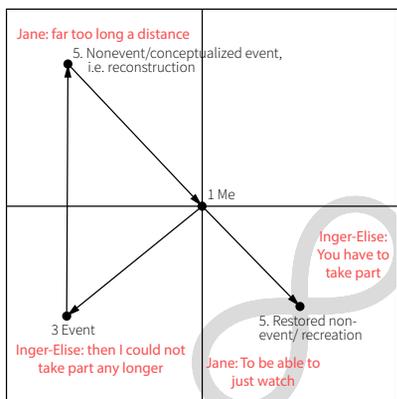
In the dialogue we hear how past experiences are restored as stories, examples of that day the “senior citizens” of the Sundhedshuset day-care activity centre came along and another snippet from the past, where Inger-Elise experienced not being able to partake due to her weak back. But we also hear about ideas for the future, as Jane proposes some re-considerations *if* the “younger elderly” as “future citizens” of the services provided by Sundhedshuset were to join. The dialogue is initiated by a search for issues to be aware of. I myself found instances of the visit from the Sundhedshuset activity centre quite troublesome, and that could be a reason why I address Jane at this specific time. Another reason could be that she had not said a word until this

time, and normally we, as facilitators, would like all participants to take part in the dialogue. She represents the role of a caregiver of what she terms as “our citizens”. The problem, according to her, was the “far too long distance from where they were dropped off to where they met the group.” She hypothetically suggests, by stating “I think”, that a future subjunctive restoration of the event could better fit ‘the citizens’ of the activity centre’s needs, namely “you should be able to come as close as possible, so that you don’t have the long walk. The bench should maybe be placed there (pointing towards the picture wall) to be able for the seniors to just watch.” But this subjunctive reenactment, where she suggests skipping the long walk, move the bench and for “her citizens” to have a possibility to just watch, seems to provoke Inger-Elise who explains and stresses what is *actually* part of this arrangement: that you are mobile, and not just mobile, but active. Inger-Elise emphasises “this arrangement” by gesturing and pointing to different places represented by the pictures in the park as a backdrop.

There seems to be a tension between how Jane could subjunctively imagine things differently in a possible future and how Inger-Elise’s indicative experiences of “what is *actually* part of this” diverge. Where Inger-Elise has just addressed how she would like to get even more around in the great park and discover new territories, Jane suggests the long walk is problematic. But this helps Inger-Elise, who emphasises what the past “arrangement” has been about according to her: Being in many different places in the park and further becoming and staying actively engaged in the activities. Just before we leave the dialogue in this encounter we hear that Inger-Elise talks to Janja about how one has to pay attention to one’s turn. It is a concern for Inger-Elise that, in order to be fun for everybody, they all need to actively engage and follow the common rules. So, having people “just watching” or only participating when they feel like it seems to be something Inger-Elise would find disturbing and troublesome. This tension might encourage Inger-Elise to state what she thinks the community and its common activities are all about. She restores her version that is probably also, at the present time, her “preferred future version.” But Jane’s suggestion breaks and stirs the possible future activities that make Inger-Elise, Ole and Janja reflect what the past activities have been like. But also, the benefits and important qualities for people who are less mobile than themselves, as phrased by Ole, “to get out in the fresh air and get some new impressions. You will get better, instead of sitting indoors.”

The disruption and the friction between the indicative past experiences and the subjunctive possible future are also restoring some issues that have not previously been dealt with in the specific situation. Inger-Elise is exemplifying why she is aware of the issue of mobility, restoring a story like a *strip of behaviour* of a specific past experience: “*Once we played ball where we had to bend down... Then I could not take part any longer.*” She is restoring herself in a past state where she was not able to take part due to pain in her back. In the aftermath of the Friday activities, Signe and I were sometimes told of more general concerns when evaluating the events and activities in

the park as “we forget that we are not 17 any longer” and “it was maybe a bit too wild.” But in the situation where Inger-Elise experiences that she is not able to bend down to get the ball, she probably just withdraws from the common activities; maybe because she does not want to be a burden to the rest. She might have suggested changes, but then again, one simply does not suggest changes unless it is a part of the practice and framing of the activity. The level of activities was not evaluated with Bo right after each activity but came as afterthoughts when we sat down in the aftermath and talked about the day, where Bo had often left. By having a perspective by an ‘Other’, a stranger who had not been part of the past activities Inger-Elise is retelling and recollecting a past experience with an issue of mobility that the rest of the group might not have been aware of. Jane’s subjunctive suggestion probes especially Inger-Elise to be more specific and articulate what she finds as the core of the community and what the premises are about.



**Ill 6.4.2: Restored future event: “You have to take part” vs. “To be able to just watch”**

Battlefield of the future “performance-to-be”. Restoration of Inger-Elise’s indicative experiences of a weak back (lower left) then I could not take part any longer coining “you have to take part” (lower right) to Jane’s movement from the subjunctive description of the far too long a distance and (upper left) toward the future performance to be: “to be able to just watch” (lower right)

Schechner describes how *strips of behaviour* like material are ‘thrown forward’ (in time) and stored in the “future subjunctive and ‘kept’ for later use in the performance-to-be” (Schechner 1985: 101). In this example Inger-Elise is trying to convince both Jane and the rest of the group that “just watching from one position in the park” is not one of the behaviours she finds appropriate to restore for future performances. Instead what she proposes ‘to keep’ for performances-to-be is actually taking part in doing something in many different places in the park.

Let us also remember how Schechner comments on the subjunctive, restorative and forward-looking perspective of restored behaviour: “Restored behavior offers to both individuals and groups the chance to rebecome what they once were – or even, and most often, to rebecome what they never were but wish to have been or wish to become” (ibid: 38). In this restorative setting the participants are able to re-enact and share what, according to them, are the qualities of the common or how they as a community are able to become what they would like to be, which is much more difficult when being immersed in the actual activities and performance in the park. In the subjunctive workshop space, they are as performers able to share reflections on their past roles, rebecoming what they never were, but maybe wish to become, focused on how the future of the community could be restored if the less mobile seniors were to join the activities. So, let’s hear how the dialogue continues in the group.

#### **6.4.3 Reenacting the past as ‘breaking and remaking’**

In their subsequent discussions Inger-Elise, Ole, Janja and Jane come up with suggestions for different ways of dealing with the issue of how mobile and less mobile seniors could team up for guessing competitions and scavenger hunts. There are suggestions of splitting up in groups and teaming up in pairs of more and less mobile, but the dialogue seems to stay in the subjunctive mode of “what if?”. *If the future* users from the Sundhedshuset activity centre were a bit younger than the present, *could we* then invent games for the less mobile? These subjunctive “*what ifs*” seem to clash with the issues also discussed of how the group during the cold weather has to be active all the time. Having immobile seniors seated on a bench in January does not seem to be an actual indicative “performance-to-be.” Here the group has moved beyond the actual and into the subjunctive mood suggesting possible ideas for the more distant future. Jane or her “future citizens” do not take part or contribute to the actual performance-to-be. Jane is not suggesting what they, as civil servants, or the present or future citizens of the activity centre can contribute with to the community. Conversely she seems to consider this a service offer that she and her “possible future citizens” can choose to join or pass on, as they choose. This could be a future possible *strip of behaviour* for Jane and the activity centre “thrown forward in time” *if* the future users were to be more mobile than today.

Maybe we had not made the purpose of the workshop completely clear. As facilitators

we are usually taking on a mediating position often seeking consensus or at least letting everybody have their say. But I find Inger-Elise's sustained resistance and opposition interesting, because she speaks her mind: If *she* is going to find this interesting, everything is *not* possible! It also indicates that the community and its activities in the park have acquired a practice "with a logic of its own." The different *strips of behaviour*, which have been rehearsed and rearranged, have now coined "a form" like Schechner's performance with "a logic of its own," where everything is not up for negotiation or further rehearsals, but *strips of behaviour* have been arranged and organized into a whole. At least that is what it sounds like for Inger-Elise. It has become a confirmed performance. The community is about getting around in park, and it has got a solid form as a moment of completion. Inger-Elise is not going to be the one orchestrating or facilitating new activities. Inger-Elise is negotiating based on past actual experiences with the issues of the visiting group of elderly women, where some could not make the first distance. Jane, on the other hand, is negotiating on behalf of a future subjunctive "what if?": "our service is supposed to be for people younger than our present ladies..." then "we could also choose to pass on specific days and join on other days."

There seems to be a clash between Jane's suggestions and the seniors who have been active in the park, especially articulated by Inger-Elise, and how these different suggestions and concerns meet for 'restoration of behaviours' of how they could meet up in the park. Inger-Elise seems to be referring to the actual past setting; when she points to the pictures explaining that they are not just centred at one spot in the park but are in several places, where the purpose is actually "doing something", taking part. There seems to be a breach between the seniors' experiences of the actual account of what they know as the performance 'with a logic of its own' and Jane's suggestion for an adapted or altered performance, but Jane has no experiences of being in the park, only the stories in the aftermath of the far too long a distance and how one person fell sick with pneumonia afterwards. Besides she is not offering to take an active part in the future.

When Inger-Elise is asking about the wording on the red flag, she seems satisfied when the note is read out loud, "A challenge: to find activities when some are mobile and others are not." Inger-Elise agrees and leans back in her chair. Her concern has gained a solid form in the red flag, and she can move on from there. As facilitators we could have addressed this "actual" issue of who was supposed to find the right level of activities or probed for detailed considerations of who was then responsible for facilitating the future gatherings in the park, especially if they were to split in groups or teams and develop and facilitate these new activities. But since we, as design researchers leaving the project, were not going to be the ones, and we had heard from many seniors that they did not want to be the ones, it seemed a bit strange to push for these actual issues and concerns. In other groups these possible responsible key figures, such as

the private partner Bo and Anders from Sundhedshuset and his colleagues, could be the ones facilitating in the future, but it didn't seem like a role Jane was eager to take on. But she also seemed to miss the basic information regarding the activities and practices of the community that the reenactments and the introduction in the morning could have provided for her.



Ill 6.4.3: Fragment from the collage of 'The Good Place'.

The discussion evolved around 'The Red Flag' of mobility. Noted with the concern: "A challenge to find activities when some are mobile and others are not." Later added with the suggestions "a possibility: split up in teams, Combine mobile/not mobile. Guessing completions? Send the mobile seniors off to places. Important to be able to take part. Collaboration."

#### 6.4.4 Interventionistic civic struggles emerge from the Red Flag

As mentioned, the mode of *Reenacting* is also a mode of 'kinesis', of breaking and remaking, like Schechner's workshop-rehearsal processes where *strips of behaviours* are tried out, worked on, some discarded, others kept and 'thrown forward'. The structure of the performance that has been build up in the park over months of workshop-rehearsals into a performance, can by reenactment also be broken down and remade into fragments that participants are able to carry forward. Things don't have to be exactly how they "normally are" as fixed structures; they can be changed and appropriated into preferred elements of future performances.

Kinesis; such as breaking and remaking, is destabilising and opening up the liminal borderland between the possible and the actual. The visit to the park by the day-care activity centre of Sundhedshuset some weeks earlier was problematic due to the terms and conditions of *Performing* the present, within the actual here and now. The actual conditions such as the 'too long' distance for some of the less mobile, the rather cold weather and the different levels of mobility, where some wanted to move closer, while others were freezing cold seated on the bench. This present group *Reenacting* is positioned within the liminal space between the actual and the possible. They are able to reenact stories from the past and remake and reinvent other possibilities for groups of diverse seniors meeting up for activities in the protected liminal space.

The idea of performance as interventionistic and able to “break and remake” is described by Conquergood in a genealogy and trajectory from mimesis to poiesis to kinesis. He mentions Goffman’s mimetic view of social life as staged by role-playing framed by frontstage and backstage and Turner’s constructional view of performance moving from mimesis to poiesis as “making, not faking”. Further Conquergood identifies kinesis as Bhabha’s politically urgent view of performance as breaking and remaking. This is a move from cultural invention to intervention. Performance flourishes in the liminal, contested, and recreative space between deconstruction and reconstruction, crisis and redress, the breaking down and the building up of the workshop-rehearsal process the Not Me and the ‘Not Not’ Me” (Conquergood 1998: 32).

I shall now return to the “civic struggles” between Jane and Inger-Elise, literally flagging the red flag addressing “a challenge to find activities when some are mobile and others are not.” After having discussed the alternative activities, Inger-Elise keeps raising her concern of how it could be a disadvantage for those who would like to exercise if “too many show up that day.” Here I would perceive Inger-Elise’s reenacted concern as her tactics of intervention, as Conquergood’s “alternative space of struggle” of citizenship. I think Inger-Elise’s concern is not related to the issue of mobility; whether people are mobile or not. Rather she is referring to their roles as citizens; whether people take part or not. Her concern of how “too many show up that day” is maybe not only regarding the “less mobile” but also the citizens who “don’t take part,” who come with the municipal service bus, where the “municipal service” decides on behalf of “them” *when* they come and for how long a time “they” are present. As the civil servant Jane comments, “*But we could also choose to pass on specific days and join on other days where we know that we could be able to participate.*”

If the future seniors of the activity centre as a unit can choose to come or not come as they like, that does not seem like an appealing scenario for the overall idea that ‘the seniors’ are going to take over and sustain the community by themselves, especially articulated by Inger-Elise as that “one has to take part.” This is similar to how Jytte in chapter four didn’t want to meet up with the imaginary members of “Madam Blå” and spend time with people she didn’t know. Inger-Elise is using the red flag to re-enact her actual concern, maybe also because she is probed with picture cards of the actual past encounters: as in this little episode: “*Maybe we can choose some of these pictures, to help Eva in summing up this discussion?*” I point and move some of the picture cards on the table and suggest probingly “*There was something about mobility and that there should be a possibility for somebody just watching ... just as a possibility?*” Inger-Elise states “*But I think, if there is too many who show up on that day, then it is a disadvantage for those who would like to exercise. There... well then you should divide the group.*” I point to the red card that Eva has written in the meantime. “*This issue, when some are mobile and others not as much, could that possibly be something we should consider?*” I then point to a yellow flag “*To meet up some of the time?*” Inger-Elise taps her finger at the red card “*Yes but the lack of*

*mobility could be a problem.”*

When Inger-Elise keeps raising her concern by tapping the red card again, it could be seen as, what Conquergood describes as stirring the political struggles and breaking through sedimented meanings and normative traditions. Conquergood describes performance as kinesis, as a decentering agency of movement, struggle, disruption, and centrifugal force. Unlike understanding performance as transcendence, as “a higher plane that one breaks into,” he suggests instead to think of performance as transgression “that force which crashes and breaks through sedimented meanings and normative traditions and plunges us back into the vortices of political struggle” (ibid: 32).

Inger-Elise and the rest are able to break and remake the discussion of senior citizenship and how to engage in the community much more freely or fluently transgressing “the boundaries” between the “sedimented meanings and normative traditions” of the newly coined community of seniors and the more general “sedimented meanings and normative traditions” of municipal services and activities for the more passive senior citizens. In the park when *Performing*, the present and actual issues of mobility and weather conditions did not leave much room for opening an explorative liminal space deconstructing and reconstructing the performance. But within the liminal *Reenactments*, participants are able to playfully but still seriously explore the redressive actions of social dramas such as Inger-Elise, who (as long as we don’t talk about the actual responsibility for facilitating the activities) is able to explore some possibilities of different roles. Inger-Elise is *Reenacting* a “past Inger-Elise” with a weak back not able to partake, to a possible not-not Inger-Elise suddenly suggesting teaming up, making guessing competitions and scavenger hunts for the less mobile and returning to the present political Inger-Elise stating: “this is not for all. You need to take part.”

This example from a dialogue emerging from a ‘red flag’ and my interpretation of the ‘battles’ between the present citizens as ‘active seniors’ and some possible future civic service consumers as ‘younger senior citizens’ point to *Reenacting* as breaking and remaking the past by interventionistic civic struggles. If this community is supposed to last it cannot be for all: *you need to take part*. And with these important words, let us move on to a last concern of what reenactment did to the community coined in the park and its new audience attending the reenactment workshop.

## 6.5 Great moments; Before dispersing

As a conclusion to this chapter, which has described the encounters of *Reenacting*, we are now going to engage in the aftermath of the workshop just before the participants disperse and leave. But we are also going to engage in my aftermath looking into archives of documentations such as Schneider’s “remains of the performance” of the reenactment workshop. We are going to

explore how a participant, Birthe, in the aftermath of the workshop addresses an issue that she appreciates having encountered, “that somebody collects the great moments.” The following event discloses a will towards the future, where I hope to understand how the participants are collecting great moments in the aftermath of the reenactments of the past. But it also unveils the sedimented will from the past, where Birthe states her appreciation at seeing activities collected as great moments, but with a present drive to inspire alternative versions by showing “see, this is how it can also be done!”

With these few notes of great moments as alternative versions we will go back in time to a past moment that reveals the aftermath of the workshop event. We are in early 2012, months after our final workshop. I am in our co-design studio surrounded by piles of external hard drives, with hundreds of hours of video recordings from several years of research. I have selected clips and made video logs to an edited video presenting interesting stories.

### 6.5.1 I appreciate that somebody collects the great moments

I press play again, and familiar voices repeat a snippet of a dialogue: “...and that is what I mean by *the great moments*. That somebody collects the great moments,” a mature woman’s voice announces in my headphones. She slowly pronounces “thee greeeaat moomeeent”. On the screen in front of me is a shaky bouncing video footage of a close-up showing a woman’s mature hand flipping through the pages in a booklet, pointing and gesturing at pictures. I pause the video and scroll the curser through the stills showing the overview thumbnails of the video, the hand gesturing, flipping and pointing; it seems as if she is pointing randomly. But is she actually emphasising what she means by addressing ‘the great moments’, gesturing towards the specific pictures? Will I understand the great moments by looking at the pictures she points to? Or is she speaking in more general terms about ‘great moments’ that we experienced being reenacted and retold at the same workshop?

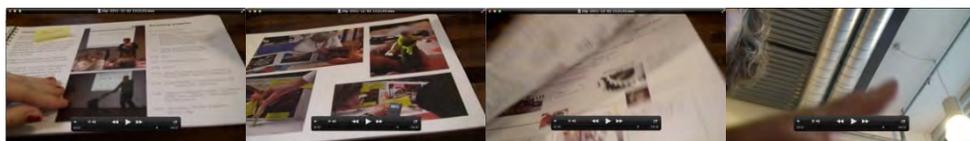
I play the sequence again and listen carefully to the soundscapes. Even though I know every word in the dialogue, I discover new layers of sound that reveal other details this time, as so many times before. The music is playing in the background. When planning the event, I remember Peter the DJ explaining, “Vinyl records from the 50s. Familiar songs but tunes from their youth.”

I then recognise Inger-Elise’s voice asking, “Do you remember that day when it was so cold?” and Birgit responding, before Inger-Elise can continue, that, yes, they had all, even though the weather was freezing, stayed until the end. I hear the noise of chatting

people even further away from the video camera. I recognize their laughter, but their position is “out of place,” since all sounds are flattened in this representation coming out of my earphones. I start to envision the layout of the room and the position of the act of displaying and recognizing the apparently ‘great moments’. The booklet is positioned on the bench in the corner of the room. The two women are kneeling in front of the bench. This dialogue is a bit withdrawn from the larger group of people. I remember my own position close by talking one-on-one with participants and the pictures I took of how similar grouping occurred. People chatted in groups of two, this woman and my colleague Li. Robert and Lone had also been standing near the bench, I recalled from the photographs. But was that before or after? I skim the video and notice fragments of people I recognize as Nina and Ulla hitting a balloon with flyswatters on the other side of the bench. I pause again and look out the window. Is this the sound of aftermath? Is this the acts of cooling down? Is this completion? Again, I skim the printed video-log on the table next to the keyboard with the quote marked in yellow:

Birthe: “It is nice to see people’s activities, and when I say activity I mean that somebody collects the great moments and say, ‘see this is how it can also be done’. That is what I mean by the great moments. That somebody collects the great moments. Yes, it becomes something else when... yes, when it gets immortalised<sup>142</sup>.”

I know there is something important for me in her statement of how it becomes something else. But it feels like it is hidden between the lines. In-between her actual pronunciation of the words “thee greeeaat moomeeent” or behind her pointing gestures, in the intimate close up video recording. But is it about the great moments? The ‘collections’ of these? Or how they become something else? Maybe as restorations? How do I best translate “*immortalised*.” Captured? Perpetuated? Made to last? How do we preserve those moments? How do we keep those moments alive? Is this what it is all about?



<sup>142</sup> Danish: “det bliver noget andet, når... ja, når det bliver forevigtet”: translated in the following as immortalised, captured, perpetuated or made to last

**Ill 6.5.1: That somebody collects the great moments**

Stills from the video of a dialogue where Birthe explains that she appreciates that somebody collects the great moments.

What we here experience is my account in the aftermath of the reenactment workshop trying to get a sense of what took place, but also trying to understand how participants might experience the process of aftermath as moments of completion. Through my aftermath process we get to experience how Birthe exclaims that she appreciates “seeing” people’s activities and appreciates that “somebody collects the great moments stating, “See, this is how it can also be done.” Birthe concludes that the great moments become something else when they “are captured.” I would suggest we look at how Birthe addresses her experiences of moments of completion, of how co-design has contributed to the collection of great moments that she is now able to see and experience by their expressions. But she also states that those great moments become something else when they are collected, captured and reenacted. I am re-visiting video documentation that was not recorded by me, but by my colleague Li Jönsson. Li had not participated in the planning of the workshop but she had taken videos during the last part of the workshop and some Fridays in the park. The senior citizen, Birthe, who states that she appreciates that somebody collects the great moments, has only taken part in this reenactment workshop, not the previous workshop represented in the booklet she addresses, nor the performances in the park. She has not experienced the past performances in the park unlike most other participants, but still (or maybe that is why) Birthe finds it important to make her statement to Li and the video camera that represents the design researcher and the project team. By her intentionally gesturing in front of the video camera like a performer before an audience, I think she wants to let us know that she appreciates not only the great moments in and of themselves, but that somebody collects these moments since she continues, “this is how it can also be done.”

Today, many years later, I still find this statement noteworthy and puzzling. And I still remember or re-enact my memory of the event replaying the video sequence that recreated this experience feeling a closeness to a valuable discovery, but distanced from an epiphany of significance, like not having the right code to unlock its potential. Birthe clarifies that she appreciates that “somebody” collects the great moments. Is this what “we” as co-designers do? Are “we” that somebody? Or are we at least part of that somebody? I claim that this is one of the qualities we as co-designers bring to co-design projects: Supporting participants in “collecting the great moments and say, ‘see this is how it can also be done’. But who is actually doing the collection? Do we as co-designers collect? Or do we support others in recollecting? And is she addressing the collection, the printed pictures collected in a booklet representing past encounters she has never been part of? Or is it the actual event, where she has just witnessed past encounters reenacted as stories becoming present again? According to Schechner, the two are not that

different since “today's indicative [event] becomes tomorrow's subjunctive” and this is, according to Schechner, “one of the ways human experiences are recycled” (Schechner 1985: 40-41). The past events become entangled in the aftermath.

### 6.5.1.1 Collecting great moments as aftereffects of Jackson's windows

It might not be as important for us to understand whether Birthe is referring to the past events such as the previous workshop, as represented in the booklet, or to the past event in the park as represented in the stories and reenactments in the workshop, or to her experiences at this last workshop, because she is referring to the *representations* of past experiences, or rather *representations of representations*, as Phelan would famously remark – similar to Schechner's point about the recycling of human experiences – “today's indicative becomes tomorrow's subjunctive.” Tomorrow all these events that took place in the past workshops, the events in the park or even this “present” workshop at KADK have become subjunctive for Birthe, and she probably cannot disentangle the different past stories from each other. Anthropologist Michael Jackson describes how these past representations are all entangled in reworked and recounted stories.

We, as co-designers, collect great stories as represented in the booklet, but participants also collect great stories and retell them, such as Birthe's friend Poul Erik did of which we heard a glimpse around the Sphere, as “*We were the ones who won...*”. Similarly Inger-Elise in the aftermath shares an past experience with Birgit inquiring, “*Do you remember that day?...*” And finally, these stories are reenacted when Poul Erik reenacts Inger-Elise and the apple pose, and when Birgit and Anne-Lise reenact and restore “What we normally do” around the Sphere. I would suggest that it is not important who collects, but that somebody collects, and that the stories become collectively shared, and this is where I see closure and completion fulfilling its purpose. The past encounters are being reworked or restaged into a collection of great moments of completion, as Ingold's moment “when the forms of things fall into line with what was initially intended for them.”

But before jumping to the completion, let's consider what Jackson has further written on the concept of ‘events’ and their after-effects, on how performances are experienced and remembered, and how events are also used to imply possible futures, “Events quickly and imperceptibly blur into and become stories. (...) After ten days, the event was no longer remembered as it had been lived, but as it had been reworked and recounted in the process of making sense of it and creating an account that spoke to the interests of those whose fates had been most deeply affected by it. In the same way, secondary elaboration occludes our memory of our dreams, photographs impair our ability to recollect the events or persons whose images they have captured, and field notes erase the immediacy of a lived moment, rendering it in a form that already anticipates purposes that belong to another place, another time. This is why the causes of an event are almost impossible to disentangle from the rationalisations, stories and interpretations

that are born of it” (Jackson 2005: 11-12).

As Jackson points out, the event such as the reenactment workshops will never be remembered exactly as they have been lived. Even when I started writing notes shortly afterwards, my remembrance of the event was already blurred, since it had been reworked and recounted by elaborations, as I was reviewing pictures and videos, trying to make sense and remembering the event as it had been lived, or rather as I had lived the event. Writing notes, making video analysis, writing video logs and again reviewing these transcripts, notes, pictures and videos, I am reworking what happened in order to make sense for the purpose of saying “something” in relation to my overall framing of my thesis and the fact that I myself planned much of the event as a completion of the performance process. The dilemmas Jackson raises, how am I to disentangle the causes from the rationalities, the stories born out of the event from the event itself or even the planned intentions? And when the actual event is reenacting past events, how am I to capture what this event contributed with what was different from the stories being reenacted of the past events? The pictures I had taken at the workshops, had I taken those because I “recognised” what I was searching for in the situation? Or because they resembled past behaviour being reenacted that I found important to document? And similar to the dialogues staged at the event, did participants stage or raise these questions and comments because they expected that the project group or I wanted to hear something specific?

We will never know the rationalities behind Birthe’s appreciation of the collection of great moments. And *if* Birthe’s appreciation made me reflect and consider her comment as specific in relation for completion and aftermath, I am unable to entangle from other causes and rationalities. I was already searching for signs of completion and aftermath, and maybe it was initially the seconds after Birthe’s exclamation on the video footage that caught my attention, the time when the video camera was lowered and turned off as a sign of completion, when Li had got her answer to what Birthe meant about the great moments. But I choose Birthe’s comment as an opening into the aftermath event revealing many other stories I could have written up – of Peter’s choice of music, Inger-Elise explaining about “that day,” Nina and Ulla hitting balloons with flyswatters. But choosing Birthe’s deliberately staged performance and gesturing towards the video camera as a framed event to think of the underlying rationalities is interesting also in the context of viewing the social aspects of the aftermath. Turner and Schechner suggests viewing the social dramas as related and interlinked with the staged and framed dramas such as the event develop from implicit social processes and diminish the subsequent hidden consequences. People show up as participants at workshops due to implicit social processes we cannot know or control, and they leave the event encountering unknown consequences. But what we could look at is Jackson’s suggestion to consider the epiphany of an event as a ‘window’ to both previous and possible events, “Any event discloses both a will toward the future and the sedimented will of the

past. Any event may therefore be seen as an epiphany – a window, as it were, onto previous events that are all but forgotten, and possible events that are already being anticipated or prepared. (...) every event opens up an ethical space in which new directions become possible” (Jackson 2005: 12 & 14).

If we apply Jackson’s “window” as a lens for viewing the ethical space in which new directions become possible that disclose both a will toward the future and the sedimented will of the past, we could regard the event of how Birthe acts out a gesticulation towards a booklet presenting past encounters, expressing her appreciation that somebody collects the great moments. “The great moments” also indicates a future direction in which Birthe motivates “this is how it can also be done.” Returning to Ingold’s moments of completion as “when the forms of things fall into line with what was initially intended for them,” we hear Birgit say that she is able to “recognize” and appreciate “the great moments,” even though she has not taken part in the original past events. “Things fall into line” for Birthe when she can acknowledge a collection of great moments that for her indicate, “this is how it can also be done.” She is as an outside witness from Redström’s “world outside,” able to recognize a ‘closure’, how things fall into line with what was intended for them and express what for her was “intended to be seen” is “truly present”, e.g. the “collection of great moments.”

In the morning, when we first met and shook hands, she explained “*Poul Erik has told me that you are having a good time in Valbyparken. I can really see that now.*” She said it while pointing to the room, where lines of colourful flags with pictures were attached to the Sphere of branches hanging from the ceiling. Birthe’s ‘will of the future’ was probably then “to see for herself” while her sedimented will of the past could relate to Poul Erik’s stories of the good times. In the aftermath of the workshop, after having encountered a full workshop of stories being reenacted, retold and restored, she also expresses her appreciation of not just “seeing with her own eyes” the stories of the good times in Valbyparken but also experiencing the *collection* of great moments and how they become different when gathered and made to last.

Rebecca Schneider refers to how reenactors, reenacting the American Civil War explain their reenactments: “The Civil War isn’t over yet”, “and that is why we fight” – “to keep it alive,” “Because if we don’t – it will disappear,” “the history books don’t get it right so we have to.” “Artifacts are dead objects – you don’t get that *feel*.” Schneider further refers to how others “Fight to Counter the “forgotten pages” of history books” (Schneider 2011: 39). Irrespective of whether these re-enactors believe that “the Civil War isn’t over yet” or whether they are fighting the “forgotten pages,” they are there for a reason that touches both the past and the present. Schneider is troubled by the notion that reenactment is merely an imitation without a referent, insisting rather that there is a past that remains to disrupt the present, just as the present disrupts the past. Similarly, Birthe has come to the workshop for a reason, maybe because of Poul Erik’s

stories of how they were having a good time in Valbyparken, or other reasons. Whether she encounters the great moments in the present “disrupting” that Poul Erik has told her about of the good times in the past, or she remembers the past stories disrupting the present encountering the room filled with people and pictures, is not so important. But she seems to feel a *correspondence* to the ‘imaginative subjunctive views of the past’ events without having taken part. And maybe those imaginative subjunctive ideas blur or ‘fall into line’ with the present indicative experience when she comments how she is able to “really see that now” and further how she “appreciate how somebody collects the great moments.”

There is quite some distance from Schneider’s empirical heritage practice of reenactment e.g. from the US Civil War, discussing whether reenactments “keep the wound open” or “heal the wounds,” or Oppenheimer’s film “The Act of Killing” re-enacting events that took place more than 50 years ago, but these acts still make the present alive again and open up an ethical space in which new directions become possible. When Birthe participates in the reenactment and comments in the aftermath how she experienced great moments becoming “something else” when collected and made to last, I would propose that she expresses a moment of completion where ‘things fall into line’ with her past experiences and will towards the future. We are all influenced by our different wills of the past and will towards the future, which hopefully meets in the present as moments of completions.

Schechner states that “the re-performed works open a window onto an imagined past that appears very vital.” Schneider would add that the window of the past also opens towards the imagined but vital present. Jackson would finally remind us that the window also opens towards the future and possible events that are already being anticipated or prepared.

#### **6.5.1.2 Dispersing as “becoming something else” as re-enchanted**

What is interesting about Birthe’s comment is *how* past encounters become something else, when becoming collected – because how can past encounters become “something else” as they are collected and perpetuated? From a performance perspective this makes sense, if we again recall Phelan’s claim that “Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance” (Phelan, 1993: 146). Birthe notices that the great moments become something else when collected, similar to Phelan’s statement of how representations become something other than performance. But unlike Phelan I would not go as far as agreeing on how “performance’s *only* life is in the present” or “performance becomes itself through disappearance.” Here we should rather look at Schneider’s contribution on how performance remains, but it remains differently. Hypothetically *if* performance *should* disappear, it is because it has no means of remaining. And no performance is enacted without any means of remaining in

some way, as Schechner explains, “because performances are always actually performed” (Schechner 1985: 41). There is always a performer and a spectator coining the performance who will bring some remains with them from the performance. The memories of the performance remain, they don’t simply disappear.

How a performance remains, but remains differently when the event becomes past is, according to Schechner, again related to how human experience is being recycled when today’s indicative events become tomorrow’s subjunctive, and past subjunctive experiences become material as restored behaviour for tomorrows indicative events, as we know from Schechner’s and Turner’s diagrams of the relationship between social and aesthetic drama and subjunctive and indicative interrelations. As we already have heard, Schechner describes the relationship between restoration of past events into restored present and future events as follows: “Restored behavior offers to both individuals and groups the chance to rebecome what they once were – or even, and most often, to rebecome what they never were but wish to have been or wish to become.” But he also further states that most restored behaviour is a “restoration of a past that never was” (1985: 38). Through the reenactment Birthe experiences a restoration of “some pasts” that never were for her, pasts ‘that never were’ have now become present.

How “great moments become something else” is also related to Fischer-Lichte’s description of how an audience experiencing a re-enchantment of the world, “When the ordinary becomes conspicuous.” This is similar to Birthe’s appreciation of how “people’s activities” become “something else” when collected and perpetuated as collected great moments. The activities become extraordinary when performed and collected and the representations re-enchant participants, as in Birthe’s case seeing “this is how it can also be done”. Alternative visions or present indicative versions of great moments of past subjunctive stories of people’s activities. Birthe has also now become part of these past stories that for her have become present. According to Fischer-Lichte, spectators perceive the world as enchanted when the ordinary becomes conspicuous, when ‘people’s activities of exercising’, become conspicuous when collected as great moments showing “this is how it can *also* be done,” an alternative way of social exercising.

That Birthe might feel the world as enchanted could relate to how Turner sees *communitas* as a concept where people for a moment feel part of belonging to a community. Turner believes *communitas* to be confined by liminality, similar to how Fischer-Lichte describes the collapse of dichotomies and things turning into their opposite. Whether liminality collapses the Fischer-Lichtian “both-and dichotomy” or widens the Schechnerian “not-not negation”, liminality is a fundamental reflexive condition, where those involved are given permission to question, explore and play with cultural ideas and values. Therefore, *communitas* is a creative moment capable of generating new ways of seeing and acting in the world. This is a necessary step for a culture as a

community to continually be able to adapt to change and regenerate itself.

I would suggest that reenchantment resembles *communitas*, when Birthe feels part of ‘the culture’ and the community and is now able to recognize how people’s activities become conspicuous as collected great moments. Similar to Fischer-Lichte’s relationship between ‘ordinary and conspicuous’, or ‘performer and audience’ that are in a constant process of being and becoming, the relationship between the *mise-en-scène* and the performance is also feeding into each other. We, as co-designers, do not stage or render the invisible social interactions between people visible as “great moments.” The booklet is not a collection of re-enchanted great moments. But we can support the *mise-en-scène* with representations of past encounters that can feed into the performance, where the autopoietic feedback loop of performers and audience such as Poul Erik and Birthe themselves restores past events and thus renders the invisible visible. Birthe re-enchants a subjunctive past that for her never was, and recollects it as great moments when she is provided by a *mise-en-scène* for reenacting the past. The *mise-en-scène* supports her in mirroring her experiences, and in the performance she recollects the great moments herself.

As we have seen, *Reenacting* is a liminoid mode where participants are invited into a reflexive *communitas* reenacting and exploring the cultural fabric and values of their community that have been established in past performances. As we also learned from Turner’s writing on rites and liminality, these experiences of *communitas* are creative, powerful moments capable of generating new ways of seeing and acting in the world, which are important for sustaining the pulsating culture of the community and its adaptability to change. Reenacting is establishing *communitas* by kinesis, a breaking and remaking of the established norms and structures within the community that are deconstructed and reconstructed in the redressive phase. But unlike Turner’s focus on performance and rituals as cultural invention, *Reenacting* is founded more on Conquergood’s intervention, where kinesis is breaking down and building up *strips of behaviour* in a creative space between deconstruction and reconstruction, crisis and redress, me and ‘not-not me’, here and ‘not-not there’, now and ‘not-not then’ and us as well as them.

The liminoid space in-between the actual and the possible enables performers to restore behaviours from the strips they wish to bring with them into the future. As we have heard, *Reenacting* is a reflective mode established by co-designers as a liminoid stage where participants as performers can recreate the past great moments they wish to enact defining their stakes in the community.

## 6.6 Dispersing an actual as a moment of completion

We have now witnessed some encounters where partners and participants are looking to a temporal past by sharing and reenacting subjunctive stories of how they met and acted when introducing the restored behaviour of what ‘we normally do’, for example Birgit and Anne-Lise

presenting the everyday practices of croquet and disk golf games. We have also heard of encounters of experiences and events that apparently were so amusing that they had to be reenacted several times, such as Inger-Elise in the park restoring a pose with an apple, and later reenacted in the workshop by Poul Erik reenacting Inger-Elise posing with the apple. By ‘looking back’ and reenacting what their past practices within the community have been about they also have an opportunity to reflect on actuals as moments of *completion*, what partners have found ‘falling into lines’ with their initial interests and overall horizon and lifeworld, for instance Inger-Elise stating that ‘this community is not for everyone.’ Looking back, she has experienced that you have to actively engage in order to be part of the community and that this community is about moving and exploring different places in the park. Inger-Elise emphasises that you have to take part by actually *doing something*. But ‘doing something’, such as taking an active part in being at many different places in the park, also excludes some people. By reenacting this concern and restoring it with the red flag, participants are also able to break and remake other possible directions the community could take, *if* less mobile seniors were to join in the future. But they need to become increasingly aware of the important elements of restored behaviour of not just any croquet game but the specific practices of Theme Garden Croquet and Safari Frisbee. The restored arrangement of *strips of behaviour* is forming the performance “logic of its own,” and some of the partners of the community also take ownership of the future production. Finally, by reenacting the past of how the collection of great moments becomes something else when becoming perpetuated, we have also dwelled on how completions become past in a process of collecting the great moments – present moments, where imagined and subjunctive pasts ‘fall into lines’ with the present experience driving a will towards the future.

Hopefully this chapter supports an understanding of the performative aftermath processes as a reflexive phase for collecting some of the ‘great moments’ and their representations whether they are recollected, restored or reenacted. These reenactments of the past are re-membering participants and their community refining the *communitas* of ‘us’ and ‘them’. But they are also re-actualizing the community and its practices. The acts that Birthe addressed, of collecting or recollected the great moments, have been central in this last chapter. I have used this example to highlight how we as co-designers need to better address and be aware of designing for such moments, before dispersing the project setup. I would suggest that it is *as* important for the project participants and partners, such as senior citizens, that they are given an opportunity to share, collect and recollect the moments they have been part of – as researchers and main project partners generally do in the aftermath of project collaborations, documenting and archiving the great and troublesome moments of completion when writing *their* books and articles in the aftermath of the project’s completion.

When reenacting the past and collecting these moments of completion they may possibly

gain a form where they can ‘travel’. Some seniors have become more reflexive and aware of what they have appreciated being part of within the community. Some months later, when a consultant, Elisabeth, from the partner SnitkerGroup wrote the evaluation report, Borge emphasised that a good memory for him was “all these little activities – at our age it’s good to play.” Tekla retells an encounter, “I told them that I had broken my arm because I had been in a fight with a lion. It was not until then that I was able to laugh about it ... [laughs] and then the hot coffee after a cold day. It was so lovely. New input every time! Then they brought a tribune...it was very exciting taking part” (Landbo 2012: 30-31).

Tekla’s reflection of telling ‘a story’ when she arrived at the reenactment workshop with her arm in a cast, of how she was attacked by a lion, was for me also one of the defining moments, as a story of how to handle the duller details such as ‘the stories of our lives’ (Myerhoff 1982 & 1986). These liminal spaces ‘betwixt and between’ ourselves and others, in Jackson’s words, where we are between one and one another, “negotiating the vexed relationship between being part of and standing apart from the world” (Jackson 2012: 7). We are negotiating or transferring<sup>143</sup> our engagement: with life, with the world, with ourselves, with each other, spaces where we are able to share the stories (and also the ‘not-not’ quite-actual stories) of our past. This, I believe, is important for our sense of belonging to a community. When professional co-designers partner with everyday designers for long-term engagement we have to focus on creating such liminal spaces where we are all able to explore different facets of our relations when also exploring our multiple past and future versions of ourselves in the present. But we also have to remember to disperse such liminal spaces again.

Summarizing *actuals*, also described by Schechner as “art as event”, is not art events in the sense of imitating reality or expressing states of mind. Actualization is the activity of doing an actual as a special kind of behaving; ‘handling experience’ and jumping the gaps between past and present, individual and group, inner and outer. This resembles Eliade’s re-actualization how the effects of ritual events reactualize relationships, social norms and structures as a way of cultural citation, where the culture within a society regenerates itself and becomes real (again).

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<sup>143</sup> From, Diana Taylor’s chapter Acts of Transfer in *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (2003). Taylor cites Paul Connerton for the term acts of transfer, from his book: *How Societies Remember* (1989, 39) (Taylor 2003: 279). In general, Taylor argues that performance must be taken seriously as a means of storing and transmitting knowledge by acts of transfer. And she points to how the repertoire of embodied memory – conveyed in gestures, the spoken word, movement, dance, song, and other performances – offers alternative perspectives to those derived from the written archive.

Actualization is also similar to Turner's ideas of how social dramas are *making not faking* culture, for example when the park community of senior citizens after the reenactment workshop continues to meet year after year. Schechner's 'feel of actualization as of jumping the gaps between past and present – doing and dreaming' has close similarities to Fischer-Lichte's reenchantment of the world, which also describes art as event and 'the ordinary' becoming conspicuous.

Actualizing and actuals could very well relate to how designing can be seen as a performative event and how actualizing then means designing for such openings as 'windows', described by Schechner as 'opening onto an imagined past that appears very vital' (2009) and how they open towards the imagined but vital present (Schneider 2011). Jackson's 'window' also opens towards the future and possible events that are already being anticipated or prepared (2012). His 'windows' are defining moments, where design is not trying, like a sketch or a rendering, to represent by 'imitate reality'. Rather it actualizes this special way of behaving and experiencing the imagined past or future in the present actual. Designing as actualizing is similar to performing rites that make the past times such as myths present again by "breaking and remaking" and re-connecting the imagined past in the actual event of the living now. For co-designers *Reenacting* actualization can be a notion (of handling experience), where the culture of the community and its members are being regenerated again.

#### **Aftermath for private and municipal partners**

After the reenactment workshop Anders from the Centre for Health asked to have the displays of photo banners from the reenactment workshop of the Living Lab of Valbyparken exhibited at the Centre for Health. As part of this exhibition and for possible future initiatives they also received the equipment such as the croquet mallets, disks and the trolley that had been made to transport the equipment in the park. The municipal partner renewed the arrangement with the park manager for prolonging the access of the tool shed, initially only borrowed for the eight months the Living Lab was supposed to last. Most of the game equipment was returned to the park and the senior citizens continued meeting. I sometimes received updates on how the community was still inviting people to come and reported from the Friday gatherings in the park via the blog we had started and encouraged seniors to take over. These blog posts became important to my understanding of completion as they 'fell into line' with some of my intentions of how 'somebody' (other than the project group) was supposed to take over when design researchers 'left' the Friday gatherings.

A new website and municipal service, *Sammen om Motion* [Exercising Together] was launched, also supported by the company partner Humankoncept, which hosts initiatives with communities distributed within five other public parks and recreative areas within Copenhagen. Later, other municipalities (such as Frederiksberg) followed suit, offering the service *Sammen om*

*Motion* for their citizens in public parks.

Ten months after the reenactment workshop Anders from the Centre for Health and the private partner Bo reflect on their engagement with communities of senior citizens. They agree that there are different expectations, aims and relations between citizens and service providers depending on the different types of communities. According to Anders at the Centre for Health the relations and the aim relate to an agreement between doctors and citizens as ‘exercise on prescription’<sup>144</sup> aimed at ‘more exercise and healthier eating’. But Anders acknowledges that the Centre for Health also needs to reach ‘the human aspects’, so that the four months not only become a bracket in a long life. He mentions the problem of placing the human and social aspects at the centre as being a major challenge within municipal services. Anders articulates this as an ‘empowerment mind-set’ (exemplifying how this is not the purpose of sports associations).

Bo describes what has been accomplished with the Living Lab Valbyparken as “entrenched communities” around exercise, where it is not about the specific activity, like in sports associations or gyms, but about social communities. The focus is on listening to what the citizens want to do as an individual community and preparing citizens to sustain activities on their own. “It's not so much what we're doing. It is that we meet and that we meet together. The important thing is the energy when we are together” (Brandt et al. 2012: 143). Referring to a general relationship between municipal offers and citizen, Bo mentions that he believes that the citizens will meet on a more individual basis than before. “I think the municipal offers are going to change to become more dialogue oriented. The citizens will request that their needs be met and they will ask how the Municipality can meet precisely those needs. Then it does not work if the Municipality says: we have this package and that is the only package we are offering” (ibid: 143). Anders explains that the Municipality is already working with aspects of recognition and motivation, but mentions the challenge of treating citizens individually when they also need ‘steady benchmarks’<sup>145</sup>. The Municipality needs to know how many more healthy citizens will participate in a project if they are going to employ someone like Bo to facilitate communities. But Bo questions what the right parameters are for measuring. What do we want to transition citizens towards? Becoming healthier citizens managing their own lives, or happier citizens, making a lasting change?<sup>146</sup> (ibid: 144)

According to Anders, if Centre for Health is going to be able to engage in and scale experiences from this Living Lab, they need to show that communities like these can generate

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<sup>144</sup> ‘Motion på recept’, a four-month offer at Centre for Health, prescribed by the doctor

<sup>145</sup> Danish: Sikre effektmål

<sup>146</sup> Danish: Sundere borgere i eget liv, glidere borgere, der laver en vedvarende forandring?

social and physical health and interpersonal relationships, and further that they can get the municipality to decide what all this is worth<sup>147</sup>. Many municipalities address prevention. They are so hopeful about reaping the benefits of prevention that it's all about getting *some* people to change their lifestyles, without actually listening to 'these citizens' or even helping them to get into the driver's seat when it comes to their own lives.<sup>148</sup> (ibid: 144). Bo states that he has a product that is tested and proven to work well. Through the Living Lab and the reenactment workshop both the private and the municipal partner had been aware of how they had been part of a community with relations that seemed different from other communities serviced by municipal offers or sports associations. Anders mentions that initially he did not know the Senior Interactions project behind the Living Lab and saw himself more as a 'user' of the service. But both have had a chance to enter a liminoid theatrical space where they have been able to rehearse, perform, reenact and reflect on transitioned roles and professional relations among different types of public service offers and active communities of senior citizens.

#### **Dispersing aftermath from a personal archive**

The 'not-quite-captured vignette' and the autoethnographic style of writing (inspired by Spry 2001), presented in a light version in the last encounter analysing the video snippet of Birthe's 'great moments', expose not 'just' my failed attempts, but *also* deliberately reveal some of the struggles relating to this chapter, which describes a designerly mode of searching to disperse moments of completion. The struggles also relate to more general concerns associated with Everyday Theatres and social design to practitioners transitioning *away* from something *towards* something else. They reveal and present some (more personal) concerns in my search for how to write up and choose which accounts from my 'experience archive' would work best for introducing and describing *Reenacting* as a mode of collecting and dispersing moments of completion.

According to Neuman's view of Autoethnography as a form of critique and resistance "that identify zones of contact, conquest, and the contested meanings of self and culture" (Neuman 1993: 191), and Park-Fuller, who describes how the autobiographical narrative "becomes a transgressive act – a revealing of what has been kept hidden, a speaking of what has been silenced – an act of reverse discourse that struggles with the preconceptions borne in the air of dominant politics" (Park-Fuller 2000: 26). This autoethnographic style of writing reveals some concerns of transitioning from one's professional practice to the present one, in this case my

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<sup>147</sup> Danish: At det kræver at man kan vise, hvordan fællesskaber som dette kan skabe social og fysisk sundhed og mellemmenneskelige relationer, og at man kan få kommunen til at tage stilling til hvad alt dette er værd.

<sup>148</sup> Danish: Man er så forhåbende på at høste gevinsterne ved forebyggelse, at alt kommer til at handle om at få nogle til at ændre livsstil, uden at disse 'nogen' egentlig bliver lyttet til eller endnu mindre bliver hjulpet til at sætte sig i førersædet for eget liv.

design practice in relation to other academic practices. Also, in my case, there are issues of leaving behind the 'traditional design' traditions<sup>149</sup> and customs, while entering a search for (what I perceive that Others might believe is) the 'proper academic' research language and the most appropriate descriptions of 'experiences' as vignettes, setting the correct direction for this chapter on *Reenacting* as dispersing moments of completion, while also having the recommendations and advice from Others in mind. This 'speaking of what has been silenced' has allowed more room in this chapter, since I find it troublesome to discuss concepts of aftermath, completion and closure (along similar lines as experience, presence and enchantment) from a distant perspective. As Haraway (1988) have reminded us: situated knowledges are best described from a position *from somewhere*.

Diana Taylor argues that performance must be taken seriously as a means of storing and transmitting knowledge by 'acts of transfer' (2003). She points to how the repertoire of embodied memory (conveyed in gestures, the spoken word, movement etc.) offers alternative perspectives to those derived from the written archive. On those lines I will argue that the reenactment at the workshop did something different (at least for the participants present) than the written text of the report and the book published as outcomes of the project (edited by a project group, targeting an audience within the municipal context). But does this thesis store and transmit knowledge from the repertoire of embodied memory (such as the gestures, the pronunciations and dialects of the spoken word and movement) by the proper 'acts of transfer' in this written narrated tongue? Am I adapting<sup>150</sup> by *assimilation* like applying an old 'cognitive map' of academic research to the object of design research? Or am I adapting by *accommodation* like changing my existing 'map' of 'design research' when facing new information within the environment such as the embodied performative approach of my struggles writing and accounting for such phenomena as completion, presence and enchantment? How do designers (need to) perform as researchers within academic design research? Through mimesis, poesis or kinesis? Design academia is still a

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<sup>149</sup> When I refer to 'traditional design' or 'classical design' it derives from dialogues with design research colleagues making use of the term for describing some 'altmodisch' characters of relating or describing aesthetics of design by its more traditional 'product' oriented qualities (this saying is not meant as a complement).

<sup>150</sup> Jean Piaget's view of adaptation as assimilation and accommodation (1936) points to the different operations (as part of internalized actions as 'cognitive structures' of how children 'organize the world' around them by acting and reacting on and with the environment and develop their ability to think about and manipulate things in their minds). *Adaptation* is a primary concern of how to organize the world around us and act on it with the 'schema' we have developed. As we experience new things, we must, however, modify our 'cognitive maps' and apply them to new objects. According to Piaget two underlining processes are involved; *assimilation* and *accommodation*. *Assimilation* means applying an old schema/'cognitive map' to a new object, whereas *accommodation* means changing an existing 'map' when facing new information within the environment. This act can involve the creation of new 'meaning' or knowledge as new schemas, or modifying old world-versions. Another way of defining assimilation and accommodation relates to the 'cognitive maps' that are used to organize the world around us: Assimilation occurs when individuals *incorporate* new information 'into their existing knowledge practice'. Accommodation occurs when individuals *adjust* to new information, and *change* their practice and behaviour.

young field. Maybe we should (keep remembering to) question and perform transgressive acts at our backstage, too, and sometimes reveal what has been kept hidden and speak out about the silenced, struggling preconceptions borne in the air of dominant politics. How do we as design researchers actually *transfer* knowledge to others? And how do *design* researchers best transfer situated *design* knowledge that other designers and design academics find meaningful?

My concern embarking on this thesis project relates to how participating partners as well as co-designers come to conclusion that the project has reached some sort of completion. But also, how do co-designers best leave ‘social forms’ as open processes for further form-giving, because the dynamic of ‘the social’ will have to change if ‘someone’ is going to continue, when designers leave the project collaboration. Co-design researchers often know when they will have to leave projects at clearly defined stages, often because the funding ends, or when other partners have to take the lead in the ongoing process, e.g. the private partner Bo, who in chapter five describes his concern of the *jaws of death*. But how do all partners, participants and co-designers prepare for and acknowledge such defining moments of distillation and closure of the co-design process before the project ends?

With this chapter of *Reenacting*, my suggestion is that co-designers learn from the performance process of performance aftermath when dispersing the performance process. We should pay attention to especially Schneider’s focus on reenactment, Myerhoff’s re-remembering, Schechner’s actual and actualizing and Fischer-Lichte’s ‘re-enchantment of the world’, when we strive to reach for a collective but temporary state of completion. This moment of completion is when partners are given a possibility to transition beyond the protected borders of the Living Lab and project such completed forms into their living present lives – from the ‘extra-daily’ theatre to a becoming of everyday practices.

Co-designers have often been the ones inviting participants into Living Labs and setting up a temporary stage within participants’ everyday environments and lives. Therefore, we have a responsibility to support participants getting ‘off the stage’ or invite a re-entering on to new self-supported stages, before we, as designers, leave the projects. Schechner states that both actors and the audience have been *transported* into another time and another space and have even temporary been *transformed* during a performance (Schechner 1985: 96). Co-designers will have to initiate a process where participants are able to cool off and re-enter their everyday lives, before co-designers leave, without terminating the on-going transformation and transitioning into new cycles of rehearsals and performances. Furthermore, participants and partners should not re-enter their past practices or behaviour. They may re-enter as more skilful, reflective, or at least better equipped with experiences of being part of something other than their ordinary everyday life. Having engaged in co-design for sustained participation, establishing practices that are designed to be sustainable, co-designers need to ‘set participants free’ for themselves to decide if they wish to

take ownership in continuing to perform and even produce and design, when we take away the spotlights of our design attention and presence. Co-designers will need to make sure that they are not leaving participants suspended 'betwixt and between', full of questions and wondering what came out of the project and what is now going to happen.

We must delve or rather dwell with the practices of reifying and reenacting stories becoming *actuals* of Design Things<sup>151</sup> that are able to travel. And, even more importantly, we design researchers should not only actualize Design Things for fellow researchers and colleagues, because we are already writing theses and papers, making videos and communicating "our experiments" from the labs within our research communities and conferences. We should also support participants in reenacting and actualizing *their* stories as Design Things, providing and staging opportunities where they are able to craft, reenact and create their stories and recollections of what they have been part of. Collecting and recollecting these stories support all participants in cooling off, reflecting and archiving the qualities of moments in which they have participated. Thus, we must initiate a process of dispersing and aftermath, reflecting on the implications of this process when they re-enter their everyday lives or enter new cycles of rehearsing for other everyday theatres.

As Rebecca Schneider has reminded us; performance and its afterlife remains in several ways. Performance remains as stories, as memories, as visual or aural fragments of snapshots. Performance also remains as 'remains' of tangible traces of the performance like props and stage elements, which can also support a feeding of collective stories, becoming anecdotes of how past performances remain. And maybe the most important point is the link and the *correspondence* between the two: mind *and* matter, the double meaning of remain(s).

## 6.7 Reenacting by re-remembering, actualizing and witnessing recollecting

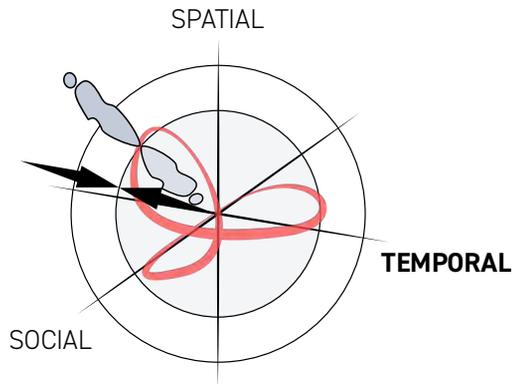
*Reenacting* is a mode of designing, where designers, almost like caravanning shamans balancing between worlds<sup>152</sup> support participants in reenacting by 'breaking and remaking' past *strips of behaviour* in a liminal space restoring fragments from the past into reenacted present

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<sup>151</sup> (Ehn 2008, Binder et al. 2011) As derived from Latour's *Parliament of Things* (1991: 142), referencing how pre-Christian Nordic and Germanic societies had gatherings as a 'Thing', where disputes were solved and political decisions made, by the governing assemblies and place.

<sup>152</sup> Barbara Myerhoff (1976) points to a shaman's practice of 'calling', in her paper 'Balancing between Worlds' by describing how he would literally (and figuratively) stand balancing on the roof of his house, with a crowd of audience gathering in front of the house each weekend. She describes the shaman's balance as a tension between the worlds; balancing *between* worlds by journeying to the spirit world and returning back again.

encounters. Unlike *Rehearsing* and *Performing* the designers' focus is not on evoking future possibilities or staying close to the present actuality, but instead widening a space between the present and the past, re-rendering past encounters present in multiple ways.



**Ill 6.7a: Reenacting as bartering by means of dome views when dispersing moments of completion**

The mode of *Reenacting* is 'breaking and remaking' 'here as-well-as there' - 'then as-well-as now' within a liminal restored 'us-as-well-as-them'. Moments of completion arise by practices of re-remembering, actualizing and recollecting past experiences. The actual is part of establishing tradition (Ehn 1988) by familiarizing the 'extra-daily', as well as transcending the everyday social dramas, dispersing groups of partners as well as moments of completion.

Designers support participants in 'breaking and remaking' past *strips of behaviour* into reenacted and restored behaviours. This iterative movement between the subjunctive and the indicative enables participants to collect stories and fragments from the past and re-enact or recollect them as great moments, for example moments of completion that fulfil some of their desires towards the future. *Reenacting* the past thus supports participants in collecting great moments as experiences of complete durations. These moments of completion should not be seen as 'full stops', or as "the end", but completions as an important closure of their experience of the performances as a Design Thing. The completion also acts as a reflective pause enabling partners to frame or reframe their stories of some of the great moments they want to bring forward and add to the personal archive for possible future rehearsals, motivating them towards *their* future.

The mode of designing as *Reenacting* embraces elements from both *Performing* and *Rehearsing*. It collapses the dichotomies between *Rehearsing* and *Performing* since *Reenacting* is both about *Performing* as well as *Rehearsing*. *Reenacting* is also collapsing the dichotomies between future, past and present, since *Reenacting* is concerned with collecting and remaking past fragments of stories into present reenactments that can be "thrown forward" towards the future. But *Reenacting* differs from *Rehearsing*, since the "purpose" of (re-en)acting is *not rehearsing* (getting more aligned) and *not performing* (experiencing the actual relations), but *reenacting* in order to rearticulate, realign and share the experiences of past interactions and relations.

*Reenacting* as a design mode is looking 'back' towards the (shared) past and not mainly towards the future or the present. *Rehearsing* within the Design Lab also briefly looks towards the

past, but this while it is in the subjunctive mood asking and evoking common “what if’s” on the basis of the participants’ individual past practices and everyday experiences. When *Reenacting*, partners are gazing at a common pool of shared experiences while being ‘betwixt and between’ the subjunctive and the indicative mood.

When *Reenacting*, everyday designers are breaking and remaking the past such as previously known spatial activities and remaking spatial and temporal arrangements according to the subjunctive wills grounded in the indicative past encounters. *Reenacting* the past provides a liminal space where participants can explore reenactments of being in a past state in the present now and in parallel explore what this could or would mean for their future practice. *Reenacting* is a mode where the past experiences are recollected, restaged and reenacted in order to bring forward some “stories” of what was performed.

Looking back to where I started exploring the different modes of social co-designers I see potentials in reenacting actuals that can disperse moments of completions and support a ‘dispersion’ or denouement of collaborative encounters of reenacting transitioned roles and relations. This leads to new beginnings and we all need to re-enter our everyday, whether our practices and praxis have been only slightly transitioned or totally transformed.



The mode of *Reenacting* relates to *kinesis* as breaking and remaking worldviews from reconstructed dome views, 'not-not' as *in*-habitants from within and 'not-not' as *ex*-habitants from without; but as one-world *habitants* of a multiverse (Ingold 2018). The mode of *Reenacting* is both an etic and an emic approach of bartering where partners are able to both cognitively *and* sensorial relate reenactments to oneself, material, place and process.

Reenactments are related to the spatial actual as a taskscape, as both recreating viewpoints from the sites of the park but situated within the workshop space at KADK.

Reenacting by the temporal actual as a taskscape, as being both present at the December workshop as well as multiple past encounters within the park from spring to fall 2011.

Reenacting consolidates a social dimension of the actual as a taskscape, as defining formations of 'Us' as well as 'Them'. Some group formations of citizens in the park and other citizens as users of the health centre services. Some are leaving (such as the design researchers from KADK) while others form a group to continue the meetings.

When Reenacting designers are *re-membering* a duality of spatial sites; both here *as-well-as* there.

**They are bartering spatially diffusing the here *and* there(s);** Jumping the gaps between 'here' *and* 'there: in the park'. 'Here' at the workshop' *and* 'there at the Health Centre'

When Reenacting designers are *actualizing* temporal situations: both now *as-well-as* then.

**Designers are bartering dispersing the now as well as the then;** Leaping between now *and* then. When *and* then, meanwhile *and* after.

When Reenacting designers are witnessing *recollecting* moments of completion co-responding through past social relations: both as us *as-well-as* them.

**Designers are bartering dissolving social position and relations between Us as well as Them,** moving freely between Us and Them and We and Us, evoking the 'not-not' versions when exploring the (possible) roles and relations in the light of the past experiences.

# **7. Discussion:** **Navigating the** **Worlds of Everyday** **Theatre Towards a** **Performative Praxis** **of Social Design**

This chapter discusses the modes of Rehearsing, Performing and Reenacting as a design praxis of navigating Everyday Theatre. The roles of designers, as well as performative social design approaches, positions and practices will also be considered within the diverse modes of engaging design for social innovation.

This thesis, *Design as Everyday Theatre*, describes a transition of the field of Co-Design that focuses on some performative qualities and aesthetics of 'the social' when co-designing. With this contribution I hope to have shed some light on a design praxis<sup>153</sup> and a design methodological framework of performative social design involving several approaches, positions and practices. This design praxis has been exemplified by 'thick' descriptions<sup>154</sup> of encounters from a multiplicity of different events, illustrating the variety of co-design modes of engagement within the Everyday Design Theatres.

Co-Design, Design Anthropology and Social Design are still nascent design disciplines. This contribution has illuminated some examples of situated and entangled co-design modes, positions and practices or what I initially opening this research inquiry called processes, methods, tools and techniques. A design praxis that have been adapted and appropriated from existing design practices such as Industrial Design's methods of sketching, prototyping and mocking up, and Participatory Design's methodologies of co-production and democratic participation. My contribution has presented encounters of some of the entangled meshworks, when expert designers engage everyday designers as partners in co-designing Everyday Theatres. In this chapter I will further describe a design praxis including some methodologies for co-designers navigating a worldmaking of Everyday Theatres.

Under the headline of Design as Everyday Theatre I have presented three distinct modes of co-design engagements, described as *Rehearsing*, *Performing* and *Reenacting*. These modes are described through my empirical engagement with different Everyday Theatres, from the initial *Rehearsing* of futures, to *Performing* the present and beyond – when *Reenacting* pasts. Within these

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<sup>153</sup> 'Praxis vs. practice': I choose the term 'praxis' here as derived from the root of the word practical. It concerns embodied *action* as making. Many educators, artists and makers in general are involved in embodied *praxis* –deliberate acts which aim to shape and change the world. Praxis should be seen as a general mode of activities in which both 'theoretical' and 'practical' elements are weaved together. I don't want to set up a dichotomy of theory *versus* practice; rather I apply the term 'praxis' in a more general way to describe and cover all the different 'design practices', like Johnson, who describes some of Conquergood's work according to a 'performance ethnography' as 'praxis' (Conquergood & Johnson 2013: 9-14). I will reflect on an overall praxis of 'performative social design' covering all the different design practices related to engaging the modes of *Rehearsing*, *Performing* and *Reenacting*. In trying to describe a performative social design praxis I view 'praxis' as a conscious choice of transitioning embodied design engagements (e.g. practices) in a certain direction, whereas design 'practice' is not always consciously navigated but steered by tacit and (uncontrollable) restored behaviours inherent in our design education and practice as constant learners of design practice. Marx states about practice, "All social life is essentially *practical*. All mysteries which lead theory to mystics find their rational solution in human practice and in the comprehension of this practice." "The philosophers have only interpreted the world, in various ways; the point is to *change* it" (Marx 1845: 64-65 *Theses on Feuerbach*). In addition to Schön's *reflection-in-action* (1987) and Dewey's *learning-by-doing* (1938), I am inspired by Freire's pedagogical philosophy of *praxis*, which posits that it is not enough for people to come together in dialogue in order to gain knowledge of their social reality. They must *act* together upon their environment in order to critically reflect upon their reality and transform it through further action and critical reflection (Freire 1968/2005).

<sup>154</sup> Geertz (1973) suggests ethnographic encounters explain cultures through *thick descriptions* that provide context and specify multiple details and meanings, as opposed to 'thin' descriptions, factual accounts without any interpretation. A 'thick' description is composed not only of facts but also of commentary and interpretation.

three modes of co-designing when rehearsing, performing and reenacting futures, present and pasts, I have pointed to some performative approaches, positions and practices. They should not be seen as recipes or concrete design tools, but more as rich examples and a worldmaking framework to navigate one's attention in situated designerly practices.

In this chapter I will further discuss these approaches, positions and practices in relation to a role and a position of professional co-designers, who will have to navigate within the different modes. But first I will present two diverse frameworks for considering the relations of various roles. The first is related to Ingold's correspondence between form-giving and form, which I introduced in Chapter Six, but here it is exemplified by two artworks by Serra. The second framework recaps the notions of *worldmaking* for discussing orientation points and positions of making worlds. With these two frameworks as a backdrop I will present some methodological considerations of the design roles when navigating the performative worlds of Everyday Theatres. As part of this tentative description of a performative navigational praxis, I shall first discuss how designers could *approach* their roles as part of *worldmaking* within multiple worldviews from globe-views, sphere-views and dome-views. Secondly I'll present how designers could position themselves *from somewhere* specific, within these performative worlds of gathering, sustaining and dispersing different worldviews. And thirdly I'll consider the performative *practices* of becoming *a/part*. Finally, I sum up a performative social design praxis for designers with a tentative conceptual methodology considering how to navigate within Everyday Theatres.

But let me first introduce Serra's artworks of the *Verb List* and *Torqued Ellipses* as a framework for complicating the apparent linearity of form-giving proceeding form.

## 7.1 Navigating Serra's artworks and notions of form-giving and form

Inspired by Serra's manifesto of a *Verb List*, I will present and challenge some views of the relationship between form-giving and form as a framework for the designerly *worldmaking* praxis of how to navigate within Everyday Theatres. Richard Serra presents the artwork *Verb List* (ill 7.1a left) as "actions to relate to oneself, material, place, and process" (Serra 1971 in Foster & Hughes 2000: 7). Another artwork by Serra titled *Torqued Ellipses* is a large-scale sculpture of contorted Corten steel volumes installed within the gallery space of Dia:Beacon (ill 7.1a right). *Torqued Ellipses* is described by the Dia: Art Foundation as part of Serra's investigation into the embodied experience of perception, as it "elaborate concerns with orientation and movement, destabilizing our experience of space as we attempt to comprehend each sculptural volume"<sup>155</sup>. Quoting Serra: "I found very important the idea of the body passing through space, and the

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<sup>155</sup> <https://www.diaart.org/program/exhibitions-projects/richard-serra-collection-display> (Retrieved 21/6 2018)



form-giving by the artist, like a manifesto or program for his future acts.

A traditional interpretation of matter: The sculpture came after offering consumption of the final completed form of the experiments.

But one can also think of Serra's sculpture as processes of 'form-giving' for coining the actual 'form' of the manifesto. I personally encountered and experienced his sculpture *Torqued Ellipses* at Dia:Beacon in 2003 and first many years later I was directed to his *Verb List* (See ill. 7.1b below). Whether the *Verb List* is *Rehearsing* as in 'pre-enacting' actions relating to oneself, material and place that will/or have become art as sculptures, or the sculpture is *Reenacting* the imagined actions expressed in the *Verb List* is not important. In Serra's case the two are present representations living and performing a life of their own<sup>157</sup>. There are 30 years between the productions of the two artworks, but I feel a correspondence between them though they appeal to different aspects of my imagination and sensing apparatus. The relationship *between* the two corresponds and adds something to my experience of how I remember my initial experience from Dia:Beacon in 2003, since I also start to imagine the process and relationship *between* the *Verb List's* suggested actions of rolling, bending and folding as the creative condition or a becoming of the sculptures (see ill 7.1c). At the same time I also re-member my experience of how the curved volume of the *Torqued Ellipses* surrounds my body and affects my perception of being absorbed into the folds and curves of the spaces I am touching with my fingertips trailing the surface and directing the movement of my body in, through and out of the massive volumes.

### III.7.1b: Disrupting linear time; from experiencing *Torqued Ellipses* to imagining the *Verb List*.

By recollecting syncopated experiences of encounters between mind and matter, where in this link between 'doing' and 'dreaming', in Schechner's term 'actualizing'<sup>158</sup>, do I trace my experiences of correspondence between form-giving and form? Am I jumping the gaps between past and present re-actualizing a correspondence between experiences, several 'done', others 'dreamed', some re-membered as 'imaginary perceptions' of actions Serra *might* have related to himself, materials, places, and processes. In-between I am re-membering experiences of presence between my then body, my fingertips touching the surface of the weathered Corten steel within the

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<sup>157</sup> In the late 1960s Serra introduced 'process' into his sculptural practice by making the means of his production explicit. He was affected by the work of contemporary dancers, which prompted him to consider ways of relating movement to material and space. Serra states, "I found very important the idea of the body passing through space, and the body's movement not being predicated totally on image or sight or optical awareness, but on physical awareness in relation to space, place, time, movement." Serra quoted at Dia: <https://www.diaart.org/program/exhibitions-projects/richard-serra-collection-display>. Retrieved 21 June 2018.

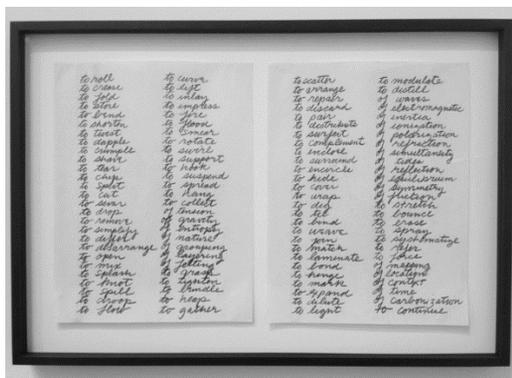
<sup>158</sup> Richard Schechner's term *actualizing* describes an in-between 'doing' and 'dreaming'; blurring the boundaries between art and life. Schechner states, "What might we make of the possible etymological link between the word 'drama' (...): to do, to act, to make – and the word 'dream'(...): a dream, a shout of joy? Somewhere in that pretty connection is the feel of actualizing. (...) Understanding actualizing means understanding both the creative condition and the artwork, the actual" (Schechner 2003: 33). I read a correspondence between Schechner's 'feel of actualizing' to Fischer-Lichte's notions of PRESENCE and (re-)enchantment of the world as en-minded bodies (Fischer-Lichte in Giannachi et al. 2012)

great gallery space and my imagination of Serra's process producing this Thing, still standing as one of Jackson's 'windows' of 'aftereffects' of the event leading me both backwards in time, forward and to the present.



**Serra's sculpture *Torqued Ellipses*  
'To do'; works 'in the world':**

Personally I experienced *Torqued Ellipses* first, at Dia:Beacon in 2003. I went to see another exhibition at the Gagosian Gallery where I met the artist Richard Serra, who gave me a signed poster, which is still hanging in my living room. I have since experienced his works in Bilbao, Berlin and Humlebæk.



**Serra's Verb List  
'To dream'; works 'on consciousness':**

Later, in 2013, I encountered a reference to the *Verb List*, when reading Andrea Phillips's contribution: "The List" in Lury & Wakeford's *Inventive Methods: The Happening of the Social* (2012). When reminded about my initial experience of Serra's sculptures I found a book I had bought in New York in 2003 on my bookshelf that had a picture of the *Verb List*. I started to imagine and (re-)actualize how the correspondence between 'the list' and 'the sculpture' could be mainly 'a matter of' the medial connection *in-between* mind and matter.

My point here is not to discuss whether we act as embodied minds or en-minded bodies<sup>159</sup> in-between mind and matter, but rather address how both our mind *and* our body become affected when experiencing a correspondence of presence between past and present experiences. When we start to move away from a linear and dialectic perception and apply a more dialogic<sup>160</sup> and multistable perspective of 'both and', we are able to actualize an in-between space of 'doing' and 'dreaming', a liminoid space that is blurring the 'boundaries' between form and form-giving – art and life. Whether the form is a result of a process of form-giving or vice versa,

<sup>159</sup> Fischer-Lichte in Giannachi et al. 2012: 113

<sup>160</sup> Sennett (2012) describes the difference between dialectic and dialogic conversation: Dialectics is an exchange of opposite views that resolves in consensus. The goal is to align participation in a mutually agreed resolution. Dialogic conversation, on the other hand, is *not* about reaching a consensus. It is about the exchange between multiple positions, without forcing them all together: "The subjunctive mood is most at home in the dialogical domain, that world of talk that makes an open social space, where discussion can take an unforeseen direction. The dialogic conversation, as noted, prospers through empathy, the sentiment of curiosity about who other people are in themselves" (Sennett 2012: 23).

the two are informing and affecting each other, and moments of crystalized ‘form’ also lead to new iterations of form-giving.



### III.7.1c: Re-actualizing a correspondence between mind and matter

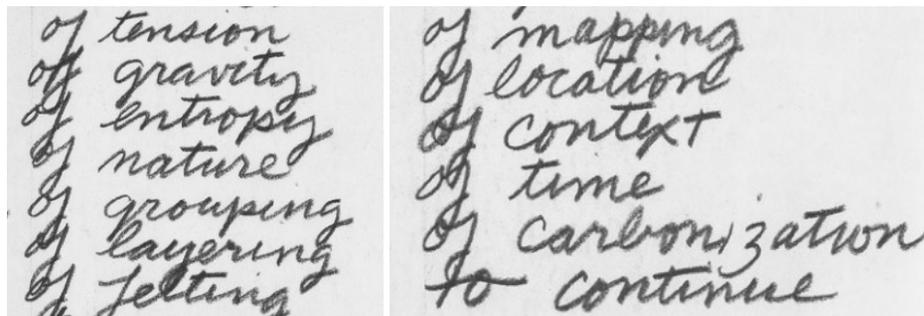
Starting to imagine – to actualize – how Serra must have made experiments of actions such as rolling, bending and lifting as he related himself with his hands and body to *materials* such as lead and iron, and to *place* and *process*.

More concretely, Serra’s compilation as a relational manifesto of “*actions* to relate to *oneself*, *material*, *place*, and *process*” has inspired me to introduce (see section 1.1) past encounters of different design educations through the situated entangled *actions* as examples weaved by discovering Thackara’s book (material) that appealed to me (oneself) in a certain situation while studying in Eindhoven (place), in a process of moving in and out of such different design processes e.g. studying Ceramic Research and human-centred Interaction Design. I also linked the materiality of *Design for Services* (Meroni 2011) and *Design when Everybody Designs* (Manzini 2015) to the process of *rambling* design communities at the fringes of Salone Satellites and POLIMI in 2012. Also linking the (supposed to be) convivial community gardening at the campus at Bovisa *while* at the same time the city of Milano was also starting to ‘reclaim an autoproduction of design’. I have related these programmatic *actions* to *myself*, *material*, *place* and *process* for describing some of the experimental encounters that have been reorienting my own ‘design programs’.

Serra’s *Verb List Compilation*, as a manifesto for his artistic process, has also inspired me in trying to discuss some of the programmatic ways of representing or describing the situated processes of co-designing in a more generic way than the ethnographic encounters (that I see as somewhat similar to Serra’s *Torqued Ellipses*). The following discussion, trying to describe and map a contemporary programmatic “list” of modes, approaches, positions and practices as possible *actions* co-designers can relate to ‘*themselves*, *materials*, *places* and *processes*’, is just one way of representing how I suggest we view the roles of designers when they engage themselves in co-production.

The *Verb List* indicating ‘actions to relate to oneself... etc.’, also contains other types of instructions than the verbs, such as the prepositions and nouns: *of tension*, *of gravity*, *of context* (see ill 7.1d). I have already mentioned that the design practices I have proposed to describe, the three

modes of co-designing, are quite varied. Some are more applicable verbs such as actions to relate to oneself, material, place and process (e.g. probing, staging, looping, tuning etc.), while others are more ‘doing undergoings’<sup>161</sup> or ‘selective inattentions’ (Schechner 2003: 234), where actions are rather done or ‘undergone’ to oneself. To a certain extent they resemble Serra’s ‘pre-positions’ of re-framing, of enchantment, of recollecting and of re-framing social dramas, of experiencing enchantment by ‘extra-daily’ theaters and of recollecting moments of completion.



ill. 7.1d Prepositional nouns such as *doing undergoing*

Serra’s relational nouns and prepositions such as *doing undergoings*, e.g.: of tension, of gravity, of entropy, of nature, of location, of context. Ingold calls it doing undergoing of dwelling and habit; imagination and experience come together as one.

In this chapter I shall return to and discuss some verbs and nouns that I have found meaningful for describing the practices, positions and approaches of three modes of co-design as a list of a ‘perpetual participial present’<sup>162</sup> (Osborne 2002 in Phillips 2012) or ‘a perpetual inventory’ of Inventive Methods (Lury & Wakeford 2012). Serra has described a performative interest in the ‘logic of materials’ as “developing a commitment to the relationship between materiality and the body (his and the viewers)” (Phillips 2012: 102). Similarly I want to explore the relationship between co-design materiality and co-designers’ bodies, but through a more speculative and decontextualized *worldmaking* map than the empirical experiments presented in Chapters 4-6, which informed these verbs and nouns. I don’t see these following words as outlining a tentative methodology. And I don’t see those words as more refined than the words I

<sup>161</sup> Ingold’s term ‘doing undergoing’ is based on Dewey’s understanding of habit as what we do is also done in us; the doing is also an undergoing; as a doing undergoing. Ingold describes it as habit rather than volition; agencing rather than agency and attentionality rather than intentionality (Ingold 2017).

<sup>162</sup> As cited by Andrea Phillips, “Osborne describes the tense of the *Verb List* as ‘the perpetual participial present’, a work that is dependent upon its title to establish ‘relations to acts of . . . production within the frozen objecthood of . . . results’” (...) “Freed from musical or dramatic conventions of performance, and open to interpretation in performance by anyone, instruction pieces are unbounded, in principle, by any particular context. This draws attention to the indeterminacy or infinity inherent in their linguistic expression and confers a participatory dimension to the work, requiring its audience to ‘complete’ it, albeit only in this instance and often only imaginatively (Osborne, 2002: 22-23 in Phillips 2012: 102).

put together trying to describe some of the encounters of the contextualized experiments. But this map is simply another way (maybe appealing more to speculation and imagination open to interpretation) of representing my design research as similar to Serra's *Verb List Compilation*, as a way of re-actualizing a *correspondence* between mind and matter.

I myself might not have found Serra's art work *The Verb List* that interesting had I not had the embodied situated experience of exploring Serra's *Torqued Ellipses* in mind when experiencing the list of verbs. Similarly those following words might not mean much to you if you have not read the encounters in Chapters 4-6. Therefore, please keep some of the presented co-design encounters [blue text] in mind *as if* they were your own experiences, when you continue to read the discussions describing a design praxis of performative methodologies.

However, let me first return to and clarify a second framework for discussions of how to *navigate* as co-designers within Everyday Theatres.

## 7.2 Returning to worldmaking when discussing orientations of navigation

I have already presented *worldmaking* in Chapter Three, but I will recap a few headlines regarding orientations and positions of navigating *worldmaking* as a framework for the following discussion.

I propose that the first orientation of *worldmaking* is viewed as navigating toward a *globe-perspective* providing a decontextualized *map* as an etic expression 'from without' of actions one is cognitively or imaginatively able to relate to oneself, material, place and process (similar to the *Verb List*). This position decontextualizes and provides a program<sup>163</sup> for co-designers to rehearse as subjunctive being *ex-habitants* of the earth (Ingold 2007: 35).

A second orientation of the *sphere-perspective* is navigating for an emic experience, 'from within' situated experiences, bodily exploring the embodied relations between matter and mind (like my experience of the *Torqued Ellipses*). This position contextualizes the experiments<sup>164</sup> within the programmatic framework. Co-designers perform more like *inhabitants* of the weather-world (ibid: 35).

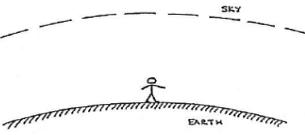
A *betwixt and between* orientation of the *dome-perspective* describes an in-between emic and etic reactualization as a correspondence between the 'dreaming of' imaginative acts (following the

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<sup>163</sup> *Program* works as a provisional knowledge regime (Brandt et al. 2011: 19) and from an empty concept: "abstract", void of relations and context (ibid: 33)

<sup>164</sup> *Experiments* are making programs more "concrete", as an understanding rich in relations and experience (Brandt et al. 2011: 33)

*Verb List*) as well as experiences of ‘doings’ (acts, when moving through space experiencing the volumes of *Torqued Ellipse*), translating into actuals. This position re-contextualizes and re-actualizes a dialectic process<sup>165</sup> as a dialogical correspondence between the program and the experiments. Co-designers reenact like *habitants* of a multiverse (Ingold 2018).

|  |  |  |
|--|--|--|
| <p>The <i>globe perspective</i> as a map. As an etic expression ‘from without’, of acts one is cognitive or imaginatively able to relate to oneself, material, place, and process. Resembling an orientation towards an <i>ex-habitant</i> of the earth. (Ingold 2007: 35)</p>  | <p>The <i>sphere perspective</i> is an emic experience ‘from within’ of a personal experience being situated and bodily exploring the relations of matter and mind. Approaching the orientation of an <i>in-habitant</i> of the weather-world. (Ingold 2007: 35)</p>  | <p>The <i>dome perspective</i> describes the in-betweens of globes and spheres. It is a ‘betwixt and between’ position both an emic and etic becoming. Transitioning and translating the possible into reactualizations. Like an orientation toward a multistable position of a <i>habitant</i> of a multiverse. (Ingold 2018)</p> |
|--|--|--|

### III 7.2: Navigation and orientation perspectives within worldmaking

An approach of navigating within worldmaking, based on Ingold’s globe-, sphere- and dome-perspectives, as *ex-habitants*, *in-habitants* and *habitants* of a pluriverse

In the Introduction I presented *swamp-diving*, *touring* and *rambling* as different ways I have been travelling as a design researcher engaging with different social constellations and publics (see 1.2.1 - 1.2.3). I have also mentioned other suggestions of ways of traversing and orientating oneself as on the move: Following Conquergood’s and Haraway’s suggestions of searching for trickster figures, privileging a traversal through different worlds and sites e.g. threshold-crossing, shape-shifting figures; such as shamans, tricksters and jokers in order to turn and refigure possible worlds (Conquergood 1995: 138 also referencing Haraway 1991: 4).

As *trickstering* co-designers, we are part of gathering and making world versions by de-constructing and braiding together disparate ways of knowing and doing. Braiding fragments as *Rehearsing* from different *worldviews* also have similarities to Goodman’s irrealism and ways of *worldmaking* by multiple world versions, where reality is never fixed and immutable, and through Ingold’s different orientations of perceiving the environment through the globe-, sphere- and dome-views we are part of de-constructing and co-producing from a global perspective.

Ingold has further suggested a meshworked mode of moving as *wayfaring* (Ingold 2007b

<sup>165</sup> Brandt et al. 2011: 33

& 2011). The *wayfarer* is continually on the move. She is her own movement and threads her way through the world. As *wayfaring* co-designers, we are part of sustaining the meshwork sphere-view by braiding together different ways of doing. Moving as a wayfarer have similarities to Ingold's orientation of perceiving the environment through the local perspective of the *weather-world* (Ingold 2007); *inhabiting* the spheres we are part of co-constructing and co-producing.

*Caravanning* and *bartering* are two terms appropriating<sup>166</sup> Conquergood's and Barba's notions of a caravan and a praxis of barter. Eugenio Barba describes a process, where performers from different cultures exchange techniques, songs and stories as 'barter', where otherness is both a point of departure and a meeting point. Barba describes barter: "Imagine two very different tribes, each on their own side of the river. Each tribe can live for itself, talk about the other, praise or slander it. But every time one of them rows over to the other shore it is to exchange something. One does not row over to teach, to enlighten, to entertain, but rather to give and take: a handful of salt for a scrap of cloth. [...] the goods we barter are cultural" (Barba 1986: 161). The value of the exchange is in the encounter, the *relations* that are produced, not the objects bartered, "It is the act of exchanging that gives value to that which is exchanged, and not the opposite" (ibid: 268).

*Caravanning* derives from Conquergood's idea of Performance Studies as a caravan; as being in motion and straddling different cultures. Conquergood specifies the term 'caravan' by a quotation from Gloria Anzaldúa, "the future depends on the breaking down of paradigms, it depends on the straddling of two or more cultures" (Anzaldúa 1987: 80 cited in Conquergood 1995). On this foundation Conquergood states how he prefers to think of Performance Studies "in terms of a caravan: a heterogenous ensemble of ideas and methods on the move". Conquergood further refers to how performance enables a dialogical exchange between Self and Other (1988). As a medium of exchange, performance draws us to the margins, the borders between Self and Other. Referring to Geertz, Conquergood states, "Conceived of as barter, a site of exchange, performance is a key to understanding 'how the deeply different can be deeply known without becoming any less different'" (Geertz 1983: 48, cited in Conquergood 1988: 202).

*Trickstering*, *wayfaring*, *caravanning* and *bartering* through making of worlds from *globe-*, *sphere-* and in-between *dome-views* are performative modes of movement for discovering 'how the deeply different can be deeply known – without becoming any less different', between different world-versions and multiple worldviews. Between positions of ex-habiting, in-habiting and habitating multiple worlds of Everyday Theatres. From these two frameworks – blurring the distinctions

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<sup>166</sup> Or adapting by accommodating, see note (<sup>150</sup>), on Piaget's adaptation as accommodating.

between form and form-giving through correspondence – and by *worldmaking* as navigating different worldviews in motion – I will leap to discuss some considerations of *navigating* design as Everyday Theatre as a postindustrial design praxis.

### 7.3 Considerations of navigating collective design praxis

From the two specific frameworks reflecting on the correspondence between form-giving and form and navigating through designerly modes and orientations of engagements, I will briefly consider how to describe the transitioned design roles towards a socially performative postindustrial design praxis.

Referring to transitioned design praxis, Tony Fry suggests that good design education is about having learnt what design is and does as an endless learning. Fry calls for a new kind of curriculum based on: *process* – over object (as a socio-politically engaged process and not just a design process); and *remaking* – over the new (Fry 2017: 99 & 101). I certainly agree that retrofitting cultures of co-production, co-consumption and relational ‘prosumption’ should be incorporated into design educations rather than keeping producing ‘the new’. Design curricula need to change to (also) engage public sectors and introduce the notion that social and civic design is more than ‘design *thinking*’, also showcasing how designers could contribute to civic and public design in additional embodied ways.

A transition departing from designing for traditional industrial production, as we have known it, to now designing for postindustrial co-production *is* noticeable within design educations. But there is still a long way to go before design curricula have been developed that address complex societal challenges through collaborative projects with real issues and real partners, further co-‘devising courses of actions’ transitioning and changing existing situations related to welfare and wellbeing in the public spheres of commons ‘into preferred ones’<sup>167</sup>. As described in the introductory chapter, Cross, as early as 1981, called for a transition towards a *more participatory, collaborative and anonymous* postindustrial design role, reorienting the values, beliefs and attitudes of designers, as well as the goal of design and methods of achieving these goals (Cross 1981:5). Hunt proposed that postindustrial designers *create and produce differently* by enabling possibility, providing vision and setting the parameters to optimize systems with new and unfamiliar tools in strange and unlikely places (Hunt 2005:121). More recently, Kimbell suggests viewing social design as *situated local accomplishments* involving diverse and multiple actors, thus *decentering the designer as the main agent* (2012), and with colleagues they further describe *social design* as

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<sup>167</sup> Relating to Simon’s definition of design, as how, “Everyone designs who devises courses of action aimed at changing existing situations into preferred ones” (Simon 1988:67)

*enacted activities* researching, generating and realizing *new ways to make change happen* towards *collective and social ends* (Armstrong et al. 2014).

Some of Jamer Hunt's predicted 'new and unfamiliar tools' enacted within 'strange and unlikely places' (2005) have hopefully through this thesis been provided with some contextual examples that could inspire a future discussion of the directions and roles of postindustrial design professions of tomorrow. Furthermore, design research educators such as Hunt have coined the Transdisciplinary program at Parsons and Tonkinwise and peers have proposed Transition Design at Carnegie Mellon University, responding to the crisis at (industrial) design educations addressing the challenge of 'what things to teach designers in post-industrial times' (Tonkinwise 2015).

Now might be a good time to reflect on where the postindustrial design practices like social design and civic design are today. Are we *now* able to discuss the design praxis and design methodologies of Social Designers, Transition Designers and Relational Designers? Maybe as Designers of Wellbeing? – or Performative Designers of Everyday Theatres?

Personally, I started this educational design journey twenty years ago thinking I could 'do good' by giving form to compelling and ergonomic cutlery, which would also fit my grandmother's hands. I now believe that designers are able to 'do better' by co-designing great moments of enchantment, forming transitioned relations and practices of informal care and wellbeing for social sustainability. Starting out from the craft-based methodologies of design workshops and studios; many designers have already entered the 'strange and unlikely places' of the public.

But where the former industrial designers were crafting from within their individual lifeworld by their individual hands (with *a* client and *a* user in mind), the social and postindustrial designers now have to de-centre themselves and turn on their 'binocular social vision' to engage in a plurality of lifeworlds and navigate within multiverses of constant dissensus. And where 'critical designers' such as Dunne and Raby have addressed a *speculative social dreaming* that might result in giving "form to the multiverse of worlds our world *could* be" (2013:160), the social postindustrial designer now has to be part of turning such social dreaming's into collective *performative social doings* – doings and 'doing undergoings' that link Ingold's "pull of hopes and dreams" to "the drag of material constrains." They also have to explore the in-betweens of Schechner's actuals "doing" and "dreaming" and reverse the so-called "trajectory of design – from mind to matter" (Ericson & Mazé 2011: 121), blurring the 'boundaries' between *matter* and *mind* – mind *and* matter, from artefacts to new ideas and further dialogues.

To support processes of transition, transformation and change in societal problems, Social Designers need to rehearse how to navigate through collaborative processes of making,

breaking and remaking both the everyday dramas and ‘extra-daily’ theatres of social worlds. Designers need to attend a situated and relational present trickstering position within partnerships of commons in order to support processes of transitions, stirring ‘other ways of seeing’, ‘other ways of knowing’ and ‘other ways of doing’, and they have to be further wayfaring within a partnership’s changing horizons and worldviews by probing for a response-ability to act and respond within the collaborative set-up, also caravanning and bartering with others.

I have by now described empirical encounters of how everyday designers and expert designers are coming together in designing the everyday theatre, and through the three modes of participation: *Rehearsing*, *Performing* and *Reenacting* they are acting and reacting through these designerly modes of engagements, where expert designers are performing as tricksters, wayfarers and cultural barterers, thus stirring or supporting an awareness of different modes, attending to distinctive approaches, relating to varied positions and embodying divergent practices of the everyday design theatres. In general, the performative modes relate to an overall awareness of design as everyday theatre. Furthermore, in the following three sections, I shall look at how co-designers are *navigating* through design as everyday theatre; designing from an *approach* of worldmaking, a *position* from somewhere and a *practice* of becoming a/part.

First, I shall present an overall *approach* of co-design as *worldmaking*, drawing designers’ attention to the multiple worldviews as enmeshed when trickstering for globe-views, wayfaring sphere-views and bartering dome-views. This approach will be discussed in section 7.3.1.

I shall further address a *position* of co-design as situated *from somewhere*, related to a gathering engagement of globe-views ex-habiting a fractiverse for building up an event, sustaining in-habiting a weather-world within an event and dispersing engagement for habiting a multiverse after an event. This position is discussed in the following section 7.3.2

Finally, as part of navigating within the different modes, approaches and positions, an embodied design *practice* of *becoming a/part* refers to the ‘multiple self’, where we are (or have to become) both a *part* of but also *apart* from the lifeworlds of others – as when probing, staging and undergoing a re-framing of social dramas; looping, tuning and consuming enchantment of extra-daily theatres and re-membering, actualizing and recollecting moments of completion. We will have to remember how being *apart* (from projects and partnerships) is also a decisive act of attention, not just because designers are busy doing other stuff, but deciding to be apart from activities to let others grow older together gaining greater parts in the collaboration and the co-production. These practices will be discussed in section 7.3.3.

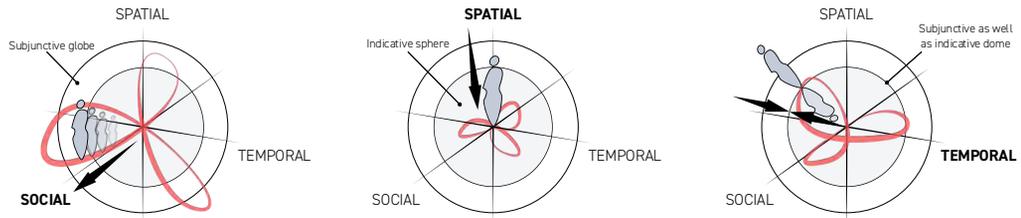
### **7.3.1 Approaching Everyday Theatres; as worldmaking with multiple worldviews**

The overall *approach* of designing Everyday Theatres consists of worldmaking within multiple worldviews. Social designers need first of all to consider themselves as a part of making

worlds for *Rehearsing*, *Performing* and *Reenacting*. They are not designing linear processes within their studios to be handed over to others, and not gathering inspiration or data for themselves or others to be interpreted later. Social designers are always entangled within a multiplicity of worldviews where they are designing within a present meshwork of others.

### III 7.3.1 Approaches of worldmaking

Designers are enmeshed within modes of engagements when *Rehearsing* as trickstering globe-views, *Performing* whilst wayfaring sphere-views and *Reenacting* by ways of bartering dome-views.



Some roles of the designers when approaching design as *worldmaking* from multiple worldviews are: *Rehearsing* by trickstering for globe views; *Performing* by wayfaring from a sphere view, and *Reenacting* as bartering and caravanning dome views. A subjunctive imaginary globe view (outer) is gathering partners in restoring and making imaginaries of 'possible worlds' through *Rehearsing*. The indicative sphere-view (inner) sustains partners in experiencing the 'actual' weather-world when performing. When *Reenacting* the liminal dome-view partners are encouraged to move more freely between inside and outside the subjunctive as well as indicative world-versions, 'breaking and remaking' what they believe to have been part of/wished they had been part of/ or deciding not to be part of any longer.

On similar lines as Serra's *Verb List* suggests, probes or instructs us with; "actions to relate to oneself, material, place, and process"<sup>168</sup> as to roll, to bend, to fold... , three underlying approaches of making worlds are to trickster, to wayfare, to barter; Moving between a trickstering for globe-views, wayfaring a sphere-views and bartering for dome-views.

Making worlds for *Rehearsing* restored dramas is about deconstruction and fragmentation, evoking *globe* perspectives as fragments of maps, by probing the possible and *multiple there's*, *then's*, *I's*, *we* and *Others*, as moving from 'I' to forming we-relations in order to explore and deconstruct a pluriverse of several pasts and several restored dramas combined towards a mutual 'performative logic'. It is a logic of forming the simple but coherent dramatic story that partners all have their stakes in and are able to retell to others. A designerly approach of *Rehearsing* as worldmakers supports partners in expanding a liminoid reflective space for restoring and exploring subjunctive *globe*-views (trying to perceive and imagine everyday life as *ex-habitants* of

<sup>168</sup> Serra 1971 in Foster & Hughes 2000: 7.

the earth, viewed from the outside<sup>169</sup>) of what *could* be? – How *could* that be *there*? Or what *might* happen *if...?* – *When might* that happen to *them*? like collecting estranged worldviews of their familiar everyday life.

The co-creation of a world within the mode of *Performing* an ‘extra-daily’ theatre is on the other hand about getting closer to the actual specificities of **a specific** *here, now* and *present-me*, from several *we*’s becoming part of a *communitas* of *us*. *Performing* is the opposite of *Rehearsing* not about fragmentation but more about combining and weaving *sphere*-views (as experiencing our lives as *in*-habitants from the inside a weather-world<sup>170</sup>) into ‘a whole’ – one whole performance sequence enacted and supported by the duration of the *mise-en-scène* and performance logic. It is a performance where partners are acting as both actors and audience, being able to experience the specific nuances of being immersed and consuming experiences from within the sphere of a local weather-world of the extra-daily theatre, as ‘this is what we’ve got’. They are engaged with performing situated practices and over time also *living* the practices and they experience the affects with their actual bodies.

Worldmaking within the mode of *Reenacting* is illustrated with a liminal ‘betwixt and between’ **both/and**, *here* and *there, now* and *then*, and *us* and *them*; a *dome perspective* from the outside of a subjunctive globe-view *and* inside an indicative sphere-view. By breaking and remaking the past as both deconstructed, restored and reconstructed behaviours, audience and performers are re-membered as actors in the past becoming remade. Making dome-views concerns the role of habiting a pluriverse<sup>171</sup> allowing partners to choose to express and perceive their roles as habitants either re-entering to the inside of the dome; the sphere, or leaving to the outside; a globe. By this process moments of completion are ‘dispersed’ within a liminal staging of a ‘*not-not here & not-not there*’, ‘*not-not now & not-not then*’ and ‘*not-not us & not-not them*’. In-between we see how we are acting not entirely as our present selves, and also not how we used to act in the past performance. We are ‘*betwixt and between*’ the performance that has past and possible future implications.

For designers engaging ‘the social’ of social design, civic design, public design and design for commons, this *approach* of worldmaking entails an engagement of the multiple worldviews from different positions from globe-, sphere-, and dome-perspectives. Let me provide a few examples from the previous chapters:

The worlds made by *Rehearsing* is trickstering multiple globe perspectives as the examples

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<sup>169</sup> Ingold 2007: 35

<sup>170</sup> Ibid: 35

<sup>171</sup> Ingold 2018

of Ketty and Lilly's trip to the shopping mall weaved together from maps as globe-view fragments of Lilly's experience with the delayed service bus driver. Ketty's experiences of the present retail and leisure services provided by shops and restaurants at the mall and communications through phone in general. Lilly and Ketty are able to combine such 'maps' as *strips of behaviour* into a subjunctive fractiverse, imagining how it *could* be at Fisketorvet, or what they *would* do if they were able to contact or get help from the service bus driver, or explore what they could do *if* they wanted to split up and rejoin for coffee.

Jytte, Amy and Robert's trip to the park is trickstered by the Brechtian *Verfremdung* effects with the cardboard props, printed backdrop setting and enacted puppet scenario. Scripts for scenarios are evoked by props and staged with fragments of different representations, some referring to previous dialogues such as 'the Blue', 'Bendt & Kirsten' and the bulletin board of the sailboat club that allow Jytte, Amy, Robert and the group to enter into a dialogue of familiarization. Familiarizing themselves and discussing *how* they wish to communicate with each other and possibly with others, *where* to share the pictures, and *when* the time is right for them (e.g. Jytte *after* the nap). They are also probed to re-frame globe-view fragments as the subjunctive inquiry of the participation of 'the Blue' from 'Madam Blå', into more familiar scores, such as negotiating existing relations.

Together they are able to rehearse multiple relations of *there's*, *then's* and *when's*, according to *those* and *them*, when they are 'growing older together' starting to form we-relations. It is relatively easy (without real complications) for Ketty to appropriate and alter acts and actions e.g. moving the puppet representing Lilly to 'another place' (where the trousers are), or as Jytte rejecting 'the blue', and Amy changing and re-framing the relations, for example transitioning her morning call practices with her daughter to another media, another time, and incorporating other relations, e.g. opening up for contacting her neighbour Jytte through the possible media sharing connection. In general partners can jump 'in and out' of scenarios as metatheatres exploring the social and cultural fabric of roles and relations, altering scripts, changing the setting, context and ways of communicating by altering props, cutting the pictures printed on paper and gesturing and altering their voices. They are rehearsing by gathering (and discarding) social dramas from globe-views from the subjunctive '*outside*', thus, allowing themselves to reflect if or how they subjunctively *would* or *could* actually say no to the Others from Madam Blå, reflecting from *within* their everyday lives.

When *Performing* the worldmaking *approach* of *wayfaring*, it is much closer to the actual situated sphere-view of the weather-world, experiencing the *here* of the park, its yellow leaves, blue painted surface and soundscapes of laughter and play, the cold wind of the *now*, resulting in a temperature below five degrees, frosted grass and '*some* not dressing according to the weather' while *others* are covered in hats, gloves, scarves and ski pants. These worlds of 'we' and 'them'

become a one world of *us* when performing (after some have left and others stayed). But we are a *communitas* of *us* performing ‘not like us’ at the silent celebration. Immersed within the weather-world, this mode of worldmaking is sustaining the sphere-view and does not allow any of us to swiftly but gently lift and move the mobility-impaired elderly women in nylon stockings and open shoes, like the puppet representing Lilly in the mode of *Rehearsing*. When we are engaging in this mode of *Performing within* a sphere-view we are unable to stop or rewind the temporal qualities of the time, such as the Danish weather seasons, by saying “Let’s just pretend it is the month of August, and the café over there is offering us some shade under the umbrellas and the water pond is filled with children playing.” It is and feels like a cold and windy day in November. There is only the current here and now, and an ‘us’ who is present ‘*hic et nunc*’ that can effect or be affected by the performative wayfaring within ‘the inside’ spherical worldmaking of *Performing*.

*Reenacting* with the dome-views is approaching multiple worldviews, of globe- as well as sphere-views allowing *habitants* of a pluriverse to caravan and barter through experiences and express different emerging perspectives. Partners are now able to view the *then* and *now*, *there* and *here* as the *there*, of past practices of disc golf and croquet within the park, *here*: reenacted within the heated workshop room safely seated on chairs. As well as the *then* of past times, as the day Inger-Elise posed with the apple **and when** Birgit introduced the games. But **also**, *when* Birgit went on holiday and Anne Lise took over and enjoyed playing croquet, **as well as** the *now* restoring the stories from the cold day ending with the bonfire with ‘æbleskiver’, and **also** the day when the elderly women were not able to take part. All these multiple worldviews of *there’s*, *then’s* and stories of *others*, are restored in the reenacted meeting with a present *here* and *there*, *now* and *then*, *us* and *them*.

From the discussion of the design *approach* of *worldmaking* by suggesting what social and civic designers need to *attend* to, I shall proceed to discuss some design *positions* when making worlds of Everyday Theatres that derive *from somewhere*, as suggestions of where and what social and civic designers need to *relate* to.

### 7.3.2 Positions within Everyday Theatres; from somewhere

What kind of *positions*, such as attitudes towards partners and worldviews, could or should social and civic designer take in public-private partnerships? I suggest that designers adopt an overall position of designing from a stance *from somewhere*<sup>172</sup>. Social designers need first of all to position themselves *from somewhere* specific – with others – when co-producing worlds for

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<sup>172</sup> ‘From somewhere’ is based on Haraway’s situated knowledge opposing a ‘god trick’ gaze from above – from nowhere. Haraway argues in favour of a view from the body, always a complex, contradictory, structuring and structured body that “insist on the embodied nature of all vision and so reclaim the sensory system” (Haraway 1988:581).

*Rehearsing, Performing and Reenacting.* (The term ‘position’ might sound static but I perceive it like Dewey’s habit<sup>173</sup>, not like a settlement but a movement from a specifically situated position within the worldmaking approach.) Social designers do not occupy fixed seats with their colleagues at their design studios and cultural centres. They are always on the move in and in-between meeting rooms, cultural centres, different studio spaces, citizens’ homes, public spaces, partners’ offices and temporary studio settings, always entangled as tricksters, jokers<sup>174</sup> and wayfarers also bartering and caravanning to widen the space for others on the traversal.<sup>175</sup>

Positioning designers *from somewhere* when *Rehearsing* means that designers need to mobilize a *gathering* of several I’s to form we-partnerships for everyday theatres. Designers need to set out the journeys from local and situated specificities. An example is Lene’s *gestic act*<sup>176</sup> of slapping her thighs when describing how she calls the specific site/service ‘a leisure club for grown-ups’ a *sedimented act*<sup>177</sup>, stressing her concern, as the leader of V.O.C., and addressing the social drama of citizens’ distress when entering a municipal ‘activity centre for seniors’. Another example is civil servant Inge’s reenacted drama of the drop of the leaflet and inquiries whether the municipality needs to transform some activity offers to adapt to “the senior citizens of the future.” The final example is the private partner Bo from Humankoncept and his ideas of offering motivational activities in public parks, referring to the specific sites in Valbyparken that park

<sup>173</sup> According to Ingold, Dewey describes habit *not* as a settlement but as a movement, a life-process in which we shape the conditions under which both we and those who follow us and to whom we relate will live together. In Dewey’s words, “every experience enacted and undergone modifies the one who acts and undergoes, while this modification affects, whether we wish it or not, the quality of subsequent experiences. For it is a somewhat different person who enters into them” (Dewey 2015: 35 cited in Ingold 2017:9).

<sup>174</sup> A *joker* system is developed by Boal and collaborators (1979) and is characterized by the shifting of roles during a play so that all actors play all characters. The joker figure is both a narrator who addresses the audience directly and a *wild card actor*, able to jump in and out of any role in the play, through Brechtian *Verfremdung* techniques such as separation of actor and character. The term Joker has the same significance as the joker in a deck of cards, a card which has more opportunities than any of the other cards in the deck. Like these cards, the joker in Boal’s ‘joker system’ plays different roles within varying contexts and combinations, including director, referee and workshop leader. He also creates a character that can play different roles e.g. actor, character, chorus, protagonist, all in the same performance.

<sup>175</sup> Dwight Conquergood describes the metaphor of the *caravan* as a heterogenous ensemble of ideas and methods on the move (1995:140). It is a space of radical democracy and difference, where fellow travellers are deeply and meaningfully interacting with one another in highly performative ways as they cross borders and travel across territories. Madison later calls for widening the door of the caravan to clear more space for Others to enter and ride. She states, “Somewhere on our journey we have been leaving Others behind and taking up too much space for ourselves” (Madison 2006:321).

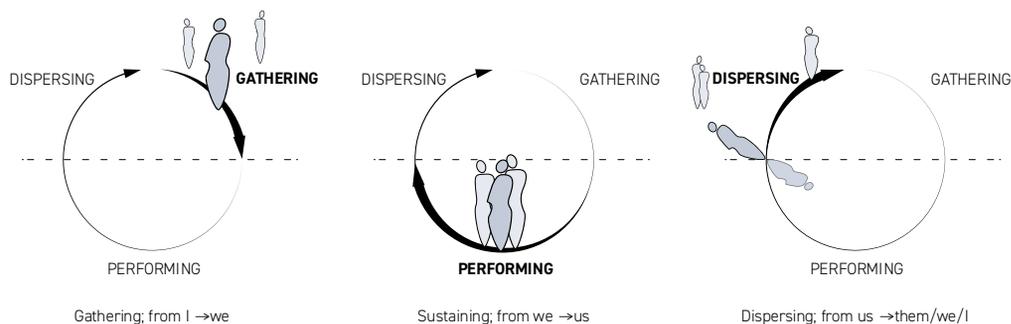
<sup>176</sup> Schneider portrays ‘gestic acts’ by ways of gestic negotiations and compositions as “the sedimented sets of acts” (Schneider 2011:9-10).

<sup>177</sup> Butler describes *performative acts* and *constituting acts*, drawing on the phenomenological tradition, where identity (such as gender) is instituted through a stylized repetition of acts, e.g. through the body, seen as the mundane bodily gestures, movements and enactments that constitute ‘an illusion’ of a gendered self. Butler argues that “the body becomes its gender through a series of acts which are renewed, revised, and consolidated through time. She suggests that we “reconceive the gendered body as the legacy of *sedimented acts* rather than a predetermined or foreclosed structure, essence or fact, whether natural, cultural, or linguistic” (Butler 1988:523).

manager, Paul Plettinx, suggested and pointed out. Hence, from the specific concerns within the gathering of the I's (e.g. Lene, Inge, Bo and Paul) *from somewhere* a 'we' of public-private concerns is being formulated relating to the expansion of service offers beyond the more well-defined offers provided within public activity centres and health clubs. *From somewhere* means that this *gathering* is anchored in real concerns of multiple I's forming a 'we' partnership, not only the designers' ideas sketched out within the studios.

Positioning designers *from somewhere* when *Performing* means that designers are part of *sustaining* several relations of 'we' to form a *communitas* of 'us', relations of multiple we's, where seniors such as Poul Erik and Inger-Elise initiate the croquet game that also invites Pernille and her colleagues of civil servants to join; where private partner Bo and designer A-K's we-relation inquires about who came up with Safari Frisbee, revealing a concern of the project ending like a 'jaws of death'. Stories becomes meshworked as Børge's worldview of how nobody should come and vacuum, weaved with other stories in correspondence with the designer Grit and their amusement of 'playgrounds for old farts' that sustain the *communitas* at the staircase tribune: "not like us".

Positioning designers *from somewhere* when *Reenacting* means that designers and partners are *dispersing* into self-organised group-formations of 'us & them'. Some are leaving, others continue, some new people might join. Positioned before dispersing means that designers not 'just disappears' but are crafting a proper reflexive space, where partners can decide how to disperse or consider if they would like to re-unite in other constellations. An example is Inger-Elise's interventionist struggles to define the criterion for membership of the present community (us) as active participation, where one is supposed to take part; it should not, she believes, be a service that includes the elderly less mobile and immobile citizens whom civil servant Jane represents from 'Sundhedshusets Dagcenter' (them). And then there is Birthe, who appreciates that somebody (them/us) 'collects the great moments', transforming them into 'something else', reenchanting and able to travel to others beyond their own event.



### III 7.3.2a Positions *from somewhere* for gathering, performing and dispersing collective designers (parts of) <sup>178</sup>

When *gathering* collectives of engagements for worldmaking *from somewhere* when collective designers are *gathering for Rehearsing* for everyday theatres, this entails a transition from multiple I's to several we's. Whilst collectives of engagements *sustaining from somewhere* *Performing* collective designers have moved beyond several we's to form a *communitas* of 'us' in-habiting a weather world. When dispersing collectives of engagements *from somewhere* *Reenacting*, collective designers (parts of) are dispersing into (self-organised group formations of) 'us & them', where some might leave, others continue and new people might join, *Rehearsing* and gathering dramas from the everyday/'ordinary worlds'; *Performing* and sustaining extra-daily theatrical moments from the 'performative world'; *Reenacting* and dispersing moments of completion 'betwixt and between' the ordinary and performative worlds.

Three positions of moving within worldmaking are illustrated in 7.3.2a, departing *from somewhere*; from the social dramas of partners' everyday lifeworlds; *gathering* several 'I's to 'grow older' into an *we*; the common group of 'we' enacting puppet scenarios where several partners' dramas have been shared and brought together into a story of a cultural drama. From such performative dramas everyday designers are part of *sustaining* the movement when several 'we's form a *communitas* of 'us', For example when the we-relations between Børge and Grit join the *communitas* of 'us' within the embodied experience at the tribune, where someone declared that being silent is 'not like us'. They are finally *dispersing* into self-organised group-formations of 'us & them', some leaving, others continuing and new people possibly joining. As we experienced at the reenactment workshop and its aftermath, a group of seniors continued to meet as an 'us'; an exhibition from the reenactment workshop travelled to 'them' at the day-care centre Sundhedshus Vesterbro, and *somebody*, such as myself, discontinued my participation in the partnership at the Friday gatherings, while new people joined the community.

*Rehearsing* 'dramas' is about *gathering* multiple worldviews *from somewhere* familiar in relation to the partners' lifeworlds – fragments of different but contextually rich worldviews; from Robert's relations and long and continuing membership of the sailboat community but in a different capacity than before; to Jytte's partner John, who is not a member any longer; to Jytte, who will not meet with people she doesn't know, but who has everyday practices with her neighbour Amy looking after each other, by noticing if there is an absence of sounds of everyday living. All these fragments are going to form a common world for rehearsing. They are gathering possible views *from somewhere* more specific, from 'I' to exploring tentative we-relations, for example when discarding how 'some others' could or should not see or make arrangements to join a tour to the park and reframing how a practice could also benefit other relations such as Amy's close relatives like her daughter and her more distant relations, 'the girls'. A designerly

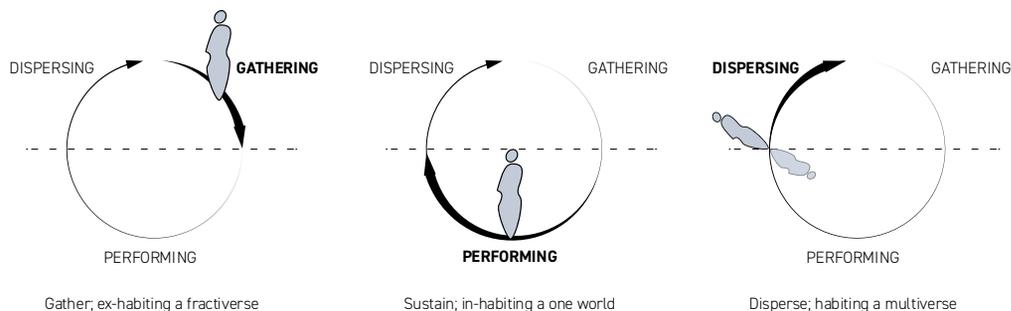
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<sup>178</sup> Ehn et al 2012

position of *Rehearsing* supports partners in *gathering* restorations of dramas to which, like Serra's *Verb List*, they themselves can relate, and also others, materials, places, and processes. Positioning a gathering *from somewhere* by restoring everyday dramas from a globe view acts as a tentative map, a rendering of 'what *could* be... – What *might* happen *if*...?' Trickstering partners to move and change imaginary positions and worldviews.

Positioning designers *from somewhere* when *Performing* within an 'extra-daily' theatre is growing *from somewhere* site-specific, time-specific and community specific, *sustaining* the specificities of the 'here', 'now' and 'present-me's, from several 'we's' to the 'becoming' of a *communitas* of 'us'. Look at Børge and Grit, who enter the traversal within the park by 'growing older together' sharing dramas of how nobody should do the vacuuming and exploring playfully engaged design roles, at the specificities following the one cold morning in the park, when we all played croquet and where the fallen leaves had turned bright yellow. Positioning designers *from somewhere* when *Performing* is not about gathering and not about dispersing, but about *sustaining* what is already there, the 'whole' – the performance logic as it is – maintaining a balance where not too many seniors fall and break their hips, but also where not too many find it meaningless and leave.

Designing positioned *from somewhere* when *Reenacting* as the liminoid *mise-en-scène* restaging experiences from the park around the Sphere of branches with flags representing stories of 'good moments' is illustrated by *dispersing*. Dispersing are 'moments of completion', where performers and audience become re-membered as actors in the past being remade. These moments of completion are 'dispersed' within a both/and staging of a '*not-not here & not-not there*', '*not-not now & not-not then*', '*not-not us & not-not them*'. In-between we are acting not entirely as our present selves, and also not entirely how we used to act in the past performance in the park. We are '*betwixt and between*' the performance that has past and possible future implications.



**Ill 7.3.2b Positions from somewhere as ex-, in- and habiting a fractiverse, weather-world and multiverse**

*Rehearsing* from a position of gathering engagements *from somewhere* as in ex-habiting a fractiverse;  
*Performing* from a position of sustaining participation *from somewhere* as in-habiting a weather world and  
*Reenacting* from a position *from somewhere* dispersing engagement as habiting a multiverse

The different modes of engaging and positioning designers in the process are explained by another processual illustration 7.3.2b: Positioning designers *Rehearsing from somewhere* is about expanding and opening up the multiple horizons within a fractiverse *gathering* social dramas for a future performance. Positioning designers *Performing from somewhere* is about *sustaining* the present ‘extra-daily’ theatre simply by wayfaring and moving along a path with others. It is not about expanding, condensing or changing something in general but more about being a part of a ‘one world’ co-designing from within and *sustaining* what is already there, hence the curved path setting out and returning, where the everyday world and the performance world intersects. Positioning designers *Reenacting from somewhere* is about collecting and *dispersing* moments of completion from the past performance and dispersing such encounters into new additional rehearsals.

From these considerations of relational positions of gathering, sustaining and dispersing engagements and attention of presence, when navigating within multistable worlds, such as ex-habiting, in-habiting and habiting a fractiverse, one-world *weather-world* and multiverse, I will leave the discussion of the design *position from somewhere* – a position that anchors the everyday theatre as a suggestion of what social and civic designers need to relate to. I will proceed to discuss and summarize some design *practices* of becoming a/part. *Becoming a part* and *apart* of worldmaking everyday theatre relate to the embodied practices of navigating as a designer within partnerships forming and co-producing everyday theatre e.g. proposing *what* and *how* social and civic designers could embody and practice as parts of doing as well as undergoings.

### 7.3.3 Practices of Everyday Theatre; as becoming a/part

An overall *practice* defining the designers’ engagement within Everyday Theatres could be described as *becoming a/part*. Like the autopoietic feedback loop, this designerly practice is also a double movement from becoming a part of participation to becoming apart from engagements. It is similar to Dewey’s rationalisation of experiences as having an initiation and a consummation: something done and undergone. Schechner also mentions ‘selective inattention’ as the act of both doing and *not* doing. He compares it to living, as the full scope of performing that not only involves the push of doing but also the release of undoing, the meditation of a non-doing. These non-doings or experiences of something undergone are important to be aware of, since much design research is often concerned with describing the operational tools, methods and acts designers are engaged in *doing*. But co-designing is also about listening or experiencing the responses to the multiple calls of doing.

The overall practice of becoming *a part* and *apart* consists of some designerly acts. These

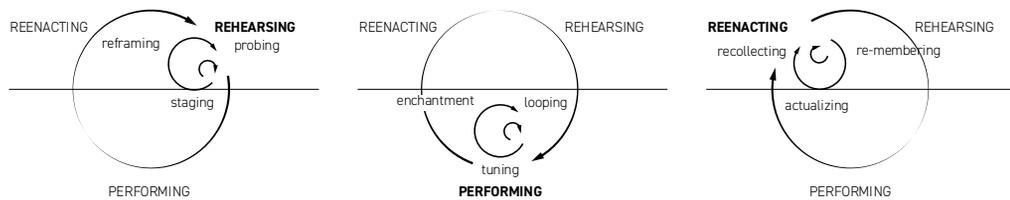
acts are similar to Serra's '*actions* to relate to oneself, materials, place and process'. When entering the mode of *Rehearsing* the design practice relate to acts of *probing*, *staging* and *re-framing* gatherings of social dramas. When *Performing* the practice entails acts of *looping*, *tuning* and experiencing the *enchantment* of sustaining 'extra-daily' theatres. When practicing the mode of *Reenacting*, actions of *re-membering*, *actualizing* and *recollecting* are dispersed into moments of completion. The 'doings' of *probing* and *staging* lead to 'doing undergoings' as in undergoing a *re-framing* of the rehearsal and the initial bundling of dramas. The acts of doings of *looping* and *tuning* lead to a non-doing of experiencing and consuming *enchantment*. The acts of *re-membering* and *actualizing* invite a more passive non-doing, but an undergoing of dispersing and *recollecting* moments of completion.

The design acts of *re-framing*, *enchantment* and *recollecting* is thus not active verbs like Serra's acts on his *Verb List* (such as 'to roll' and 'to bend') but rather acts one remembers to allow oneself (and others) to relate to and experience once in a while. One example is Robert's relationship with his sailboat club that is *probed* and becomes *staged* and *re-framed* into a rehearsal exploring the possible relations, like Serra's prepositional nouns (see ill. 7.1d); or the 'yellow community's' subjunctive trip to the park that is also leading to other re-framings and additional rehearsals, performances and reenactments; Amy being able to reframe and seeing the possibilities that technology could play in her context within her daily practices of upholding relationships. These as well as other re-framings are appropriations of ideas and possibilities within the aftermath processes of the partners' engagement of the rehearsal.

The acts of *looping*, for example the day we all played croquet and *tuning* towards the present role of the private partner Bo lead to acts of undergoings, as the *enchantment* I perceived, when someone exclaimed that 'this is not like us' and which Poul Erik might have experienced with Inger-Elise, since he was retelling the story of Inger-Elise posing with the apple. And there is Tekla, who mentions the story of the imaginary 'lion attack' from her safari tour, when entering the reenactment workshop with a broken arm, and Børge and the doughnuts on the bonfire. This undergoing act of *enchantment* is not something designers can strive for (unlike *looping* and *tuning*), but they must allow some time and space to consume it when they experience it.

The act of *re-membering* partners and participants to join the reenactment of 'the perfectly ordinary Friday in the park' is membering and *actualizing* past performances, thus inviting newcomers, like Poul Erik's friend Birthe and the civil servant Jane as well as the community of 'us' (who has coined the practices of meeting in the park) in a practice of *recollecting*. *Recollecting* moments of past experiences and imaginaries becoming expressions as stories we tell about ourselves, where the cultural fabric of such stories 'fall in line with' *what* (at some point) was

intended for someone, as a moment of completion by the perceiver.<sup>179</sup>



### III 7.3.3 Practices of becoming a/part.

*Rehearsing* through practices of probing, staging and undergoing re-framing; *Performing* through practices of *looping*, *tuning* and consuming *enchantment*; and *Reenacting* through practices of re-membering, actualizing and witnessing recollecting.

I have now presented the *mode* of rehearsing, performing and reenacting a collective design *approach*, *position* and *practice* for navigating the overall *praxis* of design as everyday theatre. With these modes there is an *approach of worldmaking* engaging multiple different worldviews as world-versions departing from trickstering globe-views, wayfaring within sphere-views and bartering in-between dome-views. Further I have presented a *position from somewhere*, where designers are engaging in multiple ways of knowing by *gathering* globe-views such as ex-habiting a fractiverse, *sustaining* sphere-views as in-habiting a weather-world and *dispersing* dome-views as habiting a multiverse. And I have finally discussed a *practice of becoming a/part* involving multiple practices all related to turning one's consciousness towards a flow of transitions as *probing*, *staging* and undergoing *re-framing* – *looping*, *tuning* and consuming *enchantment* – *re-membering*, *actualizing* and witnessing *recollecting* great moments of completion.

I have considered the performative design *approach* of *worldmaking* as a suggestion of what social and civic designers need to *attend* to. I have further discussed the *position from somewhere*: suggesting what social and civic designers need to *relate* to. And I have argued in favour of a *practice of becoming a/part* of worlds of Everyday Theatres, proposing that designers need an embodied practice of becoming a/part of doing and also of undergoings. I will now summarise my proposals by pointing to the more overall co-design *praxis* for performative social and civic designers by addressing navigational aspects of the conceptual performative methodologies.

<sup>179</sup> Redström describes *closure* as: "the work is done" when "what is intended to be seen is truly present in the expressions meant to present it" (2011: 6). Ingold describes moments of completion, as when "things fall into line with what was initially intended for them" (Ingold in Hastrup 2013: 233)

## 7.4 Navigating a design praxis of performative social design

When I apply the term ‘praxis’, it is very similar to ‘practice’. In principle they should be considered identical, somewhat similar to Tim Ingold’s temporalisation of the term of *landscape* as *taskscape*, emphasising a temporal and situated task-based understanding of how we dwell within landscapes in temporal taskscapes, but also a term and a distinction he ultimately dissolves (1993). In principle there is no difference between the two terms in Ingold’s proposal of introducing a dwelling perspective, but in order to become aware of how to perceive the ‘landscapes’ as temporal and living, he introduces the term *taskscape*, emphasising the situated embodied practices as well as temporal aspects that coin the way we (in)habit tasks/landscapes, only to reach a final argumentation stating that he thinks we should perceive them alike.

However, when I choose to make use of the term of ‘praxis’, I use it as a derivation from Conquergood, who describes Performance Studies as a “commitment to praxis, to multiple ways of knowing, that engages embodied experience with critical reflection” (1995). Conquergood builds on Hannah Arendt’s attention to ‘the human condition’ (in the book *The Human Condition* from 1958) in which she states that western philosophy has neglected the *active* life (*vita activa*) and mainly focused on the *contemplative* life (*vita contemplativa*)<sup>180</sup>. She claims that researchers (philosophers) miss much of the everyday relevance of philosophical ideas in favour of ‘real life’. Arendt thus perceives ‘praxis’ as the most important level of the active life<sup>181</sup> arguing that researchers need to engage in everyday political action or praxis. According to Arendt, our capacity to analyse ideas, struggle with them and engage in active praxis is what makes us uniquely human, realizing human freedom. By viewing *action* as a mode of human togetherness she develops a notion of participatory democracy which (especially in 1958, but even now) stands in contrast to the bureaucratised forms of political action and politics in most western countries.

In understanding the notion of praxis, I further draw on Paulo Freire’s concept of praxis as developed in *Pedagogy of the Oppressed* (1968), which also spurred Boal’s interest in introducing the *Theatre of the Oppressed* during the 1970s (Boal 1979). Freire writes from the Brazilian context of education describing praxis as: “*reflection* and *action* directed at the structures to be transformed” (Freire 1970:33). Freire further maintains that oppressed people through praxis “can acquire a critical awareness of their own condition and, with their allies, struggle for liberation” (ibid 36).

Within PD there has often been a strong focus on *practice*. But this practice especially

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<sup>180</sup> <https://www.iep.utm.edu/arendt/>

<sup>181</sup> In *The Human Condition* Arendt argues for a tripartite division between the human activities: of *labour*, *work*, and *action*, arranging these activities in an ascending hierarchy of importance, where action is the highest rung on the hierarchy of the ‘*vita activa*’ (<https://www.iep.utm.edu/arendt/>).

pertains to ‘those’ engaged in co-designing their desired future (work)practice (Robertson & Simonson 2015) with Ehn’s important contribution *Work-oriented Design of Computer Artifacts* (1988), and peers describing the transition of work practices when engaging in cooperative design of computer systems (Ehn & Sjögren 1991; Ehn & Kyng 1991). Design researchers were interested in collaborative design in work situations and understanding the problems of human-machine communication from the workers’ perspectives of their *situated actions* (Suchman 1987). Ehn (1993) states, “...practice is our everyday practical activity. It is the human form of life. It precedes subject-object relations. Through *practice*, we produce the world, both the world of objects and our knowledge about this world. Practice is both actions and reflection. But practice is also a social activity; it is produced in cooperation with others. To share practice is also to share an understanding of the world with others. However, this production of the world and our understanding of it takes place in an already existing world. The world is also a product of former practice. Hence, as part of practice, knowledge has to be understood socially – as producing or reproducing social processes and structures as well as being the product of them” (Ehn 1993:63). From this short historical introduction to the use of the terms ‘praxis’ and ‘practice’ in PS and PD, I will turn to some more contemporary discussions about the role of designers in terms of both their praxis and their practice.

Some design researchers who are focusing on the ‘social matters’ when discussing the contemporary roles of design have touched upon the changing roles of designers navigating within fluid social relations of *ontological designing* (Willis 2006). Such *collective designers (parts of)* (Ehn et al 2015) are navigating a relational worldmaking, or a practice of *patchworking* when exploring the fluid relationships and interactions in both physical, digital and in-between worlds of ‘publics-in-the-making’ (Lindström and Ståhl 2014), and they are also navigating a relational design praxis, where designers are acting and reacting in the double feedback loop of impacting and being impacted (Light & Akama 2014). They also describe a phenomenological view of designing, embodying, enacting and entangling design (Akama & Prendiville 2013), where ‘we become’ with one another (Akama 2012). Some design researchers are starting to discuss the importance of positionality, relationality and movement in design both as emergent conditions and as (unknown) material. They are rethinking position and relationships as a ‘dance of designing’ when dealing with these nuanced ‘ways of being’ situated, as participants, designers, and facilitators (Agid & Akama 2018). They also call for revisiting co-design practices for greater attunement to the embodied contingent of group dynamics and responding ethically to unpredictable developments within communities, whilst also intervening responsively with practices of *readiness*: such as *punctuation* and *poise*, for contrasting the process-oriented tools of PD (Akama & Light 2018). Other scholars point to a design core competence of ‘relational expertise’ that requires designers to stimulate the emergence of loosely coupled knotworks (Dindler & Iversen 2014), and through

composing prospects in the opening of production being part of making commons (Seravalli 2014). From networks, patchworks, meshworks to knotworks and commoning, all these practices of...-works are nodes within larger praxes.

Other design researchers, such as Tonkinwise, turn to a more anti-progressive design role when inquiring into the transitioned roles of design and what to teach designers in these post-industrial times (2014, 2015, 2017 and 2018). They argue that designers need to acknowledge and develop aspects of their ‘destructive – *I prefer not to* – capacities’ in their design praxis by deploying *deconstructive* capabilities against unsustainable practices in present societies. Thus they also challenge the prevalent structures of progress and advancement beyond how things used to be done and instead ‘undesign’ in order to restore previous, more sustainable ways of living and working (Tonkinwise 2018).

This anti-progressive approach is based on practices of *Elimination Design* (Fry 2010) and *Adversarial Design* (DiSalvo 2012), not on redesigning, but detouring agonism by emphasising contention as a foundation for democracy. It also strives to question conventional approaches to political issues by challenging beliefs, values and what is perceived to be fact (DiSalvo 2012). Tonkinwise is heralding an unmaking of things, as *design away* (2013) and has introduced a proposal for *Transition Design* as post-industrial interaction design (Tonkinwise 2015b). In a populist article and probably meant sarcastically, Tonkinwise describes a design practice of ‘designer (*dis*)orders’, such as *obsessive compulsive*, *megalomaniac* and *bipolar disorders*, strung between material detail and metaphysical systems, fluctuating from *narcissists* to *paranoids*, from naïve *optimists* (about their capacity to improve the quality of anything) to hypercritical *pessimists* (in which nothing is ever good enough). According to the more serious aspects of Tonkinwise’s description of designers’ bipolar (*dis*)orders and the transitioned roles of design praxis, Tonkinwise argues that design is being called upon to increase its scope of work, where designing has a relevance and a responsibility beyond the kinds of ‘artifacts’ that in the general public have been, and are perceived as, design artifacts (Tonkinwise 2014: 1).

Whether designers are dancing the ‘dance of designing’ striving for becoming Zen with ‘ways of being’ or oscillating in the dialectics and dialogues with others in a limonoid tide between material detail from the past and metaphysical systems for the future, they are trying to find their way and navigate in the present fog occupied by optimists *as well as* hypercritical pessimists. *But* designers in general are only now starting to discuss navigational devices and frameworks, following Hunt’s analogy of design being about constantly *acting in the face of uncertainty*. Now many

years later I might respond to Hunt’s question of what we were actually designing?<sup>182</sup> and tentatively reply that *what* we are actually designing is *reactions* to the acts performed in the face of uncertainty.

During my PhD enrolment I was co-teaching with Morten Noer, an experienced design educator and colleague from KADK, who wisely described the essence of the then unfamiliar design practice of co-design to the students as being ‘travellers of uncertainty’<sup>183</sup>. As travellers of uncertainty designers might also perceive their roles and design praxis as *reacting* in the face of uncertainty – always in relation to and with others.

Here a design praxis in the making is described by an unknown designer and back then a first year ‘Transdisciplinary Design learner’<sup>184</sup>:

“As Jamer Hunt recently said in the TD seminar: ‘Transdisciplinary Design is to act in the face of uncertainty’ – Can we overcome uncertainty? How can we create security and certainty in a process that operates almost entirely on the premise of the new and unknown? Our field of work is unexplored and undefined; yet we must operate in it and guide others through it, too. How can we find our way in new and foreign lands?”

Uncertainty does not only trigger a sense of unease and alert among us humans. It also makes us adapt and learn. And as we wander through the forest of Transdisciplinary Design, we are learning more about our new territory and, with each step, are turning the unknown into the familiar” (Posted on December 9th 2011, by unknown TD student<sup>185</sup>).

This is a description of the relational and fluid design praxis in-the-making, ‘betwixt-and-between’ a liminal state of leaving the deep-rooted design traditions<sup>186</sup> while exploring and learning about the renewed and transcending<sup>187</sup> design praxis. At the same time we are also exploring the true DNA of design and the role of designers engaged in societal issues oscillating and navigating the limonoid and enmeshed paradigms of cultural efficacy, organisational efficiency and technological effectiveness<sup>188</sup> of the performance of design (Mckenzie 2001). All

<sup>182</sup> From ‘Tour de Action’ 2011, described in section: 1.2.2

<sup>183</sup> Danish: ‘Rejsende i usikkerhed’. A saying about the co-design practice by design educator Morten Noer with whom I co-tutored the design course ‘Co-design om Skat’ in 2011-2012. But the saying has also appeared in earlier dialogues about teaching co-design in 2009-2010.

<sup>184</sup> In the beginning of the semester of the first year of the then new graduate program Transdisciplinary Design (MFA) at Parsons’ School of Design Strategies (SDS).

<sup>185</sup> <http://sds.parsons.edu/transdesign/dont-panic/> last accessed 12/10 2019

<sup>186</sup> Tradition (Ehn 1988)

<sup>187</sup> Transcendence (Ehn 1988)

<sup>188</sup> In *Perform or Else. From Discipline to Performance* Jon Mckenzie describes what he terms a Performance Stratum, an embodiment of three different paradigms of cultural, organisational and technological performance becoming entwined in a relationship with multiple definitions: Performance as cultural *efficacy*, performance as organisational *efficiency* and performance as technological *effectiveness* (2001).

the above aspects are in the language of the processual traditions of PD, ‘staged – evoked – enacted’ (Brandt & Grunnet 2000; Binder 2007; Halse et al. 2010; Brandt et al. 2013), now in a recursive performative light becoming *Rehearsed – Performed – Reenacted* in the face of uncertainty. The quote is described by the student as consisting of an ‘affective approach’<sup>189</sup> of both ‘unease and alert’ *but also* ‘adaptation and learning’, about affective experiences of ‘unease and alert’ staging – evoking – enacting: aspects of efficacy – efficiency – effectiveness such as ‘adaptation and learning’. This description, part of an excerpt from a blog post under the headline “DON’T PANIC!” written by a freshly enrolled TD student in the, at the time, newly launched educational program at Parsons, is not only relevant for other (co-)design students traversing into new design professions, transitioning their design practices into new territories, not only relevant for encouraging cycles of ‘bipolar’ design orders in a dialectic and dialogical design praxis. This dialogical relation is further part of a greater concern that is relevant for the multiple and different partners navigating through the social worlds of fractiverses, pluriverses and mutiverses of public-private partnerships of learning to rehearse and adapt their respective practices in relation to others. These partnerships are directed and progressed by encounters of enchanting moments of unease and alert, but at the same time moments of experiencing reflexive worldviews as Turner’s matricial mirrors of meta theatres evoking adaptation of transitioned practices in a reflective practicum<sup>190</sup> (Schön 1987) learning about ourselves in relation to others. In general, we/they are transitioning and transforming our/their respective professional practices as a repertoire and mutual learning-praxis of (re)acting and adapting as engaged citizens, civil servants, care providers and/or collective designers; all supporting, pushing and moving each other in the relational meshwork of publics.

Returning from Hunt’s question and the saying, I might be able to describe the performative design praxis and role of designers by deconstructing, iterating, reconstructing and calling forth some of these influential voices in a multivocal chorus stating that: designers are travellers of uncertainty – re-/ acting in the face of uncertainty of real partners and real issues!

Trailing Hunt’s description of how designers engage in transdisciplinary design, *re-acting* in the face of uncertainty, I have been inquiring how to support designers in navigating worlds of instability and uncertainty. I am not striving to create stability or certainty but rather momentary

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<sup>189</sup> In *Closer: Performance, Technologies, Phenomenology* (2007) Suzan Kozel describes *affective* and phenomenological approaches. She places the human body at the centre of explorations of technologies, as interactive interfaces, responsive systems and affective computing, where bodily engagements in context are key, both for understanding the wider social uses of digital technologies but also designing for (future) technologies that expand our social, physical, and emotional exchanges.

<sup>190</sup> Schön describes a how “the practicum is a virtual world, relatively free of the pressures, distractions and risks of the real one, to which, nevertheless, it refers. (Schön 1987:37)

moments of ease and wellbeing – in the constant process of uncertainty that operates on the premise of the new and unknown. Similarly, Haraway (2015) has advised us ‘*to stay with the trouble*’ when reconfiguring our relationships and making kin by engaging with sym-poiesis, as a making-with, rather than auto-poiesis as self-making. As an example of acting and re-acting ‘in the face of uncertainty’ while ‘staying with the trouble’, design anthropologist Brendon Clark portrays design as a *sociopolitical navigation* stating that designers need to organize activities in relation to various actors and that “navigating socially and politically charged environs is part and parcel of design work” (Clark 2007 p iii).

In my inquiry of how to support designers navigating transitions and change processes I will return to Ehn’s reasoning of what design is all about, e.g. his concern of the dialectics of tradition and transcendence (1988: 7), a dialectic navigation engaging in anticipations of future use as well as alternative futures anchored in the tension between ‘what is’ and ‘what could be’. But rather than pointing to the *dialectic* relations, I will rearticulate my concern as pointing to the *dialogues* between tradition and transcendence. The Design Dialogues are on the move between elements of tradition and transcendence as caravanning with Conquergood’s *dialogical performance*<sup>191</sup> aiming at bringing Self and Other together in questioning, debating, and challenging one another by also emphasizing the living correspondence of the embodied interplay and engagement between human beings (1985).

As the carnivalesque barterers, caravanning to engage dialogues of transcending tradition and familiarising the unknown by adapting transitioned futures as well as appropriating and accommodating relations of change, we traverse the landscapes of transdisciplinary, collaborative, cooperative and collective co-design. We are learning about ourselves and others with each step, both getting to know others by familiarizing ourselves, but also by deconstructing and estranging

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<sup>191</sup> Conquergood refers to dialogue as insisting on keeping alive the inter-animating tension between Self and Other (1982). He states, “dialogue resists closure and totalizing domination of a single viewpoint, unitary system of thought. The dialogical project counters the normative with the performative, the canonical with the carnivalesque, Apollonian rationality with Dionysian disorder. Instead of silencing positivism, the performance paradigm would strive to engage it in an enlivening conversation. Dialogicalism strives to bring as many different voices as possible into the human conversation, without any one of them suppressing or silencing the other” (p. 11). Conquergood (1985) describes dialogue as performance and argues for a *dialogical performance* that aims to bring Self and Other together so they may question, debate, and challenge one another. Dialogical performance emphasizes the living communion of a felt-sensing, embodied interplay and engagement between human beings. For Conquergood, dialogue resists conclusions. It is intensely committed to keeping the meanings between and the conversations with the researcher and the Other open and ongoing. It is a reciprocal giving and receiving rather than a timeless resolve. The dialogical stance is situated in multiple expressions that transgress, collide, and embellish realms of meaning. Dialogue is both difference and unity, both agreement and disagreement, both a separation and a coming together. For Conquergood, a performative dialogue is more like a hyphen than a period. Dialogue is therefore the quintessential encounter with the Other (Conquergood 1985 & Madison 2011:9). Richard Sennett also describes how dialogue is *not* about reaching a consensus, but about the exchange between multiple positions, without forcing them all together: prospering through empathy and curiosity about who other people are in themselves” (Sennett 2012: 23).

the familiar. In DAIM we modelled the term: ‘strangely familiar’ (Halse et al. 2010:64-65), but when the attention expands from beyond Rehearsing the Future, I would suggest designers focus on the dialogues expanding the design space of both the strangely as well as the familiar.

As the ‘dance of designing’ and ways of being designers oscillate not only in a bipolar dialectic relation, but rather co-respond and trickster *multipolar* positions in dialogical movement expanding the design space to not-not convert into consensus, but also not-not diverge dissensus, but also daring to stay in the open between multiple dialogical positions.

This section discusses and concludes a praxis for designers summing up orientations of the tentative conceptual and heuristic methodologies<sup>192</sup>. Navigating as designers within broad engagements as public-private partnerships means engaging a multiplicity of roles when improvising and moving as tricksters and wayfarers through acts of caravanning and bartering. It also means Rehearsing trickster figures, going with one stream of ‘tradition’, but also, like jokers, allowing oneself to jump to other streams of traditions. Further we can introduce and ask the naïve and ‘obvious’ questions of ‘transcendence’— as Performing wayfarers; moving along the meshwork of engagement when and where everybody designs, as Reenacting barthers; caravanning and straddling through different cultures of worldviews of ‘us and them’ where otherness is both our point of departure and our common meeting point. The performative praxis is presented as a compilation of methodologies and is conceptual in the way of its imaginative *navigational* character within the designers’ worlds, here presented as a praxis consisting of multiple modes, approaches, positions and practices coining Everyday Theatres. Envisioning a co-design praxis that supports everyday designers in tuning and transitioning their consciousness of worldviews, horizons and worldmaking modes.

Travelling as *tricksters* with props and through a mode of *Rehearsing* by gathering patches as views; *ex-habiting* everyday practices and deconstructing the worldviews into distanced (*Verfremdung*) programs of globe views, as fragmented maps of ‘strips of behaviour’ of how service or care relations are or could be, this navigational design orientation supports a trickstering and a turning of worldviews into a plurality of *there’s*, *then’s* and possible *we-relations* in a bricolaged fractiverse. Like Conquergood’s notion of performance as mimesis, mirroring and

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<sup>192</sup> A compilation of conceptual methodologies is inspired by Lury & Wakeford’s *Inventive Methods* (2012). *Inventive Methods* is a collection of ‘methods’ or devices, oriented towards investigations of the open-endedness of the social world. The aim is to inspire various ways of investigating and enabling the happening of the social – its ongoingness, relationality, contingency and sensuousness thickening relations. By addressing dimensions of social life as the full actuality of the world, Lury and Wakeford address multiple inventive methods and how it is impossible to apply ‘a method’ as if it were indifferent or external to the problem it seeks to address. But that method must be made specific and relevant to the problem and the context. Inventive Methods are ways to introduce answerability into a problem. But it is not a quick fix toolkit and their collection of inventive methods is *not* how-to recipes, as e.g. in Kumar’s (2013) structured approach and collection of traditional design methods.

imitating experiences as reflections of life, and Turner's meta-theatres as matricial mirrors, these rehearsals of meta-theatres of possible everyday, act as preliminary world versions for further performances. Similarly, Serra's *Verb List Compilation* might have acted as a program, a programmatic framing of 'actions to relate to oneself, material, place, and process' in his experiments with the material of Corten steel to be exhibited at Dia:Beacon.

Another navigational point of reference relates to the second mode of engagement, *Performing*. *Performing* takes place through **wayfaring** and *in*-habiting the local weather-world of a sphere view through a *mise-en-scène* of experiments of how the specificities of a constructed here and now entailing the us-relation of a weather-world by partners' modes of meshworked engagements. This navigational orientation directs wayfaring worldviews into the *here, now* and *us* in a singular one-world. Conquergood's notion of poiesis as making by autopoiesis affects this *Reenchantment* of the world. Similarly Serra's sculptures *Torqued Ellipses* might have acted as situating the experiments for exploring and refining his program of the *Verb List Compilation* in different contexts, modalities and directions.

A third navigational focal point relates to *Reenacting* as **bartering** and *habiting* a multiverse (Escobar 2018), where the outside of the dome, the globe view, is *ex*-habiting the distanced programmatic map. It also relates to the inside of the dome, as the sphere view *in*-habits the weather-world of experiments, reiterating, reconstructing and *habitating* the 'restored bundles' of 'strips of behaviours'. Caravanning and bartering in dialogic drifts links the programs with experiments, but also moves and directs these into restored and redirected new cycles of rehearsals – performances – reenactments. Conquergood's notion of kinesis as breaking and remaking disrupts such recollections as moments of completion, similar to the correspondence I felt with my experience of Serra's *Torqued Ellipses*. This transformative aesthetic experience of encountering the art work influenced my interests in exploring the *Verb List* not just as a programmatic framing *coming before* his experiments but also as a programmatic re-framing *coming after* a series of experiments operating as a finalized 'form' after a process of form-giving, in other words, reversing the trajectory linear perception *from* mind *to* matter (Ericson & Mazé 2011:121), to a tide *between* mind *and* matter.

Navigating from programmatic maps of globe views to experiences of weather-worlds within sphere views and dialogical liminal dome views in-between means co-creating a common design space as a reflective everyday theatre. It is a theatrical space engaging both domains of the everyday and the extra-daily, somehow familiar to all partners, or at least not too unfamiliar. But no clear 'boundaries' of such an innovation space are defined. The everyday theatres are like a theatre troupe, a constellation of fluid partnerships, where and when a cluster of partners chooses to come together in order to move in a common direction. They may adjust in case some partners withdraw from the partnership or new partners join the troupe, turning this cluster transition in

new or different directions.

It is possible to gain awareness of design as Everyday Theatre by enacting a performative design praxis as well as different modes of engagement through *Rehearsing*, *Performing* and *Reenacting*. Furthermore one can approach *worldmaking* from a multistable worldview position *from somewhere*. The embodied presence changes when navigating practice of *becoming a/part* such as the extroverted acts of *probing*, *staging*, *looping*, *tuning*, *re-membering* and *actualizing*, but also the ‘quieter’ and tacit acts of undergoing a *re-framing* of social drama, experiencing *enchantment* of extra-daily theatres and *recollecting* moments of completion. I hope to inspire a more embodied, situated and enmeshed design praxis by introducing some performative modes, approaches, positions and practices as part of a greater performance praxis of the *collective designer (part of)* (Ehn et al. 2014).

In this chapter I started out by describing my encounter with Serra’s works of art, where the *matter* of form (through the art work *Torqued Ellipses*) first appealed to my sensing body and later to my mind (through the *Verb List*) as an imaginary correspondence between form and form-giving describing the relationship between the two. Thus it supports my argument that we need to disrupt the linear perception of time and the dialectic view of how design is happening in a process *from* form-giving *to* form. From mind to matter. We need to re-actualize and focus on the *correspondences* between the embodied mind *and* matter; *between* form and form-giving, also moving in a dialogue between form *and* form-giving. Between matter *and* mind.

Further I have addressed the need to explore ways to co-design from the liminoid medial relationship such as Schechner’s actuals of ‘doing’ and ‘dreaming’, but we have to do it from different navigational positions, from gathering, sustaining and dispersing, engaged from Ingold’s globe, sphere and dome views. We can also adopt a worldmaking approach as a way of traversing as tricksters, wayfarers or barterers, caravanning with and through other people’s point of view, similar to Serra’s *Verb List* compilation of ‘actions to relate to oneself, material, place and process’. I have suggested some designerly modes, approaches, positions and practices when navigating through different performative modes of *Rehearsing*, *Performing* and *Reenacting* describing the praxis of design as Everyday Theatre, where we go through cyclical recursive acts of probing, staging, re-framing, looping, tuning, enchantment, re-membering, actualizing, recollecting and coining the practices – as well as praxis.

These design *practices* describe how designers need to *become a/part* of worldmaking from multistable perspectives. Based on these practices I have further explained some design *positions* such as gartering globe views, sustaining sphere views and dispersing dome views, from somewhere specific within the worlds. I also describe the three designerly approaches of navigating between the positions of multistable worldviews e.g. trickstering from globe views, wayfaring within sphere views and bartering/caravanning in-between the multiple dome views, in

other words, designing as navigating within modes of *Rehearsing*, *Performing* and *Reenacting* through a performance praxis of design as Everyday Theatre.

As conceptually revitalized methodologies, I have suggested these embodied performative practices supported by overall modes, approaches and positions for navigating a design praxis of co-designing Everyday Theatres. This is a praxis consisting of different performative *modes* such as *Rehearsing*, *Performing* and *Reenacting*. Navigating within a conceptual worldmaking framework might seem different from the Industrial Design disciplines' methodological and processual focus on sketching, prototyping and mocking-up, and also PD's focus on methods, tools and techniques. My contribution to (co-) design research is to encourage designers of post-industrial design to look in a more nuanced fashion at their tools, methods, techniques and mindsets, not as externalized from themselves, but as imbedded parts of their and our bodies. They should also rehearse how these embodied methodologies and praxis are applied in relation to our specific (but fluctuating) design roles and designerly modes viewing the designers' 'methods, tools and techniques' as entangled within the socio-material meshwork within which designers are co-designing. Design professions and design researchers need to vary their embodied vocabulary of design modes and roles within co-design to encompass social and civic design when interacting and engaging within the complex multiple partner contexts. The design materiality is much more varied than described in most compilations of design tools and methods that simply consist of posters, pens and post-it notes. We need to zero in on describing and reflecting on the materiality of design as also entailing 'the social', performative and transient matters of design. As professional designers, we need to situate the tools, methods and techniques within the contexts in which co-design and co-production of transitions and change are going to be anchored and grow roots, where they unfold within the everyday and extra-daily encounters of citizens, civil servants and multiple partners within municipal organisations and public space – growing from the margin of existing practices and potential communities and flowing with the dialogical tide of tradition and transcendence.

I view a transition within design professions as moving from Industrial Design to Post-industrial Design, from designing for industrial production to co-producing public and civic commons. I therefore propose a performative design praxis such as engagements with Everyday Theatres, where professional designers are navigating within performative *modes* of *Rehearsing*, *Performing* and *Reenacting* when engaging Everyday Theatres.

Just like Serra's *Verb List* compilation invites people to instruct their consciousness and imagination into proposed actions related to themselves, to the material, the place and the process, I propose this tentative programmatic framework as a way of orientating oneself and one's awareness, relating to embodied practice of navigating towards a transition within the meshwork of participation.

| Performative <b>praxis</b> : Design as Everyday Theatre   |  |   |   |
|---|--|---|---|
| Design <b>mode</b> :  | <b>Rehearsing</b>                                  | <b>Performing</b>   | <b>Reenacting</b>   |
| Designerly <b>approach</b> :<br>Worldmaking through rehearsing, performing & reenacting within <i>multiple worldviews</i> : | <b>Trickstering</b> ;<br>by means of globe views   | <b>Wayfaring</b> ;<br>by means of sphere views                                  | <b>Bartering/ Caravanning</b> ;<br>by means of dome views |
| Designerly <b>position</b> :<br>rehearsing, performing & reenacting <i>from somewhere</i> :                                 | <b>Gathering</b> ;<br>as ex-habiting a fractiverse | <b>Sustaining</b> ;<br>as in-habiting a weather-world<br>(of a one-world world) | <b>Dispersing</b> ;<br>as habiting a multiverse           |
| Designerly <b>practice</b> :<br><i>Becoming a/part</i> of rehearsing, performing & reenacting by acts of:                   | Probing<br>Staging<br>Undergoing Re-framing        | Looping<br>Tuning<br>Consuming Enchantment                                      | Re-membering<br>Actualizing<br>Witnessing Recollecting    |
| Dramatic and performative awareness   | Social drama                                       | Extra-daily theatre   | (Moments of temporary) completion                         |
| Theatrical and designerly attention   | Props  | Mise-en-scène   | Actuals   |

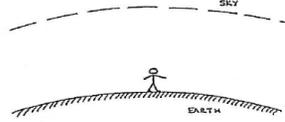
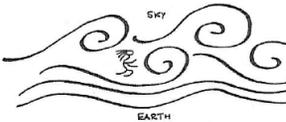
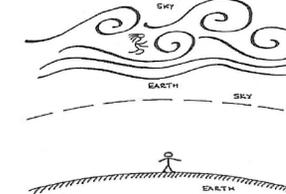
**Ill 7.4a A kind of ‘Verb List’ for navigating a performative praxis of Design as Everyday Theatre**

A list describing a praxis of navigating design modes of *Rehearsing*, *Performing* and *Reenacting* through approaches of *multiple worldviews*, positions *from somewhere* and practices of *becoming a/part*.

These suggested practices (supported by positions, approaches and overall modes of engagements towards a performance praxis) are only one way of representing what I have strived to address by pointing to a transformed design praxis and transitioned design methodologies of performative social and civic design roles. Another representation of how co-designers are able to navigate within Everyday Theatres might be comparable to my experience of Serra’s *Torqued Ellipses*. A third representation could be through my empirical encounters represented within the main chapters 4, 5 and 6. Hopefully some of these experiences will come to life within the glimpses of encounters describing fragments of the socio-spatio-temporal worlds describing the design engagements within the public-private partnership (as represented with the **blue text** through the main chapters). A fourth representation could be through my more personal encounters of programmatic vignettes defining embodied and situated experiences like a beacon

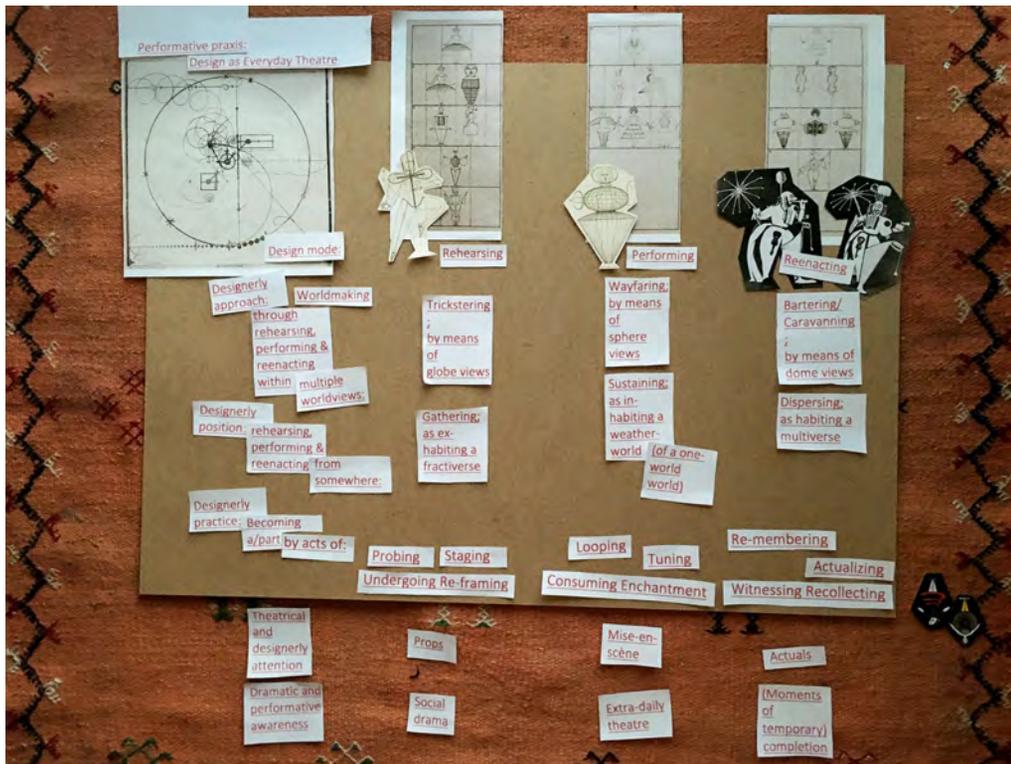
indicating the direction for the following chapter. (as represented with this **red text** through the main chapters.)

I want to reemphasise, however, that the performative modes should not be seen as separate phases following one after the other. These temporal and linear separations of encounters within my main chapters are only for the sake of simplicity and an attempt to describe the modes as explicitly as possible. The modes are much more intertwined and recursive than presented in the encounters within the three main chapters. Within the phases of SI's initial 'concept phase' and 'Design Lab' there are all modes of *Rehearsing*, *Performing* and *Reenacting*. Chapter Four, which describes the general mode of *Rehearsing*, also consists of modes of *Performing* as well as *Reenacting*. The doll-scenario e.g., performed by Ketty and Lilly, could be seen as happening within the mode of *Performing*, but it could also be viewed as the mode of *Reenacting*, as Amy's aftermath reflection reenacting her experience of performing (and being performed) to her everyday practice, is further part of the mode of *Reenacting* and reiterating by circulating feedback loops following the general phase of performances aftermath. The Living Lab phase of SI (as described in Chapter Five) is described in general terms as happening within the mode of *Performing*. But this mode also consists of smaller cycles and modes of *Rehearsing*, *Performing* and *Reenacting*. The reenactment workshop of the SI and the discussions around completion and closure in Chapter Six are described through the general mode of *Reenacting*. But this mode only exists due to its 'betwixt-and-between' character, consisting of caravanning modes both through *Rehearsing as trickstering* globe views from 'outside' the dome view *as well as Performing as wayfarers* 'inside' the dome view of the weather world. In general, the modes of *Rehearsing*, *Performing* and *Reenacting* are recursive in the sense that they are repeated cycles to be perceived over a larger temporal scale as a longer project period, but also recursively within different phases as concept phases – Design Labs, Living Labs and beyond. In addition, they are further recognisable within minor temporal periods within a single event of three hours or within the duration of workshop tasks of ten minutes.

| Performative design praxis: Design as Everyday Theatre   |  |  |
|--|--|--|
| <p><i>Rehearsing as trickstering for globe-perspectives as a fractiverse of 'maps', as an etic expression 'from without', of acts one can cognitively or imaginatively relate to oneself, material, place, and process. Resembling participation for gathering orientations of multiple positions as ex-habitants of the earth. (Ingold 2007: 35).</i></p> | <p><i>Performing as wayfaring by a sphere-perspective is an emic experience 'from within' a one-world world, a consummation of an experience of being situated and bodily exploring the relationship between matter and mind, approaching participation towards sustaining an orientation towards the now becoming in-habitants of a weather-world. (Ingold 2007: 35).</i></p> | <p><i>Reenacting as caravanning through a dome-perspective describes the in-betweens of globe and sphere perspectives. It is a 'betwixt-and-between' position both an emic and an etic becoming. Transitioning and translating the possible into reactualizations. Approaching participation of an orientation toward dispersing a multistable position as habitants of a multiverse. (Ingold 2018).</i></p> |
|     |     |     |
| <p><b>Programmatic framing</b></p>   | <p><b>Experimental experience</b></p>  | <p><b>From dialectic drifts; to dialogues of correspondence</b></p>  |

**Ill 7.4b From dialectics to dialogues through perceptual multistable trinocular vision of design as everyday theatre.**

Summing up Serra’s form-giving and form, I have now addressed how I see a correspondence and a dialogue between the two, not a dialectic relationship. I do not view ‘form’ like Ingold and Klee as ‘the end’ or death. I view it as magic moments and new beginnings as demonstrated in Ingold’s ways of traversing worldmaking, where both the globe and the sphere contains the seed of the other (Ingold 2000:216). Responding to past calls such as Hunt’s question of ‘what we are designing’ I will reiterate and respond that **we are re-acting in the face of uncertainty**. Reacting to Ehn I might reply, **the dialogues of tradition and transcendence – that is what design is about**. Reiterating the ‘Verb List’ for navigating a performative praxis of Design as Everyday Theatre, I will provide one last illustration:



### Ill 7.4c An(other) expression of the Verb List for navigating Design as Everyday Theatre

The illustration describes the same tentative 'list' as ill 7.4.a, but is communicated through another medium reiterating a particular situated list representing my distinctive mapping of the performative praxis of navigating design as everyday theatre; Through design *modes* (of *Rehearsing*, *Performing* and *Reenacting*), *approaching* worldmaking within *multiple worldviews* (by means of *trickstering globe views*, *wayfaring sphere views* and *bartering dome views*), *positions* from *somewhere* (*gathering as ex-habiting...* *sustaining as in-habiting...*, and *dispersing as habiting a multiverse*) by *practices* of becoming a/part (though acts of *probing*, *staging*: *undergoing re-framing*; *looping*, *tuning*: *consuming enchantment*; *re-membering*, *actualizing*: *witnessing recollecting*) and so forth.

Now that I have presented and discussed the particular mode(s), approach(es), position(s) and practice(s) behind the performative praxis of co-designing Everyday Theatres, the following and final chapter will include my conclusions and briefly revert to the initial research focus, namely drama, performance and intervention. In addition, I shall review the heavy demands that such transitioned awareness, attentions, relations and embodied practices place on the designer, her roles, tools and her praxis.

# 8. Conclusion: Resuming Drama, Performance & Intervention

This chapter is the conclusion of the thesis, and here I shall return to the research focus on drama, performance and intervention, recounting co-design *as* drama, performative design methodologies and interventionistic liminoid **Everyday Theatres.**

In this thesis I have argued in favour of a renewed focus on an embodied and performative praxis, discussing design roles, methods and tools for social designers to meet the changing needs of engaging in collaborative processes. “The future is co-” is apparently a saying within the creative professions<sup>193</sup>, but how do we get there from here? My answer is to consider performativity and performance of the everyday and extra-daily moments in life. I argue for seeing design encounters as social drama and extra-daily theatre. I develop this argument through the lenses of Schechner’s *Poetics of Performance* and of Fischer-Lichte’s *Transformative Aesthetics* and through Conquergood’s concept of performance as kinesics, as a *caravan* in motion between drama and theatre. I thus link the performative everyday dramas to the staged extra-daily theatre of design, providing a performative foundation for collaborative design encounters foregrounding the social and performative qualities of social and civic design.

## 8.1 Co-design as drama

I began the empirical part of this thesis, ACT I, by exploring the roles and modes of co-design engagements as the everyday drama of rehearsals. I introduced the mode of *Rehearsing* as theoretically derived from Victor Turner’s social dramas and from Schechner’s notions of proto-performance and workshop-rehearsals. I viewed proto-performance as a collective subjunctive bundling of ‘strips of restored behaviour’ ‘thrown forward’ in time and suggested that design props be viewed as ‘reflexive devices’ for situating and embodying acts of probing, staging and reframing social dramas. I provided accounts of enacted and restored dramas, revealing social processes around conflicting *social dramas* of commons from different perspectives as part of the establishment of a first fundamental we-relation, and argued that *props* act as designerly ways of inviting a *trickstering* of different worldviews.

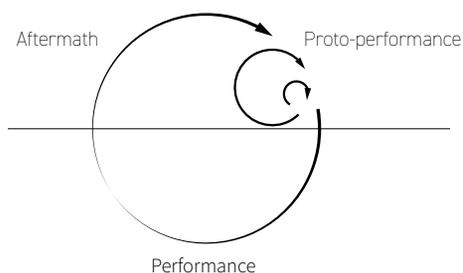
In a first response to my primary research question: ***How can complex co-design processes be explored as drama? And how does this affect the roles of designers?*** – I have discussed how designers, navigating within the mode of *Rehearsing*, approach design as trickstering of globe views inviting and gathering partners to respond, explore and imagine the multiple *there’s*, *then’s* and *we-relations* as *ex-habitants* of a fractiverse. This is a fractiverse of estranged ‘*strips of behaviours*’ being bundled into a common score, initiating the proto-performance of transitioning the ‘strangely familiar’ everyday practices of multiple lifeworlds into familiar stories where we-relations are *growing older together*.

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<sup>193</sup> Bason et. al. 2019 (retrieved 20/10 2019) <https://politiken.dk/debat/kroniken/art7435563/Kreativiteter-er-en-del-af-baeredygtig-udvikling>

Under the caption of drama I further asked; How can I, as a designer, explore and conceptualize the overall duration and process as a performance of an everyday theatre? But also, recursively, how can I study dramatic structures recurring on a smaller scale?

I have argued how co-designers engaging in public-private partnerships and co-production of welfare and wellbeing services as e.g. light-weight and adaptable infrastructures supporting cycles of ad hoc communities of citizen and caretakers as well as service providers, could approach design as everyday theatre as a platform for framing and developing everyday practices by theatrical means and engage everyday co-designers in exploring transitions and transformations of relations, practices and professional habits – the overall attentionality of drama. I presented examples such as Turner’s social dramas, but also Schechner’s cultural dramas and Conquergood’s political dramas, which could support professional designers in processually structuring cycles of ‘gathering, performing & dispersing’ as a way of ‘organizing’ and planning a dynamic dramatic progression. Such a dynamic progression could be created by rhythms of *breaching*, working productively with reflexive phases of *crisis* and *redressive acts* and by *reintegrating* transitions into existing work practices, organizations within communities of citizens and civil servants. Perceiving events as dramatic experiences that must be initiated but also consumed and expressed leads co-designers to reflexive modes of ‘presence’ (e.g. *inviting* participation and ‘*out-viting*’ oneself or others from a process collaboration). Everyday dramas reveal much of the tensions and conflicting relations within specific communities, as we heard about in Chapter Four in Birgit’s restored drama, where she demonstrated how to transition from grief by putting on a mask in order to become part of the community and making friends at the V.O.C. This led to Ove’s rephrasing that it is better to feel part of a community, where one can share the harsh reality all the way. Another example is Inge re-enacting the ‘drop of the leaflet’, which probes employees at SUF to reflect on the need to communicate differently, but also provide other services and individual offers in order to stimulate the wellbeing of seniors. Glimpses of a present lifeworld were evident in Irene’s comment that (but also why) she did *not* want to dance with the caretaker Tom. All these different everyday dramas encompass a rich social fabric differentiating these diverse communities of everyday practices.



### III 8.1 A Recursive model as the poetics of performance process

The framework for design as everyday theatres is recursive and iterative meaning that all cycles as modes of *Rehearsing*, *Performing* and *Reenacting* are not (only) to be viewed as temporal phases following each other, but more as recursive particular moods occurring as moments or flow within a duration as eg an workshop or an event that also mainly belong to a specific mood.

In answering the second part of the question inquiring drama's scalability and the recursive durations and cycles of drama: How can I study dramatic structures recurring on a smaller scale? I have responded and argued how co-design processes can be explored as drama, both through a lens for becoming aware of the 'minor' social dramas as the cultural and social fabrics as the meshworked communities and relations in our everyday lives. But also as deliberately staged and performed cultural dramas, exploring phases of breach, crisis, redress and reintegration over cycles of the duration of workshop tasks, series of workshops, biweekly events, months or even years. (As in chapter 5 where I experienced Bo's redressive acts being present before the 'jaws of death' through the mutistable positions he had *Rehearsed*, *Performed* and *Reenacted*, during the more than six months duration of workshop-rehearsals in the park, becoming performed into a (temporal) settling denouement, just before a possible phase of reintegration or schism of the partners of the community coined in the public park). I described how to view social collective design processes as consisting of both minor dramas, but also recursively as dramatic structures over longer periods of time organizing the flow and durations of different events into series and cycles of dramatic events that changes the roles of professional designers to also stage for ascending and descending the structures of the mise-en-scène over a longer temporal duration.

I have argued how the role of professional designers from this performative perspective changes from makers of products or facilitators of workshops to acting as embodied tricksters, wayfarers and barterers through caravanning, supporting partners on a journey of transition and change in longer-lasting processes. It is a series of events where partners are urged to enter, be transported, transitioned (or even be transformed) but also to *leave* the theatrical spaces whenever they wish. Such sequences of events are based on Turner's dramatic structure of social drama<sup>194</sup> moving in and out of theatrical design spaces such as Design Labs, Living Labs and beyond. We are talking about a series of events, where partners are able to explore and change relationships within their everyday lives and context. Like Turner and van Gennep's liminal *rites of passage*, the structuring phases of drama assist partners in the different stages of transition when initiating and consuming change of practices and lifeworld orientation. During longer project periods – in my case the three-year-long research project – I suggest as a starting point (just as an example and for the sake of simplicity for our intrinsic linear perception of time) considering the first year as part of the overall mode of *Rehearsing*, the second year as part of the mode *Performing* and the final year as part of *Reenacting*. This also means that the roles of designers resemble that of worldmaking,

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<sup>194</sup> Defined as an aharmonic social process arising in conflict situations (Turner 1974) and further as eruptions from the surface of ongoing social life (with its interactions, transactions, reciprocities and its customs for regular sequences of behaviour), through four phases of public action: breach, crisis, redressive acts and reintegration (Turner 1987)

initially through trickstering, secondarily through wayfaring and finally through bartering and caravanning moving back and forth through project collaborations. But as I have stated prior the duration of the dramatic process of everyday theatres are recursive, and within the initial year we are entering additional cycles of Rehearsing – Performing – Reenacting –, even within one workshop or workshop task I suggest that we remind ourselves the processual duration of Rehearsing – Performing – Reenacting as supporting all collective designers to enter, experience and express their reactions to the experience they have just undergone. In short designers need to attend to the cycles of beginnings, becomings' and temporal completions, of co-designers participating in their experience of the collective engagement.

Therefore, on a smaller temporary scale, the multiple 'minor' dramas recurring as feedback loops between social and cultural dramas within segments of a single event reach an awareness of the dynamics of drama's social powers, like the cycles of *breach, crisis, redress* and *reintegration/schism* that can support an initiation and a consumption of transitions and further stir and trickster a reflexive reorientation of worldviews and roles. By being more aware of these small theatrical everyday dramas expressed and experienced as 'restored behaviour', (as the ones I experienced through sharing situated events of 'growing older with' Inge, Lene, Birgit, Ove, Ketty, Amy and numerous more in chapter 4) we are able to get closer to the social fabrics of specific cultures within communities and local commons. As the different communities of practice within neighbour relations as Amy and Jytte, municipal activity centres as VOC, Tingstedet, Madan Blå, Sundhedshuset Vesterbro as well as private sailboat clubs and municipal organisations around SUF, care homes and public parks. In short as the communities of situated practice upholding the tensions and ruptures upholding civil life within public spheres.

Under these headlines of viewing the extended and minor social innovation processes in the recursive light of drama, I also questioned which design approaches this perspective demands from the professional designers who gather, perform and disperse such dramatic processes. I have argued how social and relational co-design approaches, positions and practices require a much more embodied, situated and enmeshed role on the part of designers through a performative praxis. Designers are not only acting as designers due to their methods and tools of visualising the future through 3D renderings, sketches and models detachable from their bodies; they are also embodied parts of the process themselves. When viewing *Rehearsing, Performing* and *Reenacting* as cycles of gathering – performing – dispersing the durations of dramatic co-production of everyday theatre in a complex collective design process, one of the main differences is that designers act within a framework of approaching worldmaking through stirring or settling multiple worldviews into positions from globe views ex-habiting a fractiverse, from sphere views in-habiting a weather world or from dome views habiting a multiverse, not merely from the view of *a* client and *a* client's consumers/'users', but rather as relational meshworks of prosuming the

autopoietic feedback loops in transitioning our shared cultural fabric of corresponding relations.

## 8.2 Co-design *is* performance

The second empirical part of this thesis, explored the roles and modes of co-design engagements as extra daily theatres of Performance. I introduced the mode of *Performing* within extra-daily theatres as a move beyond *Rehearsing*. By transitioning from the protected workshop-rehearsals of the Design Lab to initiating more solid scores and committed engagements in a Living Lab, I argued that the extra-daily theatre was collectively mobilised and co-produced, thus establishing a common foundation as a staging for the performance. I described how the Living Lab was not directly anchored within existing practices but was transitioned and cultivated on the brinks of multiple moving practices that had to join forces and come together. Through a theoretical foundation building on Fischer-Lichte's *Transformative Aesthetics*, I accounted for the performances and the performative qualities of 'presence' and 'enchantment' revealing social processes around autopoietic feedback loops of commons from different perspectives as part of establishing a *communitas* of 'us'. I argued that a *mise-en-scène* acts for *wayfaring* from within a weather world, as a designerly way of sustaining engagement and participation over longer durations than 'prototyping' sessions normally entails in co-design processes of social innovation. But again I perceive the mood of *Performing* and approach of wayfaring as recursive and is also present within minor temporal cycles as field-visits, workshop tasks, workshops, Design Labs, Living Labs. Like I experienced when Ketty called for Lilly's attention performing with a prop: probing if they should go shopping, or experiencing Poul Erik performing by re-enacting 'the apple pose' during the reenactment workshop situated at KADK.

In a reaction to my second research question: **How may a performative perspective on design open up in other stages of the innovation process than they traditionally do today?** I have through Chapter Four demonstrated how props were acting as designerly ways of *inviting trickstering* of different worldviews *as* drama in the very early fuzzy front end of innovation (Sanders & Stappers 2008). There I introduced the application of performative design tools early in the innovation process as part of the initial phases when different partners gathered in order to coin some kind of 'common language'. Through Chapter Five I presented another type of design tool that extended the use of design 'props' and prototyping over longer temporal periods but also to multiple spatial sites of the process, supporting all co-designers as actors (when some are becoming co-producers) and prompting improvisation and reflection in the process of a collective 'embodied sketching' of new practices. I described how a *mise-en-scène* acted as a designerly way of *sustaining* engagement for wayfaring from within a weather world.

Through the analysed *performance event* of ‘playing along’; describing ‘that day we all played croquet’ as a performative gathering of reciprocal relations of performers and audience tuning their attention through a croquet game and a halt of the pace at the water basin, I explained the performative qualities of an autopoietic feedback loop. Based on this analysis I argued in favour of the performative design acts of *looping*, *tuning* and consuming *enchantment* as related to practicing the mode of *Performing*, I described, as a first act, how I had been *looping* between croquet players, the audience that was seated far away and those who were departing. The second act of *tuning* into stumbling bodies, the laughter and the falling leaves. The third act was when an off-season water basin emerged as transitioned my consciousness to an imaginary of an *enchanted* lively senior playground. I summarized these performative acts into a performative practice – a triad of *looping*, *tuning* and experiencing *enchantment*.

Illustrated by additional encounters I analysed the qualities of ‘presence’ through the multiple and relational characters of core partner as ‘perceptually multistable’. I further elaborated on ‘embodiment’ as a human condition and discussed the act of tuning for the extra-daily moments of the everyday. I argued that certain gatherings become events of *communitas*, for example how I experienced an enchanting moment: as a transition where ‘we’ had become a community of ‘us’. I further unfolded facets of enchantment and reasoned that experiences of the living present hinge on past experience and future expectation.

Through discussions of the multiple and relational characters of core partners as ‘perceptually multistable’ leading to enchanting moments I claimed that the designer’s ‘traditional tools’ of prototyping can play new and different roles in supporting all co-designers as actors, in acts of embodied and relational ‘sketching’ and prototyping of transitioned practices, not just for testing but for further bridging the ‘gap’ between development and implementation. I concluded ACT II of the thesis by discussing the mode of *Performing* as well as a design methodology sustaining a *mise-en-scène* for staging the present as an extra-daily theatre. I reflected on the performative design practice of becoming a/part by acts of *looping*, *tuning* and consuming *enchantment*. In addition, I argued that designers navigating within this mode of *Performing* need to approach design from the ‘inside’ sphere view as the situated specificities of the *here, now* and present *communitas* of ‘us’, as immersed in a weather world (Ingold 2017).

Expanding and extending ‘design props’ as reflexive devices developed within a series of experiments into a *mise-en-scène* supported different partners in becoming part of a reflexive development process, and in collaboration they each developed and transitioned their own respective practices in relation to others, when the common *mise-en-scène* was being deconstructed and reconstructed into a stable score of a performance.

Initially I also inquired whether the constellation of multiple co-design partners with

different stakes, such as public and private professionals and ‘everyday users’, needed a ‘common language’<sup>195</sup>. The *mise-en-scène* helped to create and maintain a ‘language’ over an extended period of time where different partners entered and left the multiple workshop-rehearsals. We are talking about a bodily language that could be described as ‘a practice of being presently playful’ but is also described in this quote: “We don’t talk about exercise but we are tired afterwards” (Brandt et al. 2012:142). This *mise-en-scène* anchored and distributed the common language of practices when some stakeholders only participate for a relatively short period while others enter.

Under the headline ‘co-design *is* performance’, I have explored transitioning and adapting traditional design and design methodologies (such as prototyping, mocking-up and applying props and probes) to performative modes of co-design and to other stages of complex collaborative processes of public-private partnerships. Originally, I inquired how to initiate performative explorations *earlier* in the design process initiating social innovation; secondly how to extend the process of embodied prototyping over *longer* time spans and thirdly how to apply such explorative and generative design tools *later* in the design and innovation process than usual.

As an example of performative methodologies, Lury & Wakeford’s *Inventive Methods* (2012) provide an inventory of a collection of ‘methods’ or devices, oriented towards investigations of the open-endedness of the social world. Their aim is to inspire various ways of investigating and enabling *the happening* of the social world – its ongoingness, relationality, contingency and sensuousness thickening relations. By addressing dimensions of social life as the full actuality of the world they state that it is impossible to apply ‘a method’ as if it were indifferent or external to the problem it seeks to address. Rather that method must be made specific and relevant to the problem. Inventive methods are ways to introduce answerability into a problem, but it is not a quick fix toolkit and their ‘collection’ of inventive methods is not how-to recipes.

Social and performative co-design practices, similar to inventive methods, are more easily seen as embodied, processual and situated ‘methods/tools/techniques’ once they are introduced as verbs, similar to Serra’s *Verb List* compilation being an instruction piece of ‘actions to relate to oneself, [others], material, place and process’ described in Chapter 7 with the tense ‘perpetual participial present’, meaning being open to interpretation by anyone, anywhere and anytime, unbounded by any particular context – but requiring an audience to ‘complete’ it (Osborne in Phillips 2012: 102). In light of my performative reverberation: a tentative verb list compilation for

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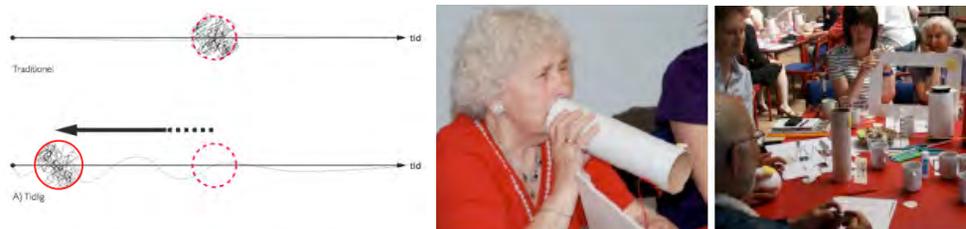
<sup>195</sup> By ‘language’ I refer to Wittgenstein’s ‘language games’ “consisting of language and the actions into which it is woven.” It is also connected by ‘family resemblance’ as meant “to bring into prominence the fact that the *speaking* of language is part of an activity, or a form of life”, which gives language its meaning (Wittgenstein 1986: 5 & 11).

co-designing Everyday Theatres could start like this:

- To probe – to stage – to undergo a reframing of social dramas are acts to relate to oneself, others, material, place and process when practicing the mode of *Rehearsing*.
- To tune – to loop – to consume enchantment of extra-daily theatres are acts to relate to oneself, others, material, place and process when practicing the mode of *Performing*.
- To re-member – to actualize – to witness recollecting moments of completion are acts to relate to oneself, others, material, place and process when practicing the mode of *Reenacting*.

Hence they are not tools specifically for professional co-designers but tools to embody and act with (also imaginatively) as acts that are easily transferred or dispersed among multiple different partners for example when ‘everybody designs’ (Manzini 2015).

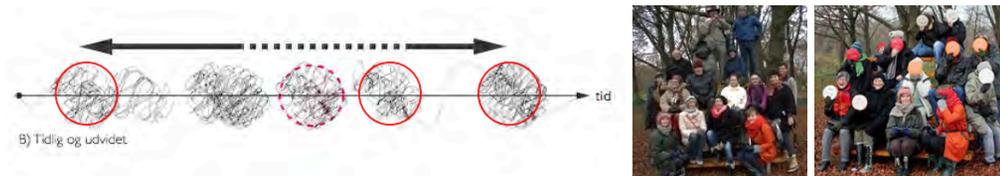
My initial inquiry of design methodologies for engaging design props and the designer's tool of prototyping in other stages of the social innovation process, play different performative roles when engaging embodied exploration in *specific* social, spatial and temporal situations for adjusting and anchoring relations of community practices as they are being developed and settled along the way.



**Ill 8.2a Earlier in the process: as props**

The design tools, e.g. the *props* of the *Super Dots*, have no prototyping properties of the actual technology but rather, in line with the critical design tradition as described in Chapter 4, open up a space for the speculative everyday, similar to a collective ‘social dreaming’, where designers act not as problem solvers but rather as co-producers staging public and social issues (Dunne & Raby 2013). Design props support designers in inviting partners to ex-habit their everyday and thus bring back such fragments of restored behaviour of situations, relations and contexts as a social material of everyday lifeworlds that can be restored and bundled into explorations of possible commons.

Applying a tool such as design *props* (e.g. the *Super Dots*) earlier in the design process than prototyping and mocking-up within the innovation process means that the props are probing, gathering and propping perspectives from the possible collaborators' and partners' everyday lifeworlds, while at the same time establishing a more common language (of 'strips of behaviours') as a 'map' or score of what kind of relations and practices could be 'through forward' toward a preferred future direction and rehearsed within the partnership constellations.



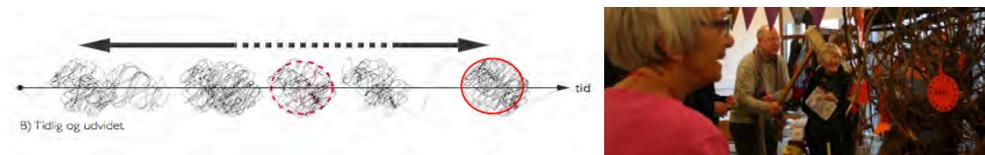
III 8.2b Extending prototyping over time: through *mise-en-scène*

The methodology of a *mise-en-scène* such as the one co-produced during the Living Lab Valbyparken has some resemblance to the reflexive devices described in section 4.2 in Ehn & Kyng's *Cardboard Computers* as 'mocking-it-up' or 'hands-on the future' (1991), Burns et al.'s *Informance Design* (1994) as *bodystorming and repping* (1995)<sup>196</sup> and in Buchenau & Suri's *Experience Prototyping* (2000). But the main difference between these above-mentioned temporal short-term reflexive devices and a *mise-en-scène* is that the *mise-en-scène* is distributing and supporting practices through time and space, over longer durations, even months. Such a *mise-en-scène* (unlike cardboard mock-ups) becomes a more solid score supporting the performance, allowing tangible structuring elements of familiarization to support partners to perform for themselves without strong intervention from designers. The *mise-en-scène* is building and structuring the score for performing, allowing partners to be *living with* and experiencing practices in transition over time, whereas acts of bodystorming, repping and experience prototyping test a prototype within a shorter time period, and thus miss out of much of the experiences with relational practices in transition. The *mise-en-scène* co-produces and builds a common prototype that develops into a 'type', a common type of practice (possible even a praxis). In the best of all worlds there is no leap from 'the prototype' to the 'actual design' unlike more common innovation phases where a phase of implementation *follows* a phase of prototyping. The prototyping *mise-en-scène* (when *Rehearsing*) develops into the actual designed service-practice (when *Performing*).

Compared to more 'traditional' methods of prototyping, such as mock ups,

<sup>196</sup> Repping: reenacting everyday people's performances

bodystorming, and experience prototyping, the methodology of the *mise-en-scène* over time establishes living relations that adapt and appropriate the performance. The lasting materialities are part of situating the durable practices even though the performance materiality is more ephemeral than a more traditional prototype.



### III 8.2c Later in the process: an actual

The technique of staging an ‘actual’ as a collective probe is not only probing and mapping ‘a landscape’ but also prompting and propping the reenacted dramas and reflexive metatheatres of temporal landscapes (as taskscapes), for example how a group portrays itself, but later in the process when practices have been established. Probes are often applied at the early ‘fuzzy front-end’ phase of design (Mattelmäki 2006), but probing, e.g. staging an actual of a taskscape, is also a great way to evaluate post co-design engagements and evaluate the process and see what could be preserved.

## 8.3 Co-design intervention

The descending empirical part of this thesis: ACT III, reflected on the performative mode of *Reenacting*. Here I have described the aftermath process and an experiment of a performative event, a ‘reenactment workshop’ with the aim of collectively deciding whether ‘to preserve a Living Lab...’ or not. I further discussed the notions of completion and closure and the role of reenactment, as a Schechnerian actual or actualisation, for participants and partners to collect and disperse their moments of completion. As a theoretical foundation I scaffolded a broader weaving of Performance Studies and Anthropology gathering Schneider, Schechner, Conquergood, Myerhoff, Jackson and Ingold in a dialogue through their concepts of reenactment, performance remains, actuals, re-actualisation, kinesis, re-membling, as well as aftermath and completion. I argued for viewing ‘moments of completion’ not as ending or terminating any further processes, but as powerful reflexive breaks allowing each partner to effect or be affected by the further directions. I discussed how the mode of *Reenacting* has dispersed moments of completion among partners, and I further argued that a practice of *becoming a/part* entails acts of *re-membling*, *actualizing* and witnessing *recollecting* moments of completion. I considered how designers, navigating within this mode of *Reenacting* have bartered *an actual* of partners’ perceptions of past events, in order for partners themselves to *disperse moments of completion*, from a ‘betwixt-and-between’ position such as a dome view.

As a response to my third research question: *How are liminoid Design Theatres established through design interventions in, or in relation to, the context of everyday life?* I have investigated how to intervene by ‘setting the stage’ in relation to everyday lifeworlds. Chapter Six opened with a ‘not-quite-capturing’ of a vignette, describing some acts of *re-membering*, *actualizing* and *recollecting* moments of completion that also include a deconstruction of linear time when moving in and out of past and present socio-spatial contexts. That foreword reveals some of the warps and temporal reverberations as syncopated times related to *Reenactment* and a search for closure and completion within the aftermath phase of co-design. In an auto-ethnographic style I described and commented on a few failed attempts of writing a vignette searching to capture the mode of *Reenactment*, bartering and caravanning for closure and completion. In this text it is relatively transparent to follow how a liminoid reflexive practicum is set off in this ‘individual way of working’ though still in relational dialogue with multiple ‘other’ voices; as colleagues, peers, recollected experiences of empirical accounts and situated events as well as self-performed re-cited quotes from the theatrical and performative lenses from literature studies. On the other hand, I initially reasoned that staging for collective reflexive practicums within the everyday and extra-daily context of users and partners had not been explored much within co-design, at least not *after* the completion of active participation of Design Labs and Living Labs. Therefore, I proposed a ‘re-enactment workshop’ to form a closure for the then present mode of Performing, marking a shift before the project had ended by reenacting stories and practices from the park, but situated at a Design School workshop room, around a *mise-en-scène* like a prop representing the park.

Inquiring how liminoid Everyday Design Theatres is established through a design intervention in relation to the multiple contexts of everyday life is through ACT III exemplified by an encounter of a gathering around a ‘not-not prop’ representing the ‘not-not *mise-en-scène*’ of the park becoming an *actual*. An actual where partners reenacted and reactualized past practices performed within the event staging a (not-not) ‘ordinary Friday’ in the park (through reenacting practices that had become settled everyday-practice with a ‘logic of its own’ for many). I described how different partners, for example two senior citizens, reenacted a short enactment of ‘what we normally did’ but restaged it in a new context and setting of a workshop room. Previously, in ACT II, we heard about the Living Lab Valbyparken and some of the issues of establishing a *mise-en-scène* as a context and a platform for ‘the everyday practices’ to unfold. This context was not part of the designer’s studios – it was *in the wild* – but also not-not a context of existing use-

practice, as the rehearsals were *not* rooted within one existing ‘use practice’<sup>197</sup>, but also not practices completely extra-ordinary for the partners, as e.g. the practice of Shitzen Taiso<sup>198</sup> probably would have been to them in the park. Rather this limonoid performative space that got coined in the park where settled from the brinks of ‘not-not design studio space’ and ‘not-not the actual context *in the wild*’. The collective design space for the *mise-en-scène* in the park became co-produced by transcending (Ehn 1988) everyday practices from the margins of several existing traditions of ‘user-producer-relations’; Not-not similar to the relational practices performed in the prior workshops, but also not quite similar to existing relations and practices performed in sports clubs. Relations were further not quite similar to how neighbours, colleagues and friends sometimes go for a walk and talk, but still not comparable to social gatherings of children parents, and families playing croquet or mini-golf outdoor. Finally, as the relations and practices similar to the ones performed in a Shitzen Taiso practice they were actually quite alike – except for the location being in a public park (and not a training hall) and the pluriversal soundscape of multiple voices and stories weaving together, which situated in the park were *not* a silent one!

By blurring the traditional linear perceptions of vertical ‘produce-use’ service relations, practices seemed to grow stronger as horizontal interweaving of lifeworlds tuning into we-relations when we were ‘growing older together’, and sometimes even meshworks of entanglements, *communitas* and correspondence. But most often (for me at least) experienced as full of ‘gaps and holes’ as multistable relations not-not out of social–spatial–temporal tune, but also not in tune as correspondence. But through autopoietic feedback loops rehearsing,

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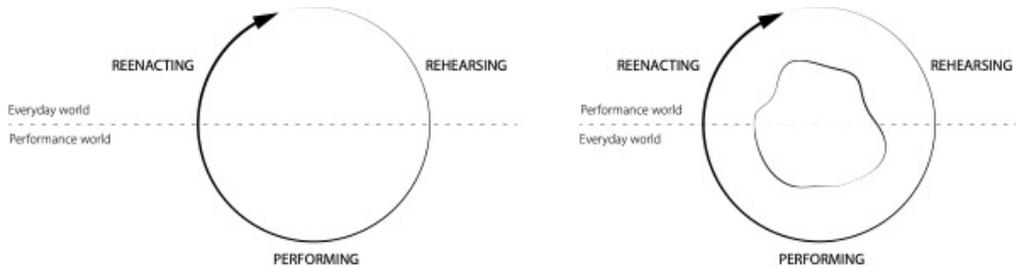
<sup>197</sup>unlike e.g. Living Lab Vimmersvej where design interventions were grounded from a tradition of more settled existing communities of practice(s).

<sup>198</sup>Actor, theatre director and educator Tine Madsen who introduced and facilitated the silent practice to me, explains: “Shitzen Taiso means ‘natural movement’ and is a method developed by Junko Ikeda. I have worked with Junko since 1996 and was acknowledged as a teacher of Shitzen Taiso in 2002. Since then I have taught it regularly to actors’ students, actors, dancers, singers, therapists etc. It’s a very useful basic training which has an effect in itself but also is extremely useful as a support for other methods and systems: dance, actor’s training, voice work, yoga, martial arts etc. You could call it a basic training of awareness, flow and communication. The basic principle is that of interacting with the force of gravity – in all positions – letting the movement start from the very base and searching for a flow of movement through the body, also exploring the interaction with the surroundings: other people, objects, the room etc. A fundamental point of view is that being relaxed means being ready and moveable. There is a lot of partner and group work involved.”



Illustrations Faarup & Kirchhoff 2015:15, 23 & 29

performing and reenacting; co-producing as well as co-consuming in collective ‘prosumption’ of experiences turning into expressions tuning into experiences and so forth, of practices that took root in the pluriverse of the public park.



### III 8.3 Performance world upside down; establishing a reflective practicum within a third space.

The illustration to the left displays how a ‘transportation’ in more ‘traditional theatre’ are normally perceived: The performers are starting out from workshops-rehearsal restoring strips from each their repertoire of social dramas anchored in their everyday lifeworld while situated in the backstage training halls, and audience enters from their everyday lives; both are being transported into a performative world when performing and back again to their everyday lives when the performance ends and turns into aftermath. In ‘fieldshops’ and ‘living labs’ these worlds are turned upside down, so that spect-actors (Boal 1979) are rapidly enrolled rehearsing within (temporary) performative worlds. When spect-actors establish their performance within the everyday world as an everyday practices, the distinction between everyday- and performative worlds (in the theatre front/backstage) seem to become blurred and thus becomes powerful reflective devises for establishing a bodily and situated reflective practicum for reflection-in-action (Schön 1987) within their existing traditions, gradually transitioning ones (as well as others) professional and everyday practices to more attuned relations in the knotwork. Engaging participation within ‘design lab’ often means that professional designers initiate the performance process ‘upside down’ as they enter some preparatory field visits in a context that for them are situated ‘in the wild’, whereas workshops are most often shared reflective practicums establishing a third space, (Mullert 2002) as a liminoid relational learning space belonging neither solely to private-, public- nor civic partners, but their situated common practices as habitants of the multiverse.

In ACT III the design intervention again flipped (from everyday world to performance world), restaging elements of ‘everyday context’ in a ‘performance world’. ‘Simple props’ as the tools and ‘performance remains’ from the *mise-en-scène* reconstructed from the park, as well as a carefully staging of pictures reenacting past events as both from the living lab in the park and past workshop activities from design labs, seemed to be tools for scaffolding and supporting the remembering process of actualizing and re-familiarizing the practices into this new and backstage context. I further considered a *re*actualization between the restaged *mise-en-scène* and ‘restored performance’ and discussed this restoration that restores individual pasts into a present collective performance. I described how a senior citizen was reenacting an experience of taking a picture of another citizen because he could not find the picture he had taken, and I discussed and argued

how such reenactments can *re-member* others in the cultural fabric of a story a community tells about itself. In addition I argued that the re-actualized and staged ‘ordinary Friday’ gathering was caravanning ‘betwixt-and-between’ as an event of a not-not normal Friday.

I also proposed the act of actualizing by describing an event occurring through a dialogue around a card, a red flag, within a group mapping the qualities and concerns related to a theme of actualizing “the good places. An issue was raised by a senior citizen who stated her concern that “*this is not for all – you need to take part.*” I discussed this present concern as a ‘battle’ of the performance-to-be: among the ‘younger elderly’ citizens of the future, and the present community. Through Conquergood’s term ‘kinesis’ I further analysed how reenacting the past is about ‘breaking and remaking’ the past. As a design technique for actualizing concerns and dissensus I further raised the argument of an interventionistic civic struggle as emerging from the dialogue around actualizing the issues that led to the discussion around the red flag.

I discussed how a senior citizens statement of how she appreciated that somebody ‘collected the great moments’, as traces of after-effects of Jackson’s aftermath windows (2005), and I further reflected on how such moments are able to become re-encharmed and dispersed as “something else” through co-design interventions. Such as in liminoid design theatres, where everyday life becomes re-encharmed as something else.

I conclude by reflecting on how the mode of *Reenacting* can help disperse moments of completion among partners claiming that a practice of becoming a/part entails acts of *re-membering*, *actualizing* and *recollecting* moments of completion. I further considered how designers navigating within this mode of *Reenacting* navigate from a ‘betwixt-and-between’ position as a dome view, in order for partners to collect by also dispersing and sharing moments of completions. I argue in favour of a design position entailing both the specificities of the *there* as well as the restaged and present *here*, thus showcasing the in-between both/and qualities; both the temporality of the past *then* as well as the present *now*; the past community of ‘*us*’ as well as a present group formation of ‘*us as-well-as them*’. This position balances both the inside and the outside of a multiverse, where some partners are able to re-join and renew a community, or step out temporarily, or ‘leave’ the partnership.

## 8.4 Perspectives

I have discussed some methodological considerations in regard to a social and performative design praxis, how to *navigate worlds of Everyday Theatres* through the performative modes of *Rehearsing*, *Performing* and *Reenacting*. Besides the performative *modes* of engaging Everyday Theatre, I propose an overall design *approach*, *position* and *practice*. I discussed how co-designers could be *approaching* Everyday Theatre; as *worldmaking* of multiple worldviews and everyday

designers as world-makers; as creating estranged globe views, immersed sphere views and balancing betwixt-and-between dome views. I argued for a design *position; from somewhere*, trickstering engagements of gathering estranged globe views, wayfaring meshworks of engagements into sustaining familiar sphere views and caravanning and bartering engagements as dispersing from both an inside and an outside dome view. I further described a performative design *practice* of everyday designers as *becoming a/part*. *Becoming a part* and *apart*, is related to both ‘doings & undergoings’; as the actions of *probing*, *staging* and undergoing a *re-framing* of social dramas; The actions of *looping*, *tuning* and consuming *enchantment* of the extra-daily; As well as acts of *re-membling*, *actualizing* and undergoing a process of *recollecting* some moments of temporal completion. I argued that the awareness of the different performative modes and their designerly approach, position and practice also entails a reorientation of design methodologies and of designers’ attentions, tools and techniques, attentionalities towards social dramas, extra-daily theatres and actuals, gartered by embodied props, sustained by *mise-en-scènes* and dispersed by moments of completions.

In conclusion, I returned to the three-part research questions: drama, performance & intervention, arguing that co-design *as* drama engages a staging of overall large-scale social dramas, but co-design also recursively consists of, and is impregnated with, minor improvised and social dramas. I claimed that co-design *is* performance, which means that designers’ toolboxes have to be updated to also include a performative social design praxis. I have stated that co-design intervention becomes liminoid everyday theatres, a framework for reflective positions for worldmaking for navigating everyday life and civic struggles.

In general, I have proposed Design as Everyday Theatre, arguing that designers can navigate performative engagements through modes of *Rehearsing*, *Performing* and *Reenacting*, which also consist of several approaches, positions and practices within worlds of Everyday Theatre.

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