STAGING TOURISM : PERFORMING PLACE
Architecture as ‘mise-en-scene’ in the staging of tourist performances

by

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“The world is a scene or a show for those with the means to travel through it. For those who don’t, there is television.”

- ‘CONTEMPORARY TOURIST EXPERIENCE AS MISE-EN-SCENE’ MARC AUGE, 2005, p.88
01. Installation models.
Tourist bodies I, collagae.
First and foremost to my supervisor Jan Smitheram, thank you for all your hard work and encouragement.

To my family, thank you for keeping my sane.

And Kruger, thank you for being my biggest cheerleader. I could not have done it without you.

Also a special mention to the Experimental Research stream and the amazing people who made the last five years unforgettable.
ABSTRACT

This thesis examines the relationship between architecture and the tourist experience. In architecture, an understanding of the active tourist body is underdeveloped as visuality is often positioned as the dominant mode of analysing tourism. This thesis mobilizes the tourist by recognising a paradigmatic shift from the ‘gaze’ towards the ‘performance turn’ which privileges the multisensuous experiences of the tourist engaged with architecture. The thesis investigates how architecture can stage and amplify the performances of tourists in order to produce place, *en route*. To test this enquiry, a ‘design through research’ methodology is employed where the design proposition is developed through iterative design experiments. Within each experiment, drawing, physical modelling, collage and digital modelling are utilised to explore the dynamic relationship between architecture and tourists. Carried out alongside the design process, a comparative literature review and case study analysis provide a theoretical framework to support ‘design through research’. The design proposition is explored across three increasing scales, progressing the research through stages of development and refinement. In these three investigations the site of experimentation shifts from an installation to the domestic scale, through to the public scale. The first experiment engages with the human scale to mobilise a conceptual understanding of place through a 1:1 installation. The next experiment amplifies the domestic and exotic aspects of performing tourism through the design of a hotel. In the final experiment, the design of an artificial island stages the public performances of tourists of tourists, who produce place *en route*. This thesis concludes that while tourists performances are staged by architecture, tourists produce place through their individual and collective performances, indicating that neither tourism nor place are merely products, but part of a process.
Close-up of the hotel's sight-seeing deck.
CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>01. Introduction</td>
<td>01</td>
</tr>
<tr>
<td>02. Context</td>
<td>12</td>
</tr>
<tr>
<td>03. Case Studies</td>
<td>23</td>
</tr>
<tr>
<td>04. Part One - Installation</td>
<td>38</td>
</tr>
<tr>
<td>05. Part Two - Hotel</td>
<td>78</td>
</tr>
<tr>
<td>06. Part Three – Island</td>
<td>125</td>
</tr>
<tr>
<td>07. Conclusion</td>
<td>239</td>
</tr>
<tr>
<td>Works Cited</td>
<td>246</td>
</tr>
<tr>
<td>Figure List</td>
<td>253</td>
</tr>
</tbody>
</table>
How can architecture stage and amplify the embodied performances of tourists?
INTRODUCTION

The Pyramids, L’Arc de Triomphe, the Guggenheim Museum, Bilbao – architecture holds a considerable propensity to attract people across the globe en mass. In the opening pages of ‘Architourism’ Joan Ockman and Saloman Fraustro reflect on architectures power to construct the tourist experience, evidenced in the package tour itineraries that revolve around a collection of iconic “sights/sites” (2005, p.35). In turn, Medina Lasansky considers architecture to be heavily constructed by tourist values, demonstrated in the various ways that sites, from exotic resorts to historic cities, are redesign and packaged for mass consumption (2004, p.1). This shows that tourism and architecture are part of a reciprocal relationship.

Tourism is a unique form of production because it is the consumer that moves, in order to see a product that has typically already been ‘purchased’ (Holcomb, 1999). This fact suggests that one defining feature of tourism is that it depends upon the constant mobility of people. The growing mobility of society as a whole has consequences for architecture, which are discussed in depth by Marc Augé, (1995) and Jan Willem Duyvendak (2011). Auge and Duyvendak both assert that the increased mobility of information, people and goods which is symptomatic of globalisation, results in the homogenisation of the built environment. There is a common narrative of loss portrayed in tourism discourse as these hypermobile spaces are viewed as incompatible with notions of rootedness, fixity and authentic dwelling, characteristic of what Duyvendak refers to as ‘thick’ place (2011). Therefore tourist places “become the repository of all sorts of spatial illnesses including commodification, displacement and alienation” (Crang et al., 2009, p.12). Mike Crang et al., claim this narrative is driven by the tendency of tourist places to be defined as bounded and enclosed, producing “an oddly fixed version of the world for a mobile and fluid process” (Crang et al., 2009, p.48).

This thesis challenges traditional analysis of tourist places as fixed by mobilising the tourist through their embodied performances. The practice of ‘doing tourism’ is considered a series of staged performances, choreographed through architectural mise-en-scene. The notion of performance offers an alternative way of understanding the mobility of tourism that destabilises fixed notions of ‘thick’ place. Instead it seeks an embodied and multisensuous understanding of the tourist engaged with architecture. An exploration of performance is also sensitive to the way tourists inscribe themselves into space through social practices, (re)producing place through their individual and collective performances. Therefore this thesis considers the placemaking capacity of fluid social formations such as tourism and asks, how can architecture can stage and amplify the embodied performances of tourists?
WHO IS A TOURIST?

Tourism is recognised as one of the world’s largest industries (Lasansky, 2004, p.1) and in New Zealand it makes up over 20% of the export economy, generating $12.9 billion in 2016 (Statistics NZ, 2016, n.p.). Of the 3,255,000 visitors to New Zealand in 2016, over 50% claimed their main reason for travel was for a holiday, and a further 30% were visiting friends and relatives (Statistics NZ, 2016). The number of tourists visiting Wellington has grown steadily in recent years, seeing a 17% increase since 2015. This growth is due to a number of factors including the addition of many new flight routes into the city from China and Australia and strong growth in the number of cruise ships travelling through the city (Devlin, 2015, n.p.).

As a tourist destination, New Zealand’s “100% pure” brand is suggestive of the scenic and adventure based tourism that is promoted, in an attempt to attract tourists who are after an ‘authentic’ experience. Alternatively, in Wellington a large amount of the tourism generated is due to the ongoing success of Peter Jackson’s ‘Lord of Rings’ trilogy which was filmed in and around the city (Tzanelli, 2004). The conception of WELLYWOOD as a marketing platform for the film based tourism industry in Wellington, brings notions of authenticity into question. Tzanelli argues that because the film tourism industry in New Zealand “is based on the simulation of a fiction” the cinematic and staged fantasy becomes the destination (2004, p.38). This provides an alternative to considering only ‘authentic’ tourist experiences in New Zealand (Leotta, 2012, p.444).

06. The film ‘Once Were Warriors’ opens with the image of an idyllic New Zealand landscape, before panning out to reveal the image is only a billboard beside a bleak Auckland motorway. This reveals there is more to New Zealand than the “100% pure” slogan. Tamahori, L. (1994)
Scott McCabe argues the tourist is represented in an overwhelmingly negative light in academic study (2005, p.85), often positioned within narrative of loss where the hypermobility of tourism corrupts and homogenises fixed places (Crang, 1997, p.74). Similarly, Crang argues that tourists are often treated as though another species:

*Turistas vulgaris...who travel in herds, stampede onto beaches, flock to see places, and swarm around honey-pots* (Crang, 1997, p.74).

This attitude is also demonstrated in architecture, as the tourist is often depicted as a naive ‘other’. Ockman believes this is because architects prefer to think of themselves as travellers rather than tourists, “a semantic distinction that carries a nuance of elitist disdain for the viewing habits and tastes of the less sophisticated” (2005, p.160). According to McKenzie Wark there is a tendency of architecture academics to reduce the idea of tourism, despite his claim that while “they think they are still travellers...they are just different kinds of tourists.” (2005, p. 95). In this thesis, the tourist is not understood solely as an unreflexive, vacuous consumer of places but “a dynamic force in creating them” (Crang, 1997, p.74). This thesis frames the tourist through their experiences and embodied performances.

07. Duane Hanson’s hypereal sculptures personify the typical image of the tourist, conspicuous, overweight and camera-wielding. Tourists, Hanson, D. (1970); Tourists II. Hanson, D (1998).
METHODOLOGY

This thesis carries out design led research by employing a ‘design through research’ methodology. Peter Downton claims in ‘design through research’ the primary mode of producing design outcomes is “through the activity of designing” itself (2003, p.95). Following Downton this thesis approaches designing as a way of researching, whereby a proposition is explored and evaluated through iterative design testing (2003, p.91). Murray Fraser also discusses the paradox of design research in architecture where ‘design’ is seen as the product of ‘research’, when really they should be understood as “projective undertakings equally rooted in uncertainty” which are oscillated between continuously (2013, p.3). This underlines the notion that ‘design through research’ is a cyclical process rather than linear. Jane Rendell also argues that the process of design research frequently operates through generative modes, which entail “producing works at the outset that may then be reflected upon later” (2013, p.117). In line with Rendell, each design experiment in this thesis is evaluated and reflected on before progressing to the next, allowing the design proposition to develop throughout the investigation.

‘Design through research’ operates in this thesis through a method of shifting scales. The process of scaling up and down provides an explorative tool for testing the design proposition. Albena Yaneva states that during the design process “architects scale up and down in order to see what might follow...an exploratory move by probing in trial-and-error fashion” (2005, p.868). The shift in scale also prompts the design proposition to be challenged and modified in line with changing parameters. The method of shifting scale structures the design chapters of this thesis as the proposition is tested through a series of three design experiments of increasing scale and complexity. Within each design experiment drawing, physical modelling, collage and digital modelling are utilised to explore the relationship between architecture and the tourist experience.

The ‘design through research’ methodology is supported by ‘design for research’ which is carried out alongside the design process. This informs a contextual framework for the design process through case study analysis and a comparative literature review.
08. Drawings and models displayed during a review.
**SCOPE**

This thesis does not attempt to provide concrete architectural solutions to amplifying the tourist experience. Rather it engages architecture in speculative inquiry to test the potential of architecture to stage and amplify performances. This thesis recognises the need to mobilize the tourist and consider the placemaking capacity of fluid social formations. The thesis comprises 75% design work and 25% written theory as per the course outline (Marques, 2016).

**THESIS STRUCTURE**

The thesis is structured around six chapters.

**Context:** In the first chapter a comparative literature analysis provides a contextual framework for the staging of performances in architecture and tourism. The ‘tourist gaze’, presented by John Urry as mode of analysing the tourist experience is subverted by the ‘performance turn’ which offers a more embodied understanding of tourists engaged with architecture. The staging of performance is then explored as a way through which tourists (re)produce place en route.

**Case Studies:** The second chapter builds upon this theoretical framework to investigate architectural strategies for staging and amplifying tourist performances. The chapter is structured by three key strategies, architectural *mis-en-scene*, program and ‘spectacular’ architecture, through which a range of tourist sites from a hotel suite to a theme park are evaluated.

The design component of thesis is presented in three parts.

**Installation:** The first design experiment is an installation which attempts to destabilize a fixed notion of place through relational architectural practices.

**Hotel:** Following the installation the second design experiment moves up to a domestic scale to design a hotel, introducing the tourist into the proposition and identifying strategies for amplify the embodied performances of tourists.

**Island:** The final design experiment shifts to the public scale to test the staging of tourist performances through an artificial island.

**Conclusion:** The thesis concludes by providing a critical reflection on the design process, providing a discussion on the validity of the research into the performances of tourists within architecture.
09. Context and Case Studies provide ‘research for design’ which is carried out along side and supports ‘design through research’.
In the production of tourism, architecture plays a vital role due to its ability to construct tourist experiences. This is evidenced in the package tour itineraries that revolve around a collection of iconic “sights/sites” (Ockman and Fraustro 2005, p.35), from the Grand Tour and Voyage en Orient performed by the 19th century bourgeois (Augé, 2005, p.89) to Wellingtons’ own ‘Lord of the Rings’ Film Tours. Increasingly, architecture in turn is constructed by tourist values, signalling that tourism is simultaneously a process through which places are experienced and a force which shapes and interprets places (Lasansky, 2004, p.1). Contemporary writing on tourism has undergone a dramatic shift, from an emphasis on the hegemony of sight following Urry’s influential ‘tourist gaze’, to the ‘performance turn’ which privileges the visceral and the experiential relations of the body engaged with architecture (see Crouch, 1999; Edensor, 2001; Perkins and Thorn, 2001; Coleman and Crang, 2002; Pons, 2003; Crang, 2005; Haldrup and Larsen, 2010; Urry, 2011). This chapter will first address the shift from ‘gazing’ to ‘performing’ as the dominant research paradigm before taking a closer look at the relationship between architecture and the performances of tourists. Next it examines conceptions of place in tourism as notions of ‘thick’ place are destabilized, and finally I examine how tourists performances (re)produce place en route.
THE TOURIST GAZE

In ‘The Tourist Gaze’ Urry attempts to express the “fundamentally visual nature of the tourist experience” (1992 p.172). Adopting Focault’s (1976) notion of the ‘medical gaze’, Urry describes that the visual environment has a transformative effect on tourist’s experiences. He argues that tourists experiences “are only of importance to the tourists because they are located within a distinctive visual environment” (1992, p.172). Urry states that even mundane activities such as shopping or strolling are reframed and elevated “when conducted against a striking visual backcloth” (Urry, 1992, p.172). This implies that the tourist experience revolves around the practice of gazing upon something visually extraordinary and distinguished from the everyday to give it significance (Urry, 1992, p.173; Urry, 1990).

In his discussion Urry observes a distinction between the different ways in which tourists gaze. The ‘Romantic Gaze’ is the authentic, private and meditative gaze. This gaze is often mobilized by Westerners at sites designated as important such as the Taj Mahal, “feasting their eyes upon the mausoleum for unbroken periods, preferably in solitude” (Urry, 1990, p.34). The ‘Collective Gaze’ is less intense but is performed by a congregation who often view more of the same (Urry, 1990, p.34). Urry’s analysis of the tourist experience through the ‘gaze’ places visuality as the dominant mode of participation in tourism. This reinforces the Modernist hegemony of the visual in architectural spectatorship, where clear subject/object boundaries are valued over “immersive, multisensorial, and intuitive” modes of understanding (Ockman, 2005, p.160).
Privileging the gaze reduces tourism to a purely visual mode of analysis and neglects the multisensuous tourist body in architecture (Urry, 2011, p.1112; Perkins and Thorn, 2001; Joniken and Veijola, 1994). Arguing that the ‘tourist gaze’ “is too passive to encapsulate the full range of the tourist experience”, Perkins and Thorn suggest that a more useful approach to engaging with places is through the tourist performance, incorporating ideas of active bodily involvement (Perkins and Thorn, 2001, p.185). Recognising tourism as “something people do”, disrupts the notion of the ‘gaze’ to develop a multisensorial approach to understanding the ‘tourist-in-action’ (Crouch, 1999, p.86) as tourist experiences are predominantly “deeply grounded in non-visual forms of corporeal participation” (Pons, 2003, p.57).

Joniken and Veijola’s ‘The Body in Tourism’, explicitly criticises Urry’s undersanding of tourism by taking the texts of tourism discourse on holiday to see, “what they would tell us in the time and space of tourism, instead of here, in the time and space of sociological discourse. How far from the academic corpus would these texts connect? ” (Joniken and Veijola, 1994, p.125). Here, their feminist critique plays out as a series of imagined conversations with tourism theorist while on holiday in Mallorca. Joniken and Veijola argue that tourism discourse is not only too removed from the active body, but from the practice of tourism itself, as:

tourism researchers (including us) have, in analysing the authentic, the undestroyed and the nostalgic in tourism, squeezed their subject too tight - without ever really embracing it. Or embracing only rhetorically, ignoring the body (Joniken and Veijola, 1994, p.126).

Their argument includes insights on the male bias in tourism analysis, suggesting that Krippendorf, one social theorist who they ‘meet’ at the beach, “has not thought about taking care of children or washing dishes when seeing tourism as escape from everyday life” (Joniken and Veijola, 1994, p.127), suggesting the tourist experience is highly subjective, although predominately defined from a male perspective.

Urry, in his recent work has altered his position on the ‘tourist gaze’, accepting critique for “reducing tourism to visual experiences of sight-seeing and neglecting the other senses” (2011, p.1110). He acknowledges that:

the influential ‘performance turn’ within tourist studies suggests that the doings of tourism are physical or corporeal and not merely visual, and it is necessary to regard ‘performing’ rather than ‘gazing’ as the dominant tourist research paradigm (Urry, 2011, p.1110).

In ‘Gazing and Performing’, Urry revisits the tourist gaze in light of the performance turn, “enlivening the Foucault-inspired notion of gaze” by developing a bodily, theatrical approach to gazing that considers the gaze as an embodied and multisensuous performance (2011, p.1110). Urry supports that “this ‘moving’ body is a performing body...It is through bodies-in-motion that people perform and ‘make sense’ of places physically, semiotically, and poetically” (Urry 2011, p.1122), which signals a shift towards an focus on the body in tourism and architecture.
THE PERFORMANCE TURN

The performance turn understands the production of tourism as a series of practices within space comprising two key components, performing and staging. The first component establishes an understanding of how tourists experience places in multisensuous ways through performing. The second component recognises that these performances are frequently framed, staged and choreographed through architectural mise-en-scene, or the arrangement of the scenery, props and actors.

PERFORMANCE

Reacting to Urry’s notion of the tourist gaze, Edensor (2001), Perkins and Thorn (2001) and Pons (2003) each mobilize the discussion of practice and performance in tourism. The performance turn allows tourism to be conceived as a set of diverse social and cultural practices (Crang et al., 2009, p.7) which are choreographed and directed within tourist ‘stages’ (Edensor, 2001, p.59). Privileging acts of ‘doing and being’ develops a sensitivity towards the ways in which tourists encounter places through various senses, as they eat exotic food and smell new smells (Perkin and Thorns, 2001, p.189). The embodied performances of tourists reveal a more dynamic and corporeal understanding of the relationship between tourists and architecture, as they step across the marble paving of the Taj Mahal or soak in a thermal spring in Rotorua.

STAGING

Performance metaphors are also employed to conceptualise the ‘material and symbolic’ staging of tourist places, as well as the “scripted and expressive corporealities and embodied actions” of tourists, workers and locals (Urry, 2011, p.1112; Crang 2004; Edensor 2001). Edensor addresses how tourist stages are produced, represented and regulated, stating that tourist performances are always carried out on a particular stage, whether it is a national park or a theme park (2001, p.63). Tourist stages are often produced through ‘stage-management’ strategies, as guides, signs and cultural codes all work to choreograph tourists spatial practices, encounters, and interpretations of place, to provide cues on what behaviours should take place (Edensor, 2001, p.63). Crang also observes that tourist performances take on a scripted nature, under the influence of architecture and encoded props (2004). Carefully themed and information saturated tourist sites maintain clear pathways and staged spectacles to regulate ‘appropriate’ behaviour and chaperone tourists along prescribed paths “restraining those who stray” (Edensor, 2001, p.71). Evidence of this can be seen in tourist attractions where viewing platforms are constructed to designate specific viewpoints a site should be seen or photographed from. While the staging of tourist environments cannot guarantee specific performances, the process of regulation and enforcing of conventions ensures “distinct performance can be identified at most sites” (Edensor, 2001, p.63).
12. Tourist posing at the Taj Mahal.
Edensor identifies two types of tourist sites, the carefully managed enclavic sites where performance is organized by discretely situated props or a heterogeneous site where boundaries are more blurred (Edensor, 2001). Enclavish tourist spaces often maintain a strong physical or symbolic boundary and are framed to regulate behaviours and create a “tourist bubble” that shields from potentially confusing sights and experiences. These spaces are carefully planned and ‘stage-managed’ to provide a consistent aesthetic and ‘ambience’ to minimize ambiguity. Modes of soft-control, such as CCTV cameras and guides are usually mobilized to monitor performances (Edensor, 2001 p.63-64). Through the use of ‘scenography’ the tourist gaze is directed to particular attractions and commodities, away from chaotic, extraneous elements. Heterogeneous tourist spaces by contrast, are “weakly classified” multi-purposes spaces with blurred boundaries in which a varied range of performances co-exist (Edensor, 2001, p.64). These are stages where tourist perform alongside the everyday enactions of passers-by (Edensor, 2001, p.64). The nature of these different tourist sites or stages, highlight how the performances that unfold are never coincidental, due to the power involved in the ‘directing’ and ‘stage management’ of tourist sites. There is a difference in the agency and structure of various tourist sites, from “the heterotopia of the market to the homogenia of the plush hotel” (Crouch and Desforges, 2003, p.8), but ultimately the environment always has a role in shaping performances.

Edensor (2001), Pons (2003), Crang (2004) and Urry (2011), however, argue the limited potential of staging tourist performances that are largely habitual and do not represent a break from the everyday. Edensor notes that tourists carry “quotidian habits and responses with them; they are part of their baggage” (2001, p.61). Accordingly, tourism constitutes a collection of “unreflexive, embodied, shared assumptions about appropriate behaviour in particular contexts” (Edensor, 2001, p.60) which are reproduced by tourists through their performances. Such norms will vary from backpackers to a member of a bus tour, but the most relevant practices through which tourists engage are “everyday, ordinary and often non-representational, practices” (Pons, 2003, p.52). This indicates that it is insufficient to focus only on extraordinary practices like sightseeing, “as people do ordinary things in a special place and special things in ordinary places” (Crang, 2005, p.35). While tourist performances concern the enaction of often stage-managed or ritualized practices, rather than being fixed there is also potential for innovative performances. The tourist can ‘work’ these environments, creating performances that are potentially disruptive and unsettling to challenge convention through a process that is interactive and contingent (Edensor, 2001, p.72; Crouch and Desforges, 2003, p.9).

Having outlined how ‘performing’ has surpassed ‘gazing’ as the dominant mode for analysing and understanding tourists engaged with architecture, it is evident that by employing performance metaphors the tourist is understood as a more complex and active body. The embodied tourist is capable of conforming to a prescribed set of behaviours, or rebelling against them, performing extraordinary practices or following everyday routines. We are reminded that while sites are capable of shaping tourist experiences through staging, tourist spaces are also ‘(re)produced’ as tourists performances act to map out individual and collective identities (Crang, 2004, p.82; Edensor, 2001, p.71). This reinforces that tourism is a process and not, as Urry’s early work would suggest, merely the product of a “striking visual backcloth” (Urry, 1992, p.172).
PLACE

The ‘tourist gaze’ has limited application for understanding tourism as part of a process. Tourists experiences are shaped by their environment, and similarly, their performances have a tangible influence on that environment by producing meaning. Tourist (re)produce place through collective and individual performances, destabilising fixed and static identities of ‘thick’ place.

Edward Relph defined place as “a phenomena of experience”, drawing on phenomenological concepts to describe the experiential characteristics of place (1976, p.102). He speculates that as we individually and collectively attach specific meaning to spaces, they become places, “centres of constructed meaning of our lived experience” (Relph, 1976, p.102). The built environment not only serves to reflect socially constructed meaning but also plays a role in the manipulation and production of place by acting as a productive force in generating meaning through experience (Relph, 1976, p.103; Knox, 1987, p.122). This suggests that architecture itself has an important role in our experience of place as it can reflect, project or shift perceptions.

THICK PLACE TO THIN PLACE

Traditional theoretical notions of ‘thick’ place are associated with sedentary ‘authentic’ sites which are threatened by the mobility of tourism (Duyvendak, 2011, p.28). When nostalgic notions of ‘thick’ place are disrupted by fluid social formations, these sites become associated with non-place (Arefi, 1998; Augé, 1995), supermodernity (Ibelings, 1998) and placelessness (Duyvendak, 2011). These approaches argue that the hypermobility characteristic of contemporary society, challenges our ability to develop meaningful, ‘thick’ attachments to place as sites become increasingly homogenised and people become less ‘attaching’ (Duyvendak, 2011, p.28).

Tourism is acknowledged by Mike Crang, Pau Obrador-Pons and Penny Travlou (2009) as being offered as “the example par excellence” of Marc Augé’s definition of non-place, depicted by the banal, depthless and inauthentic spaces that make up the mass tourism experience (2009, p.12). Augé gives insight into this notion, lamenting that:

the same hotel chains, the same television networks are cinched tightly round the globe, so that we feel constrained by uniformity, universal sameness, and to cross international borders brings no more profound variety than is found walking between theatres on Broadway or rides at Disneyland (1995, xii).

Duyvendak’s argument, by contrast, questions the relevance of ‘thick’ notions of place when people’s enhanced mobility means social practices are increasingly disembedded from physical location. Traditional understandings of places fixed in space, are superseded by “the space of flows” (Duyvendak, 2011, p.9).
Instead of focusing on ‘thick’ place when considering the mobility of people such as tourists, Duyvendak offers a conceptualization of ‘thin’ place, found in generic places such as chain hotels and airports. Such places may provide an attachment to place in a de-territorialized way, through what he terms as the ‘hotel chain strategy’ (Duyvendak, 2011, p.13). As Duyvendak argues:

Whereas most scholars claim that people need ‘thick’, particular places to feel at home, for some groups the ‘thin’ character of generic places aids home-making. Their ‘homes’ are interchangeable places, almost ‘non-places’...The very fact that these spaces are ‘thin’ on particular traits makes it easier for the chronically mobile to ‘lightly’ particularize them (2011, p.34).

This strategy explains why often the de-contextualised nature of generic places and goods allow people to feel at home (Duyvendak, 2011, p.15). This is illustrated in the film ‘Up in the Air’, by the protagonist Ryan Bingam – a chronically unattached frequent flyer. In the film, Bingam describes:

*All the things you probably hate about travelling - the recycled air, the artificial lighting, the digital juice dispensers, the cheap sushi - are all warm reminders that I’m home* (Up in the Air, 2009).

Duyvendak’s distinction between ‘thick’ and ‘thin’ place does not attempt to deny that ‘thick’ attachments to place exist for settled communities. Instead he offers to those who have become unattached an alternative strategy for placemaking. While this offers us a way of viewing place that is not fixed or rooted, it still deals with a limited understanding of place attachment where one either occupies only ‘thick’ or ‘thin’ space. This thesis is concerned with how tourists re-inscribe themselves into spaces, forming a relational approach to place which is de-territorialized.
PERFORMING PLACE

Neil Leach (2006) and Crang et al. (2009) recognise the potential within tourism to foster new forms of attachment, where forces of homogenization and commodification “encourages us to formulate new paradigms for understanding attachments to place” (Leach, 2006, p.183). Leach argues the application of “performativity to place” has potential to foster a notion of place that is de-territorialized, resisting static notions of ‘dwelling’ (2006, p.183). Crang et al. illustrate that “new spatialities can be made and re-made by the mobilities and performances of tourists” which are sensitive to such embodied performances and social practices, such as swimming, sunbathing and eating (2009, p.1). Rather than abandoning ‘place’ in favour of movement, the authors suggest reconceptualising place so that it embraces a relational approach which incorporates the mobilities of tourists (Crang et al., 2009, p.13). As Crang et al. argue:

Places are not fixed and stable entities but they are provisional and always in the process of construction. Their shape depends on the performances and interactions of the people that inhabit them and the networks that sustain them (2009, p.13).

This statement is key to understanding how architecture can be responsive and generative of the performances and interactions of tourists from which place is (re)produced. Accordingly, anywhere can become a place through the enactions of tourists collective and individual performances which allow them re-inscribe themselves into a space (Leach, 2016, p.182). This signals the importance of developing an understanding of “performativity of place” (Coleman and Crang, 2002, p.10) rather than just performances in place. Here, performativity is framed “through the lens of performance” (Smitheram, 2011, p.56), understood as the active ‘doing’ of place. Smitheram, however, argues that collapsing the terms performance and performativity in the performance turn fails to distinguish their opposing origins in theatre and philosophy respectively (Smitheram, 2011, p.57). For the purpose of this thesis the word performance is used.

The processual relationship between tourist and place, or performance and stage, is explored by Krolikowski and Brown (2008), Bærenholdt (2003) and Coleman and Crang (2002). Each recognises that places are not fixed entities, but are fluid spaces contingent on the affectively performed practices within them (Coleman and Crang, 2002, p.1). The relationship between stages and the enacted performances of tourists is “synergistic” as the tourist stage supplies a context which shapes the nature of performances, while being “re-contextualized and transformed by [tourists] performances” (Krolikowski and Brown, 2008, p.144). Coleman and Crang suggest that tourist places are constructed equally by tourists’ performances and specific staging. Their concern is that ‘dramaturgical metaphors’ often suggest performances occur in fixed places, and overlook the potential for places to be “contingently and performatively produced” (Crang and Coleman, 2002, p.10). Bærenholdt also suggests that tourists and places are connected through complex and diverse performances where place is not fixed, but “implicated within the complex networks by which hosts, guests, buildings, objects and machines are contingently brought together” (2003, p.150). This highlights that while architecture constructs tourist performances, to an extent their experience of place is subject to their participation within it (Leach, 2006, p.183). The ability of tourists to form attachments to place en route, is through the rituals and embodied social practices that they engage in individually and collectively. These rituals might be shopping or posing for photo’s, depending on what kind of tourists they are, but each of these actions affirm their attachment to a place, irrespective of the particularity or authenticity of the place.
CONCLUSION
The performance turn signals a shift in the dominant paradigm for understanding how tourists interact with the built environment, from an emphasis on the visual to the experiential. As Crang et al. argue, tourism is a fluid phenomenon that is “thin on meaning and ideological narratives and very dense on physicality and sensuality” (2009, p.4). The very act of being a tourist is a highly corporeal experience that is fragile and elusive, rather than a solid state of being (Crang et al., 2009, p.14). However, as Veijola and Joniken point out, tourism is often studied from such a distance that the body is lost. Through privileging the visceral and the experiential relations of the body engaged with architecture, the performance turn allows a deeper understanding of the tourist experience that goes beyond the purely visual. The performances of tourists are in many ways staged and controlled within places, but equally tourists produce place through their individual and collective performances, indicating that neither tourism nor place are merely products, but part of a process.

The implication of this knowledge in architectural design practice is that the environment in which performances are staged are critically important. In order to stage performances the architectural environment must be engaging and focused. In the next chapter I evaluate a number of case studies which provide strategies for the staging and amplification of tourist performances which will support my design investigation.
CASE STUDIES

Architecture plays a crucial role in constructing and amplifying tourist experiences, while many of these sites are produced through tourism (Ockman and Fraustro, 2005, p.35). This chapter will evaluate architectural strategies for staging tourist performances through a series of case studies. The case studies each look at a different aspect of performing tourism: firstly addressing architecture as *mise-en-scene*, then looking at program as an architectural staging tool, and finally how the emerging architectural typology of artificial islands presents a new enclavic tourist stage. Each case study demonstrates design strategies which can be applied in my own design experiments.

**MISE-EN-SCENE OF THE HOTEL**
01. Cove Haven Resort

**PROGRAMMATIC PARKS**
02a. Parc de la Villette - OMA
02b. Europa City - BIG
02c. Disneyland Magic Kingdom

**SPECTACULAR ISLANDS**
03. Dubai’s Artificial Island’s
ARCHITECTURE AS MISE-EN-SCENE

Yi-Fu Tuan claims that the “offering of immediate sensorial and ultra-sensorial rewards” makes architecture the easiest route of escapism – a feeling of being displaced from everyday life (2005, p.121). The space of the hotel is one that reflects the mobilities of its occupants, as they are constantly in motion, an “unending sequence of arrivals and departures” (Clarke et al., 2009, p.3). Hotels provide a fixed space that is dedicated to movement, “simultaneously disrupting and securing mobility, halting yet enabling movement.” (Clarke et al., 2009, p.3). For this reason the hotel offers a rich ground for exploring how the performances of tourists can be staged and negotiated within architecture.

*Mise-en-scene* relates to the arrangement of scenery, lighting and props on the stage to create the desired setting (Oxford Dictionary, 2016, n.p.). In ‘Doing It Right’, Barbara Penner (2004) uses the instance of honeymoon resorts to illustrate how the sensual and tactile nature of architecture can deliver and amplify specific embodied performances through *mise-en-scene*. Penner argues that the heart-shaped bath tubs, mirrored ceilings and dramatic lighting, aid in staging “an environment of sexual fantasy that has become integral to the construction and maintenance of a hegemonic idea of romance” (2004, p.211).

Cove Haven Resort is characteristic of honeymoon hotels built in the American tourist destination of Pocono Mountains the 1960’s and 70’s. The resorts various suites featuring a number of theatrical staging techniques such as over the top décor, exaggerated beds and baths and variation in room levels (Penner 2004, p.210). One resort visitor described how the architecture encouraged exaggerated movement as you, “step up to the toilet or down to the closet, down to the fireplace, up to the shower”, a design strategy which creates a sense of drama and excitement (Penner, 2004, p.212). The suites often boast prominent beds, and large heart-shaped whirlpool tubs surrounded by reflective surfaces. One notable example is the Champagne Tower suite which features a 7ft tall perspex jacuzzi shaped like a champagne glass. Props such as these help to frame and organise the physical and emotional experiences of tourists (Penner, 2004, p.214). The orchestration of viewing platforms and oversized, dramatically spot-lit props provide the suite with a staged fantasy that is removed from the everyday (Penner, 2004, p.217). These tactile and visual *mise-en-scene* strategies create “romantic stage sets”, which are explicitly choreographed (Penner, 2004, p.218).

The staged and choreographed nature of the suites do not suggest that the experiences within them are not authentic (Penner, 2004, p.219). It also does not mean that the ‘script’ will not be deviated from. Cove Haven Resort has over 1300 mostly positive reviews on TripAdvisor.com and Trivago.com. However, a number of reviews reveal that due to suites with “a stale smokey smell” (Anonymous User, 2016, n.p.), or furniture that was “very worn, especially mattresses” (Paul J, 2015, n.p.) certain performances could not be fulfilled. Visitors deeming Cove Haven to be “not a romantic place at all…Looks like [we] made a mistake in choosing this resort” (Anonymous User, 2016, n.p.) found that the environment was insufficient to stage their expected performances. When the reality of an experience does not meet expectations, dissatisfaction often leads to negative outcomes, such as tension and fighting (Gnoth, 1997, p.283). As Gnoth argues, tourists expectations are established by ‘pre-formed’ perceptions of an experience which have a direct relationship to satisfaction (1997, p.283). Cove Haven Resort provides useful strategies for how architecture is able to frame physical and emotional experiences through the mise-en-scene of staging, lighting and props. However it serves as a reminder that the success of tourist places are always measured against the pre-existing expectations of tourists (Gnoth, 1997, p.283).

When tourist space comprises a wider variety of stages and performances, programmatic tools for encoding space can aid in structuring these performances. Program is an architectural tool which prescribes functions and activities which take place within a designated space. John Summerson described program in architecture as “the physical conditions required for the convenient performance of specific functions” (1957, p.312). For early modernists, program was effectively equivalent to function in the highly deterministic mantra that “form follows function”, prompting a rejection of program as obsolete entering the post-modernist period (Lawrence and Schafer, 2006, p.4).

It was following this rejection of program, that Lawrence and Schafer claim it was recovered by Rem Koolhaas (2006, p.4). Koolhaas’ work routinely employs programmatic innovations as a means of critiquing existing social structures. As Dovey and Dickson discuss, Koolhaas seeks to design spaces that encourage an “irruption of events, social encounters, and opportunities for action” (2002, p. 5). Koolhaas describes that his work with program began “as a desire to pursue different means of expression that were similar to writing screenplays...where any aspect of daily life could be imagined and enacted through the architects imagination” (Koolhaas, 2006. p.7). The likening of exploring program in architecture to “scriptwriting” suggests that programmatic spaces have the potential to stage and choreograph performances.

Koolhaas often employs a strategy of programmatic indeterminacy, achieved through the juxtaposition of different functions to generate dynamic coexistences and unprecedented events (Lucan, 1996, p.86). This strategy is exemplified in an early unbuilt project, OMA’s competition entry for the Parc de la Villette. Here, as Koolhaas describes, “the major programmatic components are distributed in horizontal bands across the site” (OMA, 1982, n.p.) creating a continuous experience in one direction, while in the other crossing many programmatic boundaries to create rapid changes in atmosphere.

Where Koolhaas uses program to disrupt social structures through indeterminate program, Bjarke Ingels employs an alternative programmatic strategy which separates functions to reinforce the social structures of tourism. BIG’s winning proposal for Europa City is a 800,000 square meter commercial tourist enclave due for completion in 2024 (Europa City, 2016, n.p.). The project, led by Ingels, promises a mix of retail, culture and leisure, marketed around the theme of Europe (Bjarke Ingels Group, 2016, n.p.). Sited 16km outside of Paris as part of a larger business district development, Europa City is situated along the route from Charles de Gaule Airport into the city as part of a larger initiative to attract international tourism into wider Paris (Europa City, 2016, n.p.). The different zones of Europa City are arranged around an internal “boulevard”, which forms a continuous loop to become “the Rambla, the Regent Street and the Champs-Elysees of Europa City” (Bjarke Ingels Group, 2016, n.p.). The project is divided according to six core programs, or “sensation quarters” [sic] which together offer “a 360° experience” (Europa City, 2016, n.p.). This 360° experience comprises: Showbiz offering performance halls and nightclubs; Pop with a theme parks and circus; Sun offers an indoor/outdoor water park and hotels; Hype features an international exhibition hall; Xtrm offers an artificial ski slope and adventure park; and Zen features urban farms, open parks and spa retreats (Europa City, 2016, n.p.). These six distinct programs are integrated under the expansive topography of a landscape-covered roof.

This structuring of tourist spaces through program aids the tourist experience as each zone maintains a uniform character and is therefore more legible. In what could be seen as a return to the determinacy of modernist planning, the organisation of space in Europa City directly corresponds to the organisation of tourist experiences through the staging of performances.
The most successful program driven tourists’ sites, however, exist primarily outside of the established architecture cannon. Theme parks receive more visitors than any other tourist sites on earth. Of the fifty most visited tourist attractions in the world, eighteen are theme parks, and Disneyland’s Magic Kingdom in Orlando sees over seventeen million visitors a year compared with the Eiffel Tower’s seven million (Appleton et al., 2015, n.p.). Within these artificially constructed landscapes specific themes are ascribed to the parks different regions through staging to choreograph performances (Edensor, 2001, p.64). Through the intensity of staging in the theme parks environment, performances such as being thrilled by a space rocket ride in ‘Tomorrowland’, or lulled by a jungle themed river ride in ‘Adventureland’ are amplified.

The programmatic design methods employed by Koolhaas, Ingels and Disneyland all work to encode space and structure the performances of inhabitants. Disneyland, especially, provides a strategy for how architecture is able to produce performances of leisure through staging and theming.

23. Disneyland Magic Kingdom is divided into six regions, each one heavily themed to create a distinct environment and aesthetic. Harrington, M. (2004).


SPECTACULAR ISLANDS

Leach (1999) and Ibelings (1998) claim that architecture has become increasingly obsessed with image-making, arguing that intentionally ‘spectacular’ architecture is reduced to superficially seductive forms. ‘Spectacle’ is a key term for analysing architecture in the era of mass media. According to Guy Debord “the society of the spectacle reduces visuality to a form of domination,” ascribing an exhibitionistic function to architecture (1973, p.137). This is emphasised by the emerging power of the “global stage”, where cities compete to “develop their brand and attract visitors…and status” (Sheller and Urry, 2004, p.8). Tourism is undoubtedly an image dominated industry in which architecture plays a crucial role, as Schwarzer notes that architecture and tourism have a successful relationship “in part because buildings photograph well” (2005, p.26). Such images are immediately identifiable and infinitely reproducible.

At the same time, architecture is under pressure to be more experiential and ‘performative’, in an “escalating pursuit of spectacle and increasingly extreme impressions” (Ibelings, 2000, p.178). Ibelings suggests that “in an age when nobody is surprised by anything anymore” increasingly stronger impressions are required to stimulate the senses. The ‘iconic’ architecture of Zaha Hadid or Frank Gehry can be seen as the manifestation of the pursuit of extreme sensations where, according to Ibelings, impressions are made “not at the level of messages to be articulated, but at the emotional level, by the atmosphere” (Ibelings, 1998, p.94).

The ongoing pursuit for architectural spectacle is demonstrated in the trend towards constructing artificial islands for tourist consumption. In Dubai, these island developments deal heavily with image as an attempt to counteract the cliché of the Arab desert, replacing the dominant image of camels and vast empty landscapes with, “the richness of waterfronts, lush gardens, and luxurious beaches” (Elsheshtawy, 2009, p.142). The enormous frond shaped Palm Jumeirah was the first in a series of reclaimed islands, undertaken by government owned developer Nakheel. Following the ‘Palm Trilogy’, the ‘World Islands’ are the latest addition to Dubai’s artificially constructed coast. Taking notions of the ‘iconic’ to new extremes the development depicts the continents of the globe as a microcosmic archipelago of three hundred artificial islands (Elsheshtawy, 2009, p.143). The islands are constructed by dredging soil from the ocean floor and dumping and compacting the reclaimed land into new forms. The artificial islands are intended to be visible from space “like the great wall of China”, and are the most impressive when viewed from Google Earth (Elsheshtawy, 2009, p.143). The iconic forms serve to create an “instantly recognisable symbol for Dubai...one can think of these islands as company logos” (Elsheshtawy, 2009, p.10).

27. Matrix of tourist developments.

These mega-projects highlight the growing trend in which iconic, spectacular architecture is used as a tool for self-promotion. Elsheshtawy, however, is critical of Dubai’s artificial island developments, highlighting the fact that such developer driven mega projects rarely consider the bodily experience or a sense of social space “where one can walk and where children can play freely” (2009, p.12). These mega-projects are largely reduced to consumer spaces which do not reflect or engage the diverse practices of tourists.

Larsen et al., argue that many tourist developments capitalize on the ability of architecture to add experiential and emotional value in order to drive the “experience economy” (2008, p.122). The ‘experience economy’ is supported by “staging memorable, exciting and engaging experiences”, typically to spark the commercial potential of places which are looking to rebrand as tourist destinations, such as Dubai (Larsen et al., 2008, p.123). However Larsen et al., argue that in the pursuit of these spectacular environments tourist are often reduced to “passive spectators” (2008, p.124). This supports Elsheshtawy’s critique of Dubai’s artificial islands, and stresses the need for tourists developments to be more sensitive to “how tourists actively, corporeally, technically and socially, perform and produce places” (Larsen et al., 2008, p.124). When tourists are understood as active performers, not only as consumers but also as producers of space, then they can be engaged in a deeper way (Larsen et al., 2008, p.124). Therefore Larsen et al. advocate for the ‘experience economy’ to be understood from a user perspective which emphasises “corporeality and performance” (2008, p.126). While image plays an important role in attracting tourists on the ‘global stage’, successful tourist sites engage all the senses, not just sight.

This chapter has built upon a theoretical framework to investigate architectural strategies for staging and amplifying tourist performances. Three key strategies, architectural mis-en-scene, program and ‘spectacular’ architecture were evaluated through a series of case studies ranging from a honeymoon suite to artificial islands. Through the evaluation of these projects, successful strategies have been highlighted which will support my design investigation. In the following section of this thesis the design investigation takes place across three increasing scales from an installation, to a hotel and finally an artificial island.

“Put me on the map, give my industrial city a second chance, make me the centrefold of the Sunday supplements, the cover of in-flight magazines, the backdrop of fashion shoots, give me an iconic landmark, give me – architectural – shock and awe.”

Charles Jencks, The Iconic Building, 2005, p.8
Installation Model.
30. Single physical model.
This initial series of design experiments attempts to destabilize a fixed notion of place through relational modes of spatial representation.

The first design experiment explores fluid notions of place, a broad proposition which is subsequently refined through the design investigation. In this chapter I set out the initial proposition, the experiments aim and establish a ‘design through research’ methodology drawing on relational modes of representation. After giving an outline of the site, the proposition is tested through five design explorations which structure an iterative process of mapping, drawing and physical modelling. The result of the exploration is a physical installation which conveys the dynamic and fluid conditions of place. The chapter concludes by evaluating the installation and reflecting on the experiment.

**RESEARCH PROPOSITION**

At this early stage of the investigation my research proposition was primarily focussed on exploring a broad conceptual framework for fluid notions of place. This notion follows Crang et al.’s understanding that place is not a fixed entity, but “provisional and always in the process of construction” (2009, p.13).
AIM

This series of early design explorations investigates how to engage with a fluid notion of place by exploring the active conditions of site. Through this experiment the intent is to convey a notion of place that incorporates movement and displacement.

METHOD

In order to carry out this experiment a series of explorations were developed as part of an iterative design process of drawing and physical modelling. In these explorations two key strategies were used to visually communicate a fluid notion of place: site mapping and relational representations of site.

To communicate a fluid notion of place, Perry Kulper’s method of using relational modes of representation to convey non-static elements of a site or project were utilised. Kulper’s drawings, particularly his cartographic ‘strategic plots’ are seen as a means of considering a range of different mobile circumstances simultaneously, working through “temporally active conditions rather than static appearances” (Kulper, 2012, n.p). By exploring a more relational drawing practice, new possibilities are opened up as there is potential to work on connections “that might not initially, or ever, make sense” (Kulper, 2012, n.p). The coexistence of certainties, hunches and approximations about a site, “enable conversations to emerge through the visualizations, discovering the project rather than attempting to prove it” (Kulper, 2012, n.p.). Kulper argues that the potential that emerges from drawings enables a “multitude of unforeseen and sometimes profitable trajectories to enter a project” (Kulper 2012, n.p.) reflecting a strategy which supports ‘design through research’.

In order to map the site, Carolyn Butterworth and Sam Vardy’s ‘Creative Survey’ was utilised to formulate a more dynamic understanding of the site (2007). They identify the traditional site survey as privileging static, visual characteristics of site, resulting in an understanding of architecture which inherently “ignores contingency, temporality and happenstance” (Butterworth and Vardy, 2007, p.3). The perceived limitation in the normative site survey prompted Butterworth and Vardy to consider techniques from relational art practice to inform a ‘creative survey’ model. The intent is to provoke new relationships between site and user to yield greater insight and engagement (Butterworth and Vardy, 2007, p.4).

SITE

The Miramar Peninsula in Wellington was chosen as the site for this experiment for the diversity of the landscape which spans forest, coastal and urban settings, lending itself to a variety of different experiences and active engagement. Through the site’s active conditions I would try to communicate a fluid sense of place.
34. By sketching over the top of a large scale map of the site, I attempt to convey the active site conditions.
EXPLORATION ONE: SITE SURVEY

In the first exploration I began by employing my own ‘Creative Survey’ to analyse the site. Having physically engaged with the site I drew out my impressions, focussing on the temporal aspects of the site and the experiences they invoke, such as the shiver induced by stepping into the water shown with a squiggling line, or the crackling sound of fireworks being set off from the top of the hill shown with a broken line. The process I undertook was largely intuitive as I tried to convey my experiences through drawing. In line with Kulper I relied on the co-existence of certainties and hunches to allow the project to evolve (Kulper, 2012, n.p.). However, a limitation of this strategy was that the intuitive and ‘hunch’ driven nature of my mapping was difficult to communicate to a wider audience.
35. An annotated close-up of the site survey showing how drawing is used to communicate active site conditions. This notation exercise prompts consideration of how to communicate a fluid notion of place.
Here the site information is removed from the context and superimposed to create a composite image.
EXPLORATION TWO: SITE PAINTING

In the second exploration I focussed on the sites contours which visually represent the dynamic changes in the landscape. As a result the painting provided a counter to the experiential site survey by prompting me to look at the site from a distant and purely visual perspective.

37. Painting over a sheet of mdf with the Miramar Peninsula site contours etched onto it. I intentionally left only a few contour lines blank to see what forms would emerge.

38. Close-up of the etched contour lines where only some of the contact paper has been peeled off.
39. Close-up image of the site painting.
40. Completed site painting.
41. Close-up image of the site painting.
EXPLORATION THREE: COMPOSITE DRAWING

The site survey and site painting offered two different ways of interpreting the site, the former experientially and the latter visually. In the third exploration I overlaid the different site interpretations to create composite drawings. The result of overlaying the information enabled a conversation between different readings of the site. The composite drawing reveals new relationships which were not limited to a fixed point in time but rather spanned multiple events, which develops to convey a fluid notion of place.

42. A composite drawing showing elements of the two site readings superimposed to create a new understanding of the site.
43. Composite Drawing
44. Sketches of twenty five 'call-outs' interpreted from an earlier composite drawing.
EXPLORATION FOUR: DRAWING TO MODELLING

In order to connect the drawing experiments back with the material realm I physically modelled parts of the composite drawing. Dividing the composite drawing into a five by five grid I created twenty five separate compositions which would become physical ‘call outs’ of the drawing. Through this process I tested if a fluid representation of place could be materialised.

45. Developing the ‘call-out’ drawings into physical models.
46. For the construction of the ‘callout’ models I used a limited palate of recycled wood, acrylic, MDF and polymer clay.
**Installation**

By physically constructing my drawings in three-dimensional space I was able to generate new spatialities and test the relationships between forms. In order to create the installation experience I mounted the models at different heights to encourage dynamic movements of the body as you view the installation.

47. Sketch plan for the Installation showing a composite drawing with models.
48. The models once they have been mounted to create the installation.
49. Image of the installation taken from above to show the dynamic composition.
50. Close-up image of the installation.
51. Looking straight-on at the installation to show the experience of the models at eye-level.
52. Close-up image of the installation.
53. The completed installation.
EXPLORATION FIVE: PROJECTED INHABITATION

I composed close-up images of the models and illustrated over each one an idea of how the model might be occupied spatially. Each physical model becomes a stage onto which performances can be projected to give them a sense of scale and certain spatial qualities.
54. Walking through a small patch of forest.

55. Swimming and sunbathing between two islands.
56. Jumping off pontoons into the water.

57. Picnicking at the waters edge with clouds suspended above.
58. Bouncing on tic-tac shaped inflatables.

59. Lounging on a small island.
**REFLECTION**

Moving from two-dimensional drawings and paintings of the site, to three-dimensional modes of representation allowed me to create new physical spatial conditions, based on existing ones. As an installation the models predominantly engage sight, as they cannot be physically inhabited. This means the ability to experience dynamic conditions, or a fluid notion of place through the installation was limited. However, when viewed closely each model became a stage which imagined experiences could be projected onto. This discovery would shape the next part of the design investigation.

**CONCLUSION**

As the result of an iterative design process the physical models attempt to conceptualise a fluid notion of place. The design explorations helped to establish a formal language which would inform the following experiments as I moved up to the larger domestic scale. The next chapter explores how tourists performances are amplified by architecture, through the design of a hotel.
60. Sketch of the Installation design process moving from drawing to physical modelling.
61. *Single physical model.*
Close-up view of the hotel's rooftop pool.
In this chapter the investigation shifts to the domestic scale to explore how architecture can amplify the performances of tourists through a hotel.

The previous design experiment explored fluid notions of place through relational modes of representation. In this experiment notions of fixed place are destabilized through the tourist. Through the design of a hotel, the mobilities of tourists are considered and strategies for amplifying the exotic and domestic aspects of tourism are explored. Firstly this chapter outlines the design proposition, aims and methodology, before discussing how the program of the hotel will address different tourist practices. After establishing the site of the hotel, a series of design explorations are carried out, engaging with programmatic and spatial massing strategies. As a result of the exploration, the hotel attempts to amplify the domestic and exotic practices of its inhabitants. The chapter concludes by evaluating the hotel and reflecting on the use of programmatic strategies.

RESEARCH PROPOSITION
At the domestic scale the tourist is introduced into the investigation. This experiment tests how the architecture of the hotel can amplify the exotic and domestic practices of tourists.
Hotels of the world: Domesticity in tourism.
**AIM**

The design of the hotel attempts to act as a catalyst for amplifying the performances of tourists. The tourist experience can be seen as the intersection between domestic and exotic practices, so through the design of the hotel this duality will be explored.

**METHOD**

A ‘design through research’ methodology is again employed throughout this experiment. Through an iterative process of drawing, physical and digital modelling I explore how programmatic design strategies can drive the development of the hotel. My programmatic approach followed a number of principals as set out by Dan Woods and Amale Andraos in their ‘Programmatic Primer v1.0’ (2006). These principals include: diagramming to test spatial and experiential relations; shuffling to critically look at program in order to establish and break relationships; and opposition to stage disparate elements towards the formulation of a concept (Woods and Andraos, 2006, p.112). Each of these principals are considered through the design process in order to test the design proposition.
SITE
The hotel is sited at the decommissioned Mount Crawford Prison, in the Miramar Peninsula. Miramar has undergone a significant transition from a reliance on industrial production to which the suburb owes its development, to new forms of cultural production - signalled by the film industry that has been established there. The Mount Crawford Prison site has been highly contested for development as it boasts million dollar views (Stewart, 2015, n.p.).

Site model of the Miramar Peninsula.
**PROGRAM**

The hotel serves as a stage for the interactions and performances of tourists ‘dwelling in mobilities’. The hotel also allows the exploration of how everyday domestic performances and exotic, extraordinary performances intersect and can be amplified by architecture. The staged nature of the typical hotel environment amplifies the very corporeal, tactile experiences of the inhabitants (Penner, 2004). Architectural program is engaged in this design experiment as a way of staging specific interactions and performances by the tourists through the hotel.

The hotel offers a framework to explore how notions of the exotic and the domestic interact in tourism. The hotel calls into question what is exotic, and exotic for whom? The idea of the exotic has a longstanding association with leisure and vacationing, as the tourism industry continues to proliferate a romanticized idea of experiencing something that is removed from the everyday (Wark, 2005, p.92). Through hotels and resorts an image of the exotic persists, but there is always a presence of domesticity too. The hotel is also the place we sleep, watch television and carry out other routinized practices. The exotic and extraordinary practices of tourism are privileged when studying tourists, such as sightseeing, but often it is through ordinary and everyday practices that tourists perform (Pons, 2003, p.52). By connecting the hotel with domestic, banal performances, we depart from viewing tourism solely as “an isolated and exotic island” (Urry, 2011, p.1113). The hotel, therefore, is a stage which deals with the duality of tourists domestic and exotic performances.

67. *Tourists performing in space, collage.*
68. Tourist bodies I, collage.
Tourist bodies, mixed collage.
PART 2

01. PERFORMING TOURISTS
Tourism > the DOMESTIC + EXOTIC intersect.
EXPLORATION ONE: PROGRAMMING TOURISM

I began the experiment by examining some of the typical practices engaged in collectively and individually by tourists. Following MVRDV’s approach of separating programs, I specified eight practices which would become the main programmatic drivers of the hotels design.
MVRDV’s ‘Costa Iberica’ studies the many performances that construct the tourist experience within Spain’s coastal resorts. One design approach taken was imagining the different practices of tourists to be separated and confined to specific islands (2000, p.211). ‘Costa Iberica’. MVRDV. (2000). p.210.
* ISLANDS OF
ACTIVITY *
73. The different activities are drawn out as program specific masses, like separate islands of activity.
EXPLORATION TWO: PROGRAMMATIC MASSING

I assigned each tourist practice a coded pattern which would be recognisable throughout my programmatic massing explorations.

Through an iterative process of stacking, assembling, re-assembling and pulling apart these programmatic masses I was able to quickly test a number of different relationships between program and form. I was particularly interested in areas where programs overlapped or intersected with one another. Where these overlaps occurred spatial hierarchies were revealed and potential interactions where teased out.

74. The typical hotel program structure - 'sleep' is grouped together and stacked above other programs.

75. Program massing key.
76. Programmatic massing experiments.

77. Through these program massing experiments I tried to disrupt the typical hotels programmatic structure by incorporating different programs in new ways. Here the programmatic mass for 'swim' intersects with 'eat', creating a potentially interesting spatial condition.

78. Juxtaposition of unlikely programs to create different experiences. Here the program of 'sleep' brushes up against a strip of 'swim'.
79. In this iteration the ‘sleep’ program is stacked but is interrupted by a ring of ‘sight seeing’.

80. Waves of ‘relax’ program are stacked above ‘play’.
81. The ‘sight seeing’ program overlapping a swimming area.

82. A ring of ‘sweat’ program - a running track maybe - suspended above a swimming area.
83. Drawing outlines of the overlapping forms from photos of the programmatic massing.
84. Close-up of drawing to show forms overlapping.
EXPLORATION THREE: SPATIAL DIAGRAMMING

Having established both domestic and exotic performances as part of the tourist experience, I tried to develop how these practices would operate together spatially.

I translated some of the formal relationships from the physical programmatic massing models into diagrams. To the everyday, domestic practices such as sleeping, I assigned rectilinear forms, which would translate spatially to linear spaces that are simple to navigate. To the exotic, extraordinary practices such as swimming, a language of more fluid forms was developed to communicate a break from normal routine. These forms were dynamic, reminiscent of the contour lines from my site painting in the previous experiment.

85. Looking to Archizoom’s ‘No-Stop City’ (1971) as a precedent, the ‘Homogenous Living Diagrams’ operate as continuous grids which are disrupted by introduced elements and “spontaneous figuration” (Varnelis, 2006, p.89). ‘No-Stop City. Archizoom. (1971).
Following Archizoom’s use of the grid to depict uniform domestic space, a grid was also used to diagram the continuous space of the domestic in the hotel. The grid was then interrupted by introducing elements of the ‘exotic’. As a diagram, this illustrates tourism as being in a state of temporarily interrupted from everyday life.

<table>
<thead>
<tr>
<th>Domestic</th>
<th>Exotic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sleep</td>
<td>Work</td>
</tr>
<tr>
<td>Relax</td>
<td>Play</td>
</tr>
</tbody>
</table>
DEVELOPMENT

The spaces of the hotel are arranged in such a way that the linear forms of the domestic spaces are interrupted by the indeterminate forms of the exotic spaces. Using my drawings as a guide for the spatial planning of the hotel, I stacked the various programs over eight levels. I then developed the hotel further to integrate circulation routes and functional spaces into the design.

87. Sketch development of the hotel design.
88. Spatial diagramming.
89. Iteration of the hotel in plan.
90. Hotel ground and first floors.
91. Building the digital model floor by floor.
92. Sketching over the digital model to develop program.
**HOTEL**

The hotel is the result of a program driven design process which aims to amplify the diverse practices of tourists. The hotel allows the domesticity of dwelling to be performed simultaneously with the dynamic mobilities associated with ‘doing tourism’. The hotel is designed to juxtapose the performances of the extraordinary and exotic alongside the domestic and everyday. This follows Koolhaas’ use of programmatic innovation as a means of critiquing existing social structures to encourage new “encounters, and opportunities for action” (Dovey and Dickson, 2002, p. 5).

Typically, only a few of a hotel’s floors are occupied by spaces of social interaction such as the lobby, or restaurant, upon which floors of private rooms are stacked. By disrupting conventional programmatic structures this hotel redistributes the programs of the exotic, such as the pool and bar throughout the building in such a way that the domestic space continuously brushes up against lively social spaces.

The hotel is comprised of a series of platforms and extruded forms, supported by two internal blocks which contain the private rooms and two outer structural frames which provide external access to each space. The architectural effect is of four rectangular blocks which are interrupted and dissected by a series of different spatial forms.
GROUND / garden, open walkway, entrance
SECOND / private rooms, sight seeing deck
FIRST / lobby, recreation room, restaurant
THIRD / private rooms, gym

93. Exploded axonometric of the hotel.
SEVENTH / rooftop pool, driving range

SIXTH / running track, bar

FIFTH / private rooms, playscape

FOURTH / artificial beach
Sunbathing, sleeping and playing on the artificial beach.
95. Posing, waiting, talking and walking on the sight-seeing deck.
Meeting and playing between the hotels two internal blocks.
97. Swimming, swinging, chatting and drying by the rooftop pool and driving range.
REFLECTION

The design of the hotel operates through a few key moments where the different performances of tourists could best be staged and amplified. Had I not moved quickly onto the public scale, the hotel could have benefitted from more development in order to achieve a more resolved design. The structure of the hotel and many of the pragmatic spatial requirements were not addressed in depth as the hotel operated on a diagrammatic level. More consideration of structure, services and circulation could have enabled constraints which would extend the design.

The hotel also has little relationship to the site which could be considered a weakness in the design. However, the lack of a relationship between the hotel and the site, after reflection, prompted the key shift in my design investigation following the first design review. In order to develop my proposition it was suggested during the design review that I consider rethinking the role that site plays. In order to move the investigation away from static notions of place, a site that is dislocated in time and space was brought into question. A literal or figurative ‘island’ was suggested as a way of testing my research proposition without the limitations of a fixed notion of site.

CONCLUSION

Through the design of the hotel the potential of architecture to amplify the performances of tourists at a domestic scale was investigated. Through the programming of spaces, the hotel amplifies the exotic and domestic performances of tourism. The hotel also disrupts programatic structures that are usually reinforced by hotels, where social interaction is limited to a small number of public floors. By challenging traditional programmatic strategies, the hotel stages domestic and exotic practices side by side so the domestic is juxtaposed against the exotic on every floor. This creates a more dynamic experience for the tourist which amplifies their performances. In the next chapter, the staging of tourist performances is explored through a tourist island, testing the design proposition at the public scale.
99. Close-up image of an exploratory island model.
DESIGN PART

ISLAND

100. Close up view of ocean pontoons.
The final design experiment engages architecture at the public scale to stage and amplify the performances of tourists.

Reflecting on the previous design experiment prompted me to shift from my existing site, which threatened to bring my proposition too close to a fixed notion of place. In order to continue investigating the design proposition an engaging and immersive environment is developed through an artificial island. The island provides an enclavist tourist site where the performances of tourists can be staged within an intense and condensed environment. Following the structure of the previous chapters I will first outline the proposition, aim and methodology for this chapter. I then demonstrate how the program of the artificial island is developed and situate the island in relation to the wider context of Wellington’s tourism market. The design process is carried out through a series of explorations which employ drawing, physical modelling and digital modelling to test the design proposition. The chapter concludes by reflecting on the design process and how the island has staged the performances of tourists.

**RESEARCH PROPOSITION**

The final design experiment investigates how architecture can stage the performances of tourists and explores the capacity of tourists to (re)produce place en route.
AIM
This experiment aims to test how architecture can produce a public stage to amplify the multisensuous performances of tourists.

METHOD
The same iterative design process used throughout the previous design experiments is applied at the public scale. Drawing, digital and physical modelling allowed me to quickly test ideas, while shifting between large scale master planning and a human scale helped to resolve and refine the design proposition (Yaneva, 2005).

PROGRAM
The island provides a testing ground for how architecture can stage and amplify the collective and individual performances of tourists. Performances are staged through the encoding of architecture and through specific ‘scenography’ and props. The relative isolation offered by an island means it can be carefully planned and managed to provide a consistent aesthetic and ‘ambience’ to amplify tourists experiences (Edensor 2001:63-64). Again, program will be employed as an explorative tool in this design experiment in order to generate different spatial conditions (Koolhaas, 2006).
101. and 102. Opposing opinions on whether New Zealand should embrace or be weary of the growing tourism market. Fairfax. (2016); Fairfax. (2016).

103. The Dominion Post reporting on various developments underway to “cement Wellington's position as a world-class destination” (Delvin, 2016, 1). Fairfax. (2016).
SITE
The artificial island will be sited off the coast of Shelly Bay in a sheltered inlet of Wellington’s Harbour. There were a number of contextual factors that influenced this proposition to develop an artificial island. These included the proposed dredging of Wellington Harbour, which would enable the extension of Wellington Airports’ runway, and plans for the development of Shelly Bay into a new ‘destination’.

In early 2016 CentrePort released plans to dredge a seven kilometre channel in Wellington Harbour, providing a thoroughfare for larger ships to enter Thorndon Wharf (CentrePort, 2016, n.p.). Midyear, CentrePort confirmed the possibility of some of the material from the dredging to be used for the Wellington Airport runway extension (Labone, 2016, n.p.). According to Wellington Airports officials the sandy sediment is “perfect for reclamation into the sea” (Labone, 2016, n.p.). The Airports’ plans to extend the runway would allow larger planes used for long-haul flights from Asia and America to land in Wellington (Forbes, 2015, n.p.). This would make Wellington a more attractive destination for international visitors. My proposal is that following the extension of the runway, the remaining dredged soil be used to reclaim land in the harbour for an artificial island. The reclamation of Wellington’s coastline has been ongoing since the 1850’s and has already shaped much of the city’s waterfront (Wellington City Council, n.d., n.p.).
The decision to site the island near Shelly Bay came about before the announcement of the $500 million dollar development in the area. The plan proposes 350 new houses, a boutique hotel, cafes, a brewery and a ferry service connecting Shelly Bay to the city (Hunt, 2016). This development cements the Miramar Peninsula’s place as a burgeoning tourism hub on the periphery of the central city. The planned development has been dubbed the ‘Sausalito Plan’ (Devlin, 2016), in reference to the popular seaside tourist hub outside of central San Francisco. The site is also along the route of popular movie tours which operate in the area, attracted by Weta Workshop and various ‘Lord of the Rings’ shooting locations nearby. An artificial island is a speculative but not completely inconceivable addition to the area as it develops into a tourism hub.


106. The Shelly Bay plan has been widely reported in the media. Fairfax. (2016).
07. A site model showing the location of Shelly Bay was used to test the siting of the island.

**PROCESS**

**EXPLORATION ONE: ISLAND FORMS**

I began the exploration through a quick iterative process of physical modelling with clay to test a number of potential island forms.

08. Map of the city and harbour to consider existing tourism routes.
109. Formal experiments testing potential shapes for the island. Forms from my previous massing experiments are developed here.
Exploratory island model viewed in plan
EXPLORATION TWO: MODELLING THE ISLAND

Continuing my process of physical modelling I moved to a larger scale in order to begin experimenting with how the island could be spatially organised. In this early planning exploration I began inscribing performances into the architecture of the island. Planning key elements such as access routes was the first step in developing a master plan.
The different ‘props’ that occupy the model represent how various performances might be staged, such as the placement of trees to create distinct pathways.
113. Props could be shifted around to experiment with how the different programs might be integrated.
EXPLORATION THREE: PROGRAMMATIC MASSING

Using the large scale model of the island I was able to start roughly teasing out what core programs the island would be designed around in order to promote specific performances. I identified different strategies for programmatic massing by looking at case studies and applying them to the planning of the island. Some strategies I tested include:

- OMA’s programmatic strips which were employed in the competition entry for Parc de la Villette (OMA, 1982, n.p.), and are here illustrated as a strategy I named the **sausage** effect.

- The **donut** and **pie** strategies are both adapted from BIG’s, Europa City scheme which separates program around a ring (BIG, 2016, n.p.).

- The programmatic massing strategy used by Disneyland is shown here the **dumpling** strategy, where each programmatic zone has its own nucleus, only brushing up against but not impacted by other zones.

I found that the **dumpling** strategy was the most effective for creating a condensed environment which would intensify the interactions within each space. The activity on the periphery of each zone would be developed to create programmatic overlaps and better integration of the spaces.

114. The swimming and diving 'prop' is shown in isolation, and then in the context of the island model, surrounded by thermal pools shaped like mud pools and craters.
115. Testing different programmatic strategies.
The programs selected as drivers for the design of the island cover six core tourist performances that the island intended to stage.

116. The island will cater to many modes of play, from energetic to lazy in order to accommodate, children, adults and families. Tamaguchi Park by Centrala + Eifo Dana Group.

117. Various forms of recreational entertainment are often a drawcard for tourists. Sporting opportunities will appeal to a large number of people and can be performed in teams or individually. Street Dome by CERBA.

118. The practice of shopping offers a respite from the demands of the extraordinary performances of tourism. To capitalise on the captive market that an isolated destination like an island holds there will be many opportunities to shop for goods such as souvenirs and for experiences such as dining or boat rides. Sand Casino, Macau.
119. For many tourists, relaxation is the main performance sought while on holiday. However relaxation is often the most difficult practice to perform, due to the stress of travelling. The island will be inscribed with many opportunities for relaxation through parks and green areas.

Ministry of Health and Education by Burle Marx.

120. Swimming is an intensely corporeal performance, and since swimming is usually reserved for summer months it holds an extra aura of the exotic. A mixture of indoor and outdoor heated swimming facilities will exist on the island.

Leca Swimming Pool by Alvaro Siza.

121. Sightseeing is considered fundamental to the performance of being a tourist. Urry’s ‘tourist gaze’ is predicated on the notion that tourists are mobilized by the desire to see something out of the everyday (1990). The island will offer many viewing and photo opportunities.

Silo Park gantry by Wraight + Associates.
Brainstorming architectural forms relating to different programs.
EXPLORATION FOUR: THE TOOLKIT

In order to ensure I could address each program through architecture, I developed the toolkit. The toolkits aim is to demonstrate how each program can be participated in by an individual, a small group or a crowd. I hoped this strategy would enforce the amplification and staging of tourists performances through architecture.

The toolkit reflects that in order to maintain the engagement of a large and varied number of tourists the island needs to appeal to many kinds of people and performances. The architecture is designed to amplify each performance, varying from a large public building to a small piece of interactive furniture.
124. First iteration of the toolkit.
Second iteration of the toolkit.
126. Developing the toolkit, clockwise from top left: SEE, SPEND, PLAY and SWIM.
INTERACTIVE GARDEN

RELAX
127. Isolated components of the Toolkit.
EXPLORATION SIX: INHABITING THE TOOLKIT

In this exploration I developed how the toolkit would be implemented and inhabited in a number of staged scenes. The architecture provides a range of different stages which the tourists performances are enacted through. In these images different textures and backdrops are superimposed over digital models to give a sense of the artificially constructed nature of the island. Drawing on architectural mise-en-scene, the various backdrops and props create different atmosphere to offer an experience that is removed from the everyday.
128. Tourists ‘swim’ and ‘relax’ in thermal pools and ‘spend’ at a waterfront cafe.

129. Tourists ‘swim’ and ‘relax’ and ‘play’ at the islands sea baths.
130. Tourists ‘relax’ and ‘see’ as they explore parks and gardens.
EXPLORATION SIX: DEVELOPING THE ISLAND IN PLAN

After focussing on a small scale to address the staging of tourists performances through the toolkit, I shifted back to a larger scale in order to refine the siting and planning of the island. The key aim at this stage was to make better use of the islands sea edge and to build up the different areas of the island.
132. An image juxtaposing an early iteration of the island's masterplan with a later one to show the development of the planning, specifically trying to increase the density of space on the island in order to create a more intense environment.
The preliminary island masterplan with annotation to show key features.

1. northern wharf from city
2. southern wharf from airport
3. sea baths
4. shopping complex & casino
5. viewing towers
6. sports courts
7. gantry water slide
8. rock climbing wall & skate park
9. bridge to main island
10. cable car to peninsular
11. accommodation
12. indoor pool
13. indoor garden
14. thermal pools
15. gateway
16. kayak hire
135. This programmatic massing diagram shows how the different programs are organised across the island. Programs are largely grouped together - following Disneyland’s ‘dumpling’ strategy - in order to intensify the interaction within each space, while on the periphery of these spaces overlaps could occur.
“It’s not my impression that tourists give a shit about whether the site is real or unreal...as long as something tastes good, fills the stomach, warms the skin and melts the troubled mind into a flow of sensual thoughts and feelings.”

THE BODY IN TOURISM
Joniken and Veijola, 1994, p.126

136. Mid year review pin up.
Mid Year Review

At this stage in the investigation the artificial island design was presented at the mid year review. Feedback suggested that a stronger position should be formed as to whether the island was pushing towards or against ‘authentic’ notions of the tourist experience. Critique varied heavily as some comments suggested steering away from such artificial constructions, while others wanted to see the notion of staging pushed even further. It was clear from this feedback that I needed to clarify my position. The artificial and de-territorialized nature of my island intends to disrupt romantic notions of authentic experience as it relates to fixed notions of place. My design experiment is concerned with how the performances of tourists produce a de-territorialized notion of place.
EXPLORATION SIX: ADAPTING THE TOOLKIT TO WELLINGTON

Following the feedback from the mid year review I briefly considered how my proposition to stage the performances of tourists could be interpreted within Wellington city. I applied elements of the toolkit to different locations around Wellington. However, I decided that the effect was too diluting, and that the isolation of an island was necessary to create a high level of intensity.
137. Thermal pools in Oriental Parade.

138. Waterslide at Frank Kitts Park.

139. Sea baths at Evans Bay Marina.

140. Playscapes at Te Aro Park.

141. Mapping existing tourist sites in Wellington, including Te Papa and the Pukeahu National War Memorial.
Three dimensional master planning.
Developing the Island

Following the previous exploration which was a slight detour, I continued developing the island. Still working at a large scale to develop the master plan I built it up physically to test the height proportions. I then undertook an iterative process of drawing, and digitally modelling the island, first in plan and eventually through axonometric views.

146. Developing the master plan in greater detail and in relation to the context.
Moving to develop the island in an axonometric view which offers a greater sense of space.
148. In this iteration the hotel from the previous design is introduced onto the island.
149. Developing the architecture through drawings.
Ken Smith’s landscape architecture work was a precedent introduced during the design process. Smith uses artificial and natural materials to create hyper-real and experiential landscapes. His work provided strategies for dealing with a large amount of open space that is still engaging and experiential.

153. Sketch ideas for architectural masses that could populate the island.
Further development of the island through sketching over the digital model I constructed.
Further development of the master plan in axonometric view.
**Zooming In**

While I worked through the large scale planning of the island I also focussed on smaller scale interactions taking place. This way I moved away from large scale master planning back to the embodied tourist in order to continue testing my design proposition (Yaneva, 2005).
156. Early iteration of the heated sea baths.
157. Each iteration develops a new level of refinement. Through the process of drawing the scheme out many times I could test lots of different ideas, many of which would never make it the final island design.
158. Close up sketch of the convention centre and sea baths.

159. Close up sketch of the water park.

160. Close up sketch of the kayak hire and high tide pontoon access.
161. The island is designed and developed through digital modelling and drawing. Even in the final stages of designing the island, drawing is still used as a representational tool, over the top of the digital model.
Part of a drawing of the island which was traced over the top of the completed digital model to show more dynamic qualities of space.
163. Drawing traced over the digital model.
164. Close-up of the sea baths traced over the digital model.
165. Close-up of the water park traced over the digital model.
166. Close-up of the kayak hire and wharf traced over the digital model.
167. The same process of drawing over a digital model was used to produce perspective views of the island to show inhabitation.
A final iteration of the islands heated sea baths.
THE ARTIFICIAL ISLAND

The artificial island is designed to stage the performances of tourists. The island operates by program as an architectural driver to organise and amplify performances. While the island does not have an official name, it is unofficially referred to as Koko Island, from the Maori word kōkō which means ‘wind’, or koko which means ‘to dig’. Koko seemed like an appropriate title as the artificial island is constructed from soil dredged from the harbour.
170. Site map of 'Koko' Island.
171. Close up of the site plan showing the heated sea bath and gardens.

- Ferry from city
- Watchtower silos
- Shopping mall + casino
- City vieuw hotel
- Wharf to the city
172. Close up of the site plan showing the water park and the chair lift.
173. Section through the island showing the relationship to the Miramar Peninsula and the chairlift which takes tourists up to the former Mt Crawford Prison site.
174. Close-up of the section through the island showing how the land reclamation works by building a dyke (shown in black) from compacted concrete, which is then filled with dredged material from the harbour.
175. Final axonometric view of 'Koko' Island.
176. *Final axonometric view of 'Koko' Island.*
177. Final axonometric view of ‘Koko’ Island.
MAIN WHARF FOR CITY CONECTION

CASINO
Final axonometric view of 'Koko' Island.
179. Final axonometric view of 'Koko' Island.
Final axonometric view of 'Koko Island.'
181. Populated axonometric view of 'Koko' Island.
182. Populated axonometric view of 'Koko' Island.
183. View of chairlift access to the island.
184. Close-up view of the island.
185. View of chairlift access to the island.
186. View of the heated sea baths and ocean pontoons.
187. Close-up of the sea bath.
Close-up of ocean pontoons.
PLACE PROMOTION
Postcards, maps and souvenirs are all deployed in the marketing of tourist spaces. These mechanisms “help mediate and mythologize a specific site” (Lasansky 2004:1). Part of this design process was also to explore marketing as a means of distributing a ‘pre-formed’ notion of the kinds of performances the island would produce. Through the design of a fold-out promotional map and a series of postcards, performances can be prescribed before the tourist even visits the destination. (Crang, 2004, p.77).

189. Foldout map of the island.
VISITING WELLINGTON?

THEN MAKE SURE YOU PLAN A DAY AT WELLINGTON’S

MOST POPULAR TOURISM DESTINATION

via CRUISE SHIP, FERRY, TOURIST BUS OR DIRECTLY FROM THE AIRPORT

8HOURS + OF ENTERTAINMENT AND RELAXATION GUARANTEED

RELAX

Unwind with a walk through beautiful exotic gardens or spend a day in our luxury waterfront spa

PLAY

With entertainment for all ages the island offers an extensive outdoor playscape as well as indoor recreation facilities

SWIM

The island boasts Wellingtons only heated sea baths as well as salt water pools and thermal spas

COMPETE

Try your luck at the many sporting facilities offered from golf to rock climbing

SEE

Enjoy Wellington’s incredible views with a ride on the spectacular cable car at sunset

SPEND

Pick up a souvenir from the gift shop or try your luck at Wellington’s only casino

190. The promotional material establishes for the tourist what kinds of performances they could participate in.
TOP ATTRACTIONS

1. Cable Car
2. Playground
3. Bungy
4. Rollercoaster
5. Water Slide
6. Recreation Centre
7. Waterfront Cafe
8. Hotel
9. Sushi Train
10. Casino
11. Viewing Towers
12. Events Centre
13. Bar
14. Garden
15. Pontoon
16. BeautySpa
17. Thermal Pools
18. Heated Sea Bath
191. The fold-out map highlights the island's top attractions.
192. In order to produce a series of postcards, parts of the island were modelled from card and placed against idyllic backdrops.

193. The chairlift is modelled here against a sunny background, developing the notion of architectural mis-en-scene further.
194. The waterfront cafe is pictured against an ocean scene.
195. ‘Greeting from...’ the sushi bar.
196. ‘Relax’ at the waterfront cafe.
WISH YOU WERE HERE

197. 'Wish you were here' from Koko Island.
**REFLECTION**

My artificial island scheme endeavoured to test how architecture can stage the embodied performances of tourists. The island operates by employing programmatic strategies to organise and amplify the performances of tourists. The outcome of my research has shown that tourism is a subject that can be polarising as people are quick to project onto it their own notion of what being a tourist means. In New Zealand the tourism industry works hard to promote an idealistic view of what the ‘authentic’ tourist experience should be. My proposal rejects this romanticized notion of ‘authenticity’ in many cases and takes the less privileged view of tourism in architectural academia (Crang, 1997; McCabe, 2005). The case studies I evaluated support the notion that there is a serious market for people who want a constructed experience where they are at liberty to lie in a heated pool (see Cove Haven Resort; Europa City). It is also important that I reassert that my proposal is not an amplification of New Zealand tourism, complete with sheep and a hut in the bush. Rather it is concerned with global tourism generally.

My project prompted discussions about the authenticity of the architecture and of the experiences it constructs. My theoretical framework has supported the notion that the act of participating in or performing within a space fosters meaningful connections, irrespective of the authenticity or particularity of the place (Leach, 2006). In order to test this idea I have aimed to push the carefully staged and highly controlled nature of my proposal to see if through amplifying the individual and collective performances of tourists a sense of belonging *en route* can still be achieved. However, the concept of staging through hyper-artificial architecture could have been amplified further still to see how far these ideas could be pushed, and whether it would steer away from the main proposition. This could have been achieved by showing the fantasy of my island against the reality of Wellington’s climate - a grey cloudy sky, for example - to lift the curtain on the fantasy in a Truman Show-esque way. This technique could amplify a hyper-real experience. Another area of development could have been to go into greater depth illustrating the embodied performances of the tourists, as the framework is already in place.

198. Pinning up work for the final review.
CONCLUSION
In the final design experiment, the design of an artificial island extends the investigation to explore how architecture stages and amplifies the performances of tourists. Through the island the placemaking capacity of tourists through their individual and collective performances is also explored. In this experiment program is again employed to stage specific performances of tourists. The thesis concludes in the final chapter by providing a critical reflection on the design process, and providing a summary of the research into the performances of tourists within architecture.
200. Work displayed for reviews.
CONCLUSION

DISCUSSION

This thesis proposes how architecture can stage and amplify the embodied performances of tourists and explores the way tourists inscribe themselves into space through social practices, to (re)produce place. To test this design proposition, the tourist was considered through the ‘performance turn’ which seeks a multisensuous understanding of the body engaged with architecture. Through the performances of tourists, fixed notions of dwelling in place are destabilized. Through an investigation of architectural mise-en-scene, program, and ‘spectacular’ architecture, strategies for the staging of tourist performances were evaluated.

Engaging with a ‘design through research’ methodology the proposition was tested and developed through three increasing scales. The first design was an installation which explored how a fluid concept of place could be conveyed to disrupt fixed notions of place. The proposition was tested through an iterative process which employed relational modes of representation to express the dynamic conditions of site. The installation signalled a shift towards considering site in terms of performance, and how place is conceptualised for fluid social formations such as tourism.

Following the first experiment, shifting to the domestic scale prompted me to consider inhabiting a fluid notion of place. Through the tourist, the design proposition would shift to consider how practices and performances are amplified through architecture. This proposition was tested through the design of a hotel which explored the exotic and domestic aspects of the tourist experience. Program was employed as an architectural tool to disrupt the hotels typical programmatic structure. At this stage of the investigation, the theoretical framework established through a ‘design for research’ methodology helped develop the proposition towards a focus on staging tourist performances.

In the final design experiment, the design of an artificial island extends the investigation to explore how architecture stages and amplifies the performances of tourists. Through the island the placemaking capacity of tourists through their individual and collective performances is also explored. In this experiment, program is again employed to stage the performances of tourists. Through the artificial island the multisensuous tourist body engages with architecture and produces performances which both reproduce and disrupt exiting social structures.
201. Work displayed for reviews.


**REFLECTION**

Tested through three design experiments, the proposition shifted and developed at each scale. The installation dealt with fluid notions of place by amplifying the active conditions of site. However, the experiment did not physically engage with the body in a multisensuous way as the installation is experienced mostly visually. As the investigation shifted to consider the domestic scale the proposition developed to address tourist performances. Through the second experiment of the hotel, the relationship between architecture and the tourist was developed, and later clarified through the final experiment of the island.

Testing the success of the investigation is contingent on addressing both parts of the design proposition. The first part of the proposition asks how architecture can stage and amplify the performances of tourists. In order to mobilize architecture as a stage where the performances of tourists can be amplified, programmatic strategies were investigated. The evaluation of case studies suggested how programmatic interventions could maintain or disrupt social structures as different spaces were loaded with specific activities (Lawrence and Schafer, 2006, p.4). In my design investigation various programmatic explorations attempted to organise tourist activities. Rather than employing program purely deterministically I looked to a range of programmatic strategies to test new relationships and experiences. Focusing on program allowed me to critically organize and stage tourists performances, both in the domestic scale of the hotel and the much larger public scale of the island.

The second part of the proposition explores “how tourists actively, corporeally, technically and socially, perform and produce places” (Larsen et al, 2008, p.124). This line of inquiry was more difficult to test as experiences of place and also tourism are subjective (Joniken and Veijola, 1994). Following Leach’s understanding, there is potential to explore a “performativity of place” that is de-territorialized, resisting static notions of ‘dwelling’ (2016, p.183). Leach argues that architecture can be responsive to and generative of the performances and interactions of tourists from which place is constructed and restructured. Accordingly, anywhere can become a place through the enactions of tourist’s performances which allow them to re-inscribe themselves into a space (Leach, 2016, p.182). While this notion is difficult to prove definitively, throughout the design investigation the intent has been to create architecture which amplifies the embodied performances of tourists. In the design of the island the toolkit was put in place to ensure the participation of a large range of tourists in order to enable place to be performed.

**CONCLUSION**

This thesis investigates how architecture stages and amplifies the embodied performances of tourists. In short, this is achieved by creating an intense tourist environment through a programmatic design process which encourages dynamic interactions and performances of tourists. To extend this answer, this thesis develops the theoretical understanding of how architecture can stage the performances of tourists, and conceptualises an understanding of place as a fluid rather than fixed entity. Through the process of investigating a proposition across three increasing scales, the proposition develops and shifts to encompass a deeper understanding of how the tourist body engages with the built environment. The tourist experience has been analysed from many vantage points, but from the position of architecture, the tourist is an embodied and active participant in their experience, rather than only an onlooker. This thesis concludes that while tourists performances are staged by architecture, tourists produce place through their individual and collective performances, indicating that neither tourism nor place are merely products, but part of a process.
Performing tourist bodies, collage.
203. Installation model.
BIBLIOGRAPHY


FIGURES LIST

Unattributed figures belong to the author.


04. Contents Page:


09. Thesis structure including.


16. Case studies:


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