

Mrs. Phink's House

Spatial Design and Society - Roskilde University

M1-S2 Semester Project - Spring 2019

.. "Until somebody mentions Mrs. ph(i)Nk - every conversation finally gets around to her - and then, all of a sudden, the pettiness is put aside, and we feel uplifted, filled with blissful, generous emotion. Mrs. ph(i)Nk, the only one that none of us has forgotten and that we all regret. Where has she ended up?..."
All at One Point, Italo Calvino (1965)



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Table of content:

1. Introduction	3
1.1. Backstage - Context	3
1.2. Introduction to the case	4
1.3. Problem statement	5
2. The case	6
2.1. Mrs 'Ph(i)nk' and Taryn C. Humphrey	6
2.2. Mrs. Phink's House experience	6
2.3. Multi-actors performance	7
Figure 01: Representation of the actors and their interconnectivity	8 8
2.4. Audience	9
2.5. Economic system of Mrs. Phink's House	11
3. Informal methods for an informal project	11
3.1. Methods	11
3.2. Project Management	12
4. Theoretical framework of a design process	15
4.1. Literature Review	15
4.2. Design research and design thinking	16
4.3. Site-specific art performance	18
a. Introduction to 'performance'	18
b. Site-specific performances	18
Figure 02: Bodies in Urban Space, Willi Dorner, 2007	20
4.4. 'Process of making'- sensory experience	22
5. Analysis and Advice	24
5.1. Analysis of the design process	24
a. outcomes of the collaborative process	25
Figure 03 : schematic representation of Taryn's design process	25
Figure 04: some of the actors present at the bunker on the 06th of April	28
b. Location and atmosphere	30
Figure 05: Scenography of the first room in the bunker (own photograph)	32
d. Collaborative site-specific art performance	33
Figure 06: Fabrics dyed with sea salt plants	34
Figure 07: Scenography	34
5.3. Advice	36
5.3.1. Taryn's status	36
5.3.2. Economic background	37
5.3.3. Exclusivity	38
7. Conclusion	39
8. Références	41
8.1. Bibliography	41
7.2. Websitography	42

9. Appendix	43
9.1. All at one point, Italo Calvino	43
9.2. Actors	45
9.2.1. FOOD ARTISTS	45
9.2.2. PERFORMERS	46
9.2.3 CONTRIBUTORS	47
9.3. Agenda	49
9.4. Notes from several meetings/talks	51
9.4.1. [12.03.19] - Meeting with Taryn	51
9.4.2. [29.03.19] - First visit of the bunker	52
9.4.3. [06.04.19]. Talk: Food innovation through art and technology for the festival 'Food Art faces' in Reffen	54
9.4.4. [06.04.19]. Cross-meeting at the bunker	55
9.4.5. [10.05.19] Talk: All at One Counterpoint - Crossing Boundaries - Talk Town 2019 - Råhuset	57
9.4.5. [23.05.19] Opening performance	59
9.5. Semi-structured interview	60
9.5.1. Time Frame overlap	60
9.5.2. Interviews with actors	61
Taryn design process	62
Framework	63
9.5.3. Taryn's semi-structured interview	66

1. Introduction

Mrs. Phink's House project, created by the artist Taryn Cullen Humphrey, is, at first and foremost, aiming to propose and present the artist understanding of nowadays food consumption. Her narrative is based on a bold portray of human beings - especially city dwellers - lacking understanding and control on both their food consumption and more generally, natural environment. Within this article - as within the performance - the notion of nature is relating to non-human organic elements, and more specifically in Mrs. Phink's House, to sea salt plants and the transitional coastal landscape. Within this section, we aim to present Taryn statement on this relationship between human, food consumption and nature. This section is aiming to present the broader political statement of this performance. We found important to present it at the very beginning to at first immerse the reader in the project the same way we did. Before presenting visuals, the location or the performance artists, Taryn introduced us to her way of understanding the current state of food consumption and how it affects the natural environment. Next, We tried to transcribe accurately her political message and address challenges within this field.

1.1. Backstage - Context

Industrialization and urbanization processes moved a human being away from nature and its rhythm. Human coexistence with the wild has changed as we become more of urban creatures and industry took over what human's labor used to do. This commodification of nature has one crucial consequence on social being, mankind lost a connection with nature. Moreover, massive and fast exploitation of resources led to a crisis of the natural world, what is broadly called nowadays 'natural catastrophe'. This adversity is an environmental and political challenge that our generation and the next ones have to confront.

Food production has also been widely industrialized which, as a consequence, separated us - an industrialized society from knowing and understanding how natural processes work, how plants grow and how modern agriculture and food production function. On one hand, there is a growing world population that 'forces' to produce more and more, maximize efficiency to feed the world. Steel (2013) emphasize the importance of food as a resource for a city to sustain. On the other hand, there is food waste on a big scale, food is not distributed according to demographics, some have so much that the food gets wasted, some suffer from not enough. This having global consequences, becomes clearly a political issue. Realizing all this relates to the future, but also brings certain nostalgia and pose a question of the relationship between people and nature and how to bring a human being closer to nature in his or her current urban surroundings and finally what is our responsibility in the times of the crises of the natural world.

However, bringing society back to nature encompasses something often very romantic, something of a utopian and unrealistic idea as if we can come back to the bosom of nature. Therefore, it seems to be a relevant issue to reconsider our relation to nature and define it on new urban terms where technology plays a substantial role. We need to prevent further exploitation of the natural world and take responsibility for it, both on a collective and individual level. This is a complex task, a structured problem and therefore involves numerous changes on an industrial and governmental level. Moreover, it entails understanding that technology is there to make a positive impact. In other words, to recognize technology as an inseparable part of today's world that does not stand in opposition to nature. Finally, it takes an understanding of how our consumption patterns threaten the natural world and this is the biggest challenge we need to face and take action upon.

1.2. Introduction to the case

Mrs Phink's House is an art performance project which takes a stand in this political debate. It raises questions on our knowledge and relationship to the nature. It refers to our food consumption; to the use of local food and how we can consume it, other than the ways we know. In other words, Mrs Phink's House came to existence in order to give platform for exploration of what nature can do and offer with the use of technology. To be precise, the location of a bunker becomes a stage for edible plants to be explored in a various ways. By the mean of technology, the bunker is converted into that stage. Specific atmospheric elements are aimed to be achieved within the space in order to provide a sensory experience at the performance. Mrs Phink's House is collaborative work, it is a collective stage for different artists and collaborators who respond to Danish coastline and bring their artistic input within the concept of edible sea salt water plants.

Essentially, the article will evolve following the design process of creating a site-specific art performance in order to understand what design process of an art piece involve and how it can communicate a specific message to a targeted audience. In our case, we will try to look into stages of the design process and how can art respond and transmit political content; how art can be political.

To start with, we will introduce the case, its nature and all necessary aspects to get an understanding of what Mrs. Phink House is all about and how we perceive the broader context of it. Next, we will present our informal and participative methods, based on the fluid method of the performance, argue why we found them relevant for our data collection and how we implemented them. From there we move to discuss chosen theories such as design thinking theory in order to understand the challenges of creating a collaborative project, then we will stress our case with sensory experience theory. Also, we will discuss theories on site-specific art performance in order to understand the challenges that such

practices encounter. We argue that these theories will enable us to go in depth with the key concepts within this research case. Having gathered needed and available data, we will analyse it and that would lead us to reflections and discussions on overall design process and come up with some recommendations in terms of the design of the investigated performance.

1.3. Problem statement

As we have stated above, our investigation focuses on the process of designing a collaborative performance and on understanding the significance of the location. It will entail analyzing a creation of sensorial experience within the context of edible sea plants in a given site. This article seeks to answer the following process statement:

How to design a collaborative site-specific art performance aiming to deliver a political message that challenges city-dwellers perception of the urban environment?

This involves following stages of creating performance Mrs Phink's House, from the conceptual phase till its final result of the actual performance. Also, this requires defining site-specific art performance and the nature of it. It is also needed to understand what collaboration brings and what challenges and opportunities it poses and how to manage collective effort as such. We will also put in question how a specific location (bunker in this case) can affect the creation process and experience of such location. Lastly, we will seek to understand the role of site-specific art performance in art the urban context. In order to investigate the research area and answer the main research question, we will pose several other questions that raised along the main question. These are:

1/ How to design and manage a performance that engage numerous actors?

2/ How can a location and its atmosphere influence the public responsiveness to a political message?

3/ What is the role of site-specific art performance to influence social urban practices?

Our method is preliminary to observe the following stages of the process and our focus is the design process and not the result as much. Therefore, this paper will include findings and reflections from the process, whatever the process covers. However, we will also see the result and in this way be able to compare the design with the reality and find out how design can 'function in reality'. At the end, we will provide few findings, so-called advice, that could inspire Taryn C.Humphrey in her futures design processes.

2. The case

2.1. Mrs 'Ph(i)nk' and Taryn C. Humphrey

'Ph(i)nk' is a character from Italo Calvino short story called 'All at One Point' that served as an inspiration to Taryn. The concept of Calvino's novel is based on the elaboration of imaginative stories that take a scientific 'fact' as its starting point and around the statement that the Universe is converging and existing in a single point. Mrs. 'Ph(i)nk' being one of the convergence points of everything. We believe that Mrs. Phink's House is the encounter point of her creator's network and artistic practice.

Taryn C. Humphrey is a landscape architect and performer, a founder of Sisho Studio where she started working on projects around the concept of edible sea salt water plants. She has been working within the landscape architecture industry. She led several projects where a medium were edible plants. The goal has been to raise people's awareness about this set-aside topic and simply to experiment with them. Sensory experience through food context became a key way to communicate about the plants since all senses are exposed. This way, the experience is 'a mean of re-establishing the link between people and nature'.

2.2. Mrs. Phink's House experience

Mrs. Phink's House is a platform to bring social aspect, nature, and architecture together and re-define human relationship with nature. The idea is to use a specific location of a bunker, fill it with edible sea plants and process them in various ways. The ambition is to create a transitional coastline landscape within the architectural form and, as mentioned by Taryn, 'let things happen' in this created scenography. The project is an attempt to explore the sensorium of plants within the food context. It aims at creating a sensory experience where the public explores and dives into the created landscape.

The project has been initiated by landscape architect and performer Taryn C. Humphrey and she named it Mrs. Phink's House inspired by a character from Italo Calvino's short story. (see app 9.1). The performance will take place in a bunker in Refshaleøen (Copenhagen) and will be the stage of several performances within a cycle of a month. The premiere will take place on the 23rd of May 2019 and the following four weeks, 24 dinners and performances will take place during each time different constellation of collaborators will be involved and therefore each performance outcome and experience of it will differ one another. Mrs. Phink will be hosted as a part of a festival CPH STAGE (May 23 – June 1 2019), which is an established theatre festival in Copenhagen, presenting both Danish and international performing artists, and seeking to reach both local and international audience.

Since our focus is to study design process, the fact that the performance will only take place shortly before our deadline does not decrease the value of the project, however, the fact that we can observe the design results (the performance itself) bring some extra knowledge within the project. We will be able to compare the results with the overall design process of how things were designed and plan to be and how they turn out to work or not.

2.3. Multi-actors performance

At first, we would like to propose a better understanding of the numerous collaborators involved by Taryn for this performance, often called 'actors' within the article. This multi-actors collaboration is a very important aspect of the performance as it defines the nature of this project. Taryn's wants to secure her role as the initiator who introduces the concept to the other actors as a starting point for their creative process.

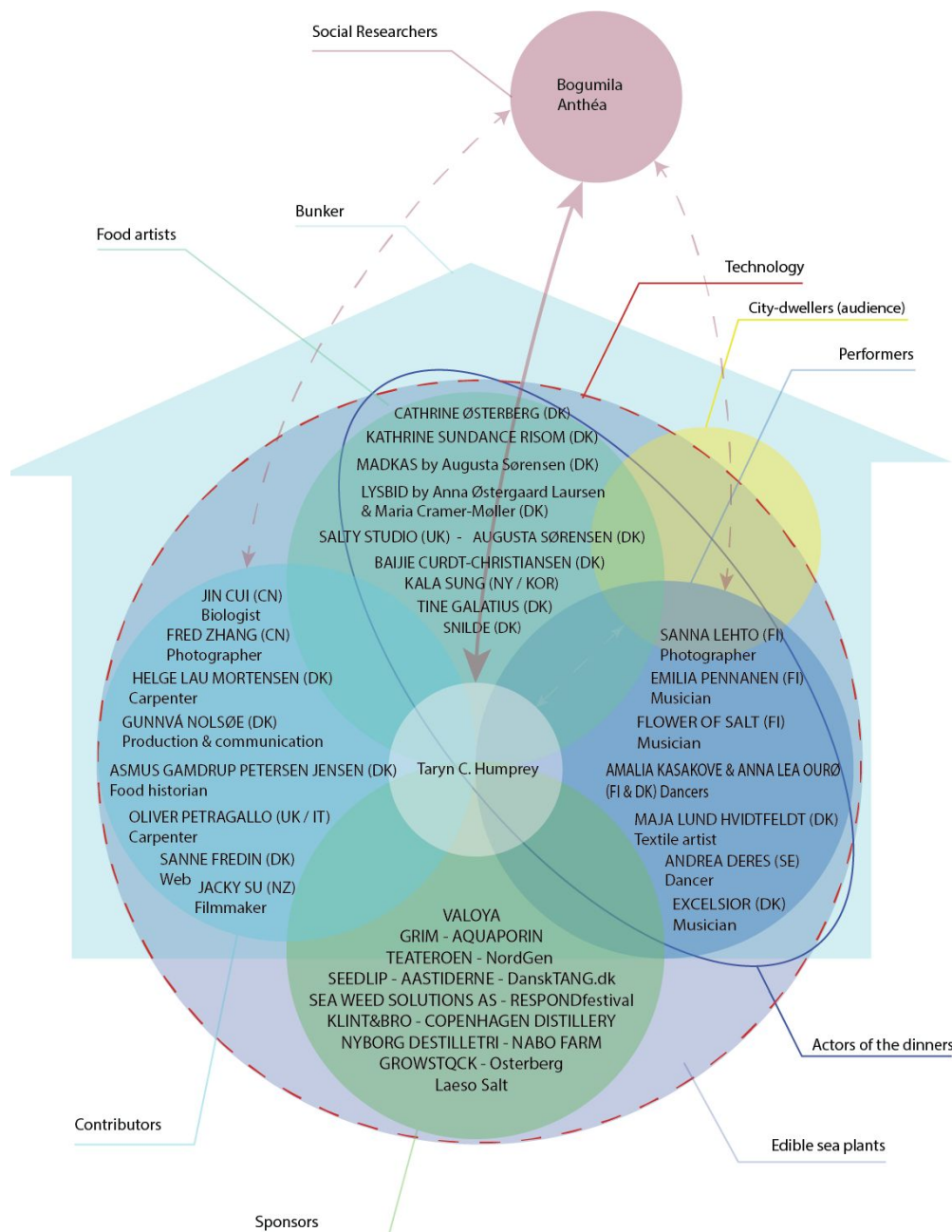


Figure 01:
Representation of the actors and their interconnectivity

For her project, Taryn involved mostly female actors in reaction to the industry in general which is not enough led by female presence. She is claiming for what she calls 'female creativity' (see app 9.4.5), the expression and empowerment of women gathering in the overall industry. She is arguing that numerous industries are dominated by men, women are willing to prove their skills and their curiosity are often pushed out and forced to go into niches.

Moreover, Taryn work's implication is based on services exchanges rather than on economic transactions. The sponsoring system behind Mrs. Phink's House is not, however, our main focus in the article but need to remain on the background as a kind of patronage that allowed the project to evolve (section 2.5). therefore the sponsors have to as well be understood as actors of the performance.

Mrs. Phink's House is Taryn's further investigation of the theme of edible sea salt water plants. This time developed on a bigger scale, creating them and out of them a stage within the bunker which allows expanding the plant sensorium in multiple ways.

Sea plants qualities and diversity of a coastal landscape is the main paradigm of the experience. Taryn emphasizes the numerous functions and advantages of the plants and uses them as material to turn the bunker into microclimate where those plants can live and grow. The quality of plant resilience is aimed to be exposed to the public, how they can be transplanted and adopted as long they are places in an environment they need.

Mrs. Phink's House as a concrete architectural form is artificial and in this sense, it needs technology to be developed. T.C. Humphrey argues that technology can be used to create a link between people and nature. This way of understanding introduces a new narrative on the relationship between nature and technology. Namely, they do not stand in opposition to each other, instead, those two go together, complete and mutually advance. Moreover, the role of technology in nowadays food production is widely acknowledged within society and therefore there is a common understanding of the relationship between technology and nature.

2.4. Audience

Taking into account that the project aims to deliver a crucial message to today's city dwellers, it is of the biggest importance to define who the desired public of Mrs. Phink's House is, and whom can the message actually reach. In other words, we seek to find out who consumers of performance art are. Based on our research, we were able to find out the audience and for what motifs they are targeted. Also, if they are the ones who can respond to the message it conveys and whether the message has been channeled and adjusted to them. It required for us to investigate where the event is held, how the event has been promoted, what marketing tools have been used for it and whom such project can attract and why and who can afford it.

First of all, the performance takes place in the city of Copenhagen and therefore its inhabitants are the crowd who can be potentially targeted. The bunker is located in Refshaløen, which is the industrial area of Copenhagen which has been regenerated and developed significantly within the last years (e.g. Reffen - Street food area, Contemporary Copenhagen - modern art gallery), there are a lot of warehouse being rehabilitate and there are new facilities which attract more and more people including groups that have not been coming here before, both Copenhageners and tourists.

Mrs. Phink's House becomes a part of CPH Stage which is a big theatre festival in Copenhagen that has a massive program that covers the whole range of performance art, including theatre plays, dance, opera, site-specific demonstrations, circus, etc. The festival promotes itself as open to new forms of expressions within theatre genre and Mrs. Phink's House can be placed under a category of site-specific art where the spoken language is not the main way of communicating to its audience. Instead, other forms of expression take over, in this case, it is an atmosphere and 'speaking' to human senses becomes crucial and therefore sensory experience is the key.

Understanding that it is a theatre festival, we can assume that its audience very specific and the majority are the people who show interest in art and are practitioners meaning that they actively participate in art events, including festivals. Those can be both those who are fond of conventional theatre as well as those who are intrigued with the modern forms of theatrical art such as food art, site-specific forms which are relatively newer and more experimental. Moreover, the festival has a broad offer which increases the crowd it can potentially reach as if everyone interested can find something that is eager to take part in. However, the program is extensive and therefore Mrs. Phink's House can easily get lost and remain unnoticed among the overall festival offer.

Site-specific art by its original assumptions aim at no specific target, it happens in the public space and anyone who happens to be there and get intrigued is a part of it, an audience or performers if they get to be involved without them pre-arranging it. Those who happen to be at the site of performance on purpose usually do not know what is going to happen. The site-specific art often involves engaging the public and making them move with the given space and interact with performers, objects, spatial elements and it is, therefore, open to improvisation and unexpected inputs (see sect. 4.2). It is usually free of charge and does not target a specific audience. However, Mrs. Phink's House operates differently, it takes place on the premise of Teatrøen theatre which is in Refshaløen which implies the audience has made a choice to participate (do not accidentally happen to be there) and purchased a ticket. The ticket costs 500 dkk and therefore the price is high enough to make it affordable only for certain people who are eager to spend such amount on a performance art which appears as very experimental, mysterious in its form and enigmatic based on the description.

Inspired by a character in Italo Calvino's short story, All at One Point, landscape architect and artist Taryn Cullen Humphrey (US) has created Mrs. phink, as a platform for investigations into sensory interactions between people, plants and architecture. Each project is structured as an experiment. Plants are selected, seed are collected, plants are grown, and experiments with food tastings are developed. From there a location is found that reflects the essence of our experiments and brings people into the process. The food tastings are created as food performances that playfully crosses fields of landscape architecture, sustainable technology, urban gardening, food art, and performance.

Box 1: Description of the project Mrs. Phink's House on Shiso Studio website <http://www.shiso-studio.com/mrs-phinks-house.html>

Furthermore, the event has been promoted through several channels. One is CPH Stage festival, its website and on social media under the name of the festival. As we have mentioned the festival is really big and therefore Mrs Phink's House competes with the festival offer.

Moreover, the project got its own website under Taryn's Shiso Studio website, which is linked to Facebook events and Instagram. Considering the power and prevalence of social media, the project has been promoted on Facebook and Instagram which started long before its premiere in order to build interest around the event and promote it among targeted online communities. For many potential participants, social media is an effective source of knowledge about cultural events in the city, therefore it is only natural to use this channel to reach the potential ones. However, obviously one needs to be an active user of those platforms in order to stumble upon such event.

Lastly, Mrs Phink House in its form might attract people related to food industry, such as chefs, food designers, food producers, etc. and those who enjoy fine dining and follow new daring and performative ways of dining which tend to break norms of conventional dining and experiments with new ways. This led us identify another specific group of public that would be interested and would participate in such event as Mrs Phink House.

2.5. Economic system of Mrs. Phink's House

Such complex project involves a lot of financial resources and the early stage of developing such project involves planning the budget to be able to estimate how many financial resources it will need. We will focus on analyzing how the economy of such project affects the design process of it. Each stage of the process requires financing. This includes renting the location, materials, props needed for building the scenography, food, marketing depending on channels used for it, salaries for contributors and many other expenses. It is important to mention that the project did not aim at any commercial profit, the earnings from it were meant to cover the expenses of it.

3. Informal methods for an informal project

3.1. Methods

As mentioned before, this project is a flowing collaboration between different actors. Even though the concept has been created by T.C. Humphrey, she is aiming to provide room for improvisation for each of the guest performers. We are then to go along with as many actors as possible to understand their perceptions of the project as well as their forms of expression and how they are going to respond to the Danish coastline. Our strategy was then to be integrated into the project by doing participative observation and sensory ethnography (Kathleen Musante, Sarah Pink). This method as the main tool for our investigation allows us to look into the design process in detail and follow it incrementally and therefore focus on the process itself, not on the outcomes which will be the performance itself when design gets to be verified.

Being considered as a part of the team (as researchers), we aimed to implement the informal methods to analyze the design process of Mrs. Phink's House. We decided then to define and adapt methods for data collection to this fluid and informal framework in order to fit into this process and to be able to collect the data we could make use of.

Nonetheless, as the project evolved, we reflected on our methodology and through an iterative process, we drew some conclusions half-way and decided that we needed as well to ask for more structured ways of data collection such as semi-structured interviews with few of the actors we could reach.

One of the main methods we developed is to consistently write down field notes whenever being around Taryn or the bunker. We, then, kept tracks of all the events, casual conversations, reflections, issues as well as physical context, behavior, and nonverbal communication. These field notes have to be understood as travel diaries, as both quantitative and qualitative data that helped us to have a better understanding of the project. By keeping these notes, we are able as well to see the evolution of the project, the aborted ideas such as the one that started small to finally come true. Field notes are, as argued by Dewalt K. and Dewalt. B (2010), both data and analysis, it is a way to collect a massive amount of data, which, through an iterative process, will deliver insights to analyze our case. For our case, we argue the legitimacy of this method because of the casual and blurry atmosphere of the design process, "the writing of field notes is virtually the only way for the researcher to record the observation of day to day events and behavior, overheard conversations, and informal interviews that are the primary materials of participant observation" (Dewalt K, Dewalt B, 2010:138).

However, such method could be limited in some cases, ethical limits could arise and weaken or complicate data collection. Fortunately, our data collection is not demanding intimate thoughts, but information about professional work approaches provided by the actors involved in the project. Moreover, by being

recognized as 'actors' within the overall project, the actors got used to our presence and did not beware when giving us insights. The 'social researcher' label is then a tool for us to access the knowledge we seek, both as an icebreaker and establishing a trustful relationship.

This project was, since the starting point, triggering our researchers' interest as well as our personal one. At the beginning of the project, when it was in its infancy, we were quite overwhelmed by the scope of this ambitious project based on a grounded political message. We had to get awareness, reflect and react accurately to bias concerns. By following this project based on sensory experience and studying it with a method based on subjectivity, it was essential to analyze as well our methods of data collection. As mentioned above we started with informal and casual methods based on our bodily engagement with Mrs. Phink's House, and we gained qualitative data. We believe that even potentially questionable, these methods were matching the project environment where perhaps more structured ones could have to restrict both our connection with the actors and indirectly our data connection. Nonetheless, at some point, we reached the edge of these fluid methods and idealization of the artist (see sect 3.2.) and had to complete our data collection with a more structured method i.e. semi-structured interviews with other actors and participants. By using this method at the very end, we manage to gain missing information we lacked so far.

3.2. Project Management

This section will present our reflections and findings on running this project. We will therefore present the most relevant insights from our process of analysing the design of Mrs Phink's House. This will entail discussing our access to the case, our position and participation along the way. Also, we will elaborate on our relationship with Taryn as our contact person and with other actors. Next, we will evaluate what obstacles and opportunities we encountered on the way, how we coped with them and how we planned and executed the project in terms of time management and task divisions. Lastly, we will reflect on our teamwork.

Accessing the case was relatively easy due to the personal relationship that one of us has already established with Taryn before. We believe that thanks to it, we did not have to struggle with approaching companies and having to persuade them to see as an asset and not as a burden. We quickly established rather informal relationship with Taryn. She is a native English speaker which gave us both equal access to the case and therefore there was no language barrier for any of us.

She took her time to introduce us to the project and explained her ideas and objectives and how she envisions conducting the project step by step. We found it very helpful and encouraging to get access to the details of the project, this way gathering data to work with. Getting to know and learn about the

project from Taryn was beneficial not only because she initiated it, but also because she is someone who coordinated numerous activities related to the project. We were able to access most of the artist project documentation and can then have a good overview of her process, physically and theoretically. She gave us access to an online calendar where we could see the schedule of the project and we could choose which events and meeting we want to attend in order to get the data. We were welcome to help out at the site and participate in meetings and preparations, this way diving into the project and observe how it evolves.

We explained her our interest in the project, our goal and how we imagine to participate in the overall process so that she can understand our role in it. We expressed mutual expectations so that it is clear from the start what both sides wish to get. We also explained her how she can benefit from having us involved in the project, our academic requirements and that we will be there to reflect on the project by observing the design process and entrepreneurship and be able to conclude with some recommendation for the overall design process. She told us that she would like us to help out at the site, mostly with practical or to research as an exchange for having access to this project.

Our position in the overall project needs to be reflected upon. Preliminary, we were observing the progress. Gradually, Taryn had less and less time for us and we followed the process as much as she allowed us, we understood that it comes as a consequence of her tight schedule and we were not priority for the project to evolve in a sense that our potential input was extra and not necessary. We got an impression that Taryn does not necessary know how to position us and we struggled with finding out how we can help out so that both sides benefit from it. Therefore, our role was somehow unclear, but we felt like we were continuously getting new knowledge and data we could made use of. We were then navigating between different positions such as 'fly on the wall' (Gehl, 2013), observing actors interactions, seeing how works at the location progress, etc. Therefore, our data collection is rich from this multi-participation with several levels. Once again, the challenge for us was to prioritize some insights among others for this article. All these practices within the design process offered us acknowledgment, and we helped Taryn in the meantime.

However, as it tend to be, we had issues in our communication with Traryn - our informant. The closer to the premiere, Taryn would be less available and harder to reach which we have not really anticipated. We understood that we are not an important asset to the project and she is busy and stressed having to coordinate the network of people working on the performance. At that point, she did not want us to interview collaborators, explicitly asking not to contact them until the premiere (see app. 9.5.1). We were unsure what to do and got concerned with our further data gathering. On one hand, we wanted to respect her wish. On the other hand, we needed more data for analysis. We had at that point a lot of data from observational methods but we still lack insights from other actors that we wanted to obtain through interview. Finally, we managed to conduct a few

interviews with some actors and get their perspectives on the project, this way diversifying our data. However, we believe we could have had more interviews that would confirm or not our findings and therefore more credible results.

We can see some kind of limits in our position in the design process. As conducting informal interviews, fast jotting notes, drawings or observation, it was complicated for us to be more straightforward with Taryn when it comes to more in-depth questions. Through our research process, we developed methods (see section 3.1), in order to counter our tendency to settle in the background, and like this, gain some more diverse data. We would like to emphasize on the simultaneous and similar progression of our article and Mrs. Phink's House. We can recognize the same patterns of creation such as the excitement of the beginning of the project when everything is emulating. One could refer to Brown (2009) and what he calls the 'ideation' phase in creation. During that phase, messiness, profusion, and blurriness are recommended, and as emphasized by Brown, the liberator role of design thinking in the development of a design project is creating "when a team of talented, optimistic and collaborative design thinkers comes together, a chemical change occurs that can lead to unpredictable actions and reactions" (Brown, 2009:28). The messiness being then the catalyst of creation.

It was challenging for us to choose a focus of this project. Being divided into so diverse and interconnected dimensions (e.g. spatially, artistically, administratively, politically, gender-ish engagement, etc.) challenged us to narrow down our research and to decide on one or a few potential investigation paths. It implied a complicated process of decision making and prioritizing and we have learned to give up on some aspects for the sake of the project. In the meanwhile, we acknowledged that, Taryn went through the same issue with her expectations for the performance, cutting off some elements as the project has evolved. Moreover, we found it challenging to having to perform as design consultants and having to come up with specific improvements towards the design of Mrs Phink's House. In terms of our group work, we had smooth process together. Common interest in art performance brought us together in a group formation at the beginning of the semester. Sharing the same interest in the topic resulted in enthusiasm and engagement coming from both of us. We have divided tasks according to our interest, abilities and time and found the best working conditions we can provide to each other as a group. We had regular meetings to discuss the process and share reflections with each other. Being only 2 member group was on one hand easier to manage, but on the other hand, put more work and responsibility on each of than it would have been in a bigger group.

4. Theoretical framework of a design process

4.1. Literature Review

Mrs. Phink's House is a performance within a complex framework. This article is analyzing how Taryn's bold statement on the food industry and global warming wishes to be communicated and is empowered by an artistic performance. Moreover, it involves plenty of actors that Taryn invited to take part in the creation process. In that context, we are aiming to, at first, understand the role of design thinkers which we believe Taryn and her team are due to in their ability to gather around the elaboration of an innovative project. Mrs. Pink's house is a collaborative project involving more than 40 actors (directly or indirectly), we followed Baerenholdt, Simonsen, Busher, and Sheuer (2010) research on the outcomes and challenges of creating a network of pluridisciplinary actors that are interconnected. We stressed and narrowed this interconnectedness with Brown (2009) design theory, arguing for the accuracy of the fluid and iterative design process. Mrs. Phink being a cultural innovative project aiming to deliver a political message, we will stretch Brown theory with Kimbell (2011) findings. Mrs. Phink's House project case is, in its core a chaotic project, constantly evolving, and therefore we argue for the accuracy of such choice of theory. In the following section, we are then aiming to understand the outcomes and challenges of such interconnectivity when it comes to creating an artistic performance which we can relate to innovative creation. In order to do so, we will draw upon design research and design thinking theories to analyze the complexity of teamwork in innovative artistic development.

In a second time, after understanding the importance of the actors in the design process of such performance, we will dive into its spatial dimension. We are aiming to understand, define and challenge the role of performances in an urban context and to understand the influence of a political statement carried by an artistic performance in a specific urban environment. We've chosen the notion of *site-specific art performance* to base our theoretical research on the case of Mrs. Phink's House project, a notion at first presented by Taryn and investigated by researchers Nick Kaye (2000) and Gay McAuley. Within this section, we are then challenging the role of art in the practice of site-specific performances and highlighting the challenges and limits of such experience in an urban context.

Lastly, In order to be able to understand how the experience of Mrs. Phink's House occurs, we will look into the theories on atmosphere and sensory design. This will allow us to understand how mechanics of experience production work and how it can be incorporated in the creation process. This will involve defining a concept of atmosphere and what it takes to produce space. We will draw on both Bohme's (1993) work on atmosphere topic and the work by Pink and Mackley (2016). In addition, we will discuss how we consume spaces with our senses in

order to understand the role of bodily experience in the process of receiving the message. Pallasmaa reflections' from his publication 'The eyes of the skin' (2005) will be used to explore it.

4.2. Design research and design thinking

Mrs. Phink's house performance, is, as mentioned before, a platform of socio-technical innovation. Therefore and according to Simons (1996) definition of the notion 'design' being a tool "devising courses of actions aimed at changing existing situations into preferred ones" (1996:111), we argue that Mrs. Phink's House can be understood as a design project. It is thus needed to understand how designers, creators, design thinkers are able to create it. Within this section we will present different theories presenting the fluid and iterative process of creation, extended to design creation and design researches. We are aiming to propose our understanding of design process for artistic creation.

We started our research by get an understanding of the role of design research, and to understand it as the research on the "common characteristics of design processes across disciplines and for how different design perspectives and practices cross fertilize each other, design design processes to pursue wished for effects and outcomes" (Baerenholdt, Simonsen, Busher and Sheuer, 2010:4). Design researches are analysing the complex relationship between design and research, as an hybrid middle-ground between different fields of creativity. Following this theory, 'creativity' needs to be understood as a "practice of improvisation, experimentation and networking to bring about change" (2010:9). This reasoning will be the base of our understanding of design creativity, regardless of the field of activities. Later on, we will stress and imply this idea with performative and artistic creation.

To narrow down to the design process produced by designers, we would like to present the design thinking theory as motor of innovation. Design thinking derives from the evolution and complexification of creative processes through the time. Along with the ongoing globalisation of consumption and services, both technologic and social development cannot be seen as linear creative processes. Rather than that, creation is a blur combination of social and cultural interconnected innovations.

In order to understand a complex and blur process of innovation, Brown (2009) defined the three spaces for innovation as the 'inspiration', the 'ideation' and the 'implementation'. These spaces are essential to understand the framework of design thinking research as an exploratory one. The complexity, reflexivity, and iterativity that are thus involved are creating opportunities for 'unexpected discoveries along the way' (2009:16) which can to some extent, allow new insights to improve continuously the outcomes of such creation.

These open rooms for the unexpected are resulting from the multiple disciplinarity of the actors involved in such process. As argued by Brown, this working method provides a 'collective ownership of idea and everybody takes responsibility for them' (2009:28). Brown's theory is differentiating two types of multi-actor teamwork around the claim "all of us are smarter than any of us" (Brown, 2009: 26). However, he proposes two different ways of dealing with several actors teams, one being 'multidisciplinary' team where each actor is providing their speciality expertise and where the outcome stands as a compromise, and the other one being 'interdisciplinary' team where all actors gather their knowledge and there is a collective ownership and responsibility of ideas. Team work alongside with and the project become a common result and a learning experience for every single actor. Design thinking research is then an open-ended, open-minded and iterative process where everything can happen and make the final product stronger and more original thanks to the openness and flexibility of this creative framework. The important components of such process are then not much more than, as argued by Olsen and Heaton (in Baerenholdt, Simonsen, Busher and Sheuer, 2010) trust and coordination among the different actors.

Lastly, designers being in charge of carrying innovation, we can question the role of a design in nowadays society. The designer W. Morris (in Kimbell, 2011) is proposing its definition of designers as being "[...] interpreters of changes in culture who then create new kinds of cultural form. Some designers have always seen design as playing important roles socially and politically as well as economically" (Morris in Kimbell, 2011:287). A collaborative effort of pluri-actors team can thus influence the overall society. In the contemporary world, considered as a socio-technical system, designers have to adapt their practices (Torresa (2017), Marvin and Graham (2001)). There is a need to combine actors with different backgrounds, knowledge and understanding in order to propose ambitious project aiming to improve everyday life practices.

4.3. Site-specific art performance

a. Introduction to 'performance'

Mrs. Phink's House project is a reflection between artistic performance and its spatial context. It is, therefore, necessary to define certain notions before going deeper into the understanding of the role of such practices in a given place. At first, and foremost, we would like to define performances following one of pioneer artist of such artistic expression. Marina Abramovic defined,

"[the] performance is the moment when the performer, with his own idea step in his own mental-physical construction in the front of the audience in a particular time. This is not a theatre, theatre you repeat, theatre you play somebody else, theatre is a black box, performance is real, in the theatre you can cut with a knife, there is a blood, theatre is not real, blood is not real, in performance the blood and the knife and the body of the performer is real." (transcribed from the Marina Abramovic interview by the MOMA, for the exhibition Marina Abramovic: The Artist Is Present, 13.04.2010)

Performances, art performances, are then based on authenticity and an extreme embodiment of the message that the artist is willing to transmit to the audience. As emphasized by Marina Abramovic, performers combine 'mental' and 'physical' construction as mediums of expression. Performances are then meaningful practices presented in time and space in front of an audience.

Within this article, we are aiming to understand how artistic performances, when taking place in an urban context, convey their messages. We are then drifting our research to site-specific performances where space is redefined to be an active actor of the performance, proposing an additional degree of lecture. In other words, we could use Nick Kaye introductory reflection of the notion of site-specific performances by understanding the "exchanges between the work of art and the places in which its meanings are defined." (Kaye, 2010:1). In this section, we will at first develop this reflection around art and space and will afterward stress the role of site-specific art performances in an urban context.

b. Site-specific performances

As presented by Abramovic, performance is a 'mental-physical construction' where all components are 'real', including space. Space is then anchored in a reality, but carrying meanwhile a mental - 'ideal space' - a message by the performer. Space being socially constructed as argued Lefèbvre in *The Production of Space* (1974, 1991), is altered by the performance. A performance presenting and conveying a message within space is then stretching the schism between 'real' and 'ideal'. As emphasized by Morris (1993), following Lefèbvre reflection, the relationship between the two antithetic notions can evolve

according to the personal experience of the receiver, so-called audience in this article. The audience reflection is then creating a third space, a 'mental space' which defines the boundaries and overlaps of the real and virtual space.

If a performance is then related to the real space, the question is then the nature of site-specific performance. Nick Kaye, the author of *Site Specific Art Performance, Place and Documentation* (2000) is building his argument following the vision of the artistic Minimalist movement and argue that "site-specificity is linked to the incursion of 'surrounding' space, 'literal' space or 'real' space into the viewer's experience of the artwork" (2000:25). The site-specificity of a performance can be found then in the influence of the specificity of a place in the artistic performance. It forces the audience's awareness to their surrounding and its perception is already influenced by the site-specificity and the notion of the 'original'. The audience is then in need to make an effort to 'locate, to place' and challenge its social construction of the space (Lefèbvre, 2000).

In an article 'Site-specific Performance: Place, Memory and the Creative Agency of the Spectator', McAuley (2005) is defining three types of site-specific performances depending on both the importance of the diverse specificities of the site itself and the intention with which it is treated. The first category is considering the site for its infrastructure-wise specificities such as aesthetic components of a neglected place which is activated by the performance as "a kind of symbiosis in the creative process whereby the site ends up marking and defining the work in complex ways" (2005:31). Space and the performance empower each other in the time of the performance. The second one is taking a broader consideration of space by being based on the environment and its users. In that sense, the performance is becoming an "engagement with community" (ibid) and is more a process of involvement than a location specificity. Finally, the third type is relying on the memory of the place, activating the historical of the background and therefore, anchors the performance which can be done only at this particular place. Such performance is then becoming a link between the past and the present. (and the way we respond to it depends on our perceptions, memories, and imagination (see sect. 4.4).

Anyway, site-specific art performances need a location (e.g. monument, streets, urban furnitures) in order to be meaningful. Cities are then becoming a playground for artists, as a network of places to experience. The work of the artist Willi Dorner and its conceptual performances *Bodies in Urban Spaces* (2007), is enlightening the principle of confronting human bodies and insignificant urban elements to present to the audience a different reading of the space. The perception of the space is then drifted to recreate a new space and with it a new narrative through a projection from a conception to another one creating a "distinction between the 'built monument' and the 'projected image' by resolving the cityscape into a play of representations" (Kaye, 2000:36).

One could then argue that site-specific art performances can have an influence on audiences. When the performance is taking place within urban landscape, we understand urban audiences, receivers as, city dwellers in general. Every city dweller which could potentially be projected in another embodied space by the practice of a performance.



**Figure 02: Bodies in Urban Space,
Willi Dorner, 2007 (idafrost.com, n.d.)**

McAuley (2005) studied and analyzed how [site-specific art] performances influence places and their city dwellers, directly or indirectly.

“[...] by the ways in which such performance impacts on place-activating memories, enabling places to tell a variety of stories, and permitting the past to resonate in the present; and by the even more interesting ways in which places impact on performance-enhancing the creative agency of the spectators, who bring their own knowledge and memories of that place (and others like it) to the performance, thus unleashing a dynamic and volatile meaning-making process.” (McAuley, 2005:28)

Thus, one could argue that messages conveyed by performers are political. Here the notion of ‘politic’ as to be understood as its original meaning from the Oxford Dictionary “via Latin from Greek politikos, from politēs ‘citizen’, from polis ‘city’.”. It was then relevant to analyze site-specific performance in a broader picture, excluding for a while artistic dimension. From all times, urban demonstration of all kinds embodied some places, empowering these places with utopist or ideal messages. Public plazas often carried a stage for social demonstration, becoming the symbol of the struggle such as *la Place de la République* for Nuit Debout strike (France, 2016), or the *Tahrir Square*, during the Arab Spring (Cairo, 2011). Every demonstration is conveying a different message, and using different communication tools - microphones, banners, emblèmes, representative signs, choreography, music, slogans, etc. - and are sometimes involving violence. Apart from such examples being very directly political where the messages are expressed in a straightforward way, literally shouted out, space is always somehow political (Lefebvre, 1976). Space and power are social relations and as such, they are produced and reproduced. In other words, any space can become political.

Referring to our case, we argue that site-specific performances are political in essence and art is one medium, one communication tool to convey the message. In site-specific art performances, the performer is then becoming the message while interacting with space. The performer, by creating a different experience of the space, is then influencing the audience perception of the space. The audience is then considered as a part of the performance, embodied by its perception, memories, and interpretation. We can argue, following Lefèbvre (1974) that, if a political message wants to reach and influence the audience and influence, a performance or "any revolutionary' project' today, whether utopian or realistic, must, if it is to avoid hopeless banality, make the reappropriation of the body, in association with the reappropriation of space, into a nonnegotiable part of its agenda." (Lefebvre 1974, in McAuley, 2005:29). In that sense, we can argue that the sensitive and bodily experience proposed by site-specific art performance can successfully reach the audience.

However, when it comes to site-specific occupation, a few limits can interfere and weaken the performance and its outcomes. McAuley (2005), within her article, is delivering the biggest weakness that such project can encounter: ownership issues. Within the urban context, most of the sites, streets, squares and so on, are most of the time privately owned.

There are them three main kinds of ownership that can come into conflicts such as legal and commercial ownership and moral ownership. As an example of the duality moral/legal ownership, McAuley is presenting the case of intellectual property. In fact, if the performance is happening in the street, who has ownership over it? Here, depending on the side one chooses, it could be argued for either the artist, the public or the estate owner (e.g. company, municipality, private landlord). To elaborate on the scope of social and political riots such as in the Arab Spring in 2011, we could question the ownership of the Tahrir Square, belonging to the people more than to the municipality. Moreover, this notion of urban space ownership "brings with it power, authority, rights, boundaries, the policing of boundaries, rights of exclusion, rights of inclusion" (McAuley,2005:30). Analyzing the specificity of the use of art as a medium in such performance is therefore important to understand the challenges carried by the willingness of [artistic] self-expression and political claims in the realm of the urban environment.

To conclude, on one hand: site-specific art performances, by creating a new atmosphere in a given place through the performer's experience, are empowering city dwellers. Art performances, presenting a sensitive experience to the audience, are allowing and asking for personal interpretation and responsiveness. Art, when it comes to site-specific performance is one, among other, way/tool/medium to deliver a political message to an audience. However, using urban space, as a platform that one can occupy aiming to share and spread his political message to potential any city dwellers, can generate conflicts. In the case of site-specific art performances, ownership conflicts can occur

regarding legal and moral ownership. In an (roughly) exhaustive list, McAuley is presenting a few of the challenges that site-specific art performances can imply which can disabuse the political movement they are carrying.

4.4. 'Process of making'- sensory experience

Creating Mrs Phink's House performance is an attempt to engage the audience by talking to its audience senses. Thus, it can be defined as sensory experience. At early stage of Mrs Phink's House investigation, we realized that this design process is, in a significant part, all about designing an atmosphere which allows the audience to experience with their senses. Therefore, relevant theories on atmosphere and sensory design will be applied in order to understand how an atmosphere is created and how humans experience. This being able to evaluate Mrs Phink's House as a platform for the audience to learn through the experience.

First and foremost, as we have followed the design process of creating Mrs Phink House, we have realized that both experience and atmosphere are key notions that we chose to analyse in theoretical context in order to understand them better. Essentially, we came to understand that creating a performance means creating an experience by the use of various atmospheric elements that would influence human senses and therefore affect an experience. Having this as a starting point directed us to explore how people and objects and environments are ongoingly mutually shaped and incorporated as we move through the world (Pink, Mackley, 2016).

Bohme argues that atmosphere is what comes out of interaction between an environment and elements within that environment, which can be humans or non-humans. As he defines, 'atmosphere is a common reality for the perceiver and the perceived; insofar as in sensing the atmosphere s/he is bodily present in a certain way' (Bohme, 1993 :122). This way of defining atmosphere can be applied to any space and we use this as a base to understand how atmosphere operates within the bunker.

To elaborate on that, Pink and MacKley (2016) extends this way of understanding the atmosphere; they perceive atmosphere as "an emergent form a process of making" (Pink, Mackley, 2016: 172). This process of making stems from encounters between people, materials and other elements of the environments of which they are part of (E.g, air, light, warmth, scents) (ibid). This means that all elements of a space in a particular moment build up the atmosphere and therefore affect the experience of it.

This leads us to the role of senses within this topic. According to Pallasmaa: 'vision separates us from the world whereas the other senses unite us with it' (Pallasmaa, 2005: 25). This architect argued against the dominance of the sense of vision over other senses. His work has been mostly focused on understanding how people

consume architecture and he wanted to point out how our experiences of spaces entails much more than just seeing it, we experience with the whole body. There are other sensory categories such as sound, smell, touch and taste that need to be recognized. In other words, in order to get an authentic and complete sense of a space, one needs to absorb that space with the use of all senses. Among others, Pallasmaa stresses the role of touch: "every touching experience of architecture is multi-sensory; qualities of space, matter and space are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle" (Pallasmaa, 2005 :41).

Furthermore, Pallasmaa suggests that 'body remembers'. This implies that humans are not indifferent to their corporal practices, bodily experiences leave marks on our memory, we embody them in some ways. He states: "we have an innate capacity for remembering and imagining places. Perception, memory and imagination are in constant interaction; the domain of presence fuels into images of memory and fantasy" (Pallasmaa, 2005: 67). As we understand, one does not just feel with the body, but also has pre-conceptions, memories and visions in regards to spaces. that are always there and they all together constitute our understanding of any space we find ourselves in. McAuley (2005) adds to it by translating it into art performance realm. She argues that what she calls 'spectators' need to be *in place* rather than just look *at* it. Only then experience can be produced and embodied (McAuley, 2005: 50). This is crucial to take into consideration in our case, because it reminds us that our reception of places is dependant on numerous variables. We project our emotions and prior understandings and this will be the case for the audience of Mrs Phink's House.

When it comes to designing a space, Lehman (2011) argues that depending on a goal, a designer needs to be aware how different elements of atmosphere may affect the public, 'it is important for the designer to understand not only the cause-and-effect of sensorial stimuli, but also which designed composition of those sensorial stimuli will have the most impact for an intended goal' (Lehman, 2011:40). Applying this, we understood that all collaborators are designers who co-create the atmosphere of the location with the specific purpose of making the public to 'remember' and therefore this reinforces the experience.

5. Analysis and Advice

In this section, we aim to provide our findings from the fluid, somehow ‘messy’ design process we analysed. It is interesting here, to present what Taryn calls as creative process (see figure 03) for the performance: going from objective knowledge that she gathered, to share it through a sensory experience in order to give knowledge and awareness to people on edible plants.

5.1. Analysis of the design process

It has been very challenging for us to try to assess the project as successful or not, since such success constitutes of numerous elements and it has been too subjective to define them and we do not aim for such conclusion. When asked Taryn to reflect on it, she considered the performance as successful because it incited people’s interest and wonder on the topic of edible plants, they were inquiring during the performance and expressed willingness to learn more. Taking this as valid data, we could ‘measure’ the success in delivering of the message. Meaning that people can learn from the experience of the performance and make use out of this new knowledge and could turn in into their practices. This would entail processes of re-defining what locality and sustainability brings and how we can benefit from it in the times of industrial agriculture.

In order to understand the ‘success’ of Mrs. Phink’s House, we will analyse at first the outcomes of the collaborative process between this diversity of actors (human and non-human ones) when it comes to create an innovative design project. Secondly, we will try to understand the challenges of using the bunker in the elaboration of a sensory experience. Finally, we will stress our analysis with site-specific art performance in order to understand the influence of a collaborative creative process on political message delivery conveyed by such performance.

a. outcomes of the collaborative process

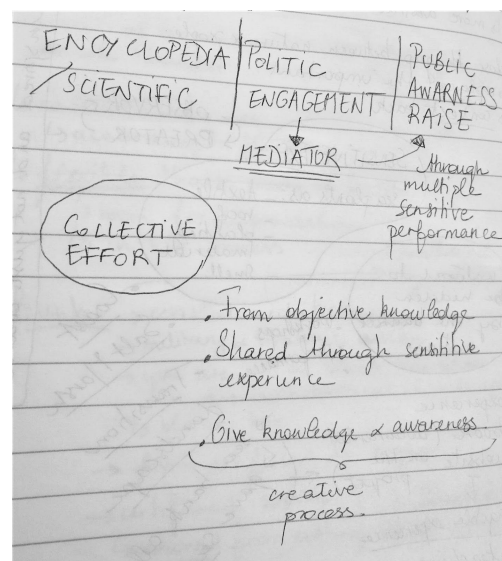
In the first place, we defined the notion 'design' as a practice which transforms a problem or concern into a project, which turns a concept into a reality. By analysing her design process, we draw the conclusion that by having an open-ended, open-minded and iterative approach to design an innovative socio-technological project, Taryn's process could be aligned with design thinking theories and practices as argued by Brown (2009). In this section, we are then aiming to understand the design process of this artistic performance due to its innovative character.

The project is reflecting on people's habits of consumption and trying to understand the consequences of it in a broader picture. We aim in this article to present Taryn C. Humphrey statement while being critical in order to understand the efficiency of the political message of this artistic performance. Namely, whether it reaches its targeted audience and whether the message itself is conveyed in an understandable way and read by the public as intended.

Within this project, we explored several notions such as food, architecture, technology and art performance in order to understand the overall constellation. Taryn is then proposing her understanding and her idea to talk about a new ways of considering these notions. There are being challenged through the performance which stands as a platform for socio-technical innovation. There are numerous of ways of understanding these notions and to portray them in one or several representation.

We then would like to present our findings about this design process, assuming that it can be challenged by T. Brown (2009) reflections on the elaboration of innovative projects. As mentioned above (see sect. 4.2), Brown developed three spaces for innovation. We are claiming in this project that the *inspiration* phase for this project, started a long time ago for Taryn. Her curiosity led her to learn and gather scientific knowledge around this topic. With time, Taryn became more and more knowledgeable and the more she learned, the more she wanted to share this knowledge and especially the political thoughts that came with it. She then wished to stand as a mediator, using art performance to share her reflexions.

Figure 03 : schematic representation of Taryn's design process (jotted notes)



However, this project being ambitious, mixing and combining art, technology, food and architecture required a lot of knowledge and set of practices. Taryn then decided to make it a 'collaborative effort' (artist's own words) and created a team made of diverse actors who could contribute to her vision of Mrs Phink's House.

In order to understand the female collaboration of Mrs Phink's House, we attended to the talk *All at one counterpoint*, where Taryn together with other female artist, coder, art historian and a food artist has been invited to talk about female entrepreneurship across various fields (see app 9.4.5). They all expressed their constant need to prove their skills and expertise in industries mostly led by men such as technology, art, architecture and food. Mrs. Phink's House has then to be understood as being a platform where women can express their art freely and make a political statement together.

Taryn invited various actors to reflect on a common theme in order to create a message collectively. We argue that this process can be understood as the *ideation* phase (see sect. 4.2.). According to Brown's theory of multi-actors teamwork, we could argue that this performance is at the edge between a 'multidisciplinary' team and a 'interdisciplinary' team. As presented above, each actors implemented their own creative universe and the combination of all them creates the overall project. Every actor being somehow responsible of the project, everyone is integrated in the loop of Mrs. Phink and the ownership is then collective. However, the core of the 'interdisciplinarity' promotes a gathering of ideas where all the actors work towards the same goal. Mrs. Phink's House can be seen as a project made of dozens of smaller projects, this multiplicity of projects is then relating to the 'multidisciplinary' teamwork where each actor is providing their expertise and skills to enrich the project. The potential conflicts have been avoided in Taryn's project by encouraging the actors to work individually.

Taryn developed a team composed, in total, of 24 actors and 20 sponsors (see figure 01). Within this analysis, we are aiming to understand the nuances between Taryn's preliminary goal and the actual outcomes. She claimed at the beginning of the project that each actor would take an equal part in the project, where Taryn position would only be the incubator of the project and to be more as an 'invisible presence' (Taryn's own words), a bond between actors. We observed that with this project, Taryn created a platform where each actor is equal and has an equal ownership over Mrs. Phink's House. Meaning that they all are important entities and the project can be run only collectively creating a 'unique' (see app 9.5.2) design process. From the few interviews we made, we gained that Taryn's willingness of proposing a fluid framework has been appreciated by the actors. One of the food designer explained that Taryn only 'mattered about the overall concept and the actors interpretations' (see app 9.5.2). The actors were then free to interpret Taryn's statement however they wished.

As a starting point of her project, Taryn decided not to develop a strong guidance for her actors. She is arguing that her aim is to give room for her actors to develop their own narrative and she positions herself an 'invisible presence'. The guidance is then simply giving a few written and visuals informations to build upon. The actors got a small document where the artist is presenting the performance background, the concept of edible saltwater plants, her point of view on nowadays food industry, the location and some visuals of the atmosphere that is aimed to be created in the bunker. Thus, for instance, the dinners will present food performers' universe and narratives connected to the topic of edible sea plants. Every single event will then provide a different sensory experience for the public attending it. Mrs Phink's House can then be considered as a theater scene where a different show will try to reach its public attention to edible sea plants.

It is important to highlight that contributors do not work together and do not communicate among each other during their creation processes. Taryn stays in touch with every single one. Because of that, communication among them and with Taryn are depending on nowadays virtual communication tools (e.g. email, google agenda, Facebook, Instagram, etc.). We got that the actors spent a lot of time talking to Taryn during the project (e.g. phone calls, skypes, meetings) to discuss their wants and needs for the elaboration of their performances.

However, in order to project themselves in the space they will occupy, Taryn invited the actors to visit the bunker to introduce them to the space and explain practicalities about the performance (see app 9.4.4). It was interesting to observe how all diverse actors met in a very informal environment. The meeting took place at the bunker so that they could experience the site. Her status at that point was the one of a facilitator between the different actors and the place. Many technical questions as food providing, electricity/water concerns or about the physical aspects of the bunker were raised during a tour of the area. We can outline that this informal and casual meeting gave a relevant picture of an relaxed atmosphere upon which the project has been built. From our understanding, the environment of such coworking allowed professional to meet and share experiences and artistic ideas which could perhaps create a new network for further projects.



Figure 04: some of the actors present at the bunker on the 06th of April (own photograph)

Following again the path of design thinking theory, Mrs. Phink's House is a tangible example of the iterative process needed to propose such innovative design projects. For instance, partnerships with sponsors has been done during the development of the project, when new resources were needed by the actors. Some actors joined the project was already running as well. The list of actors evolved and so until few weeks before the premiere, as for example Østerberg Ice Cream which was added to the line up less than a month before the premiere. By being that flexible, Taryn allowed the project to evolve, improve and present more and more interpretations of the edible sea plants paradigm.

This reflection leads us to the third phase of design thinking process presented by Brown (2009), the *implementation*. Initially being the moment when the design is released and sold to the public. The success of such project is dependant on, as we mentioned before, the involvement of its actors, but as well on the constraints that the project encounters and to find the "perfect balance of desirability, feasibility, and viability" (Brown, 2009:19). In such a complex project these three constraints have been challenged all the way long and therefore influenced the overall projects. One of the challenge was then to have a clear communication with the actors. However, we argue that, the informal, casual and friendly atmosphere developed a trustful framework where the artist is simply the mediator between the theme and the realisation.

It is interesting as well to present another successful partnership within the framework of Mrs. Phink with the participation of the experimental firm Østerberg Ice Cream. For the premiere, Cathrine Østerberg proposed a new sorbet she developed with Taryn, based on emblematic danish coastal landscape plants: *havtorn* fruits (in english *seabuckthorn*). When asking for her creation process for this new flavour, she mentioned a lot of consultations with Taryn. Working alongside the actors when needed and providing more or less accompaniment depending on the needs of each individual. Once again, by proposing a fluid design process, Taryn had a personalized approach to the each project within the overall project, moderating the boundaries of such project - desirability, feasibility, and viability - by keeping an overview point of view on the project. It is, nonetheless, common to get rid of some preliminary ideas if they turn out to be infeasible. Ambitious projects require a lot of resources and it is sometime impossible to translate ideas into reality (see section 5.3). There is a need to prioritise some ideas among others, "this pursuit of peaceful coexistence does not imply that all constraints are created equal; a given project may be driven disproportionately by technology, budget, or a volatile mix of human actors" (Brown, 2009:19).

The project applied for private and public fundings which would potentially be eager to support the project of such artistic and experimental nature. However, due to a lot of work and missing some of the application deadlines, there were no money granted up front and therefore most of resources were put from private Taryn's savings as she told us at one of the first meeting. The only source the project earns for itself is through sell ticket, there are supposed to be 12 dinners of maximum 20 persons each. Some of the fees for the artists were agreed to depend on the money the project gathers, some salaries Taryn needed to negotiate, some artists agreed to work with no promise of financial reward. However, they were told to be able to get paid if the project earns.

Mrs Phink's House managed to attract sponsors and partners who were interested in contributing to the project by providing their product and expertise and without their generous contributions the project would not be able to grow and develop. In return they want to be promoted by the project and made visible as sponsor or partner which one can find on Shisho Studio website. This was the case with Copenhagen Distillery which offered free alcohol and bartenders for the event. Another example is Årstiderne which supplies the event with 100 % organic food or a company called Grim, which supplies the project with so called 'ugly vegetables' which cannot be sold on the market because their irregular, 'ugly' appearance which is regulated by the market and as a result they get wasted. This way, people get to learn about such sustainable initiatives. Such exchange is mutually beneficial, Mrs Phink Project gains support and partners get market visibility which facilitates their business growth.

This notion of partnership is one of the most important economical asset to this project. Lack of external public funding forced Taryn to abort her original idea to build another house on top of the bunker which simply turn out to be too

expensive. Leading such project is as well about decision making, acceptance and once again flexibility in order to carry the project till the end, being able to adjust it to new given circumstances. Moreover, even though restrictions came on the way for material reasons (e.g. time, sponsorship, money,...) it did not decrease the creativity of the actors. Instead, we gained that these restrictions were 'liberating' (see app xx.) the creation by forcing adaptability and flexibility. In terms of financial side of the project, it has been supported from Taryn's private money and in between the project has been rejected by numerous funds. It is preliminary because the initial budget has been set too high as she reflected on it. She delegated the budget and application processes to someone who had experience with projects of a bigger scale than Mrs Phink's House and therefore the budget has not planned realistically. Therefore, due to limited financial resources some aspects needed to be cut off. However, Taryn argues that the money has not constrained or decreased the quality of the project, as she claimed 'lack of money made it better'. It involved re-defining the concept on smaller economy which does not imply smaller scale, instead, lower budget boosted the creativity. This way, limited budget enhanced the final result of the project instead of constraining it.

b. Location and atmosphere

We seek now to understand the outcomes and meanings of making such performance in a bunker. In other words, what is the role of the location within the new given context, whether it implies new meanings to the performance or the performance gives new meaning to that space.

The bunker used as a location has been used for its defensive functions over the times of war conflicts. Lately, it is owned by a theatre company called Teatøren and has been occasionally used in the past by this institution. However, as we have been told, 'its potential has been neglected'. After the war, bunkers have been abandoned and become very concrete elements of post-war heritage. Over time, these architectures become more of an issue of how to use them in urban context since they carry so much historical, often difficult associations.

Traditionally, bunkers in Denmark have been built along the coastlines due to its defensive functions. The proximity to the sea is critical due to the topic of edible sea salt water plants and therefore the choice behind the location for this performance seems only natural since the bunker 'belongs' to the coastline landscape. In other words, situating the performance in the bunker within the coastline area stimulates the public experience of this very landscape. Moreover, the location of this specific bunker is unique because it is within the city agglomeration. Here, we refer to the area called Refshaløen which has been developing a lot in recent years and as an outcome, from an industrial space turned into an re-generated area which attracts developer and various investments. Thus, the bunker gets a potential for new initiatives as it belongs to that new urban fabric. We would like to present Taryn's understanding of the

bunker, standing as 'the black box of architecture' (see app 9.4.1), by emphasizing on this non-permeability, with the analogy of the use of gas-masks during the wars. The bunker stands then as a proposition of an 'immersive' (see app 9.5.2) location where neither the outside world nor time can reach. In the following section, we will seek to understand the process and outcomes of creating a sensory experience within the immersive location of the bunker.

In order to provide the audience with a full experience of coastline landscape where edible sea salt plants can be found, the bunker was turned into a stage where scenography of coastline is created. Taryn together with other artists have taken a challenge of creating that landscape to empower the multi-sensorial experience for the public. Some elements of that landscape were more direct, like the transition of the coast within the rooms of the bunker, while others were more indirect and up to collaborators' interpretations of the Danish coastline landscape.

Also, the way plants are handled, make them alive and they become more than just objects and artistic material. They are not only performative in themselves but also they gain 'life' and become inhabitants of Mrs. Phink House. In this narrative, the objects - the plants - become subjects.

Furthermore, plants, as inhabitants of the House can be perceived as creators of the atmosphere (e.g. seagrass to create and dye textile) as well as other sensory experience aspects such as smell (e.g. dried plants), taste (e.g. made by food performers), touch (walking on seagrass). Each of them co-create the atmosphere while interacting with human senses. The goal was to experiment and display what plants can do and to expose human sense to it and we found such examples in the bunker. As an example we can present the work of the music artist Emilia Pennanen who, for the premiere, presented her understanding of the project. She created music from flowers, fresh and dried, that she scratched, squeezed and more generally played with in, recorded, processed and mixed it on her computer. She 'extracted' her music out of the nature.

As capabilities of plants are challenged, the food performance is a context in which people get a full sensorial experience. Here, food is used as a medium that refers to our everyday routine practice such as eating and cooking in order to bring us closer to the topic of edible plants that are in our local reach (Danish coastline).

As a result, the bunker is representing natural incrementality of the coastline landscape. There are diverse elements that affect the experience and part of our research was to address and investigate them.



Figure 05: Scenography of the first room in the bunker (own photograph)

When one enters the bunker, there is a distinctive ambience that infuses the audience instantly. First of all, entering a bunker as a site for a performance is uncommon and exciting. People have their associations towards bunkers and expect to enter a dark and humid place. According to Pallasmaa (2005) human body has a capacity to store memories and associations in regards to a place and brings it along. This explains how the audience approaches the location of the bunker. In spite of imagination of how bunker looks like, its interior turns out to be far from the expectations, the atmosphere takes the site over. There is a pink light needed for aquaponic system that brings loads of light inside and fills the space with warm pink colour. This is clearly something created within the bunker that is not natural to this location.

As we presented Pink and MacKley (2016), atmosphere is 'process of making', it is what comes out of interactions between different entities, both human and non-humans, meaning that atmosphere is not something that can be created and last by itself, it needs actors to interact with and engage senses .

The bunker consists of 3 rooms and each represent different interpretation of Danish coastline. The first room has a seagrass on the ground on which the audience steps so one get a sensation of crossing it is full of transplanted sea salt water plants that one will be able to taste and touch them as if they where by the coast. The next room is full of thin hanging fabrics that are dyed in seaweed and

one needs to literally break through them in order to reach the last room. There is a set dining table awaiting guests and one is encouraged to take off the shoes and feel the sand. The sense of smell is challenged in various ways during the performance. For example, one is exposed to the scent of the bunker which is very distinctive and humid environment. Each meal has its smell and one is welcome to smell it before tasting. This way, eating engages several senses. Another thing is the shape of the bunker which by its structure manipulates the sounds, and the even walking on the seagrass seems louder. Taking into consideration all the effects, experiencing music within such space is a different experience than it would have been in another venue. These are examples to showcase of how human sense are exposed to different sensorial stimuli in Mrs Phink's House.

Lastly, and as emphasized by Taryn since the our first encounter, one of the bunker properties is embracing the full scenography and enhance its influence on the audience. The massive concrete structure of it reinforced by the few windows (closed with heavy curtains) is creating a strong separation between the outside world and the stage of the performance. Both the scenography and the structure of the place are empowering each other in the impact they seek on the audience. The place acts as a bubble filled up with an overwhelming profusion of smells, sounds, tastes, matters (touch) and visuals stimuli. According to Pallasmaa (2005), these multi-sensorium stimuli are bringing together the audience and its surrounding world. In that sense, we can argue that the sensory atmosphere created in Mrs. Phink's House is empowering the narrative developed within it and can help to reach the audience attention and responsiveness. We can therefore conclude, according to Lehman (2011) that Taryn's intention to deliver a sample of the coastal landscape in order to convey her political message is aligned with the sensory scenography she is proposing to the audience.

d. Collaborative site-specific art performance

In this section we will analyse the outcomes of creating a collaborative site-specific art performance. We argue that by confronting our data gathered through the observation of Mrs. Phink's House design process and the site-specific theories carried by Lefèbvre, Kaye and McAuley we will be able to understand the influence of such performance on city-dwellers when it come to political message delivery.

At first and foremost, if applying Abramovic definition of the notion performance, we argue that the realist dimension of the project is creating a convincing reality for the audience. In Mrs. Phink's house, the audience (i.e. city-dwellers), by being fully integrated to the performance, is both an actor and the receiver. Even if being created for the purpose of the project, the experience is anchored in a reality that the performer alters to propose a new narrative. The social construction of the location and its historical background are then deconstructed by the performers thanks to the implementation of a new

atmosphere and an innovative set of practices within the immersive characteristic of the bunker (Lefèbvre, 1974). The audience is then navigating between the 'real', conveyed by the sensory experience they are experimenting and the 'ideal'. The 'ideal' blossoms from the individual interpretation of the political message transmitted by Taryn to the audience empowered by their personal sensory experiences.

Figure 06: Fabrics dyed with sea salt plants (own photograph)



We can argue that the immersive attributes of the location of the bunker can, according to Kaye (2009), validated the site-specific art performance status of Mrs. Phink's House project. One could moderate this statement, the strong narrative implied by the historical background of such place being set-aside and not consider. However, following McAuley (2000), there are different nuances in the definition of a site-specific art performance and we argue that, by using the immersive properties of the bunker (i.e. gas mask, black-box) and its natural vicinity to the coastal landscape, the performance is based on a "a kind of symbiosis in the creative process whereby the site ends up marking and defining the work in complex ways" (2005:31). The bunker itself and the atmosphere created by Taryn and some actors (e.g. carpenters, textile artist, plants providers) are influencing and reinforcing each other in the development of the project narrative.

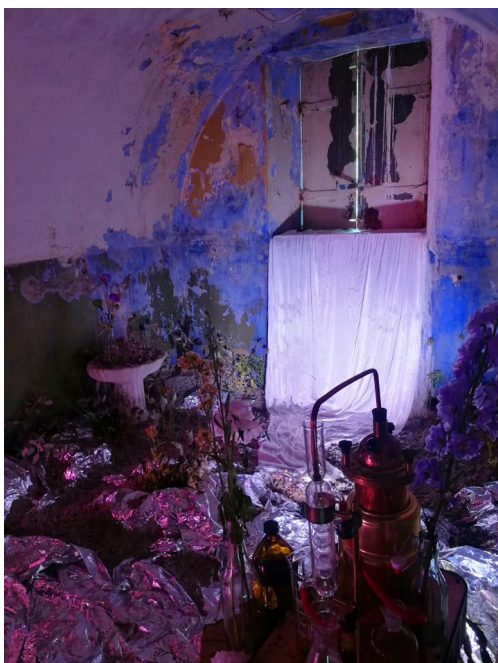


Figure 07: Scenography (own photograph)

As argued by Kaye and McAuley, and based on Lefèbvre theory, site-specific art performances are influencing the audience perception (see sect 4.3). Art being a medium of message transmission, we argue that Mrs. Phink's House political message is conveyed by the project. Moreover, the specificity of this project being oriented to the multiplicity of interpretation, one could argue that communication weaknesses can occur when it comes to message delivery. We argue that the plurality of the singular interpretation provided by each artist can overcome this

issue. As emphasized by our interviewees, the individuals messages presented by each actors were supported by Taryn's discourse. The overall performance being the combination of 24 dinners and workshops (within the timeframe of a month), Taryn got the time and the self-awareness to evolve and react according to the feedback she got (iterative process) and then communicated more and more the overall context to the audience over time.

However, there are some limits to site-specific art performances that can tarnish the success of such experience. As argued in section 4.3., site-specific art performances, being based on urban landscape, can overlap one another personal boundaries. Performances being performed in the urban fabric, wherever it is meaningful for the sake of the performance, can generate conflicts between moral and legal ownership. In our case, the location of Mrs. Phink's House belonging to the independent and private Teateroen, the performance is not overtaking 'illegally' a space. In the section 2.8. we explained the agreement between Taryn and Teateroen stakeholders and therefore, there is no legal ownership conflicts in this project. Moreover, as the overall economy of the project and our interviewee incomes demonstrated, it is interesting to emphasize on this new economical system, based on service-exchanges and free communication and promotion that are not relying on money exchanges (see app 9.4.1). We argue that thank to this 'win-win' relationship some of the limits of site-specific art performance from McAuley's list (2005), such as authority, rights and boundaries can be overcome. Moreover, we argue that, by flattening the hierarchy within the framework of her design process, Taryn reduced the 'power' relationship and the intellectual property concerns in the artistic ownership of the project. In other words, Taryn's decision to create a collaborative site-specific art performance enhanced the impact of the message.

Nonetheless, one of the limits presented by McAuley has not been solved within this project. The main critical point that came out in Mrs. Phink's House project is its exclusivity (see sect 2.4). At first, the bunker, even if belonging to the urban fabric is, an hermetic place, located within an area being currently reactivated, does not allow a random audience (i.e. city-dwellers) to be reached as it is the usual in site-specific art performances. We emphasized strongly on the term of city-dweller because of Taryn's statement being directed to an urban audience. There is then a paradoxical relationship between the political message which targets a broad range of city-dwellers and the reached audience. If we compare Mrs. Phink's House to Willi Dorner project, we can notice a major distinction. In *Bodies In Urban Spaces*, Dorner is playing with urban space imposing his vision to a random crowd of city-dwellers from diverse social, ethnic, ideological background. To participate to Mrs. Phink's House, one have to be interested in experimental theatre, attend to CPH Stage festival and afford the entrance fee. We conclude here that Taryn's project is addressing a niche audience which might already be aware of the issues she is raising.

Moreover, this limits have created unwanted repercussions on the success of Mrs. Phink's House process. In the following section we are presenting the aspects of

the performance that dwindled the success of the performance. Once again we define the 'success' of Mrs. Phink's House by its ability to deliver a political message carried by the artist to city-dwellers. We will then combine our analysis of these issues with some advice that could potentially improve Taryn's future design processes.

5.3. Advice

As the project evolved and was coming closer to the premiere, we started to analyze the collected data and concluding findings from it which based our further discussions. As we reflected on the design process and we used our design consulting skills and knowledge, we have come up with some advisory content that we will include in this part. Moreover, by participating in barely two dinners (see section 5), we had a chance to observe how the design actually work out and work in reality and therefore we were able to reflect on it and find rooms for improvements and therefore provide advice for different stages of the design process. In addition, we have conducted several interviews after the premiere which provided us with insights and actors' reflections on the results and how the design turned out in reality. We will bring the most important findings and discuss them in this part.

5.3.1. Taryn's status

At first, since the early stages of the project, Taryn kept emphasizing on her disinterest to be considered as the head person in the project and wish to delegate the work to her actors. On one hand, this willingness brought, as mentioned above (sect. 5.2) this status allowed a flat hierarchy and offered a free platform of expression. However, we have experienced how design works in practice and Taryn had to admit her central position within the project.

However, Taryn wishing to only propose light guidance confused some actors that only understood the overall project a few weeks before the premiere. This lack of position-taking as a leading artist/designer might have implied stress and misunderstanding and thus weaken the overall project.

We, though, have to recognize that Taryn completely acknowledges the idea that a design process involved flexibility and adopting changes along the way. As it was entering new stages, numerous adjustments were implemented. For instance, Taryn's presence at the performance has changed as she realized that joining the dinner and eating together with the audience makes their experience more natural and her presence more approachable. People were more eager to talk to her and ask questions when she was by the table than when she was not a part of dining situation. Another example is the evolution of her explanatory speech, which has been lengthened over time. She realized that there is a need to

provide more information in order make sure the audience understands the concept behind the performance and what happens along the way.

Therefore, we would like to recommend Taryn to verbalize and communicate more about her ideas or perhaps find a clearer balance between 'letting room for improvisation' and the message she wishes to transmit. There is a risk of misunderstanding it by the collaborators by being given so much creative freedom. If that is the case, the audience might also not be reached with the message behind the performance.

5.3.2. Economic background

We would like to apply this economical framework advice to her practice in general. We got that this project was kind of a phantasm project for Taryn her ideologies (e.g. female actor collaboration, claim about current food industry). Described by some actors as being a 'good', 'amazing' and 'fantastic' project, most of them followed Taryn on the path of Mrs. Phink's House convinced by its success (including financial success). In terms of financial side of the project, it has been supported by Taryn's private money and in between the project has been rejected by numerous funds. It is preliminary because the initial budget has been set too high as she reflected. She delegated the budget and application processes to someone who had experience with projects of a bigger scale than Mrs. Phink's House and therefore the budget has not planned realistically. Therefore, due to limited financial resources, some aspects needed to cut off, such as building a wooden constriction on the roof of the bunker. However, Taryn argues that the money has not constrained or decreased the quality of the project, as she claimed 'lack of money made it better'. It involved re-defining the concept on smaller economy which does not imply smaller scale, instead, lower budget boosted the creativity. This way, being the benefit not a limitation to the final result of the project. The aquaponics system has not been installed in the bunker after all, not because the expenses of it but due to the logistics and limited time, It has been ready to install but they simply did not manage before the premiere.

This is where time management of this project needs to be reflected upon. As mentioned before, setting up aquaponic system turned out to be complex and time-consuming that it should have been started earlier. Also, as we understood, applying for financial support should have happened earlier apart from the budget being set as too high and most probably this being a reason to be turned down by funding institutions.

The attendance turns out to be relatively low and one of the dinners got canceled. There are two reasons which we identified as explaining this. First of all, the timing of the performance was a big issue. There are numerous art events and festivals taking place at the same time which is crucial because they compete for similar or the same audience. Other of those events are already established reputation and therefore attract bigger crowds. Another reason is weak marketing efforts in regards to promoting Mrs. Phink's House. The project has not

been made visible enough and promoted within different channels. Admittedly, it has received attention from an influential Danish newspaper POLITIKEN, however, it has not been enough to attract the desired public. In terms of the price, as we have discovered, people did not complain about the ticket price, they claimed that the overall experience was worth it as it is not just a price of a dinner and drinks, but it's a price to access another 'universe'. Thus, as experience has been the biggest quality of the performance, sharing it with others through a word of mouth was the most powerful tool to attract others.

5.3.3. Exclusivity

As much as 'democratization' of collaborators succeeded, this does not apply to the audience that was reached and ended up coming to performances. Taking into account that Taryn wished everyone to come, aiming at no particular group, the event is considered to be exclusive. It reached only a narrow group of society and the price was a barrier for many to participate even though they would want to come. We came to a conclusion that targeting 'everyone' can be a risk of not effectively attracting people, cause channels for communication are not adjusted. Various groups require different ways of approaching and this knowledge seems to be neglected. This led us to suggest that more investigation into potential public should have been done instead of hoping to attract a broad spectrum of people. This being done, would allow to find the best ways to communicate and get their attention. We believe that the project had the potential to be more inclusive and attract more diverse crowd and the importance of the topic should be more exposed to society. Nonetheless, we are aware that the performative and conceptual nature of art performance limits its potential public and remains to be a domain of specific groups.

7. Conclusion

Within this article, we provided an analysis of constructing a collaborative and multidisciplinary design process. We discovered the strengths and the weaknesses of such process; process of creating a sensory experience within a specific location that brings specific value in reception of that performance. Also, we addressed the role of site-specific art performances in the urban fabric. This analysis gave us the keys to understand the challenges and the risks of creating such ambitious, artistic and political project. Before delivering our conclusion, it was important for us to emphasize on, at first, the fact that it was one of the first big scale project led by the artist Taryn C. Humphrey and that we do propose this article as a reflective analysis that provides qualitative insights on the results and delivers advice.

First of all, we came to understand the challenges of making a collaborative effort. We argue that Taryn managed to establish a flat hierarchy among collaborators where they are equally important to the project and each is individually responsible for their own work. According to Brown (2009), the diversity of actors managed to overcome the challenge of a 'multidisciplinary' team, working towards the same goal and did not required any artistic compromise within the creation of Mrs. Phink's House. It turned out to be possible to provide them a platform for expression and not demanding any specific input (interpretation instead). Each of them chose liberately their medium, either it was food, sound etc. and delivered the outcome in a performative way within specific time frame. Taryn found the overall collaboration process as a good experience as long as other actors comply with the values of trust and transparency. The flexible approach that Taryn had and the flat hierarchy she encouraged, allowed the actors to develop their own narrative.

Moreover, we recognized the time and budget limitations but we found them as catalysts to creativity that paradoxically bring more flexibility and 'freedom'. According to the design thinking theory and Morris (in Kimbell, 2011), we understand the qualities of this collaborative team of actors, and the relevance of their work when it comes to create an innovative project which can influence the overall society.

The project being centralised around the unusual space of a bunker, we aimed to figure out what atmosphere of such location consists of and how the creation of a sensory experience within it affects senses and transform the perception one has of that site. There is a direct connection between the place and its connexion to the seaside that persuades the audience in the wanted landscape. For Mrs. Phink's House, Taryn and actors (e.g. carpenters, textile artists, biologist) produced a transitional coastal landscape within the bunker. By using significative natural elements as seaweed, salt, or sand combined with pink lights (evocating the

practice of aquaponics), the team successfully created a multi-sensory experience. The coastal landscape can be experienced with senses in such immersive environment. We argued that the location of bunker implies new meanings to the performance and the performance gives new meaning to that space. Thus, it is mutually influential.

Moreover, Taryn was relying on the agency of the spectators emerging from the combination of their own bodily sensory perception to empower her political message. Mentioned in section 4.3, Lefèbvre statement on the use of bodily experience to impact the audience perception is, according to him, one of the key that allows 'revolutionary' (i.e. innovative) projects to influence the audience responsiveness. The effective use of cause-and-effect of sensorial stimuli allows the sensory experience and therefore triggers the audience reflexivity and might influence their practice, as 'the body remembers' (see sect. 4.4). We claim that Mrs. Phink's House is a relevant process that can influence the audience responsiveness by delivering its political message through a sensory experience.

This experience is embodying the audience and therefore has an agency to influence the audience perception of the space and to convey a message. Moreover, by combining with the arguments of both Kaye (2000) and McAuley (2009) we argue that site-specific performance are political as such, in its nature. From our findings about the strengths of the location and the atmosphere developed, we then claim that site-specific art performance is an impactful medium to deliver a political message

However, obstacles tend to occur when it comes to site-specific performances. Presented by McAuley, legal and moral ownership can enter in conflict when a performance is made in an urban space. However, Mrs. Phink's House being supported by the owner of the bunker - Teaterøen - and collaboratively creating the legal (space belonging) and moral (intellectual property) ownership concerns can be excluded from this project. Nonetheless, the location of the bunker within an area being currently reactivated and the price of the performance remain barriers for Mrs. Phink's House to reach broader public.

We draw the final conclusion that Mrs. Phink's House as collaborative and fluid design process allowed the creation of an innovative and political message. The location of the bunker and the sensory environment within it, created an immersive space where the political message can reach the audience receptivity. The site-specific art performance, Mrs. Phink's House, more than being inherently political, is supported by both the strength of a multi-disciplinary and the sensory experience which we believe reach the city-dwellers and enhance their responsiveness to the addressed issues. Lastly, we have to moderate this finding by reminding that by being exclusive, the project constrained itself to a very 'niche' audience, and therefore cannot influence broader urban landscape.

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