

Chronotopia:
A Festival for a Pluralist Public Realm

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Abstract

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As cities continue to densify and are driven by late capitalist motivations, the public realm is shrinking. In areas of the urban realm where privatization has historically made its marks, an exploration of permanent and ephemeral public interventions are examined from a narrative perspective to give agency to the community and the individuals. The narrative develops while connected to time and space. This thesis seeks to explore the potentialities of those stories and their abilities to shape space based. Using both bus transportation and concepts of montage to build an argument for transfer, exchange and juxtaposition of the multiple publics that exist, this project proposes an event marked in time and space that will reveal the possibilities of the future of public space. Bu using the framework of the carnivalesque to simultaneously give agency to the people and subvert the privatization of public spaces, Chronotopia reestablishes the public realm not as a space of consumption, but rather of renewal.

This thesis would not have been made possible without the endless encouragement from my friends, family, and committee.

To my friends, who were in thesis alongside me, thank you for continuously thinking beyond the scope of architecture. This thesis was a response to collective conversations that pushed me to always speculate.

To my family, thank you for your patience and understanding.

To my committee, Rick and Jen, thank you for the support throughout this process. The lively conversations about these complex topics was always appreciated. Rick, thank you for grounding me and reminding me not to overthink. Jen, thank you for pushing me to embrace the profanity that is the carnivalesque. Without your guidance, this project would not have found its way.

To Ben, thank you for always asking questions, and for your endless support.

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CHRONO+OPIA

A FESTIVAL FOR A PLURALIST PUBLIC REALM

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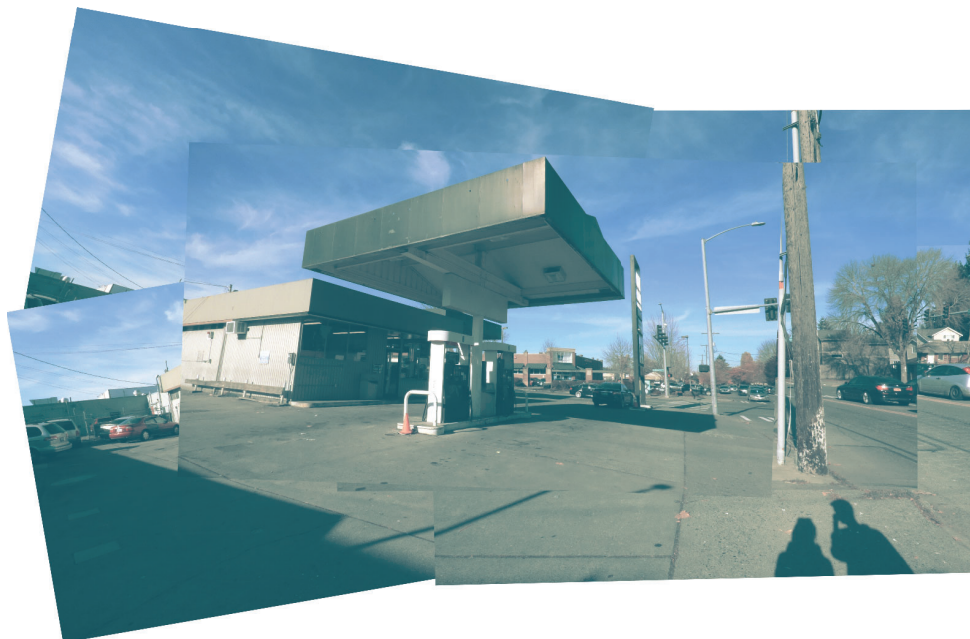


fig. 1. Montages of found spaces

Does the practice of [agential urbanism] have the power to contest the powerful economic forces of neoliberal capitalism and the increasing trends of privatization, income equality, and unsustainable growth?.... It is [important] to acknowledge that while many of the processes of forming a city may be beyond our control, having a sense of agency and realizing possibilities are crucial to our well-being.

- JOHN BELA

01 INTRODUCTION

THE CURRENT CONDITIONS

We live in a world where cities are rapidly densifying and truly public spaces are not developing at the same rate as the rest of the privatized built environment is. The city relies on shared resources and spaces among people to establish a sense of place and community, especially in a time where dwellings are increasingly getting smaller and more expensive. That is not to say the focus is about housing but rather the space that serves beyond the private dwelling. What are the spaces that will support a lively, interactive public realm that allows for communities to build relationships and establish a sense of place? There have been models of the past, models in the present (NOW), and ideas of how space should be shaped in the future. With examples of cultural festivities and public interactive art helping as inspiration, the ideal public space is user generated¹.

When looking at the conditions of the current public realm, it helps to understand the history and constraints that have contributed to those environments. Whether that is the topography, the limitations of water as a boundary, or the historical evidence of segregation in policy, these are all agents in shaping the current setting. If one were to look at the historical development of transportation in the city, which was funded by private developments aiming to gain access to their new neighborhoods, it is clear that the networks we rely on today are the

¹ Bela, John. "User Generated Urbanism and the Right to the City", Hou, Jeffrey, Benjamin Spencer Bradshaw, Thaisa Way, and Ken Yocom, eds. *Now Urbanism: The Future City Is Here*. London New York: Routledge, 2015.



fig. 2. Crowded streets of Japan

background to privatized interests. What does the future of public space look like when the users take back the space for their own appropriation and are able to be world builders of their own?

These past privatized developments and geographical barriers have made it so that these communities in question have been decentralized from the larger city. As will be later explained, this investigation involves observing the city from the bus to understand the exchange and transfer between these multiple identities. Having experienced different scales of cultural and community engagement in cities ranging from Chicago to Copenhagen to Mexico City, I am inspired to explore how these interactions might embed themselves within the design process in the context of Seattle. This is with the understanding that this process could be applied in other cities with Seattle as a starting point for the investigations.

It is my hope that by the end of this project, I have a deeper understanding of the larger physical and social networks that bind the city. By analyzing these systemic networks of both objective and subjective natures, perhaps I can understand and allow for spaces of multiple identities to grow and develop in the context of specific moments of time. Just as networks can be rigid and permanent, they can also be ephemeral. My analysis will consider the ephemeral and festival as a method to incite placemaking through collective memory and equitable, pluralist public space. This thesis will explore the past, present, and future of public spaces as it relates to a shift in its purpose and need in an increasingly denser Seattle, utilizing existing infrastructures (and commenting on the privatization of public space) in order to engage the people and foster positive interactions, both objective and subjective, both physical and existential, in an individualistic period that desires connection.²

² KUOW. "David Brooks and the Moral Response to 'a National Valley of Distrust and Disconnection.'" Speakers Forum, n.d. Accessed August 9, 2019.

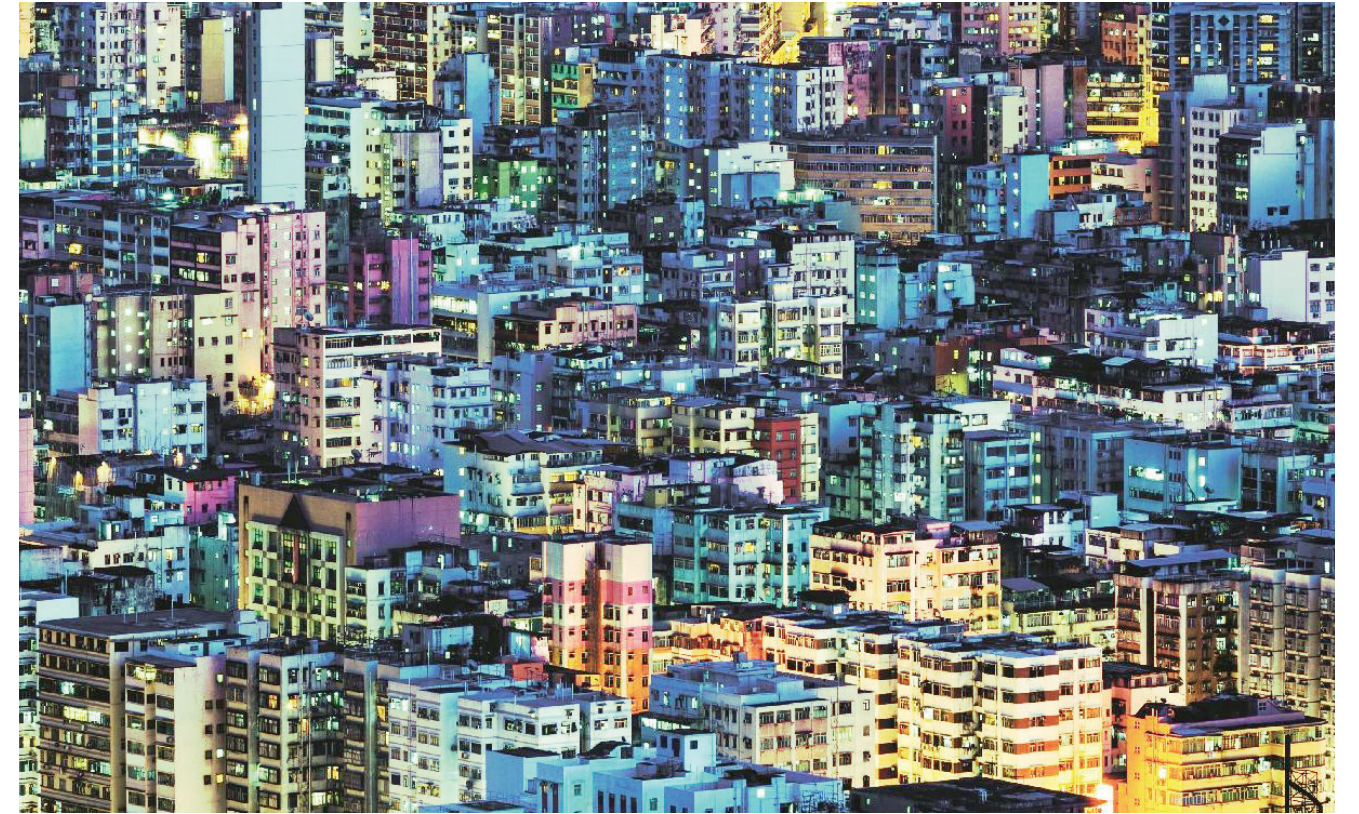


fig. 3. Rapid urbanization, example one

fig. 4. Rapid urbanization, example two



fig. 5. Seattle traffic on I-5

The globalized city becomes poly-rhythmic, with overlapping patterns of temporality, creating round-the-clock vibrancy. As individuals are encouraged to develop their own unique personality, as expressed through a specific pattern of habits and commodity consumption, the times of the city become multiple and diverse to unprecedented levels.

- ALI MADANIPOUR, "CITIES IN TIME"

02 THE EVERYDAY

We live in the realm of the everyday. For the purpose of this thesis, the everyday will be juxtaposed with the carnivalesque¹. Public space, in a time of rapid urbanization and individualization in a neoliberal state, is at risk. By juxtaposing the everyday with themes of the carnivalesque, public space can be reestablished as social infrastructure. Having read the importance of social infrastructure to build a resilient social climate², the public spaces we use everyday can contribute to fostering that environment. “If states and societies do not recognize social infrastructure and how it works, they will fail to see a powerful way to promote civic engagement and social interaction, both within communities and across group lines.”³ Crossing these group lines and intersecting communities is where this project finds opportunity to construct a space for is inclusive and allows for difference simultaneously.

This thesis explores the intersection of public space, time, and a multiplicity of users in the neoliberal environment that prioritizes individualization. By bringing together large groups of people from all backgrounds in a reestablished public space that is the street and its networks of connections, the resilient social climate can exist.

1 Reference page 48 for definitions of the carnivalesque

2 Klinenberg, Eric. *Palaces for the People: How Social Infrastructure Can Help Fight Inequality, Polarization, and the Decline of Civic Life*. First Edition. New York: Crown, 2018.

3 Ibid, 16.



fig. 6. Privately Owned Public Space in South Lake Union, Seattle

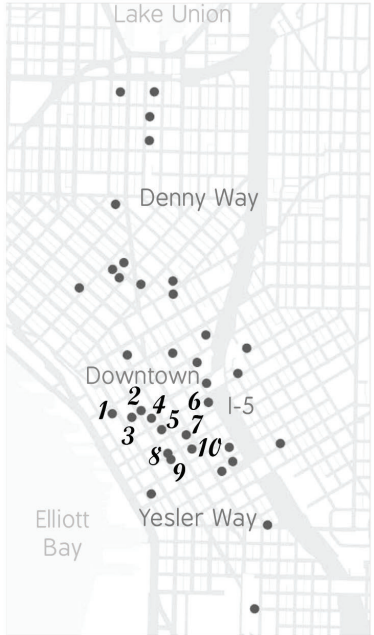
PSEUDO PUBLIC SPACE

Privately Owned Public Spaces were developed as a way for developers to gain additional building rights such as additional height in exchange for providing open space that will be labeled 'public'. These spaces while labeled so, are not truly open to all, as they are still maintained by private entities. By limiting uses such as gathering for protest or running or bringing a pet through, these spaces are pseudo public. There are questions related to who has control in these spaces. A phenomenon that began in 1960 New York City, these spaces have become a predominant way of providing open space. These spaces are prevalent in San Francisco and increasingly Seattle as well.

When you search for Seattle Public Spaces on the internet, the promise of a truly public space is already dismal. With maps showing the privately-owned public space (POPS), it becomes clear that there are not other options. Quilian Riano, founder of DSGN AGNC and associate director of the Kent State Urban Design Collaboration Program, talks about these areas of conflict as a catalyst for change.⁴ By understanding who owns the space and who has the ability to participate and has agency, then connections will form. Riano focuses on how to "create tools for engagement that could allow conflicts and anxieties among users of the space to be visualized. The goal was not to try to 'solve' any of those conflicts but rather to understand that public spaces are built on contradictions inherent in even well-meaning projects like"⁵ the spaces we experience in Seattle. While Riano's work focuses on the political processes related to community involvement, this project will hone in on ways in which the control can be returned to the everyday users of the public realm that still remain.

4 Riano, Quilian. "Which Public? Conflict as Catalyst." *ARPA Journal* (blog), June 23, 2014.
5 Ibid.

Privately Owned PUBLIC SPACE



1 *Four Seasons Hotel*
1st & Union
99 Union St
Hillclimb Assist



2 *Benaraya Hall*
2nd & University
1301 3rd Ave
Hillside Terrace, Transit Access, Garden



3 *Seattle Art Museum*
1st & University
1301 1st Ave
Hillside Terrace



4 *1201 3rd Ave*
2nd & Seneca
1201 3rd Ave
Plaza, Atrium, Hillclimb Assist, Transit Access, Rooftop Garden



5 *1111 3rd Ave*
3rd & Spring
1111 3rd Ave
Plaza, Shopping Arcade, Arcade



6 *Crown Plaza Hotel*
6th & Seneca
1113 6th Ave
Plaza, Arcade



7 *Safeco Plaza*
4th & Madison
1001 4th Ave
Plaza, Arcade



8 *1000 2nd Avenue*
2nd & Madison
1000 2nd Ave
Plaza, Shopping Arcade



9 *Wells Fargo Center*
2nd & Marion
999 3rd Ave
Plaza, Shopping Arcade, Hillclimb Assist



10 *Fourth & Madison Building*
4th & Madison
925 4th Ave
Public Atrium, Hillclimb Assist

September 2016 City of Seattle Department of Construction & Inspections www.seattle.gov/dpd/toolsresources/pops

fig. 7. Privately Owned Public Spaces in Seattle

Gilles Deleuze defines sovereign, disciplinary and control societies.⁶ In pre-modern era, the sovereign society power is held by aristocracy such as a king or queen. The sovereign relies on the exchange of gift and sacrifice, and when sacrifice is no longer, the sovereign disappears⁷. The disciplinary society shows the pressure of anonymous power on the larger collective. In a society of control the “vidual” replaces individual agency and “universal modulation” replaces the power of architecture to discipline society through panoptic surveillance. We are now in a control society though, where the moment someone enters the public realm, they are being tracked and contributing to a “universal modulation”.⁸ The carnivalesque in this thesis is a proposal for allowing for the whole community to become sovereign, rather than an individualistic perspective.

The current political unrest taking place in Hong Kong is applicable to these themes of control. With protests in the streets and university students taking over the school, this is the return of the sovereign to the public. It is no longer a disciplinary society about the individual but rather a renewed sovereign society where the power lies with the community. With the government declaring that no facial coverings are allowed, the pro-democracy protesters are fighting back by wearing masks. The mask is a symbol of unification among a larger group. As each of these pro-democracy protesters participate and influences the concept of universal modulation, there is an allowance of transgression against the control.

⁶ Deleuze, Gilles. “Postscript on Societies of Control.” October 59 (Winter 1992): 3–7.

⁷ Bataille uses the example of the sun for the gift and sacrifice exchange – the sun only gives and expects nothing in return.

⁸ Deleuze, Gilles. “Postscript on Societies of Control.” October 59 (Winter 1992): 3–7.



fig. 8. Pro-democracy protesters in Hong Kong

THE STREET

The bourgeois public sphere demonstrated its ability to provide a stage for which the dandy could flaunt his latest attire and be seen by others. The famous painting by Caillebotte illustrates the historic realm of the bourgeois that is the street. In present day, the moment we step out into the street, we are engaging with the public. Our participation is the space between home and work.

The street is a highly functional public space that is readily available, even in these times of rapid urbanization. While majority of the time the streets are being used for their main purpose – cars, transportation, and allowing the grid of the city to operate efficiently – they can also be used for markets, parades, protests, marathons, or festivals.

With the economic forces of neoliberal capitalism and increasing privatization, the car currently dominates the street. As cities continue to grow and ample public space is not considered, the street is our immediate form of public space. By using the street as a landscape for subverting this privatization, agency can be returned to the community and the public realm can be reestablished not as a space of consumption or transaction but rather of renewal.



fig. 9. "Rainy Day in Paris", Caillebotte



fig. 10. Saturday Markets in South Lake Union, Seattle



fig. 11. I-5 Protests



fig. 12. Seattle Sounders Championship Parade, November 2019

THE BUS

As an extension of the available public space that is the street, the bus is a systemic network that both operates as a piece of the public itself in the everyday and connects people from all communities as a form of social infrastructure. The connections of social infrastructure can be categorized by six different sections that start to suggest the types of typologies related to each. Transit, religious infrastructure, recreational, institutional, commercial, etc. Klinenberg does not believe that the network of transit itself is a part of social infrastructure, but rather the vehicle itself such as the New York City subway. For the intents of this project, I am arguing that the broader network of transportation be included as part of this definition of social infrastructure.

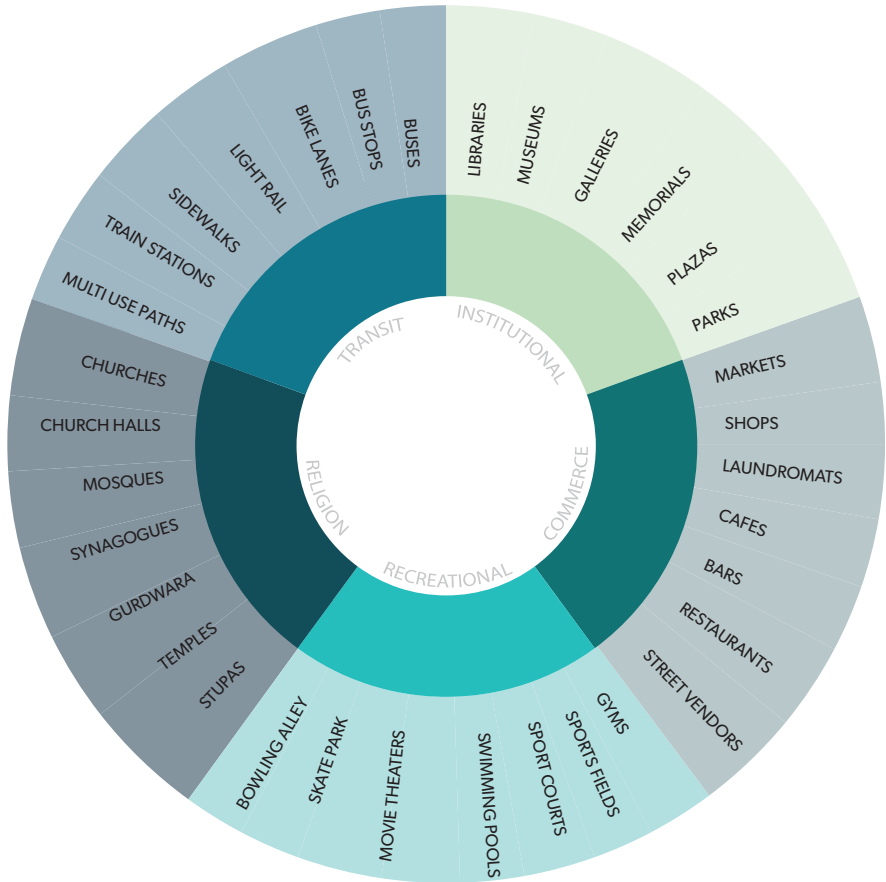


fig. 13. Social Infrastructure Categories

To demonstrate the beauty that is the overlapping narratives of people, in November 2019, Jodell Lewis brought a Thanksgiving meal to the L train running through Brooklyn⁹. The L riders had been dealing with delays to the point of normalcy in weeks prior, so Lewis provided a meal of collard greens, candied yams, cranberry sauce, macaroni pie, and turkey much to the Metropolitan Transportation Authority’s chagrin. This moment of guerilla tactics on transit showcase how an everyday space that has become monotonous in its rigidity and timetables, can become something that brings people together and potentially celebrates cultural differences. “Nothing else can compare to being able to eat Thanksgiving with random strangers on a New York City train,’ [Lewis] said. “That’s what people come to our city for.”¹⁰



fig. 14. Thanksgiving Meal on L Train

9 Opam, Kwame. “Serve a Full Thanksgiving Meal on an L Train? Just Watch Them.” New York Times, November 26, 2019.
 10 Ibid.

While the constraints of the subway vary because it has more space to allow for these things to happen (including but not limited to people dressed as actual turkeys, ping pong matches, etc), the bus is the method of transit that reaches the far corners of Seattle. The map of King County Metro Buses demonstrates how vast the network of connectivity is. There is beauty in the bus' rigid ability to provide efficiency and rely on a timetable schedule. The network is also fluid in how people occupy the space for a certain amount of time that overlap with other narratives. What can come out of those chance encounters? Collisions of timelines? Cross sections of communities?

SPACES OF EXCHANGE

The action of transferring from and to buses is essentially performative. Individuals from different publics navigating the collective network, participating in an exchange of space and time. Celebration of exchange is already a systemic network that exists in Seattle. Overlaid on the bus system that provides a range of access throughout the city, this map shows the parade routes in conjunction with the buses. Even as a localized system, these festivities contributes to collective memory and history. The festival is embedded in culture and responds to a changing identity.

The existing network of festivities in Seattle provide a good lens for where transgression happens now. Events such as Seafair, Trolloween, and the Solstice Parade are examples of local Seattle events, typically in the central areas of the city, that encourage difference and unity simultaneously.

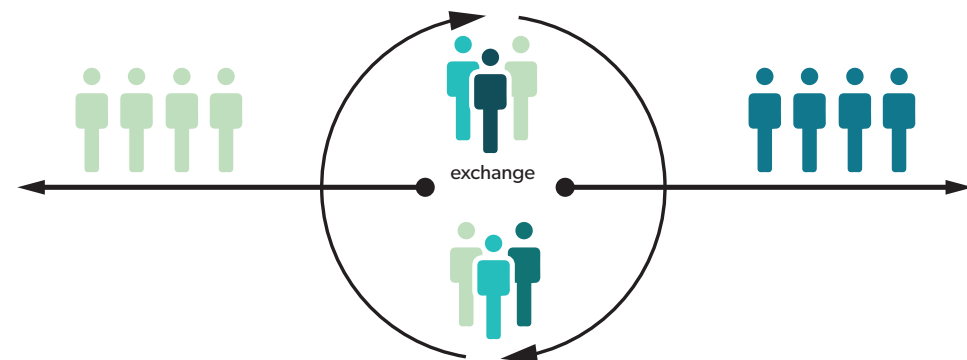


fig. 15. Space of transfer and exchange

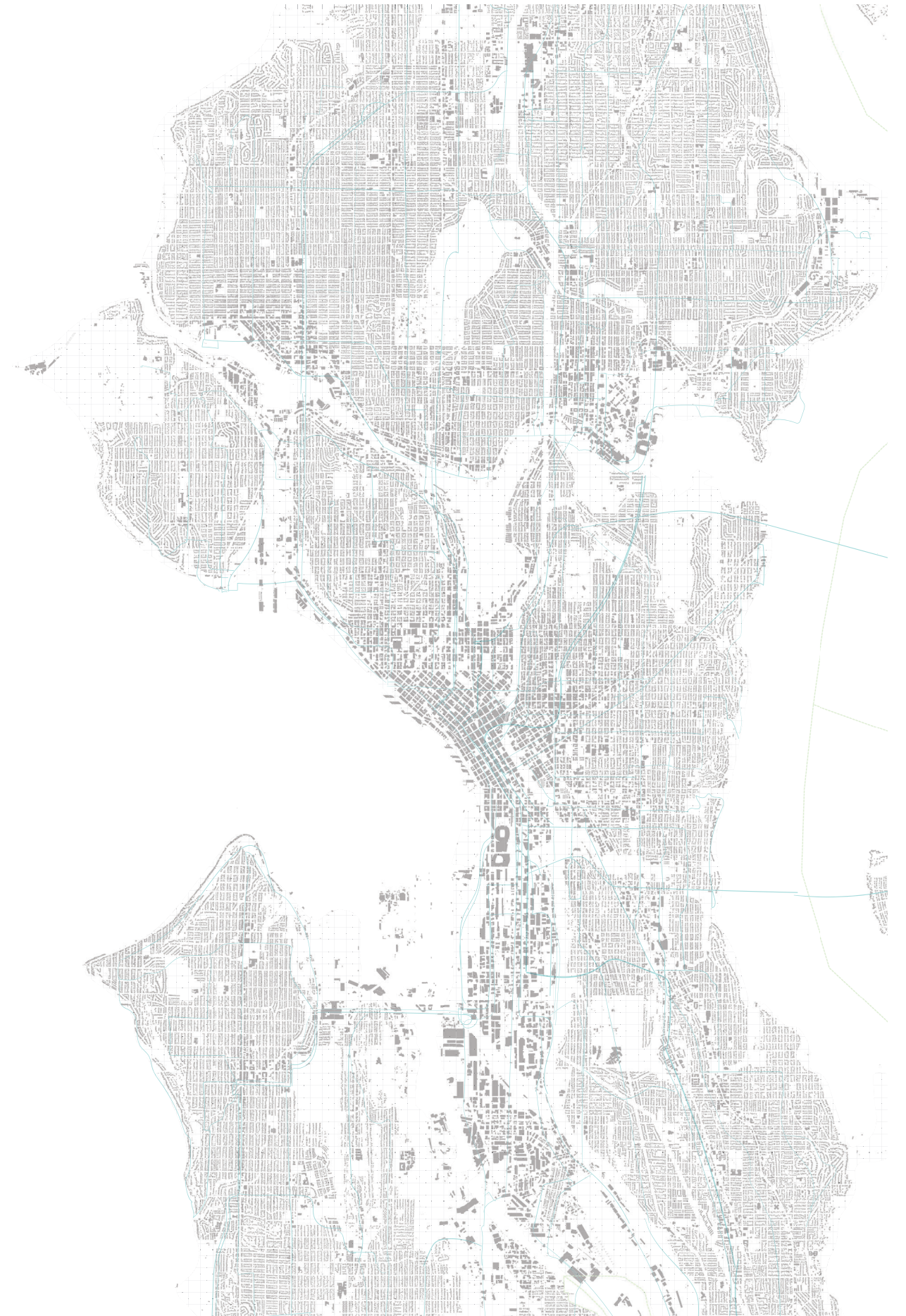


fig. 16. King County Metro Bus Routes



fig. 17. Seafair Pirates



fig. 18. Trolloleen



fig. 19. Solstice Parade

LANTERN FESTIVAL
PARADE OF LIGHTS

UNIVERSITY DISTRICT STREET FESTIVAL

TROLLOWEEN
SOLSTICE PARADE

GASWORKS

SEATTLE CENTER
FISHER PAVILION

TORCHLIGHT PARADE
PRIDE PARADE

WEST LAKE
4TH AVENUE

STADIUM DISTRICT

JUBILEE DAYS

CHRONOTOPIA

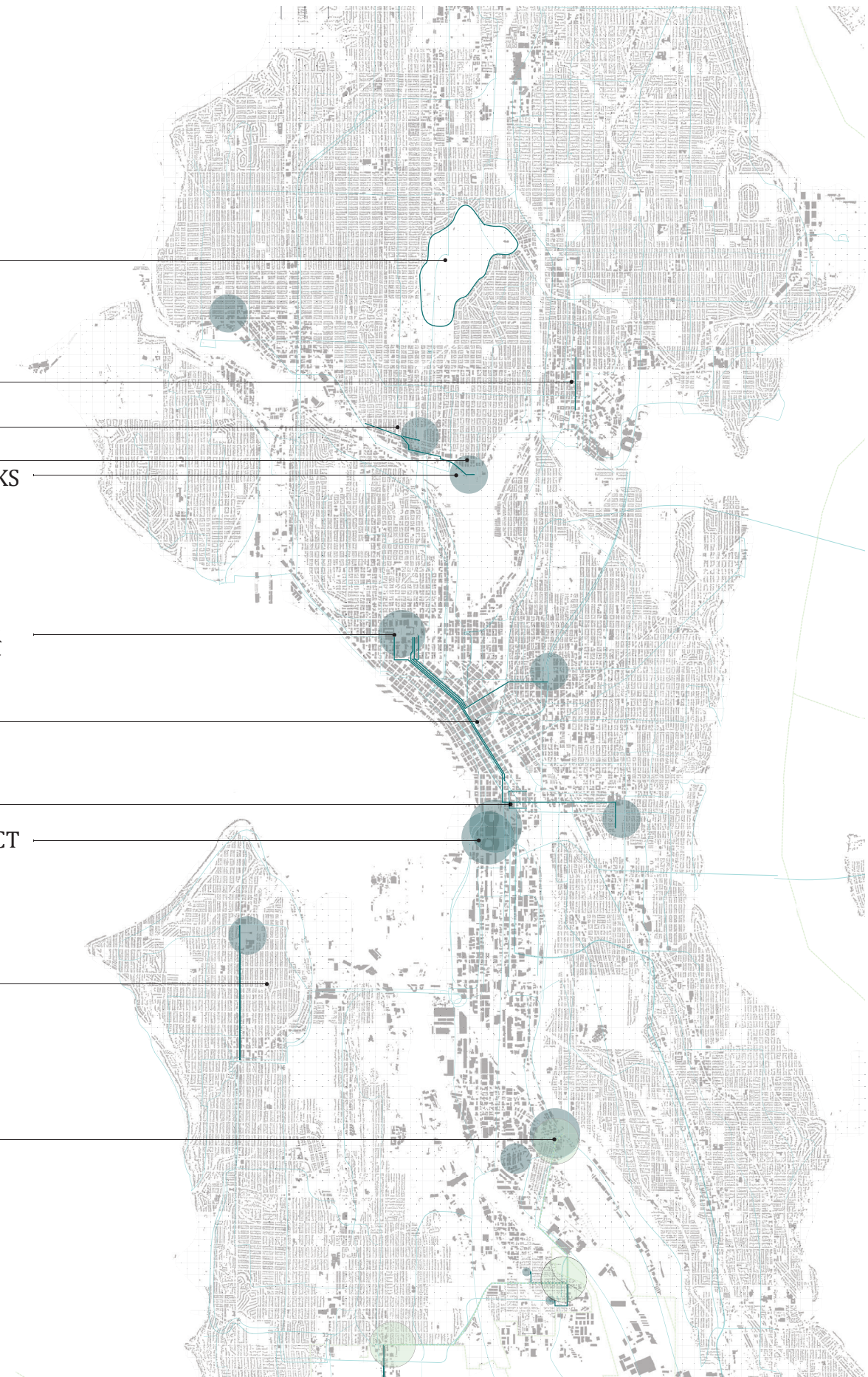


fig. 20. Parades and Festivals overlaid on bus routes



fig. 21. Privately Owned Public Space, NYC

The transformation of society presupposes a collective ownership and management of space founded on the permanent participation of the 'interested parties' with their multiple, varied and even contradictory interests...

- HENRI LEFEBVRE

03 JUXTAPOSING AGENTS OF SPACE

PERFORMATIVE + PARTICIPATORY URBANISM

With examples of cultural festivities and public interactive art serving as inspiration, an ideal public space is user generated, founded on collective ownership and management of space - despite contradictory interests or perhaps because of those differences. The images shown here demonstrate examples of space that can performative, user generated, and show spaces of reappropriation at a suitable scale.



fig. 22-25. Spaces of agency (upper left, clockwise)



fig. 26-35. Spaces of agency (upper left, clockwise)

Offices such as Assemble (London) and Raumlabor (Berlin) are already looking at how to create place in the public realm through interaction and discourse. Projects such The Playing Field, done by Assemble, demonstrate how the presence of people in an otherwise temporary structure can create place and bring together multiple publics. The construction of the project, using bracket systems, and timbers that can be easily reused, show that there was a responsibility in how temporary the structure was and its ability to be moved.

Raumlabor has constructed a series of projects that use action to suggest form from multiple participants.¹ The Osthang Summer school was constructed in Berlin in 2014. This temporary structure was built and then invited 60 participants to explore topics of action "in public space, through the scope of a shared space for living, working and thinking together on the Mathildenhöhe in Darmstadt to settle there for three weeks as a new artist colony."² The action of differing opinions while at the moment represents individualistic ideas can be turned around to be something more reflective of a whole. These are situated knowledges that describe the means by which people engage in an action or event from particular vantage points. "Although a group of people participating in an event may have similar intentions, each individual engages in the action from his or her own particular vantage point shaped by individual values and experiences. Thus, participants provide individual perspectives on how the action or event was developed, proceeded, experienced, and came to a conclusion?"³ The individual who engages starts the contagious need to participate. The person shapes the space through their action and therefore shapes the experience of others, tapping into the designer's ability to include active forms for the spatial agents.⁴

1 Easterling, 154: Shepard, Mark, ed. *Sentient City: Ubiquitous Computing, Architecture, and the Future of Urban Space*. New York City : Cambridge, MA: Architectural League of New York ; MIT Press, 2011.

2 Raumlabor

3 Hou, Jeffrey, Benjamin Spencer Bradshaw, Thaisa Way, and Ken Yocom, eds. *Now Urbanism: The Future City Is Here*. London New York: Routledge, 2015. (6)

4 Easterling, 156: Shepard, Mark, ed. *Sentient City: Ubiquitous Computing, Architecture, and the Future of Urban Space*. New York City : Cambridge, MA: Architectural League of New York ; MIT Press, 2011.



fig. 36. The Playing Field, Assemble



fig. 37. Osthang Summer School, Raumlabor

The remainder of this chapter will examine how taking two or more fragments of phenomena produced by these spatial agents can generate something that contributes to the collective memory⁵ and breaks down barriers of difference.

MONTAGE

Juxtaposition of community in the transportation network is a real-life montage. The juxtaposition of different identities, interests, and needs creates conflict in the public realm as described by Nancy Fraser. Conflict allows for us to engage in discourse and therefore interact with one another. Given this, can looking at the increasingly privatized public realm through the lens of montage alter how we perceive social interaction that will encourage discourse that ultimately fosters community for now and in the future?

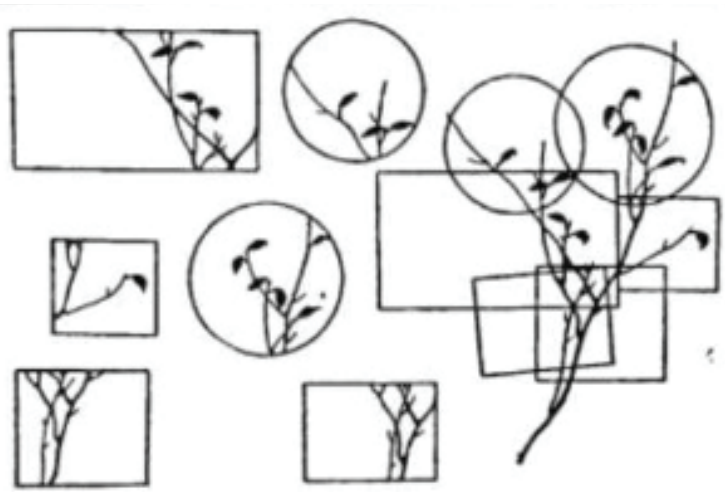


fig. 38. Fragments of phenomenon

⁵ Nora, Pierre. "Between Memory and History: Les Lieux de Mémoire," n.d., 19.



fig. 39. Stills from a film of bus transfers

The methodology of montage is the formal strategy of juxtaposing objects, space, and time to produce a greater meaning⁶. Just as one frame and another produce a film - one community on the bus after another creates a shared space connected through time and contributes to a systemic network that is inherently rigid in its being. Sergei Eisenstein, a Soviet film director and film theorist, used montage in films such as *Battleship Potempkin*.⁷ Other films such as *Man with a Movie Camera*⁸ by Dziga Vertov exemplify the uses of montage to convey filmic expression. That film in particular uses no established story or actors to produce the film – it simply a series of clips of the everyday pieced together.

This image depicts a series of framed fragments of phenomenon that once placed together, produce a new meaning.⁹ Eisenstein uses the ideogram to analyze experiences as an accumulation of time and sequential relationships as it relates to their purely representational qualities. The ideogram, a nonlinguistic representation of a meaning, is what he claims to be the earliest form of abstract human expression where two simple pictographs achieve the representation of something that is intangible or graphically undepictable. It becomes an interaction of imagery that creates the unquantifiable. As simple as a math problem, these elements placed together become both visual and meaningful.

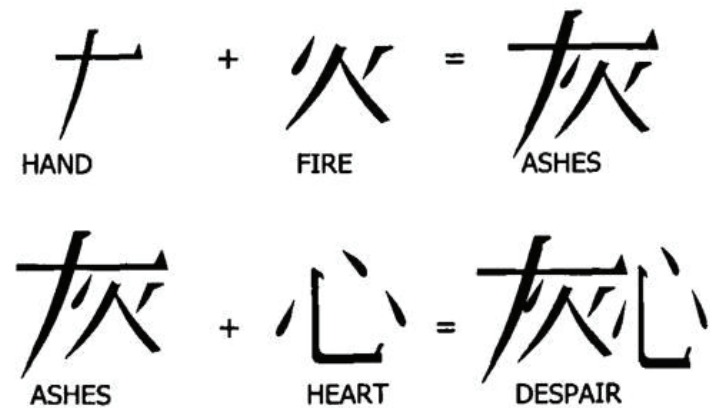


fig. 40. Chinese Ideograms

6 Eisenstein, Sergei, and Jay Leyda. *Film Form: Essays in Film Theory*. A Harvest Book 153. New York: Harcourt, Brace & World, 1977. (41)

7 Eisenstein, Sergei. *Battleship Potempkin*, 1925.

8 Vertov, Dziga. *Man With a Movie Camera*, 1929.

9 Eisenstein, Sergei, and Jay Leyda. *Film Form: Essays in Film Theory*. A Harvest Book 153. New York: Harcourt, Brace & World, 1977. (41)

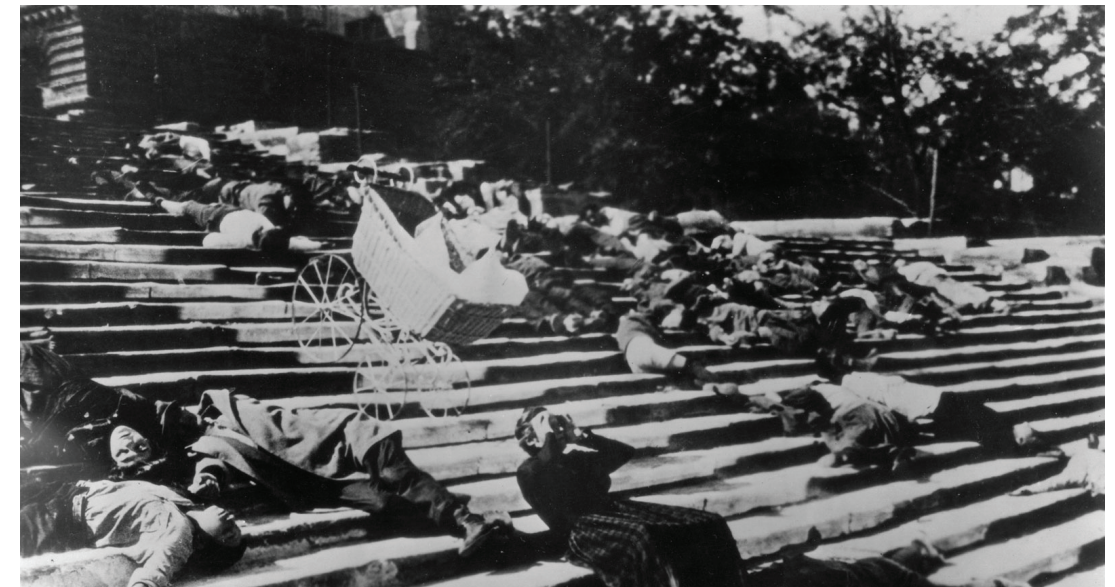


fig. 41. Stills from *Battleship Potempkin*'s Odessa Steps scene

CITIES OF TIME

The interaction of time and space creates the present moment, has formed the past and will continue to shape the future. Ali Madanipour¹⁰ distinguishes the intersection of time and urbanism, acknowledging that specifically temporary urbanism has three forms of temporality. Instrumental temporality is the exchange of time for profit. Existential temporality demonstrates that the “intuitive understanding of temporality, the materiality of the city which mediates this temporality and the vulnerability and precariousness of the social and natural world in the face of globalization.”¹¹ The third, experimental urbanism is the gateway to the future – allowing for events within space to encourage questioning, experiments, and innovation.¹² It is this form of experimental temporality that is important for carrying this project forward. This section will define time as it relates to the overall thesis. How can ephemerality encourage social exchanges in the context of a changing public realm? What are the ways in which time and space can co-produce?

*[T]he sphere of the existence of multiplicity, of the possibility of the existence of difference. Such a space is the sphere in which distinct stories coexist, meet up, affect each other, come into conflict or cooperate. This space is not static, not a cross-section through time; it is disrupted, active and generative.*¹³

Time used as a method for exploring future and generative possibilities has proven itself successful through other means such as concepts such as future narratives.¹⁴ A literary term coined by Christoph Bode, future narratives describes a situation where a single moment can fragment from a node of infinite possibil-

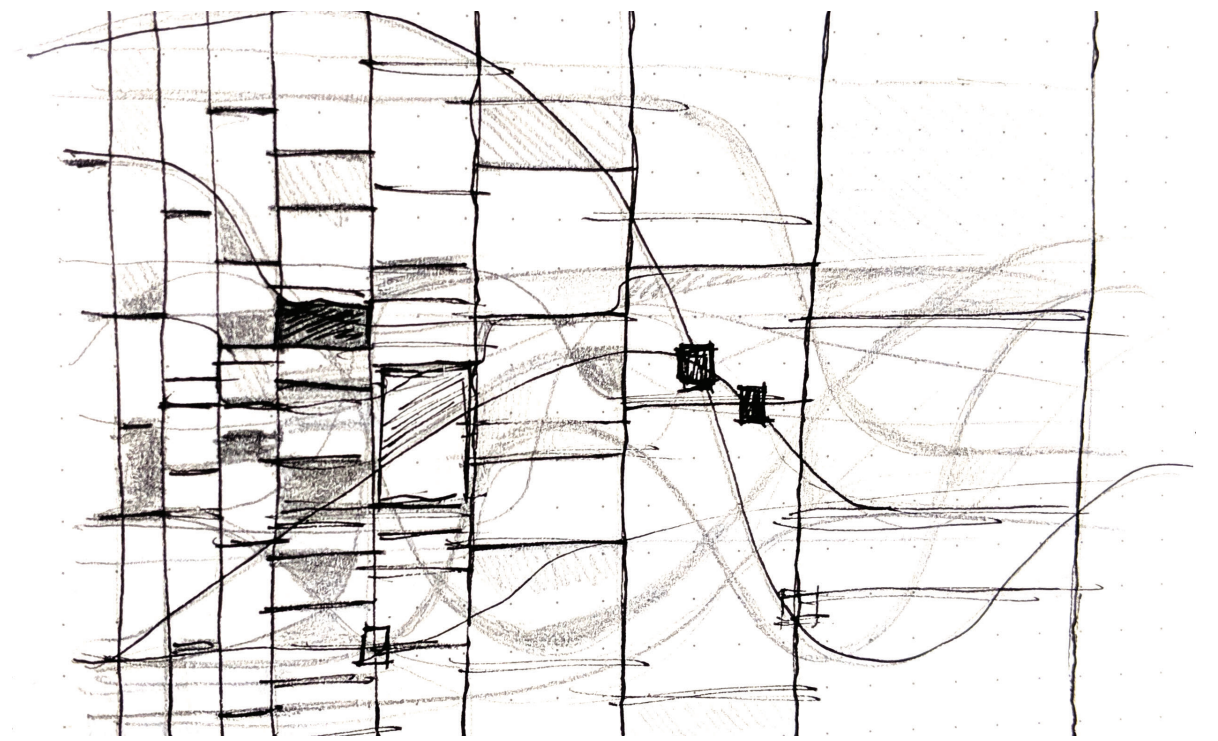


fig. 42. Intersectionalities

¹⁰ Madanipour, Ali. *Cities in Time: Temporary Urbanism and the Future of the City*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Pic, 2017.

¹¹ Ibid, 4.

¹² Madanipour, Ali. *Cities in Time: Temporary Urbanism and the Future of the City*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Pic, 2017.

¹³ Ferreri, Mara. “The Seductions of Temporary Urbanism.” *Ephemera, Theory & Politics in Organization* 15, no. 1 (n.d.): 181–91.

¹⁴ Bode, Christoph, and Rainer Dietrich. *Future Narratives: Theory, Poetics, and Media-Historical Moment*. Narrating Futures, volume 1. Berlin ; Boston: De Gruyter, 2013. (46)

ities. Each branch from the node continues to splinter, sometimes allowing the future narratives allowing to intersect in future time and space. With these splitting narratives, change is inevitable and highlighted – showing what differs in each iteration.

The concept of Future Narratives is commonly best explained using film as a medium. *Lola Rennt*¹⁵ is the quintessential example of a future narrative format. The film is based on the protagonist, Lola, who is trying to help her boyfriend, Manni, pay back some businessmen. The camera follows her through three iterations or paths of her trying to help, with other cross narratives created by the people she runs into along the way. At these moments, you catch a glimpse of how the other narratives are influenced by her actions as well. Inspired by the intersections of narratives in this film, I wanted to ensure that the intersection of time and narratives was considered in this project. There is a complexity to the infinite narrative possibilities, just as there is an inevitable complexity to the urban condition, that forms a unique collective memory tied to place and time.

These types of time and interaction are naturally ephemeral in their becoming. Ephemeral is defined as simply lasting for a very short time, which even in its definition sounds like a form of juxtaposition using a word such as “lasting”. The following section will elaborate on different forms of ephemerality as it relates to space which includes but is not limited to – the festival once again, tactical urbanism, and performance.

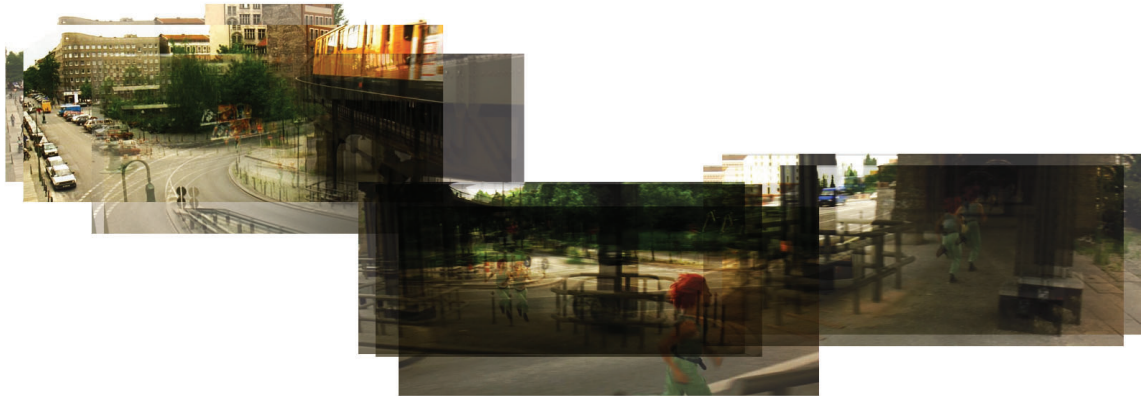


fig. 43. Spatial movements



fig. 44. Lola Rennt, analyzed

15 Tykwer, Arndt, S. *Lola Rennt*. Drama/Mystery. Sony Pictures Home Entertainment, 1996.

EPHEMERALITY + PERMANENCE

While temporality relates to that of time, ephemerality is the limits within that context. Rahul Mehrotra defines it as “that aspect of the city that is temporary in nature...not only with the presence of other human beings, but also with shifting meaning. Then it recedes, it fades, it leaves no trace. It’s an enacted process”¹⁶. Mehrotra is one of the many urban-minded designers thinking of ephemerality in the context of the city and what it means for the future. Ephemerality embraces change and with change, memories are formed -both the individual and the collective. This ultimately creates a stronger sense of place. It is argued that with permanence, or an established sense of being rooted to place, that is when one is truly connected. With the inevitability of change in the future with rapid urbanization, concepts of ephemerality over permanence should be embraced. Looking at past versions of what ephemeral urbanism can look like will allow us to gain a deeper understanding of how we can continue to shape our pluralist futures by disrupting the politically and economically static city.

Themes of tactical urbanism support the ephemeral urban concept. Everyday Urbanism¹⁷ gives examples of forms of tactical urbanism. In addition to concepts of tactical urbanism, this book explores creating space in the public realm for political discourse or arguably an exchange of ideas.¹⁸ Firms such as LA Mas are showing how simple and cost effective tactical urbanism can be successful in reuniting communities and forming strong bonds through social infrastructure. The library is the most iconic form of social infrastructure, but the public realm can formulate the same connections and relationships needed to maintain a resilient community.¹⁹ The actions that produce these spaces allude to a level of

16 Prakash, Vikram. “Ephemeral Urbanism with Rahul Mehrotra.” *ArchitectureTalk*, n.d.

17 Chase, John, Margaret Crawford, and John Kaliski, eds. *Everyday Urbanism*. Expanded ed. New York: Monacelli Press, 2008.

18 Fraser, Nancy. “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy.” *Social Text*, Duke University Press, 25/26 (1990): 56–80.

19 Klinenberg, Eric. *Palaces for the People: How Social Infrastructure Can Help Fight Inequality, Polarization, and the Decline of Civic Life*. First Edition. New York: Crown, 2018.



fig. 45. Illuminated public space , Kulturnatten



fig. 46. Luminosity, Washington Park, Cincinnati, Ohio

performance that contributes to the suggested forms of space. “Performances are moments in which the city is enacted, lived, and defined. They are also the medium through which new meanings, identities, and relationships are forged.”²⁰ The meanings, identities, and relationships that produce action are the barriers that create resiliency.

In fall 2013, I moved to Copenhagen for a study abroad experience. During those three months, I became aware of the importance of public space serving the larger community and acting as a common space for interaction. The public space serves as an intersectional moment in the larger urban sphere, connecting both the people and the larger networks that allow the city to be. In October of that fall, Copenhagen held their annual Kulturnatten²¹ festival where installations took over the public realm and engaged people of all ages and backgrounds. It was both educational, performative and encouraged people to experience the city in a new light. Described as, “a festive evening, where the entire cultural life of the city works together to create joy and inspiration for all of us”²², that evening was one that will be in my memory for years. This thesis is inspired by the ephemeral and moment-based spaces that were created through these cultural events.

As I reflect on these experiences, specifically Kulturnatten, I think of the people who participated in the event and became actors within the space, giving form to the public realm with their agency²³. In the contemporary, everyday city, are there ways in which the public realm can continuously or temporarily serve as this sort of stage for the actors to participate in? For a few years, I lived in Cincinnati, Ohio, a rustbelt city in the Midwest that is going through a renaissance. With neighborhoods such as Over-the-Rhine, it was a city of heightened development and interest based on its scale and quite a few Fortune 500 companies located in

20 Hou, Jeffrey, Benjamin Spencer Bradshaw, Thaïsa Way, and Ken Yocom, eds. *Now Urbanism: The Future City Is Here*. London New York: Routledge, 2015. (107)

21 Kulturnatten is an annual festival that has been continuing since its first event, October 15, 1993, associated with the autumnal season when schools start their fall holidays.

22 Kulturenatten.dk

23 Easterling: Shepard, Mark, ed. *Sentient City: Ubiquitous Computing, Architecture, and the Future of Urban Space*. New York City : Cambridge, MA: Architectural League of New York ; MIT Press, 2011.



fig. 47. Uses of projection mapping at Kulturnatten

the city. In 2012, the city held an event called Lumenosity. During this event, light projections provided entertainment on the famous Music Hall while an orchestra accompanied the visuals. This continued for four straight years, drawing quite the crowd. The downside was that it was limited in its space and cost a significant amount of money to have a decent view of the projections. It is worth noting that the areas where one could sit and watch the show was a public park – this event took over a public park for private interests. After these issues of Lumenosity were identified, the city of Cincinnati and local non-profit ArtWorks decided something had to change. The following year, an event titled BLINK was introduced. A multi-day event featuring multiple light and visual interactions took over the city in all forms of public space. Some of the installations were purely visual, adding animation to the many murals on historic Italian renaissance buildings whereas some were participatory, allowing for people of all ages to interact and connect to the space.

In the context of Seattle, there have been a few events that have inspired temporary infrastructure to embrace social interaction among the public. Festivals such as Seattle Design Festival and Borealis in South Lake Union have contributed to activation the public realm in years past. Seattle Design Festival specifically focuses on themes of how we shape our built environment. What is consistent about these events is how they are located in the center of the city. Rather than being tied to local communities, they typically occur in areas such as Seattle Center, Lake Union Park, or other downtown spaces. While that is successful in developing place-based interactions in the central parts of the city, it ignores the fringe neighborhoods of Seattle.

There are other examples of these sorts of interactive public spaces, some permanent, some temporary, and while these are just two that have contributed to some of my ideas of space, it is important to note that there are other ways in which the city can be engaged in public spaces. By using both the static and the ephemeral, collective memory can be built. Most of the focus at this point has been on the ephemeral event and the performative which is very much tied to time and



fig. 48. BLINK, Cincinnati, Ohio



fig. 49. Kulturnatten, projection mapping

sometimes space. The following section will discuss ephemeral architecture as it relates to both the everyday and the carnivalesque. By highlighting examples from both, this thesis can gain understanding on how the public realm can serve a flexible function, no matter the moment.

CHRONOTOPE

Just as montage depicts collisions of phenomena, the chronotope pieces together time and space. Mikhail Bakhtin, a Russian literary critic, writes of the chronotope in addition to other themes of polyphony, the carnivalesque, the grotesque, and heteroglossia. A chronotope is defined as ... “the intrinsic connectedness of temporal and spatial relationships...”

Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope.”²⁴

The entirety of this section has supported notions that time and space are intertwined. Without the temporal nature of space, there is no memory or larger collective identity tied to place. The ephemeral creates moment-based space and the permanent allows for trust to be built. Mikhail Bakhtin proposes a theory of the literary chronotope that suggests the unity of time and space inherent to a narrative. While the chronotope is typically used to identify genre concepts in novels, it can also be used to visualize a changing spatial situation, not too dissimilar from a future narrative perspective. The imagery created to analyze *Lola Rennt*, pieces together stills from the film to understand frames of phenomenon and their relationship to the story. It places the narrative in direct connection with space and time. Because a chronotope is usually described to define an element present in fiction, it is important to understand how that might influence this project. The outcome of this project will present multiple possibilities and formulate a narrative that while based on true agents of the spaces, will also speculate a future –

²⁴ Bakhtin, Mikhail, Michael Holquist, and Caryl Emerson. *The Dialogic Imagination: Four Essays*. 18. paperback printing. University of Texas Press Slav-ic Series 1. Austin, Tex: Univ. of Texas Press, 2011.

creating a fiction that becomes the designed chronotope.²⁵ The chronotope is used to define the moment in which people will interact with the proposed interventions at the moment of festivity.

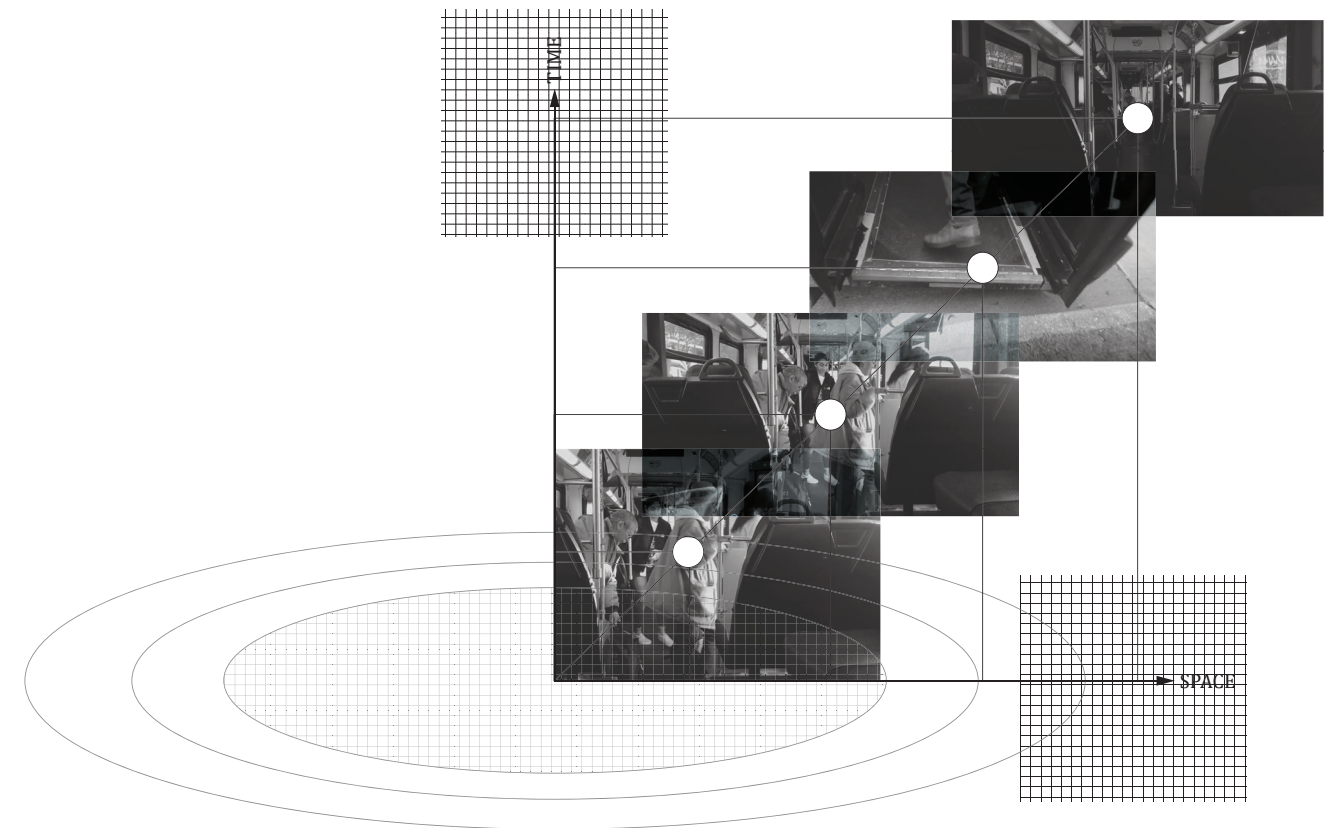


fig. 50. space and time as the chronotope

²⁵ Prakash, Vikram. “Cinema, New Media and Architecture with Yomi Braester.” *ArchitectureTalk*, n.d.



fig. 51. Carnival and the grotesque

The principle of laughter and the carnival spirit on which the grotesque is based destroys this limited seriousness and all pretense of an extratemporal meaning and unconditional value of necessity. It frees human consciousness, thought, and imagination for new potentialities. For this reason, great changes, even in the field of science, are always preceded by a certain carnival consciousness that prepares the way.

-MIKHAIL BAKHTIN

04 THE CARNIVALESQUE

THE CARNIVALESQUE DEFINED

The term, ‘carnavalesque’, is born out of a literary mode that disrupts and releases a dominant environment or situation through comedy and chaos. Developed in Mikhail Bakhtin’s “*Problems of Dostoevsky’s Poetics*” and “*Rabelais and His World*”, he defines the carnival as an accumulation of festivities, rituals and other forms related to the collective identity. The carnival connects the collective and the individual in the public realm while simultaneously permeating the private realm.

In his writing, Bakhtin describes four categories of the carnival.¹ The first is the *Familiar*. The *Familiar* is the basis for free interaction among a community. The carnival brings together people, replacing the “vertical hierarchy of official culture” with a horizontal level.² It is the start of the inversion of hierarchies by leveling the plane of interaction. After the *Familiar* comes the *Eccentric*. This is the presence of the counter-publics³, embracing the non-normative behaviors without consequences. Similarly, the *Eccentric* can present itself as a counter site. This is the moment where individuals emerges from the center of their identity to become a part of the ‘transindividual carnival community. This community in turn is

1 Lachmann, Renate, Raoul Eshelman, and Marc Davis. “Bahktin and Carnival: Culture as Counter-Culture.” *Cultural Critique* Winter, no. 11 (1989 1988): 115–152. (141)

2 Ibid (142)

3 Nancy Fraser, “Rethinking the Public Sphere”. The counterpublics contested the exclusionary norms of the bourgeois public, elaborating alternative styles of political behavior and alternative norms of public speech.”, 61

part of a greater festival, a festival of ‘all-annihilating and all-renewing time’.⁴ Third is the *Carnivalistic Misalliance* when what is normally separated is reunited. For example, heaven and hell, the young and the elderly, the private realm and the public realm, etc. Everything comes in contact with everything else. Multiplicities are intertwined and mixed up and down. Contact is crisscrossed and intersectional. Just as a montage juxtaposes imagery, the *Carnivalistic Misalliance* juxtaposes opposites. And finally, the fourth category of the carnival is the *Profane*. The *Profane* is a moment that says goodbye to the strict rules of piety. The need to respect the rules is no longer, there is a removal of power and control.⁵ It is also a celebration of the process of change, rather than change itself.

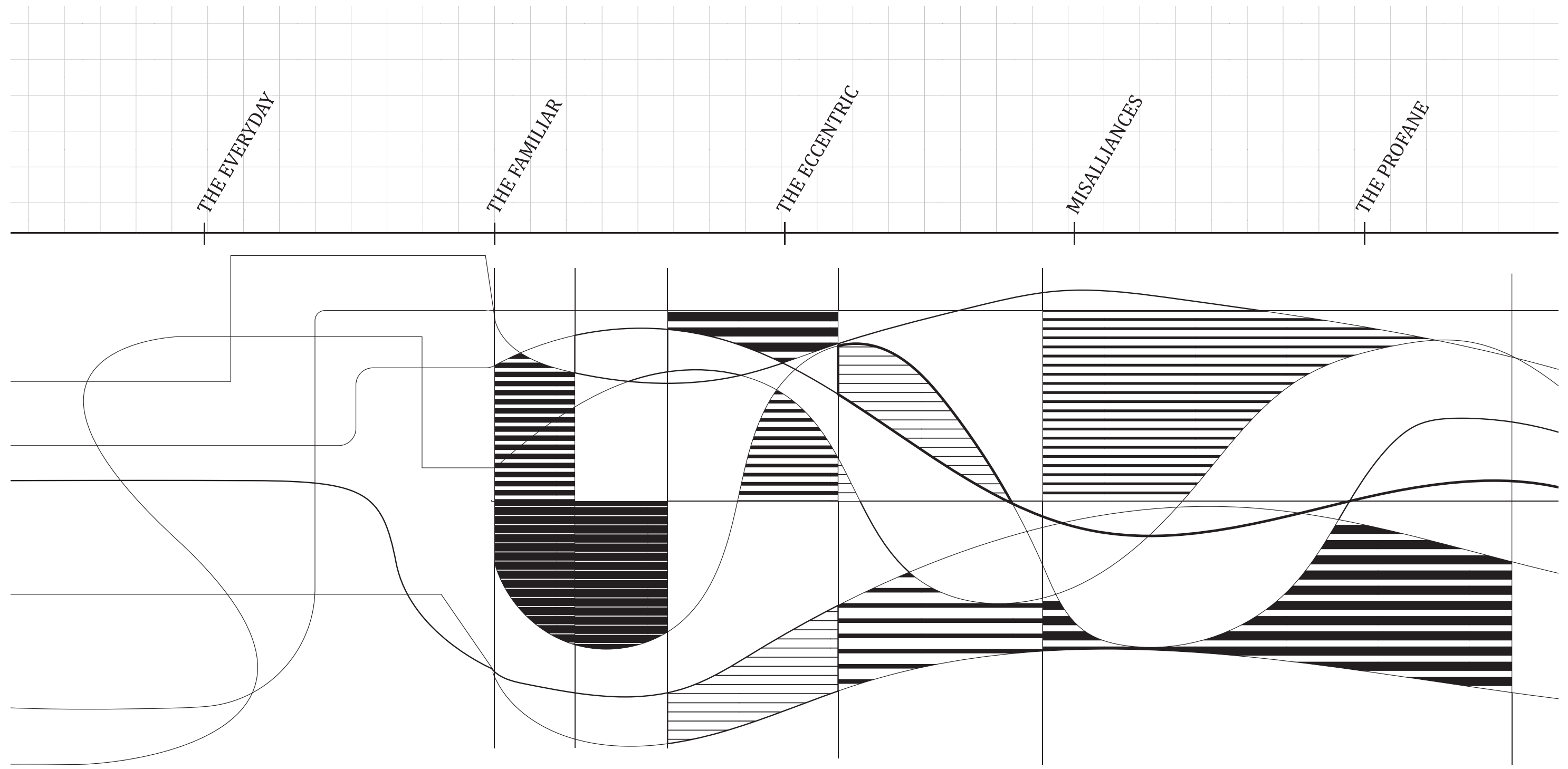
Ultimately, the carnivalesque seeks to mix genres and styles in a literary sense. Spatially, that implies a level of juxtaposition that will remain crucial to the rest of this thesis. Because this investigation is looking at the convergence of communities and multiple identities in the shared space of the bus and at the bus stop itself, there is a juxtaposition of individuality that ultimately contributes to the collective. These four principles of the carnival will be the guiding framework for the design portion of this project.

And while these four principles are the basis for the carnivalesque, Bakhtin also talks about dialogism – the dialogue between two people, the interaction of difference. The carnival is a “dualistic ambivalent ritual” that inverts and typifies the “joyful relativity of all structure and order”⁶. Dialogism, as opposed to monologism, is the positioning of the user (or reader in the context of literature) within a narrative. It implies a level of participation that is inherent to the carnival. Visually, this could be represented as two images converging and producing a new meaning, such as montage. Bakhtin is intending for this to be the result of an interaction

4 Lachmann, Renate, Raoul Eshelman, and Marc Davis. “Bahktin and Carnival: Culture as Counter-Culture.” *Cultural Critique* Winter, no. 11 (1989 1988): 115–152. (141)

5 Deleuze, Gilles. “Postscript on Societies of Control.” *October* 59 (Winter 1992): 3–7.

6 Bakhtin, M. M. *Rabelais and His World*. 1st Midland book ed. Bloomington: Indiana University Press, 1984. (142)



all encompassing

free speech

exposing the concealed

separated, united

chaos without control

points of transfer

recognition

emergence

inferior meets superior

disciplinary no longer

shared space through time

comfortable + vulnerable

individual + collective

intersectional

humility

fig. 52. Diagram of the intersections of timelines through the carnivalesque

among people that is catalyzed by differences.⁷ In the carnivalesque, this would involve acknowledging difference and simultaneously dropping all inhibitions on the hierarchy that is established by said divergence, but still actively participating in the overall.

Bakhtin was not the only scholar who wrote extensively on themes of the carnival. Bataille, author of “The Accursed Share”, mentions the carnival in terms of the excess of expenditure that essentially is the festival. Examples of these festivals such as Mardi Gras and the Italian celebration of Carnival, these feasts are exaggerations of the human needs. With excessive eating, drinking, and themes of cursing and laughter, this all contribute to the grotesque. While the human needs are subject to satire to celebrate life – the social and corporeal are brought together in a collective, universal manner. The mouth is a common symbol used to describe the grotesque, used for the eating, drinking, etc. Commonly included in historic forms of architecture, an exaggerated mouth suggests the presence of a carnivalesque grotesquery. While Bakhtin, as previously discussed talks about the discourse between multiple agents in the public realm, Bataille focuses in on the exchange of commerce.

“I will simply state, without waiting further, that the extension of economic growth itself requires the overturning of economic principles – the overturning of the ethics that grounds them. Changing from the perspectives of restrictive economy to those of general economy actually accomplishes a Copernican transformation: a reversal of thinking – and of ethics.”⁸

Public space today has become a space for consumption, rather than exchange of discourse. Just as Privately Owned Public Spaces are described as pseudo public realm, these themes of consumption are triggered by the capitalist economy. In a carnivalesque approach, it is not about the consumption of goods but rather the exchange of the goods to unite a larger group of people. By allowing for that exchange to happen, without the burdens of control, the public realm can be renewed.

⁷ Riano, Quilian. “Which Public? Conflict as Catalyst.” ARPA Journal (blog), June 23, 2014.

⁸ Bataille, Georges. The Accursed Share, An Essay on General Economy. New York: Zone Books, 1991.

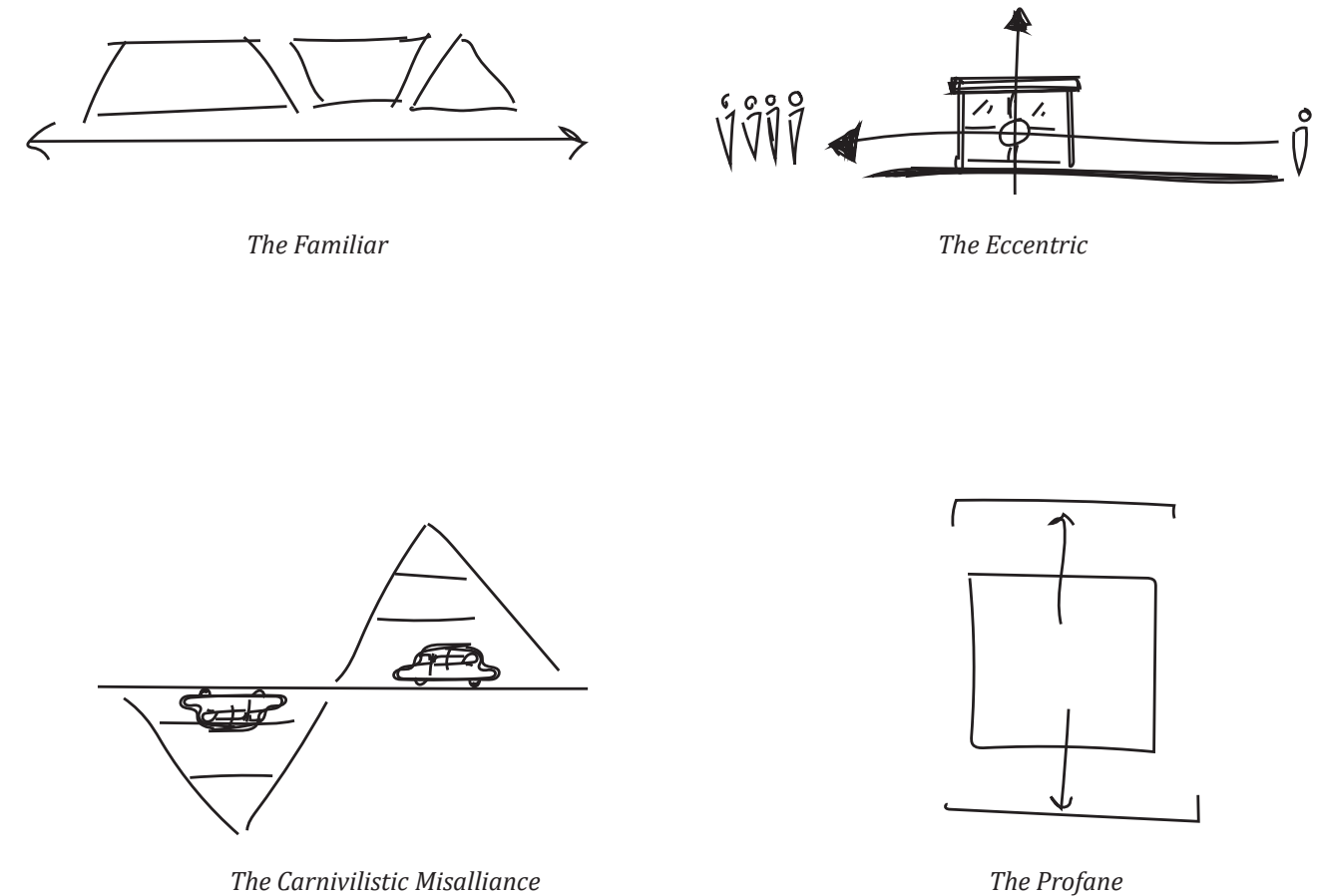


fig. 53. Sketches of the four categories

SPACES FOR TRANSGRESSION + VIOLENCE

Transgression is defined as “an act that goes against a law, rule, or ode of conduct; an offense”. It is the action of going against the civilized society. The festival embraces transgression to acknowledge the differences among the people participating. Because the festival is born out of the inversion of social and economic hierarchies, the shift is essentially difference. The social hierarchy is representative of the everyday. I am interested in how the different types of hierarches we experience in the everyday can be subverted such as the political hierarchy, the social, or even the cultural. These curiosities are intended to incite intrigue among the reader, and as a point to revisit on this project later. As will be later defined, this thesis juxtaposes the everyday time with the festival time to reveal the possibilities within the public realm to serve a collective.

“The principle of laughter and the carnival spirit on which the grotesque is based destroys this limited seriousness and all pretense of an extratemporal meaning and unconditional value of necessity. It frees human consciousness, thought, and imagination for new potentialities. For this reason, great changes, even in the field of science, are always preceded by a certain carnival consciousness that prepares the way.”⁹

The carnival, in the context of Seattle, contribute to a network of festivity. This map shows the parade routes in conjunction with the bus routes throughout the city of Seattle. As a larger collective network, the carnivalesque is part of a system that contributes to collective memory and history. The festival is embedded in culture and responds to a changing identity. The festival, or the carnivalesque, is the result of hierarchy being reserved and allowing for space for an equal playing field to exist for all social classes. Transgression is the point in which change occurs. Examples of visual projections on buildings demonstrates transgression b highlighting issues related to cultural and social norms and altering how we perceive space.

⁹ Bakhtin, M. M. *Rabelais and His World*. 1st Midland book ed. Bloomington: Indiana University Press, 1984.



fig. 54. The carnivalesque

Video artist Krzysztof Wodiczko is known for his projections and public art installations. Using the structure of the built environment as his canvas, he projects objects, bodies and people speaking to crowds. Projected imagery of hands and mouths that are symbolic of the grotesque, exchange and consumption enter the conversation. Inspired by ways of cultural communication in the public realm, Wodiczko uses performance as a way to communicate. I think it is important to establish how these projects are not just a monument of spectacle, but rather a celebration of an idea.

The theme of the carnivalesque presents itself as the ideal opportunity to highlight the over privatization of public spaces. Because the carnival is a platform for subversion and flipping a world upside down where all can speak equally about ideas and truths, this carnivalesque project contests the effects of modernity on our public realm. This will present itself in this project as the removal of the ultimate contribution by modernity, the single occupancy vehicle.



fig. 55. Wodiczko's installation

TIME OUT

"...everything resulting from socio-hierarchical inequality or any other form of inequality among people (including age). All distance between people is suspended, and a special carnival category goes into effect: free and familiar contact among people."¹⁰

The carnivalesque blends the private and public boundaries of the urban landscape. Bataille claims that when it is the period of carnival, the festivities know no boundaries. They bleed from the public realm into the homes and back. It is the moment when "all hierarchical distinctions and barriers" are suspended temporarily so that we are all considered equal.¹¹

HETEROTOPIC SPACES

In the fourth principle of Bakhtin's carnivalesque, the profane strips away the power present in control societies. This space is a heterotopia that grants a level of freedom beyond what is normally accepted, offering a temporary lift of a moral curtain. Heterotopias, in their true definitions, are spaces that are difficult to define because of their fleeting subjects and ephemerality.

For this project, a heterotopia is present to acknowledge that this space of the carnivalesque is an 'other' space. It might not be immediately physical and identifiably spatial, but it is a space for a dialogue to occur. It is the other space that isn't the norm – which is ultimately the carnivalistic misalliance as well.

"Where there is no passage of time there is also no moment of time, in the full and most essential meaning of the word. If taken outside its relationship to past and future, the present loses its integrity, breaks down into isolated phenomena and objects, making of them a mere abstract conglomeration."¹²

10 Bakhtin, M. M., and Caryl Emerson. *Problems of Dostoevsky's Poetics. Theory and History of Literature*, v. 8. Minneapolis: University of Minnesota Press, 1984.

11 Bakhtin, pp 15, 1984. *Rabelais and his world*, Edited by: Iswolsky, H. Bloomington, IN: Indiana University Press.

12 Bakhtin, Mikhail, Michael Holquist, and Caryl Emerson. *The Dialogic Imagination: Four Essays*. 18. paperback printing. University of Texas Press Slav-ic Series 1. Austin, Tex: Univ. of Texas Press, 2011.



fig. 56. An installation representing the carnival and an emphasis on grotesqueries related to consumption



fig. 57. Montage of the street in White Center

...parallel discursive arenas where members of subordinated social groups invent and circulate counterdiscourses to formulate oppositional interpretations of their identities, interests, and needs.

- NANCY FRASER

05 POINTS OF TRANSFER

CONNECTIVITY

For the purposes of this project, Seattle will be the city of exploration. In need of a familiar and accessible context to respond to, the process of selecting the specific sites will be explained. Connectivity is defined as “the state or extent of being connected or interconnected”¹ and community as “the people of a district or country considered collectively, especially in the context of social values and responsibilities; society.”² Connectivity today is complex in how it is shaped by physical access, social behaviors, and the technology that supports all of it. Connections within community allow for both a sustainable city and a sustainable life for the individual. The individual contributes to the collective. How the individual connects to the community within the larger scope of a truly public realm will be explored in this project, encouraging user generated and performative spaces while simultaneously revealing how public space can serve a community in flux.

The everyday is the structure that is the bus and its rigid system of going from A to B. I selected four cross sections or transects of the city via bus routes to challenge the everyday and its ways at bringing together multiple publics. The four routes shown here are as close as I could get to a straight shot north/south and east/west. Understanding that there are barriers of topography and geography to these transects - some required more transfers than others.

1 Webster’s dictionary.
 2 Ibid.

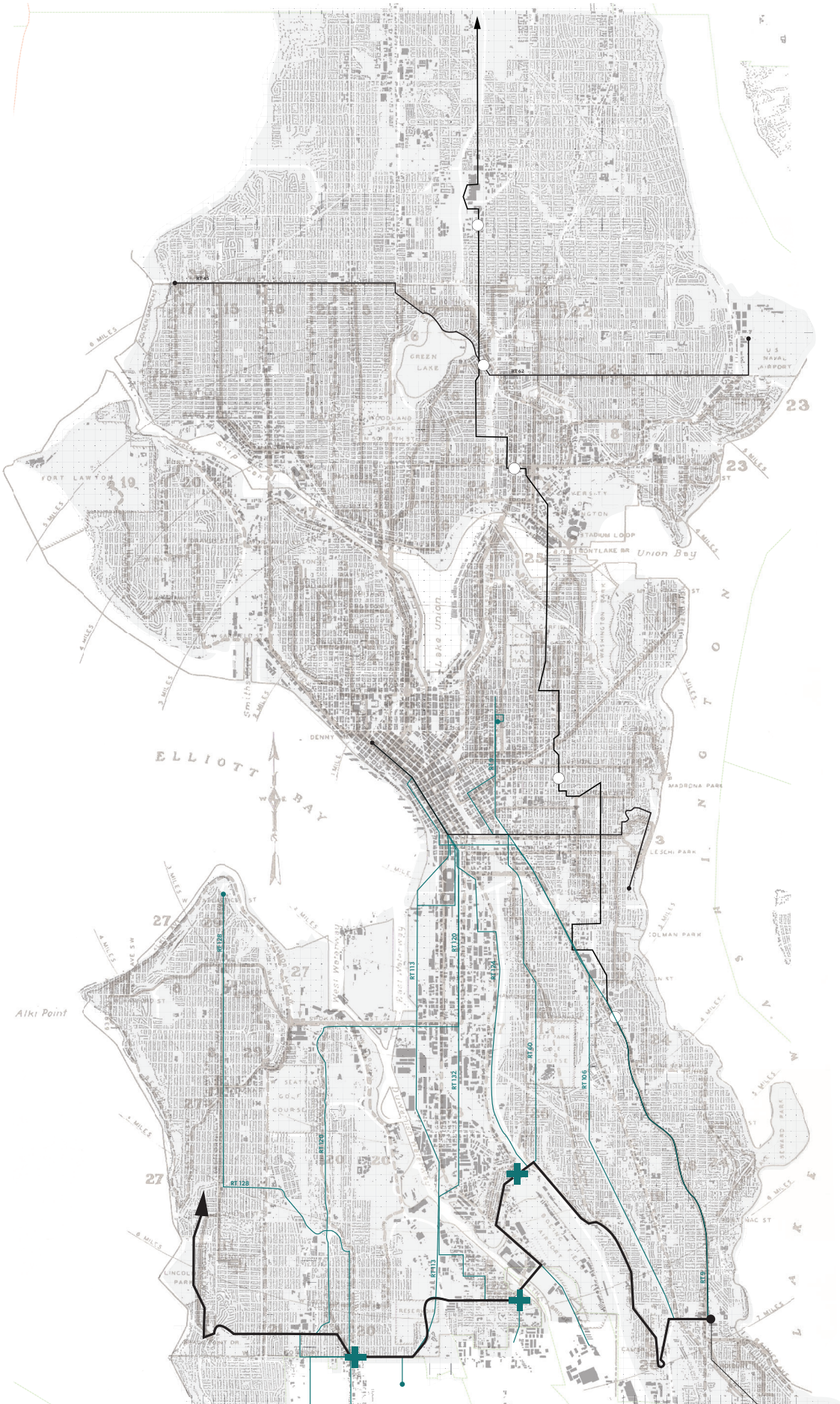


fig. 58. Map showing the various transects and routes examined during research

Historically, the bus routes have been formed on pre-existing routes that were from the era of street cars, funiculars, and interurbans. These historic methods of transportation were built with private funding from developers building neighborhoods beyond the urban core³. With their privatized routes in place, land became accessible and essentially, sellable. For example, the existing route 45 and 62 are aligned with a historic interurban route that crossed east-west in northern Seattle. By looking at the map of historic transportation, one will notice that the private investment was minimal in south Seattle. With difficult and industrial land in that vicinity, it was considered undesirable for developers. It was these companies, Stone & Webster (ancestor of Puget Sound Energy) and Seattle City Light, who owned these routes. So what we consider as a public piece of social infrastructure now remains at the mercy of these historical decisions. This was apparent as I began to investigate ease of access on the east-west cross-town routes in various parts of Seattle.

The east/west transects highlighted the prevalence of those historically privately invested routes from streetcars and interurbans at the birth of Seattle mass transportation. At the northernmost route, one transfer was required, at the central Seattle, one was sufficient. In South Seattle, multiple transfer points were required in order to transect as east/west as I possibly could. It became clear that transfer points between buses were an opportunity to focus in on the montage of multiplicities in these communities.

As I filmed my journey, collecting footage to analyze at a later moment, I appreciated the stop and go nature of getting on and off the bus. It was at this moment of transfer, that I came to be interested in the idea of transfer of ideas, identities, and communities. Just as Eisenstein looks at conflict and collision to create an intangible meaning, the collision of identities in spaces of exchange will also allow for that to occur. Are there ways of celebrating these moments of transfer?

I selected three neighborhoods along the South Seattle route to zoom in on further. I wanted to gain an understanding of the cultures and counter publics

³ “Seattle Transportation: From Trolleys to Monorails, A Timeline.” Accessed November 1, 2019. <https://historylink.org/File/4005>.

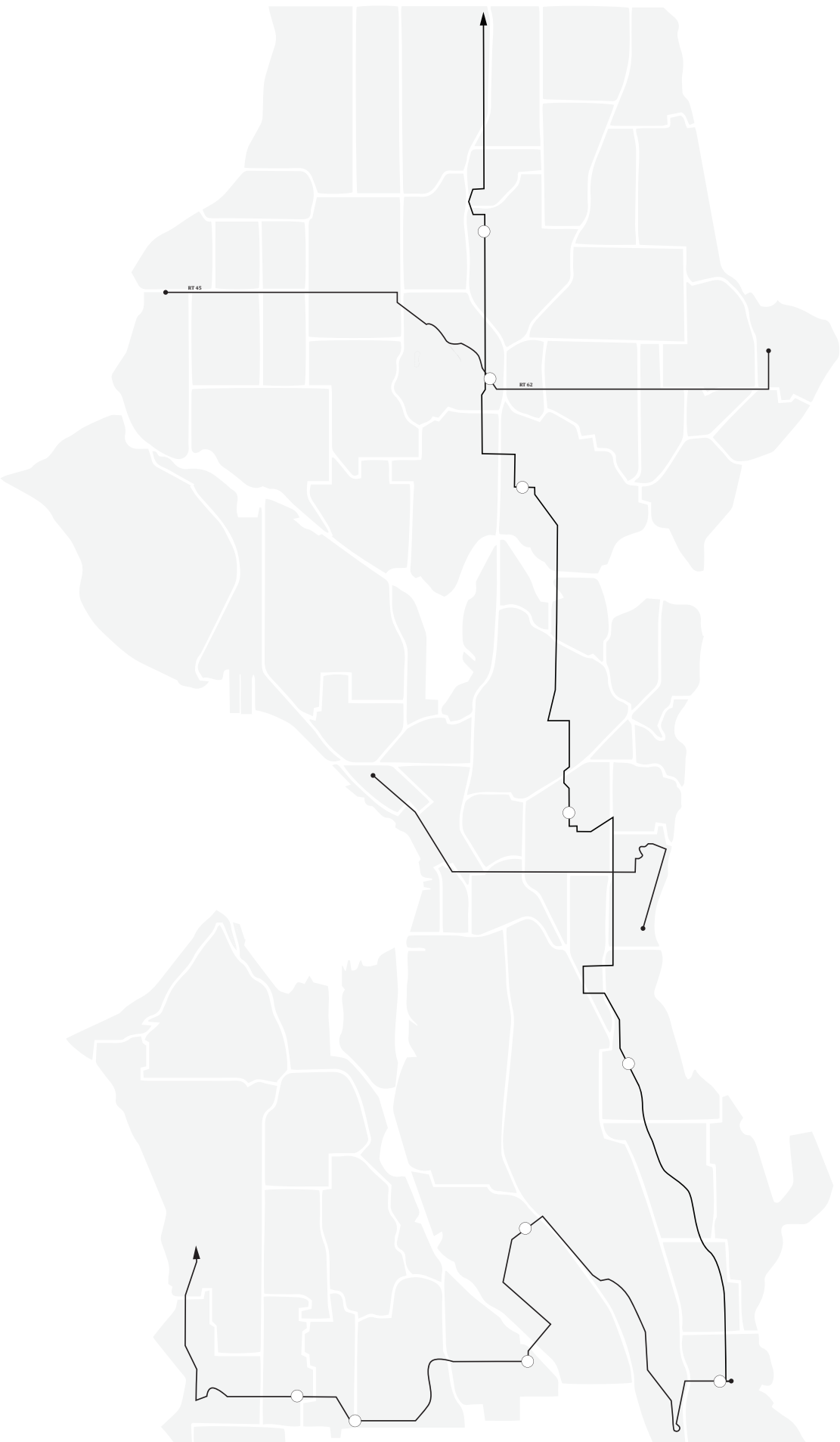


fig. 59. Four transects of research

that lived in these areas: Georgetown, South Park, and White Center. The map demonstrates how even in a concentrated area of South Seattle, there is a breadth of interconnectivity within the city that ranges from the northernmost point of West Seattle to Broadway in Capitol Hill. Where there is connectivity, there is also community, and that must be explored as well.

COMMUNITY

Projects such as Studio Gang’s Civic Commons and Situ’s DIA PLAZA have served as inspiration for ways in rethinking social infrastructure in the public. Highlighted as a piece of ephemeral architecture, the DIA PLAZA project also contributes to uniting community members through stakeholder involvement. The diagrams created by SITU show that in their process of identifying needs for the cultural campus, they have involved stakeholders from all types of industries that are embedded within the local context. Similarly, after having talked with a local non-profit art agency in Seattle, 4Culture, I discovered a similar process being implemented in order to get public art installations funded and ‘created’. 4Culture uses a methodology that both involves knowledgeable art enthusiasts with credible backgrounds while also engaging with community liaisons who know the context of the location of the artwork⁴. From there, the community liaison creates their own panel and hosts workshops to gain a deeper level of input from the people. This representative structure allows for a more equitable system and to allow for voices to shape the outcome that otherwise wouldn’t be able to. Arguably, it is an attempt at returning to a democratic system for the multiplicities.

In addition to the physical connections we experience through this type of infrastructure, there is also the type of social connectivity provided by social media and digital social networks. In an increasingly globalized and interconnected society, someone in Seattle can easily communicate with someone thousands of miles away and feel connected. There are arguments to be made in how that shapes the built environment when physical spaces are no longer conducive to providing for that interaction but moments and place making are away to break that barrier. We

4 Interview with 4Culture, 11 07 19



GEORGETOWN

SOUTH PARK

WHITE CENTER

fig. 60. Identity collages of the sites

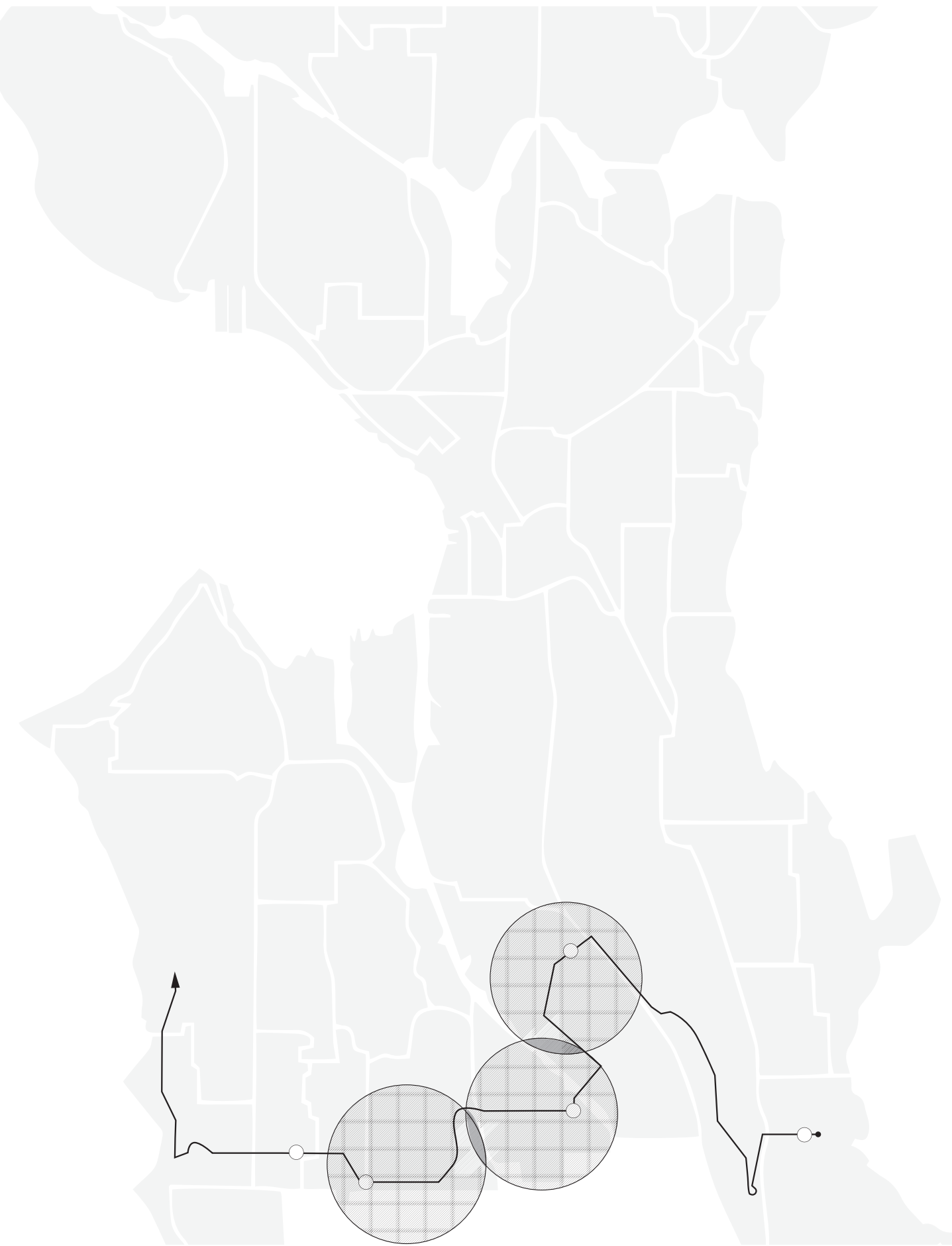


fig. 61. Seletion of sites along the south transect

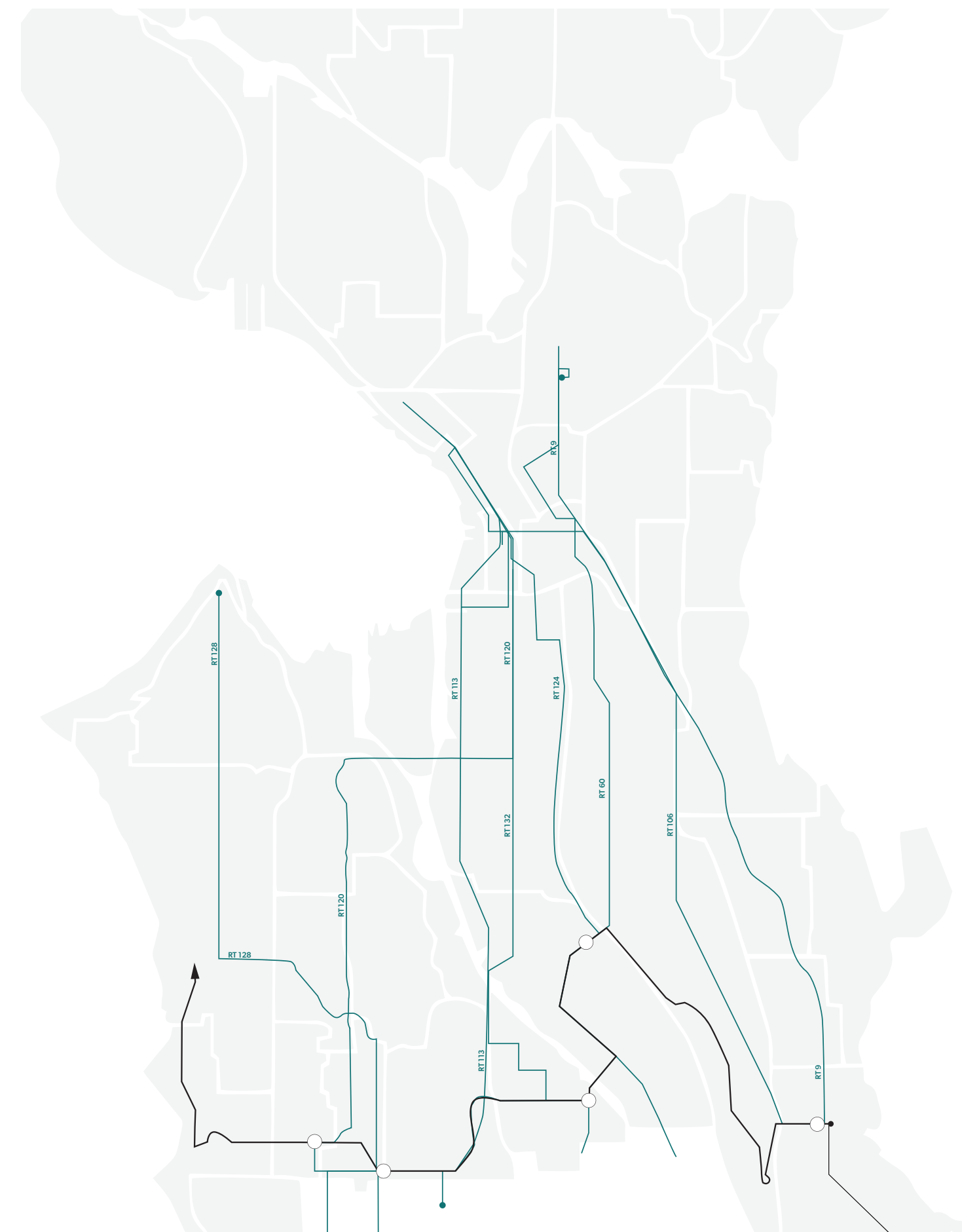


fig. 62. Connections by bus, emphasizing the points of transfer

have become an experience culture that posts and tweets. This project will open up the conversation on ways in which opportunities to share moments through technology as a way to grow awareness of a system that can be implemented throughout a city, tied to a network of transit.

With community and connectivity in mind, the three sites of focus will be analyzed further to gain a deeper understanding of where the connections exist and what are the identities that drive the community forward.



fig. 63. Montage of bus space

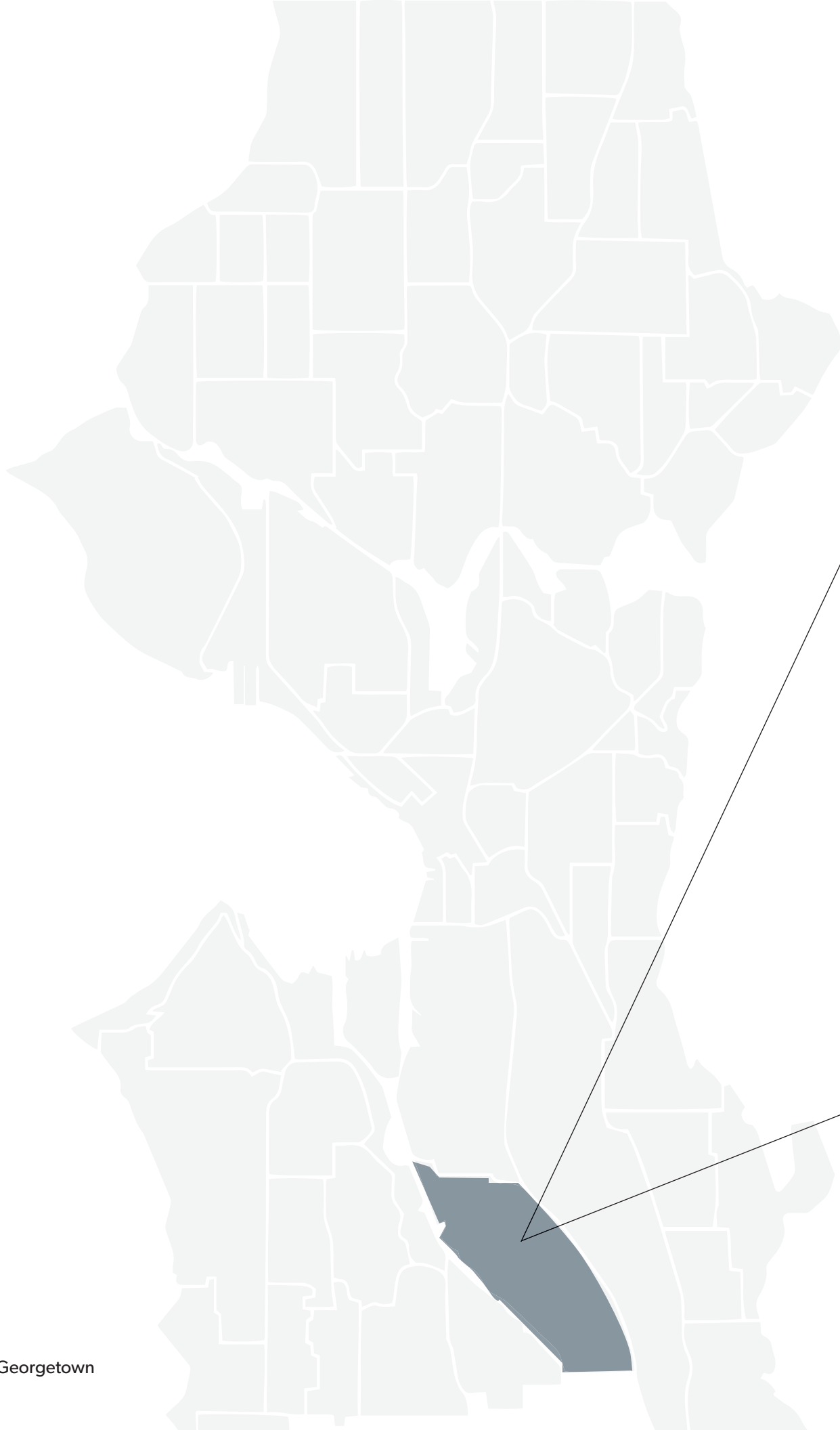


fig. 64. Georgetown

GEORGETOWN

Bounded by the railway, I-5, a large industrial district and the Duwamish River, Georgetown is nestled in a unique part of Seattle. It is home to a number of successful businesses that draw in people from the neighborhood and afar. With a growing business of breweries and quite a few latinx restaurants, Georgetown has a distinct culture.

Community events include but are not limited to: the Georgetown Carnival, Art Attack, and events held at Equinox Studios. Each of these events supports the artists in the community, whether it be booths set up on the streets or opening up studios and galleries to the public. Events such as the Georgetown Carnival have built such a deep association because of its annual occurrence.

The neighborhood is also home to Boeing Field, which implies a sense of history and workmanship that built this neighborhood to be what it is today. While Boeing Field is home to quite a few grounded 737's these days, the sound of a plane overhead is part of the experience. The Jet Blast Bash, associated with the Seafair celebrations, happens annually in close proximity to Boeing Fields and once again, contributes to a collective memory for the residents in the neighborhood and city.

The site in focus for this project sits at the moment of triangulation at 14th Ave, Swift Ave and Airport Way. The bus shelter has become overgrown with plants due to lack of use and a bus stop sign sits 10 feet away. It is a wacky intersection with many curbed medians interrupting the flow of traffic. With an overpass to I-5 overlooking the bus stops, this marks a space influenced by car infrastructure



fig. 65. Georgetown site, streets and stops



fig. 66. Georgetown, bus stop and overpass

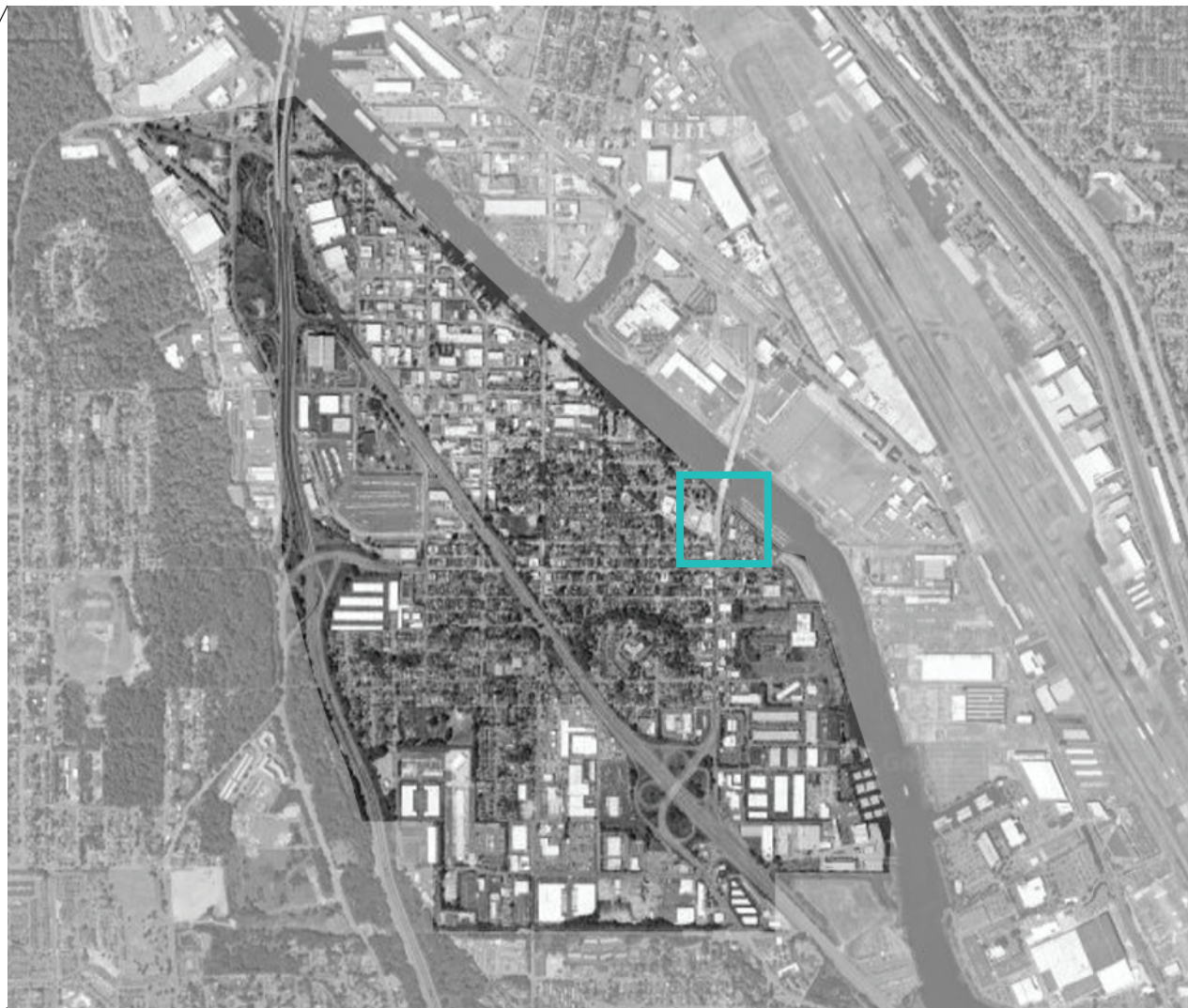
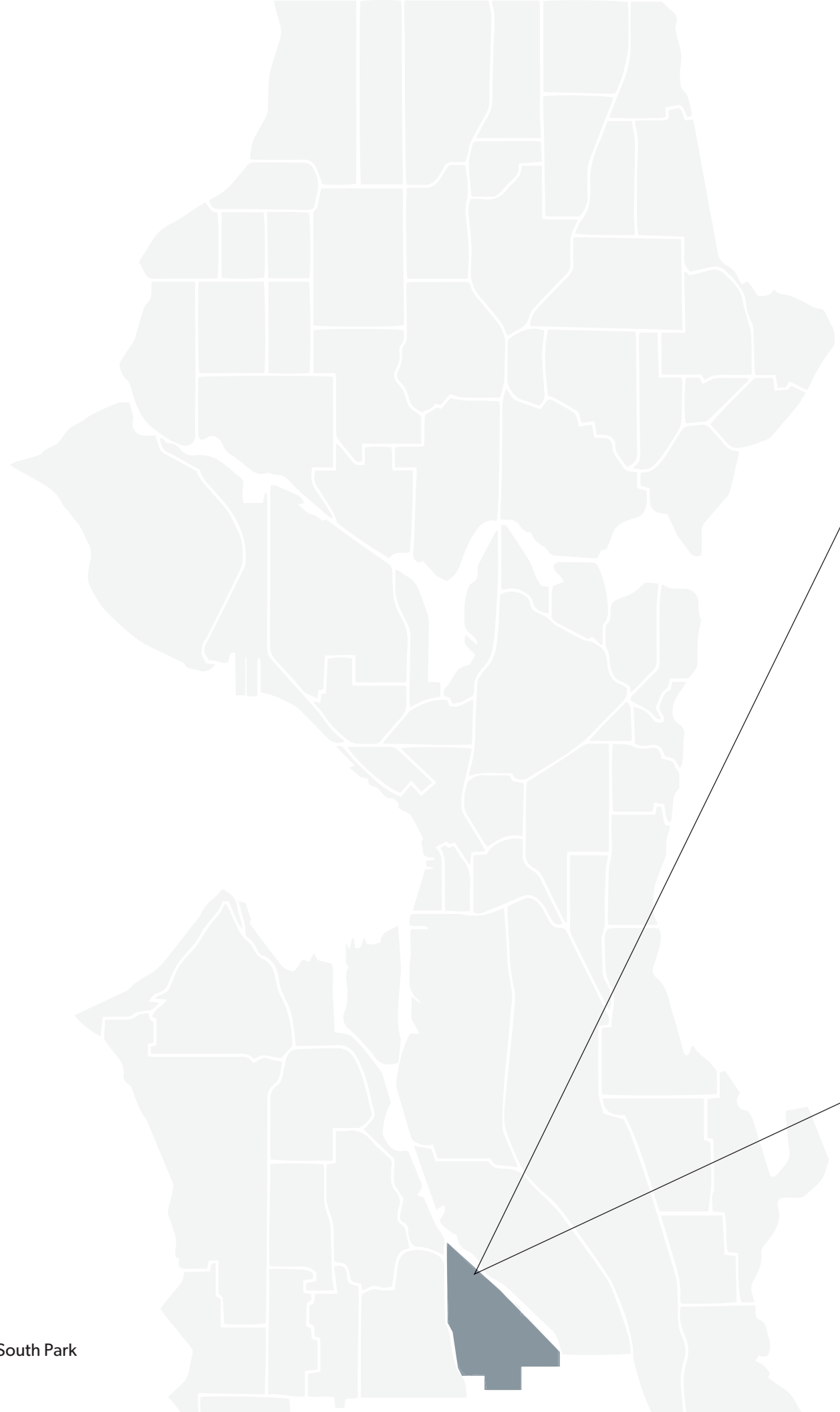


fig. 67. South Park

SOUTH PARK

South Park, historically fields of hops, sits at the banks of the Duwamish River. South Park is also situated between the two major arterials that run north-south through the city: I-5 and 99. With a lot of opportunity for connectivity, this neighborhood has not seen an increase in growth until the past few years. Concerned with gentrification, there are businesses such as La Resistencia, who are trying to build their enterprise from within the community to ensure that it is truly beneficial to creating place. La Resistencia as a café is usually the signifier of gentrification to come but owner Cote Soerens sees it as a way to combat just that. “Have an awareness of what your impact is in the community. Bend over backwards to make it accessible to people.”⁵

After being disconnected from the rest of the city for 4 years while the South Park Bridge was being reconstructed, this neighborhood is gaining attention and continuing to support its highly diverse communities. The site selected in this neighborhood overlooks the now opened South Park Bridge with two bus stops along 14th Ave S. Multiple surface parking lots front 14th Street South and will be a focus point as influenced by the trends of individualization. One of the two lots is currently used to service a laundromat and wine shop. The other is used for food truck storage and the occasional parked car for Big Top Curiosity Shop.

“When you break the fabric of relationships in a community, you have a ton of people that are isolated or marginalized...”⁶ and by introducing a festival of inclusivity that doesn’t feel “too bougie”, this neighborhood can find space for the relationships to rebuild.

5 Coughlin-Bogue, Tobias. “Can a Café Fight Gentrification?” CityArts, May 29, 2018.
 6 Ibid



fig. 68. South Park site, street, and stops



fig. 69. South Park bus stop and surface lot

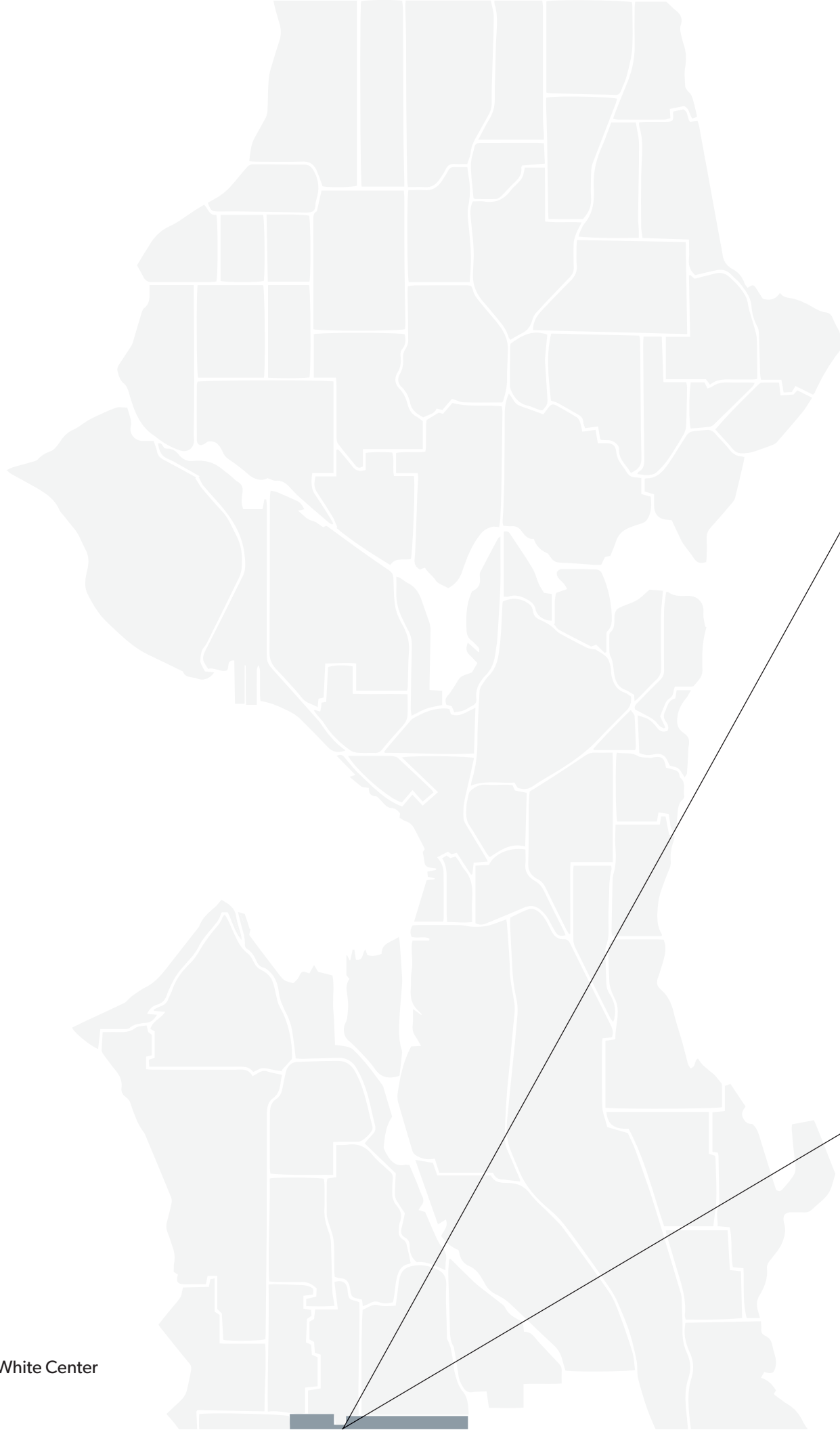
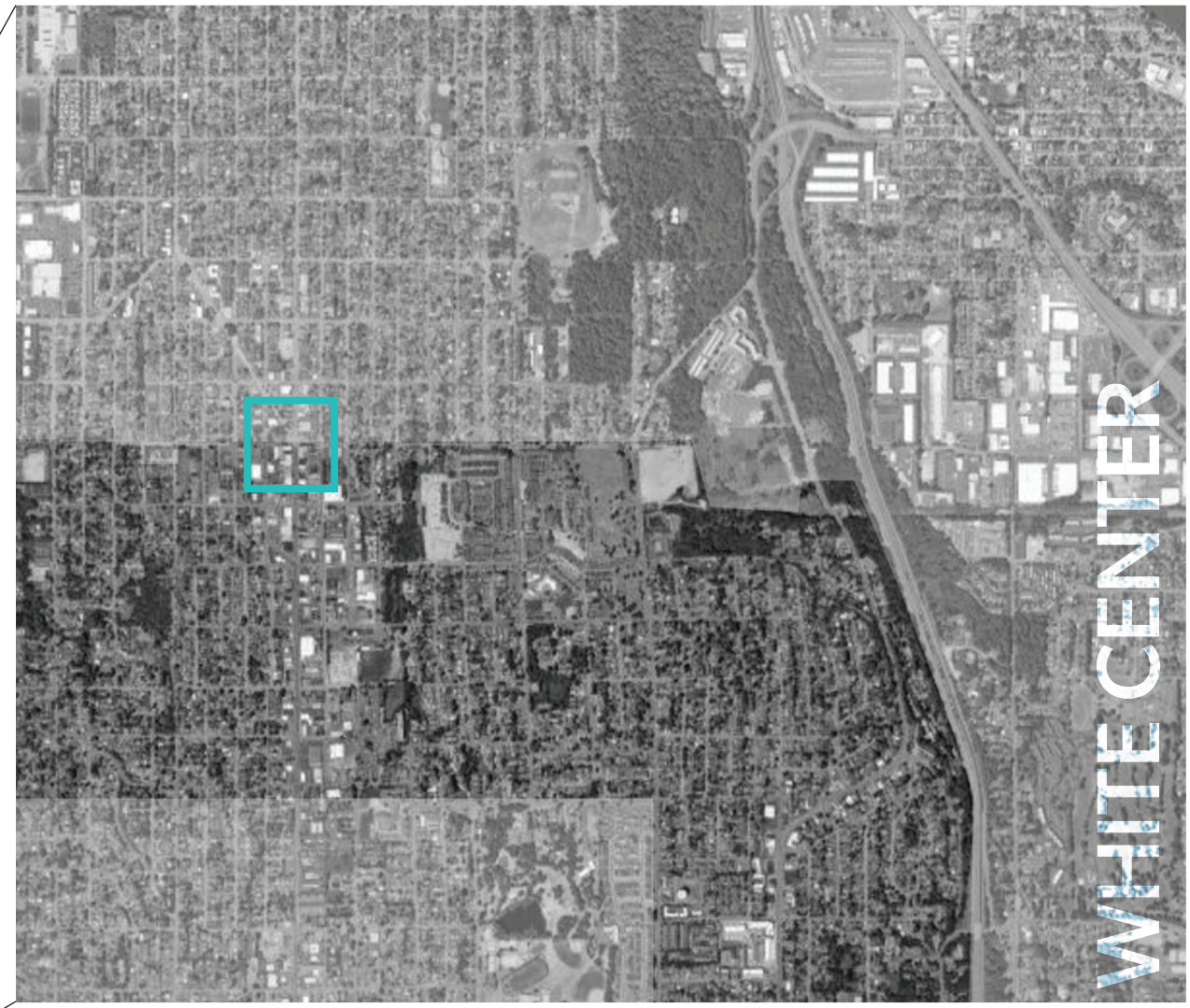


fig. 70. White Center



WHITE CENTER

As you wind around the landscape, under some roads and go down the hill from South Park, White Center begins to the left. A neighborhood, formed as a historic streetcar suburb, that lies at the very edges of the city of Seattle, it is partially unincorporated. The site in focus is an actual high frequency transfer point for the King County Metro bus system. With more than four bus stops in this area, there is quite a bit of activity. On a Saturday morning, this area is bustling with people walking to and from the intersection, deeper into White Center, for coffee, church, and food trucks.

A neighborhood that is known for its diversity and willingness to welcome refugees, there is a distinct group of people living here. Most visited for one of the few roller rinks in the city, Southgate Roller Rink, White Center has gained some retro attention. Known for festivals such as Jubilee Days, another event tied to Seafair, the main street for parades and such is 16th St SW.

At the corner of Roxbury and 15th St SW, is a gas station that opens up the site for optimal visibility between all of these transfer points. The gas station is a symbol of opportunity for reclamation of the privatized public realm. While the land itself is private, this site will be transformed to make it appear public for a moment. It is at the point where the potentialities for Chronotopia can be formed.



fig. 71. White Center sites, streets, and stops



fig. 72. White Center bus stop and gas station

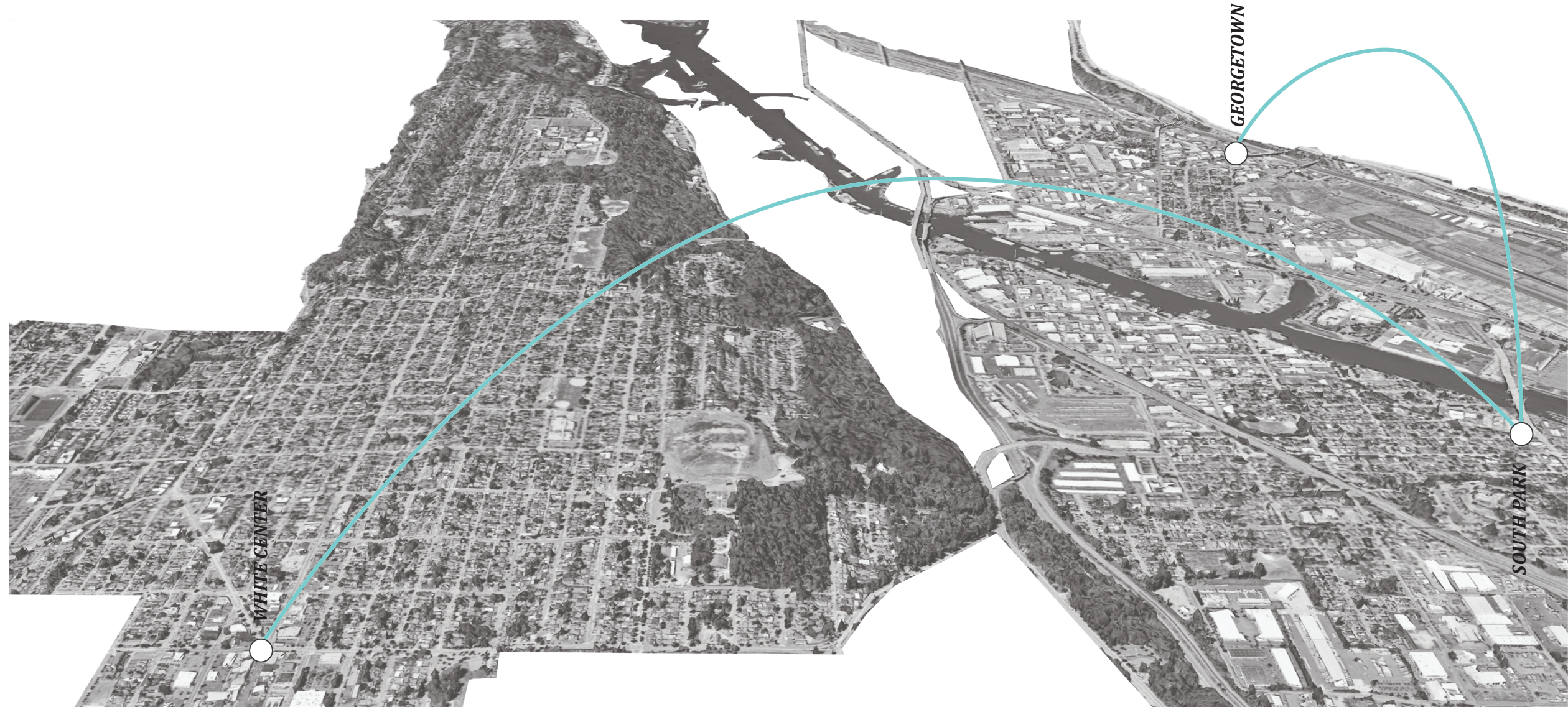


fig. 73. Three sites, connected



fig. 74 - 76. The sites and their spaces built for car infrastructure

THE INDIVIDUAL AND THE COLLECTIVE

At each of the three sites that were selected, there are moments that exemplify the loss of public space as it is connected by bus across south Seattle. As mentioned, spaces such as the overpass, the surface parking lot, and the gas station, exemplify spaces influenced by car infrastructure. This project will reclaim those spaces through the festival that is Chronotopia and provide an opportunity of resurgence to the community. Each of these sites shows potential is demonstrating how the seemingly everyday can be transformed into a festival born out of the community. The following image shows the festivals that are already existing in these neighborhoods. Chronotopia is not born out of nowhere but rather is a supporting framework (shown as the crosshairs representing intersections) for these continuous events.

Each of these sites will be explored through these modes of car infrastructure in addition to the everyday spaces that are the street, the bus, and the bus stop. This sequence of spaces builds a narrative for each neighborhood and allows the identities of the community to find space for appropriation. As Chronotopia is further defined, these elements will become apparent through the narrative and imagery.

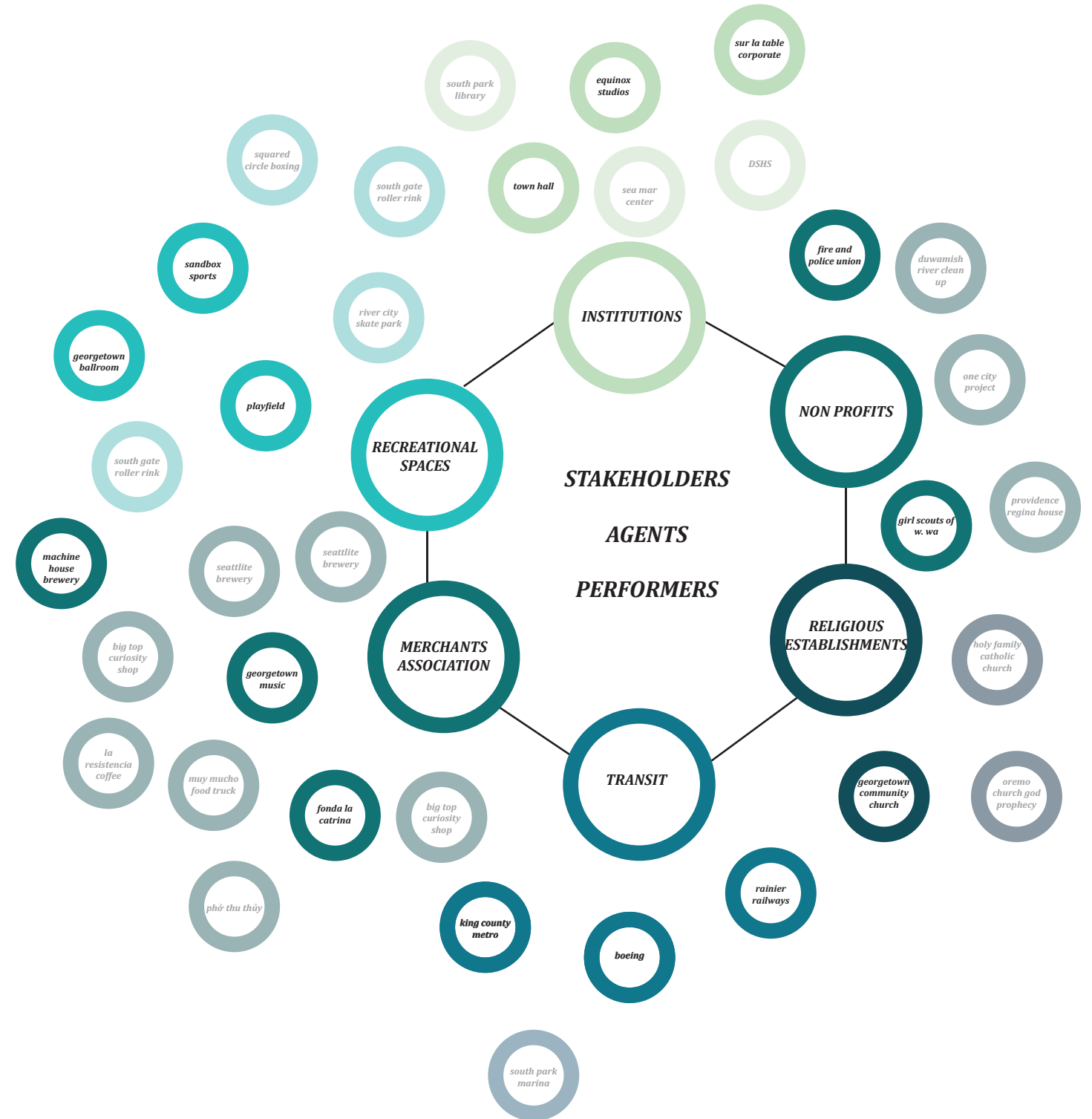


fig. 77. Community Liasons for the three sites

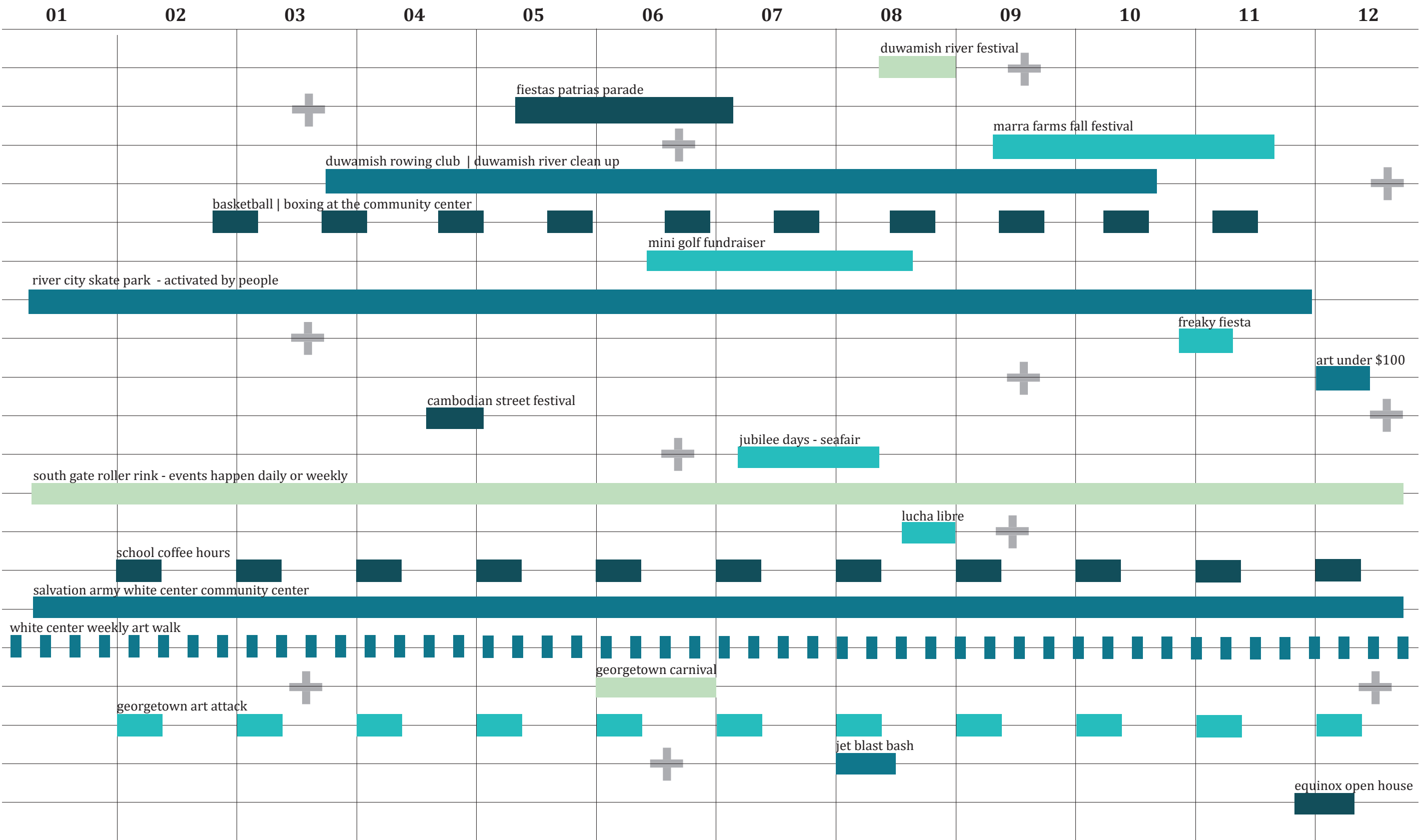


fig. 78. Potential chronotopic festivals proposed amongst already existing festivals and engagements in the three sites

INTRODUCING CHRONO+OPIA

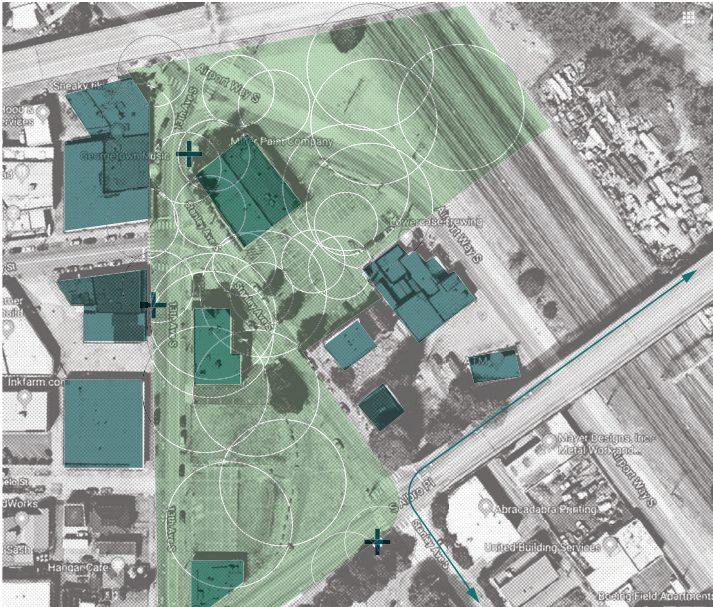


06 CHRONOTOPIA

I introduce to you, Chronotopia, a festival for the pluralist public realm. This event takes place in the public realm, tied to time and space, specifically that of the bus networks in urban landscapes, in order to challenge current conditions of the neoliberalist environment. With hopes of using conflict and dialogue to bring together the multiple publics in a time of individualization through an event that is inherently ephemeral, collective memory unites the past, present, and future of public space.

The fest begins with a TIME OUT to the symbol of individualization in the public realm - the single occupancy vehicle. The car is modernity's largest contribution to the public realm and this festival prohibits that use of space. Only the bus moves through the site with ease and becomes part of the experience that is Chronotopia. The street is the most basic form of public space and the bus is an extension of that.

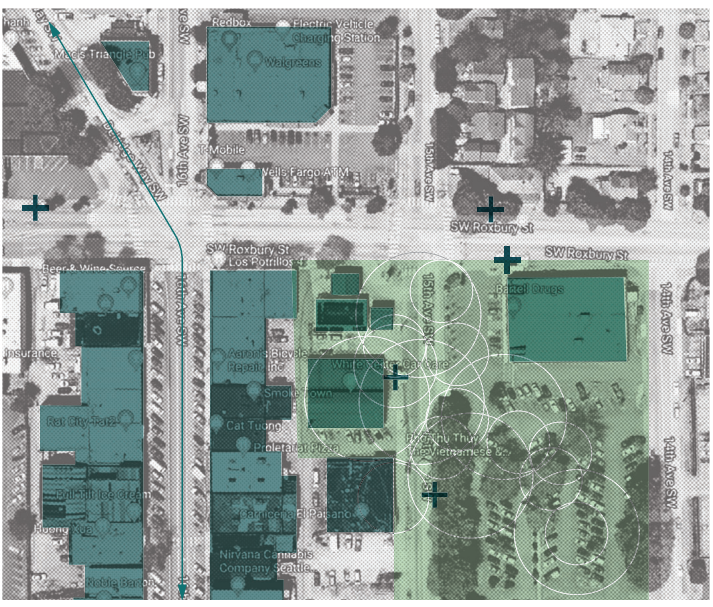
The theme of the carnivalesque presents itself as the ideal opportunity to highlight the over privatization of public spaces. Because the carnival is a platform for subversion and flipping a world upside down where all can speak equally about ideas and truths, this carnivalesque project contests the outcomes of modernity on our public realm. Instead of the self-interest motives that are associated with neoliberalism, Chronotopia returns to a sovereign society where the control is in the hands of the people - even if just for a moment. The ephemeral nature of this festival, both in its construction and destruction, lets the memory of once was



georgetown



south park



white center

fig. 79 - 81. Plans showing space of time out

continuing to build in the minds of the individual and collective.

There are moments of Chronotopia that highlight the ephemeral and carnivalesque. On the streets, projection mapping is used to distort the everyday pavement. As seen in previous projects, projection mapping is effective altering perceptions of a familiar place. Artist, Pipilotti Rist¹, uses augmented projection mapping to physically engage viewers. With these methods, Chronotopia isn't simply a spectacle but a performance by all. The structure of the festival begins with scaffolding at the bus stop. With a scaffolded base, the agents of the neighborhoods can manipulate the structure to serve the purposes they need. The tent overhead unites the festival while simultaneously signifying that an event is happening.

I will demonstrate the *Familiar*, the *Eccentric*, *Carnivalistic Misalliances* and *Profane* in each of the sites as they could be explorations of a future where the carnivalesque is used to subvert the privatization of public spaces. The following images work together to depict a fiction of potentialities. They are not intended to be sequential but rather a representation of what could be.

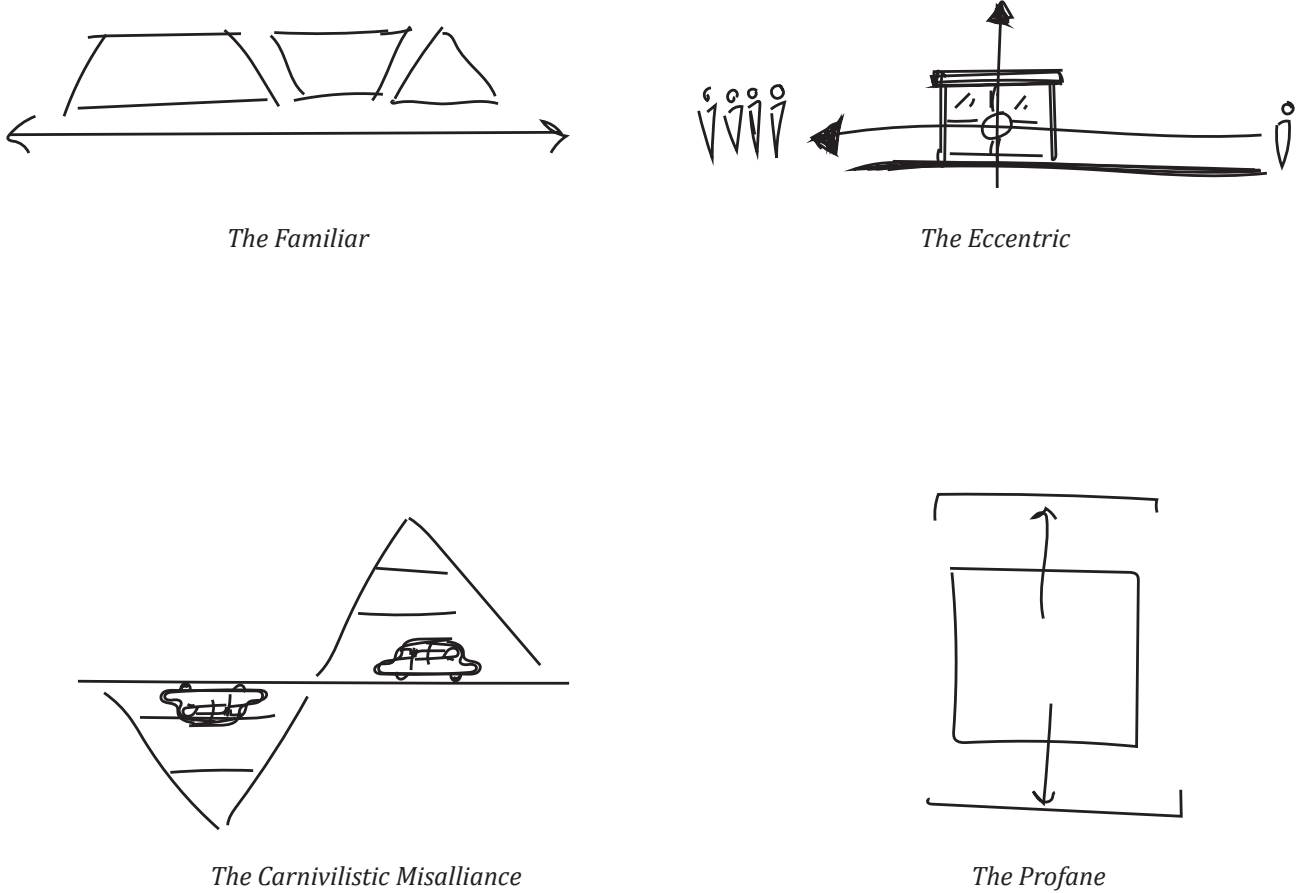


fig. 82. Sketches of the carnivalesque, a reminder

¹ Lund, Christian. Pipilotti Rist Interview: Freeing the Wonderlight. Louisiana Channel. Louisiana Museum of Modern Art, 2019.

THE EVERYDAY

Every carnivalesque event begins with the *everyday*. It is composed of the common places and spaces that we grow accustomed to. Here, the *everyday* is shown as the spaces of the residual public realm – the street, the bus stops, the surface parking lots, the gas station. These are all spaces that we interact with on a daily basis as we engage in the public but overlook as they are perceived as common. It is these perceptions of the *everyday* that will allow for a renewal once Chronotopia has made its mark on the publics, the memories and the cultures of these neighborhoods.



fig. 83 - 85. The Everyday top to bottom - Georgetown, South Park, White Center

THE FAMILIAR

The sites in focus are part of a connected system that is the bus and it is the bus where the story begins. The bus is the *familiar*. It is the point where the vertical hierarchy of culture comes horizontal. The ability to have free interaction among the changing community in this confined shared space occurs.

By providing ways for the public to engage with one another, the bus becomes a talking point, that highlights commonalities between all. The person to your left who may have been a stranger is no longer apprehensive to a greeting.

While the story might not be the Thanksgiving meal served on the L train through Brooklyn, the lights can change, and interactive lighting can be used to engage riders. With these brief moments of spectacle, it breaks barriers of conversation.

Music is played aloud, by the driver or perhaps some musicians - something for people either enjoy together or complain together. The bus becomes less about A to B and more about the chance interaction that fosters a resilient social climate.



fig. 86. The Familiar | Georgetown



fig. 87. The Familiar | South Park



fig. 88. The Familiar | White Center

THE ECCENTRIC

As the bus pulls into each of these sites, the bus stop itself is transformable through temporary uses of scaffolding. As the people get off the bus and enter the festivities, it is a moment of accepting each individual as a part of a larger collective.

With a rather anthropomorphic gateway that resembles what unites all humans as the grotesque, the bus shelter is the moment in which what was once normal is now a point of intersectionality of multiple groups of people that are participating. The presence of a tent overhead brings together the people below while simultaneously being an identifiable image.

The agents of the space are the community members that are local and the visitors who are not, as they come together to create a space that is both representative of the culture at that moment and an exploration for the future.

The eccentric is the moment when it becomes clear that it is no longer the everyday.



fig. 89. The Eccentric | Georgetown



fig. 90. The Eccentric | South Park



fig. 91. The Eccentric | White Center

CARNIVALISTIC MISALLIANCE

As the people move deeper into the festivities that is Chronotopia, a marker of time and space, it renews the street as a piece of the public realm. People become part of the inversion that is the carnivalistic misalliances. What was once a place of difference is now reversed to allow for the an even plane.

In Georgetown, there is a presence of sand where cars once drove , contributed by the local sand volleyball group. Light installations begin to form at the underside of the overpass and as someone ziplines above, it appears there might be a high ropes course somewhere.

In South Park, the disco ball above sparkles on the projection mapped image of water rushing through the street. People sit in kayaks and others perform on the scaffolding. On the northern end of the street, a group of people gathers over something that appears in the “water”.

In White Center, the roller skaters from Southgate Roller Rink are let loose to the streets. With masks and roller skates on, these fellow bus riders skate below the illuminated tent to the sound of a trombone player. There is unity in recognizing the grotesque images of the mouth projected on the street.



fig. 92. The Carivalistic Misalliance | Georgetown



fig. 93. The Carnivalistic Misalliance | South Park



fig. 94. The Carnivalistic Misalliance | White Center

THE PROFANE

As the publics and counter publics ease into the evening, the lived experience is unbounded. What was once sacred, is now parodied into something else. This is the moment of the profane.

At the underpass in Georgetown, the forgotten space is being further transformed into an amphitheater. The sand for the volleyball players is being used to construct sand castles while old sand buckets are being discovered in other areas.

The water that was once projected on the street in South Park, representing the continuous flow from the Duwamish, are now just puddles. The tent that once signified a visual connection above has collapsed and has caused the disco ball to roll down the street.

The gas station has been taken over in White Center for a party while the turf that has been rolled out into the streets starts to peel back. People have started to climb on the tent poles as the festival starts to crumble.



fig. 95. The Profane | Georgetown



fig. 96. The Profane | South Park



fig. 97. The Profane | White Center



THE EVERYDAY

Simultaneously, the carnivalesque produces chaos, conflict, discourse, and transgression. The public realm is at once owned by the people.

Chronotopia begins to dissemble. What was once chaos, is just a remnant to remind the people of its once existence – a mark in time, space and memory.



fig. 101. The everyday and the carnivalesque

Carnival is past millennia's way of sensing the world as one great communal performance. This sense of the world, liberating one from fear, bringing the world maximally close to a person and bringing one person maximally close to another, with its joy at change and its joyful relativity, is opposed to that one-sided and gloomy official seriousness which is dogmatic and hostile to evolution and change, which seeks to absolutize a given condition of existence or a given social order. From precisely that sort of seriousness did the carnival sense of the world liberate man.

-MIKHAIL BAKHTIN

07 CONCLUSION

This thesis takes the framework of Bakhtin’s carnival terms and applies it to a pre-existing network of transportation to critique the individualized public realm we experience in an increasingly neoliberal state. Acknowledging the mundane and rituals of the city as the everyday juxtaposed with the carnivalesque allows for a conversation to begin on where the control lies among a community. Using the context of the street as the main form of public space with the bus as an extension of that realm, encourages the bus stop to be the point of exchange of these multiplicities. The intent of this thesis was to understand how these tools of montage, the carnival, and analyzing time might engage the agents of public realm.

This design proposal itself encourages the use of ephemeral architecture to build collective memory through temporality and movement. The recognition of a space such as a big top tent combined with the familiarity of a bus connects the temporary to the seemingly more permanent. Developed with the notion that agency is returned to the community, rather than something of a top-down nature, this festival encourages participation while also embracing the oddities that really do exist in the everyday.

In a world where this thesis continues to be developed, it is my intent that this project could truly engage with one of these neighborhoods and develop a system by which the Chronotopia framework could be applied.



fig. 102. Chronotopia, a compilation

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